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TeleVISIONS

Formerly Community Video Report

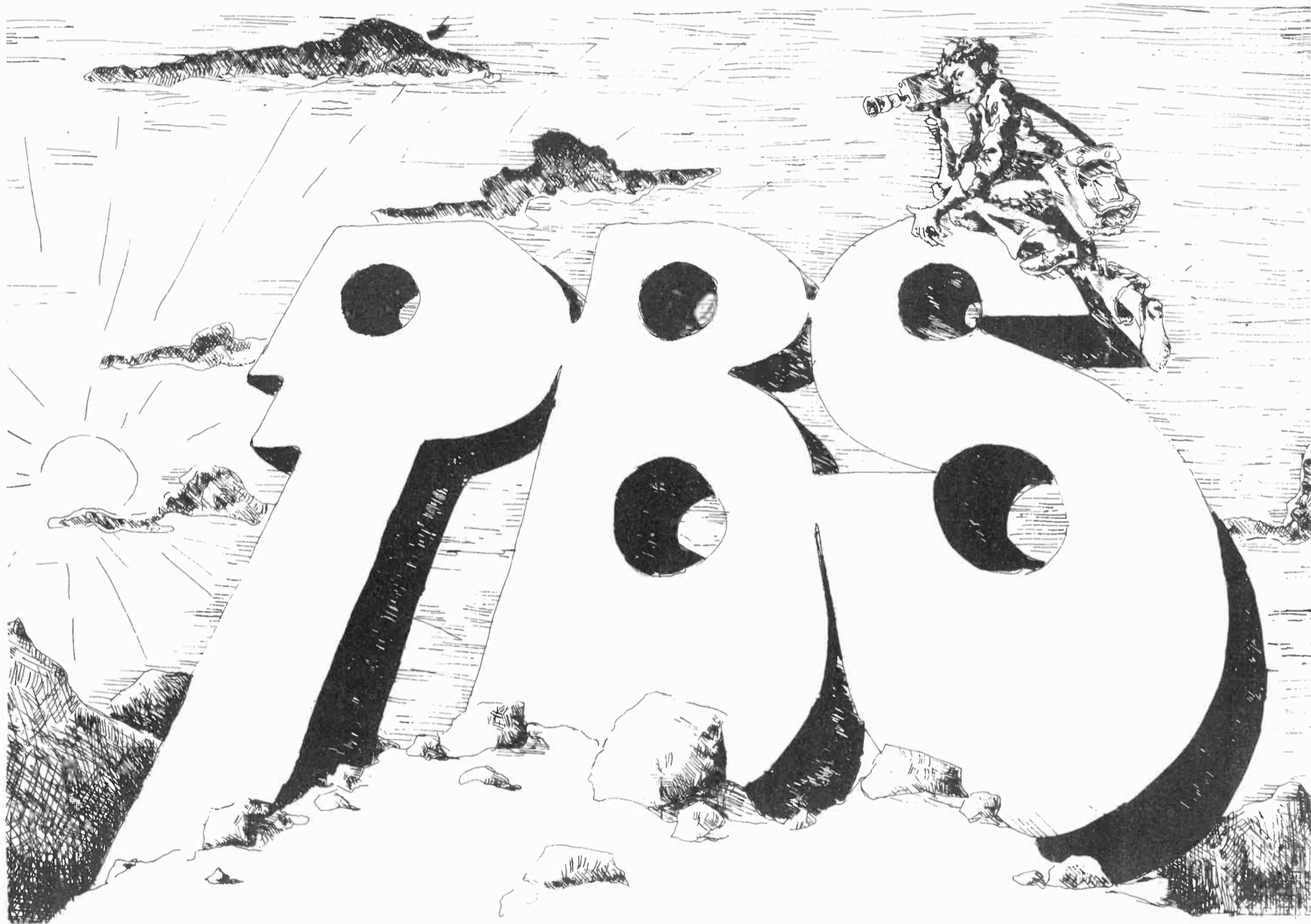


Illustration: Andra Spencer

The programming structure of public broadcasting

Exploring the public air

By Nick DeMartino

"The trouble with public broadcasting..." answered the veteran TV producer, as if to ponder his many choices, "...the trouble is...well...nobody knows what it is..."

America's still-new-non-commercial television complex is suffering from an identity crisis. The effects can clearly be viewed daily around the country.

To some TV viewers, public television is an afternoon babysitter. Junior sits with *Sesame Street* in the playroom even while Mama watches the soaps in the kitchen. Others still think of it as the "educational" channel, something to turn quickly by on the way to Angie Dickinson.

To those who do watch public TV it is a purveyor of high culture, which is largely unavailable on commercial TV. Others see public television, in the words of FCC

Commissioner Benjamin Hooks, as "the caucasian intellectual home entertainment game."

The citizenry's confused and fragmented view of public TV becomes all the more comprehensible when you begin to listen to those involved in the system's decision-making process—a confusing array of mostly white male professionals from a variety of federal agencies, Congress, national public television bureaucracies, private foundations, corporations, and individual public TV stations around the country.

"At the heart of public broadcasting, where one would hope to find unity and clarity, there is instead a set of fundamental ambiguities," writes attorney Anne W. Branscomb in a recent Public Telecommunications Review article. "The problems are not simply unresolved questions of means—such as how to obtain more funding; nor are they simply abstract questions of programming philosophy. The fundamental point is that public broadcasting was established under the law to play a particular role in a balanced system of American communications—but there are

still questions about precisely what that role is..."

For those at the center of public television—not to mention the outsider, the independent producer, the "average" viewer—"what's wrong with" public television becomes something like the proverbial blind men and the elephant.

Without some consensus of what public television *is* much less what it *ought to be*, how can anyone suggest ways for it to improve?

Virtually everyone has a demon to blame in the labyrinthine story of public television—and often the criticisms attack precisely the opposite demon as the source of the troubles.

Our report in this issue tries to explain the institutional framework that provides the programming that comes over the public television tube, with a particular emphasis on innovative and independent production arrangements.

But no "organizational" story can avoid sketching the regions where some of public television's demons reside.

continued on page 12



The Media Burn—see page 16

Photo: Diane A. Hall

The American television screen scans 525 lines of resolution each 60th of a second.

This is the 526th line, an information scan of the latest developments in the media field. We don't claim to have inside info---just things that folks working in the field should know about. You probably know things you think should be shared. Send them to us before the next deadline: September 5th.

With the paper pushers: The FCC has done the expected by cancelling the 1977 deadline for older cable systems to comply with the 1972 rules for 20-channel capacity and access rules. The commission also adopted a sports black-out rule cablers can live with. FCC must still adopt rules about future of access (see page 19, this issue)...The seven FCC commissioners made 102 trips to conventions and the like during past fiscal year, to the tune of \$25,670.

Washington's policy apparatus is undergoing some major overhauling this summer: Prez Ford will probably keep nomination of life-long broadcaster **Robert Wells** as director of White House Office of Telecommunications Policy, despite protests from citizen groups, Congress, and public broadcasters, among others.

Another hot-potato nominee is beer & broadcast magnate **Joe Coors** to Board of Corporation for Public Broadcasting. Aside from right-wing politics, Coors has conflict since he owns TVN, an independent TV news operation. He has already drawn fire for his interference with PBS special on funeral homes.

New president of National Cable Television Association is **Robert L. Schmidt**, a lawyer who served as PR man for ITT for decade ending 1974, during the Nixon-ITT controversy. He begins Aug. 1...Over at National Association of Broadcasters, new Board Chairman **Wilson C. Wearn** takes office. He is prez of Multimedia Broadcasting in Greenville, S.C.



Zapped: Nick Zapple, godfather of the Senate Communications Committee under Sen. Pastore has retired in the wake of a Washington Monthly article on his alleged corruption and favor-mongering, though he denies the connection.

The **Association of Independent Video and Filmmakers** in New York, has signed deal with pay cable operator Home Box Office to distribute a package of various works by members...TVTV has firmed up 1975 plans, dividing time between two projects: a series of further documentaries for WNET in New York, including treatment of **Tom Hayden's** California Senate campaign, a behind-the-scenes look at rock concerts, and political **bombings**. Other project is an original dramatic treatment of the history of television from 1930 to 2000 called **Super Vision**. Shooting starts in August for January airing date on PBS.

Bell Labs' incredible new **miniature TV camera** fits in your pocket and meets resolution requirements for commercial broadcast use in B&W.

Two-hundred-five four-year schools offering degrees in TV, radio & film have turned out 8000 new graduates this year, everyone needing a job, it seems.

Eleven organizations representing publishers, media producers and AV users have banded together to form **Coalition for Fair Copyright Protection**, citing ease with which print and AV materials can be copied.

Plans are underway in California to create a new foundation that would use **services of entertainers** willing to do benefits as a source of capital for public-service grants....PBS is negotiating with famous night-time network talk show host for future projects, as well as NY performing artists.

Sheila Mahoney is new director of Ford Foundation's Cable Television Information Center, replacing **Bowman Cutter** who has moved to Washington Post as VP in charge of economics. Move started rumors of CTC's demise, though foundations seem prepared to keep it alive at half its previous funding levels.

Self-styled public-interest gadfly **Henry Geller** has left perch at RAND Corp. to similar spot at Brookings Institute, as well as taking on assignment as consultant to House Communications Committee. He is formal FCC General Counsel and will no doubt enter a Democratic institution direct from Brookings if the Donkies win in 1976.

FCC's having rough time with their first test of new cross-ownership rules in major markets. They fear if they don't grant the normal, pro-forma waiver to Texas millionaire **Joe Allbritton**, who wants to buy Washington's WMAL-TV-AM-FM combo, that companion paper The Washington Star, will fold. FCC doesn't want blame for that, but there are several strong requests for denial of waiver from citizen groups and a competing businessman, both claiming that Allbritton doesn't intend to keep paper alive once he has the lucrative broadcast properties anyway.

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OUR COVER—“TV is OK” with California videoartist Ilene Segalove, from whose tape this still is taken. Her work is included in the Southland Video Anthology (see p. 12).

Features

“Mr. Mason, You’re Overruled!”

Three lawyers survey the brief history of videotape in courtrooms and legal education and find great potential in protecting rights and speeding up our overloaded courts. **page 4**

Documentary acting

Larry Kirkman takes a look at a film history for lessons that video documentaries can readily apply, while global Village’s John Reilly charts the brief record of the art form. **page 8**

I never met (but can’t forget) That Old Gang of Mine

Sherwood Kiraly, obsessed video diarist, explores the regions of his TV-decayed skull in this zany tale of 20th century fun. **page 7**

L.A. breeds television

We take a brief look at Long Beach Museum’s new retrospective of Los Angeles area videoart. **page 11**



Articles

Breaking Into Public Broadcasting by Nick DeMartino. A look at the programming structure of the public broadcasting system, with an eye towards independent production. 12

Media Burn...cosmic communication from the hype of all time. 16

You Have Some Friends in Washington By Maurice Jacobsen Two D.C.-based public-interest communications law firms provide legal help for the citizens movement. 18

Pork Barrel in the Sky is how Ray Popkin finds the Rocky Mountain satellite experiment. 21

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Editor's note

A magazine is just a lot of decisions, each issue requiring lots of policy changes as you near deadline time.

We have initiated several new departments this issue. On the facing page you can read *The 526th line*, our version of a time-honored magazine concept—the hot items which seem important at deadline. We hope this feature will help provide an overview of the month's major issues in media. Certainly, your input is welcome.

Larry Kirkman's column, *Ideas don't fall from the sky* continues with a new format. Your suggestions and contributions are welcome there, too.

We are beginning to develop articles contributed by people outside our own staff, which ain't so easy when you can't offer lots of money. This issue we are running Sherwood Kiraly's zany look at living with TV, and a research article on video in courtrooms by Charles Taylor, William Thompson, and Paul Waldron. We hope you enjoy them and the articles we have planned for future issues.

In the last issue we issued a call for “The First Annual Last Video Conference”—an idea that lots of people thought was a good one. Well, about 10 of you wrote in and indicated varying degrees of excitement and commitment.

We decided collectively here in Washington that 10 people just wasn't a strong enough response for us to undertake what could be a massive amount of work. Anyway, we have this magazine to get together, and all.

The conference is still a good idea, and should be held later on this year. The TeleVISIONS staff is willing to help in every way we can, short of actually organizing it. This means we can let people know, do publicity, send mailings, etc. But some other people are going to have to come forward and take the active role to make the conference happen. Write or call us and let's talk about it. Hopefully we could get something together by the next issue's deadline—Sept. 1.

Another set of decisions involves what stories go into each issue, especially now that so many people are sending us stuff.

We really dig this networking aspect, but carrying on communications across the continent has its problems. If you want to let us know what's going on with you, don't hesitate to write in.

—Type your copy whenever possible. If you put it into news story form, it helps when you double-space, and set your margins for 40 characters.

—Try to meet deadlines. (Next issue's is Sept. 5th) Especially for time-related stuff. Since we are still only bi-monthly, we usually cannot carry over material from three or four months back.

—Send little tidbits on 3"X5" cards (for news notes, the 526th Line, various departments, conference, print resources, etc.).

—We love pictures and drawings. But we cannot reproduce photos which have already been screened for printing. Thus, send only original glossy prints.

First the pony express...



now TeleVISIONS Tape Exchange

As a service to our readers and in an effort to improve tape distribution, TeleVISIONS will run in each issue a section devoted entirely to videotapes, groups and individuals wish to advertise for distribution.

We will run these classified ads **free of charge** for individual unaffiliated tapemakers and non-profit community video groups. We will accept up to three entries per issue per individual or group but ads will not be carried over from issue to issue unless we receive notification to do so.

We will also accept ads from commercial distribution companies and cable systems at our commercial ad rate of \$15.00 per entry.

Readers wishing to acquire tapes can then contact advertisers directly.

We hope this service will be useful both for tape makers and those wishing to acquire tapes, and that it can become an integral part of each issue of TeleVISIONS.

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Original format (1/2", 3/4", 1", 2")	Available formats for distributor
Description of tape (limit to 25 words)	

Your name & organization	Phone (with AC)

Address	zip code

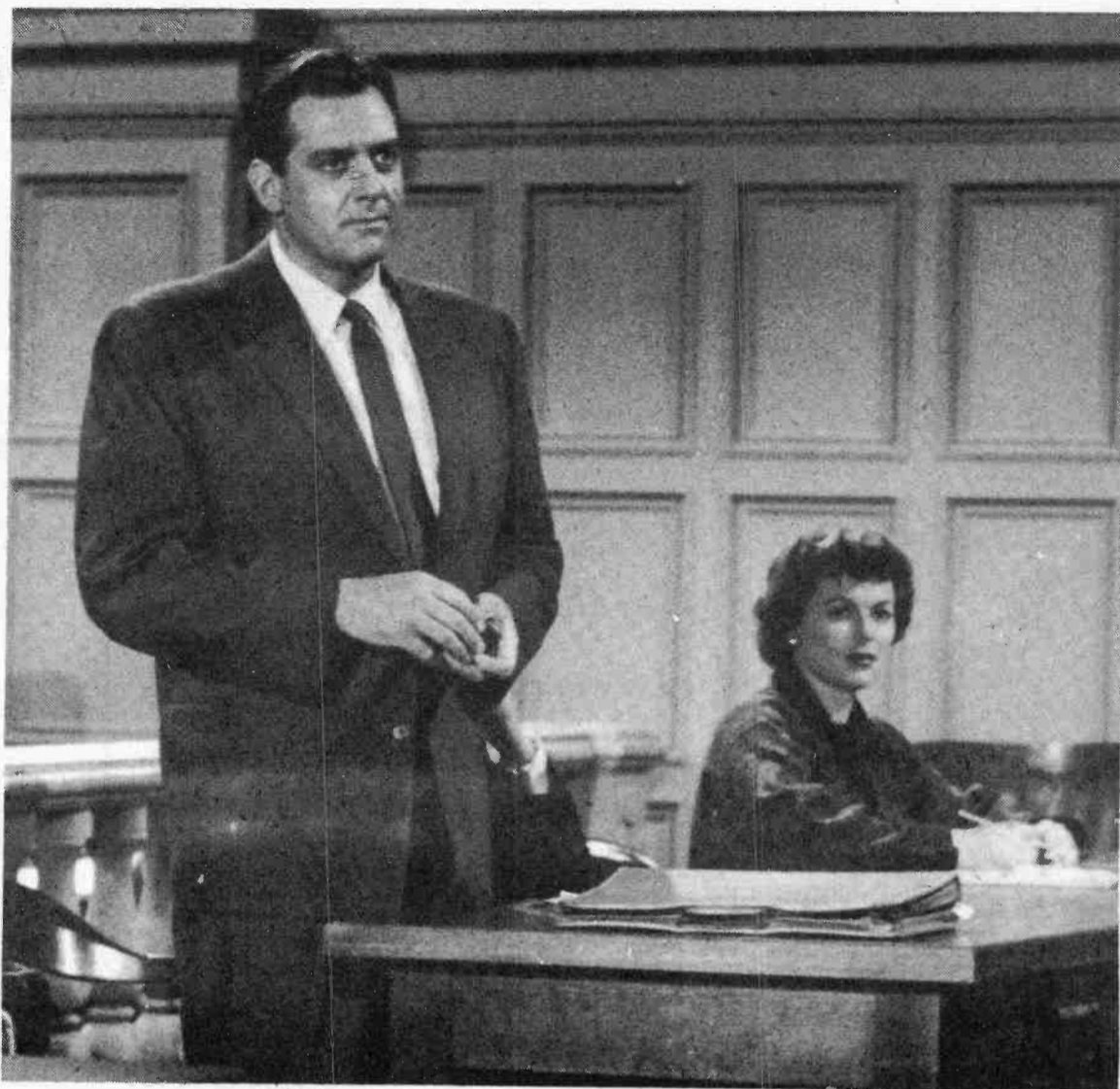
Rental price	sale price
preview policy	

Other comments.	

Please address replies to: TeleVISIONS Tape Exchange P.O. Box 21068, Washington D.C. 20009.

'Mr. Mason, You're overruled!'

Video catches up with the law



By Charles Taylor
William Thompson
and Paul Waldron

The video camera mounted inconspicuously behind the jury box scans the attorney and his witness, preserving for appeal the nuances which cannot be recorded in the traditional transcript. In another courtroom jurors intently watch the video screen before them, as it shows expert witnesses and a re-enactment of the automobile accident. Only a few years ago these scenes could have been the Orwellian fantasies of some latter day Perry Mason. But today, that fantasy is reality in an increasing number of courtrooms, as the law and modern technology gingerly test their compatibility.

Although the legal use of videotape is presently in an embryonic stage, there are surprisingly few legal impediments to its use in the courtroom. Generally, a trial is defined as an adversary proceeding conducted in such a manner as to uncover the truth of the matters in issue. Any technological device which is used in the courtroom is subordinated to this fact-finding process. In this respect, the law surrounding videotape is merely another logical step in the evolution of rules of evidence permitting the use of mechanical recording devices.

In the Erie County Court of Common Pleas, on November 18, 1971, a videotaped trial began at 9:00 a.m. and ended at 5:00 p.m. with a jury award of \$9,600 to the plaintiff.

This unique and potentially revolutionary event in civil litigation began with a most routine occurrence. Losing control of her automobile, Mrs. Clemens, the defendant, struck and injured the plaintiff McCall on a city sidewalk. Mrs. Clemens admitted liability, leaving in dispute only the extent of injury and appropriate damages. The relative simplicity of *McCall v. Clemens* prompted the presiding judge, Judge McCrystal, to propose a wholly videotaped trial.

With the consent of the parties, the testimony of the plaintiff, a police officer, a hospital records clerk, and the treating physician was taped in the weeks preceding the trial date. Then, Judge McCrystal and the attorneys carefully reviewed the tapes and resolved disputes over the admissibility of certain evidence and the appropriate form of questioning witnesses. When an objection was sustained, the question, answer, and objection was simply excised from the trial tape. When an objection was overruled, the question and answer, but not the objection, was included. Ultimately, the jury viewed an integrated tape of questions and answers. The only "live" aspects of the trial were the impanelling of the jury and the opening and closing arguments.

The success of the *McCall v. Clemens* experiment is a hopeful prospect for a legal system which cannot cope with the rising tide of complex and protracted litigation. In the *McCall* case the jury heard the four witnesses in two and a half hours, certainly record time for a personal injury trial.

The ultimate success of videotape as a means of expediting litigation will depend upon its efficient and comprehensive functional use in the judicial process. The full functional integration of videotape into the judicial process has been demonstrated by several programs in Michigan.

The authors, Charles Taylor, William Thompson, and Paul Waldron, are recent graduates of the George Washington University Law Center, Washington, D.C., with the degree of Juris Doctor.

Recognizing the vast potential of video, Michigan has initiated several innovative programs designed to relieve congested civil dockets. As part of a comprehensive plan for reducing the backlog of cases in Wayne County, Michigan's most populous, the State Supreme Court issued a special order allowing the depositions of expert witnesses to be videotaped. Beginning in 1971, Wayne County juries viewed the tape depositions of expert witnesses who were unavailable at trial. Later, the Michigan Supreme Court adopted comprehensive rules for the use of videotaped depositions.

Ohio's Supreme Court has set even broader rules, which permit completely videotaped trials such as *McCall v. Clemens*, and even designate technical standards for video equipment.

Recently, Michigan has embarked on the most ambitious videotape project of its kind. Entitled T.A.P.E. ("total application of pre-recorded evidence"), entire dockets will be pre-recorded in a court room-type studio located in the courthouse. All personal injury cases on the docket of a single judge will be taped for later showing to juries.

The Michigan Supreme Court has also experimented with the recording of an entire trial in order to find a substitute for the court reporter. A closed-circuit video system with three cameras was set up in a regular courtroom, operated by remote control. The process was unobtrusive to the lawyers, witnesses, and other participants, since the cameras could record all action with close-up lenses.

By blending into the background, the video presence did not create the kind of grand-standing by witnesses and lawyers that many feared.

The courts' major concern with video is not its technical characteristics or even obtrusiveness, but its reliability. To guarantee the tapes have not been tampered with and present an exact, truthful recording, most courts are requiring the

simultaneous recording of proceedings with a timing device. In Michigan for example, the image of a digital clock is superimposed on the tape. Elsewhere, a split-screen technique—proceedings on one-half, the sweep hand of a clock on the other—is used. And in some cases, the courts have sworn cameramen and technicians to oaths of veracity and require that they have no interest in the outcome of the case.

Today, the comprehensive experiments in Michigan and Ohio represent only the first tentative steps toward widespread acceptance of wholly videotaped civil trials. Nevertheless, they seem to have already established that tape presents a viable method of streamlining certain types of litigation.

Other advantages are less tangible but no less important to the administration of justice. For example, the use of videotape relieves jurors from having to perform impossible mental acrobatics when instructed by a judge to disregard a witness's answer. By editing out improper questions and responses, their prejudicial effect never reaches the jury. Nor can a constantly objecting, but well intentioned, attorney be penalized in the minds of the jury inasmuch as overruled objections are deleted.

From the standpoint of a witness, video is advantageous in several respects. Because the witness's testimony can be recorded at a convenient time, the witness need not suffer through long days in court. Moreover, Judge McCrystal found in the *McCall* case that witnesses are more relaxed when testifying in a studio before two attorneys and a technicians than in the courtroom before the judge, the jury, the parties, and the spectators. The results of the Ohio and Michigan experiments demonstrate that completely videotaped trials can contribute to the ultimate goal of a fair and impartial trial.

continued on next page

Video and law education

To a large extent, legal education consists of teaching the student to "think legally". Rather than imparting raw information, the case method acclimates the student to the process of analyzing the facts as given, applying legal principles, and synthesizing them within a framework of inductive logic. The high level of abstraction teaches the student to understand legal principles but does not give the student a feel for the flesh and blood of the real controversies from which those principles were derived.

In recent years, a number of law schools across the country have recognized the unique potential of videotape for breaking down traditional barriers between the law student and practical legal training. For example, the McGeorge School of Law, University of the Pacific, is developing a prototype courtroom of the future. At the University of Michigan Law School a closed circuit television camera inconspicuously placed in a local circuit court is monitored by law students,

Extensive experimentation in all phases of courtroom videotaping has been conducted by the Hastings-American Trial Lawyers Association National College of Advocacy, sponsored at the Hastings College of Law, University of California at San Francisco. In numerous other law schools, including Harvard, Antioch, Buffalo, videotape programs have been successfully operated.

The possibilities for both student and law school are unlimited. Instead of being the passive recipients of abstract verbiage, students can with videotape witness the processes and personalities upon which the legal system operates: client interviewing techniques, methods of legal research, trial practice, contract negotiations, etc. Moreover, videotape would permit law schools, like most other educational institutions to obtain taped lectures in particular areas of the law and to tape their own professors for replay in future classes, as well as for the general public. Videotape provides a means of continuing education for the practicing attorney.

Video in the courts

continued from previous page

Video as boon to experts

In other civil trials across the country videotape has been used most extensively for the limited purpose of presenting a specific piece of evidence. Because of its low cost, videotape is particularly useful in recording depositions, i.e. statements made by a witness prior to trial. These recorded statements can be used to impeach a witness testifying under oath, to introduce statements made by a party opponent, or to offer the testimony of a witness who, for many reasons, is unavailable at trial.

The procedural basis for videotaping depositions is found in Federal Rule of Civil Procedure 30 (b) (4) (Rule 30), which provides that, when a party requests, the court can order that the testimony given at a deposition be recorded by "other than stenographic means"—in which event the court must designate the "manner of recording, preserving and filing the deposition, and may include other provisions to assure that the recorded testimony will be accurate and trustworthy".

Perhaps the most extensive application of Rule 30 to video has been in recording the testimony of expert witnesses. Doctors and other professionals with busy schedules are often unavailable for testimony at trial. With videotape the expert's testimony can be recorded in advanced and played later if he or she is unavailable. Videotape has also been used defensively, to rebut expert testimony. In one case a tape of the scene of the accident was played to show that, as a matter of physical science, the accident could not have happened as the expert had stated.

In addition to depositions, videotape has been employed to demonstrate the extent of damage in automobile accidents, the existence of hidden dangers in products liability cases, and the necessity for expensive physical therapy in medical malpractice suits. Videotape has also allowed juries to view the scene of an accident and parcels of land in property valuation actions.

The use of video in criminal trials has been more limited because of additional complications from the traditionally stricter constitutional and evidentiary standards applied in criminal prosecutions. For example, the Sixth Amendment

assures an accused of the right to a public trial and the right to confront witnesses who are presented against him. Therefore, courts have been reluctant to tape an entire trial for playback or to allow the use of videotaped testimony in a "live" trial for fear the defendant's Sixth Amendment confrontation rights would be violated. However, in one case a court allowed the playback of the testimony of an eyewitness to a murder who had died before the trial had begun.

In court video is permitted by federal rules of civil procedures and the canons of judicial ethics. As a recording tool, it is reliable, inexpensive, and expands on the written record.

In addition, there is the well-known Fifth Amendment prohibition against compelling a defendant to testify against himself. In strictly enforcing this right against self-incrimination, the courts have historically made a distinction between "testimony" of an accused which is protected and "real or physical evidence", such as fingerprints, photographs, measurements, voice and handwriting examples, and appearance in court—all of which have been held not to violate the Fifth Amendment. Clearly, the videotaping of the defendant at a line-up, or while he is being measured, or as he performs certain movements to ascertain physical traits, would fall into the latter category and would not be constitutionally protected.

Video and the trail of blood

Even the "testimony" of an accused can be admitted if it meets certain constitutional requirements. There is no question that an involuntary confession would not be admitted simply because it was videotaped. Nevertheless, if a confession was freely given after the proper warnings by the police, then it would be admissible. In a recent case, Chief Justice Traynor of the California Supreme Court, one of the foremost jurists in the country, stated that he felt that the videotaping of a confession was "a modern technique to protect the defendant's rights" rather than to infringe upon them. The judge noted that a tape would show the jury

evidence of physical or mental strain, thus reflecting upon the voluntariness of the confession in ways that a typewritten statement could not. Brushing aside the entertainment stigma, the judge went so far as to say that "to the extent possible, all statements of the defendant should be so preserved...."

In addition to recording confessions and identifying the accused at lineups, videotape has been used as "demonstrative evidence" to show the scene of the crime, even to show the trail of blood left by a theft. And, many foresee greatly expanded use in the preliminary hearing stage of a criminal proceeding to record the magistrate's ruling on the probable cause of a defendant's guilt for later playback at trial or before a grand jury.

For more than a decade Raymond Burr as Perry Mason did it for the cameras. Today the cameras have a chance to return the favor, serve the lawyers for a change. Above we have outlined the first, tentative steps. Seemingly, the use of video is permitted by federal rules of civil procedure and the canons of judicial ethics. As a recording tool, it is reliable—given certain safeguards—inexpensive and expands profoundly on the written words that today serve as "the record."

Further reading

Here are appropriate legal citations and general reading in the area of video and the courts:

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- Time*, December 27, 1971
- McCrystal, "Ohio's First Videotape Trial," *45 Ohio Bar Association Review (B.A.R.)* (1972).
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- 16 Res Gestae* 5 (July 1972).
- "Aspects of Claims Handling by Videotape Recording," *20 Fed'n Ins. Counsel Quarterly*, Summer, 1970.
- "Videotape: It's (sic) Admissibility in Evidence and Other Uses," *5 Georgia State Bar Journal* 393 (1969).
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- "Videotape Trials: Legal and Practical Implications," *9 Columbia Journal of Law and Social Problems*, 363 (1973).



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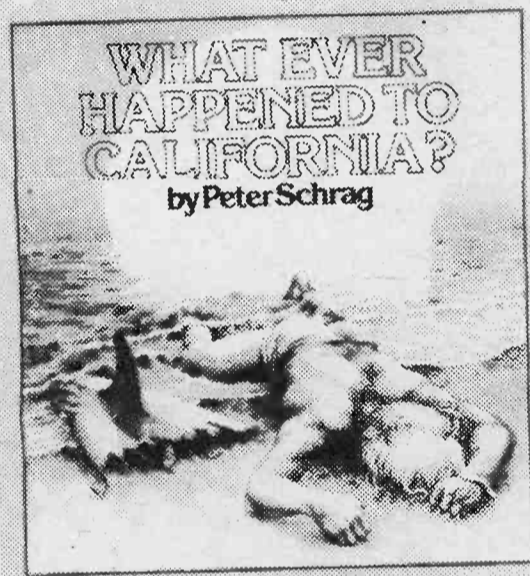
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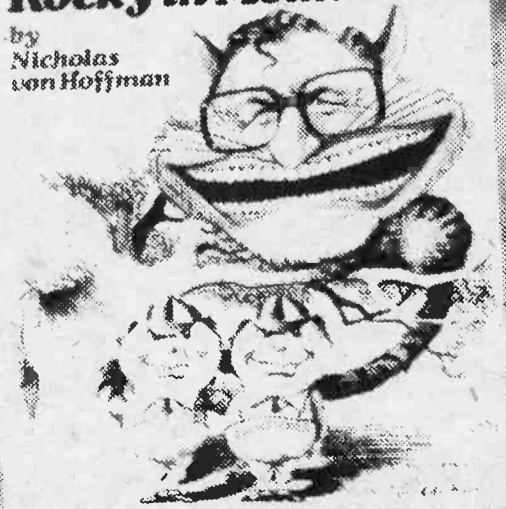
Tom Wicker: Prisoners of Headlines



WHAT'S WRONG WITH THIS MAGZINE?

Rocky in Medialand

by Nicholas von Hoffman



The best eyes and the best voices in America are examining the press for [MORE]:

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Tom Wicker
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I never met (but can't forget) THAT OLD GANG OF MINE

By Sherwood Kiraly

Growing up with television was an opportunity for derailment. When it was new, it was the center of the house. For the timid kid, what it said pretty much went. And so, pretty much, did the kid.

From 1964 through 1967—my high-school years—I spent my time covering 456 notebook pages with a tiny, meticulous longhand. Unlike most diaries, which tell of little things that happen to somebody, this one told of big things that didn't happen to anybody.

I was writing about everything I saw on commercial TV.

No homecoming float for me. No proms. No cruising or anything.

By the time I left home, I was adept at few things useful—my father, a fair amateur carpenter, knew me as "shitheel"—but I was familiar with the harrowing procedure of testifying against the Mafia. I could swap badinage with intelligence agents. I could announce, "Honey, I'm home" in a plausible tone. And I owed it all to television—the way I walked, the way I wore my hat, even the way I danced till three.

When the set first arrived at our house I was just a tot, and it often terrified me. I loved the cowboy programs featuring Roy Rogers, Gene Autry and rotating villains such as Myron Healey, but I couldn't differentiate between guns shot toward the camera and guns shot at me personally. My mother tells me I was afraid the bad guys would get me if I watched. She thought I was wrong.

At the age of four I was enough of a veteran to believe I was Roy Rogers—or rather, to prefer to be Roy Rogers. I actually appeared on television then, with none of the self-consciousness I'd show today, after a parade my parents had taken me to see in Chicago. A sidewalk milkman noticed I wore a Hopalong Cassidy jacket and surmised gaily that I was Hopalong. I told him I was Rogers. We had a brief argument about it, neither of us willing to surrender his beliefs, and I've since been in retirement as a legitimate television personality.

Children playing often say, and for the purposes of the game believe, they are someone else; kids are self-sculptors. And often, unable to choose among various tempting possibilities, they become several heroes in rapid succession, mimicking each one as best they can. But if they grow up and continue to do that even when not officially "playing," they either are actors and get paid for it or they are in little rooms, scratching their backs with both arms.

I'm still surprised there aren't more backscratchers around. My peers were all exposed to TV, just as I was, but most of them sprouted, learned to drive and got laid as if nothing else mattered. Well, I thought something else mattered and I knew where to find it, too. The things I've seen...

I saw Martin Milner victimized by LSD on "Route 66." What a night that was. I knew James Coburn when he was second bandit on "Wanted, Dead or Alive." I saw a show it seems nobody else saw: "For the People," with William Shatner and Jessica Walter. It lasted just 13 weeks opposite "Bonanza." Don't think that didn't teach me the indifference of the world. Upon reaching high school I was more cosmopolitan than punk, more philosopher than weirdo. I was just off to the side of my time.

On October 18, 1964, I came home after getting lost at school and got lost watching TV, as usual. But on this day, I decided to "review" on paper everything I saw. This way, I told myself, I wouldn't be wasting my time. I had been accused of wasting my time.

The blank screen first bloomed into a half-hour situation comedy called "My Living Doll," starring Bob Cummings as a scientist who invented Julie Newmar, a robot. (TV fans have the inverted vision of the child who sees an airplane and thinks, "That looks just like a toy airplane" because he saw the toy first. When I later read the myth of Pygmalion I briefly imagined it was plagiarized.)

"My Living Doll" was born to be forgotten, and she was, but not by me. I wrote her plot down. Then I said it was bad. This last statement was the proof I needed. I was no longer wasting my time; I was discriminating.

And I had begun to cultivate an obsession that reached proportions I hope you'll think I'm exaggerating:

- Everything went in the book. Every laugh-tracked "Bewitched," every "Wild, Wild West," every "Man from U.N.C.L.E." Everything except shows I didn't see at least halfway through. I introduced the "Halfway Rule" out of embarrassment at writing so often about shows I was ashamed to watch. With the rule, I could stand outside the living room, wait for "The Munsters" to get 16 minutes in and then stare at the last 14 "free."

- I gave awards, every year, to the best actors and programs I'd seen. These were delivered to the winners by the shorted Western Union of my mind.

- I was idolatrous. I smoked like Robert Lansing, walked like Robert Culp, faced death like Ben Gazzara and occasionally hallucinated a soundtrack following me as I thrust my acne through the corridors of Hinsdale High.

I still watch television a lot. I have a residue of affection for nearly all my old favorites, and the sound of the set is a soothing one to me. But we don't cuddle any more.

In 1968 TV and I could no longer lock the doors and have our way with each other; our unhealthy magic deserted us. The set got stuck with the anti-war movement, Chicago and Buckley-Vidal, and I got stuck on a farm in Virginia where I had to treat the dirt better than the dirt I was being treated like.

We drifted apart, as high-school sweethearts sometimes do. Television attempted to enter an age of "relevance," the last commodity I'd've dreamed it would sell, and wound up stumbling and blushing. I was doing some stumbling and blushing of my own, and couldn't be bothered with its problems. I found a steady job, and I kept quiet about my past.

When Doug McClure turned 40, I kept my shock to myself.

When William Shatner gained weight I winced, but figured, well, he won't care when I go bald.

My greatest triumph was Dick Van Dyke's alcoholism. I sailed through it like a champ, better even than he.

Sitting stone-faced through a comedy one night, I realized I could no longer be fanatical about people who can't do their jobs as well as I do mine.

And I wrote my own scenario, imagining the ultimate TV fan, the fan I used to be, the Mitty Mitty Man:

He walks a big-city sidewalk, hearing inwardly the lone saxophone telling him the scene he's in is being shot on-location. On his way across the street, filled with his bogus mission, he is hit by a car. Mortally crunched, he lies in the intersection as a crowd forms around him, and he switches plots to do his farewell. He tells the cop he needs a cigarette. He mentions a girl who, he says, never really knew he'd lived. The cop and the bystanders are awed, almost reverent; they've never seen a dying man so full of shit. Music up.

The Dick Van Dyke show on Wednesday night (a non-rewun, I understand) concerned a very nasty "Alan Brady Show" script which Bob (Van Dyke), Buddy (Morey Amsterdam), and Sally (Rose Marie) had written, calling Alan (Carl Reiner) a "ball-headed idiot." Among other things, had ~~actually~~ accidentally gotten to Alan, and our heroes spent the entire show trying to get it back. They didn't make it, but you know they didn't get paid. Well, it wasn't quite as good as usual, though the folks, especially Reiner, were all right.

I spy guested Carroll O'Connor and Fay Spain (aa) in a very unlikely tale in which this screwy doctor (O'Connor) and his female accomplice (Fay Spain) kidnap Bob Culp and brainwash him into thinking that a buddy Bill Cosby is a traitor and must be executed - by him. This Bob tries to do time and again, but it turns out that their friendship is stronger than brainwashing, or something to that effect. It was a pretty well-done show in spite of its incredibility; Culp and Cosby were good, of course, and O'Connor and Fay Spain weren't, very.

yesterday's Dick Van Dyke show rewun concerned little Ritchie (Larry Matthews), who claimed he was being preyed upon by a giant woodpecker. Well, Bob and Laura didn't believe him either, and tried to attach some psychological importance to it for awhile, until they finally found that there really was a woodpecker, who it turned out wanted Ritchie's hair to use for building a nest. Well, I don't believe it either, and I've been trying to attach some psychological importance to it... anyway, Van Dyke & Mary Tyler Moore were okay, but I never did like Larry Matthews. He reminds me of a cadaveric bat that lives next door.



Sherwood Kiraly, pictured, is a Chicago playwright and actor who is presently employed in neither occupation. Instead, he holds some jackship position with the Field Newspaper Syndicate riding herd on their cartoonists. He is in the process of completing a Bicentennial revue called "200 Years In A Row."

IDEAS

don't fall from the sky

Documentary acting

Commentary
By Larry Kirkman

Two cars collide, a pedestrian is injured. A crowd gathers. An eyewitness is pressed to tell what he saw. He demonstrates the anger of one driver, the dazed responses of the other, the hurt foot, limping to the curb; he ruffles his hair. He demonstrates the sleepy look, the wrinkled shirt, the guilt in the voice; he repeats the exact words they said. This "street scene" was Brecht's model for the acting style he wanted from professionals. It also helps us develop a method for amateurs.

A wide range of art fullness that can be employed in this street scene by amateurs with different skills or little skill at all can still be effective. The audience has flexible expectations; it doesn't need to believe the pain, just enough of an indication to understand the characters and the story, to be able to make a judgement, to form an opinion about what happened.

Because of its widespread use, instant playback, reuseable and inexpensive tape, and so on, video creates new possibilities for amateur acting, but we have to look at film history to learn what they are.

Experiments with amateurs acting their own lives in films have not created a popular form, but they lead the way for video. The implications of advances in video technology and the ideas and organization that arise are played out in the old media, but can only realize themselves in the new. Surrealism, for example, as painting had a small audience, but as film, like Chaplin's silents, it reached everyone. Now, Studs Terkel's book *Working* is the best radio around. And the Chinese wall posters, the best example of access.

Watching the Cinematheque Francaise collection of 1900 cinema, the raw power of the first camera eye to take in events and everyday life are still startling 80 years later, and not just for historical reasons.

The details of everyday life

Film pointed out details in everyday life that went unnoticed: rooftops, a clenched fist, sweat on the forehead, a style of walking, the close up of the cigarette being lit. The videorecorder is now recreating on a mass scale the fascination these first filmmakers found in reflections:

- In clinical work, some professionals who have access to health video are getting people to see (and in some cases produce) their own close-ups. To see themselves instead of Marlene Dietrich or Gary Cooper.

- In educational work, the first steps have been interviews intercut with voice over scenery. To tell their own stories and to see their own houses instead of Hollywood's backlot.

- And in public access, the coverage of events, an alternative news.

These three kinds of productions present static and fragmented views of our lives. Introducing acting can enlarge their content, can make them more real. Its possibilities shouldn't be confused with the over-edited, staged news, the clinical daytime dramas, or Hollywood's realism that we react against.

In most cases the educational documentary has thrown the burden of history and context on the narration, which misses social processes and cannot show how people change. The geographic illustrations, the hand tapping the knee, the rigid post-mortem panel discussion are no replacement for the drama that happened.

Event coverage is often ironic; in cases like TVTV, the new news becomes a way of avoiding access problems because their subjects are too distant to participate in the production. Fred Wiseman has covered institutions (high schools, hospitals, the Kansas City Police) in much the same way, with more thought, but his films still demonstrate the limits of this sort of documentary.

Studying film history we can learn from several models that explore the space between documentary and fiction.

Soviet filmmaker Vertov's solution was to show time and process by editing fragments together to fill each other out. For example, a community has fought for and won playground money from their city council. You find another in the preliminary stages of organization and another where the playground is built and the group has expanded to more comprehensive demands; and so on, to place the people and the event in history.

Another way to show process and to escape the illustrated essay is to get the documentary subjects to reenact scenes from their development. Joris Ivens' book, *The Camera and I*, has specific description of the decisions and directions involved in the reenactments he used in forty years of filmmaking.

In his "Borinage," Belgium miners on strike reenacted an early morning demonstration, how they blocked a housing eviction, and their methods for holding emergency meetings. In "Power and the Land," made for the US Rural Electrification Administration, a family on a small farm in Ohio act out their lives before electrification. Imagine the difference between these scenes which demonstrate behavior and the shallow effect of an interview with the farmhouse in the background.

The ability to reconstruct not only material life but emotional situations can be seen in the new English feature film *Akenfield* which I saw this year at the L.A. Film Exposition. It takes reenactment one step further. Amateurs, through controlled improvisation, act out their own lives and their memories, of three generations, back to the 1890's, in costume.

The first-person history gives a dignity to the rural poor, pride in their survival, their knowledge, skills from primitive to mechanized to automated farming, their hatred of

Seven years of video documentaries

By John Reilly

The following statement about video documentaries is excerpted from the catalog describing tapes entered in the first annual Documentary Video Festival. While discussion of individual tapes is hard to take in print format, Reilly's point here is to put some shape into the eclectic and short history of video documentaries.

In 1968 the first Sony portapak became available in the United States, and it was in this period that the videomaker gained the use of equipment that approached the capacities of the hand-held film equipment that film documentarians were using in the sixties. Portable video equipment had the added plusses of lower costs, increased portability, instant replay, and feedback possibilities.

ГОСКИНО ПРОМ. ЭЛЕКТРО ГОСКИНО



Poster by Alexander Rodchenko for Dziga Vertov's film 'Cinema Eye' (1924)

exploitation, their pleasures in each other—singing, humor, and food, filled out by reenactments of the intimacies of marriage, funeral, and friendship usually reserved for the stars.

The United States has produced the most internationally respected film using reenactment, *Salt of the Earth* sponsored by the International Union of Mine, Mill and Smelter Workers, made by some of the blacklisted Hollywood Ten in 1953. "Author Michael Wilson's story of a miner's family is told against the background of a strike in which the wives of the miners took over the picket line when an injunction prevented the men from holding the line. The basic theme is the emergence of a woman's personality as she breaks the shackles of prejudice and achieves full partnership and equality with her husband in the course of the struggle."

In this case the director, Herbert Biberman, inserted a trained actress into the documentary reenactment by the mining families. The leading role called for the skill to show her changing character.

As much as *Salt of the Earth*, *Akenfield*, and the films of Joris Ivens can help us see the possibilities of amateurs acting, the attempt to imitate fiction film is too great a strain on most video makers. After viewing *Akenfield I* had to doublecheck to be sure that they weren't all professional actors in an improvised Cassavetes style.

Isn't one reason videomakers stick to the "pure" documentary because of the little theatre type embarrassing moments when amateurs try to imitate all the skills, bells and whistles, of Hollywood? Creating an "illusion of reality" is not in the interest of most amateurs who would benefit by extending their documentary into fiction.

They don't need to cast a spell over an audience anymore than the "actor" in the street scene—their reality is apparent—their problem is getting out the full picture; they have something to say, and to show, and that can be entertaining without the magic of Hollywood where the audience gets lost in a story and forgets the real people who are trying to use the tool in a new way to say what's happened and what should happen.

The earlier video works of that period were very similar to the films produced in the early 1890's. Like those first filmmakers, the new videomakers were enchanted with the possibilities of recording actuality.

The video documentary is not easily defined. Broadly it includes any interaction within that area of life that the videomaker chooses to focus on with the style of treatment that he or she employs. Process is all-important. Both form and content are created and locked into the making of the tape. Techniques borrowed from the film documentary, as well as those belonging entirely to video, have contributed to the evolution of the genre.

I feel most exceptional video and film documentaries are in fact very personal and subjective even when they appearing to be just the opposite. They can offer a textured rendering of the connecting moments of life to reveal some hidden truth. The "truth" is

very often that of the maker, but if he or she is gifted, the vision becomes one with the subject. An example of this in the Festival is *Harriet* by Nancy Cain, a tape about a real woman's fantasy of leaving her day-to-day life and taking to the open road. An example in film is the romantic fiction documentary of the brilliant Robert Flaherty. A work such as *Man of Aran* (1934) transcends the problem of recording a lost lifestyle and becomes Flaherty, the master storyteller, embellishing a long-forgotten folk tale.

The documentarian's focus on real life is not necessarily free of distortion or transformation. Obviously, we all distort by selection: in the case of video, who is taped, when, by whom and with what lens, lighting, etc., establishes the viewpoint. The enormous rearranging of reality in the editing process is also a reordering of time, space, and perception. It is in this deliberate

continued on next page

'Those who work in videotape like to live it'

continued from previous page

shaping of actuality that the stamp of the maker is most apparent.

The term, "video verite," derived from the cinema, describes the most obvious documentary style currently employed. Although the term is seldom used by videomakers, verite tape adheres to some of the basic tenets of film verite, such as non-interference in the event, long takes in real (unedited) time, hand-held cameras, available light, etc. An example of this style in the Festival, *Giving Birth* by Tobe J. Carey, also employs self-analysis of the tape by his subjects.

Another area of significant development has been the kind of piece that documents a major event — a march, convention, war, etc. — with a definitive style and viewpoint which places the work in a larger context while retaining a feel for the scale and size of the event.

Four More Years, a tape of the 1972 Republican Convention by TVTV and *The Irish Tapes* by Stefan Moore and myself are two examples of a non-narrative rendering of the epic event. These works are more personal and less literal than the earlier films mentioned. They use special lenses, juxtaposition of separate events and other deviations from verite not found in the earlier, more pure cinema verite works. In video the camera or sound crew often involves the subject in dialogue. The style is more of a hybrid between pure verite and TV narrative or documentary works.

Another work in the Festival, William Creston's *Kelsey*, is reminiscent of Shirley Clarke's film, *Jason*. This tape treads the line between documentary and performance,

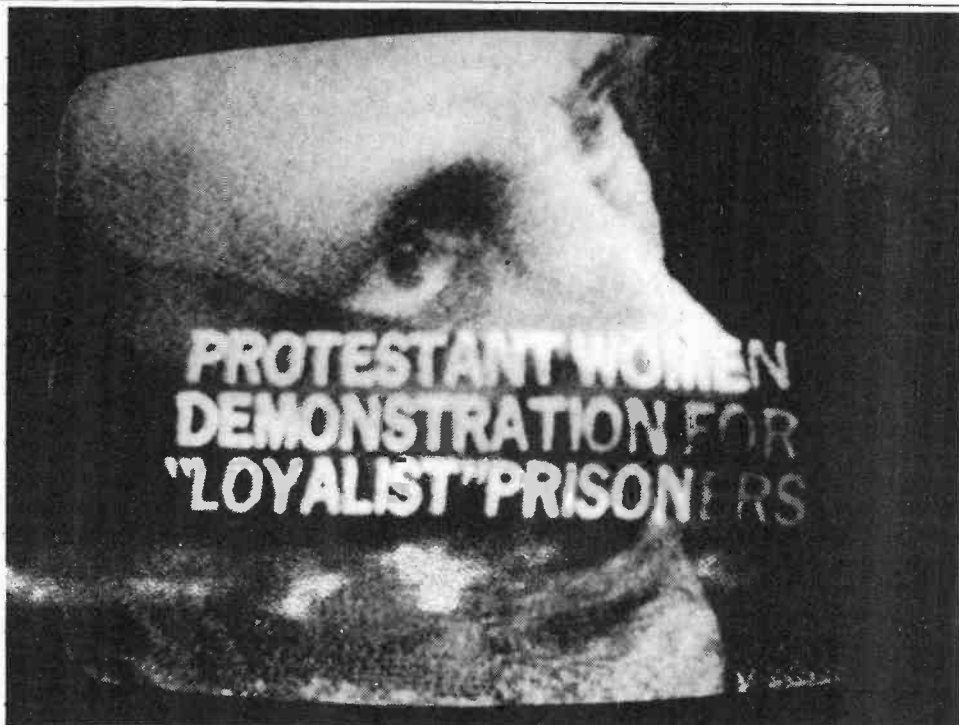
and belongs to a documentary style that evokes in the viewer a sense of being 'put on' while nevertheless witnessing a true slice of life.

The work *Cuba — The People* by Downtown Community Television, differs from *The Irish Tapes* and *Four More Years* in its use of an ever-present narrator describing what we are seeing. This style is more often used in documentaries made for broadcast television than in most video documentary works.

Documentaries have long been used successfully as propaganda, from the Russian *Keno-Pravda* (1917) to the high point of national propaganda, Leni Riefenstahl's *Triumph of the Will* (1939). In this genre, the Festival has *Nothing So Precious* by Bruce Grund and Brent Sharman, and unrelenting indictment of our involvement in the Vietnam War.

Works in the Festival that don't easily draw parallels to film are *Walter*, a very intimate and revealing portrait of an extraordinary human being, by Bob and Ingrid Wiegand; and the beautifully structured and evocative view of women in *Politics of Intimacy* by Julie Gustafson.

It seems to me that those who work in videotape like to live it. It becomes an intimate part of them. They love the oneness of it — no labs, no technicians. It's a portapak way of being. This closeness to the medium means that works are usually undertaken, not because a sponsor is found, but because it is important to their creators to explore the subject. Most of the works in this Festival are distinguishable from films for this reason alone.



From "The Irish Tapes" by John Reilly and Stephan Moore.

Documentary Video Festival slated to repeat in January

Counting last winter's first annual Documentary Video Festival a considerable success, sponsoring group Global Village is making plans for a more extensive version for early next year — probably in January.

The first festival, held at Global Village's loft in lower Manhattan, sold to sell-out crowds three nights every weekend for five weeks in February.

The crowds came to see a collection of nearly 30 documentary videotapes, the largest such collection yet assembled. They were produced by both "well-known" video pioneers, as well as some whose work has received less notoriety.

Such an event, and the audience response, points out the crying need for some kind of

forum for this new medium. Cable TV, and to a lesser extent public broadcasting, has given some exposure to independently produced tape, but invariably, they show work which has already been produced, and seldom pay much, if anything to the producer.

John Reilly, Global Village founder who was co-coordinator of the festival with Ingrid Wiegand, is searching for more extensive financial subsidy for the festival, so that artists can be paid a fee for their entries. While details are still being worked out, Reilly is anxious to hear from documentarians who would like to enter their work in the 1976 festival. His working deadline is late November.

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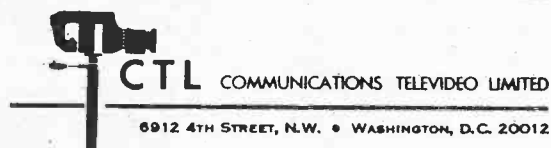
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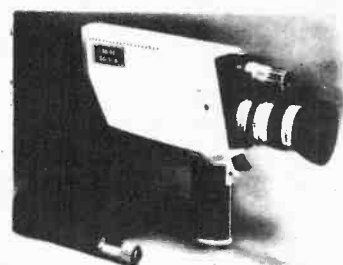
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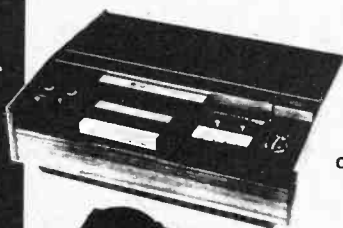


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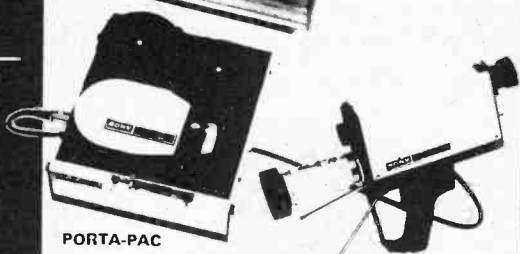
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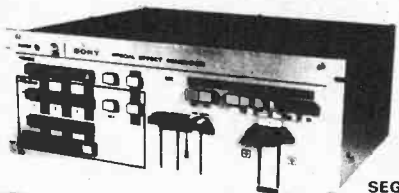
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Video in museums

Museum heavies focus on video

By Gerardine Wurzburg



n 1944

Gilbert Seldes, then director of television programs for Columbia Broadcasting Systems, declared that "the museum has the basic raw material out of which television programs are made... As far as I know the only museums that have yet collaborated are the Metropolitan Museum of Art and the Museum of Modern Art. This means we have a lot of virgin territory to develop."

In June, the annual meeting of the American Association of Museums convened in Los Angeles to discuss "Extending Communication Between Museums and Their Audience," and it appears that now, 31 years later, museums are beginning to utilize television and other media on a significant national scale.

97% committed to video

The International Council of Museums did a survey in 1972 on the use of video by museums. In the initial survey only 30% used video. A random survey in 1974 disclosed that 50% of the museums responding now use video; 47% are exploring its potential and intend to use it; and only 3% still are not interested.

The greatest concern of the museum people was how to become efficient enough to produce the software they needed with their own facilities and staff. Though some of the professional media people attending were skeptical about the typical museum's ability to produce quality video in-house, a daily program of films and tapes produced by and for museums spoke eloquently about the possibilities.

Indianapolis ingenuity

The use of video in-house and television by museums is a battle of wits against limited budgets and few trained personnel. Usually the successes are products of an ingenious sharing of in-house talents, with the resources of local universities, community colleges, libraries and interested television stations.

Don Frick, assistant curator for media at the Indianapolis Museum of Art, has been providing arts programming for the local TV station, and the museum for several years. "Art Now On," an animated film produced by Don Frick and directed by Bruce Petty, a former animator in residence at the museum, was shown at the conference. The piece is a satire on the impact of great works of art on the common man and woman. Also shown was "Twin-Rocks Paper Mill," a documentary on the process of making paper which was shown with a larger museum show.

Selling the museum

"I think 10 seconds of time on commercial television is equal to 1 or 2 hours on educational or cable TV," David Katsive stated at the beginning of a workshop on "Using Video in Museum Education." As chief of the Department of Education at the Philadelphia Museum of Art, Katsive has experimented extensively with the uses of video in museum exhibitions and educational programs, and on television.

In addition to spots on TV the museum has a regular character on the locally originated morning children's show. He is a cowboy, dressed in white, who talks colors, and

judging from the letters, is quite popular. In the works at the museum is a piece on a husband and wife and their spat over a Duchamp.

Katsive says he's now trying to put together a "video jukebox" for the Philadelphia museum that will allow visitors to select a specific program or sequence from a collection of tapes. The jukebox system — slated to be in operation when the museum re-opens in February — will use Odetic's cassette program locator (GYR CPL-100). The locator unit is small and can be held in the hand.

The GYR CPL-100 Cassette Program Locator costs \$1,000, and is produced by Odetics Inc., 1845 So. Manchester Ave., Anaheim, Ca. 92802 (714) 534-8410.

Hardware previewed

Two other interesting hardware pieces that will open the way for more media in the museums are the Motiva Minuet, a portable rear-projection unit, and David Cort's "video art transposer." Both pieces debuted at the conference.

The Motiva Minuet is a portable, rear-projection, multi-visual system featuring nine slide projectors permanently registered and pre-focused on a three and one-half foot by five foot non-glare screen and synchronized to stereo sound. The projectors are programmed on tape. It is a rather expensive item, priced at \$18,500, and renting for \$1,000/wk from Motiva Ltd., 18 East 50th St., N.Y., N.Y. 10022 (212) 826-0920.

David Cort's "video art transposer" succeeds because it is a real participatory piece. Utilizing external key and a pre-recorded videotape of sculpted busts from the Metropolitan Museum of Art's collection, you are able to position yourself into the pieces of sculpture. In the exhibit at AAM, people were fascinated with it, bringing other friends back to play with it. One woman sat down and began watching the pre-recorded tape of sculpture. Cort came over and asked her if she wanted to interact with the piece, she replied "No, I just want to see the sculpture."

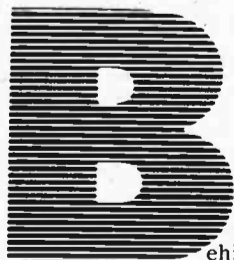
The average museum goer only spends about a second and a half in front of each piece, I am told. The cassette programmer, the multi-screen unit and the transposer all are going to require more time. I wondered how these pieces will be integrated into the museum experience.

The question of how museums choose to use electronic media goes to the heart of what will happen to museums in the future. Throughout the conference there was much talk on the use of video for display, little was said about video as an art form. Television and its importance to the future of museums was only briefly touched upon.

Videoart, it seems apparent, faces a stiff fight if it is to become a part of the museum experience. The battle over the uses and artfulness of photography seems far from over.

Videoarts Two LA artists:

1. John Baldessari



Behind a

surfer's shop in Santa Monica is John Baldessari's studio. It is a large white room, diffusely lit and filled with the sequential events of his work and his life. On a long work table he is finishing a photographic series on pickles; pinned on the wall behind is a row of white cards and photographs; and above the couch, a series of spider plants thrive. On a table to the side is a videotape deck and monitor.

Before taking up video, Baldessari was a painter. In the early sixties, he began showing with a group of artists concerned with the dematerialization of art. Stepping



Photo: Gerardine Wurzburg

back from the canvas, he took words or quotes in a free associative way, and would have a sign painter put them on canvas. With the words, John began to do photo screening on the canvas; and with his desire to push away from the static object, he tried sequential photos.

In his search to escape object making, he discovered video in 1968. "I found that video was a cheap way of making movies, what I've come to call 'Polaroid movies.'"

Baldessari's influence on video in southern California has been singularly important. Born in 1931 in National City, Calif., he's lived most of his life on the coast. He has been an instructor at the California Institute of Arts since its inception in 1970.

Ed Henderson suggests

Baldessari's latest work is a direct expression of his growing interest in audio and soundtracks. "This piece is based on the premise that people look at anything on TV. So why not examine the audio track and let the video track match it?" In his tape *Ed Henderson suggest soundtracks for still photographs*, a table full of records are spread before Henderson as he is handed a stack of stills. Henderson matches music with pictures for the greatest impact.

Now Baldessari is questioning his own relation to the medium of video. "Video is a tool that is there for the artist... I want to find out what TV is about for myself and my work. Why am I using the medium, is it because it's cheap movies or because of the inherent qualities of video?"

Baldessari has now set off to explore a new tool — film. He first started by doing short pieces in super 8mm, then moved into 16mm, the pieces gradually grew longer. Now he is working with sound and editing in 16mm.

"There are certain things that video lends itself to — like real time... but the space in film is different from video. I know I would shoot the same scene differently in video than I would in film."

"I'm mostly talking to my colleagues in my work, but I'm very aware of how video can be boring... The only way for TV to go on as an entertaining habit is to be aware of the audience and how you can flirt with but not cater to them."

"To have progress in TV, the medium must be as neutral as a pencil." —G.W.



Photo: Gerardine Wurzburg

2. Joan Logue

When I arrived at Joan Logue's home and studio in Venice, Calif., she was waiting for the plumber to come and hook up the darkroom. She had recently moved into the space and was eager to get the darkroom back in operation. At the end of the large main room there was a monitor and portapak on a round table with a camera on a tripod standing next to it. Roaming about the space was a parrot.

In the Southland Video Anthology, she had a complex videotape in color and black and white, the untitled piece had small vignettes of a woman opening a door onto many things, matted over larger constant images (the ocean was one). In the show it stood out as a finely turned piece of video—a dreamlike construction by someone intimately involved with the media.

Joan talked about the piece as "double vision." It is about "seeing people treating people, being with people and how different it all is," she said.

Joan Logue also began as a painter. She shifted from paint to still photography because she needed to support herself; and as a logical extension of photography she took to video. Throughout her work in all of these forms she has concerned herself with multiple/sequential images. She sees the evolving nature of events, and stays to catch the subtle and practical changes — the transformations that are crucial to understanding the subject.

Back to the pak

"I go through changes using video. First I did a lot of documentary work — using the portapak. Then I evolved into more sophisticated things as the equipment was available. Now I'm back to just the portapak."

During one of those portapak phases, in the summer of 1973, Joan went to Liberia with an anthropologist to teach people in the bush how to use video. She also shot hours of footage, that remains unedited. The video tape in the Anthology show was edited at Cal Arts where she was once an instructor and represents the tail end of a high tech phase. Now she has returned to her portapak and is doing portraits.

The videoportraits are done in her studio/home, against a blank wall. The person comes in and sits down in front of the camera with the monitor facing them. Joan just sets the camera up, leaves it an goes about things around the house.

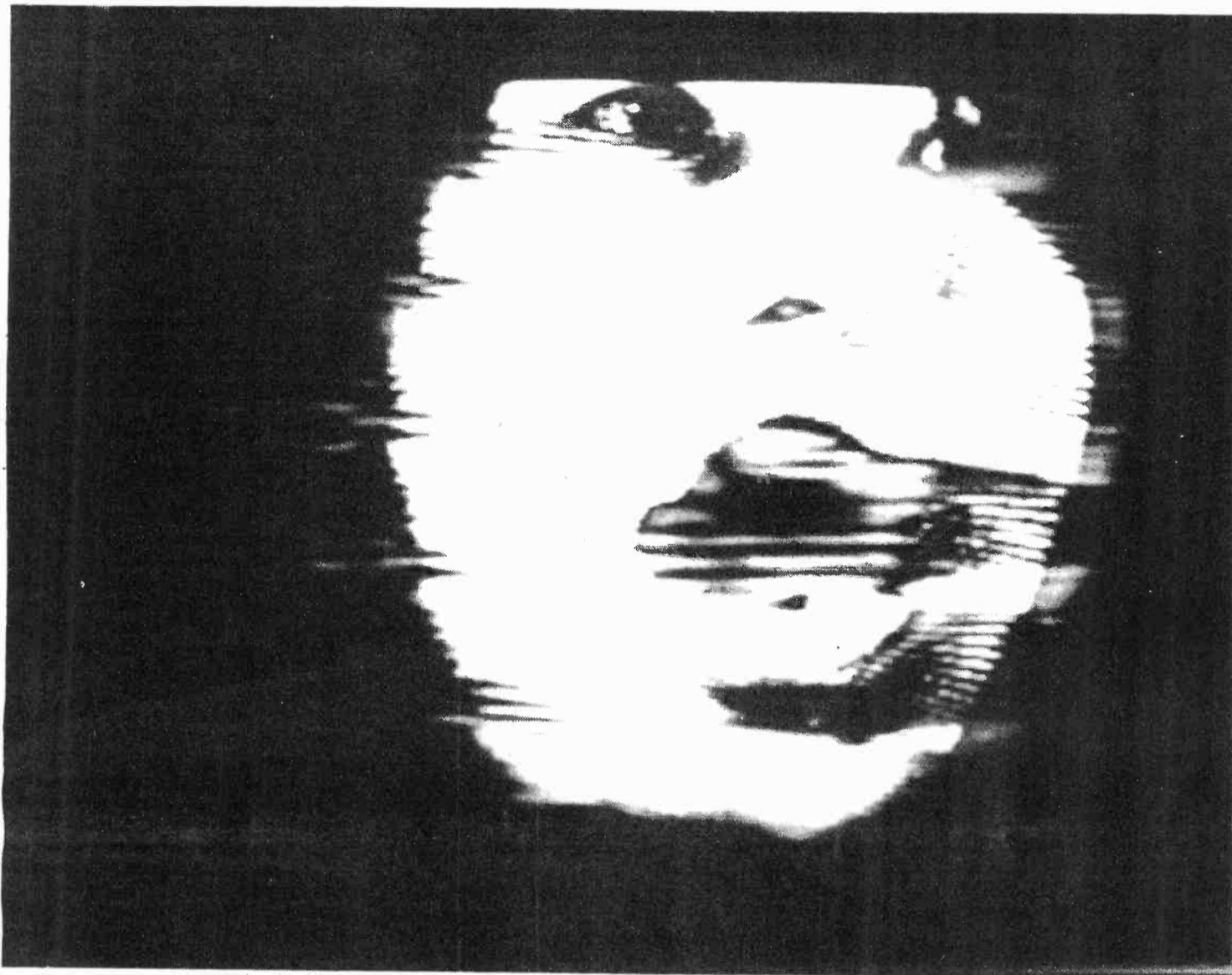
"Because there is not a date or time, the person isn't interpreted with anything. I'm celebrating the person. Since there is no context — they become the most important."

This project is one that Joan sees lasting for years with the same people returning. "The more times the person comes back, the looser they feel in front of the camera... Except for this, the driver's license is the only way we can see ourselves."

Through her work she is committed to exploring the inherent properties of video, and in those few hours we spent together talking, she rekindled that sense of immediacy and magic that we all fest when we played back our first portapak images.

—G.W.

Southland Video Anthology shows that... LA breeds television



Southern California's most comprehensive display of videoart by local artists opened a three-month run June 8 at the Long Beach Museum of Art. The show comprises nearly 30 hours of tapes by 65 artists. David Ross, the museum's deputy director for television and film and a regular teleVISIONS contributor, put the exhibition together and prepared the catalogue from which this piece was excerpted. For the catalogue, write the Long Beach Museum of Art, 2300 Ocean Blvd., Long Beach, Calif. 90803.

At the Long Beach Museum of Art, we are trying to establish a center for a similarly serious approach toward works that have been created by artists utilizing the tools of television production as well as film.

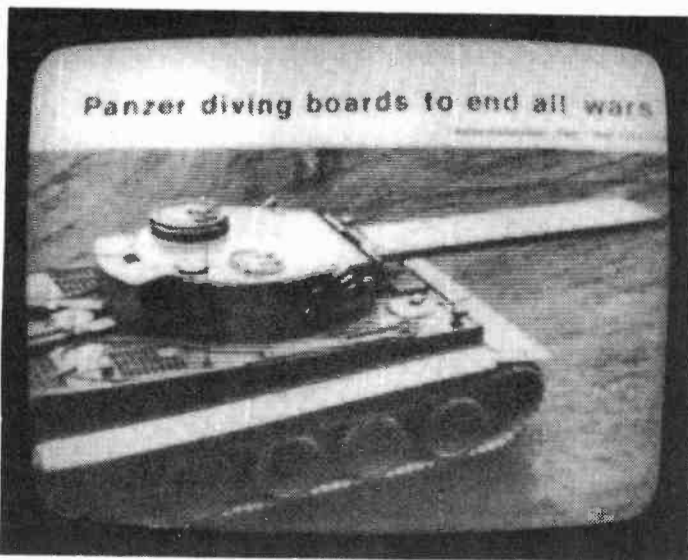
At a time when contemporary art is clearly a social manifestation, art is no longer isolated from the culture by the canons of formalism or similar academic restraints. It has become incumbent upon the artist to inform his work with an understanding of the world and his position in it, while using his work to inform the culture.

The function of art in pre-literate cultures was directly analogous to the function of architecture in that it provided the dominant structure for both defining and informing the culture. The rise of literacy was concurrent with the decline of art's central position as the vehicle for the transmission of ideas. While architecture retained its functional integrity, continuing to provide material structure for the entire range of social processes, art's impact became increasingly marginal—though often this marginality was seen as a privilege of talent and as such became associated with the privileges of the aristocrat. Within the current tendency toward a post-literate society, the artist's role becomes once again contiguous with art's functional qualities and as a result, becomes less marginal in effect. The "fine" artist is seen, finally, as a worker in need of the same protection as his peers in other communication industries (arts). This recognition comes in belated response to the fact that the integral role and value of visual art (as opposed to the written word) has once again emerged as a central and significant issue...

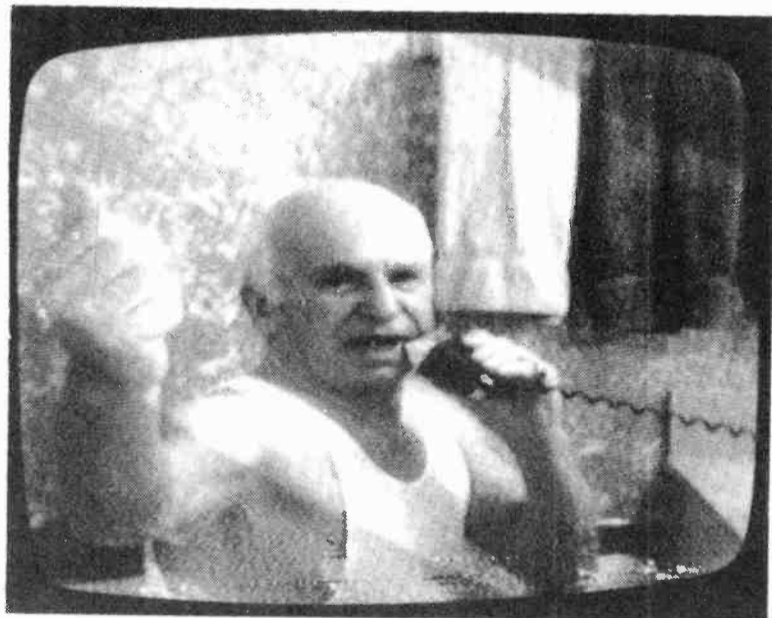
The amalgam of activities that are described as video have little to do with video systems or the component parts of video systems. As John Baldessari, speaking at a conference on the Future of Television at the Museum of Modern Art in January of 1974, said, "video is just one more tool in the artist's toolbox. Another tool to have around, like a pencil, by which we can implement our ideas, our visions, our concerns... The case should not be 'I'm going to make a video piece,' but 'What I want to do, can best be done with video.'" All of television's culturally imposed connotations aside for a moment, video is a basic tool for the simultaneous production-transmission of electronically generated pictorial and audible information, with provisions for storage (on tape or disc) and distribution (through broadcast, cablecast, or the sale of duplicate recordings). As such, what we are seeing is the emergence of the visual artist within the recording and television industries.

The videotapes in this exhibition do not represent any one particular attitude toward either way to make art, a rationale for making art, or the work of art itself. The idea for this "anthology" stems from the fact that though many important videotapes have been and are being produced in Southern California, not much of it has been seen either in Southern California or anywhere else.

'...video is just one more
tool in the artist's tool box...'



Still taken from four pieces included in the Long Beach Museum show: Top: "Video Diary: one day at the California Institute of the Arts" by Shigeko Kubota and Shuya Abe; Center Left: "A Portrait: 54 Years" by Roger and Thomas Klein; Bottom Left: "Fart One of 'The Past Presented'" by David Cschiell; Bottom Right: Detail from a piece by Michael Fortis



The trouble with PBS is...

Identity, fiefdoms and power conflicts make the public TV programming structure a maze

In the final analysis, the programs which people are offered over public television can only be a reflection of the organizational and financial structure of the public television system.

It is easiest to understand this by contrasting public TV with its only standard—American commercial television.

The three networks are characterized by strong corporate identities, instant public recall, topdown decision-making, centralized bureaucracies, strict accountability, and very clear objectives—primarily the earning of increased profits by delivering the largest audience possible to advertisers who pay according to how well an organization can do this.

The non-commercial system in the U.S.—unlike either commercial networks or government-funded systems in other countries—is essentially de-centralized.

Established in its present form by the Public Broadcasting Act in 1967, the system is a sort of confederation of existing educational channels which were operated by local school systems, universities, state-funded authorities, and special community corporations that are funded primarily by donations and foundation funds.

The national structure created by Congress in 1967 was designed as a method of funneling tax money into these stations so that they could expand their programming and present shows which were alternatives to the commercial stations.

The theory of the public television structure is that local stations can best determine what programming mix is most suitable for their particular locales. Notwithstanding the fact that most local public stations are far from representative of the populations they try to serve, the structure places the final choice in the hands of station management.

Operationally, this means that each program—whether it is locally produced, purchased from outside producers, or made available by national public TV organizations—must pass through the screen of local station management.

Because the composition, funding, and orientation of the 250+ stations in the system vary so widely, the policies for programming are quite different.

But the mechanisms and institutions that deliver the range of choices is the same—and this is the national structure which gives the amorphous confederation its elusive personality.

The Corporation: nervous money

Congress decreed the Corporation for Public Broadcasting (CPB) to be run by political appointees. Yet it wasn't supposed to engage in actual programming—only administer the money that supports programs.

That contradiction gets played out as CPB fulfills its role as the nervous financier of the public TV system.

Although CPB has yet to win Congressional approval for long-range and guaranteed tax support, it has had the largest amount of cash to spend. The major activities of the public TV system are funded by CPB. They include:

- block grants to each public TV and radio station, to be used at the discretion of the local station.

- operating funds to support the Public Broadcasting Service (PBS) and its radio counterpart, National Public Radio. PBS is the organization that provides the physical interconnection over which national programming is delivered to local stations.

- primary financing along with the Ford Foundation of the PBS-operated Station Program Cooperative (SPC), which now delivers about half the local program material for PBS stations. (See accompanying story.)



Illustration: Andra Spencer

- funding for developing new programs, from the pilot stage through the first two years of national production.

- research, development, education and other overview-type activities at the national level.

- co-sponsorship of special programming, usually with foundations, the National Endowments for the Arts & Humanities, and private corporate donors.

- funding the gaggle of program producers who share the public-television pie. These include some of the larger public TV stations like WNET (New York), KCET (Los Angeles), WGBH (Boston), KQED (San Francisco), WETA (Washington), WQED (Pittsburgh), WTTW (Chicago). In addition, such non-station producers as the Children's Television Workshop (CTW), National Public Affairs Center for Television (NPACT), Family Communications Inc., receive direct CPB funding for their programs.

PBS: our man in Washington

While CPB, under the control of a board appointed by the President and approved by the Senate, is the undisputed holder of the pursestrings, the stations have developed an opposing center of power in Washington to represent their own interests.

The Public Broadcasting Service, whose PBS logo provides whatever network identity the local stations have, has evolved into much more than the interconnection service it started as. During the Nixon Administration a politicized CPB board, mindful of a growing independence at PBS, attempted to control or eliminate some of its growing power in the public-affairs and programming areas. PBS fought back. The battle resulted in Congress defeating its long-range public funding guarantee. Finally, a partnership agreement was reached which divided the authority, giving PBS primary responsibility for scheduling and interconnection functions including the establishment of a new programming market—the Station Programming Cooperative.

But a tension exists between the two national organizations (as well as considerable overlap in functions) since one represents the stations, the other national political power, that funds them.

The local-national question

CPB, the large foundations like Ford, Rockefeller, Markle, corporations like Exxon, Mobil, Xerox, Arco, and the Federal

Endowments for Arts and Humanities are the primary sources for the public television budget.

The total budget is still not anywhere close to the equivalent per-person expenditure of publicly supported systems in other countries like Britain, France, the Soviet Union, and Japan.

Many critics say that money isn't the problem, that it's structure. Even with lots of cash, the PBS system has—by design—no centralized production center to create programming that is creative and will draw audiences. Most of its best programming was produced outside the PBS system and is underwritten by the corporations, foundations, and other donors, whose viewpoints are firmly establishmentarian.

"I can't believe that a permanent system of funding set up by the federal government for public TV," writes critic Les Brown in his book *Television: The Business Behind the Box*, "would do any more than make the existing mediocre system more comfortably secure." Brown says that PBS must be delivered from government and corporate influence, as well as "the vested interests and petty fears of its member stations."

Brown, like other critics, has recommended a BBC-like national network augmented by local service—"a simple reversal of the existing priorities."

But others say that such centralization would only make the government interference worse. They argue that the current "pluralism" ensures that no power center can take absolute dominance.

Too many fiefdoms

In addition to the conflict between PBS and CPB at the national level, there is a tension between the various stations which receive money for productions. Conflict exists between the smaller stations, which don't get much national production money, and the "Eastern Establishment" production centers in New York, Boston and Washington. These production centers, in turn, often view outside producers as threats to their domains.

A prime example of the fiefdom problem is the sensitive area of public affairs programming.

The three commercial networks each have a news division which produces various documentaries, regularly scheduled public affairs programs, special-events coverage, as well as the normal network news shows.

Public television, by contrast, has no true network public affairs operation. It has been

specifically prohibited by law from producing its own programming. It can only finance outsiders and, apropos of its identity crisis, the non-policy it adopted simply exacerbated the problem.

The solution was the creation of an "independent" National Public Affairs Center for Television, located in Washington, which began using CPB funds to produce various programs which raised the ire of conservatives in Congress and President Nixon.

The NPACT programs were at the center of the Nixon-inspired attack on public broadcasting, which used CPB as the primary club in the battle.

A spate of meetings and conferences has been held this year which seem to point to some new direction in public affairs for the system, probably some sort of nightly newsmagazine format.

The system has had experience with such an operation before. In 1967, before PBS was formed, the Ford Foundation funded a highly touted magazine called *NET Journal*, originated in New York. Stations didn't like it, primarily because they felt it imposed a New York identity and consciousness to their own stations. It failed after two years.

But now, after several years of being unable (or unwilling) to launch much local public affairs programming, the stations are clamoring for some kind of quality programming in public affairs.

The problems they are encountering still revolve around whether a central production operation can be established with the competing fiefdoms that already exist in the public broadcasting system.

The quest for audience

Public broadcasters are also torn between a desire for quality "alternative" programming to the commercial network fare and the desire to reach larger audiences. Proponents of the BBC-type centralized broadcast operation predict that public TV could reach some 10% of the available audience instead of the tiny (1%) and often elite group now reached by PBS.

The fact is, most public TV stations would rather have safe, comfortable programs than risky, controversial ones. Since many of the real program decisions are in the hands of cautious national bureaucrats and foundation executives, the danger is small that much controversy will ever erupt.

Alternative program sources

One way of broadening the diversity and quality of programming is to go outside the public TV system for programs, and many stations are doing it increasingly. The primary source has been commercial syndication companies such as Time-Life Films, seeking a new market. Acquisition of existing, already-produced film material, however, is hardly the same as commissioning new programming, which is almost solely done at the national level by CPB.

The PBS programming cooperative specifically prohibits non-system producers from entering proposals. Thus, at present, the independent producer must come up with the funds on his own, or through a station in order to have access to public television.

Yet the man who heads the cooperative at PBS, John Montgomery, freely admits that the system may have "reached a plateau" of program quality, that new sources of programming will have to be found for public television.

As has been the case since its inception, the public television system is in a state of flux, with a number of decisions on the horizon, including a much-needed focus on the public affairs question.

Perhaps the very fact that public television has so many pressure points will help with the changes the system needs. Local stations are increasingly besieged by community groups who want changes in hiring practices and programming commitments—just like their commercial counterparts. And the public television system, using tax dollars, has a greater moral responsibility to respond than do the Philistines at the networks, who admit they are in it only for the money.

—Nick DeMartino

"I see the main problem with independent producers is the very thing that makes them important: they are not safe," said Howard Klein, arts projects director for the Rockefeller Foundation, a major private supporter of independent video in the country.

"Public television stations aren't going to find independent journalists, and people shouldn't expect it," he adds. In short, he foresees rough going for video and filmmakers who want to break into public TV programming.

The Rockefeller Foundation has hosted several meetings on the issue of the independent television journalist's role in programming for TV—both commercial and non-commercial. Klein provided support for most of the video groups which have aired work on the national PBS air—TVTV, Downtown Community TV, Global Village, and the two most progressive stations helping half-inch video producers—WGBH and WNET Laboratory.

He describes the problem as two-fold: first, there's the ever-present problem of money, which is in short supply in public TV. He estimates that at \$30,000 per half-hour program, it would cost more than \$1.5 million to support five groups with an annual output of 10 programs—well beyond the current capacity of public TV.

These groups need production money before they start working Klein says and they must be assured of non-interference when they work.

The second problem he sees is one of attitude, a potentially more serious one.

Public TV is supersensitive to criticism, and will opt for blandness over controversy any day, he suggests, citing several incidents with programs that Rockefeller-funded groups have produced for PBS airing.

Even if PBS and its affiliates were bolder, still no policy exists which allows and encourages independent production to appear on the air. Virtually every outside production on the air is an exception to the rule and has required great effort on the part of the producer.

Klein isn't the only one calling for a new policy towards independents. In the forefront are those producers who have managed to capture some funding and airtime on the PBS system.

We talked with several producers and learned about their experiences within the system:

Top Value Television

Probably the most successful and best known video group to "make it" on public TV is Top Value Television, a group of 7 videoproducers who began taping their own style of video documentaries at the 1972 national political conventions.

Since then, they have evolved into an independent production crew with a very special relationship to public TV.

"We are sort of unique," said Michael Shamberg, one of its founders. "Our special, autonomous relationship to the WNET Lab came about because of peculiar circumstances—a new technology, something of a track record, and an experimental institution like the Lab that was looking for something new."

Shamberg describes TVTV's work as a component of public TV, not public access. "We're a new class of professionals, craftsmen who have access to the system." At present, TVTV is the only group which enjoys this special relationship, but Shamberg hopes they will provide a foot in the door.

"We would like to see a regular national time slot for independent producers—with a policy, funding and a method of access for producers," he says.

None of those conditions exist today. TVTV, which receives foundation funding through the WNET Lab, will have completed five hours of programming this year for that station. It is also made available at no cost to other PBS stations.

But even their "track record"—including a Dupont award from Columbia University for their documentary about Guru Maharaji—didn't make much difference to stations which have been offered two TVTV series through the SPC. This year's entry—called "The Seventies"—was withdrawn after three of the 12 rounds.

TVTV's future plans continue to rely upon WNET and the funding from private foundations that will enable them to continue producing. They want to do special Bicentennial/election coverage next year.

Although Shamberg said he has had no complaints about the treatment the groups

received, the controversy certain programs have generated could conceivably affect their chances for funding.

The hottest item was their interview with underground fugitive Abbie Hoffman. The interview was "purchased" from Hoffman for \$3,000 by TVTV and *New Times* reporter Ron Rosenbaum. Ford Foundation executives exploded when they read of this "checkbook journalism" incident. Ford's money helps support the WNET Lab and TVTV.

Thus far, TVTV has not been censored by their sponsors or co-producers, although any individual PBS station can in effect exercise censorship by not picking up the show for local viewers. Only WNET and KQED in San Francisco agreed to air the Hoffman program.

Say Brother

For Topper Carew, the support of a local station meant taking a local program national. "If WGBH hadn't seen it in their interest to support us," says the Boston-

This year Carew and WGBH producer Marita Rivero (who worked on *Catch-44*, the station's access series), entered a proposal into the Station Program Cooperative for a national edition of *Say Brother*. The program proposal outlined plans to incorporate some of the local footage already available from past broadcasts, together with new material on both video and film from around the country. The format is magazine-style, with some *Laugh-In* style humor to cement the whole thing.

Stations bought the series in the SPC II. Some 113 stations will air the show in the fall, rejecting the well-known PBS black show, Tony Brown's *Black Journal*. Cost-per-minute for the 13-week *Say Brother*: \$367. For *Journal*: \$967 for the same number of shows. This supports Carew's observation that WGBH's financial support, which brought the cost to stations down, aided his success.

Say Brother will continue to be produced locally, as well as to seek other independent producers—especially blacks—who have produced broadcast-quality work in other cities.

Getting into PBS

Independents make inroads on national programming



Illustration: Andra Spencer

based producer, "we clearly would never have made it. The show would have been costed out of the market."

Carew is executive producer of the "Say Brother" program, a series which has had a stormy seven-year history in Boston. It began as one of the first series about blacks anywhere in the country. Soon the station was embroiled in a sticky controversy with the black community, a white producer had been hired to interpret black culture.

Carew came in as producer two years ago in a fairly unique fashion—he was selected by a community committee that had been set up to provide input to WGBH.

That support has been the cornerstone of "Say Brother," which has spent a great deal of time and effort in Boston building a relationship with its target audience.

"The black community is tremendously diverse," Carew told a group of station managers at a June conference in Washington. "Our program has tried to reflect that diversity."

Carew is a producer at WGBH, not an independent *per se*. But his involvement with Boston's community, as he tells it, has made for a different kind of role within the station. He has tried innovative programming concepts—live remote broadcasts from the community, community organization input, benefits, and organizing via the show. Each activity has tended to build audience, which the station, I'm sure, appreciates.

Realidades

A similar situation occurred for a Latin show called *Realidades*, supported locally by WNET in New York. This year CPB gave the producers some development money to determine the feasibility of bringing the show—which has served the New York Latin community—to a national Spanish-speaking audience. The experiment was necessary to see whether a show designed locally for a primarily Puerto Rican audience, could expand nationally and serve a constituency that includes Mexicans and other Latinos besides Puerto Ricans.

The CPB development funds came because the Corporation had identified minority concerns as one of several priorities this year. Black culture, aging, and dance were among the other priorities.

Realidades' national version will premiere in the fall with full underwriting by CPB and WNET—thus it is offered free to stations. If the first year goes well, the show will be eligible for second year of CPB funding. Following this, the show would have to compete in the SPC like other programs.

CPB also recently supported a pilot for "The City," produced by Nguzo Saba Productions in San Francisco. It is not being produced through a local station, incidentally.

This avenue of pilot and developmental funding at CPB extends almost exclusively to

priority issue programs, which are set by the CPB bureaucracy in consultation with the stations. Once the subject is set, program officers undertake elaborate solicitation procedures, including panels of "experts," requests for proposals, final review, and finally funding.

CPB also makes small grants to producers who need to finish projects in exchange for rights to broadcast.

Global Village

One producer whose work has received foundation support and time on local PBS air still has some complaints about the system. John Reilly, Director of Global Village in New York, described the process of airing "The Irish Tapes"—a documentary which advocated the Catholic minority perspective in the Northern Ireland struggle—as "difficult."

The show was seen in New York on a program called *VTR*, which has shown independent video on a regular basis. Reilly's tape is now under consideration by national PBS people.

"At the present time there is no forum to present this type of work at all. My show got in through the back door, almost." Reilly cites similar difficulties for other groups which have eventually gotten airtime—Downtown Community TV of New York is one. The group had made a color portable video production called "Cuba—the People" and was slated to be hosted by WNET's resident public affairs heavy, Bill Moyers. Though Moyers backed out, the show eventually went on and to generally good reviews.

The point Reilly makes is the same as Howard Klein's: public television simply has no policy towards independents.

Reilly has a proposal for a "video op-ed page"—a reference to the page appearing opposite editorial pages in many newspapers, including the *NY Times*, that carry opinions by people outside the paper's organizational structure.

Reilly is not asking for another open-access format, but rather a place where "well-crafted, developed arguments can be presented."

Another advantage he sees in the idea is that the "board of editors" that runs the "Op Ed" format could contract or commission videomakers and filmmakers in advance, so that support might exist for independent journalism.

In many ways, Reilly's proposal is similar to the "nightly public affairs presence" which many PBS and CPB officials have been pushing this year among themselves and station personnel—the crucial difference being independent producers would have a specific role to play.

Gateway Productions

The final type of independent production on public television is the "acquisition." Dick Hubert, a veteran TV producer who now heads a New York-based group called Gateway Productions, assembled the 90-minute special "World Hunger—Who will Survive." Calling his show the first documentary in the PBS season, even though it was aired in January, Hubert is heavily critical of public television. He was forced to find corporate funding from Roche Pharmaceuticals for his show because of the lack of public television commitment to public affairs.

Hubert believes what public TV needs is a central news operation like the commercial networks. "NPACT would have been a national news service," he says. "Why was it destroyed?"

Public affairs, Hubert says, cannot be produced on a piecemeal basis, and can't be an afterthought to be funded by corporations and foundations. If not, inordinate control will eventually accrue to groups which have no business controlling public television.

The same can be said for most of the programming underwritten by private companies, foundations and the like. It tends to be bland, safe and unchallenging.

Yet public broadcasting relies very heavily on underwritten programming, and, increasingly on using its own funds to purchase programs that have been produced with funds from other organizations. These vary widely from BBC-produced materials to syndicated independent programs which are being sold on a piecemeal basis to stations.

PBS is now investigating some improvement in the acquisition procedures for stations, and will probably initiate a new national buying service called SAM—the Station Acquisition Market—with hopes of reducing costs by buying certain programs in volume.

continued on next page

Grants and scholarships of up to \$5,000 will be made available under the sponsorship of the Academy of Motion Picture Arts and Sciences to encourage graduate study and research by students interested in the sciences and technologies related to the production of motion pictures. This might include interests in optics, acoustics, electronics, chemistry, business and management as they relate to motion picture production. Students presently enrolled in college who have completed two years are eligible. Write for an application to: Society of Motion Picture and Television Engineers, Scholarship Committee, 862 Scarsdale Ave., Scarsdale, New York 10583.

Everson Museum of Art, Syracuse, NY, showed a major community video show during the month of June, one of the first non-art oriented shows at a major museum.

Video Inn in Vancouver (261 Powell St., Vancouver, BC Canada V6A 1G3) will publish the fourth edition of Video Exchange Directory this fall. It is distributed to groups who are listed in the exchange, so if you want one, you have to participate by sending in for the form.

Visual Studies Workshop, 4 Elston St., Rochester, NY 14607, features constantly changing series of Workshops. Current one (through Aug. 1) features advanced video with David Cort and Davison Gigliotti of Videofreex.

Videolunch begins life as an Indiana-wide media newsletter with a questionnaire about the value of state regulation of cable. Also included is "a modest proposal" for state cable oversight, an information exchange, a list of Indiana video people, and equipment analysis. Editor: Dave Tanner, Ft. Wayne. Write: 4801 Guilford Ave., Indianapolis, IN 46205.

SugarnSpikes, 1015 Ackerman Ave., Syracuse, NY 13210 is a half-hour videotape presenting viewpoints on issues surrounding women athletes. Write for brochure.

The Synapse Artist Visitation Program, 316 Waverly Ave., Syracuse, NY 13210, offers NY state artists facilities for production and post-production. Write for details.

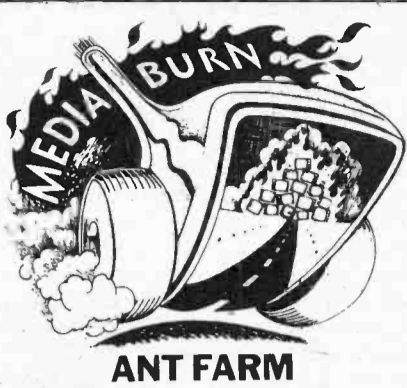
A cooperative Audiovisual resource center in films, slides, tapes and videotapes has been launched by "The Living Foundation" in Boulder. Called Full Circle Cooperative Media Archive, the non-profit project is soliciting donations of media materials, for which full access to the archives will be exchanged. Materials are housed in the Boulder Public Library. Non-donors can subscribe to the publications/access service at \$12/individuals, \$24/institutions, and \$6/student. The Coop now lists some 600 titles, and hopes to list 1,000 in the first catalog, to be issued in the fall.

Deadlines for submissions: September 15. Write: Christopher Thomas, PO Box 1957, Boulder, CO. 80302.

KETC-TV, St. Louis public TV station, is interested in films and video on women's issues available at low cost for airing. Write: Sharon Gaipman-Garret, Assistant Director of Programming, KETC-TV, 6996 Millbrook Blvd., St. Louis, MO 63130.

The editing post production facility of Electronic Arts Intermix now has the new automated editor, the EA-5 developed by TV Research, interfaced with two Sony 8650's. Presently there are only two EA-5's in operation in the country. The facility at EAI is available for use by qualified video-artists under the supervision and instruction of technical director John Trayna. There is no charge for these services. Write Electronic Arts Intermix, Inc., 85 Fifth Ave., N.Y., N.Y. 10011 (212) 989-2316.

The Film Makers Travel Sheet is a monthly newsletter published by the Film Section of the Carnegie Institute. It lists both film and video makers who are on or will be available for tours. It includes addresses and where they will be appearing in the coming months, as well as names and addresses of film and video institutions around the country and current listings of new films by independent filmmakers and their distributors. Available free by writing Film Section, Museum of Art, Carnegie Institute, 4400 Forbes Ave., Pittsburgh, Pa. 15213 (412) 622-3212.



ANT FARM

In a fit of fantasy realization worthy of Woody Allen, an Ant Farmer stood on the accelerator of his rebuilt 1959 Cadillac Biarritz and—certainly to the thrill of his comrade riding shotgun—obliterated 44 television sets. As far as political or artistic statements go, it was niftier than anything the Cow Palace parking lot had seen in a long while.

Some 400 invited media-mongers viewed the event—with the wondrous title "Media Burn"—dutifully recording it from peel-out through glorious impact to the let-down of braking. Only when the smoke had cleared and the last slivers of glass and veneer settled did the photographers, film crews and reporters wonder: "What does it all mean?"

What a silly question. It seems pretty damn apparent why a group of not-of-this-consciousness artists would soup up an American mobile only to run it at 55 mph through a bank of flaming TV carcasses. Could it have been to tease—make unbearably good fun of—the folks who would turn out to cover such an event?

The Ant Farm—Chip Lord, Curtis Scheier, Doug Michels and the unforgettable Uncle Buddie—which "conceived, promoted and executed" Media Burn, refused to accept the effusive praise heaped upon them after the spectacular event. "We aren't like traditional artists with a product to sell," Mr. Buddie said. "We're more like an art agency that promotes ideas that have no commercial potential." Then as friend Buddie began digressing into some drivel about "cultural introspection" our phone line to the Cow Palace went suspiciously but irreversibly dead.

All in all, it seemed to us a very eloquent statement on America's TV addiction, a habit we hope nobody kicks just yet. Keep watching out there, something's bound to come along sooner or later that'll be as exciting as this catharsis was. Boy, we're sorry we missed it.

Hardware
Video scrambler
patented

By Peter Kirby



...or years, producers of taped software, both audio and video, have been looking for a way to prevent the unauthorized duplication of tapes. Various electronic devices have been proposed, but all have required special decoding circuitry in the playback equipment, which added expense and gave no real guarantee that someone with knowledge of the circuitry would not find a way around it. Industry estimates of the amount of money that is lost each year due to piracy is around \$30 million.

Last April, Trans American Video in Hollywood announced the availability of a circuit called "Copy Guard" that puts an 'electronic lock' on a videotape as it is being duplicated. This circuit alters only the video signal, making it impossible to copy the tape onto another machine, yet does not affect the playback of the tape onto a television in any way.

TAV bought the rights to the circuitry from an LA inventor, refined the design, and has applied for a systems patent on the device. They have been working at capacity since

announcing Copy Guard, and so far are the only company to offer this service. They are negotiating with other companies that do a large volume of videocassette duplication for the right to offer the same service. TAV foresees 12 to 15 licenses being granted, with a flat fee being charged instead of any kind of royalty agreement.

Copy Guard adds \$1 to \$2.50 (depending on the length of the cassette) to the cost of tapes duplicated onto cassette, and TAV sees no increase in price in the near future. It's a reasonable price, but if you want the service you'll have to go to one of the big duplication facilities. No inexpensive home models of this device will be available.

In addition to protecting recorded material, Copy Guard can be used on broadcast material. TAV has applied to the FCC for permission to use the circuitry to alter a broadcast signal in such a way that recordings off the air cannot be made. This would affect not only those who like to record their favorite movies off the tube, but also schools that use tapes of broadcast material in the classroom. Many school systems and colleges do this currently on a regular basis, as well as making copies for their own use of rented tapes. In Los Angeles, pirated copies of first run movies, porno flicks, and television shows has been a big business ever since videocassettes became available. Whether Copy Guard will have much effect on the professional remains to be seen, but it certainly has the potential to change the habits of schools and businesses using videotapes. The free and uncontrollable copying of video materials either from tape or off the air has been taken for granted since the introduction of helical scan equipment. Now for the first time, producers of videotapes can control the copying of the tapes that are sent to customers. This is good for the producers and artists who work with them, but a lot of people are going to be very upset at all of this. With Xerox and tape recorders, we have taken for granted the right to copy materials that we desire without paying a royalty. In video, this might be ending. TAV does not expect anyone to come up with circuitry that will defeat Copy Guard, but only time will tell.

New half-inch
editor
bits market

By Ray Popkin

After two years of waiting Panasonic has finally unveiled its new advanced half-inch editing deck. If the machine does everything they say it will, the wait will have been worthwhile both for Panasonic and for the consumer — Panasonic had the opportunity to see the new Sony 8650 and then incorporate all of its features plus a few more into the Panasonic 3160. So once again the battle of the editors has heated up between the two major producers of half-inch equipment. Fortunately, there seems to be a price war built into the battle as well. A few weeks ago Sony dropped the list price of its machine by about \$800 down to \$2400; Panasonic figures on coming in at \$2300.

The new machine has video-insert-only

capability, which eliminates the need for a modification. It also has vertical-interval editing both at the beginning and the end of each edit and flying erase heads — these features insure clean, stable edits. It also has a switch so that both normal and high energy video tape can be used with the deck. This is important because high energy tape when used with this machine will give you greater horizontal resolution, and a signal-to-noise ratio of 45dB, instead of 40dB.

Previously each machine required separate adjustment for either high energy or normal tape. Once a machine was adjusted for one, you could not play the other without having problems. If you record original material on high energy tape and edit on it also an almost imperceptible picture quality loss results if all goes well when you edit. If you are using a portapak and can not record on high energy, you can still edit onto it. Though you will probably dub back onto normal tape for distribution the quality of dubs will be better.

Panasonic's new features

All of the qualities that we have listed so far are available in the new Sony editor. The 3160 has, however, some additional features. Perhaps the most interesting innovation is that it has vertical sync input and output connectors so that you can drive several VTRs with the same vertical sync. What this allows you to do, is switch from one moving VTR to another, as you would between cameras, and feed this signal to a third deck. The deck also has two UHF input connectors instead of one with a switch that will allow you to select one source or the other. You can also still switch to the regular eight-pin TV connector. The new deck also has a headphone jack on the front panel.

In addition, the deck has a dropout compensator which eliminates noise from the video portion of the picture, a three-motor drive system which should eliminate some or all of the tape's speed fluctuation problems, and plug-in circuit boards which will ease servicing problems.

We will reserve any recommendation between the two decks until we have actually put them through their paces; since the 3160 will not be delivered in the States for a few months, this is not yet possible. In the past we have found that Sony editors are usually more consistently reliable, but that Panasonic half-inch decks record better color than the Sony half-inch decks (at least in the case of the 8400 and 8600). This is odd since the Sony Trinacon camera and their 3/4 inch equipment is so good. Perhaps the three motor drive system and more experience make the 3160 a more reliable machine than the 3130. Prior to testing we make the Panasonic a slight favorite.

An additional rumor is that Panasonic is currently negotiating with a firm to build a back spacer into the half-inch system. Remaining question: why won't anyone build a half-inch machine with solinoid controls?

Panasonic is also introducing its new complete color portable system. The color recording system is a combination of the NV3085, which was introduced last fall, and a new color camera and control unit. The camera incorporates two vidicon tubes,

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features a 6:1 zoom lens and weighs seven pounds.

Sanyo Inc., which has been struggling along with its own format of video tape, is on the verge of expanding its line of products with a combination VTR-editor, a color cassette recorder weighing fifteen pounds and a cassette holding thirty minutes of tape (previously the units held a maximum of twenty min.). While their line has its advantages in light weight and light price, its lack of compatibility with either half-inch or regular 3/4 makes it fairly irrelevant to those wanting to view more than their own tapes.

3-M offers new, cheap items

Here is some more good news! We have been talking alot about how processing equipment and pulse-cross monitors are needed to insure distribution of quality tapes and at the same time we've been saying it's hard to pay the price. Well, 3-M apparently thought about this problem and figured that if they could come up with an inexpensive line of processing equipment, they could get the lion's share of the market, and make up for what might be lost in the high price market. Result: a processing amplifier with a pulse generator built in, for \$950; a color bar and sync generator for \$695; and a video distribution amplifier for \$500, as well as several other low-cost components for the serious helical user.

Up to this point a cross-pulse generator cost close to \$4,000 and a good proc amp about \$2,000. The cross-pulse component will allow you to use any regular monitor to check tension and skew adjustments, so that good edits can be assured. The proc-amp will improve or at least prevent loss in the video level, sync level, chroma level, burst level, burst phase and pedestal gain.

In addition to the above mentioned units the new line also includes a pulse distribution amplifier for \$500, a subcarrier distribution amplifier for \$500, a vertical interval bridging switcher for \$875 and a RGB image enhancer with broadcast quality specs for \$3,320.

'Electronic palette'

If you have an extra \$5,000 and want to do incredible color effects, the new Chromaton by BJA Systems Inc. is what you are looking for. They have nicknamed this color video synthesizer the "Electronic Palette" and that's what it is. This device will mix a multitude of still or moving effects on six levels at one time and generates 20 different colors. Starting with a black-and-white camera on a title card you can colorize different letters, expand them, fill them with swirling circles or diamonds, eliminate some letters, add bars in the background, *ad infinitum*. There is no real way to describe it — you have to see it. It's made at 7819 Deer Run Rd., Phila., Pa. 19118 and represented by Video Concepts, 601 S. Main St., Spring Valley, N.Y. 10977.

'Automated programming'

A new company called Video Automation has been formed and is marketing a line of automated video cassette equipment for hands-off cassette changing and automated programming. Their changer will reject a cassette, add a new one and get it playing in thirty seconds. This company is also marketing the Goldmark Communications Skew Corrector which automatically corrects tape tension problems when inserted in a cassette player. For info write Video Automation, Upper Shad Rd., Pound Ridge, New York 10576.

Shintron color switcher

Shintron has come up with what they call a post production switcher, but it seems that you could easily use it for regular production work as well. The new color switcher has regular switching features for keying wiping and dissolving. It also has an NTSC genlock sync generator with two inputs which can be vertical-interval switched, and genlock indicator meter.

The best feature, however, is a SMPTE time-code generator and reader. This device will insert a code on the audio track which can later be read out on a digital counter on the switcher during editing and back spacing. The rear panel will take BNC, UHF, Panasonic or Sony plugs and has terminals for tally lights.



Magnavox's Odyssey at play with its family.

Consuming market

This is the first of an occasional series of consumer video market roundups. As the consumer video market grows, this column will grow as well. Eventually consumer video concerns both in terms of hardware and software will be a major section of TeleVISIONS.

Remember Earl "Mad Man" Muntz, the man who markets his own line of TV's on the late night shows? He is the latest one jumping into the large screen TV market with a 30 x 40 inch projection unit for about \$1,700, with discounts being offered by retailers. The unit joins the Advent, currently the most popular in terms of quality but also most expensive at \$3,700 and the Sony 40 inch screen being introduced this fall for \$2,500. The Muntz unit is a system of projection mirrors built around a Sony 15-inch Trinitron monitor.

Video games return

In 1972 Magnavox introduced the first video games for the home market called "Odyssey." The Odyssey unit cost a little over a hundred dollars and consisted of a control unit in which different circuit boards were inserted for different games. The signal was fed into the home TV using an RF unit connected to the antenna terminals. Magnovox has now made some improvements on the RF circuitry, that is allowing them to introduce a new series of games somewhat more moderately priced at \$75-100.

The more expensive model, the Odyssey 200, at \$99 features electronic on-screen scoring, action sound, ball rebound, vertical and horizontal action for player movement, speed control (so the speed of the game can be raised as player skill improves) a game select switch for Tennis, Hockey or Smash, and a two or four player switch. The less expensive units have all of the above except on-screen scoring and four-person playing capability. The new units are operated on battery power as were the old ones but are more compact and do not require circuit boards.

Home players and discs

As for home video players and recorders despite a lot of talk Cartra-vision is still the only one actually marketing in consumer showrooms on a large scale. We presume they are at last doing fair as they can afford to buy the back page of the *Washington Post* TV mag from time to time and have a large showroom in the Washington Suburbs.

Sony, whose standard cassette units have been advertised in consumer mags from time to time is now coming out with a complete consumer unit for fall marketing. Called Betamax, the new unit consists of a console combining a 19-inch Trinitron TV and a half inch non-EIAJ videocassette machine. The unit has two tuners so that you can watch one show while recording another. One-hour cassettes will cost in the neighbor-

hood of \$15 and the consoles at \$2,300. While the two tuner system seems to be a feature that makes it more attractive than buying an ordinary cassette machine and color TV, systems such as the TAV Copyguard may soon make broadcast signals uncopyable.

Videophiles are spending a lot of time talking about video discs as both MCA-Phillips and RCA are showing their units around the country. As its going to be at least a year until either of them are on the market, there isn't much use in saying to much about them now except that the reality of their coming seems assured. Both companies are already spending a fortune on tooling up the disc production plants. RCA plans on having available 500 titles by market time in late 1976 and MCA-Phillips will probably have even more, since MCA owns 11,000 movie and TV titles. While RCA maintains that their interest is only in the consumer market, MCA-Phillips feels that the ability of their system to show a single frame of information will make it of great use to the institutional user. An encyclopedia could be placed on one video disc with pages capable of being read on still frame. In the meantime, RCA is still hard at work on its home cassette system which was abortively launched last year.

Libraries & education

ALA confab absorbs cable/video section



ponents of video and cable marked their first year as enfranchised members of the American Library Association at the organization's 1975 convention in San Francisco. The newly-constituted Video and Cable Communications Section (VCCS) sponsored three days of workshops and demonstrations on the use of electronic media by libraries.

VCCS had been a component of the Social Responsibilities Roundtable, a group of radical librarians which operated on the outer edge of the ALA organizational structure. Earlier this year, VCCS was incorporated into the ALA scheme.

The Rev. George Conklin, who advertises himself as a "video cleric", praised the liberating effect of the portapak on Television in the session's opening meeting. Librarians, he argues, were the logical institutions to "place the ability to communicate in the hands of people who couldn't communicate before," namely adults long out of school.

Much of the reason for the Video and Cable Communication Sections' new welcome within ALA has been the issues raised by new copyright law proposals. For some time, Congress has been trying to revise and update the nation's 66-year copyright statute. And the role of new technology—which allows for easy storage, quick retrieval and near effortless photocopying—in the library sciences has been one of the main roadblocks to a revision bill. Publishers are attempting to limit the libraries free access to copyrighted material for fear that their ability to copy it cheaply will eat into book sales and subscriptions. And ALA is looking to VCCS's expertise for help in the fight.

Barbara Ringer, Registrar of Copyrights at the Library of Congress, and William North, the ALA's lawyer, provided some sparks for the assembly during a panel on copyright. Ms. Ringer challenged the librarians long-held belief that they should have free access to all information, no matter what its format. The protection of authors, she pointed out, "ultimately protects freedom of expression" by insuring that creators are paid for their work.

Mr. North, on behalf of ALA, believes the new law would constitute "prior censorship" by limiting unfairly what the materials libraries could copy and distribute. He specifically warned the librarians that the so-called photocopying sections of the revision proposal (sections 108, 109, 110) could severely limit their functions by forbidding the "systematic" Xeroxing of copyrighted works. The revision bill is presently in the hearing stage before the House Copyright Subcommittee.

The section also elected its first crop of officers at the San Francisco meeting. They are Robert Esteves, president; Kandy Brandt, vice president; Larry Dickter, secretary; and Emma Cohn and Loreta Tieman, executive board members.

VCCS has been asked by the ALA's Information Science and Automation Division (of which VCCS is a subgroup) to plan and run a preconference institute on video and cable before next year's ALA convention in Chicago.

Conn. libraries in CATV council

Opportunities for libraries to record and disseminate information about the development of community cable services in Connecticut will expand under the stimulus of a joint Institute of Public Service (University of Connecticut)—Connecticut State Library project, "Making Cable Work." The program, extending from June, 1975 to March, 1976, will address (1) public interest policy analysis, (2) the process and the effects of applying cable research, (3) methods and techniques for the effective use of cable technology. Seminars, workshops and field work will prepare Local Advisory Council members and other participants to make informed decisions facilitating the development of public interest cable programming in their communities. The project is funded in part by a Commission for Higher Education grant designed to channel higher education expertise to community development. Three statewide telecasts are planned, to focus public attention on the project.

—Cable Libraries

Tucson library starts-video program without cable

Even though area cable TV is at least five years away, the Tucson Arizona Public Library has established a video program funded partially through municipal funds and partially through LSCA grants. The program was designed not only to provide a video capability that could be integrated into a cable system, but also one that would be viable in its own right. Current emphasis at the Tucson Library is on the use of videocassettes to enhance the library's ability to serve the community. Video technology is used to supplement more traditional media forms especially in the areas of service to the aged, disadvantaged children and minority group populations.

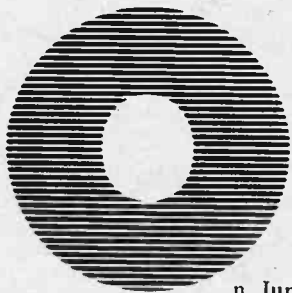
For further information, contact: Sheila Cundy, Video Librarian, Tucson Public Library, Tucson, Ariz. 85703.

—Cable Libraries

Broadcast regulation

FCC passes policy on citizen agreements

By Maurice Jacobsen



On June 10th

the FCC issued its first official policy statement on agreements between broadcasters and the public they serve. It is a classic episode of bureaucratic non-commitment. "For the purpose of this document," the FCC declares, "let it be clearly stated that we express neither favor nor disfavor for broadcast-citizen agreements as such." Nonetheless, it contains some frightening implications for the future of such accords.

The commission is no longer in a position to ignore the presence of citizen groups, as there is now a backlog of over 215 petition-to-deny pending before the renewal branch. Although today formal and informal dialogue between broadcasters and the communities they serve is commonplace, this dialogue occurs almost solely during renewal periods. And, in most cases without the option of filing a petition-to-deny most groups wouldn't be able to get by the front of the station in the first place.

Unfortunately the FCC does not deal directly with this fact of life in its policy statement, but merely acknowledges that the increase in the numbers of petitions have testified "to a deep-seated difference between broadcasters and citizen-groups."

This statement on citizen agreements came on the heels of a recently adopted policy at the FCC to review and subsequently dismiss petitions-to-deny at a scheduled monthly commission meeting. Although, at this point no petition has yet to be rejected in light of the recommendations as outlined in this policy statement.

As for the specifics of the document only two provisions in the rulemaking will have any concrete procedural effect: stations will have the option to include written agreements as a formal part of their renewal application, and all written agreements will have to become a part of the stations' public files.

In very strong language the commission states, "We want to insure that its (citizen agreements) provisions do not constitute an abdication of licensee responsibility or are otherwise incompatible with the Communications Act." The document goes on to state for example, "agreements whose provisions bind the licensee to broadcast a fixed amount of programming directed to a particular segment of the community or a particular number of citizen-initiated or issue-oriented messages at stated periods of time would improperly infringe upon the licensee's discretion."

The statement threatens particularly 60-second issue-oriented "Free Speech Messages" now on several San Francisco TV stations and which the Committee for Open Media is trying to get on others. In addition it would make negotiated agreements to air specifically stated amounts of women's or minority programming extremely difficult.

The policy statement goes on to state that, "proposals relating to a station's program service and employment policies and practices... must not bind the licensee inflexibly." Formal timetables for equity in minority employment could be out.

And in a footnote, the commission almost casually mentions, "In cases where the licensee improperly has abdicated its responsibility, it will be our (the FCC's) obligation to consider the licensee's continued fitness to serve as a public trustee."

Consequently, the commission could nullify an agreement even in the event that a station ethically, morally, or even practically (from a public relations standpoint) wishes to make a formal agreement to air, for instance, a specified number of minority programs or in the case of the KTTV-TV agreement with the National Association for Better Broadcasting *not* to air excessively violent programs aimed at children.

This philosophy not only handicaps citizen groups, but it even gives a pat on the back to stations which do not "buckle under community pressure."

Although the commission almost for the first time acknowledges the very presence of organized citizen groups, and even though the FCC concedes that discussions should take place between broadcasters and the communities they serve, citizen groups should look very closely at this document. As it stands now, only the broadest of policy statements would be acceptable to the commission. And, even if the station failed to live up to these general agreements the community would have no recourse other than filing a petition-to-deny three years later.

Maurice Jacobsen

Box-score: broadcasters-1, citizen groups-1

In its first actions on citizen agreements the FCC has accepted one pact and rejected another.

The commission has granted a request by the Television Advisory Committee of Mexican-Americans (TACOMA) of Fresno, Calif. to withdraw its "informal objection" to the renewal of KMJ-TV. The request was based on an agreement between TACOMA and the owner of the station, McClatchy Newspapers. This action virtually guarantees the station's license renewal.

The agreement requires KMJ to take various steps as part of its affirmative action plan to have periodic meetings with TACOMA and to discuss its ascertainment methods with the group. The agreement also provides that the outlet produce and broadcast programming in English and Spanish from 6:15 to 6:30 a.m. each day to include job call, consumer information and news; one program each month devoted to the minority matter; and one 30-minute special documentary every 90 days on minorities.

Finally, KMJ agreed to air each Sunday morning a half-hour program to be provided by TACOMA, with specified technical assistance to be furnished by the station. This program is subject to TACOMA's understanding that the final responsibility for all program decisions must remain with the licensee KMJ-TV.

In Auburn, Alabama, however, the commission rejected an agreement reached between Nancy Spears and Frankie King and the Human Relations Council of Alabama with radio station WAUD-AM. In that negotiation the station agreed to broadcast at least 35% of all non-musical programs which would be locally produced and have blacks dealing with black interests, problems and issues and at least 40% of the total news broadcast would be committed to state and local affairs. In addition, the station agreed that whenever a fulltime vacancy occurred, a black person would fill that position.

In rejecting the agreement the FCC said that it appeared to "bind the licensee to fixed and unchangeable types and amounts of programming and employment policies and thus, improperly infringed on the licensee's responsibility in these areas."

Having determined that the agreement might operate improperly to curtail the licensee's ultimate responsibility, the commission said it regarded the agreement as having "no force or effect."

By rejecting the negotiated agreement originally submitted in settlement of the petition-to-deny the FCC will let stand the original petition which led to the negotiations in the first place. Consequently, because the commission has rejected the

agreement the original petition doesn't stand much of a chance of succeeding either; leaving the community virtually no other option but to go back and negotiate a milder agreement. Providing, that is, WAUD is willing.

ACT extinguishes some fireworks

The amount of power and influence which citizen consumer groups possess is often an unknown quantity. When Action for Children's Television, the Boston-based group concerned with overcommercialism on children's TV, discovered that there was going to be fireworks advertising scheduled on WDCA-TV, Washington, D.C. they took direct action.

Eastern Import Co., a distributor of firecrackers, sparklers, and cherry bombs sent out a press release to their dealers extolling the fact that they were placing \$12,000 worth of ads on WDCA the two weeks preceding the Fourth of July. The release went on to say that the ads would be placed on Bugs Bunny, Magilla Gorilla, Speed Racer, Bozo's Circus and other "popular children's programs."

This letter found its way into the hands of the American Academy of Pediatrics who took strong objection to the idea. Dr. Allan Coleman of the Academy feels intently that kids "look on fireworks as toys," and that injuries to children from fireworks are foreseeable and predictable and fireworks "do indeed involve hazards of such a degree that precautionary labeling serves little purpose in protecting the user."

The Academy contacted ACT wanting to know what options there were, if any, to try to prevent the fireworks commercials from reaching the air. Peggy Charren, founder and principal organizer of ACT immediately called Eastern and confirmed that the ads were in fact going to be run. A call was placed to WDCA and according to Maureen Harmony of Act's office they at first denied that the ads were to be run at all. Upon further discussion over the phone, station general manager Milton Grant suggested that it may not, in fact, be in the children's best interest to run the spots during programming aimed specifically for them. But that the station would schedule the advertising during "adult programs."

Further discussions took place and eventually the fireworks ads were cancelled entirely.

Laws in most states restrict the sale of fireworks to adults, but there are no regulations or self-imposed industry guidelines limiting this or any other type of dangerous advertising from being shown during children's programming. This is one of the chief crusades of ACT and they took this confrontation seriously.

It appears that their reputation, coupled with the fact that they were willing to challenge stations directly by holding that licensee accountable to the FCC during its renewal period was enough to make this station cancel the advertising campaign and in the process lose \$12,000. Whether other stations would respond in the same fashion as WDCA is unknown. But ACT is advising its constituents across the country to take identical action if a similar case develops in their community.

Television profits up & up

A recent National Association of Broadcasters' survey showed that net revenue of the typical commercial television station in the U.S. rose 7.2% last year to pass the \$2 million mark for the first time.

The report, based on replies of 365 stations to NAB's annual financial survey, showed time sales of a typical station at \$2,337,500 during 1974, an 8.3% increase. Last year's pre-tax profits in dollars totaled \$358,600, a 7.2% increase over the previous year.

NAB said the typical station estimated that net revenue will rise another 12.3% this year, but added that most industry analysts do not share this optimistic view.

We can't grow on like this

The San Francisco based Public Media Center has just unveiled its latest public interest national ad campaign. The series of print, radio and TV spots concentrating on the nation's continuing consumption of resources was produced for the Center for Growth Alternatives, Washington, D.C.

Similar to their Food Day campaign which distributed spots to 150 TV and 700 radio stations this series will invite broadcast outlets to air the announcements as part of their public-service obligation.

According to Roger Hickey of the Center's staff a professionally produced "network quality" series of ads such as the four TV and six radio spots created in this series, along with distribution and promotion cost \$25 - 30,000 which were assumed, in this case, by the Growth Alternatives Center.

The spots are available free to broadcasters and at cost (\$5 for all radio spots on composite reel, \$7 per TV spot on 16mm film) to groups wishing to use them for organizing purposes. For more information you can write Public Media Center, 2751 Hyde St., San Francisco, California.



"RIORDAN AND DALEY" :60

- Riordan:** Last year, me and ol' Daley made a deal. No more keeping up with the Joneses. We were reminiscing about the good old days.
- Daley:** Yeah. Back in '56 I got me this beat-up '47 Chevy. So Riordan here gets a cherry '51 Olds with glasspacks.
- Riordan:** The race was on, lemme tell ya.
- Daley:** New cars every three years, campers, snowmobiles, electric hot lather... the latest model everything.
- Riordan:** Seemed like fun, but we got to thinking. We didn't need all that stuff. Worked so hard paying for it, we hardly had time to use it.
- Daley:** What a waste of money! And resources too—fuel, metal...
- Riordan:** Stuff you can't replace.
- Daley:** And what did it buy us, status?
- Riordan:** I'll tell you about status. I got a new subcompact. 27 miles per gallon. Daley got one too. He's getting 31.
- Daley:** See, we figure, you keep on using resources like there's no tomorrow, there may be no tomorrow.

Choate raps FCC

WASHINGTON—The Council on Children, Media and Merchandising, headed by Robert Choate, has filed a petition before the FCC complaining that the new rules governing children's advertising on TV are inadequate, even to accomplish their limited objectives.

The FCC non-rules allow industry self-regulation of Saturday morning advertising which is watched primarily by children. However, as the petition notes, eight of the 10 shows viewed most frequently by kids are not aired on Saturday morning. Hence, the regulations will fail to deal with ads in prime-time programming that has a high youth viewership.

You have some friends in Washington



By Maurice Jacobsen

The Federal Communications Commission is housed in two efficient glass and concrete office buildings in downtown Washington. There used to be a mock-up of a communication satellite in the lobby of one of them. At least it gave one an indication of what went on inside. Now there's nothing to distinguish these buildings from any of the others along M Street.

Within these confines, one enters into a world quite unique unto itself. It's a place not unlike other institutions in Washington where a strange and esoteric legal language is spoken and without an interpreter or guide one can become lost quite easily.

Up until not too many years ago community groups or individuals who had a grievance with a local radio or television station or with communications law in general were left pretty much on their own to do battle with this entrenched bureaucracy. However, at the end of the 60's as the consumer movement throughout the country began to gather momentum some key people with an understanding of the mechanisms of the commission and a goal to help change the basic fabric of communications policy emerged.

Within a year of each other three public-interest communications law firms entered onto the Washington scene and from that point on the FCC could no longer ignore citizen interests in the communications process. Tracy Westen, Tom Asher, and Al Kramer were all Washington attorneys; Westen as legal assistant to former FCC Commissioner Nick Johnson, Asher as an entertainment attorney, and Kramer in corporate law with Covington & Burling.

The three groups they formed were, respectively, the Stern Community Law Firm, The Media Access Project, and the Citizens Communication Center. Tracy Westen has subsequently moved to Los Angeles to head the Communications Law Program at UCLA, but Citizens and the Media Action Project are still consistently doing communications case work and public interest filings at the FCC.

As a first priority these organizations gained standing for citizen groups before the commission in legal proceedings; most notably on challenges filed on behalf of the United Church of Christ's Office of Telecommunication by Al Kramer.

Citizens and MAP are located around the corner from each other and are only a couple of blocks away from the FCC. Both are similar in their goals and operations, are foundation supported, have staff attorneys

and support personnel and utilize law student interns.

Currently Citizens Communication is being supported primarily by a \$250,000 grant from the Ford Foundation. The organization is a working group of five general staff people, four student interns and five attorneys.

Over the years Citizens has shifted their emphasis from developing test cases to direct public-interest filings at the commission. Unofficially the staff lawyers each have an area which they usually take under their wing. Director Frank Lloyd works in the area of public broadcasting; Ellen Agress in women's employment issues and children's programming; Charles Firestone is involved with license renewals, transfer assignments, and questions of law surrounding access and programming. Curtis White is working on cable TV issues, and Nolan Bowie on minority and equal employment cases, most recently by challenging the employment practices of the Corporation for Public Broadcasting. Clients now represented by Citizens include the National Black Media Coalition, National Citizens Committee for Broadcasting, the Philadelphia Community Cable Coalition and the West coast's Committee for Open Media. Citizens welcomes groups and individuals to call or write for advice and counsel.

'...from that point on the FCC could not ignore the citizen's movement.'

If the case concerns a Fairness Doctrine complaint or involves a petition to deny (cases the public-interest movement helped make commonplace) the Center often will send a detailed packet of information and will get you in contact with a local attorney to help with the specifics. However, if the case has national significance, involves a basic question of law, or might prove to be a precedent setting test case, the Center may take it on. If the case appears that it will need to be taken through the courts it must be approved by Citizens' litigation committee which is made up of members of the board of directors.

Smaller than Citizens, the Media Access Project will be affiliating this summer with the Center for Law and Social Policy, one of the oldest and largest public interest law firms in the city. Currently there are two staff attorneys at the Project, Director Harvey Shulman and Collot Guerard. However, because of a substantial case load and an uncertain funding situation they have established a moratorium on accepting new cases.

Currently in addition to preparing a major petition-to-deny against WJIM-TV Lansing, Michigan, the Project's main concerns are in

Staff of Citizens Communications from left to right: Charles Firestone, Milele Archibald, Philecia Reece, Earl Williams, Marci Haynes, Nolan Bowie, Ellen Weissman, Connie Garnett, Bessie Byrd, & Frank Lloyd.

Missing from picture: Jody Daniels, Susie Dillon, Joyce Dow, Curtis White.

the area of public-service advertising, Fairness Doctrine and "Freedom of Information" rights.

Recently the Project filed a petition for reconsideration in behalf of the United Farm Workers, the Council of Economic Priorities and the Project on Corporate Responsibility before the FCC challenging the latest ruling of product advertising which abandoned the precedent-setting cigarette advertising rule which applied the Fairness Doctrine to ads for controversial products. Along the same lines MAP has filed in the U.S. Fifth District Court an appeal to the FCC's negative ruling disallowing counter-advertising spot announcements to those broadcast by the utility companies in the state of Georgia.

The Access Project has also raised the question of attorneys fees in Fairness Doctrine cases where the challenging party wins the argument. Currently the FCC does not have a policy of requiring a broadcast station to pay for such costs when it loses its case before the commission.

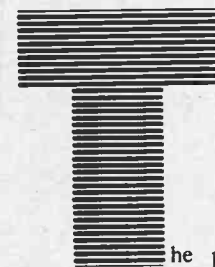
These groups have played a major role in the brief history of the communications reform movement and they are now an accepted part of life at the FCC. However, they are solely at the mercy of foundations such as Ford and Markle for their existence. By law they cannot solicit cases for pay and they do not charge, except for out of pocket expenses.

Some pressure has been building for the FCC to provide a percentage of its budget to help finance attorneys representing the public. Former Commissioner Nick Johnson and the National Black Coalition being the prime movers of the plan. However, the FCC is not expected to take any action on this in the near future.

Consequently for the time being the media movement has some effective friends in Washington. But they may not always be there, so don't necessarily take them for granted.

For further information contact: Citizens Communication Center, 1914 Sunderland Pl. NW, Washington, D.C., [202] 296-4283; Media Access Project, 1910 N. St. NW, Washington, D.C., [202]785-2613.

Cable TV FCC asks for comment on access



The place of mandated public access channels on cable television systems is now at a crucial point of flux. Currently the FCC is in the process of a total reexamination of its cable regulations.

In public notices respectively dated March 15 and 17, 1974 the commission announced the creation of Re-Regulation and 1977 Task Forces within the Cable Television Bureau. What these committees in essence were set up to do was to listen to the woes of the cable industry and to come up with some suggestions for making their economic lives easier. Out of these task forces come two notices of proposed rulemaking.

The first proceeding issued in February asked for comments on rolling-back the March 1977 deadline, the date all cable systems built prior to March 1972 have to rebuild in order to comply with the channel capacity and access requirements as stated in the current rules. The second brief, just released, deals with the question of access itself.

June 9th was the deadline for filing comments on the first issue, and according to Fred Finn of the cable bureau it is almost a foregone conclusion that some action will be taken soon. The main question yet for the commission to resolve is whether the rollback will be "across the board" or whether it will be considered on a selective basis using some financial criteria or subscriber base figure as a triggering mechanism for compliance.

As for access, the second rulemaking is concerned specifically with that question and is designed by the FCC to consider "alternative approaches while reaffirming its commitment to access cablecasting and recognizing the economic realities of today's marketplace."

Proposals considered

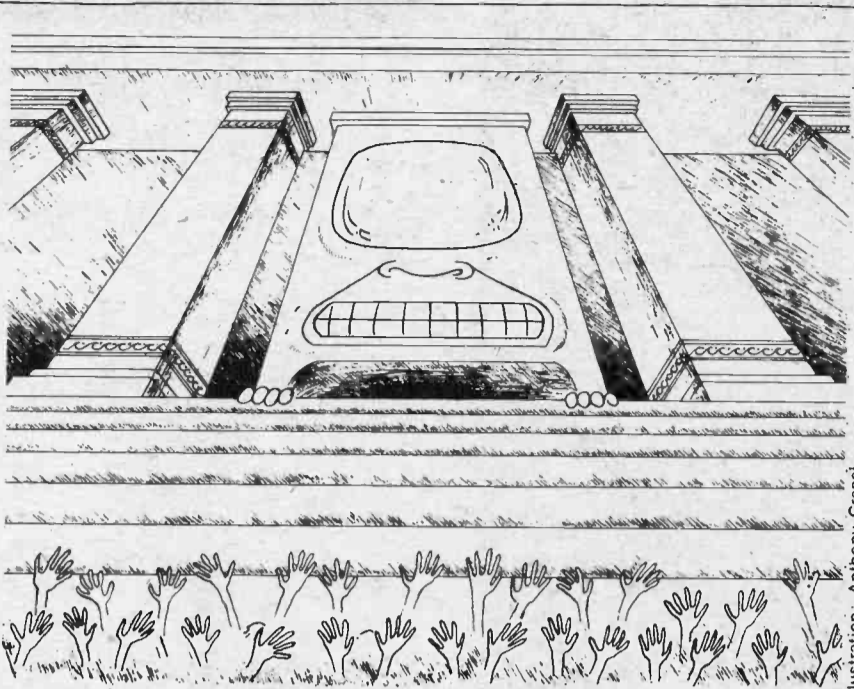
There are several proposals concerning the future of access. On the assumption that there is some change in the 1977 deadline, the rulemaking suggests a policy that would either, eliminate the present reconstruction requirements entirely and require channel capacity and access services only on demand; require compliance with the rules when a system undergoes a "natural rebuild" because of obsolescence or because of necessary channel expansion to accommodate new services such as a pay-cable channel; or, to require systems to comply on a certain distant date.

The ruling also offers some other important options for dealing with access without forcing cable systems to undergo major reconstruction. It could possibly require older systems that possess sufficient channel capacity without having to add converters to fully comply with the requirement; to require older systems without sufficient present activated capacity to make available an existing portion of their bandwidth for "composite" access purposes, and to retain the present educational, governmental, public and leased channel requirements for all new systems.

Other matters to be examined in this proceeding that might effect both new and old systems, include: a reexamination of the criteria (location within the 35-mile zone of the top 100 television markets, for example) now utilized to trigger channel capacity and access channel requirements for both new and old systems; and, a reexamination of the "two-way" and "one-for-one" requirements for both new and old systems.

What all this means basically is that there are definitely going to be some changes in how the concept of access is viewed at the FCC and its integration into cable's development.

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On filing comments

Although it doesn't always seem so, the FCC does take seriously comments filed in response to proposed rulemaking. If you are having success with an access program or if you have any specific ideas about access, it will prove very beneficial to all if you file an enlightened favorable reply.

To make opinions known to the Commission in these cable proceedings, you should first get the full text of the rulemaking. Anyone can obtain a copy free by calling or writing the Public Information Office, FCC 1919 M St. NW, Washington, D.C. 20554. The telephone number is (202) 632-7260.

When contacting the FCC be as specific as possible when requesting

information. In the case of the cable rules, ask for Report No. 10752; Proposed Rulemaking on Access and Channel Capacity Requirements; Docket No. 20508. Be sure to ask for the full text and attached comments by commissioners. The filing deadline is approximately 60 days from the date of release—August 18th in this case.

When replying to the rulemaking, use the same form and style of all formal FCC documents. This form will be the same as the brief you will receive from the commission citing the docket number and the specifics of the filing in the heading. Also, in order to make an official reply you must submit 14 copies of your comments. Those go to each of the commissioners, and bureau people working on the case.

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The commission acknowledges that it is only half way into its five-year experimental period for access programming. However, it firmly states it is "aware of the real burdens placed on system operators, particularly those who operate in smaller communities within the 35-mile zone of major markets in complying with the access rules."

FCC Chairman Wiley has stated that he is strong supporter of the access concept and he has not publicly backed away from this position. But, according to staff members within the cable bureau, the commissioners just don't know very much about access. Glenn Robinson, the former Minnesota law professor and first year member of the commission, appears to have the greatest reservations about access. In a dissenting comment to the current proceedings Robinson states, "We should reconsider the rules unless it can be shown that the social value of such channels exceeds their costs. No one has yet demonstrated that these channels have been used in a manner which generates commensurate value to subscribers greater than their costs. Even if they did, a question would still remain whether subsidizing such channels from the monthly subscriber fee is sound policy."

The other commissioners do not appear to be taking quite such a pro-industry position, but it is clear that there are changes in the wind.

Maurice Jacobsen

Canadian cable: to pay or not to pay

VANCOUVER, British Columbia—Pay television is becoming a hot political issue in Canada as in the United States. When the Canadian Cable TV Association held its annual meeting here recently, two companies proposed a national pay-cable network using Telesat, Canada's Anik communications satellites (built by Hughes Aircraft in the U.S.) to distribute programming. Other companies, including Vancouver's Premier Cablevision, are anxious to get into the act.

The crucial decisions are in the hands of the Canadian Radio-Television Commission (CRTC, Canadian parallel to the FCC in the United States). CRTC is concerned about pay-cable siphoning popular programming, particularly sports, away from "free" (commercial sponsored) TV, as are some in the U.S. But it is even more worried about whether pay-cable may mean more, rather than less, domination of the channels by foreign—meaning predominately American—programming. A recent CRTC position paper argued that if pay-cable is to be allowed in Canada, "it must result in greatly increased opportunities for Canadian creative talent, and significant development of the Canadian broadcasting and program production industries."

The industry lobbying effort is aimed at convincing the commission and the public that it will do just that. The Vancouver operator, for example, promises to dedicate 15% of its subscribers revenue to supporting Canadian productions and estimates that this would amount to about \$4 million annually within 5 years. It is not yet clear to what extent the companies will be willing to put these promises into the form of binding, contractual commitments.

Mounties fight French over cable

Meanwhile in Quebec, provincial police forces are on the verge of an armed confrontation with the (federal) Royal Canadian Mounted Police in a dispute over cable franchising. At issue is whether the CRTC or the provincial Communications Ministry has the authority to grant cable licenses.

In April, 1974, the CRTC granted a federal permit to Francois Dionne for a system in the Gaspé region. The Quebec government supported the claims of a rival operator Raymond d'Auteuil, the case has been in court for some time.

Last week, however, federal communications department officials backed by Mounties seized d'Auteuil's equipment. Quebec responded by permitting him to use a provincially-owned antenna and, despite federal attempts to stop transmissions, d'Auteuil's installation, which serves about

500 homes, was back in service within the week. Quebec Communications Minister Jean-Paul l'Allier announced that he had sent Quebec police to guard the facility, with orders to prevent federal officers from interfering.

While all parties seem to agree the jurisdictional dispute will eventually be settled in the Canadian Supreme Court, the immediate question is whether there will be a "cable war" in the Gaspé in the meantime.

—Ben Achtenberg

NSF Awards two-way cable grants

The National Science Foundation has awarded grants to three institutions for the testing of two-way cable in the delivery of public services. The three organizations receiving support were selected from a list of seven, which received NSF grants last year to write two-way cable research proposals.

Selected are the Alternative Media Center for an experiment in Reading, Pa., Michigan State University for an experiment in Rockford, Ill. and the RAND Corporation for work in Spartanburg, S.C.

While many of the original proposals submitted a year ago were filled with grandiose schemes relying on technology which does not exist, the new proposals are very sober, with simple and manageable goals. Each of the grantees will test different applications so that a maximum of ideas will be tested. Thus the feasibility, managability and cost effectiveness of a variety of applications will be documented for study and replication by others in the future.

These experiments will also be unique in that the technology will in some cases be installed in the homes of the elderly, poor and undereducated. In fact, some of the people requiring the services of the experiments will actually operate some of the equipment.

The Alternative Media Center of New York University has been awarded \$400,000 to conduct an experiment in the delivery of social service information to the Senior Citizens of Berks County, Pa. AMC is combining forces with the American Television Corporation's Berks Cable System, the Reading City government, the Reading Housing Authority and the Berks County Senior Citizen's Council to form the NYU-Reading Consortium, which will carry out the project.

In the experiment three neighborhood communication centers will be equipped with two-way cable TV and connected with each other. An additional 200 senior citizens living apart from these centers will be equipped with one way cable and will participate interactively by telephone. These centers will be located in two major housing complexes serving the elderly and a multi-service center. The operation of equipment and the program planning will be handled by the local citizens.

The system will be used for teleconference interface between citizens and government officials so that the elderly may become involved in government. It will be used for senior citizens' queries of officials about issues of concern such as shrinking income, security and social services; it will be used to answer questions about Social Security, Medicaid, food stamps and other programs; and it will be used for training in educational, vocational, nutritional and first aid skills.

An inter-disciplinary research team composed of economists, political scientists and sociologists will study the results along with the local citizens and involved agencies. The principal researchers will be Jacqueline Park of the Alternative Media Center and Mitchell Moss of the NYU Graduate School of Public Administration.

MSU project in Rockford

Michigan State University has been awarded a grant to test its interactive system which will provide training services to firefighters at the station houses in Rockford, Ill. The test will consist of a 16-part course of pre-fire planning which will involve computer-assisted instruction and video-

tape (pre-fire planning consists of going over buildings in the area covered by a specific station and making plans for fighting a fire in it, in advance; thus, if a fire did break out, the firefighters would know what is in the building and the best plan of attack).

The fire crews will watch videotapes; at certain points the tapes will be stopped and questions asked. The student will then push a button for the answer which will activate a computer-run character generator immediately telling the student if the answer is correct while keeping a running score on the screen.

The system will be able to handle all the fire stations at once, though only one person in each station will be able to interact with the system. In some phases of the experiment one person in each station will work with the system and at others several will work as a group feeding in group responses. During the last four sessions, fire stations will actually compete with each other in simulated pre-fire planning games.

Ambitious RAND project

The RAND Corporation project is the most ambitious and also the most heavily funded. Rand as been provided with \$1.1 million to conduct three experiments simultaneously in Spartanburg. These experiments will be in the areas of adult education, day care training and welfare benefit processing.

The adult education component is being done in cooperation with Spartanburg Technical School and will provide high school equivalency courses through interactive systems installed directly in 25-40 people's homes. Students will be able to respond to questions through data terminals provided by "Interactive Systems, Inc." The course will also be administered to students in both a regular classroom situation and through TV without interaction so that the three teaching methods can be compared. Sessions will run three times a year with a new set of student homes wired each time.

The daycare training component is aimed at the "in-home" daycare facility rather than the institutional one. These facilities are, typically, a parent with their own child and perhaps three others which they take in. It is hoped that the interactive video training will change the nature of care from that of being simply custodial to being educational, and more sensitive to the needs of the kids. Again, there will be three groups involved in the experimentation so that comparisons can be made between a group receiving training, a group receiving regular TV training and a group using interactive technology.

The interactive component will involve 30 homes wired for two-way communication. During each week there will be two one-hour sessions which will run during the nap time of the children. Each week a professional will go to two of the homes and originate the program from cameras at these sites; but only five homes will have cameras during any given session. Thus, after giving a presentation the educator might ask another of the participants to show, for example, a play area which they created. The camera in that home can be switched on and all the viewers could then hear from that person.

Over the 15 weeks, all of the 30 participants would be able to originate material from their own home. This means that not only will people learn from a professional, but they will be able to benefit from the experience of every other person in the group. It will also give people an opportunity to see what it could be like to be de-isolated by video instead of isolated.

Processing streamlined

The third experiment will attempt to streamline the procedures for receiving benefits from the Aid to Families with Dependent Children (AFDC) so that it will be easier for both the client and the staff in terms of time, travel and expense. Current procedures require a client to go to the Department of Social Services to apply for AFDC, but before their application can be completed they have to go to the Employment Security office and either register for work or be certified unable to work. They then must return to the other office to have their processing completed. This means that applications are delayed, clients must spend an inordinate amount of time in travel and staff must spend the time making travel arrangements.

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RAND will install a two-way link between the two offices so that a client, upon applying for AFDC can have an interview with employment security immediately through the system. The client could then be certified and the processing done all at one time.

After much theorizing and conjecture we finally have some realistic experiments whose findings will provide the foundation of information upon which the future of social service cable can be built. And, at the same time, some potential dangers might surface as well.

Technology

Rocky Mountain satellite: pork barrel in the sky

By Ray Popkin

P

ork Barrel in the Sky."

That's how the Rocky Mountain Federation of States Satellite Technology Demonstration is referred to in a series of articles which ran this spring in the *Rocky Mountain News* published in Denver. The articles point out—with considerable accuracy—a series of funding errors, mismanagement, overspending and goals with little relevance to the receiving audience.

The idea was to test the feasibility of using communications satellites to deliver educational information to remotely located schools in the Rocky Mountain Region. A series of programs were beamed to 56 schools in the region, on career education. In addition, certain times were set aside for the transmission of filmed material which could be videotaped and stored for later use. While these goals seem simple and perhaps worthy enough, facts brought forth by Ralph Metzger in the *Rocky Mountain News* series and our own follow up show that the tasks were over complicated by the experiments and that the results were not worth too much at all.

An editorial following up the Denver series sums up the situation this way: "There was the usual litany of inflated salaries, family and friends on the payroll, a swank downtown apartment for an absentee administrator, heavy travel expenses for seminars in Italy and group excursions to Florida, and a diversion of project funds into unauthorized efforts to expand the program into a bureaucratic empire. Only now after three years of such shenanigans is HEW undertaking an audit.

"What does distinguish the Satellite Technology Demonstration project is that it devoted \$10 million in public funds to 'prove' what is already known: that television can be broadcast to remote sites by satellite during school hours, and that rural communities have no objection to expensive educational baubles so long as others are paying for them."

It should be noted here HEW did in fact undertake an audit and we have heard that the results show possible mis-appropriation of only \$10,000 out of the \$10 million. This does not mean however that the money was not badly spent, as some of Metzger's figures show:

- In 1973, \$34,000 was spent on long distance calls in addition to the two \$20,000 a year WATS long distance toll free lines. That's a \$74,000 dollar a year phone bill for 48 people.

- In the same year, \$140,000 was spent on travel. According to the STD public information director the traveling was done for the most part by six or eight people. For seven that would come out to \$20,000 for each, an average of \$384 a week.

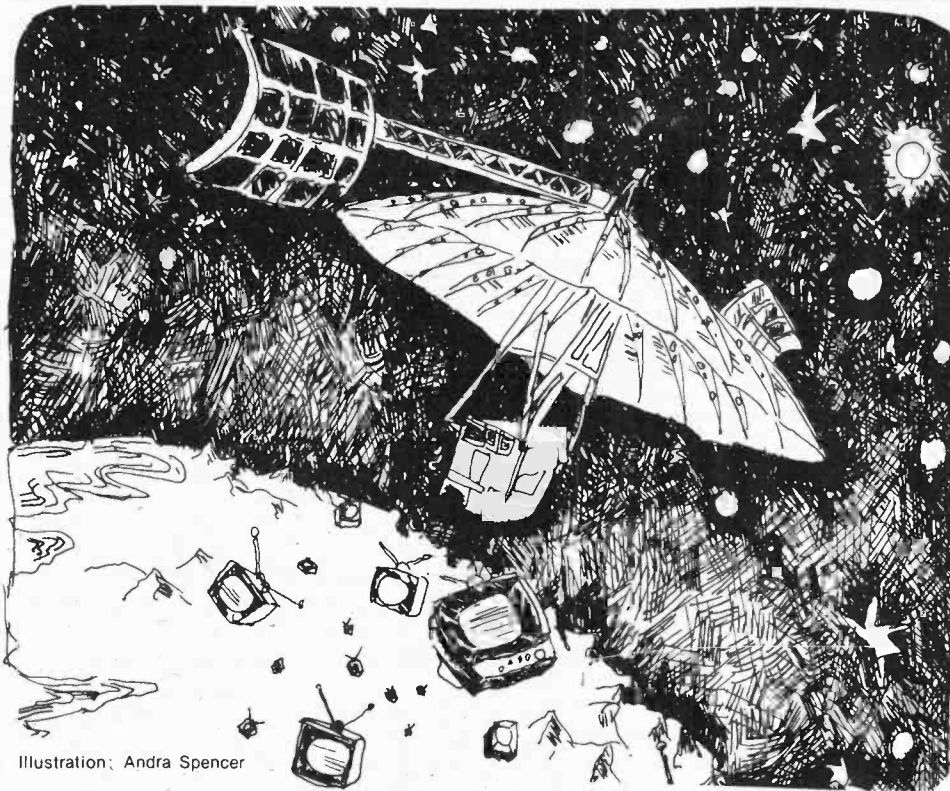


Illustration: Andra Spencer

- Gordon Law, the project director in Denver virtually doubled his teaching salary to \$42,500 when he signed on. This is \$5,500 more than the U.S. Commissioner of Education makes.

- Director Campbell, who does not live in Denver, gets \$20,000 a year plus a \$300 a month apartment in Denver for his visits there.

Beyond these accusations, others are made by a team of evaluators from the private sector who were sent by HEW to evaluate the project in April 1973. They recommended the project be cancelled. The day this reporter was to pick up these reports from the National Institute of Education, (the office which awarded the grant) most of the reports were suddenly "misplaced". The evaluation reports we did see backed up suspected mismanagement and unreasonable goals.

Evaluator Peter Dowling of WGBH remarked "One can only conclude that this project is in immediate danger of a dismal and expensive failure. While there are substantial weaknesses in nearly all the individual components of the project, it is patently clear that the final and consummate weakness rests with the project management."

Around Washington many people feel that while serious, these problems do not reflect the real issues involved. The real problems, some say arise in the initial funding and the ways in which the project was brought into the schools. If you want to raise money from some sector of the federal government you stand a better chance of finding out what the agency feels is a funding priority, and then writing a proposal to fit the agency needs.

This may contrast with what a community needs, which can form the basis for a proposal to meet these needs. One administrator in educational broadcasting feels that this is how the grant came about. Career education was one of the "in" things at NIE the year the project was funded, whether or not it was a priority among teachers did not matter.

One educator involved in successful educational uses of satellites in Alaska recalled trying to raise this issue at the outset of the project. He felt that by not involving local teachers and assessing their needs and priorities, the project was bound to fail. Reports came back from many teachers saying that the kids were bored with it and that they were unimpressed, though some did like the film distribution service. A new evaluation is now being undertaken since it was found that many of the teachers surveyed were paid as consultants to the project.

The real proof is in the pudding, however. The sample program which I viewed was designed to explain the glory of working in a faucet factory. After hearing an assembly line workers' position touted as that of a "production specialist", I was ready to give up right there. A kid working on an assembly line probably is not going to like it that much no matter what you call it, and a \$10 million explanation is not going to help.

Ann Martin, a consultant who participated in one of the early evaluations is quoted by Metzger summing up the situation: "There are so many things that could have been done far better and for less money than the satellite... This experience will leave a bad taste in everybody's mouth for the use of satellites for a long time."

In the meantime Gordon Law is busily raising money to keep the project going and Jack Campbell is one of the three conveners of the Public Service Satellite Consortium which has just received an HEW grant to assess ways in which communication satellites can service social needs in the future. As long as the boondogglers play a key role in satellite policy the excellent and valuable experiments that have been conducted will be judged by their mistakes and valuable projects might find it tough going in Congress.

HEW supports satellite group

A federal Grant of nearly \$500,000 has been given to the Public Service Satellite Consortium to promote the application of communications satellites to education, health care, and other public needs. The award was made by the Office of Health Education and Welfare in cooperation with the National Aeronautics and Space Agency.

According to PSSC chairman and ex-FCC Commissioner H. Rex Lee the money "will enable the consortium to begin the important task of identifying the potential uses and users for a new type of satellite service directed at employing the latest available technology to address some of the nation's most pressing needs.

PSSC was organized last February by many of the agencies which participated in recent health and education experiments on NASA's ATS-6 satellite and by others interested in the potential for public service uses of satellites. Membership in the organization is open to interested organizations paying a membership of \$500-\$5,000. Each \$500 permits a member one vote in the organization. Current membership includes such organizations as the Indiana School of Medicine, the state of Alaska, the Corporation for Public Broadcasting Service, the Rocky Mountain Federation of States and the Joint Council on Educational Telecommunications.

An office will be established in San Diego, and a contract drawn up with the Federation of Rocky Mountain States (FRMS) under which the broadcast engineering staff of FRMS' Satellite Technology Demonstration will provide technical support to the new PSSC.

Tele-health notes

Gov't Funds projects for handicapped

By Ray Popkin



It seems more and more that federal offices dealing with the handicapped and rehabilitative services are far in advance of any other health related agencies in using the new communications technologies. New experiments and research relating to cable and video that we have found worthy of note are included below.

New media for handicapped

The U.S. Office of Education, Bureau of Education for the Handicapped has just given a grant of \$250,000 to Family Communications, Inc. for the development of a multi-media series for three to five year olds. The purpose of the series is to foster a more positive self-image among the young handicapped and will also help to promote self-confidence and motivation.

The materials will include a series of videocassettes, audiocassettes and children's books and should be available by the time you read this issue.

Rehabilitation study

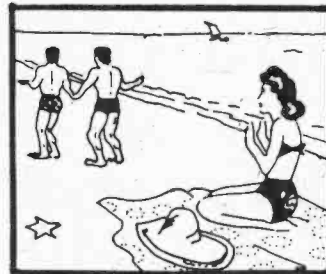
The rehabilitation Service Administration of HEW has just given the MITRE Corporation, which is already conducting a variety of social service experiments, a \$1 million grant to develop a demonstration guidebook for state vocational rehabilitation directors on communication resources. The book is intended to be a self-help guide to communications technology resources available for rehabilitation programs. MITRE will make a study of the resources available in two or three states and add to this information a guide to some of the home terminals that might be used in conjunction with it. It is hoped this concept will be copied in other states. In fact, the Department of Commerce Office of Telecommunications Policy is considering funding similar studies in 15 additional states.

The grant is also funding two related tasks. First is research into what software for the handicapped currently exists and, second, a study of organizational structures that could be used to promote networking and cooperation between agencies on local or regional basis.

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Syndicated health series

We usually presume that health education programming will forever be relegated to cable or public broadcasting but a series called *Medix* designed for "well patient" education is now being carried by 60 commercial stations.

Before being syndicated nationally the series ran for three years on CBS owned KNXT-TV in Los Angeles, Calif. During its weekday afternoon run, the show averaged 350,000 viewers. This local success led to the idea of trying for national syndication. Under the sponsorship of the Burroughs Pharmaceutical Company the show has appeared since last January in an increasing number of markets.

The show completely avoids the "talk-show" format and uses, instead, a documentary magazine styles. Most of the shows utilize filmed accounts of actual surgery, and medical advances. First aid procedures, exercises and other health related information are featured. Occasionally, however, didactic information is combined with some light treatment and entertainment from top name performers. The script of each show is reviewed beforehand by the Los Angeles County Medical Society.

The show has won one local Emmy award and has been nominated for four others.

Dave Bell Associates, producers of the programs, are now making them available for non-broadcast distribution on ¾ inch cassettes. They have a catalog of about 90 programs covering such subjects as VD, pregnancy, home remedies, drug and alcohol problems, family problems, teeth, eyes, and mental health.

For more information write: John Cosgrove, Dave Bell Associates Inc., 1011 North Cole Avenue, Los Angeles, California 90038 or call (213) 466-6301.

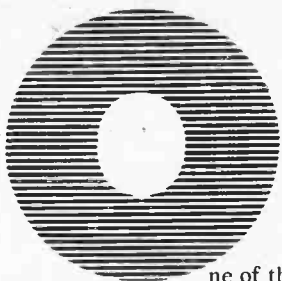
CAI health workshop

Pioneers in the area of Computer Assisted Instruction, (CAI) will be giving three day workshops at Stonybrook College in health science education. The faculty does not presume that registrants have any prior knowledge of mathematics or computers. The sessions will take the student through how-to sessions, discussions on the theories of individualized learning, a review of current materials and a session on developing your own programs. Cost of the sessions will be \$300 and the dates are July 23-25 and July 29-31. For info write: Lawrence Stolurow, IRC Bldg. State University of New York, Stonybrook, N.Y. 11794 or call (516) 246-7063.

Activated patient grant

In Washington, D.C., Georgetown University's Center for Continuing Education has received a grant to test and further develop its "Activated Patient Curriculum," which seeks to make patients more active in their own health care. As part of this program I will be seeking good media resources to build into the course, if you know of any please let me know. Contact: Ray Popkin at TeleVISIONS.

Survival Organization crucial for unemployment benefits



one of the primary benefits of organizing into a legal corporation — either profit-making or non-profit — is the right to claim unemployment benefits during hard times.

Community media operations, like many others, have discovered that a corporate structure can give them greater control over eligibility and rates in the unemployment compensation game — something which is not open to individual artists, producers, writers and consultants who operate entirely on a freelance basis.

In effect, you can become your own employer — and, if you know the regulations, it's all absolutely legal.

Relatively few people understand the complex workings of unemployment regulations, and, if you are contemplating the potential for your own use, be sure and know what you're doing.

A new book on the subject has just been issued? *How To Collect Unemployment Benefits* by Ray Avrutis (1975: Schocken Books, 200 Madison Ave., NYC 10016. \$1.25. 111 pages).

Subtitled "You Worked for It, Now Collect It," the book is a goldmine of information.

Here are some tips that can introduce you to the process:

Unemployment compensation is an income subsidy plan developed to make sure that workers could continue to purchase goods and services in times of economic downturn — in cases of general economic decline, and in circumstances peculiar to a certain industry.

Unemployment functions as a leveling device in the economy — but only for those people who can find work in the first place. Benefits are scaled according to earned income, and somebody without any job cannot claim any income.

month quarter during the previous year in which you earned the highest income. The method which determines when your year begins and which three-month-period constitutes a quarter can have a great impact on your benefit level.

You must be laid off from work but still be able and available for new work to qualify for benefits. If you quit, you are subject to some penalties, although you'll still get benefits.

Employers must file appropriate forms on an annual and quarterly basis before an employee is eligible for benefits. State may require certain certifying materials from employers.

Once an organization has income to disburse, it should immediately establish unemployment status, even if the salaries of its employees seem small, since most states require workers to have some income in at least 2 quarters of a given benefit year.

It is more advantageous to pay a higher salary for one quarter, and meet the minimum salary requirements some other quarter — this way, your "base quarter" salary is higher, and your benefits are higher.

If you know regulations in advance, you can determine precisely when this quarter should begin, so that you don't waste any salary on the wrong quarter. Then, after an appropriate number of quarters, the employer can lay off the employee, who files for benefits.

The advantage of this arrangement is considerable, since the employee is not only assured of higher benefits, but does not have to risk challenge on his claim to having been

10019) appears six times annually, and is the Foundation Establishment's answer to the NY Times: the publication of record. Included is the listing of major grants from around the U.S. although this means only those above \$5000. Articles tend to be by foundation officials and major Establishment figures, about trends, issues, and concerns of foundations. Certainly this is important information for the rest of us peons, but the perspective is a bit one-sided.

The *Grantsmanship Center News* (8 times per year), on the other hand, is produced by the L.A.-based Center, and counts among its board members Third World people and others involved in community development organizations around the country. Articles are very much oriented toward non-profit organizations trying to understand the ins and outs of grantsmanship, as well as issues that may help them: equal opportunity, ethics of charitable solicitation, program planning and proposal writing, new publications, analysis of federal and corporate giving budgets.

The Center also sponsors worthwhile activities, like critical appraisal of the Commission on Private Philanthropy, and a series of workshops around the country. The workshops are part of a training program which many community groups may wish to plug into. Tuition is \$275 for 3 days.

For a schedule, as well as subscription to *GCN*, write the Center, 1015 W. Olympic Blvd., Los Angeles, CA 90015.

U.S. passes \$2 billion new CETA money

An additional \$2.025 billion have been appropriated through the Comprehensive Employment and Training Act. \$1.625 billion for Title VI and \$400 million in continuing appropriations for Title II jobs are being allocated to over 400 state and local "prime sponsors" throughout the country.

According to the Labor Department's Manpower Administration, the bulk of the new appropriations will fund already established jobs. However, there will be some funds available for new employment.

In anticipation of the new appropriation, funds have already been tentatively allotted in some areas to employ artists in Bicentennial projects. Since CETA funds must be obligated quickly, it is imperative that organizations wishing to submit proposals for the employment of artists contact local prime sponsors immediately. Prime sponsors are encouraged to contact their state and local arts councils for information on projects employing artists and others in cultural activities.

Over 900 jobs for artists and cultural institution support staff have been funded through CETA. This is a sharp increase over the nearly 600 reported in April.

The employment has been provided within city, county and state governments and through subcontracts to arts organizations. By subcontracting, CETA prime sponsors are relieved of some of the administrative burdens involved in the hiring and reporting processes.

Generally, the jobs fall into three categories: administrative, including program developers, directors and coordinators; professional artists in all fields; and support staff, such as guards, technicians and clerical and secretarial workers. The majority of those hired have been professional artists.

Recent television grants

The following are some recent grants that have been made in the areas of educational and community television.

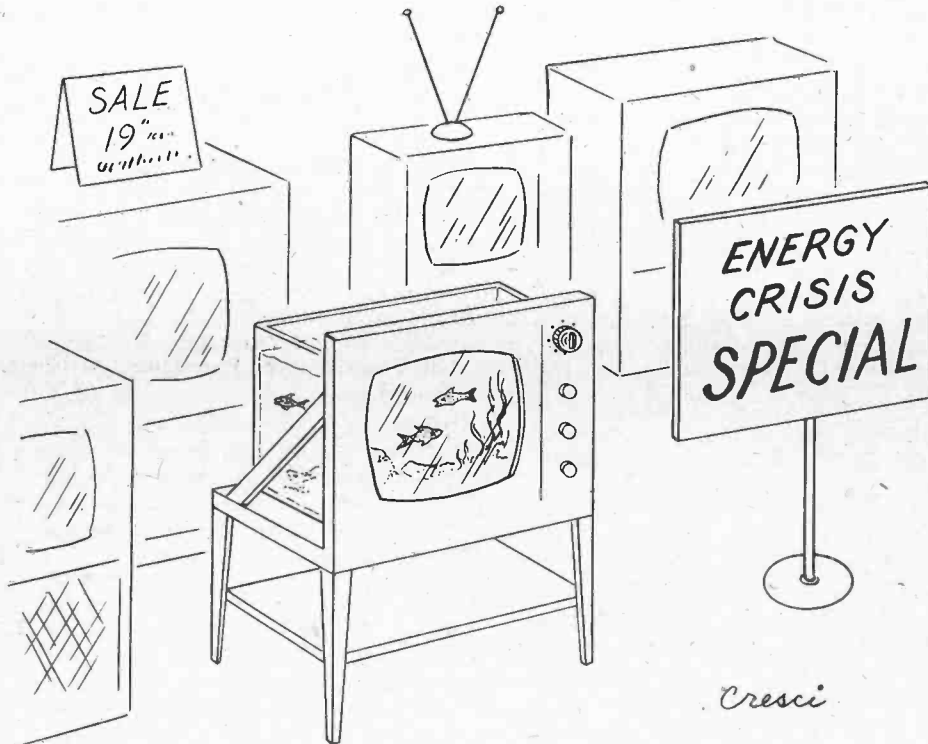
- 2,000,000 to Children's Television Workshop, NYC, from the Ford Foundation. 3/75. For long-term capital development. Portion of funds will go to subsidiaries, CTW Communications and CTW Productions, which are developing family programs for commercial television and a cable television series.

- 14,500 to Colorado State University, Fort Collins, Colorado, from Alfred P. Sloan Foundation. To plan consortium of universities offering on-the-job television-based instruction to persons working in engineering and other fields.

- 60,000 to Educational Development Center, Cambridge, Mass., from Sloan Foundation. For script development of television series on American technological development, "The Shapes Arise."

- 27,500 to National Organization of Women's Legal Defense & Educational Fund from Rockefeller Family Fund. For second stage of national public service advertising campaign aimed at changing underlying attitudes limiting equal opportunity in employment for women.

- 17,500 to Media Study Inc., Buffalo, N.Y., from Rockefeller Brothers Fund. Toward completion of study on social and cultural implications of communications technology.



For individuals employed in free-lance or sporadic type work (which, unfortunately, characterizes the fledgling video industry), such benefits may seem unavailable. Thus, creating an organization which can disburse income to its members may be a way of obtaining additional income support for erratically funded community projects.

Unemployment rates and procedures vary according to state regulation. However, there are a few features which most states have in common.

The U.S. system of compensation is *not* insurance or welfare. It is an income subsidy program for workers, with the majority of money coming from the federal government, state government, and, to a variable degree, the employer. As an employee, you never pay premiums. As an employer, you are assessed a percentage rate that you pay, based on frequency and number of employees making claims for benefits. Thus, in a seasonal industry like fishing, where every employee is laid off at the same time, the employer's rate will be higher than a situation where employees are out of work on a less frequent and more staggered basis. Even if your organization lays off everyone, the number of employees is unlikely to make the rate increase significantly.

State regulation determines the level of benefits. The District of Columbia, which leads the nation with top weekly benefits of \$127, is one of a few states which follows the federal guidelines for adequate benefit levels.

Your individual benefit rate is determined by a complicated set of calculations. Generally, benefits are pegged to the three-

laid off from his job. Furthermore, most states allow unemployment workers to earn up to 40% of his/her benefits in additional wages — which, in turn, can be counted on next year's unemployment claim. If the timing is correct, workers can wind up collecting benefits for the greater part of every year, indefinitely, with only a quarter of "high" earnings necessary to qualify.

All this may sound like slight of hand but it's perfectly legal. Indeed, consultants and others regularly arrange their finances around this simple tool. But once you are on unemployment, you should keep scrupulous records and observe all regulations carefully, so that you are within the precise letter of the law — otherwise you may jeopardize the organization's capacity to provide future employment services.

Before you start this venture, however, you should get some assistance. First, call your state department of manpower or its equivalent, and ask for the citation of the regulations, or a copy, if they'll send them to you.

And, the Avrutis book is an extremely detailed and useful guide to the maze of unemployment laws.

Resource tools for fundraising efforts

Two vital publications for organizational fundraisers are available at the same price (\$15) but with considerably different emphases.

Foundation News (From Council on Foundations, 888 Seventh Ave., NYC, N.Y.

Print resources

Scandinavian TV laboratory

By Robert Jacobson

Informational Mass Communications, edited by Kaarle Nordenstreng. (Helsinki, 1973: Tammi Publishers; paperback, price unknown.)

Approaching Mass Media Education through Communication Research. Yrjo Littunen, Sirkka Minkkinen, Kaarle Nordenstreng. (Tampere, Fin., 1974: Inst. of Journalism and Mass Communication, Univ. of Tampere; paperback, free on request.)

America may have the edge in communication technology, but it surely has no advantage in the perception of communication-related issues, if these two books—actually, the second is a collection of articles—are any indication. In fact, Nordenstreng, one of the foremost Marxist communication theoreticians in Europe, notes that, "significant global tendencies may indeed become more visible in Scandinavian circumstances, which provide a kind of laboratory situation purified from any single dominant cultural tradition and world-political power commitment...."

Finland, precariously poised between the threats of Western capitalistic and Soviet state-capitalistic imperialisms, has to be one of the most turbulent laboratories around for generating waves in the communication media, which are mostly government-owned but subject to immense political pressures. *Informational Mass Communication* is a document of one of those waves, the assumption of power in the late sixties by the Socialists and Communists, and their attempt—aided by Nordenstreng and his colleagues—to use the media to shatter existing hegemonies by broadcasting "information" with utility for non-bourgeois classes. The one deficiency in the collection is its failure to account for the defeat of the program and the subsequent return to power of the Conservatives—was it due to excesses committed by essentially bourgeois artists who took advantage of the theoreticians by producing shows with little more than "shock value," or the failure to allow for the recalcitrance of the masses (who were untrained to use the information), or the continued pronouncements of the reactionary press against what was being shown on the screen—or all of these? A follow-up is very necessary. Hopefully, one is on the way.

Nordenstreng is the obvious force behind *Approaching Mass Media Education* as well. The three articles are a formalization of the "informational mass communication" philosophy into a theory of general education; Nordenstreng's is the most concise and meaningful, at least to those who have already detected the pervasive corporatism that makes most Western broadcasting a waste of human resources. But taken as a whole, they provide a clear indication of the misdirection of most Western—and certainly most American—communication education, directed as it is toward creating an elite whose major purpose is the fashioning of theory for use by commercial interests (or, alternatively, for no one at all).

There are no answers here, in the practical sense, but we should at least be glad that the questions once reserved to the muckrakers are finally receiving some rigorous analysis and testing. If only Washington were as active a "laboratory" as Helsinki.

Publicable handbook

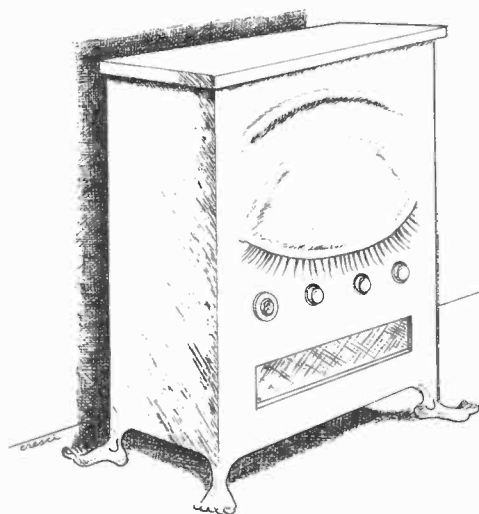
The Cable Handbook is a publishing venture of Public-Cable Inc., a Washington based organization devoted to promoting the public and educational uses of cable TV and related technologies. Sections are written by 19 people working in various areas of communication. It is the broadest overview of the current state-of-the-art yet available.

The book is divided into two sections. The first is a guide to cable technology, federal and local regulations, cable's development and potential and a view of what is actually being done in various areas of cable and

related technology utilization. The second section is a series of chapters written by individuals working in various areas including minorities, schools, health (written by this impartial reviewer), churches, libraries, museums and the arts, public access, cable operators, perspective, funding and future uses. There is an appendix which features a glossary, bibliography and information on Publication.

It is my biased feeling that nowhere can you get as much information about cable television within two covers as you can here. In one book you have Ralph Lee Smith, Red Burns, Kas Kalba, Dave Pomeroy, Marion Hayes Hull of the Cable Resource Center, Peg Key from the Cable Television Information Center and a host of others.

—Ray Popkin



Random goodies

Aspen Handbook on the Media, 1975-76 edition (Aspen Institute Program on Communications and Society, 360 Bryant Street, Palo Alto, CA 94301). \$3.95 paper; \$6.95 cloth. 182 pages.

An excellent resource guide to research, publications, organizations, foundations, government actions, and international groups—all in the telecommunications field. While there are gaps in the listings—almost certain to exist in such fluid fields as media work—the book offers more in one place than any previous attempts at the effort.

Vision News is a newsletter out of WNET/13 Television Laboratory in New York, featuring notes on work of the Lab, articles by videomakers and television professionals about technological and artistic advances. The main value is to keep track of WNET's many production activities. Editor: Diane English. Available from WNET, 304 W. 58th St., NYC, N.Y. 10019.

Cable TV: Guide for Ohio Local Officials is a nice brochure for Ohio-oriented cable issues. Prepared with HUD grant, from: Dept. of Economic and Community Development, David Sweet, Director. Columbus, OH.

Large-Scale Educational Telecommunications for the U.S.: An Analysis of Educational Needs & Technological Opportunities, by interdisciplinary team of researchers: Robert Morgan, Burke Robinson, Donna Rothenburg, Jai Single. NASA-sponsored series of analytical studies on national educational telecommunications delivery systems. Order from Robert Morgan, Director, Center for Development Technology, Washington U, Box 1106, St. Louis, MO. 63130.

Women's Movement Media: A Source Guide. By Cynthia Ellen Harrison. (R.R. Bowker, NY). 269 pages. \$13.95. Includes index.

Opus International in Paris published the Jan. 1975 issue (#54) about video. *Dossier Art Video* includes 7 articles in conjunction with "Video and Confrontation Video" at the Musee d'Art Moderne. (Editions Georges Fall, 15 rue Paul-Fort, 75014 Paris FRANCE).

"TV Notes: Who Watches Even More TV Than Americans?" by Les Brown; "TV Futurists—Seers in a Short-sighted Industry," and "Technology is Reshaping Documentaries," by John O'Conner. All in Sunday, June 29, 1975 issue of New York Times Arts section.

The National Women's Film Circuit is the title of a film fest on Aug. 26 in Washington organized by Iris Films, a new national women's film company. The Circuit will then

travel around the country and open new possibilities for women's film distribution. Contact: Iris, Box 26463, Los Angeles CA 90026 or Box 2934, DC 20013.

Video Visionary is a wonderful New Yorker Profile of Nam June Paik, which gets into lots of issues in the alternative videoart movement. Calvin Tompkins' usual quality job gives video a major exposure. NY, May 5, 1975.

The newly formed *Gay League for Responsive Broadcasting* issues a mimeo newsletter with a wide variety of media-related gay issues discussed. Issue 2 includes constitution of the group, news notes, articles on PBS, the Village Voice, How to Do a News Release. Membership entitles you to sub at varying rates, according to income. Write GLRB, 370 Lexington Ave., Suite 416, NYC, N.Y. 10017.

Future Report is a jam-packed newsletter on lots of future issues, with a healthy section on computer on telecommunications experimentation and technology. 18 issues a year costs \$36. Write: 12 Shattuck St., Box 1169, Nashua, NH 03060.

Creative Computing is the name of one of the weirder future-oriented publications. It gives you lots of odd uses for computer technology, as well as up-to-date reports. Bi-monthly for \$15, from: PO Box 789-M, Morristown, NJ 07960.

The Twentieth Century Fund has commissioned a major study of the U.S. wire services, to be conducted by Edward Jay Epstein, who is best known for his TV criticism for the *New Yorker*.

The Workbook is a Whole Earth Catalog type magazine indexed to some 20 topics that come out of Southwest Research and Information Center, PO Box 4524, Albuquerque, NM 87106. Cost for 10 issues/year is \$7/students, \$10/individuals, \$20/institutions.

Telecommunications Research in the U.S. and Selected Foreign Countries, June 1973, 2 volumes. National Research Council, Assembly of Engineering, Committee on Telecommunications. Washington, D.C. 20418. (Order #PB222-081 and PB222-082) \$2.25 each.

Earthrise Newsletter, from Earthrise, Box 120 Annex Station, Providence, RI 02901. Futures group interested in wide variety of future-related topics. Seems to have better politics than many; for instance, they did an issue on the Third World with articles like "Are Future Studies for Whites Only?" as well as an excellent resource list throughout the Third World.

Education Tomorrow is a future-oriented publication by the World Future Society dealing with educational issues. Vol. 1, #1 issued in June features an article by Dr. Murray Turoff on innovations in public library use, new curricular developments, plus lots of resources and book reviews. Available at WFS, 4916 St. Elmo Ave., Bethesda, Md. 20014.

The CATV Market Today. Frost & Sullivan Inc., 106 Fulton Street, New York, NY 10038. 1975, 225pp, \$595. (comprehensive review of the economic characteristics of the industry, slated to become a significant sector of the national economy within ten years)

Data-Telecommunications Progress Report by Anthony S. Hendrick. Business Communications Company, 471 Glenbrook Road, Stamford, CT 06906. 1974, 98pp. \$400. (continuing analysis of the telecom-

munications industry indicates that a period of substantial growth lies ahead for most of the industry; telecommunications may well displace the computer industry to become the most dynamic, influential industry of the decade)

Institutional Structure and Program Choices in Television and Cable Television Markets by John H. Beebe. Research Center in Economic Growth, Stanford University, Stanford CA 94305. 1972, 198pp, \$2.00. (the technology, institutions, and economic viability of a system must be considered simultaneously in analyzing alternatives for a mass communications system)

Potential Market Demand for Two-way Information Services to the Home: 1970-1990 by Paul Baran, Institute for the Future, Office of Telecommunications, Department of Commerce, Washington, DC 20230. 1971, 139pp, \$4.00. (describes potential market demand and service parameter estimates for thirty new information services to the home)

Information Resources for Public Interest edited by Carl C. Clark and Mary K. Marcus. Sixth Edition, May 1975. (Commission for Advancement of Public Interest Organizations, 1875 Conn. Ave., NW, Suite 1013, Washington, DC 20009). 1000 pages. \$15. Computerized listing of some 3,000 groups and 3,000 individuals involved in public interest work, listed by topic.

The National Cable Television has issued Volume 1, #1 of *Perspectives on Cable Television*, the latest in a series of revamped publications about cable for public consumption. This one is skimpy, and clearly designed for people outside the industry. NCTA no longer makes internal newsletter available to the general public. First issue of quarterly *Perspectives* carried current industry data, stories on Congressional actions, pay cable, and the recent Committee for Economic Development report on cable.

Get it free from NCTA, 918 16th St., NW, Washington, DC 20006.

Conferences

July 14-25: "Workshop on Cable Communications" Catholic University Continuing Education Dept., Washington, D.C. 20064.

July 21-23: "Communications Satellites for Health and Education", Denver. Sponsored by American Institute of Aeronautics and Astronautics, 1290 Avenue of the Americas, NYC 10019. (212) 581-4300.

July 28-August 1: Aspen Women's Media Festival, sponsored by Grassroots Community Television. Details from Violet Collins, P.O. Box 2006, Aspen, Colorado 81611.

August 4-17: Northwest Film and Video Festival, Portland Art Museum, SW Park and Madison, Portland, OR. 97205. \$1,000 cash prize, Deadline: July 30. Write for eligibility, entry blank.

August 4-15: Institute on Federal Library Resources, Catholic University, Washington, D.C. Contact: Dr. John J. Gilheany, Director of Continuing Education, CUA, Washington, D.C. 20064.

August 4-15: Institute on Federal Library Resources, Teachers, sponsored by Education Extension, U of California, Berkeley, in cooperation with Center for Understanding Media. For info: 2223 Fulton St., Berkeley, Cal. 94720. (415) 642-4111.

August 18-22: 29th University Film Association Conference, Rochester Institute of Technology, Rochester, NY 14623. (Contact: Marlene Ledbetter).

August 23-30: Robert Flaherty Film Seminar, Pine Manor Junior College, Chestnut Hills, Mass. (Contact Barbara Van Dyke, International Film Seminars, 505 Westend Ave., NY 10024).

August 30-31: National Black Media Coalition's annual meeting, Washington, D.C. Election of officers, workshops and training. Pre-registration through Pluria Marshall, 202-797-8591, or 1816 T Street, NW, Washington, D.C. 20009.

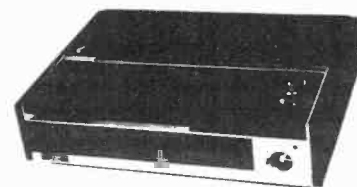
October 22-26: "First International Syncon, Cocoa Beach, Fla., sponsored by Committee for the Future. \$75 fee. Write: COF, 2325 Porter St., NW, Washington, D.C. 20008.

Nov. 2-4: Fifth National Symposium of Action of Children's Television. Atlanta Memorial Arts Center. Write: ACT, 46 Austin St, Newtonville, Mass. 02160. Cost: \$125 or \$75 for members.



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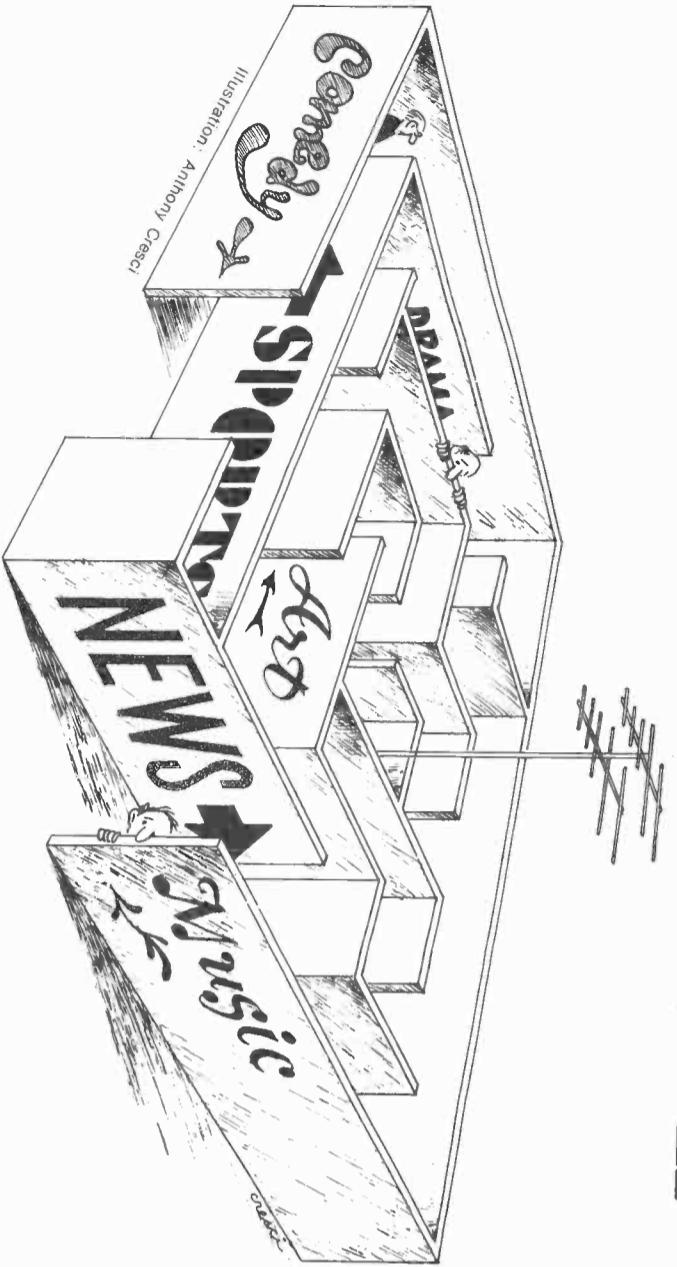
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ADDRESS CORRECTION REQUESTED

In this issue: Exploring the public air

Nick DeMartino looks at programming policies at PBS

Volume 3, number 3, August/September 1975, \$1.00

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LA breeds television



A report on Southland Video Anthology

Growing up with the tube Zany thoughts by Sherwood Kiraly

Documentary video By Larry Kirkman and John Reilly

Your lawyer friends in Washington By Maurice Jacobsen

'Mr. Mason, You're over-ruled!' Video in the courts

Plus: Media Burn, Ten fact-filled departments, Skybound pork barrels, the latest news from the videosphere

AUG 4 1975

TeleVISIONS

Formerly Community Video Report

VIDEOSHIK И МОСКВА

By Dimitri Devyatkin

Self-portrait of the author

On a chilly May Day, in the outskirts of Moscow, the videoshnik starts rolling tape, watching the marchers of the great parade begin their trek to the Kremlin.

Babushkas sell pastries and sausage sandwiches. Children ride bicycles and hold their daddys' hands. Loyal Party followers drag giant portraits-on-wheels of the unblemished pink faces of their leaders. Peasants dance along behind an accordionist, and an amateur jazz band comes by playing, "And the Saints Come Marchin' In."

The tempo quickens as the march approaches tremendous Red Square. The videoshnik in among the marchers flows past the legions of police and soldiers. Security men, shoulder-to-shoulder, line the parade route. Then, into the videoshnik's viewfinder come the waving figures of Leonid Brezhnev and Alexei Kosygin, atop the tomb of Lenin. The videoshnik zooms in and holds it...one minute...even longer. Finally, a K.G.B. man comes over and says, "Enough. Show me your documents."

But he let me go.

People are very surprised I was able to make videotapes so easily in the Soviet Union. I had virtually no problems. Perhaps it was that my hosts trusted me, allowing me such great freedom of movement. Or maybe it was because so few people know what video is that no one thought to stop me.

It was a strange feeling to be the only videoshnik in the U.S.S.R.

Half inch portable video as we know it has barely appeared in the Soviet Union. The only half inch equipment I saw was at the Institute of Journalism. The television journalism department offers students the use of a few Japanese made, European standard machines. In a suite of a downtown hotel, a Japanese businessman from AKAI sells video equipment. The Institute of Cinematography has a large television

production department, but all of the machines are two inch. They expect to acquire portable machines soon. Porta-paks and U-matic cassette recorders are used in the major studios for screen tests. And, some people have told me that they were video taped by K.G.B. agents, quite openly using Sony portapaks for surveillance.

Shortly before my departure, I heard much about and saw photographs of the new Soviet made color portable, video recorder. From the outside, it seems to be modeled after the Panasonic portapak, but in salmon colored plastic. It has an internal battery, playback capability, with a color camera, and control unit. People who have used the machine told me that the color reproduction was good, that the machine seemed to be ruggedly made, and performed well, even though it was an early model. Access to these machines is limited as they are owned only by organizations. Individuals

Dimitri Devyatkin, an American videoartist of Russian descent, traveled to the Soviet Union in 1973-4 to spend a year studying directing and documentary films at the State Institute of Cinematography—V.G.I.K.—as well as Russian at Moscow State University.

But the real reason for his trip was to make videotapes, and he succeeded in returning with over 25 hours of valuable material, which has been edited into several programs. A one-man show of his work ran in February and March at the Everson Museum in Syracuse.

Before going to the USSR, Devyatkin worked half-inch video. He was one of the original "The Kitchen" experimental video theatre in New York City, and has shown tapes in museums, universities, community video centers and on broadcast and cable television. He is a contributing editor to TeleVISIONS.

can use them only through official channels. None of the machines are for sale to consumers. The same is true of 35mm film equipment. Professional filmmakers look with disdain, scorning the 8mm and 16mm equipment as fit only for amateurs. But a friend of mine, a farout artist/film animator, has been given a new color portapak to use for a year. Video has a long way to go in the U.S.S.R., but it will spread...like a fire in dry grass...once it gets started.

I was highly impressed by the technical quality of the Soviet television programs I saw. Their standard is 625 horizontal lines, compared with our 525, so the resolution is slightly superior. The color is a system called C-Camp, shared only with the other Socialist countries and France. It is different and incompatible with the American and Japanese N.T.S.C. system, and with the system used in Western Europe excluding France, PAL. More than half of all new television sets made now in the U.S.S.R. are color, and they cost approximately \$200-\$400.

Television program material seemed to be of generally high quality. There are frequent news reports, with a big evening news report showing flourishing luxury and industry in the Socialist world, alternating with strikes and starvation in the degenerate West. Films are shown often: documentaries, dramatic films, foreign and Soviet, old and new. There is a diet of sports, concerts, solo performers, and public One misses the frequent commercial interludes during which we Americans have learned to perform our necessary bodily functions. I saw old reruns of "Lassie" dubbed in Russian.

continued on page 5

Now You Can Own A JVC 4800 the First Truly Portable Color Video System

Other VTR manufacturers are still talking about bringing out a portable color system. JVC Industries has done it.

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TeleVISIONS

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Editor's note

Response to the first issue of *TeleVISIONS* has been, to use the inevitable cliché, overwhelming. As you can see by our greatly lengthened staff box, dozens of additional people around the country have offered their input and assistance in our effort to create a new kind of media journalism. There's nothing like starting the day with a stack of letters and subscription checks, and rounding it out with half a dozen calls from enthusiastic supporters from all around the country. Such days provide us with enough energy to get through the grim spots—doing mailings, facing production hassles, going sleepless for deadlines.

The most gratifying sign from all this good feedback, however, is the fact that *TeleVISIONS* as a concept seems to be what lots of people think they need. Again and again people tell us how much they like our idea for a journal about television that mixes theory with practice, speculation with information, broad social criticism with the nitty-gritty of media reportage.

One such comment came from Kas Kalba, a well-known Harvard University professor and communications theorist, who has accepted an offer to be on the *TeleVISIONS* editorial board. "Your publication exemplifies the new kind of media criticism I have described in an upcoming essay I wrote for the Aspen Institute," said Kalba. In that essay, he writes that "there is need for a new kind of television critic, one who will explore the broader impact of tomorrow's television but who will also be familiar with the regulatory and production constraints that define the medium today. The role of this critic will be to follow technological developments as much as programming events; to ensure that the results of scientific research on the effects of television and of field and laboratory experiments with the new technology are widely disseminated and understood; and to report on policy, business and

educational deliberations on how the new media can be utilized and developed. Most importantly, it will be to stimulate us into deciding what kind of electronic community we want to live in—before technology decides for us."

This is as close to a credo as we could ever find.

At this point in time, *TeleVISIONS* has two priorities: first, to continue to pull together funds to publish; and second, to build an effective organization which can do what we have set out to accomplish.

Both have advanced considerably since our risky first issue. Subscribers keep appearing, even though we haven't got a big business organization behind us. Advertisers have been anxious to reach our unique readership with their messages. And we have secured small grants to help recover some costs (we acknowledge one such grant from the Cambium Fund in San Francisco).

Ultimately, however, *TeleVISIONS* will need to make it on sales and ads—and we think it has a good chance. As usual, we need your help.

We have developed our staff organization (outlined at the left) with these needs in mind. In addition to an increased number of editorial board members and various contributors and editors, we have added something we call *The TeleVISIONS Network* (get it?).

It is, of course, a network of media activists, most of whom will be familiar to anyone who has been in our movement for very long. These individuals—and often the groups with which they work—have agreed to serve as agents for *TeleVISIONS*, providing local outlets for magazine sales and distribution, subscription sales and information, ad sales, as well as the important news-gathering and reporting functions, as they are able.

The *TeleVISIONS Network* is not a full-time operation, but should provide readers with greater regular access to information from around the country than any other publication. It also provides us here in Washington and New York the input so crucial in molding an editorial product.

We must emphasize, however, that you do not have to be a joiner to plug into this network in anyway you may desire. We welcome all who may have enough extra time to help us out. But the promise of *TeleVISIONS* that we intend to keep is the opportunity for anyone involved in the media movement to explore the vital critical role which Kalba so eloquently describes in his essay.

Coming this summer in

TeleVISIONS

Video in Southern California

A four-page supplement by David Ross

Videotape in the Courtroom

By a TeleVISIONS research team

The Future of the Box

Speculation by Richard Robinson

Gays and the Media

Mobile telephone communications

Future gadgets from Ma Bell

News from the Circular File

2nd edition of our famous media bibliography

A report on Public Broadcasting

Problems and Possibilities

How to Teach Media

Educational supplement by Victoria Costello & Ron Sutton

PLUS:

Our regular coverage of cable television, video programming, videoarts, health media, libraries, education, survival information, print resources, broadcast access, & your feedback.

Don't delay. Subscribe today.
Use the handy form on page 24.

OUR COVER: The true story of cable television, which has yet to be told in *TeleVISIONS* or anywhere else, is the subject of our movie-bred fantasies. The gentleman pictured—Irving Kahn—is the only syndicator in this rather colorless industry has. For this Mr. Kahn was President of TelePrompTer Corp. until he went to jail for bribing city officials in Johnstown Pa. He was in conspicuous attendance at last month's NCTA confab.

A video conference?



That's the most ridiculous thing I ever heard.....

Rumor has it that there is going to be a video festival this August somewhere high in the mountains of Colorado. The truth of this rumor depends on whether we receive mountains of response from you videofolks saying you want the rumor to be true.

In other words, it depends on your altitude.

If you want to spend your summer down in the smoggy lowlands, that's a bad altitude. But if you want to rise in the mountains to get together with videofolks & other media freaks, why, that's a high altitude.

Why an alternative media festival?

To bring together people concerned with the future of mass electronic media, to share ideas & creative energy, to seriously view and critique each others' work, to plan for the future. To have a good time. It won't happen without you & your input. Tell us what you think. Write:

THE FIRST ANNUAL LAST VIDEO FESTIVAL & ALTERNATE MEDIA CONFERENCE
P.O. Box 21068
Washington, D.C. 20009

Feedback

Socio-political reevaluation



Dear Nick:

I enjoyed meeting you and found our discussions of cable television and access both stimulating and informative. I had an opportunity to read your inaugural issue of "Televisions" and found it to be a responsible articulation of consumer (read: viewer) interests and concerns.

As we discussed, I certainly agree with your major premise in the lead article that the time is coming (say as soon as 1976) for a major socio-political reevaluation of our institutional arrangements for managing this dynamic industry. I enclose a more narrowly conceived article I wrote last year which suggests similar findings to your piece.

Best of luck to you in your publishing venture and I look forward to our next meeting.

Sebastian Lasher
Assistant to Commissioner Washburn
Federal Communications Commission

(Editor's note: Thanks for the praise. And just so our readers know how you feel, we've taken the liberty of excerpting some of your comments from the article "We Must Not Back Into the Future Looking Only at the Past," printed in Communications News, September, 1974.)

Because of achievements in both services and technology, the stage is now being set for another sweeping re-evaluation of our regulatory processes very much like what occurred 40 years ago. However, in the current political and economic milieu, there are a number of issues with more urgency than revising the nature and extent of the Government's purview over a robust and successful communications industry. However, there will come a time when a sufficiently strong political mandate (as in 1932 when both the Congress and the President were of the same persuasion) enables one Administration to effectively and comprehensively address the public's current disenchantment with our institutional arrangements.

When that time comes, an important part of the reform movement will probably, as in the '30's, concern itself with the Federal regulation of industry. In this regard, there are several possible broad guidelines which could serve to establish the direction and thrust of such reform legislation...

First, telecommunications policy should seek to maintain and develop an environment always sensitive to the increasing diversity of consumer needs and preferences...

Second, the major contribution of technological advance and innovation toward the public welfare should be recognized and explicit provision made in the law to promote and encourage such innovation...

Third, commission regulation is now unable to protect or promote the public interest when usage patterns are declining...

Finally, regulatory bodies today do not have, nor are they charged specifically with developing, adequate techniques for determining the aggregate public need for services or for determining the relative economic efficiencies of alternative rates or investment proposals.

TeleVISIONS book service

Just ran into TeleVISIONS Vol. I No. 1 and enjoyed it. I'm just getting into video myself and am doing a great deal of reading on the subject. I'd like to get a hold of some of the books pictured above the book review section but there isn't a book store where such are available. It occurred to me that many readers may be in the same boat, giving you the opportunity to fill a need and make a few \$'s by providing mail-order access. If you have a bibliography you could spare, I'd appreciate a copy.

Tom Hickey
Interface
Newton, Mass.

(Editor's note: Your suggestion is an excellent one, and, interestingly, we have been considering just such an idea: a mail-order, Whole Earth Catalog style media bookshelf. Of course, such things take lots of writing, planning, organizing, and it may take us a bit

of time to implement it. But, if things go well, we'd like to get it going in time to announce details in the August-September issue, which will focus on education. This issue will include our updated media bibliography, too, if you can wait a few months.)

Praise & news from L.A.

The new TeleVISIONS is an absolutely fantastic format for dealing with the media we all know and love. It's the natural evolution of "Radical Softwarism" into a less mystical and down-to-earth sort of communicator. I'm stoked!

Things in Los Angeles are churning: after about a year, and through a threat of Council action, our Board of Public Utilities & Transportation—who really are a dedicated group of folks, if a little confused about cable—are about to engage in the creation of a Citizens Advisory Council for Cable Television. Not surprisingly, the local cable operators have given their support to the measure—one because he does care about cable, and the rest because they figure it can't hurt and maybe they can subvert it to their ends. The challenge now, of course, is to keep it from becoming a technocratic Frankenstein, and I for one haven't got the answer.

Since L.A. Public Access came apart, there have been new groups appearing on the scene to take over parts of its activities. Political media work is being done by the Socialist Media Group, a part of the New American Movement. Some production and training activities have been carried out by a reforming (that's, re-forming) new group calling itself the L.A. Public Access Project. But the general tone of the society, due in no small part to the damaged economy and lack of excitement in America (both in turn resulting from Vietnam and Watergate tragedies, and basic American taciturnness), is putting the dampers on most media awareness—especially new-media awareness—in Los Angeles. (I don't want to slight the women's and other groups which challenged local licenses, but as always, they were pretty much beaten by the corporations.)

There may be a state move to regulate media, but it looks weak. So I'm concentrating on local initiatives, mostly political, as a place to develop organization around media issues. David Kreinheder of LAPAP and I, together with Neil Goldstein, will be sending items about the phoenix-story of KVST, the cable debate in the City, and other local developments.

Bob Jacobson
Doctoral Program
Annenberg School of Communications
Los Angeles

Corrections from Council

A copy of TeleVISIONS came to our attention recently. Unfortunately there were a number of factual errors contained in the article on the New York State Council on the Arts.

The Council did not receive \$74 million from the State Legislature—how good it would have been—but rather \$34.1 million. Also, the Council does not fund individual artists, but rather arts groups. Individual artists seeking financial support can apply to the Creative Artists Public Service Program, which receives a good deal of support from the Council.

Thank you for your attention.

Ellen Jacobs
Public Relations
NY State Council on the Arts

Likes zest & enthusiasm

Dear Nick and Ray:

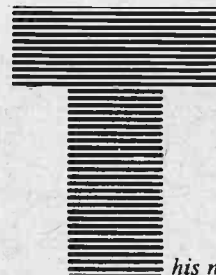
You are to be congratulated on your publication, TeleVISIONS; both format and content are impressive. For someone in the field of telecommunications in the Federal level, it is particularly important to learn what is going on at the local level around the country. It is heartening to know that people I have known for several years have not lost their concern in an area where there is such a great potential for the improvement of communications and the delivery of health, education and social services.

Please accept my check for the next ten issues.

Lita Colligan
Telecommunications Coordinator,
Office of the Secretary
Dept. of Health, Education and Welfare



Survival



his new section
of TeleVISIONS is called

Survival and deals with precisely that subject: How do those groups and individuals working in alternative media go about the process of surviving in this increasingly hostile environment? What resources and tools are available to help with survival? What models have been developed that show new and better ways of insitutional and individual management, fund-raising, and organization?

Like all our departments, the Survival section is not just reserved for news reportage. Please feel free to send in reports about your survival solutions, as well as questions to the rest of the country about specific problems you may have.

Arts Endowment allows CETA public service jobs salaries as matching for grants

Arts Endowment allows CETA jobs as matching

WASHINGTON—The National Endowment for the Arts General Counsel Robert Wade has ruled that organizations applying for Endowment grants may include as matching money any salary or other funds received for public-service employment under the Comprehensive Employment and Training Act (CETA). (See TeleVISIONS, Vol. 3, No. 1, page 10 for details on CETA).

The Endowment also reports that over 600 CETA-funded jobs nationwide for artist and support staff have been designated as of April 14, 1975, entailing a federal expenditure of over \$4 million.

Many of the Arts jobs relate to the upcoming Bicentennial, which are being tabulated by the Endowment's Bicentennial coordinator, Carl Stover. 19 states and territories were listed as receiving CETA arts job funding at the latest count.

CETA funds are administered by the U.S. Department of Labor to 400 local "prime sponsors"—usually local governments, which decide upon jobs from applicants.

Support Center provides business services for non-profit groups

WASHINGTON—For the last year a new kind of national organization has been providing the kind of business services to non-profit groups that are ordinarily available at high cost to U.S. industry and high-level consultants.

The Support Center, a Washington-based group, has represented a broad range of non-profit clients around the U.S. with services that include financial management, personnel, office management, financial and fund-raising consultation, management planning, records, tax issues—in short, the kinds of nuts-and-bolts business matters which are often neglected or poorly executed by non-profit and community groups with little organizational experience.

The Support Center is a non-profit organization itself, and numbers on its staff an experienced group of professionals who have worked in many aspects of organizational management and development.

The Support Center is sponsored in part by foundation grants and volunteer services, in order to keep fees relatively low.

Fees are assessed on the basis of the client to pay, usually a daily fee equal to the per day salary of the organization's highest paid employee.

For a brochure and further information contact the Center at 1822 Massachusetts Avenue, N.W., Washington, D.C. 20036, or call (202)872-1822.

Accounting book available

"You Don't Know What You Got Until You Lose It" is the title of a new free booklet for nonprofit groups about accounting, budgeting, and tax planning.

The 31-page booklet is not a "how-to" manual, but rather a discussion of just what small, non-profit groups need to understand on the financial end of their operations. Included is a list of resource groups around the U.S., sample budgets and cash-flow charts, summaries of tax regulations, and a questionnaire for groups who may want to request assistance from the publisher of the manual, The Support Center. (See above).

For a single free copy or multiple copies (at \$1 each), write: The Support Center, 1822 Massachusetts Avenue, N.W. Washington, D.C. 20036.

CTIC booklet on cable fund-raising

Cable Television Information Center, a Ford Foundation-funded project based at the Urban Institute in Washington, D.C., has put together a very useful 20-page pamphlet for fund-raisers in the cable television area.

Beginning with a useful discussion of grantsmanship peppered with hints (example: Don't shoot at ants with elephant guns), *Fund Raising for Cable Television Projects* is a good introduction for the uninitiated fund-raiser, and helpful source for folks just getting into the telecommunications area in specific.

Author Peg Kay has raised funds and knows her stuff. She provides information about how to select foundations, which approach may be most successful, government funding sources like NSF, HEW, and the Endowments for Arts and Humanities.

Especially useful is a 6-point checklist from the Foundation Center on grant guidelines, and a sample letter to foundations.

For a copy of this book write Urban Institute, 2100 M Street, NW, Washington, D.C. 20037.

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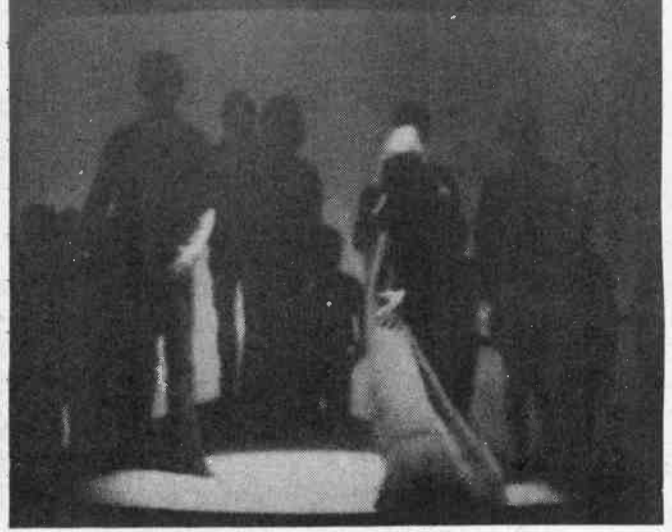
VIDEOSHIK И МОСЦО



Moscow schoolgirl



Widow at Orthodox cathedral



'Anti-worlds'

Photos: Dimitri Devyatkin

continued from page 1

Still, I felt the same attitude of Big Media, booming down to millions of passive viewers, condescending, and slick. Commentators and emcees act just as predictably as their NBC counterparts. However, recently there has been a liberalization in some areas. A number of startling muckraking programs have been broadcast. In one such program, school children are asked to evaluate their parents. Then the parents are asked to evaluate themselves. They didn't know their children had already marked them. Criticism is openly voiced against drunkenness, laziness, and disregard for children.

Of course, as it is a state owned media, there is no open criticism of the government. There is no concept of public access to the media. The Soviets have a completely different notion of freedom of the press. They insist that only the proletariat has the right to spread their views among the society. Alternative views are necessarily opposing, and therefore threatening. Lenin wrote that all social science must be partisan, favoring one of the two main opposing classes, the monopolists, or the proletariat. Class affiliation and origins always manifest themselves, in the views of any researcher.

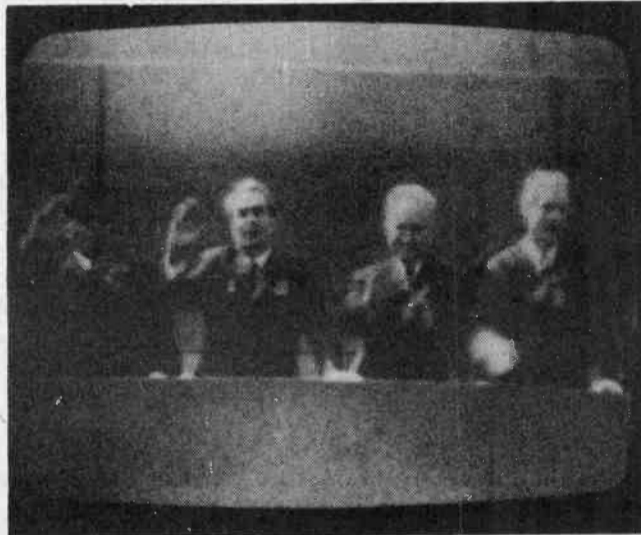
Education of film workers

I got some rare glimpses into the workings of the Soviet film industry. First, I saw how cinema workers are educated. V.G.I.K., the All-Union State Institute of Cinematography, has 800 full time students, and 800 by correspondence. The students remain in groups of 15-20 under a single master, for the entire course of study, 4 or 5 years. My master was the legendary director of documentary films, Roman Karmen, People's Artist of U.S.S.R. and winner of the Lenin prize. He is over 65, but he continues to direct films, go on world tours lecturing and showing films, as well as give lectures at V.G.I.K. twice weekly. Since it is the central school for cinema workers in the country, competition for every place is very intense. After finishing V.G.I.K. one is assured for a job in the film industry for the rest of one's life. All professions are taught: director, of dramatic, documentary, popular science, and television productions; camera operator, with the same four types; actors, actresses, artists, set designers, producers, film critic, and other specialties.

The film students are a privileged group, upon whom are lavished great quantities of resources. Besides being paid a stipend to be a student, of \$135 per month, film students are provided with vast material resources: many feet of film, cameras, accessories, lights, sets, actors, camera operators, post-production facilities, and more. Many of the student films I saw were innovative, technically and conceptually. The most impressive films were often of a very personal nature, revealing intimate details of tingling life situations. Every student gets to make at least one major film every year, but the greatest effort is made in the final year. Most of the dramatic films were non-political in subject matter, though some were strongly political. Each film must receive the approval of the master on the basis of a script. But once the actual shooting has begun, considerable freedom could be exercised. All students study political economy, and the history of the Communist Party. Their performance in these classes has a strong influence on their over-all grade standing.

Nevertheless, the Institute is said to be one of the most liberal in Moscow. Many of the students wear Western made clothing and long hair. To see foreign films in the U.S.S.R. is a very great privilege, and the film students are especially privileged in this way. I saw Fellini's "Amarcord" at a student screening.

At the Union of Cinematographers, I got to see many outstanding films from other Republics of the U.S.S.R. Many Americans are unaware that the Union of Soviet Socialist Republics consists of 15 separate Republics, of which Russia is the largest. Each Republic has its own national language, distinct native dress and culture, and different life styles. It is as wrong to call the U.S.S.R. "Russia" as it is to refer to the United States as "America." There are so many other nations



At the Mayday Parade

than the U.S. in America, and other peoples of the U.S.S.R. than just Russians.

Especially wondrous films were from Georgia, and from Kirghizia, in Central Asia. The peoples of those regions have only lately acquired modern technology. Kirghizia didn't have a written language until after the coming of Soviet Power. The films show a deeply felt, and delicately expressed knowledge of the beauty of the earth, and the strange people inhabiting those regions. Greater freedom of experimentation is found in the smaller Republics than in the mammoth central studios of Moscow and Leningrad. The bureaucracy is not as able to dictate policy from such a great distance. The same was true in the 1920's, when Dziga Vertov made his outrageously experimental cinematic statements in the Ukraine, far away from the Moscow bureaucrats.

Some contemporary films which have been shown in the West that I would recommend you see if possible are: *Shadows of Forgotten Ancestors*, *There Lived a Singing Thrush*, *Andrei Rublov*.

These films have been shown only a very few times in the U.S. They will surely impress you that there is an active modern cinema in the Soviet Union. Perhaps that is precisely what American film distributors are anxious to keep secret by not distributing them here.

Film culture in Soviet Union

Film culture is highly developed in the U.S.S.R. The Soviet people are some of the world's most avid moviegoers. They average over 12 times a year per citizen. Tickets are modestly priced at 50 kopeks (about \$.68). There are many local cinema halls, and downtown there are quite a few "super gigantic", 70 mm screens. There are many film publications. All aspects of the industry are owned and operated by the government. Although cinema is a tremendous industry, the impulse seems to be less profit motivated. Choice of a film, or how long it will run in a particular theatre are questions which monetary questions effect less than in the capitalist world. Many films, after the tremendous expense of shooting, editing, post-production, and even printing, will sit on a shelf, not to be shown because of some moral or ideological objection. Western films are very popular, especially from the U.S., England, France, and Italy, usually dubbed into Russian. There is one theatre run by the State Film Archives, called the Kino Theatre Illusion, where films are shown in their original language, simultaneously translated into Russian with a sound system. At the Illusion, there are two times shown a day, with screenings starting in the morning, going through the night. Courses are offered in film history and theory.

I played small bit parts in three general audience films. This enabled me to see certain aspects of the film industry from the inside. I was surprised that extras were allowed to sit

idle for hours, while the director went over some details with the stars. Such easily avoidable expenses would be strictly prevented in a capitalist production. In the Soviet system, the director, known as the "regisseur", is the real boss. The producer, called the "director", is just a money manager and exercises much less authority than the "regisseur". Some of the great directors of the Heroic Era of Soviet cinema, the 1920's and 30's, are still around. I met quite a few: Yutkevitch, Trauberg, Mikhail Kaufman, brother of Dziga Vertov, and Madame Alexandra Haxhlova, a great actress of the Soviet silent era.

Besides those three minor roles, I was involved much more deeply with a group of filmmakers working at the Experimental Creative Division of Mosfilm, making a large-budget, mass distribution film. The film—about the expansion of the hidden resources of the brain—will be a feature length, color 35 mm semi-documentary, also using actors. The major focus of the film is on the new science of *Suggestology*, a science of human personality, which heals and teaches. The suggestive methods have been most successfully applied in teaching foreign languages. In the normal waking state, without drugs or hypnosis, students learn more than 1000 words in a single four hour session and learn to speak fluently in one or two months of classes. I was able to make videotapes of sessions at the Moscow State Pedagogical Institute named after Maurice Thorez, one of the most prestigious foreign language institutes in the U.S.S.R. There are groups using these methods to teach French to adults, in 2½ months. Just this month, May 1975, there has been a flurry of interest in Suggestology. There have been major symposiums in Los Angeles, and in Washington, D.C. The principal speaker at both events was the founder of Suggestology, and the Director of the Research Institute of Suggestology, Dr. Georgi Lozanov, of Sofia, Bulgaria. I have been invited to return to the Soviet Union, to continue working with the group of filmmakers on this film, by making video tapes. I have been encouraged to seek support for a series of programs prepared for U.S. television, also about Suggestology. I am now trying to engage such support, to enable me to produce such a series of programs.

Other videotapes in USSR

I was able to make other related video tapes, including some made in various psychiatric clinics, one famous for curing stutterers. I taped interviews between the psychiatrist and patients, some of whom were accompanied by parents. Another clinic has a special screen, upon which Sergei Zorin, a young light artist, makes psychedelic patterns of colored lights, ooze and swirl to music. The patients sit in special airplane chairs, strapped in, with music coming over earphones. They sit for 30-45 minutes a day, for two to four weeks, as a cure for mild depression. Light art is fairly popular throughout the Soviet Union, roots traceable to the great Aleksander Scriabin's light organ in the early 1900's.

I visited another psychiatric hospital known for its innovative techniques. Psycho-dramas, exercise groups and drawings classes were part of therapy and analysis. Also, I was able to dub a copy of a film made the hospital's patients and staff. It was a short spoof on psychiatric care through the ages: a cave man scene, an Arabian nights sequence, and a modern-day bit. You cannot distinguish the doctors from the patients.

Writers Note: Besides these tapes already mentioned, I also recorded four complete plays by the Taganka Theatre, the most popular, and most experimental theatre in Moscow; the May Day parade in Moscow; an elementary school; an interview with a famous dissident sculptor, Ernst Nezhvestni; interview with a well-known psychiatrist, Dr. Ilya Velvovsky; a visit to Leningrad; an opera performed by La Scala Opera from Milan, Italy, in their triumphant Moscow appearance; as well as tapes made with friends, of musical performances, street scenes, and so on. I have prepared various edited versions of these tapes, copies of which are available. Write or call for further information: Dimitri Devyatkin; 195 Nagle Avenue; New York, N.Y. 10034; Tel. [212] 569-7167.

The early seventies found many museums bemoaning the fact that they were no longer considered relevant by previously unrecognized segments of the "community." Some began experimenting with a wide range of educational programs developed with a view towards improving their public image. For twenty-five years these same museums had totally ignored the development of an indigenous and truly popular form of audio-visual communications. In an era characterized by demands for relevance, few museum directors thought there was any reason to consider the direct use of television in their programs of exhibition and education.

It was about this time that it occurred to me that there might be a way to use video both to introduce notions of change into the art museum (that I had grown to ignore) and into the television industry (which I had quite naturally grown to resent and mistrust).

The Video Gallery at the Everson Museum of Art was established in 1971 by its then director, James Harithas. I was fortunate to have helped in the development, and was its first curator. The initial purpose was to establish a department that would provide a temporary context for the exhibition of video works, and act as a catalyst for change both within the museum and in popular television. Further, we felt that a significant portion of work being done by artists using the tools of

out on the town, a day of relaxed walking through the galleries of the museum refreshes the senses and invigorates both the imagination and spirit. Our visitor rounds a turn and is confronted with a darkened video gallery—a small room with a monitor or two faced by a couple of museum benches. On the monitors, a program produced by an artist is playing.

Curious, he enters and sits. The work, in this case a performance piece lasting forty minutes, slowly unfolds before the viewer, who—though interested—experiences a growing anxiety based on the fact that his invigorating walk through the museum has led him to an activity that remains alien outside the home: sitting and watching the television. The museum environment creates expectations that television viewing will usually disappoint. Bertrand Russell would have called it a mistake in logical typing; the anthropologist Gregory Bateson might describe the mistake as one akin to walking into a restaurant and eating the menu card.

The point of working with video, for many artists, is to produce art work that does not require the controlled environment of the art museum, that can be delivered directly in the comfortable context provided by the home. Nauman's early video tape works, for example, were viewed on monitors on sculptural pedestals, or mounted like paintings on the walls of a gallery. The works were

de-centralization and specialization at hand. The museum has a responsibility to artists and to a public-at-large which can be defined in proportion to the museum's value in the variety of communities in which it exists. The experimental value is not loaded against success, even if it is the success of a defined set of activities.

Video and the Artists Combine: A History

In early 1971 it became apparent that it was possible to combine an interest in video, as an art medium in the traditional sense, and in museums, as a public medium in the broader sense. This seemed fairly obvious at that point, for it seemed a natural outgrowth of the spirit that led a great number of people to question the structure and intent of many aspects of the powerful American information industries. Publications like *Radical Software* carried thought-provoking articles inspired, in part, by the development of portable video technology and the concurrent development of theories calling for a decentralization of information systems. Ralph Smith's *Wired Nation*, the "blue-sky" cable boom, and the appearance of collective groups like the Videofreex, Video Free America, Global Village, and Raundance, gave rise to great hopes for a future in which access to information would be a matter of individual choice and need, rather than the result of political or commercial expediency.

Following the Paris student/labor riots, the 1968 political conventions and the protests to involvement in Southeast Asia, there was a strong resurgence of interest in the artists' social responsibility. Work ran the gamut from painters like Barnett Newman, (whose work entitled "Lace Curtain For Mayor Daley," still serves as a reminder that Chicago's highly popular mayor was instrumental in the repressive response to legitimate protest) to action artists like Jean Touche who still devotes his work to revealing and protesting government illegalities and horrors. Touche uses media guerilla tactics derived from the earlier "Fluxus" artists like Nam June Paik, Wolf Vostell and Joseph Beuys and Americans like Kaprow, Rauschenberg, and Oldenberg, whose "Happenings" involved the use of media coverage as an integral element of the art work. (They point the way for the more direct use of media that video art has implied from its origins.)

For a growing number of artists working in many media, an art work had to include a direct and positive link with an audience, or risk translation and the censorship inherent in translation. It also became obvious that not only the electronic media were used as a barrier/translator for works of art, but that institutions such as museums and commercial galleries served the same function, in much more covert way. Many of the so-called "anti-art" forms developed out of this

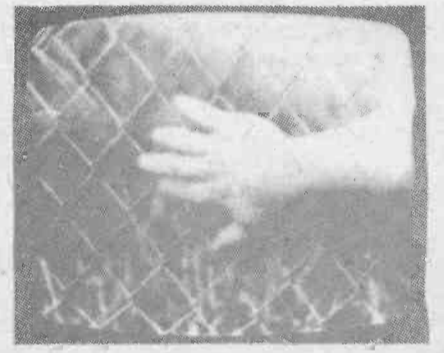
Television: Bringing the Museum Home



William Wegman, *Rel #2*, 1972. Bill Wegman and his dog Man Ray.



Van Schley, "Chairman Mao's 4 Minute Physical Fitness Program," 1973. Part of an exhibition of Schley's work at the Everson Museum of Art.



Joel Glassman, "Rattling Outside, Banging Inside", 1973-74. From Long Beach Museum of Art exhibition.

By David Ross

"In an era characterized by demands for relevance, few museum directors (have considered) the direct use of television..."

the medium to construct sculptural environments (which often revealed a *great deal* about the nature of the medium), needed and deserved exposure and the chance to generate informed criticism.

In small cities, like Syracuse, museum-media alliances would not only have provided local expertise for quality educational programming (which still doesn't exist), but would have helped the museum to keep in touch with its rapidly suburbanizing community as well as the city's alienated core. Since the establishment of broadcast television was fairly complete by the time that portable video became available, it was easy for most broadcasters to generate engineering excuses for a policy of non-involvement with the obviously inferior technology of portable video. The situation is the same in most cities—portable video is excluded from the broadcast system for reasons that are technically valid, but politically timid and defensive.

So, even though Syracuse's Everson Museum of Art has had a Video Department for four years now, the people of Syracuse and Onondaga County will have to wait until the area is thoroughly cabled for a chance to experience home viewing of the collection and activity generated by the museum. The current hope in Syracuse is that the museum will have had years of experience in programming, collecting, and generally dealing with the medium by the time they are called upon to begin programming a public channel, as well as the small viewing gallery established within the museum.

Working with television within a closed system often presented problems. The major problem, was the lack of a proper presentation of tapes we produced and presented. Imagine a typical museum visitor, not one of the video cogniscenti, walking into an art museum. Usually, as part of a brief afternoon

not meant to be viewed from start to finish, and were designed to function as sculpture. Peter Campus creates complex sculptural fields with video projectors and signals fed live from cameras mounted in the galleries. Nam June Paik, Frank Gillette, Ira Schneider, Les Levine, Andy Mann, Beryl Korot, and a rapidly growing number of younger artists have constructed playback environments where the viewer is confronted with complex, meaningful multi-channel environments.

I do not wish to minimize these efforts, as many of them have resulted in significant works of art directly dependent on just how the work is seen. But, as critic and artist Douglas Davis illustrated in his broadcast exhibition beamed live (via microwave) from the Everson Museum and remote points around Syracuse in November of 1972, and carried over the local PBS affiliate: when viewed in the relaxed and intimate context of the home, the work takes on a needed dimension.

There is nothing extraordinary about it, and that is the key. That has been the key to the successful use of television to convince the American public that even the most scurrilous and ambitious politicians are honest and dedicated, and that a morning without orange juice can only lead to ruin. It is towards this end of familiarity and normality that the development of video arts must continue to move if it is to gain the audience it deserves.

The unfortunate result of most general "public access" type television experiments is that a straw man is usually built and blown over. In almost every situation, the survival of "community communications centers" has meant the exclusion of the artist. In this society, museums must take an advocate position in relation to re-organization of the media in terms of the growing

Though at first there were misleading discussions of video in relation to art and technology, artists like Nam June Paik, Frank Gillette, Les Levine, Ira Schneider, and others, had already surfaced with video works in both Howard Wise's historic "TV As a Creative Medium" exhibition (at Brandeis University) entitled "Vision and Television."

On the West Coast, the post-minimalist sculptor Bruce Nauman had been working with video cameras and monitors, showing several closed-circuit works at his 1968 Nicholas Wilder Gallery exhibition, while Bill Wegman was making video tape in his Santa Monica studio with his stoic dog Man Ray. In Germany, Wolf Vostell, one of the original "Fluxus" artists, continued to use television in his de-collage works, while Gerry Schum was offering tapes for sale in his pioneering Video Gallery.

Though many artists approached video for different reasons, video art was immediately understood as both important and inevitable. Artists, taken as a class, had been denied access not only to the tools of television production, but were systematically denied access to television's mass audience. Only major art thefts and vandalism were worthy of newscoverage. Occasionally, when enough pressure was brought to bear by trustees of a major museum with clout in the communication industry (like William Paley, who for years headed both CBS and the Board of Trustees of the Museum of Modern Art), the public might be treated to a media translation of some notable artworld event (such as the opening of a major new acquisition show at one of the American art-power centers.) Less cynically, even when the motivation was genuine, the resultant "news" coverage would be at best a second-hand description of the experience of viewing gallery-oriented art, complete with poorly lit film of the "work" itself obviously stripped of its primary value.

realization which was in part true, and in part the result of a persuasive paranoia concerning the artists' social or political role and effectiveness.

At roughly the same time, (1969-70), a great deal of the work now known as conceptual art began to appear. Radically anti-art in flavor, these works were oriented towards a systematic investigation of the nature of art itself, rather than any of its formal properties. In other words, an emphasis on essence and concept rather than on objects resulted in what Lucy Lippard in 1971 termed the "de-materialization" of art. What's more, conceptual art broke down a great many of the barriers that had previously been used to separate *high* or *fine* visual art from the other arts such as music, dance, poetry, performance, and even criticism itself. Freed from the often academic restraints of formalism, artists began to concentrate on ideas that involved any number of diverse media. Video, in its easy availability and low cost in relation to film, began to surface not only as a documentary tool, but as a catalyst in combining a variety of activities into a singular work.

Southern California is well-known for its awkward, blindly developed art museums. In trying to compensate for its "Hollywood" image of superficiality, the region has built the ponderous L.A. County Museum of Art, the ill-starred Pasadena Museum of Modern Art, now no longer a modern museum. Neither museum (both of which were built within the last ten years) paid any heed to television—a medium which literally grew up on its doorstep. Each has tried to serve the most sprawling metropolis in the nation by once again demanding homage to the idea

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that art is best kept in palaces designed to protect and preserve the treasures of culture. Though staff and artists at both institutions have made valiant efforts to better the situation, the rear-view mirror architectural concepts behind both of these museums have limited both their growth and their effectiveness. In many respects, neither the artist nor the public is well served.

The city of Long Beach, California is located in the southernmost portion of Los Angeles County. It exists, in a way curious to the region, as a fairly isolated city of 400,000 with borders that touch on the nation's third most populous city. Long Beach has practically no indigenous media outlets and little media-identity to speak of, as it receives all its television from the networks and major independents located in L.A. Notwithstanding, Long Beach does have a small, stable CATV system run by the Times-Mirror Corporation (Los Angeles Times).

Long Beach Museum: A Model

In Long Beach, we are trying to plan and build an art museum that will not hamper the development of art; the program and the space will be as flexible as possible. While structural concessions have been made to the requirements of storing and exhibiting more traditional art forms, the museum will be heavily involved in video, (traditional) theater, film and performance, as well as television production. The museum, in fact, will contain full post-production facilities for the preparation of video programs and a head-end which will enable the institution to be a cable channel unto itself—all located directly below the central performance space. Since the museum will not actively collect pictures and objects, the emphasis will be on developing a wide range of programs.

What this means, in terms of our involvement with artists using video, is that the museum will be prepared to program a complete and distinct television channel of its own, received in the city of Long Beach through the city cable system, and transmitted via micro-wave or phone-line to adjacent cable systems in L.A., Orange and San Diego counties. Further, as an unshared television extension of the museum, the museum channel (wherever it is received) can be used not only to deliver artists' video work or educational programming to a home audience, but also to offer artists large blocks of uninterrupted time on the museum channel. Since there will be no need to compete, the channel time can be used with the same freedom as the gallery space.

"Artists, taken as a class... had been denied access to television's mass audience"

We will no doubt run into a variety of technical and political problems in the development of this experiment, not the least of which will be issues of copyright, royalties, liability and the like. At present, for example, the cable operator rather than the museum would be legally responsible for content. Yet the experiment remains valid as an attempt to expand the range and breadth of the museum's service to the community through the use of cable television systems. There is as well the further possibility of cooperative networks established among museums, art centers, and university galleries. Initially, the development of funding within the museum's exhibition structure is paramount. But above all else, the experiment leads to both the development of a specific model (complete with flaws) from which other experiments might develop, and a viable system for getting work seen.

In this instance, we are relying upon the inherent nature of the medium, and its application to both art and education, to help achieve a set of short and long-term goals that directly relate to radical change for television and the museum.

David Ross was the first video curator in this country at the Everson Museum of Art, Syracuse, N.Y. Presently, he is Deputy Director of Program Development and Television at Long Beach Museum of Art.

cablecast, microwave, and other network concepts. As a community center, *Media Study*, under grants from the New York State Council on the Arts and the National Endowment for the Arts, offers: (1) workshops in image/sound experimentation and production; (2) instruction in teaching creative media; (3) equipment access; (4) the screening, viewing, display and discussion of all formats of moving and still images; and (5) the research and dissemination of information about their psycho-cultural effects.

It also serves as a conduit for grants to independent film and video makers, and is involved in the legal and distribution problems of media-makers and in training media administrators. Since its establishment in 1971, *Media Study* has been continuously sponsoring free workshops. Currently they are having a 25 week series of video screening of 36 video artists. Under this program, *Media Study* offered a series of 3 four-day video workshops in April and May. The artist involved were: Walter Wright, artist-in-residence at the Experimental Television Center in Binghamton, New York; Bill Viola, a member of Synapse in Syracuse and technical engineer at art/tapes/22 Florence, Italy; and Peter Campus, who has been artist-in-residence at the Television Laboratory, WNET-TV in New York City.

Art/tapes/22, Video Tape Production, 22 via Ricasoli, Florence, Italy 50129. Working in the production of art tapes since September 1973, their main concern is providing free production and post-production facilities for videoartists. They cover the cost of materials and other production expenses, sharing the royalties with the artists. Exhibitions of their tapes are held in museums around the world. As far as curator Maria Gloria Bicocchi knows, art/tapes/22 is the only production center working in the area of videoart in Europe.



Charlotte Moorman performing on "Video Bed" by Nam June Paik. Everson Museum of Art, September 1972.

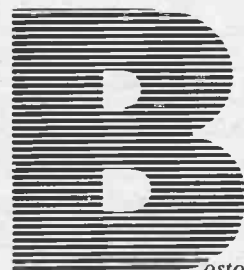
Photo: David Hoss



Peter Campus. "Stasis" installed at the Bykert Gallery, N.Y., 1972. Everson Museum of Art, 1974.

Photo: courtesy Everson Museum of Art

Video in museums



oston—Even

the venerable Museum of Fine Arts is making a commitment to video. Aided by a grant from the National Endowment for the Arts, the Department of Public Education is setting up a small production unit to be headed by Rebecca

Lawrence, the museums's television producer. Productions will include documentary and interpretive programming for use in the galleries and for distribution to other institutions.

Long Beach—The Long Beach Museum of Art received an initial grant of \$12,500 from the Rockefeller Foundation, to be used for the development of a video editing facility which will enable artists in this region free access to a suitable post-production facility. In the past, the Rockefeller Foundation has granted awards for work in experimental television solely to educational television stations such as New York's WNET-TV, and Boston's WGBH-TV. This grant marks the first award of a grant for experimental television work made to an art museum.

The information in *Videoart Shorts and Video/Museums* was contributed by people around the country. We need your input to keep up to date on new utilizations of video in museums, and video art work. Send information to Art Editor, TELEVISIONS,

Videoarts



lectromotion

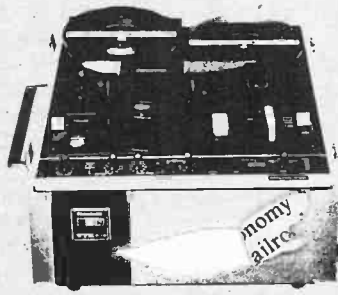
in Boston—In January the Institute of Contemporary Art showed *Videoweek*, tapes from Boston and New York to record-attendance audience. At the School of the Museum of Fine Arts, William Wegman showed his work, and later in the year, Charlotte Moorman performed and showed tapes by Nam June Paik. Willoughby Sharp visited Boston to do a *Video/Performance* at Paul McMahon's Project Inc. in Cambridge. Ricky Leacock and the M.I.T. Video Workshop produced Aristophanes' "The Birds" and showed local artists' tapes at the Hayden Gallery. There is a new underground VIDEOCAFE in town called "OFF THE WALL" where films, tapes and videoperformances will be shown. Donald Burgy just finished taping at the WGBH New Television Workshop.

Media Study Inc. 3325 Bailey Ave., Buffalo, N.Y. 14215 (716) 835-2088—A regional center established to encourage the creation and understanding of media—especially photographer, film and videotape. Its main concerns are the exploration of electronic and computer-generated arts—visual and aural—and research on broadcast,



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A National Advertising Policy

Economic Reform. & the Media

By Kal Glantz & Gary Bernhard



U

ntil this moment, the media-reform movement has concentrated on abuses of advertising such as false and misleading claims, the promotion of damaging, unhealthy and unsafe products, and perhaps the climate of materialism which is created by the never-never land of commercial TV.

It is time to tie the movement into a more fundamental analysis of the role of advertising in American business. It is not the false claims, the lies and distortions that are the real problem. It is the fact that advertising is presently being used to mismanage consumer demand and create artificial wants, that is leading us down the road to disaster.

The major problem of our economy is that we produce too much of what we don't need, and not enough of what we do need. We have too many gadgets, our cars are too big, we waste energy and make things that pollute the air and water. At the same time, our cities are in decline, our mass transportation systems are a mess, some people are eating dog food, and we are going broke trying to pay for our oil.

If the economy is viewed metaphorically as an organism, with limbs and vital organs, it is obvious that it has a kind of elephantiasis. Some parts are so swollen that the beast can hardly drag itself along. If something isn't done soon the poor animal will burst, or choke itself to death on its own waste.

It is fashionable in many circles nowadays to blame these ills on competition and the free market. This approach ignores one vital fact: we no longer have competition or a free market in the most important sectors of our economy.

What we have, as Professor Galbraith has demonstrated, is a system in which the large corporations manage consumer demand in their own interests. Our markets are controlled oligopolistically, and the corporations which share these monopolies do not compete with each other in any significant way. They certainly do not compete in terms of price and quality.

Corporations decide growth

The corporations decide what growth and profit levels they wish to attain, and then manipulate consumer demand to achieve their goals. They do this in a variety of ways, fancy packaging, etc., but the chief weapon in the hands of the demand-managers is advertising. Supply is not determined by demand; demand is created for the amounts that industry wishes to supply.

If for some reason, demand falls, prices do not drop. On the contrary, they are raised to compensate for lack of sales. This explains why the price of cars rose during the energy crisis. Detroit, wishing to keep its profits at predetermined levels, relied on advertising to counteract the downward trend and eventually bring demand back up. It has taken a mini-depression to upset corporation plans somewhat.

The full extent of the power of advertising only becomes apparent when the advertising campaigns of the three or four mega-companies that dominate an industry are considered as one single campaign. It is then clear that advertising determines how much the nation as a whole is going to spend on any one industry, or type of product.

But even this doesn't tell the whole story. By managing demand for their products, the

large corporations determine how much will be produced by the companies which supply them with what they need to make their products. As Galbraith pointed out: "If consumers are under effective control, there will be a comparably reliable demand for raw materials, parts, machinery and other items going into the ultimate product." (*The New Industrial State*, p. 200).

Through their advertising, a few large corporations make decisions that distort the operations of the entire economy. The demand-management decisions of the executives of the auto industry constitute, in effect, a national planning decision concerning investment and production in their industry and in many supporting industries as well. When planners of GM, Ford, Chrysler and American Motors decide for us how much we are going to spend on cars in any given year, they also decide how many people are going to work on cars during that year, how much steel is going to be used, etc., etc.

In a socialist society, the government would make such decisions through a national planning board, but this involves a great deal of centralized power, a vast bureaucracy, and immense inefficiency. To correct these abuses of power, centralized planning may not be necessary.

Un-managing consumer demand

If the corporations can control an economy by managing consumer demand, it should be possible to make that economy work better by "un-managing" consumer demand selectively. If we limited access to radio and TV advertising time on a product or industry basis, we could influence the investment patterns and move money and labor from industries which are economically and ecologically destructive, to industries which are not.

Let's assume that Congress decided to do something about the excessive use of the detergents that are polluting our rivers and lakes. There is no need for an authoritarian decision banning the production and sale of detergents. If the access of detergent manufacturers to media advertising time were limited and soap advertising left free, demand for soap would rise and the sale of detergents would drop. The industry would then begin to shift its investment to soap or to other relatively harmless cleaning agents.

Organized labor would, of course, protest if such a restriction were applied so drastically that jobs were lost. However, access to advertising time can be limited in a gradual and progressive manner.

Shifting investments by limiting access to media-advertising time—the basic principle of a National Advertising Policy—has a number of other interesting spinoffs: first of all, it would allow us to reduce government spending without cutting back on services. Pollution, for example, costs money, and that money is spent by government. Reduce pollution, and you reduce the need for spending.

Reduce government subsidies

Secondly, by getting private industry back into sectors of the economy which it has neglected for so long (railroads, etc.), it will reduce the need for government subsidies.

Another advantage of a National Advertising Policy (NAP) is that it is one of the few mechanisms which offers some hope for

reducing inflation and getting us out of the hopeless mire of stagflation.

Monetary and fiscal policy, which affect only aggregate demand, are helpless to do anything about the imbalance between excess spending on non-essential consumer goods, and insufficient spending on vital services. If aggregate demand is cut back, we go into recession, but prices continue to rise, especially in industries where advertising is important. The result is inflation and recession, instead of one or the other.

Reduces demand specifically

An advertising policy allows us to reduce demand in a specific industry, while at the same time encouraging it in other industries, thus compensating for the effects of reduced investment in one area with increased spending in another. In this way, it becomes possible to restore some balance and health to the economy as a whole.

A key aspect of the plan is that it does not involve authoritarian decision-making. Manufacturers can produce whatever they like and consumers will be free to buy whatever they want. The only power a NAP gives to government is the power to correct abuses.

Massive advertising campaigns force people to buy things. Though the individual, of course, remains free to buy or not to buy, statistically, the ads control us. A relatively predictable percentage of the people who see and hear the ads are induced to buy. This gives the advertiser a tremendous amount of power, and it is this power which a NAP would eliminate.

Economic regulation

Once the principle of an advertising policy is accepted, its flexibility and adaptability as an economic regulatory device emerge very clearly. A NAP could be used, for example, exactly as monetary and fiscal policy are used: to stimulate or restrain aggregate demand. By increasing or decreasing the money supply, monetary and fiscal policy affect the ability to buy. An advertising policy affects the desire to buy. In an inflationary period, the total amount of advertising time per broadcasting hour could be restricted. In a recession, it could be increased. This gives you another means of influencing overall demand.

An advertising policy can also be used to supplement the anti-trust laws. These laws are effective only in preventing monopoly control of a market; they are useless in fighting oligopolistic control, which is what we have today. If access to advertising were limited on the basis of size of corporation, it would promote genuine competition. The cost of advertising is one of the greatest barriers to entry into a market. This cost makes it impossible for the small man to compete, and increases the tendency towards economic concentration.

There are as many possibilities as there are priorities. An ad policy makes it possible to determine national priorities without infringing on the rights of the individual.

There are also many possible objections to the idea of an advertising policy. Limitations of space make it impossible to answer them all in this short article. However, I will discuss some of the most obvious ones briefly.

It might seem that those responsible for administering an advertising policy would be obliged to review every product on the market, a process that would end up in endless nit-picking quibbles. However, nothing is further from the truth. A decision to limit access would come about only if there

were a clear and pressing need for it, and if there was political support for the decision. Products which are not under fire for any good reason would not even be discussed or reviewed. Advertisers of most products would be left completely alone. In fact, that's the point! Investment and production will be encouraged where they don't do any damage.

Another objection, one that will be made by people who still believe that the free market mechanism controls our economy, is that a NAP would not succeed in shifting demand patterns. Well, people might continue to buy the same things they buy now even if there were no commercials on radio and TV, but the corporations are betting billions of dollars a year that consumer demand can and must be managed through advertising, and I believe they are right.

The final objection that I will take up here is the political one: how can we hope Congress will ever authorize such a measure? That, of course, is a good question.

But we have to remember that the people who are running the economy are desperately looking for solutions. The Democratic Party has voted to endorse the principle of wage and price controls. Certain Senators are whispering rather loudly about the need for rationing, mandatory allocation of resources and other similar measures, measures which have always failed in the past, bringing black markets and red-tape in their wake. Regulating access to the mass-media may be the only alternative to other, more drastic forms of government control.

Calbraith's analysis of the mis-management of consumer demand brought economic theory into a relatively realistic relationship to economic activity. I believe the time has come to create pressure for an economic regulatory device that bears some realistic relationship to economic theory. Only in this way will the various reform movements that are active today be able to combine their efforts in an effective coalition.

Towards a new Communications Act Access: better than fairness

By Phil Jacklin

The following excerpt is from a paper by Phil Jacklin for the American Civil Liberties Union called "Towards a New Communication Act: Better than Fairness—Access." (June 11, 1973). Phil acknowledges great assistance in this article from Charles Firestone, staff attorney at the Citizens Communications Center.

D

emocracy is a decision-procedure in which all citizens have equal rights as decision makers. A society is democratic to the extent that all its citizens have equal opportunity to influence the decision-making process. Clearly, communication is essential to this process—just as essential as voting itself.

The media must be regulated, not only to insure a competition of ideas, but so that all citizens have an equal opportunity to participate in this competition of ideas. "Fine, but is a democracy of 200 million possible?" Though we don't have very much of it now, representative democracy is possible. As voters, we have representation in city hall, the state capitol and the Congress. There are people who, to some extent at least, vote on our behalf and answer to us. These people are supported at public expense and use public facilities. We need to establish parallel institutions which give us representation as communicators in the media market place.

There are many possibilities. Our elected representatives and their ballot opponents and/or prospective opponents, leaders all, might be provided free media time and space on a regular basis. Or, we could select citizens by means of a randomizing process designed

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to produce a random and hence representative group of citizens and then provide access to these people, or spokesmen designated by them. Or, there could be a system of access by petition as in Holland. The FCC could establish some such scheme of access under the public interest standard.

It is more useful to imagine what a Communications Act would be sought to do.

solicit contributors of access time and space.

The Access-Designation Mechanism makes possible effective grass roots support for various organizations at low cost (in time and money) and may lead to individual identification with the groups supported.



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Today, more than a year later, the reins of American communications policy are gripped tightly in Chairman Willey's hands. When need be, he can pull the votes of four of six other commissioners, assuring himself a majority! He has "raped the commission staff of its best people" for his own, personal staff, according to a high government official who counts himself among Willey's friends. What power of regulation the FCC has not abdicated to the broadcasting industry already is centered in the offices of Richard Willey and an chairman.

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Perhaps Willey's most prominent and off-reported trait is his chronic work habit. Like all government agencies, the FCC work day ends at 4:30 pm. And the chairman has not been doing his inter-office popularity much good by stretching his 4 o'clock staff meetings well past 7 p.m. "He's driving them up a wall over there," one former staffer says. But outside the commission, there is a tangible feeling of awe and fascination within broadcasters' circles for Willey's consumptive work schedule. It doesn't take much memory power to recall the days of "Gentleman" Rosell Hyde (chairman, 1965-69) or Newton "One Speech" Minow (chairman, 1961-63), when life was simple and an FCC docket languished for years. By contrast, Willey never wants to even look tired," one close to him says. "He even feels guilty about front of himself usually."

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Willey, the work-a-holic

Profile

The Wiley year

By Michael Shain

By the end

of 1974, Washington's worst-kept secret was that FCC Chairman Dean Burch wanted off the commission and an appointment in the White House. It was the death-rattle days of the Nixon administration. Nevertheless, Burch, son of an Arizona prison guard, got his wish, a post as presidential counselor.

Richard Wiley, then a commissioner for less than a year, expected Burch and former Office of Telecommunications Policy Director Clay T. Whitehead to push him for the chairmanship to the President and his chief-of-staff, Alexander Haig. It was perhaps the last naive political thought he's ever had.

Not that Burch and Whitehead were inimical to his appointment as chairman (salary, \$40,000); in fact, the three considered themselves friends. But the options the two, along with White House talent scout, David Wimer, laid out for Haig did not include the anticipated support for Wiley. They had misgivings, it seemed.

According to one reporter close to the deliberations, Burch and Whitehead told the President—through Haig—that if he wanted a new face chairing the FCC, he could choose from among a list that included Neal Freeman, a King Features executive and an

Casper Weinberger, then the new chairman of the Federal Trade Commission, offered him their general counsel openings.

What attracted Wiley to Burch and the FCC (I am assuming here, since no one said so explicitly) was their kinship of electioneering. This despite the fact that Weinberger's political star rose swifter than Burch's.

"Both Wiley and Burch were the products of political campaigns calling for a great deal of ability to motivate people," one broadcast official pointed out. "In a campaign you've got to be able to call upon people to make sacrifices, people who don't directly owe you their livelihood. Both were good at it."

With the resignation of Nixon and the strong advocacy of Ford's White House staff to dump the old Nixon team, speculation was rife last winter on whether or not Wiley would be able to hold his job. The entire commission had either been originally appointed or re-appointed by Nixon. And when Commissioner Abbott Washburn's term ends in June, the word was Ford might name another Republican to the FCC, someone to replace Wiley.

But Wiley's identification with the Nixon administration was not as strong as others whose resignations had been requested after the transition. As well, there was no prominent Republican to replace him. ("Who is there to pick?" one White House aide said. "Tom Whitehead?") Wiley has been among the most responsive of the commission chiefs to Ford's program to cut inflationary pressures from "undue" regulation. And, if any doubt remained, Ford's performance at last month's National Association of Broadcasters convention in Las Vegas (and a message he sent to the American Women in Radio and Television convention the next week) quelled speculation. Ford heartily endorsed the concept of self regulation over governmental oversight and endorsed Wiley's negotiated settlement with the networks over excessive violence and sex on TV establishing a so-called "family viewing" hour. All these moves point to a retention of Wiley as chairman, no matter what fate Abbott Washburn may face next month. Wiley's term expires in June, 1977.

that has characterized the agency since its days as the Federal Radio Commission in the 1920's and 30's. In the last 13 months, Wiley has rid the FCC agenda of some of commercial communications' most persistent and threatening issues. Among them are:

- advertising on children's television,
- cross-ownership of newspapers and broadcast stations in the same city,
- excessive violence and sex in prime-time programming,
- counter-advertising,
- and pay cable rules.

Wiley frankly claims these decisions as the major ones of his first year as chairman. If he is content to stand on this record, I am just as pleased to hold him to it.



Below is a list of how Wiley decided those issues. In those cases that were brought to a commission vote, Wiley was usually joined by his four hip-pocket votes: Commissioners Reid, Quello, Washburn and Hooks.

- Children's television: In his first flurry of personal diplomacy, the chairman negotiated with the NAB a change in its "code of good practice" that banned host hucksterism and relaxed, in increments, the amount of commercial time permissible during the weekend morning programming. Those rules were never made into formal FCC regulations (though Wiley threatened to do just that if the code wasn't amended) and the children's advertising rules remain voluntary.
- cross-ownership: The commission, in a

mouth to talk out of at once," one cable operator said after seeing the fruits of the chairman's promised new approach to pay cable.

In every major instance, it has been the interests of the broadcasting industry that has profited from a Wiley decree. Even in the case of sex and violence on TV, Wiley did far less damage to the industry with his bi-lateral agreement with the networks than current criticism of his "jawboning" would lead one to believe. In fact, Wiley stood between the industry and a Congress threatening specific and binding legislation blocking more stringent regulation.

Too, it should be noted, each one of these policy decisions do not take full effect until after Wiley is off, or almost off, the commission. The children's advertising rules won't be in full effect until 1977, cross-ownership rules 1980.

Wiley, the political animal

"He's definitely a political animal," a Washington attorney confirmed. "He knows how to trade and he knows how to make people feel important." His political acumen and ability to trade (up to a point) is no more apparent than in his relationships with the other commissioners and the permanent staff.

Today, there is only one other commissioner who is his intellectual equal, one of the newest members, Minnesota law professor Glenn Robinson. But Robinson is particularly powerless, without conspicuous friends on Capitol Hill or at the White House. He has regularly dissented from Wiley-sanctioned FCC decisions: cross-ownership, the prime-time access rule, the commission's support for the fairness doctrine. Several people I talked with used the same phrase to describe him, "the commission's conscience." In some senses, he's assumed Nicholas Johnson's Quixotic cloak, though apparently he lacks the bravura that brought Johnson national prominence. "Nick was a publicist," one broadcast official said. "Robinson is able, bright and honest, too. But he doesn't do things for effect."

The only other vote Wiley cannot regularly count on is that of Robert E. Lee. Lee—now serving one of the longest terms on record as a Federal regulator, 22 years—has been consid-

CABLE VISION OUT OF FOCUS

By Maurice Jacobsen

The Rivergate Convention Center, home for this year's National Cable Television Association annual convention, is all concrete and white tile, with a smattering of marble for effect. It's a rather uncomfortable environment to begin with. Consequently when a trade association, such as NCTA, places within these confines a vast predominance of businessmen between 30 and 60 one gets the impression of attending a sales event in a 200,000 square foot mensroom.

Last year in Chicago 4,883 showed up for the meeting, this year only 3,482 arrived in New Orleans for the get-together. For the most part these 3,482 people are the corporate executives, the independent system operators and the hardware salesman who keep the industry functioning.

What the basic conventioner found this year was an industry retrenching. An industry not at all excited about rapidly expanding into new cities and towns, but content to develop the systems they already own and milking them for what they are worth. Now the system execs, I'm sure, would much prefer to use the term "providing additional product for just return of profit" to "milking", but after listening to many panels it kept occurring to me that these cable managers and system owners could have just as easily been talking about golf

carts or Earth shoes or laser beams. I have a hard time recalling when the term communications was used during any of the financial or organizational panels.

For the industry, the high points seemed to be the fact that cable, like the entertainment industry, seems to be recession proof. That the industry has had a great deal of success in raising its basic rates from an average of \$5.40 a month in 1973 to \$7.50 a month in 1975; faster than the rate of inflation. And, that people are accepting with seemingly little resistance the establishment of pay channels on many cable systems.

It is the latter issue that raised the most optimism in the hearts of the operators. Currently pay cable is on approximately 78 systems and reaches 160,000 subscribers. At the convention Home Box Office, Inc. announced that they now have arranged for satellite transmission capabilities, and that two multi-system operators, UA-Columbia Cablevision and American Television and Communication are ready to lay out \$75,000 each to buy receiving stations.

Thus, for instance, in Orlando, Florida, ATC has the capabilities to bring pay to a potential audience of 250,000 cable homes. What the folks of Orlando will see for an average of \$8.00 a month are a number of "encore" Hollywood features such as "American Graffiti," "Blazing Saddles," and "The Great Gatsby." Plus, some major league sports events and a special concert or two.

The industry, with glimmers of a million pay subscribers within two years, seems a bit more confident about their ability to make money after feeling rather impotent the past couple of years. Unfortunately, this new love affair with pay and its network level of programming has come at the expense of local origination and local produced access programming.

In addition to the owners and operators attending NCTA were a handful of people concerned specifically with community programming, and the sense members of the video community got was not encouraging. There were far fewer independent video people and local origination programmers at this year's gathering, the chief reason being that NCTA did not subsidize, as in the past three years, any non-profit groups' travel or convention expenses except to waive the registration fee.

The main center of attraction for program producers was NCTA's Programming Center slightly off the beaten track and comprising single, square, sterile room with a half dozen monitors and folding chairs. Lydia Neuman, cablecasting co-ordinator for NCTA was responsible for organizing activities in the room and did, I'm sure, in the eyes of NCTA, an appropriate job of co-ordinating the activities. However, because very little emphasis was given to programming, other than pay-TV, in the mainstream of the convention schedule, the attendance at the Center consisted almost entirely of video people talking to video people, with very few cable operators showing up to see what people were doing on a local level.

Each day of the convention the room had a special theme. Monday it was "Case Studies of Cable Channel Uses" which featured a panel on programming with Charlotte Jones vice-president of Sterling-Manhattan as moderator. This panel was probably the liveliest of the entire convention and after the preliminaries dealt almost exclusively with the long term question of funding of access and community programming.

Tuesday, "Access Projects Across the Country" took

the spotlight with Tom Cross, Tele-communication Co-ordinator for the city of Boulder, Colorado, relating the cable is still to come to his city despite, or more probably because of, a great amount of citizen interest and participation. Also on the bill were examples of tapes from New Orleans; Columbus, Indiana; San Diego & San Jose, California.

Mary Sue Smoller from the city of Madison, Wisconsin, had some encouraging news with the development of a new plan to develop programming. In her city, where she is employed by the city government as cable co-ordinator, a three way venture has jelled with the cable system, the city government, and a broad-based non-profit corporation each taking a third of the responsibility for developing the economic mechanisms for the production of programming.

On the last day of the convention individual cable systems showed examples of the types of tapes they were producing locally. Nancy Hauser, of Continental Cable, Jackson, Michigan and Scott Swaringen of United Cable, Hayward, California both winners of NCTA programming awards expressed the feeling of many programmers at the convention, in essence stating that they are producing under great odds, and that their successes were, in many cases the result of their own individual efforts coming in spite of a non-supportive cable operator.

The future of local programming

For the video and access people the New Orleans convention did not generate a great deal of confidence for the future of strong locally produced programming, adequately funded. This preception is based on analysing the two key areas of cable development; the regulatory framework, and the economic climate within the industry.

An important barometer for judging how the industry is responding to economic trends are the number and size of the exhibitors that participate in the show each year. The exhibit space costs each manufacturer or service organization \$6 per square foot to rent, plus transportation costs of shipping the exhibit and its personnel, plus "rent-a-girl" models, plus a hospitality suite to serve refreshments, plus the hotel bill. It all adds up to quite a sum, so if an exhibitor doesn't show up, it's because they feel that they aren't going to sell very much merchandise. Sony wasn't at NCTA this year. Last year they had one of the largest hardware booths. Ampex and IVC were also nowhere to be found. The two hardware manufacturers, JVC and Panasonic, who were in attendance indicated their main interest was merely to keep a level of visibility in hopes that the industry would begin thinking of buying production hardware again in the near future.

That hope may be in the quite distant future as only 84 new cable systems have been energized since March of 1972 when the new cable rules went into effect.

Cable economics means budget cuts

In a main panel entitled "Today's Cable Economics" six presidents of major cable corporations got together to discuss the financial state of health of their respective companies. When it came time to discuss inflation, local origination in the form of locally produced programming took it on the chops. Gene Schneider, president of United Cable, ninth largest multi-system operator in the country indicated that his company had accomplished a major reduction in local programming costs of 40%. TelePrompster has already virtually wiped out all programming except on their major systems, and the rest of the panel indicated that they all have had success "streamlining" operational costs. Although they directly didn't say it, from indications of the local programming people this "streamlining" has been in the form of programming personnel and hardware budget cuts.

When asked at the end of the session whether local programming would get more support once the industry is on a better economic footing, Gustave Hauser, president of Warner Cable responded by stating that his company is "very much committed" to local programming, "why we see a great future for pay in local origination." It's easy to see where they're heading.

It is becoming more clear each year that the industry, except in a few isolated cases just doesn't have a commitment to developing strong local programming. This is especially true without external stimulus in the form of Federal programming or access requirements. It is in the area of regulation that video and access advocates face their greatest challenge, and is the area that needs the most scrutiny at this point in history.

On the opening day of the convention, Richard Wiley, chairman of the FCC, addressed the convention: "It is true that the millennium has not arrived—that in the last 12 months, we have not removed all regulation from cable, destroyed the broadcast industry and abolished the FCC, and, although I exaggerate, I sometimes wonder if only such a

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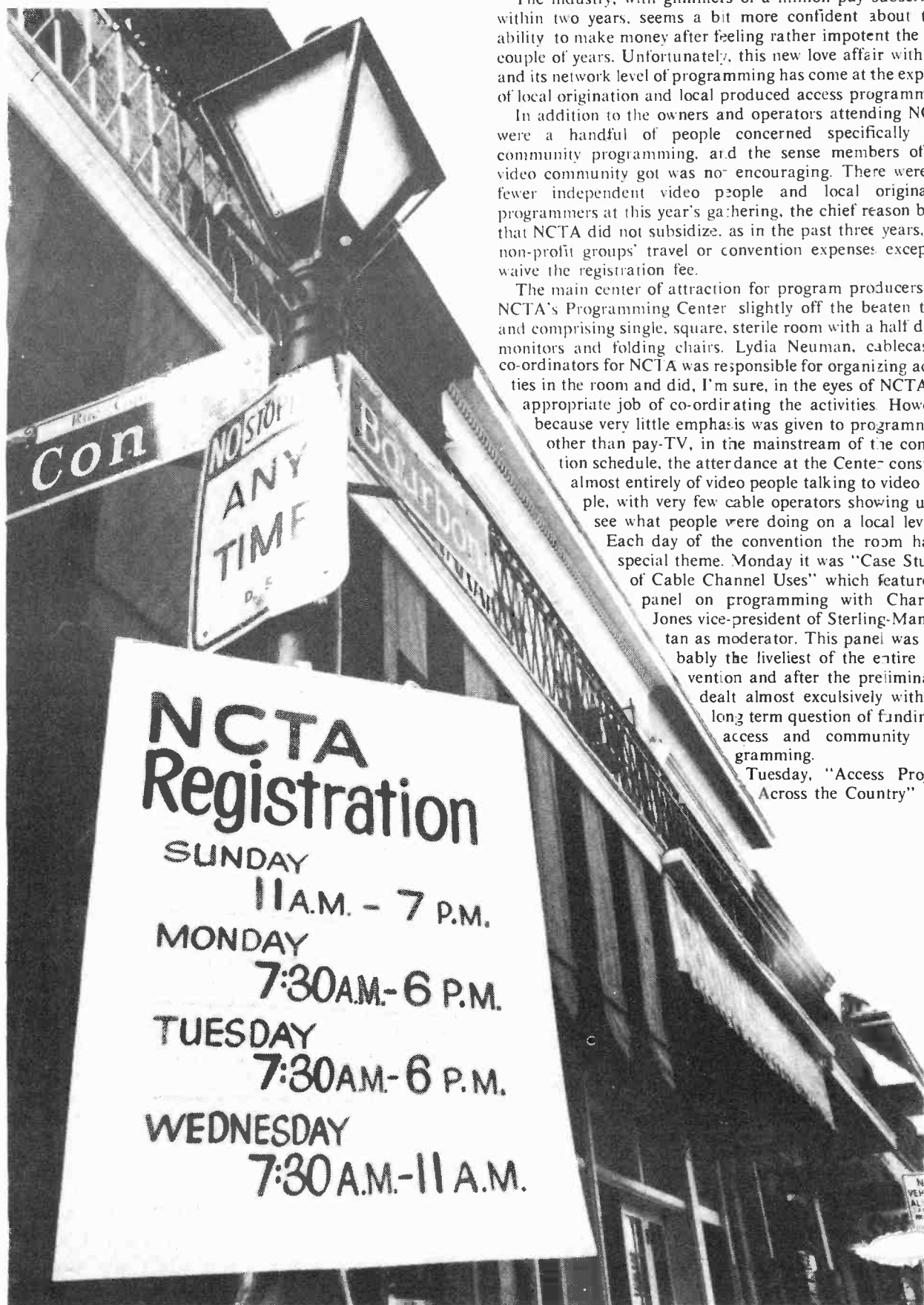


Photo: Maurice Jacobsen

CABLE

Continued from previous page

total program would satisfy some of your more ardent advocates." Wiley has said a number of times that being FCC chairman is not an easy task and that it is difficult, if not impossible to please everyone. Yet he took great pains in his speech to outline what the commission has done the past 12 months for the industry. He cited the establishment of a cable re-regulation task force, the creation of a task force to review the 1977 rebuild rules, retention of the 15 year franchise duration, new more flexible pay-cable rules, a revision and relaxation of the bulk of its non-duplication requirements and elimination of cablecasting requirements. "Acknowledging that creativity cannot be mandated by government fiat," Wiley said, "and underscoring our willingness to reconsider existing regulations in the public interest, the commission eliminated the requirement that cable systems engage in local origination."

It is this ruling coupled with the February 26th Notice of Proposed Rule Making to eliminate the 1977 up-date requirements that leave Public-interest and video people very uncertain.

In regard to the question of local origination, the FCC chairman sets a list of priorities for each of the commission's separate bureaus. It is their duty then to study each issue and subsequently to make recommendations to the entire commission. The subject of local origination was one such priority. According to Steve Effros of the cable bureau the commission was and still is committed to the concept to access, but the questions the staff had to deal with were how to get the operators to do it. It was clear that there was

complaint within the industry and that mandated origination was not a good idea. "You can't force somebody to go into a business they don't want to be in," he said. That business, according to Effros in running a TV station, which, in effect, is what the origination ruling told operators to do. A solution the staff came up with was to eliminate any direct edict to mandate origination, but to replace that ruling with one that states each cable system with 3,500 subscribers or more must provide channel space and a minimum amount of equipment for access. The ruling, however, leaves some very large gaps for interpretation and doesn't address itself directly to funding or production expenses. To date the ruling has not been challenged nor have there been any notices of clarification brought before the commission. It is assumed that specific questions of access and programming will be worked out in a give and take fashion between the community and the cable system operator. If this sounds vague, it is. But the fact of the matter seems to be that the commission has very little hard information to go on and that unless local community pressure is brought to bear on system operators and the FCC, access programming could just get caught up in the whirlwind of cable re-regulation and become a brief chapter in communications history.

1977 requirements will be changed

That history will be due for some major revisions in 1975 with the question of the 1977 up-date requirements the focus. In the March 1972 cable rulings the commission stated that all cable operators in the top 100 markets would have five years to bring their systems to the technical standards and channel capacity requirements as outlined in the ruling. These included the three access channel provision as well as the lease channel requirements. The financial climate of the industry and the economy as a whole was much more positive 3 years ago, consequently as the '77 deadline approached the industry panicked. The FCC responded and issued a Notice of

Proposed Rulemaking which states, "We believe that the information provided to the re-regulation task force has raised substantial questions concerning the ability of those major market systems which were in operation prior to March 31, 1972 to comply by March 31, 1977 with our channel capacity and access requirements (specifically Section 76.251 (a) (1)-(a) (8).) Under the circumstances it is appropriate to consider postponing or cancelling the deadline relating to these provisions."

Deadline postponement seems certain

In light of the figures supplied to the commission by the NCTA which state that it will cost a grand total of \$265 million to comply with all provisions, it is generally conceded by all concerned that the deadline will indeed be postponed. The main difficulty from the public interest point of view is that the figures supplied by the NCTA are lumped together as a whole, thus placing very profitable mature systems which do not need the relief with newer less financially stable systems that do.

The ruling does, however, address itself to an extent to the question of access, stating, "Suggestions have been made concerning how we might re-affirm our commitment to access cablecasting while recognizing the economic realities of today's marketplace. For example, by requiring older systems to comply with our requirements upon 'natural rebuild' or by permitting 'composit' access channels. We expect to issue in the very near future an additional rule making notice in which we will explore these and other approaches."

It appears then that some critical decisions will be made soon, that the commission is still grappling with what to do with access, and that the more positive input they get at this time the better. If nothing else was clear at the convention it was that one has to keep a bright eye opened, because things sure are happening fast and if one is concerned with the human development of cable there is no time to wait for someone else to make it work.

The cable TV movie

By Nick DeMartino

Chic, medi-saturated Washington may be gaga wondering who will play Haldeman and Erlichman in the upcoming blockbuster *All the President's Men*, but I find myself dreaming to that time in the future when Hollywood casts its inevitable treatment of the cable television story.

Cable's story has all the ingredients for yet another version of the venerable, and perhaps the most successful of all its make-believe genres: the story of show biz itself. Again and again Hollywood moguls have managed to reprocess themselves into a salable myth, a legend which people will pay cash money for. Therein lies the unique genius of this most American of all business empires.

Of course it doesn't do anymore to think about the moguls as heading separate industries, despite the much-heralded battles between TV and movies, the broadcasters and cable, etc.

"Hollywood" means the entertainment side of the biz only in the myth itself, just as "the media" is newsgathering, "Madison Avenue" and "Wall Street" are the New York portions of television and finance.

The business of entertainment and information has never been totally separate as you might believe if you watch the movies, but today the blurring is almost complete. When Robert Redford can play Bob Woodward, when MGM owns hotels and half the TV programming is produced by the movie studios, when cable TV's "salvation" is a Time, Inc.-Columbia-United Artists deal for pay-TV, what do any of the distinctions really mean?

Hollywood, of course, has always had an extraordinary capacity to use its own fortunes as grist for the myth machine it created. The manufactured legends of Tinseltown, of vaudeville and the Theatrical, appear and re-appear in new form, as the content of movies becomes self-fulfilling prophecy. The spectacle of show-biz's past financial, technical, and moral vicissitudes as a way to fend off current crises.

Even as Hollywood collaborates with the Eastern Establishment press in Washington, waiting in the wings is the new movie version of *Day of the Locusts*, Nathaniel West's raw rip at Hollywood's guts. And that comes fast on the heels of *Earthquake*, where the town is physically destroyed, and *Chinatown*, where it is morally destroyed. L.A. does play itself, over and over again.

Hollywood's fascination with its own decay, of course, stems from the salability of that ultimate irony. Milking the market is what the moguls do.

The best of these self-image pictures have to do with the entertainment industry in times of crisis. The moguls turn their own misfortune to greater fortune by selling tickets to it (like the Christians collecting an entry fee in front of the Roman coliseum).

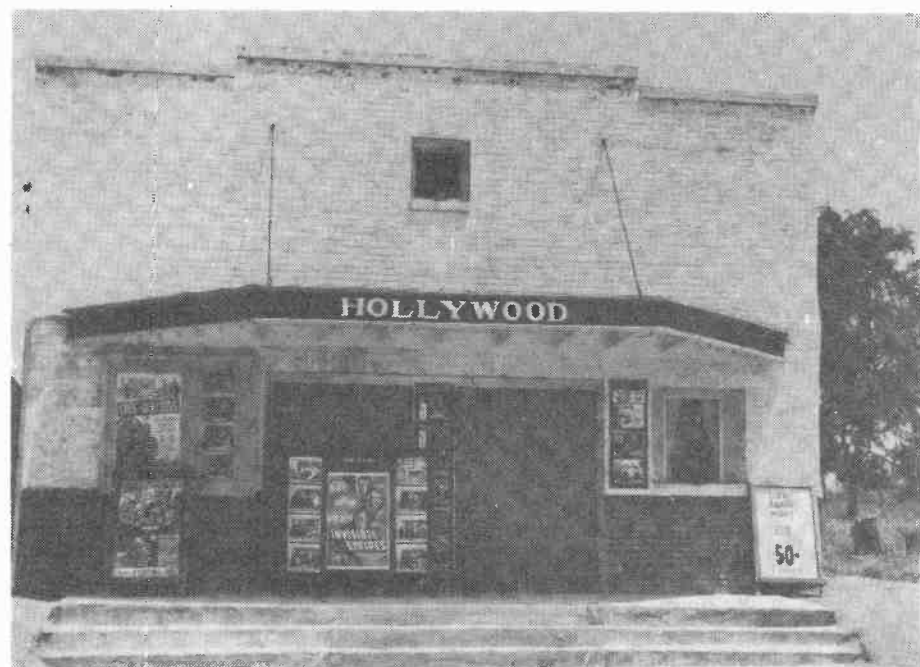
But illusion and fantasy, indispensable elements in the mythification process, cannot be fashioned out of thin air, though many have tried. There must be a bona fide connection with the mass public's desires, however transitory, exploitative and false. The successful moguls have understood this need and made millions from an accurate assessment of what will sell.

Furthermore, for the myth to really work, it must have a grain of half-truth in it, as well as feed off a popular stereotype which exists in the public's mind. It also helps to sell myths with considerable distance between the time it happened and the time of telling—long enough to prevent anyone who was really involved to bother challenging the myth.

Singing in the Rain, the great American movie musical made in 1952, tells the story of Hollywood's survival in the wake of the Talkies which happened almost 25 years before. The movie also coincided with the aggressive competition with TV, which forced the movies to go wide screen Cinemascope and fancy gimmicks shortly thereafter.

Since cable has yet to solidify as a typical media cliché in the minds of the public, it seems likely that we will get the movie version in 2000.

After all, here it is 1975 and we still haven't been treated to the real treatment of the story of TV. (I think they should make it a musical, perhaps "Philo.") Maybe we could get a dramatization of Les Brown's book, *Business Behind the Box*. There's a great quote there, as an irate Hollywood producer shouts, "One



of these days we're going to sell pictures to the cable companies and pay TV and forget the networks." Love it!!

As we sit in front of our soma-age home entertainment units, will we be treated to the full-blown version of "Blue Skies," the first full-length feelie in smell-o-vision carried via satellite onto wall-sized screens that envelop the audience.

Will we be told how a handful of visionary men fought broadcasters, the stock market, theater owners, and "the mob" to bring the glories of cable TV into American homes?

One is tempted to wax baroque, especially the dialogue: "But Irv, do ya think the country's ready for it?" "Shaddap, smuck, I believe in this dream, I believe, I believe..."

And who else would replace the legions of chorines and Stage Door Johnnies of old Hollywood but videofreaks?—those cute, loveable, rambunctious kids who, like Mickey Rooney and Judy Garland in the Andy Hardy sequence of *That's Entertainment*, squeal, "Gee, do you think we can get a show together?"

Of course, it's lots less fun and much more crucial for us to try and figure out the myth we're living today before it becomes ossified in some scriptwriter's cliché waxworks.

How does the hype work? What are the elements of the cable myth—so aptly called the cable fable a few years ago? And more importantly, what can be done to make the myth our own, instead of one more monument to the venality of America's cultural marketeers?

For you real trivia fans, we've culled a few oldie movies which deal with the theme of Hollywood's own mythology. There are many more, which might be nice to continue as a running joke in *TeleVISIONS*. Send us your additions. Tribute here must be made to Pauline Kael, whose "Notes on 280 Movies" in *Kiss Kiss Bang Bang* was our prime memory-jogger.

Ms. Kael's understanding of the business of moviemaking has always been a primary attraction in her reviewing. (See "The Creative Business," "Movies on Television" in *Kiss Kiss Bang Bang*, and "Numbering the Audience" & "Notes on Heart and Mind" in *Deeper Into Movies*. Her recent *New Yorker* review of *Earthquake* is a gem.

Further acknowledgement is due to Les Brown, whose *Business Behind the Box* is the best there is. Hollywood tell all in these movies (in no particular order):

Sunset Blvd., my favorite, in which the moguls actually play themselves (DeMille and H.B. Warner), not to mention Gloria Swanson's extraordinary caricature of Gloria Swanson; *Two Weeks in Another Town*, which is about bad actors and movie people making a movie in Rome, and using another Hollywood movie-about-movies as their model, that

being *The Bad and the Beautiful*. Both star Kirk Douglas, although *Two Weeks* has Edward G. Robinson as the mogul.

While *All About Eve* uses the Broadway locale for the battle between actresses, *A Star Is Born* is the real thing: a Hollywood legend, starring a Hollywood legend. Garland, everyone's favorite drag queen, plays herself, just as she does throughout her entire career, from *Broadway Melody of 1938* (remember "Gee Mr. Gable...") to her last flick, *I Could Go On Singing*. Her career is the myth of entertainment.

The *Broadway Melody* series was the end of a whole line-up of 30 movie musicals dealing with show biz. Indeed, that was the standard fare, my favorite being *Goddiggers of 1933*. Then there is the series of untouchable goddess movies, including Paddy Chayevsky's *The Goddess*, *The Legend of Lylah Claire*, *Harlow*, *The Barefoot Contessa* and dozens of others.

Movie producers are treated strangely in such films, as either weak ineffectual simps (Millard Mitchell in *Singing in the Rain*), ruthless and uncaring (Rod Steiger in *The Big Knife*) or sympathetic (DeMille in *Sunset Blvd.* and Charles Bickford in *A Star Is Born* or Christopher Plummer in *Inside Daisy Clover*).

PAY CABLE

By Ray Popkin

It seems that the time when cable operators might look to services and local origination to build subscribership and income are over. All hopes for pulling the slumping cable industry out of its economic plight are now being laid to pay cable. With the announcements of less restrictive pay cable regulation by the FCC and the networking by satellite of a pay channel by Home Box Office, many cable operators see pay as new messiah come to lead the faithful to the bank. Most of these hopes are fairly well founded. The first indicator is the fact that the stocks of the three companies involved in the pay satellite project, HBO, United Artists/Columbia, and American Television and Communications, rose an average of 22%.

Until recently cable operators and pay programmers have moved with extreme caution, due to both regulatory and marketing uncertainty. In fact a year ago only 43 of the 3,070 cable systems in this country carried pay services, and the services reached only 60,000 homes. A year ago Home Box Office (HBO), subsidiary of Time-Life, led the pay field with 17,000 people subscribing to its pay channel which is networked to several systems, mostly in the northeast. As of this writing a year later HBO has 100,000 subscribers which is more than the entire industry has last year. Theta Cable of Los Angeles has reported a 260% profit increase in its subscription operation within the past year.

Satellite lifts pay hopes

One of the two main obstacles to the proliferation of pay has been the lack of ability to network such programming on an economically viable basis. Cable system operators would rather buy a pay network service, than have to make their own arrangements with film distributors. Thus networks need to be created, and the larger the network the more cost-effective. Sending out videocassettes is being ruled out because of poor quality. Microwave, which is currently being used by some, is very expensive.

At the NCTA convention last month HBO announced what many predict is the breakthrough the industry has been waiting for—a satellite network.

HBO had signed with RCA to use their new satellite, being launched in December, to network 70 hours a week of programming to cable systems. The network will begin earlier in the fall however, using another satellite. United Artists/Columbia announced at the same time, that they would install earth stations to serve seven of its systems, and American Television and Communications has signed on to bring service to its quarter million subscribers in Orlando, Fla. As a result, this industry now expects a million pay cable subscribers in two years bringing in \$100 million a year in revenues. The HBO service will include childrens programs, sports, cultural specials and other programs in addition to recent motion pictures.

The second major obstacle in the development of the pay industry has been regulatory. FCC rules regarding pay have been very stringent especially in regards to the carriage of movies and sports, the high profit programs. While the cable industry lifts its public image by stating that pay will enable viewers to tune to ballet, opera, theater and concert channels for a small fee, they know that these will bring in only a fraction of the money that popular sports and movies will. Thus the battle at the FCC has centered around those items.

Broadcasters and theater owners have waged a war on pay TV as far back as the fifties when over-the-air pay services were proposed. In the late sixties you may remember being greeted at the local theater with save free TV petitions and posters, and recently you may have seen "keep free TV free" buttons and bumper stickers. They are part of a huge campaign by the National Association of Broadcasters to make people believe that pay TV will mean the end of so-called "free TV." Broadcasters say that pay cable will siphon away programs to pay for sports and films that were previously available for free. The NAB claims not to be against pay cable in general, they just feel that movies and sports events should be denied it. Of course the reality of the situation is that without movies and sports, pay could not really swim in the big pond.

Cable, on the other hand, does not feel that they would be siphoning programs away from regular TV, claiming only to want films to be equally available to both mediums at the same time. Thus viewers would have the choice between watching programs interrupted by commercials or uninterrupted programs for a fee. This they feel would give the viewers the right to ultimately decide on the method they use to view programming. They also feel this would offer a greater diversity of programs available to the public. As far as sports are concerned, cable claims interest only in games that are not carried by broadcasters.

On March 20, the FCC came out with its pay cable rules, and as expected the broadcasters screamed bloody murder and petitioned the FCC to reconsider. On the other side seven pay cable companies filed a suit in the U.S. Court of Appeals asking that the rules be abolished. Cable forces claim in their suit that the rules restrain competition and are not in line with anti-trust principles. The rules were passed by the commission by a 6-1 vote with commissioner Glen O. Robinson dissenting.

While the new rules fall short of what cable wants, they do offer more than many expected they would. First of all the new rules allow series-type programming if these series have not been presented before on regular TV. Prior to this time pay operators were not permitted to show any serial type programming. In motion pictures, the new rules allow the featuring of films under the following conditions:

—Films which are less than three years old and over 10 years old and have not been played in the market during the last three years.

—Operators may bid on any film at all if it is under contract to a station in the cable systems market or under contract to a network with an affiliate in that market.

—Cable may display any film if they can prove that the film would not have been available to conventional TV even if pay cable did not exist.

—Cable may show any film if they can show that conventional TV would not want it.

—Any foreign language film may be shown.

While these film rules may appear very liberal there are several factors that do not meet the eye. For instance, while pay cable is given the right to bid on films in their first three years of release, distributors will not allow pay screenings until conventional theater runs end. For many of the best films, by the time a film first hits the big cities, and then smaller ones the run could actually be two or three years. Although this is uncommon, a run of one year is not unusual. Thus a film is not available as long as the rules might imply.

Being able to bid on any film currently under contract to a station in the same market as the cable system is also a questionable proposition. The problem is that most films are under exclusive contract to a broadcaster. The ones benefiting here are distributors who will be able to greatly boost the price of exclusive contracts. If this clause could result in having a lot of programs shown simultaneously on both pay and regular TV the real choice that everyone talks about might actually exist.

The FCC did not include any rule dealing with the problem of the "warehousing" of films by broadcasters but stated when they issued the rules that they would start an inquiry as to whether rules in this area are needed. Pay cable folks complain that broadcasters have signed contracts with film distributors that deny access to films by cable. Broadcasters are denying the warehousing charges.

Sports Rules

If you have the type of mind that cannot decipher higher mathematics, you probably won't understand the rules pertaining to sports events either. No matter how most people feel about pay cable TV almost all agree that major sports events such as the Super Bowl, and the World Series should remain on conventional television. In fact even the cable forces have maintained this, though the reasons for doing so are political. Yet broadcasters are publishing propaganda that implies that you will have to pay \$8 to see the Super Bowl in no time at all if pay cable

starts to carry sports. That price is pretty unrealistic in comparison to pay fees which rarely go over \$8 for a whole month of programs. Though Congress and the FCC will probably never let such events be siphoned, there is some ground to the fear. The case in point that broadcasters bring to mind is prize fighting. As soon as fight managers realized they could make more money by charging high rates for closed circuit tickets, fights disappeared from the air.

Here's a hypothetical case of how this could happen to an event such as the Super Bowl if special restrictions on sports were not in place. Say in five years there are three million pay subscribers, the majority of which are located in several areas such as New York City and Los Angeles. Currently rights to the Super Bowl cost just under \$3 million. If cable could charge, say \$3 for the Super Bowl, giving \$2 per viewer to the NFL, and two-thirds of the pay cabled homes were watching, they would keep \$2 million and give \$4 million to the NFL. Thus, cable could bring in more revenue to the NFL, though they would have a fraction of the audience. The NFL could also license networks to carry the games only in areas without pay cable. New York City could be blacked out to all but pay subscribers.

While cable industry people know it would be suicide to try such a thing, as it would turn every sports-minded congressman and bureaucrat against them, the NFL might not be so wary. The real reason the NFL is against the home game anti-black out law, I believe, is that they wanted to black out home games in order to meet the five-year rules on pay sports casting.

The new rules on pay cable as they pertain to sports are:

—Specific events such as the Super Bowl cannot be carried by pay unless they have been off conventional TV for five years.

—If in any of the last five years regular TV carried more than 25% of a home team's games the following rule applies. Pay may carry 50% of those games that broadcast did not carry during the year in which the most games were carried. (whew!) (If for example there are 20 games total and 8 were carried in four of the years and 10 in another, pay could carry five games a year.)

—If broadcast carried less than 25%, cable could carry the number of games not broadcast, during the year in which the most games were carried.

—If the number of games available to broadcast decreases the number available to pay must also decrease.

—In cases of new teams or teams that move, the formula will be applied based on league averages.

You will note that under this formula games can be denied pay even though broadcasters do not want them.

The question of where the public interest lies in all this is very complex. Broadcasters are claiming that pay TV will hurt the poor, the aged, and the homebound, who cannot afford entertainment and therefore must rely on regular TV. Pay folks tell us that the poor family of four which would have to pay \$8-\$12 to see a film at the theater could watch eight films for about \$13 a month at home, without having to wait five years. They tell us that the homebound and aged who cannot get around could see current films and cultural events at home, and since so many live in group centers they could watch at fractional costs. Others will say that free TV isn't free anyway, as we pay more for products because of the cost of advertising and because advertising promotes impulse buying and the purchase of unnecessary items. Broadcasters will tell you that ads do not raise the price of products because, they promote mass production which brings prices down. Others worry about rural areas which may never be cabled.

The clear issue is that both industries are claiming to serve the public interest and that their claims are being made to protect consumers. In reality both industries are in business to make money, not to serve American communication. Cable would like to be able to develop and diversify its services so that it can grow economically. Broadcast would like to maintain its powerful grip on the American mass audience in order to continue grossing over \$2 billion a year.

The threat to the public interest really stems from the fact that regulators are mediating between industries rather than between public and the industry. Therefore, the issue is not really pro and con pay, but the whole issue of how or when citizens will begin to have more control over communications technology. At least cable has a local tier of regulation more responsive to public demands. Thus it might be better to favor an industry which may become more susceptible to local pressure.

In any case, pay will pose no extreme siphoning threat for a long time and during that period of time the entry of video discs, proposed public access and citizen oriented local regulation may change things. In the meantime it would at least be nice to have a choice of media and programs. The diversity would not hurt and the broadcast medium could certainly use some competition, especially in light of the increased number of reruns and the myriad of look-alike series.

The only genuinely worrisome part for the immediate future is that what little is now being done in the way of local programming will be given up by operators who see pay as easy money and an easy way to increase subscribers. This, coupled with the fact that the FCC is moving away from local origination regulations, could spell big trouble for local programming.

NEW VIDEO WORKSHOPS

The Washington Community Video Center in conjunction with CTL Electronics presents Summer Video Workshops

1. **Basic Video.** Sat.-Sun. June 28-29, Sat. 10 a.m.-6 p.m., Sun. 1 p.m.-5 p.m. Cost: \$50. Introduction to qualities of video medium, shooting with 1/2-inch portable technology, and principles of editing. Emphasis on hands-on equipment experience. (total 10 people)

2. **Advanced Video Production** (assumes basic video skills). 6 sessions. Wed. eves. 6:30-9:30 p.m., June 18-July 23. Group workshop completes production of 1 1/2-inch videotape taking it from conception of tape theme, through scripting, shooting and editing processes. (total nine people) Cost: \$125.

3. **Video Tech.** Sat. June 21. 10 a.m.-4 p.m. Taught by experienced video technician formerly with Telemation and presently running service shop for CTL Electronics. Will go into the basics of signal stability, waveform monitoring, design of video systems, and advanced hardware maintenance. (total ten people) Cost: \$30.

4. **Video Editing.** Sat. July 12. 10 a.m.-4 p.m. Principles and process of editing on 1/2-inch video systems. (total 6 people) Cost: \$30.

5. **Live Video in a Creative Group Process.** Mon. eves. 6:30-9:30 p.m., June 16-July 21. A workshop exploring uses of live video feedback as a part of a creative group process. Facilitators associated with the New Earth Union Women's Theater Company will guide the group with theater and movement games. Workshop welcomes people with interest in this exploration. (No video experience required.) Coordinated by Jane LeGrande and Vicki Costello. (total ten people) Cost: \$30.

For more information, call 462-6700 or 726-6767. Payment is due by first meeting. Unless otherwise noted workshops will take place at the WVCV storefront and will be taught by our production staff.

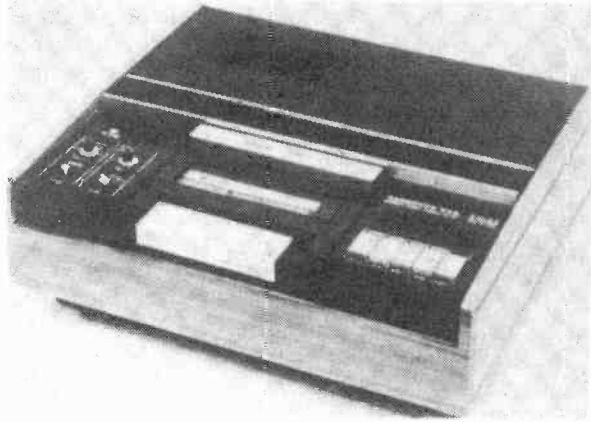
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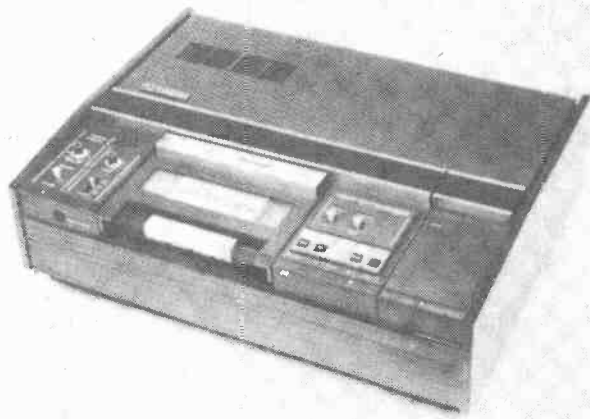
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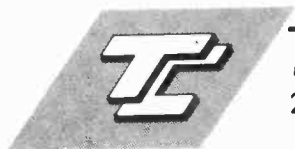
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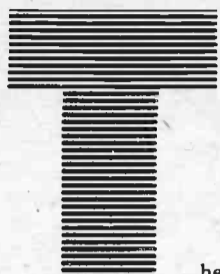
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Hardware

The heartache of half-inch cablecasting

By Ray Popkin



There's a lot more to the cablecasting business than a porta-pak and an editing deck. You can't just march into a the head-end of a cable system, slap a tape on the deck and expect Nielsen-type ratings.

Cablecasting is extremely problematical; in many cases, the signal put over a system from a half-inch tape will be intelligible to only a small number of subscribers. Displaying your tape on a monitor entails only a concern for the stability of the recording and playback machines. Cablecasting that same tape means worries over the quality of the system itself and the varied characteristics of each home receiver. Below are some suggestions on how to get your tape up to snuff and how to transcend some of the most common cablecasting hassles.

In a cable system there are two places where problems arise, the head end and the distribution system. For the signal to pass from a VTR into the cable it must be changed from an ordinary video signal to an RF (or radio frequency) signal so it can then be carried as a specific channel. While in closed circuit systems the units which change the signal are called RF adaptors, in cable they are called modulators and generally cost quite a bit more. These modulators vary greatly in quality and most of them have not been designed with the porta-pak in mind. If your video signal has poor definition, low contrast or weak sync pulses, chances are they could be weakened further by the modulator. On the other hand some modulators can actually improve the signal slightly. Some folks involved in cablecasting have decided to find the best modulator and bring it to the cable system themselves, by-passing the one already there.

Cable itself is problem

The next problem is the cable itself. Everytime the signal passes through a foot of cable it loses some quality. In many systems, especially older ones, the regular broadcast quality signals are snowy and weak by the time they reach the home. Most people who have cablecast half inch tape without improving the quality of the signal will tell you that many of those who lived far from the head end could not see the picture at all.

Then there is the home television set. It is said that TV sets are designed by building a prototype with every possible circuit for a stability and clear signal built in. A broadcast or high quality signal is then fed to the TV and the components are then pulled out one by one until the picture falls apart. The last component removed is then replaced and the manufacturer has the finished product. While this is perhaps over simplified, it points out the fact that many sets will be very intolerant of signal error as the extra stabilizing gear is removed. Japanese sets on the other hand are generally more tolerant. In fact, one system operator told me that he only recieved complaints from those with American sets.

All this boils down to the fact that you need a good signal being as close to broadcast quality as possible. High quality can not be judged on your editing room monitor alone; a waveform monitor is needed showing the electronic information as well as the video information. Sometimes a picture will look perfect on one monitor and will break up on another. You also need to be able to judge the quality of the sync and voltage if you want to be sure you are getting the optimum signal.

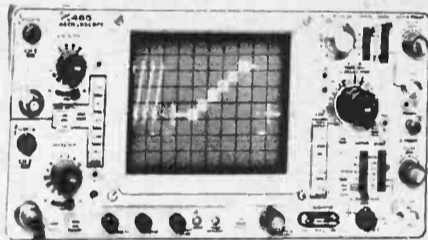
In the Beginning: Check Your Deck

It is very important to monitor the quality of the tape from the very beginning of the process. It will not do much good to find out the tape is bad once you are already in the editing room. Before a deck ever goes out, a few minutes of tape should be shot then played back both on the porta-pak and on a table-model VTR. Here is where a waveform should first be used. You do not have to be an engineer, all you have to do is learn to recognize a good signal, a fairly easy task. Unfortunately good waveforms are expensive usually costing over \$1,000. Sometimes you can use an old oscilloscope or an inexpensive one, with some modifications, at about half the cost.

After checking for sound buzz, sync signal etc, you should then check for skew or tape tension error. For this you should have either a cross pulse monitor or a monitor adjusted for underscan. If you can not afford a waveform, it will also help you to check for sync stability, but not as well. A cross pulse monitor will tell you whether or not the skew tension on the tape is correct. Skew is usually the main problem in cablecastability. If the tension of the tape is wrong the top of the picture will wave like a flag. If this problem isn't caught in the editing process, by the time the picture reaches the home it is usually completely unstable. A cross pulse usually has a switch so that after you check for error you can change back to a regular picture. Since you need a monitor anyway you are only investing an extra few hundred dollars over the regular monitor price.

If you can not afford a cross pulse you can easily have a regular monitor modified for "underscan". This modification decreases the size of the picture on the TV screen so that you can see the bottom lines and the sync bar beneath them. If the skew is off the bottom lines will be leaning to the right or left and the image on these lines will not match those on the main portion of the picture.

Skew adjustment is not difficult to learn. While the skew control on the decks is of some use, often times further adjustment is sometimes necessary within the deck. If you know that your skew, sync and signal strength are within proper limits when you go out, half your problems will be solved.



Lights & Sound: Hear This

These are the most often neglected areas in video tape production, and yet often the most critical. Its pretty hard on the viewer if they have to get up and adjust the volume everytime a different person is talking, its worse if the tape can't be heard at all.

In lighting you must remember that in the editing and cablecasting you are going to lose detail and contrast. If the scene is washed out to begin with it will disappear when it goes over the cable. Rather than explain how to get good light or sound I would suggest reading up on both subjects. Facing the fact that a video budget should always include a light kit costing at least \$400 as well as a sound system also costing about that much.

Editing: Keep On Checkin

Many say that once you get past first generation tape you can not cablecast as the sync becomes blurred and the video level is weakened. To limit these problems you should edit through some piece of equipment which will process the signal. Most special-effects generators that have gen lock will reshape the sync pulses. A processing amplifier, or proc amp, will do a better job but costs almost \$2,000. You should also once again use a waveform and or cross pulse monitor during the editing so that you can again check the quality of the tape and the edits. Unfortunately decisions on segments of tape to be used should be based on the technical quality as well as the content. If one segment is not quite as good but stands a better chance of holding up technically, it might be better to use it. Edits should also be

checked for stability. An edit with a slight flaw may cause the home viewer to lose the picture completely depending on the quality of the set.

A must is owning a machine modified for verticle interval editing or the over-priced but excellent Sony 8650 which many say edits on a par with one inch machines. The edits made on non-vertical interval machines can not be counted on for stability. (Vertical interval means that the machine will always edit at the end of a frame rather than in the middle.) Once again in editing you will have to deal with skew problems. When you place the tape on the machine you will edit from, you may again notice skew error. As mentioned before, you should have played the test tape on this machine before production started to make sure the skew adjustments on both machines is close. Often times the difference in skew tension between porta-paks and table top decks is quite different. For instance many people will cut the tension spring in the 3130 shorter so that it will be as tight as the skew tension in the porta-pak. Other times, you may have to use a rubber band to pull the skew tension bar as tight as you need it. Thus if you have your machines in tip-top condition, maintain skew control and process the signal at the times of editing, you should be one step ahead of many of the problems.

At the Head End: the TBC

You should only take the master to the head end as you will loose a great deal of the stability you gained if you take a copy. Despite the quality achieved many people will still say you need a time base corrector.

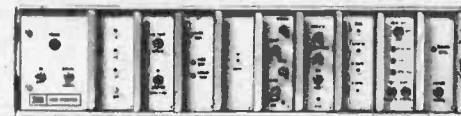
Unfortunately if the system does not have a TBC there is not much you can do unless you can scrape up \$10,000. At any rate, you should at least try again to use a proc amp and be sure your playback machine is in optimum shape. In the near future we expect a TBC in the \$3,000 range that will at least solve cablecasting problems and maybe broadcasting problems as well. But one must remember that a TBC can not process garbage. Even with a TBC you must follow all the other precautions.

More Wisdom: New Cameras & 3400 Tips

In our survey of what others were doing to solve these hassles, we heard a few other tips that may be helpful. The Videofreex have passed along the suggestion that the Sony 3400 porta-pak be modified for crystal sync. This will make the signal more stable while the deck is being moved around. To do this you need to patch a sync board of the 8400 porta-pak into the 3400. The Freex and many others also say that Tivicon tubes (special low light level tubes) not be used, since the overresponse to harsh light causes a disruption in the sync. Extreme changes in light level should also be avoided as some say that picture instability can also be caused by the fluctuating of the automatic video gain control.

For the most part, quality half inch cablecasting may have to wait for improvement in the state of the art or the cheaper TBC, which might be here in a few months. There are two new products which will help some however.

Sony has released the new AVC3450 portable camera to replace the 3400. This new porta-pak camera has significant improvements. It has 450 lines of resolution, a noise-free start and stop switch and a battery check lamp in the viewfinder.



Avtel, a division of TV Microtime is developing an automatic tension corrector which can be placed in half inch machines for under \$400. This unit corrects tension error within a microsecond on a continuous basis. Currently the unit is used in cassette machines and has been found to stabilize tape transmission considerably.

In the end what it really takes is care. Many people have alienated the public access audience by poor cablecasting. The viewer is going to have to be treated with some respect if access is to be successful over the long haul. It seems that cablecasters will have to realize VTR's are not whole systems, and that that extra \$3,000 or \$4,000 for testing and processing equipment is essential. If you do not have much money to spend on processing you will have to live with losing a lot of the audience on a regular basis. In the meantime, a lot can still be done through intense care and with clean work habits to make your tape as viewable as possible.



Chuck the Tech sez:

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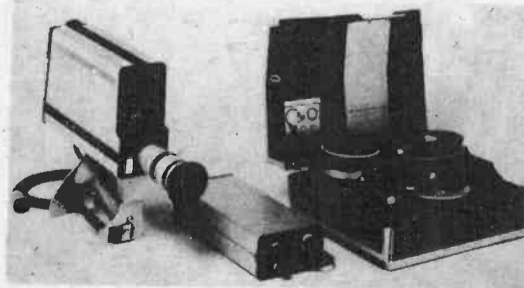
Chuck the Tech, better known in previous incarnations as Johnny Videotapes and Allan Frederiksen, under the banner "Wir Technology is Obsolete," has formed a new organization called Community Telecommunications to help local groups build low-cost broadcast television stations. CTC can provide all the hardware necessary to go on the air for \$44,590 installed, or \$38,590 in kit form.

The technical design, based on Allan's research for a Santa Cruz, Cal., community television station, has yet to receive formal approval for a specific station by the FCC although he claims it is "state-of-the-art, solid-state" technology that meets all FCC published standards.

You can receive a technical description of the station components, complete with a list of unused television station allocations, by writing CTC, Bos 307, Mountville, Pa. 17554.

For a detailed description of current applications for low-cost TV stations and how to file an application, see *Community Video Report*, Vol. 2, No. 2.

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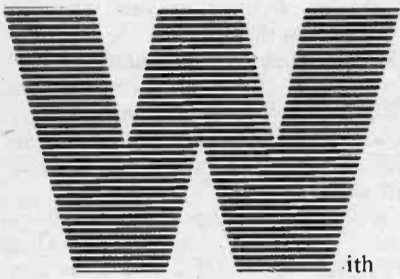
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Tele-health notes

By Ray Popkin

Cooperation stressed in health media



With the theme of "The

Health Science Communication Team," the major national conference on health media focused on the need for greater cooperation between the various, and often conflicting participants in this newly emerging field of health care.

The joint conference of the two major associations, the Health Education Media Association and Health Sciences Communications Association (April 12-14) heard major speakers and workshops address aspects of the need for better interaction between media services personnel, instructor using health media, receiver of instruction, and the media librarian.

The critical juncture seems to be the pre-production planning phase for a media package aimed at patients or professionals. Consequently, the focus of the conference was on the "learner" and his needs, with a resultant emphasis on the multi-disciplinary team approach for media production to meet the learner's needs.

This approach, however, runs up against the vested interests of many of the sub-groups involved in producing health media materials at hospitals, private production companies, and elsewhere in the U.S.

Often media producers seem locked into certain ways of thinking about production, which do not meet the needs of audiences. Instructional personnel have difficulty in conveying this to producers.

On the other hand, instructors responsible for program content have been known to hand producers long and tedious scripts that ignore the visual need of the media producer.

Conference speakers also addressed the growing problem of format incompatibility, and non-systematized media techniques—the problem of having four kinds of tape-slide machines, three sizes of videotape, three kinds of film loops, two audiotape systems, and so on.

This may be compounded by the desire of various producers to create his/her own series of programs without regard to system compatibility. The result can be an overly large equipment capital budget, and confusion for the learner.

One solution to compatibility was suggested: transfer of all material to one format, like videocassettes. Another might be for instructional personnel to let producers know that only a small number of formats are going to be used, thus forcing distribution into a smaller number of formats.

The conference again illustrated the wasteful duplication of effort in the production of the same kinds of material by hundreds of different people. Compounding this is the lack of independent evaluation of materials. Thus, whether you want a program in medical education or patient education, you must wade through literally hundreds of catalogs, preview a host of products before ever knowing what you have to choose from.

One bright spot in this area is a new service called Hospital Health Care Media Profiles. This is a catalog service that provides a full page profile on each entry listed, noting the audience, a gist of the content, a synopsis of the script, a listing of related materials provided and a short evaluation. The weak part here is the evaluations as they are not provided by any specific independent group. All in all however this is the best resource guide we have seen to date.

The "in" thing this year at the media exhibition was women's health, with patient education coming in close behind. Each year when it looks like an area will take off a lot of commercial producers jump on the bandwagons trying to get out a product as quickly as possible with little testing and evaluation. The result was seeing a lot of women's health materials for continuing education of questionable merit and a few well packaged patient ed series with little viewability.

Media producers should realize that the patient is a very difficult customer, who doesn't have to watch the material to pass an exam. Folks that have bought slick packages and thrown them up on the waiting room screen have been often disappointed by the results. Listening to speakers at the patient education sessions you soon realized that it takes a lot of considered work to change a person's behavior even if their survival depends on it. The key to success in media assisted instruction, is that it be seen as an assist, and not an end in itself, for many of the presenters stated that human interaction still had to be a key element in the process. Following are some highlights of the patient and well person educated workshops.

Maine Health Education Center established

A total Health Education Resource Center (HERC) has been established at the University of Maine in Farmington, with funds from the Maine Regional Medical program. The Center provides services on demand to medical groups, students, public schools, community groups, health agencies and others. These services range from the providing of preproduced videotapes and films, to the actual planning and production of new materials.

The project lists its five goals as first the education of existing professionals and key members in communities in the providing of health education; second, produce health education tools for use in schools and the community; third to support health delivery systems by designing client or patient education materials; fourth to provide consultant services for the planning and design of health education projects, to health related community agencies and fifth to develop health education personnel and courses for the University of Maine.

When the HERC staff undertakes a project they see it through from the very beginning to the actual viewing. They will visit a class with a teacher to assess the audience, plan with the teacher the best media product to meet the need, produce the media, develop complementary printed materials, and then hold workshops for other teachers on the use of the media package. In other cases they help groups get publicity for projects and they are even helping to organize a health fair.

Dr. Peter Doran, Chairman of the Health Science Department at Farmington stressed over and over the importance of close human involvements with the clients of the center. All efforts are made to give the users of the service leadership in the design and implementation of projects with the staffers serving as facilitators. It is also important to note that the project has on staff both a health educator and an education media specialist as well as a writer, media technician, graphic artist, and student interns. The only problem is that the demand for services has been so great that there is a two-to-four-month wait for new projects.

Dial-a-Health program spreads to 35 U.S. cities

In 1973 the San Diego County Medical Society in cooperation with a host of health groups and associations installed two twenty-line telephone systems with a tape deck on each line to handle public questions about health problems. When someone calls in, a bi-lingual operator answers the phone and answers the party's request for information by playing one of the 125 short audio tapes over the line. Since the inception of the project the system has been deluged with a higher volume of calls than it can handle and this success has led to the spread of the idea to 35 other cities.

The service is publicized through a pamphlet containing a complete list of the tapes which is distributed by doctors and dentists as well as clinics. Health consumers are told that the library is designed to, "help you remain healthy by giving preventive health information, help you recognize early signs of illness, and to help you adjust to serious illness."

In its development stage the staffers of the project met with every health organization they could, to involve them in production of their own tapes. The Heart Association would be responsible for tapes on heart disease, the Dental Society tapes on dental hygiene, etc. Other groups such as the public schools, P.T.A., Hospital Association, Colleges, and municipal health agencies were also involved. The result is an extremely great amount of variety in tapes. While the producers of these tapes will make many of them available to other localities, they are reluctant, since they believe each city should produce its own tapes with a local flavor and the address and directions for getting to the agency that can handle the particular problem.

In addition to the subject areas you would expect such as heart, cancer, V.D., cigarette smoking, and birth control, there are many unusual subject areas with a wide variety of tapes in each area. Here is a sampling of some tapes in various categories.

Children: "Teen Years—The Age of Rebellion," "When a New Baby Creates Jealousy," "Poisons in the Home."

Women: "Abortion," "Vaginitis," "Feminine Hygiene Products, Can They Harm Me?"

Public Information: "Medi-Cal," "Medicare," "State Disability Insurance," "What You Should Know in Case Of: "Bleeding," "Shock," "Heart Attack."

General: "Cockroaches, Menace or Nuisance," "Emotional Experiences of the Dying Person," "Laxatives, Use Them Rarely If Ever."

Other headings are, rights of the non-smoker, safety, common problems, drug abuse, alcoholism, care of the patient at home, pregnancy, diseases that affect breathing and care of teeth.

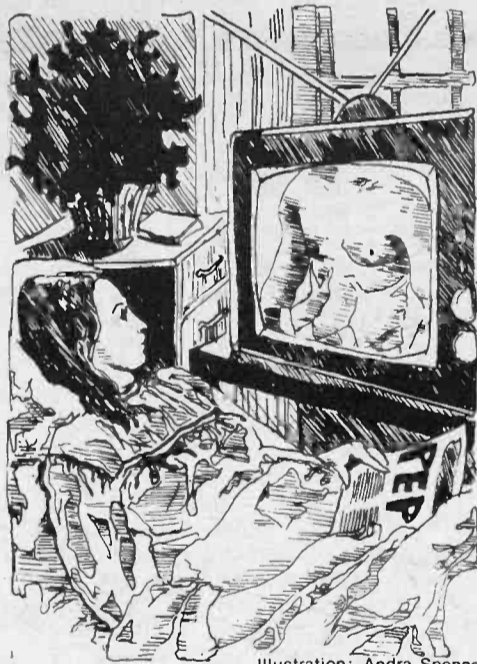


Illustration: Andra Spencer

Indiana hospital TV networks is test-bed for patient education

In February patients at five hospitals across the state of Indiana were able to tune into the first televised patient education network for hospital patients in this country. With the encouragement and backing of Wells Communications, the Medical Education Resource Project (MERP), of Indiana University Hospital linked the hospital room television systems of five hospitals with its statewide Medical Microwave system which had previously been reserved for Medical education. Through the system a series of five one-hour education programs are being broadcast, one each day throughout the week, with most hospitals having two show times so that more patients could view the programs.

In September, 1974, Wells approached MERP through its marketing consultants to participate in this experiment so an evaluation could be done of the patient education network concept. Following screenings of the

programs a team of 50 interviewers questioned patients as to whether or not they had seen the programs, and tested for the retention of key pieces of information in different subject areas. During the first two months of transmission, almost 2,000 patients were interviewed, data was compiled and in April a study was released by Wells. Although it might seem that this time span is a little short for a highly accurate evaluation and does not allow time for long-time retention testing, the results do provide enough information to know that such efforts are worthwhile.

One-third viewed shows

A third of the patients viewed at least one show, with over half watching two or more shows. Many of those who stated that they did not watch were prevented from doing so by reason of illness, or being out of the room. The average number of points recalled varied from 25 to 35% depending on the topics with some patients retaining up to 70% of the information. While this is not as high as you might hope, these figures are about average for programs without repetition or person-to-person reinforcement. Almost all of the patients who viewed the material liked and wanted to continue receiving the material.

Nurses were also queried as to what they perceived as the results of the project. Almost fifty per-cent felt that the programs aided patient-staff communications and seventy percent favored increased use of television for patient education.

One of the main problems encountered in Indiana and also reported in the several individual hospitals that have conducted similar experiments such as Pen-T.V. in Ohio, is getting patients to turn the programming on instead of the regular program fare offered by broadcast TV. In an effort to build audience, well designed program guides were given to all the patients and reminder cards were placed on food trays. Dr. Elmer Friman, director of MERP, stated that many patients said they would have watched if they were instructed to by their doctor, thus he believes that prescription patient education might be more viable than general patient education.

Blue Cross covers patient education

This is an interesting point because Blue Cross has recently announced that prescribed patient education is now a reimbursable expense covered by their insurance policy. This being the case, the cost to the hospital of a patient education system could be covered by the insurance industry. On the other hand it might discourage hospitals from transmitting a large volume of general information, as it would be hard to delineate what should be charged for. Instead, there might be systems of the type installed in hotels that can monitor what is being viewed and adding a per program charge to the final bill.

No doubt Wells, which has equipment in 650 hospitals is keenly aware of this situation and is conducting these tests to determine the best marketing strategy for such services. Hopefully a way will be found to maintain open viewing, with perhaps across the board per-patient charge for the video with individual charges for the additional person to person follow up instruction which will be necessary. If this were to be the case patients could be instructed to watch what they need at the time, but could also have the option of picking up additional information.

Another way to meet the insurance company criteria for prescribed programming, and still provide other information, is to run several related topics grouped together. In the current programming schedule offered by MERP, the four or five segments in each program are often unrelated. Many viewers would watch only one short segment and turn it off if the subject was irrelevant. If programs each presented information on different topics but each related to a certain type of health client, viewers would be liable to stay tuned. For example, if a patient was asked to watch a tape on stroke and it was featured in an hour that had another segment on diet, and another on the problems of aging and one on arthritis, the patient would get the prescribed information and would get extra information as well. If on the other hand the second segment was on baby care the patient would turn it off. Thus information could be grouped by areas of age or sex or other considerations.

Hospital administrators need not feel that this will be left up to the program producers. It can be very easily be negotiated by the

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hospital staff and patient education provider, as you are buying the service and have a right to dictate the terms of that service. We have noticed in several cases that Wells and other groups have been more than willing to make special arrangements to keep their customers happy. In fact many hospitals are now making a stipulation that closed circuit TV contractors provide the necessary equipment to feed video cassette information into the rooms at no or little additional cost. It should also be noted that with the contractors agreement you can do it yourself for very little.

The idea of using the tremendous resource of the existing hospital closed circuit networks is long overdue. In fact it is a surprise that so few hospitals are doing it now. With the advent of microwave distribution systems, cable TV and other systems, health facilities could easily share costs of such projects and get a lot of mileage out of a few dollars. It is best to keep in mind, though, that video information alone will never be enough. Studies show that media information combined with personal instruction increases retention by 100 percent. The time of the professional health educator on staff is also an idea whose time has come.

Revamped "Feeling Good" returns to PBS

CTW learns how
to better Plan health
education series

"Feeling Good," the Childrens Television Workshop (CTW) series on health, returned to the air April 2nd, following a two-month period of reworking and rethinking.

The new series programs are a half hour in length instead of an hour, each show dealing with a specific health topic instead of several. These and several other changes were made as a result of criticisms and evaluations which showed that the original programs were not as effective as CTW thought they would be.

This is not to say that the early series was totally ineffective or a failure, for in fact the series carried a slightly larger audience than the average for a Public Broadcasting System show and mail-in response on some topics was quite high. For example, the New York chapter of the American Heart Association received 2,700 requests for information following a show on heart disease.

Basically CTW thought they were not meeting some of their own goals, and could improve the product to make it valuable to more people. They decided to stop the series as of January 29 for eight weeks. While most folks would either cancel the series or run it despite its faults, CTW decided to act on its own research findings.

The first of the several problems cited by CTW officials was that they were too ambitious in thinking they could siphon a mass of new audiences to PBS. They decided to directly compete with commercial broadcasting using a slick variety format, combining situation comedy, name entertainers and serious documentary. In fact, the audience they got was by and large the regular PBS-type audience, which is high in education and income and lower in health needs. This audience was not attracted by the entertainment aspects but instead by the health information. Thus the situation comedy portion of the show was seen by many as a nuisance and was cited as an audience loser rather than gainer. As a result, "Mac's Place," the Sitcom portion of the show which was the thread around which the series was wound got dropped first.

The second major problem was that each show dealt with four topics. CTW felt that if they scheduled separate shows for separate topics people would classify themselves into certain areas and then only watch the shows they felt were most relevant. For example most problem drinkers would not watch a show on alcoholism, but might watch a show that talked about heart disease, cancer, nutrition and alcoholism. The problem was

National Health Education Center edges to reality

In 1973 the President's Commission on Health Education submitted its final report, stating that health education efforts in the United States were fragmented and suffering from lack of funding, evaluation and cohesive strategy. The Commission recommended a bureau be set up within HEW to coordinate that agency's efforts and that a National Center for Health Education be set up, funded by both public and private funds.

About a year later a Bureau of Health Education was set up within the structure of the Center for Disease Control in Atlanta. Currently, the Bureau is underfunded and incapable of coordinating all health education efforts within HEW, as many such efforts are controlled by a multitude of agencies protective of their own territory. Hod Ogden, director of the bureau, has said that funds should be available soon for some demonstration projects. However, the Bureau has funded a study which is designed to put the other recommendations into effect.

The National Health Council, in New York City, has been given a grant to develop plans for the National Health Education Center. They have been planning and corresponding with a number of health groups, to find out what type of center will best promote the health education needs of the public. Most respondents have agreed that the Center should be a resource for groups working in health education rather than an organization which undertakes to provide that education directly.

The activities most often recommended for this center are: developing policy guidelines, making referrals to information sources, preparing resource directories, conducting seminars and short term training, developing evaluation procedures, providing consultation, and funding research and demonstration projects.

These activities are just what the doctor ordered, but unfortunately the projected budget of \$1 million a year will not go very far. The above services are being cried out for, by health educators around the country and it would seem that this should be the organization to provide them. The question is, when many other HEW agencies have spent millions for specific health education areas such as smoking, and drug abuse, would so little be considered for such an important

Center. The rhetoric of the President's Commission and the President's health education message of last year will still be rhetoric if only a million a year is supplied.

NJ sponsors therapy video workshop

"Therapeutic Uses of Video" was the focus of an April 18 workshop at Livingston College, New Brunswick, N.J., sponsored by the state's Division of Narcotic and Drug Abuse Control.

Speakers included Dr. Milton Wilner, chief of services at the South Beach Psychiatric Center on Staten Island, New York, where he helped develop a video network for staff training and client therapy.

Dr. Marvin Dichter, coordinator of program services at Eagleville Hospital and Rehabilitation Center, in Pennsylvania, conducted a discussion of how video can be employed in treating former alcoholics and narcotics users.

For further information: Barry Hantman, New Jersey Division of Narcotic and Drug Abuse Control, 109 W. State Street, Trenton, N.J. 08608.



"FEELING GOOD" returned April 2 with Dick Cavett as host and 69-year-old activist Maggie Kuhn as a guest. The first program in the new series, titled "Am I My Father's Keeper?", focuses on the option of home care for the elderly. Ms. Kuhn is a founder of the Gray Panthers, which is concerned with "ageism" — discrimination because of age.

that there was not enough time to deal didactically with any one topic. Some people felt shorted and others felt too much of the material was irrelevant and stopped watching altogether. The result is that the new shows deal with one topic.

Cavett is new host

The new series is hosted by Dick Cavett and consists of some entertainment wrapped around strong documentary material. The first show, "Am I My Father's Keeper?" on the subject of eldercare, featured a documentary on a retired miner whose family chose to have him spend his last days at home. This documentary was combined with an interview of Maggie Kuhn, founder of the Gray Panthers, a national organization of old people.

The second show treated the subject of alcoholism, combining a dramatic portrait of a woman alcoholic with material shot at an alcoholic treatment center on Long Island. According to a spokeswoman for CTW in Washington, this was the only show of the first series that did not bring in queries for further information at the local Washington address. (Local stations usually give addresses where viewers can get more information on subjects covered at the end of each program.)

The third show was on heart disease, and featured Pearl Bailey singing and talking about her comeback after her own heart attacks. This show was interwoven with documentary material about patients enrolled in the "Sharing and Caring" program for heart disease victims in Connecticut. Heart attack victims and their wives talked about fears and the emotional problems that accompany heart disease. These documentary segments were interrupted by Dick Cavett giving filler on low cholesterol diet and other related topics.

This writer's feeling after watching the three shows was that there are still problems with "Feeling Good," even though it is quite good. The main problem was in making the transitions from the slow moving and heavily

emotional segments of documentary material to the faster paced and lighter remarks by Dick Cavett. Most of the hard information was contained in Cavett's remarks, which seemed to go by too quickly. By the time you stopped reacting to the documentary the hard information was already half gone by. In the beginning of the show I felt like I had turned on a serial halfway through, for everyone was already talking about aspects of heart disease and diet, and exercise but if you did not already know a lot about the subject you might be hard put to figure out how they all fit together. The show could have benefited by being more didactic and less complicated in structure. Thus it seems, perhaps the best production formula might not be reached but the new series is much closer.

The problem is that CTW is trying to find out what the right way is to do something that no one has yet been able to do. They are trying to build a programming package that will attract the largest possible audience without sacrificing too much content. They are also trying to reach several economic classes and a multiplicity of ethnic groups at the same time. Anyone who has used and tested health education media will tell you that it is extremely hard to find a product that both sustains interest and gives a lot of information. As to actually modifying behavior, it takes a lot of time and more than just programming. So while it's easy to criticize and make suggestions, it would be a lot more difficult to sit in the director's chair and make them work.

Audience-building

In the long run the thing that is going to make the difference in audience building, and the difference in getting people to actually respond to the information is through community outreach. It is in this area that the "Feeling Good" project excels. CTW has seven regional offices designed to promote utilization of their materials and complementary efforts aimed at the same goals.

Through these offices and people at local PBS affiliates Feeling Good outreach projects of many kinds have been promoted.

The first step in this effort was to reach as many existing health networks as possible, whether they be local heart, lung, alcoholism, and similar associations, or teachers of health classes in public schools or anyone else in the local health field. In many cities people from such organizations worked with CTW or PBS people in teams to promote outreach projects. As a result there have been a rash of "Feeling Good Health Fairs," and local health talk shows tying in with the series.

For example the PBS station in Seattle dubbed itself the Feeling Good station on its logo and formed a citizens health advisory group to work on a series of local health shows called "Health Watch." The local Health Education Coalition of King County held a Feeling Good Health Fair and, among other things, detected 130 cases of hypertension.

In Texas the state medical association has asked its member doctors to promote the show and the state health agency is distributing follow up health materials to 300,000 elementary schools.

In Jackson, Miss., the local NBC affiliate donated \$6,000 for the purchase of a Feeling Good van to bring the programs directly to poor people in rural areas. In many other cities, many similar things are going on.

Another noteworthy aspect of the new series is that subtitles are being transmitted with the series so that a PBS affiliate may choose to transmit the picture locally with or without the subtitles. Thus in many cities "Feeling Good" is the first show ever to be shown with subtitles for the deaf.

Was it successful?

In the end people will be lining up to declare the series successful or unsuccessful. Some would say the fact that thousands of people in New York asked for health information as a result of one show, or that in Seattle 130 cases of hypertension were detected, means that the show is successful. Others will call it unsuccessful if the national health budget didn't drop by the \$6 million spent on the series. This writer thinks it is successful, just because it is getting things started. Even in its failures it finds out just what the failures are so that greater successes can be made.

Hopefully funding sources will see that problems are one inevitable step in the evolution of health education and expand funding in the field rather than diminish it, but unfortunately educators are not often allowed the number of trials that people such as cancer researchers are. We would rather spend much more on finding ways to cure cancer than on finding ways to prevent people from getting it.

Secondly CTW would be a lot more successful if there were several televised health education projects funded instead of one. If this was the case, CTW would not feel that they have to reach every kind of people in every different part of the country, about every different health problem. Thus they might be able to target a more specific audience and more specific problems with greater success.

Ideas don't fall from the sky

Collision at \$1600 a minute

By Larry Kirkman



Vau-deville actors had contempt for the first pictures shown between the acts as fillers and chasers (until movies alone pulled in crowds and broke the New York actors strike.) Even D.W. Griffith, inventing the language in twice-a-week films, wished he were doing the real thing on a Broadway stage.

The same contempt comes out in the current transition: from an exclusive professional-dominated media to a mass, professional-assisted, user-defined media.

"You can't produce good television for less than \$1,600 per minute. Local production is home movies," says David Berkman of the U.S. Education Office. Berkman has some \$27 million to spend over the next three years on telecommunications, 3% of all school desegregation money. "Professionals like us," he argues, "better pay attention to what the public wants, evidence in the Nielson ratings. In 1970, 'Marcus Welby' was number one," he says, "because it ran opposite '60 Minutes' which no one wanted to watch."

Speaking on behalf of local production, *TeleVISIONS*, and my own group, Video Works, I recently spent time at the Association for Educational Communications and Technology (AECT) convention in Dallas. Later, I met in Washington with officials responsible for the various federal telecommunications budgets. In my travels, I've found the argument for local production over centralized, Hollywood-type programming fast losing ground. The local production concept is still alive, despite wavering among the faithful. But it is a weak and foundering idea, I've found.

AECT proclaimed 1975 a "watershed, banner year" for the 10,000 association members gathered in Dallas. The Corporation for Public Broadcasting is expected to beef-up its commitment to educational production over the next year, working with several instructional TV systems toward a large-scale, federally-financed national curriculum.

Last term, some 25,000 students at 250 colleges took "The Ascent of Man" course over public TV for credit. It's running again next September.

Two studies were presented at the Dallas convention: "Public Broadcasting and Education" prepared by the Advisory Council of National Organizations and an AECT-NCTA sponsored study by Michigan State professor Erling Jorgenson. The Jorgenson study is capsulized in the May issue of *Audiovisual Instruction* under the title "Low Traffic On Education's Electronic Highway." The ACNO study is available from the council, 1111 16th St. NW, Washington, D.C.

In both studies, local production was regularly, if vaguely, held up as a complementary goal. The ACNO report includes a long list of recommendations for CPB including local and non-broadcast production. Absent is guidance on priorities. What will happen when "Sesame Street" and "The Ascent of Man" producers start demanding more funds?

The AECT-NCTA study by Professor Jorgenson seems one of those "either-or" affairs. From my reading, NCTA will be able to use it as proof of the waste of the educational access channel; AECT might use it to show the desire, intentions and plans of educators who are committed to cable, at least in theory.

The Jorgenson study puts the blame of failure on educational systems unwilling to invest adequate staff and funds in software. Conceivably, NCTA might use that excuse for FCC deregulation and the cancellation of educational cable channels called for in the commission's 1972 rules.

Equally disheartening were the presentations of four video disc manufacturers, MCA-Disconvision, Philips, Zenith and Thompson. It was clear from the executives' response to audience questions that the businessmen are not interested in runs below 10,000. They see video discs as yet another mass medium and not as an inexpensive mode for home distribution of independent and local productions. (The raw material for two hours of video tape costs about \$50, a two-hour disc an estimated \$.07.)

But back in Washington, I found at least the beginnings of some emphasis on local production, despite David Berkman's \$1,600 per minute habit. The last vocational rehabilitation bill passed by Congress calls for the use of telecommunications to reach the homebound. HEW seems to be turning away from the CTW-"Sesame Street" model because they feel that a few federal TV programs will not be able to make a dent in the specific and far-ranging needs for job training and instruction.

HEW plans to set up a consortium of states willing to buy, share and produce software. This demonstration project could provide the models for a federal program of local and low-cost production.

To date, every pale and halting effort at local production seems to damn it to being "no more than a licensed cottage industry," as communications theorist Hans Enzenberger wrote recently. Theory, use and, most important, new forms of organization are slow to catch up with technological change.

Educators are aware of the arguments surrounding access and democratic production. They are caught between their own professionalism that excludes parents and students from the educational process and media professionalism that denies them the tool they must learn to use. Defending one is attacking the other.

Within the government, this struggle between mass media and the masses' media will most likely take a technical and cost-benefit form, like the clipper and steamships pushing along aside one another, for many years.

Public access, raw and individualistic as it's been, provided the energy and demonstrated the potential of local production. Models and pressure will continue to come from outside experiments. What is needed is the realization among educators that they have the ability and resources to outgrow their "cottage industry" and avoid homogeneous, national-scale production at the same time. The professionals may sneer at first, but see their response for what it is, protectionism.

Broadcast access

Congressional media round-up



Senator William Proxmire (D-Wis.) took his campaign to abolish the fairness doctrine before the Senate Communications Subcommittee last month. Three weeks of hearings comprised most of the arguments surrounding that section of the Communications Act which requires broadcasters to air all sides of controversial issues.

The network brass (ABC not included) marched up before Chairman John Pastore (D-R.I.) to damn the doctrine, complain of its chilling effect and demand First Amendment parity with newspapers. Nicholas Johnson, the Reverend Everett Parker and other members of the communications reform movement raised the spectre of rampant network propagandizing and the disenfranchisement of minority views from commercial television.

Also in the Congressional hopper is a Pastore bill designed to free the 1976 for-party candidates from equal-time requirements. A similar experiment was held during the Kennedy-Nixon debates of 1960. The Pastore and Proxmire bills are being considered concurrently.

Capitol Hill speculation gives the Proxmire bill little chance of passage, especially in the face of stiff opposition from the FCC. FCC Chairman Wiley told the subcommittee that Proxmire's bill will exclude the commission from all but technical decisions.

The Proxmire bill, disguised as revocation of the doctrine, would ban all content regulation. The Pastore bill, as long as it doesn't include an equal-time exemption for Congress' own campaigns, has a better than even chance of passage.

Elsewhere, the long and treacherous road for long-range funding for public television is incurring more bad weather. The House Communications Subcommittee reported a bill out in mid-May that will provide matching funds for the Corporation for Public Broadcasting through 1980. The Senate Communications Subcommittee reported a similar bill in April.

But the chairman of the House Appropriations Committee, Rep. Mahon (D-Tex.), has asked for a referral to his committee before the bill goes to the House floor. Mahon said in a letter to Communications Chairman Macdonald (D-Mass.) that the bill may have violated House rules by not beginning in his committee where all money bills usually start. As well, Mahon doesn't cotton to the idea of a five-year funding cycle which will remove CPB from the yearly Congressional budget review process.

Mahon's committee, when it gets the bill, may shorten the funding cycle considerably. The battle to shield CPB from the political pressures of Congress and the Executive has been going on for almost four years now.

Copyright revision-kicked around Capitol Hill for more than 10 years now—will finally be passed out this year, observers are predicting. Hassles among cable TV, copyright owners and broadcasters have stalled the bill since 1969.

The cable industry now seems willing to pay some type of performance fees for the use of over-the-air broadcast signals. Battles still loom over how much those fees are going to be, though. Hearings opened in the subcommittee of the House Judiciary in May. The hearings are scheduled to continue through summer. Mark-up may come as soon as the fall and full House passage by the beginning of next year.

In the Senate, which passed a copyright-revision measure just before the end of the last session, will again take up the same bill this summer, officials say. A revamping of the copyright law—66 years old now—could be effected by next summer, barring the unforeseen.

NSF funds study on Blacks and TV

By Phyllis Reddick

The Washington-based Cablecommunications Resource Center was recently awarded a \$121,700 National Science Foundation grant to study how Blacks use television. The grant, announced February 27, will be administered by CRC's new Palo Alto, California, facility.

It is the first study of its kind to be undertaken by CRC, an affiliate of the Booker T. Washington Foundation. The Foundation is primarily funded by the Office of Minority Business Enterprises.

A primary focus of the research will be to design a more culturally reliable measurement instrument and procedure for judging Black reactions to television. Most significant studies of this kind in the past were carried out by white researchers in predominantly white communities.

Researchers will attempt to answer three questions through the project: How does television transmit the social mores, ethics and traditions of Blacks? To what extent do Blacks rely on television for education and information? What are the psychosocial effects of predominantly white-oriented programming on the attitudes and behavior of Blacks?

Once data is collected and analyzed, it will be used to assist minority television producers in reaching their communities with meaningful and effective material. This new programming will be tested for its effectiveness in meeting Black programming needs.

Project Director William D. Wright, former national coordinator for Black Efforts for Soul in Television (BEST), cited "a national need for research within the black community to determine how Blacks use television, how television affects Blacks, and how television can be used to improve the social, economic and cultural life of the Black community."

Cable TV Re-regulation filing date pushed back

The FCC has extended the filing date for comments about the 1977 re-building requirements of the present cable rules (Docket No. 20363). The docket, first of a series of examining the 1972 rules, was moved from a March deadline to June 9, at least partially because of public concern that the FCC may have already decided to allow major market systems to forget rules that would provide 20 channels, two-way capacity, access channels, non-broadcast services, etc. While this may happen anyway, it is crucial that community and public interest groups register their opinions in case the decision is appealed in court. (Especially access groups in older cable systems).

Send an original and 14 copies (if possible) clearly marked with docket number 20363 to: Office of the Secy, FCC, 1919 M St. NW, D.C. 20554.

New franchising ideas in New York

Bedford Heights Video Corp., in existence for a year, has applied for a cable permit in a small section of Brooklyn in order to experiment with a simple, closed-circuit approach to cable services. President Barry Solomon has indicated that coaxial cables would be run on telephone lines rather than underground, and programming would emphasize community service—e.g. health care, community counseling, 24-hour security systems. Proposal is seen by Morris Tarshis, N.Y.C. Bureau of Franchises, and Donald Buckelew, State Commission on Cable TV, as a significant way to break dead-lock over inner-city cable construction after financially disastrous experiences in Manhattan and negative prospects of other proposals for Brooklyn.

The Brooklyn concept comes fast on the heels of a proposal made by the city for franchising Queens, the largest of New York's five boroughs, that would wire the area with cable but would by-pass federal regulation by avoiding carriage of over-the-air broadcasting signals—the primary element is current definition of CATV system.

Largely offering pay-television fare, the new system could provide what regular cable systems are forbidden to carry under pay-TV regulations of the Federal Communications Commission. These would include blacked-out sports events, program series and movies of any vintage.

Tarshis, director of franchises, who devised the new cable plan said he believed it ideally suited to urban needs and expected it to serve as a model for other cities.

1st federal test of public access in Mass. case

SOMERVILLE, Mass.—A bizarre chain of events included an on-cable arrest of a talk-show guest, has resulted in what may be the first federal court test of the powers of a cable television system operator to censor public access programming.

Warner Cable of Somerville, Inc. had been in conflict with one Charles Kelley, a local video producer. Warner, citing that Kelley was obscene and misused equipment, revoked his privilege to use public-access facilities maintained at the Warner offices under terms of the Somerville cable ordinance.

Kelley went on a local cable talk show called "Dead Air" to tell his story on Mar. 25

continued on next page

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and was promptly ordered arrested for trespassing by Warner local officials. Kelley was invited back by the show's producers the following week and was again arrested while the cameras were running.

Later, in Somerville District Court, Kelley was sentenced to three months in jail for the two arrests, though the sentence was suspended by the judge on condition that Kelley stay away from the studio.

Kelley appealed to a federal court, which issued an injunction on April 25 that the cable company could not invoke trespassing laws or take any other action against invited guests of the public-access programs' producers, provided the guest is no imminent threat to equipment or personnel.

The temporary injunction also prohibits Warner from exercising control over the program content of "Dead Air" or cancelling the show, unless there is a violation of an operating rule.

Judge W. Arthur Garrity, Jr. in claiming federal jurisdiction because of the violation of public access regulations, pointed out that Warner's action could have a "chilling effect on free speech" and "prior censorship of programming."

Kelley's full federal suit may be heard within a month, and will give full hearing to the rights of public-access producers on a mandated access channel. Kelley has also asked for \$375,000 damages, for false arrest, violation of civil rights, libel and slander.

The arrest of Kelley is only one bone of contention between the company and the working class community of Somerville, since the cable system began operating a year ago. Separate efforts have been made to have the city council revoke the license and to reduce rates chargeable, both in response to non-compliance with the ordinance and franchise agreement. A few months ago a Channel 3 Producers Group was formed to spearhead a petition drive to fight a requested rate increase by Warner in Somerville and five other Boston-area communities.

Local access producers complain about difficulties getting equipment, about the company's failure to build cable in low-income neighborhoods, and other compliance problems.

They worry that even if Somerville will turn down the rate increase, the Massachusetts Cable Commission, which has taken over the final right of rate-request review, may allow Warner the 50% increase they have requested—thus removing any bargaining leverage local people have with the operator.

Chicano group wins CATV franchise

The awarding of a cable television franchise to Southwest Cable Corporation, a Chicano investment group, for Espanola, New Mexico, brought to 27 the total number of minority cable franchises around the country.

Southwest Cable consists of 20 businessmen from Espanola, a city of about 10,000 located 75 miles north of Albuquerque. Approximately two-thirds of Espanola's residents are Chicano.

The franchise, granted by unanimous City Council vote in February, covers the entire city for a 15-year period. Construction on the projected 50-mile system will begin within six months.

The investment group expects to raise \$500,000 to finance the system. Plans call for a 12-channel system which will televise, among other things, local and regional events and a variety of Spanish-language programming. The Spanish-language programming will be provided partly through a signal imported from Juarez, Mexico, several hundred miles away.

Of the 27 minority cable franchises, eight are operational, according to a spokesperson for the Cablecommunications Resource Center (CRC) in Washington, D.C.

The January issue of *Cablelines*, CRC's monthly publication, said minority cable corporations are now authorized to serve "a potential total of about 290,000 homes, or nearly 1 million people."

Phyllis C. Reddick

Comment by one black observer after Chairman Wiley spoke at NCTA convention: "You white folks can Uncle Tom better than any black folk. Wiley comes in here, kicks ass, bawls you out for not liking it, and then you give him a standing ovation."

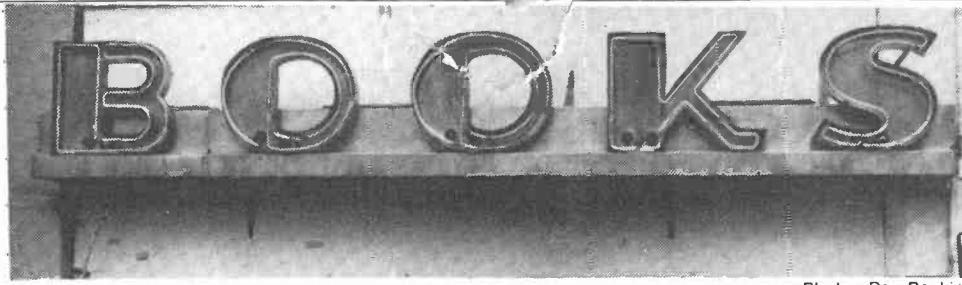
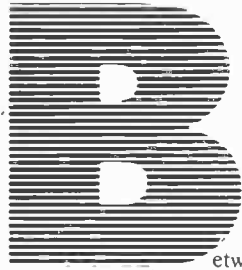


Photo: Ray Popkin

Print resources



etween

Paradigms by Frank Gillette (c) 1973 by Gordon and Breach Science Publishers Inc., 1 Park Avenue, New York, Ny 10016 100 pages, with 12 colored illustrations, and 44 black and white photographs. \$9.95

My reactions to this book are both positive and negative. It reflects much concentrated effort, and displays Gillette's ample talents. However, the difficult phraseology may hinder many readers.

In a series of 100 one-page essays, the author, a video artist, reopens the eternal questions of truth and falsehood, myth and belief, and the purposes and survival of man on earth. My understanding of the title, *Between Paradigms*, is that mankind is adrift. Our philosophical development has not kept pace with the great advances in science and technology. Gillette feels that we need a new philosophical framework, which must be constructed upon the new discoveries and understandings of science. The old models are outmoded. Gillette attempts to create a synthesis, uniting ideas from the ancient classics, Eastern philosophies, up through cybernetics, and modern ecology. Each short essay is capped with a carefully chosen quotation from such diverse sources as: Heraclitus, Isaiah, the Talmud, the I Ching, James Joyce, e.e. cummings, Norbert Weiner, Claude Levi-Strauss, and graffiti from a wall in Cambridge, Massachusetts.

Gillette begins with the supposition that mankind is doomed, and that our old ways are surely leading to self destruction. He offers philosophical musings, and pleads for a unified scientific approach, to stop waste, halt pollution, and save the environment. He does not suggest immediate practical actions, nor does he provide any simple formulas. His work is towards the formulation of a metatheory, a theory whose subject matter is other theories. In the non-mathematical disciplines, creation of such metatheories has only recently begun. The task of metatheory is to establish conditions for the acceptance and formalization of new scientific theories, and to establish formal theoretical languages. Organization of theory is important before any practical steps can be taken. In this sense, *Between Paradigms* is directed towards a worthwhile task. As a study of the conditions and problems confronting our planet, and as a model for the application of metatheory towards ecological problems, the book is valuable.

The 18 page bibliography is particularly good. Metaphysical and idealist writers dominate, but many valuable texts are cited. The 44 high quality black and white photographs, stills from video tapes by Frank Gillette, would benefit from captions or some explanation. In them, one can distinguish flowers, seashells, leaves, and plane surfaces. 12 colored line images are offered likewise unexplained, but they are very beautiful.

Gillette uses many uncommon words. A glossary would have set right some of the ambiguities. I often found use of a dictionary necessary. Few of the statements can be comprehended on first reading, but a pleasant clarity is found upon rereading. The compact elegance and dense verbiage are barriers to direct communication. A simpler style and more straight forward exposition would have eased the assimilation of the difficult ideas. Although there are many more highly educated people today than ever before, there are even more who are just barely educated. The latter, who would best

use Gillette's insights and whose understanding is most essential for the salvation of the earth, are unlikely to be able to read one page sensibly. The text is rich in new conceptions, many of which inspired me in the reading. But the difficult style is a severe handicap.

Dimitri Devyatkin

The Media Sourcebook

The Media Sourcebook by Christopher H. Sterling (August, 1974: Washington, D.C., National Association of Educational Broadcasters, 1346 Conn. Avenue, NW Washington, 20036. \$2.00) This collection of reprints from *Educational Broadcasting Review* compares and lists textbooks in mass communications fields. Four of the six articles are divided into categories like "industry and effects," "Production and performance," "general mass media," "Foreign and international." The final two reviews cover 1971-72 and 1972-73. Most valuable are extensive lists of books, although author's brief evaluations are often useful.

New Yorker piece on Nixon

"In the quarter of a century during which Richard M. Nixon rose from a junior member of the United States House of Representatives to President of the United States, what was once known as 'the press' came to be known as 'the media,' began Thomas Whiteside's remarkably comprehensive and insightful review of the Nixon Administration and the media.

"Annals of Television—Shaking the Tree", in the Mar. 17, 1975, issue of *The New Yorker* is the best single piece of reportage on the subject yet available in any form. Reportedly over a year in the writing, the story will hopefully be issued as a book. Whiteside covers the byzantine and lengthy chain of events in such a clear and engaging manner, it's often startling to remember all that has happened in this fertile field, even when you've been interested in the issue and following it closely.

(Available from the magazine at 25 W. 43rd St., N.Y. 10036. Newsstand price is 60 cents.)

Jump cut

"Developing a radical film criticism" is the proclaimed goal of *Jump Cut*, which has printed 6 issues since summer, 1974. Cost is \$3/year for 6 issues. Sample copy: \$.50. Write: *Jump Cut*, P.O. Box 865, Berkeley, CA. 94701

Big biz

From the ballyhoo that accompanied this report in trade organs like *Broadcasting*, one would think that "Broadcasting and Cable Television: Policies for Diversity and Change" must be the most significant "study" released on cable in a decade. Literally two and one-half pages of the dense publication is devoted to recommendations and background on the report, released by the well-connected business policy group, Committee for Economic Development (CED).

The 112-page report recommends, among other things, the phasing out of the fairness doctrine and equal time restrictions, ownership restrictions on cable TV, and program restrictions on pay cable. The group's board is sprinkled with top business executives from firms like A T & T, RCA, Westinghouse, and others.

The report has been distributed throughout the top level of government and industry.

Copies are available from CED, 477 Madison Avenue, NY 10022.

Good article on fairness

Best available article on the Fairness Doctrine doctrine now underway in the media, government, Congress, and public-opinion is Wayne Phillips' "Jamming the Fairness Doctrine: Snow from the Networks." (*The Nation*, May 3, 1975). He outlines the curious scenario of the last three months, during

which two national magazines—*NY Times Magazine* and *TV Guide* ran anti-doctrine stories on page one, which seem to be orchestrated to coincide with the current Proxmire legislation to ban it altogether.

Many national organizations are developing internal materials for their members about how to use the media to effect certain objectives. One such group, Zero Population Growth, has prepared a handbook, plus regular monthly media reports in the national newsletter about public relations techniques. An article in *Access #7* describes the program. You can receive samples from ZPG, 1346 Conn. Avenue, NW, Washington, D.C. 20036.

A population control project in North Carolina used intensive media campaigns to affect birth rates and has produced a book length report on the subject. *The Media and Family Planning* (Philadelphia: Ballinger/Lippincott, 1974) by J. Richard Udry is a bit academic, but the results of the research are quite useful to anyone utilizing or considering use of the mass media for attitudinal change. The results confirm many of the insights of Tony Schwartz as told in *The Responsive Chord* (see Community Video Report, winter 1975).

Conferences

May 22-23: Publicable, Inc. fourth annual conference "Cities, Citizens and Communications: Putting it All Together." Louisville, Ky.

June 1-3: Vidsec, video exposition and conference, McCormick Place, Chicago. A major video hardware show.

June 2-5: "The Next 25 Years"—conference of the World Future Society, 4916 St. Elmo Avenue, Washington, DC 20014. Call (301) 656-8274.

June 3-5: "University Applications of Satellite and Cable Technology" conference, sponsored by Universities of Wisconsin and Minnesota and Midwest Universities Consortium for International Activities. At University of Wisconsin, Madison. Write: Dr. Lorne A. Parker, Old Radio Hall, 975 Observatory Drive, U. of Wis., Madison, Wis. 53706. Call (608) 262-4342.

June 2-7: Institute on the Public Interest in Telecommunications, sponsored by The Network Project; A month-long course and seminar on issues in telecommunications, including television as a pedagogical tool, the business of broadcasting, control of communications policy, and case studies in research and action in areas like cable, satellites, and public TV. cost: \$300 plus accommodations on the campus of Columbia University. Details from the Project, 101 Earl Hall, Columbia University, New York, NY 10027.

June 10-12: Kliegl Bros. lighting seminar, Athens, Georgia, University of Georgia School of Journalism. Write Paula Conely, Kliegl Bros., 32-32 48th Ave., Long Island City, NY 11101.

June 15-July 4; Summer Institute of the University Film Study Center at Hampshire College, Amherst, Mass. Includes a wide range of seminars and workshops in film, photography, video, silk-screen, animation, optical printing, anthropological film, screenwriting, and analysis. Full three-week course is \$300. Various other fees for partial enrollment. Credit is available. Contact Gisela Hoelcl, Summer Institute Director, University Film Study Center, Box 275, Cambridge, Mass. 02138, or call (617) 253-4612.

June 17-19: Second National Conference on Open Learning and Nontraditional Study. Entitled "Designing Diversity '75," sponsored jointly by University of Mid-America, Joint Council on Educational Telecommunications and the Council for the Progress of Non-Traditional Study. Sheraton-National Hotel, in Arlington, Va. (near National Airport). Registration: is \$125. Write to: 1346 Conn. Ave., N.W., Washington, D.C. 20036. For more information on conference, write to: University of Mid-America, Designing Diversity '75, P.O. Box 82446, Lincoln, Nebraska 68501.

July 21-23: "Communications Satellites for Health and Education," Denver. American Institute Aeronautics & Aviation, 1290 Avenue of the Americas, NY 10019.

June 29-July 2: American Library Association, San Francisco. Write: ALA, 50 E. Huron St., Chicago, Ill. 60611. Call: (312) 944-6780. Major section on cable and video uses.

August 9-23: Kent School 6th Summer Film Institute, Kent, Conn. 15-day intensive course in film, focusing on filmmaking, special effects/animation, film history (Images of America), and film studies in the school. Price: \$300. Credit is available from University of Bridgeport. Contact: Tom Andrews, Kent School, Kent, Conn. 06757.

June 16-Aug. 8: Video Festival Workshop at Lake Placid (NY) Center for Music, Drama and Art. \$50. 8-weeks. Lots of well-known video artists. (Contact Center, Lake Placid, NY 12946. (518) 523-9853.)

June 16-27: Workshop on Visual Education for Teachers, Visual Studies Workshop, 4 Elton Street, Rochester, NY 14607.

July 28-August 8: 4th Annual Summer Film Institute sponsored by Virginia Commonwealth University. Contact: Robert Armour, Department of English, VCU, Richmond, Va. 23284.

August 4-17: Fourth Annual Film Media Institute for Teachers, sponsored by Education Extension, U of California, Berkeley, in cooperation with Center for Understanding Media. For info: 2223 Fulton St., Berkeley, Cal. 94720. (415) 642-4111.

August 18-22: 29th University Film Association Conference, Rochester Institute of Technology, Rochester, NY 14623. (Contact: Marlene Ledbetter).

August 23-30: Robert Flaherty Film Seminar, Pine Manor Junior College, Chestnut Hills, Mass. (Contact Barbara Van Dyke, International Film Seminars, 505 Westend Ave., NY 10024).

August - Aspen, Col. or vicinity. "First Annual Last Video Conference," sponsored by TeleVISIONS magazine & Blue Sky in Boulder. For further details, see next issue, or write: P.O. Box 21068, Washington, D.C. 20009

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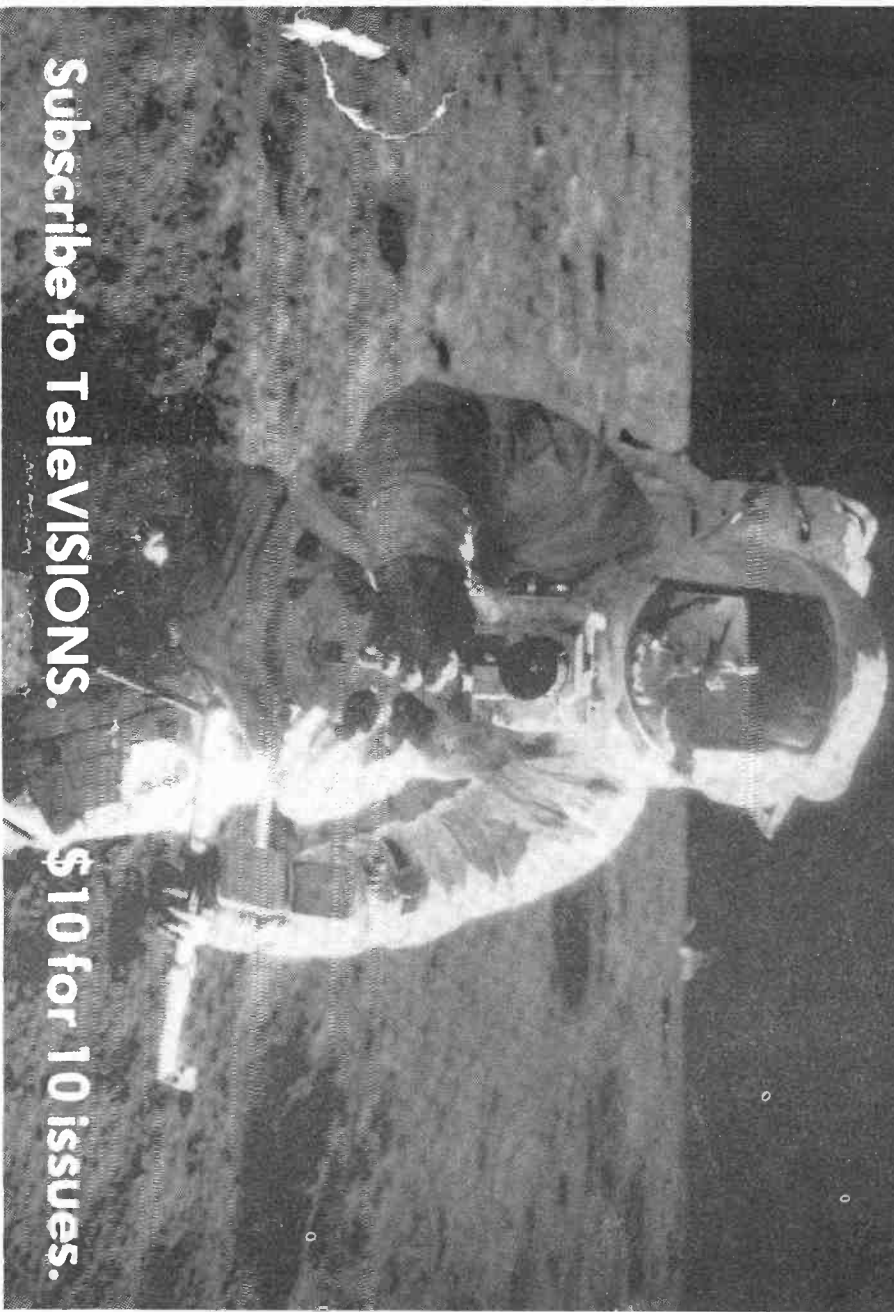
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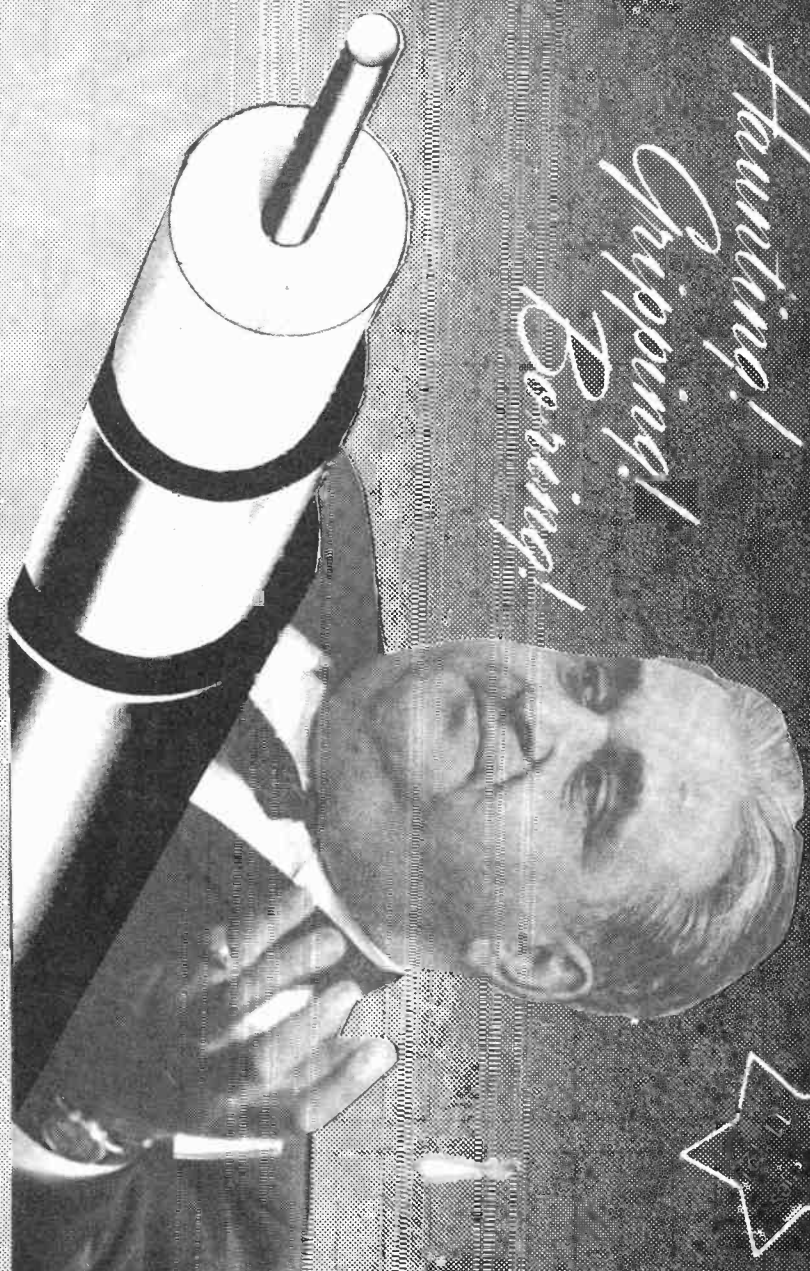
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