

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

# 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

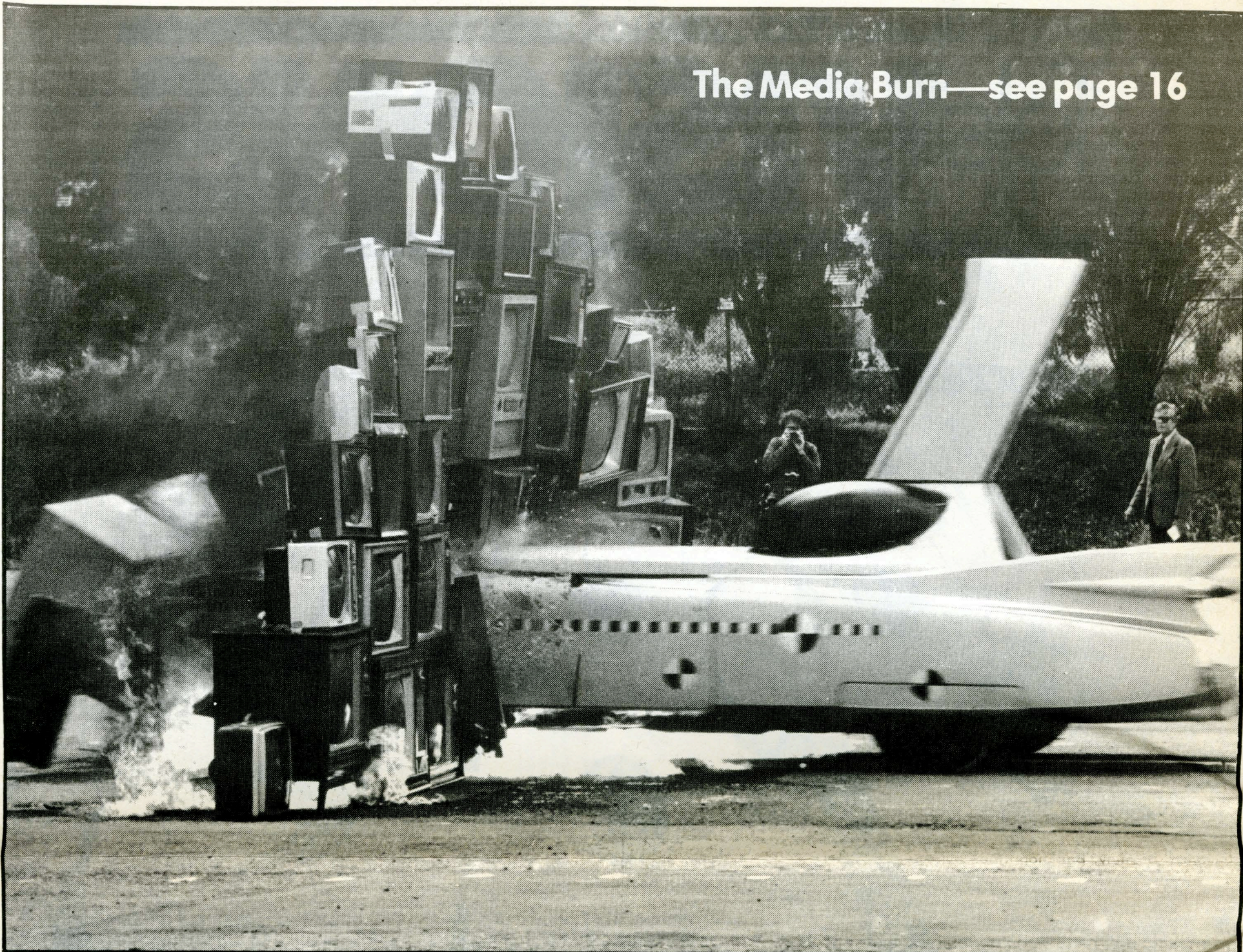


Photo: Diane A. Hall

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

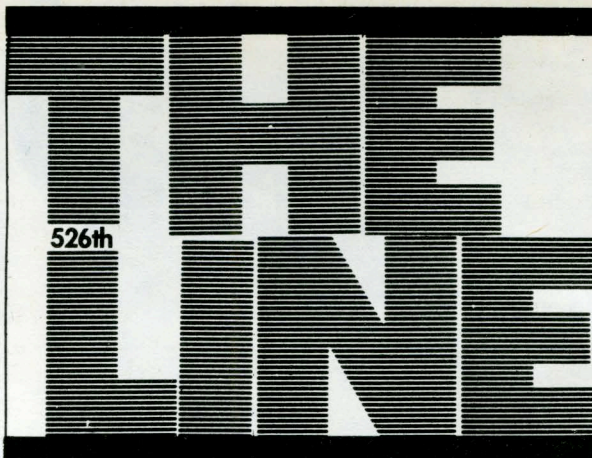
This is **the 526th line**, an information scan of the latest developments in the media field. We don't claim to have inside info---just things that folks working in the field should know about. You probably know things you think should be shared. Send them to us before the next deadline: September 5th.

**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 cabling 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.

# TeleVISIONS

**Staff**

**Editor**  
Nick DeMartino

**Associate Editor**  
Ray Popkin

**Executive Editors**  
Maurice Jacobsen  
Larry Kirkman

**Contributing Editors**

Victoria Costello, Rebecca Moore  
Clary, Michael Shain, Dimitri Dev-  
yakin, Janice Cohen.

**Business**

Robert Corbett, Washington  
Nick James, Los Angeles

**Copy**

Michael Shain Gerardine Wurzburg

**Design**

Carl Anderson, Nick DeMartino,  
Wade Carey, Andy Spencer.

**Board of Editorial Advisors**

Laurallyn Bellamy, Baltimore (journalism). Tom Johnson, Baltimore (media). Ralph Lee Smith, Washington (cable). David Ross, Long Beach, Calif. (arts). Henry Geller, Washington (regulation). Phil Jacklin, San Jose, Calif. (access). Allan Fredricksen, Mountville, Pa. (access, hardware). Joseph Nocerino, Washington (health). Larry Dicter, Washington (libraries). Kas Kalba, Cambridge (media). Ron Sutton, Washington (education). Peter Haratonic, New York (education). Harry Skornia, Miami (education). Herbert Schiller, San Diego (media structure).

**The TeleVISIONS Network**

**New York:** Janice Cohen, Dimitri Devyatkin, Callie Angell, Susan Milano, Allan Miller, Richard Robinson, Darrell Delamaide (all NYC), Skip Blumberg (Lanesville), Tony Bannon (Buffalo). **Massachusetts:** Ben Acktenberg (Cambridge), Dave Bonner (Somerville), Jeff Hudson, Tava, Rebecca Lawrence (all Boston), Tom Nickel (Newton). **Indiana:** Dave Tanner (Ft. Wayne). **Wisconsin:** Glenn Silber (Madison). **Pennsylvania:** Lois Brown (Philadelphia), Mary-Catherine Woodward-Oltman (Malvern), Allan Fredricksen (Mountville). **Connecticut:** Maurice Jacobsen (Bridgeport). **Rhode Island:** Carol Brown (Kingston). **Tennessee:** Ted Carpenter (Johnson City). **Louisiana:** Cath Quinn (New Orleans). **Florida:** Dr. Harry Skornia, F.R. Wardell (both Miami area), Deborah Amos, Ronald R. Young II (Tampa area). **Georgia:** Charles Hobson, Jack Frost (both Atlanta). **Texas:** Brian Owen (Austin). **Colorado:** Tom Cross (Boulder). **California:** Larry Kirkman, Robert Jacobson (both Los Angeles), Hali Paul (San Diego), Martha Freebairn-Smith (Marin), Bonnie Miller (San Francisco), Phil Jacklin (San Jose). **Europe:** Maria Gloria Biccocchi (Firenze, Italia).

TeleVISIONS Magazine is a publication of the Washington Community Video Center, Inc., P.O. Box 21068, Washington, D.C. 20009. Phone: (202) 462-6700. All news, letters, articles should be sent to the Washington office. Advertising inquiries should be made directly to Robert Corbett on the East Coast. (202) 483-2056; Nick James on the West Coast: (213) 556-0270.

TeleVISIONS is published bi-monthly. Issues printed in September, November 1975, January, March 1976, with hopes of starting monthly in early 1976. Copy deadline for next issue: September 5th. Advertising deadline: September 10th.

This issue was published with financial assistance of the National Endowment for the Arts Public Media Program and the Cambium Fund, San Francisco, a service of Genesis Church and Ecumenical Center.

TeleVISIONS is composed by Hatchet Composition Shop, Washington, and The Octopus, Inc. Baltimore; printed by Centaur Press, Westminster, Md.

OUR COVER— "TV is OK" with California videomaker 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**

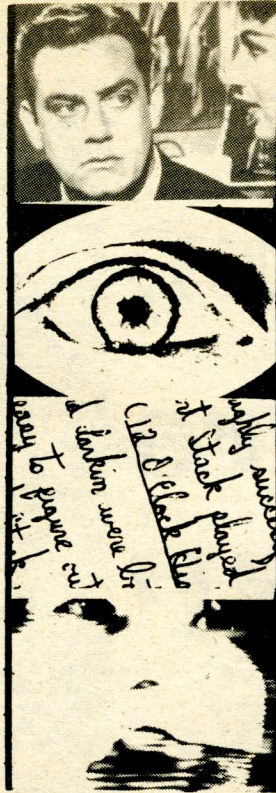
Larry Kirkman takes a look at a film history for lessons that video documentaries can readily apply, while global Village's John Reilly charts the brief record of the art form. **page 8**

**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

- Departments**
- 2 The 526th Line
  - 8 Ideas Don't Fall From the Sky
  - 9 Coming attractions
  - 10 Viewoarts & video/museums
  - 15 Video & programming Videoshots
  - 16 Hardware notes
  - 17 The consuming market
  - 18 Broadcast regulation
  - 21 Technology Tele-health notes
  - 22 Survival
  - 23 Print resources, conferences,

## 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 everyway 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.

---

name of tape \_\_\_\_\_ length (in Minutes) \_\_\_\_\_

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:

- "Is Television the Answer for our Crowded Courts?", *TV Guide*, March 25, 1972.
- Time*, December 27, 1971
- McCrystal, "Ohio's First Videotape Trial," *45 Ohio Bar Association Review* (B.A.R.) (1972).
- Murray, "Comments on a Videotape Trial," from counsel for the plaintiff, *45 Ohio B.A.R.* 25 (1972).
- Watts, "Comments on a Videotape Trial," from counsel for the defense, *45 Ohio B.A.R.* 51 (1972).
- McCrystal, "Videotape Trials: Relief for our Crowded Courts," *Denver Law Journal* (1973).
- Boyko, "The Case Against Electronic Courtroom Reporting," *57 A.B.A. Journal*, 1008 (1970).
- 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).
- Merlo & Sorenson, "Videotape: The Coming Courtroom Tool," *Trial*, Nov/Dec 1971.
- "Videotape Trials: Legal and Practical Implications," *9 Columbia Journal of Law and Social Problems*, 363 (1973).



CTL COMMUNICATIONS TELEVIDEO LIMITED

Invites you to its

## JVC Showcase

A complete line of JVC video hardware will be available for demonstration and hands-on testing. We'll feature the JVC color portapak, multi-camera coupler, and new cassette recorder on July 29-30, 10am-6pm, at the Sheraton Silver Spring Motor Inn, located at 8727 Colesville Rd., 2 blocks off Georgia Ave.

Come over for a look and some dependable hardware information from your local JVC distributor and service center.

Wouldn't you like to know more about Public Broadcasting than what you watch?

As public broadcasting gains in popularity and prominence, interested watchers are turning to PUBLIC TELECOMMUNICATIONS REVIEW (PTR)—the only journal dealing exclusively with modern communications systems and programming services for the public. For insight into this important and growing force in today's society, subscribe to and read the PTR.

Mail to: NAEB/PTR 1346 Connecticut Ave. NW Washington, D.C. 20036  
 Yes, I'd like to subscribe to PTR.  
 Enclosed is my check for \$18.00 (1 yr. subscription)  
 Please bill me  
 Please send me the current issue for \$2.00 (pre-paid only)

Name \_\_\_\_\_

Address \_\_\_\_\_

Coming up in future issues of

## TeleVISIONS

Mobile telephones & fiber optics  
Ma Bell's trump cards

News from the Circular File  
Our famous media bibliography

Gays and the Media  
A comprehensive report

Media Monitors  
A look at big-city TV critics

New Boss at NCTA  
An interview with Robert Schmidt

And in September, don't miss  
TeleVISIONS' Educational  
Supplement  
including:

A new survey of broadcast &  
journalism schools.

The Ideal Video Curriculum

How To Teach Video Well.

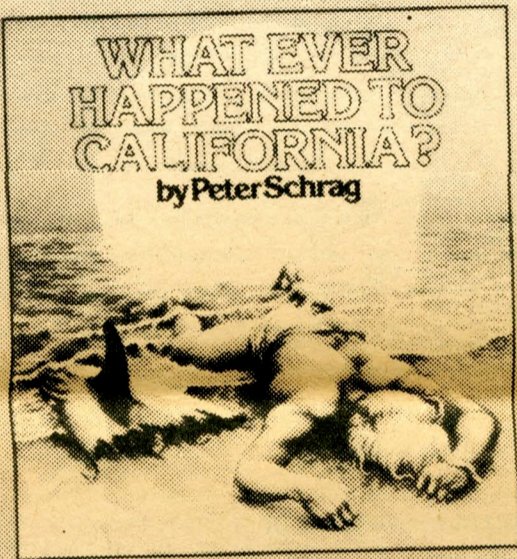
Video in training, instruction  
and therapy.

Plus our regular features, reportage, reviews,  
and departments that you can rely upon.

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

**“Journalism itself is the most sacred cow in journalism’s barn; and [MORE] is our best eye for observing and our best voice for reminding us how spotted that cow often is.”** —Murray Kempton

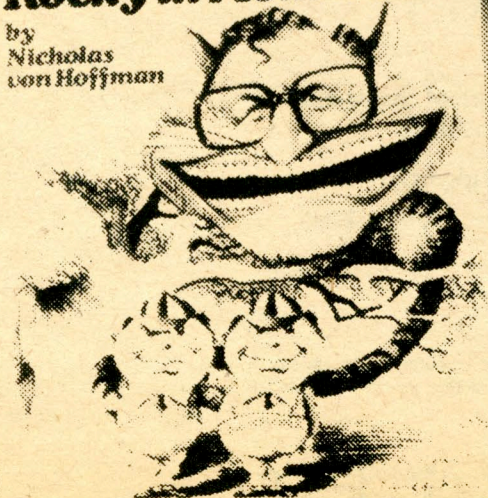
Tom Wicker: Prisoners of Headlines



**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]:

**Garry Wills  
Tom Wicker  
David Halberstam  
Peter Schrag  
Nora Ephron  
Alexander Cockburn**

**William V. Shannon  
J. Anthony Lukas  
Calvin Trillin  
Anthony Lewis  
Andrew Kopkind**

**Ronald Steel  
Richard Schickel  
Michael Arlen  
Nicholas von Hoffman  
Victor Navasky  
Michael Novak**

They're providing an insider's look at how the nation's news business works—and how it often doesn't work at all. Profiles of the people entrusted with the job of reporting and publishing the news—the same people who all too often manage, suppress or reconstruct the facts. Analysis of the coverage that informs our daily lives—and the frightening ways it can fail utterly in its task.

[MORE] began as a forum for self-criticism, a magazine in which the press could take itself to task. Now you're invited to join in this vital media-watch. And read about the ways the most important stories of the day are being reported, or mis-reported, or even wholly ignored:

- Has the Press Abandoned Israel?
- How *The New York Times* Covers Wall Street
- Nelson Rockefeller in Medialand
- Why the Working Man Hates the Media
- Leaks and Watergate
- Covering the Private Lives of Public People
- Gerald Ford's Honeymoon
- Profiles: James Reston, Hunter Thompson
- What Happened at *Harper's*
- Cambodia: The Scandal that Got Away

“What distinguishes [MORE] . . .” says *Newsweek*, “is the top-flight quality of its contributors.” Find out what they have to report by subscribing today, at the introductory rate of \$7.50 for 9 monthly issues. Just fill out and return the coupon below. And accept this offer with a guarantee to refund promptly the balance of your subscription should [MORE] ever fail to fulfill your need for a lively, critical look at what goes on behind the news.

**[MORE]**

TV1

Enter my subscription to [MORE] right away, at the introductory rate of \$7.50 for 9 monthly issues. I reserve the right to cancel at any time and receive a prompt refund of the balance of my subscription.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_ Zip \_\_\_\_\_

My payment is enclosed. For saving the cost of billing me, add an extra issue to my subscription.

Bill me once you've sent my first issue.

Mail to [MORE], P.O. Box 576, Ansonia Station, New York, NY 10023.

# 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 backscratches 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 cosmopolite 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 crushed, 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.*



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."

*The Dick Van Dyke Show on Wednesday night (a non-rewun, if understand) concerned a very nasty "Alan Brady Show" script which Rob (Van Dyke), Buddy (Morey Amsterdam), and Sally (Rose Marie) had written, calling Alan (Carl Reiner) a "bald-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 fired. 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 I, buddy bell Coby, 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 Coby were good, of course, and O'Connor and Fay Spain weren't, very.*

*yesterday's Dick Van Dyke Show rewun concerned little Ritchie (Larry Mathews), who claimed he was being preyed upon by a giant woodpecker. Well, Rob 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 Mathews he reminds me of a sadistic brat that lives next door.*

# 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 TTTV, 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

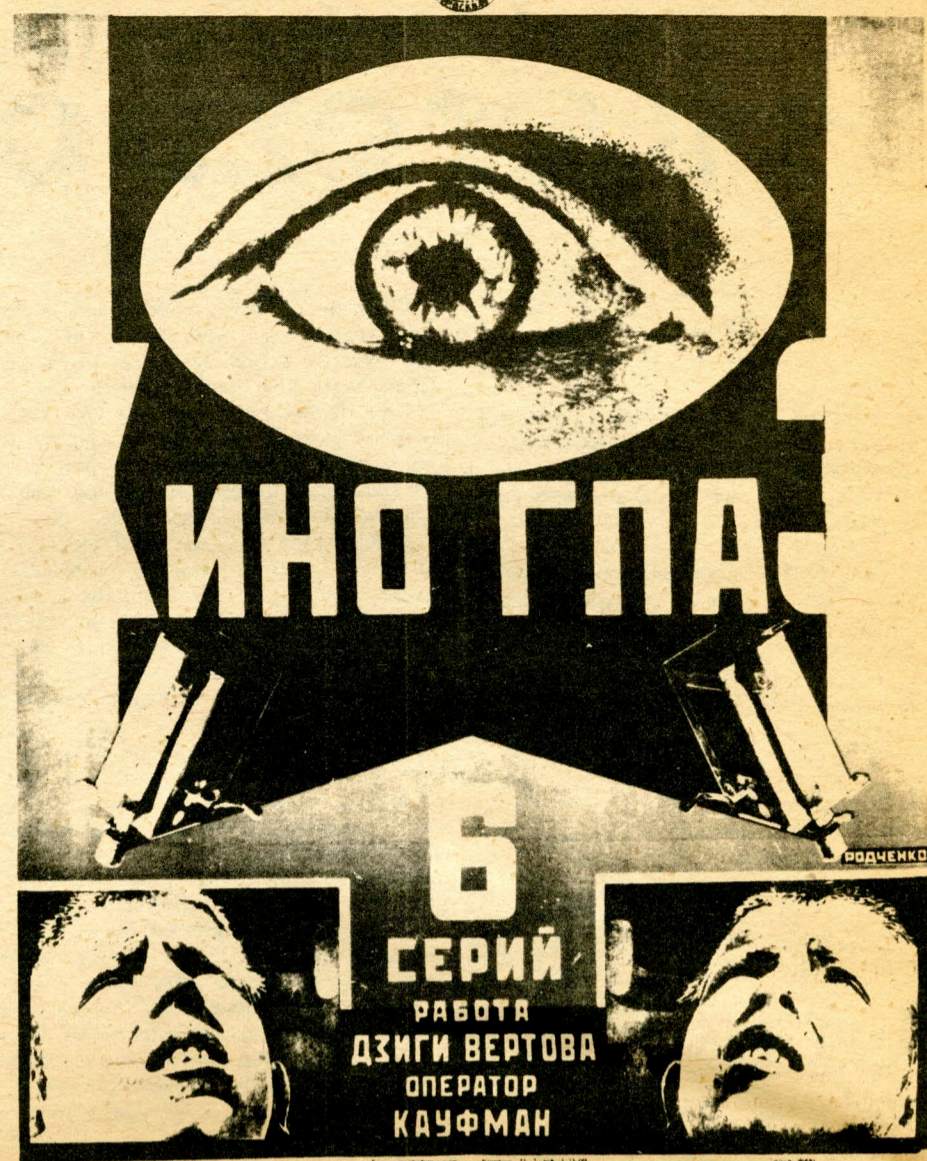
## Seven years of video documentaries

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 pluses of lower costs, increased portability, instant replay, and feedback possibilities.

ГОСКИНО ПРОДЪ ГЛАВНО 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.

## YOUR COLOR PRODUCTION HEADQUARTERS

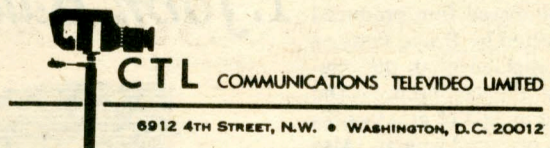
- Portable Systems
- Electronic News Gathering
- Automated Editing
- Signal Correction Equipment

We have in stock for immediate delivery:  
The AKAI color Porta-Pac

### NORMAN R. SELINGER AND ASSOCIATES

401 SOUTHLAWN LANE 301-340-8400  
ROCKVILLE, MARYLAND 20850

Serving the Television Industry for 20 Years.

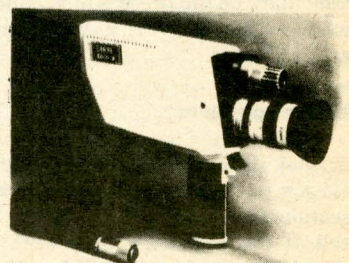


The AKAI 1/4" COLOR PORTABLE VTR  
The VTS-150B includes the following broadcast quality modifications:

- a viewfinder video level indicator
- color bar generator
- external vertical lock on playback with sync stabilizer

At a cost of \$7,995

CALL - 726-6767



Serving the East Coast from NY to Washington, D.C.

## ADWAR VIDEO CORP..THE MODIFIERS

**AV-3650**  
VERTICAL INTERVAL EDITING (All edits between the frames)  
MECHANICAL EDIT COUNTER  
MOTOR OFF (Reduces head wear)  
VIDEO INSERT IMPROVEMENT  
AUDIO ECHO ELIMINATION  
SOUND LAG ELIMINATION

**NV-3130**  
VIDEO ONLY INSERT  
VERTICAL INTERVAL EDITING  
MECHANICAL EDIT COUNTER  
SWITCH RELIABILITY IMPROVEMENT  
AUDIO "POP" ELIMINATION

**CASSETTE (Sony • Panasonic • JVC)**  
AUTOMATIC REWIND  
PAUSE CONTROL  
STILL FRAME  
SEQUENTIAL INTERVAL TIMER

**PORTA-PAC (Sony 3400 • Sony 8400 • Panasonic 3082/3085)**  
VIDEO OUT  
COAX VIDEO INPUT  
MANUAL AGC/VU METER  
MICROPHONE LINE SWITCH  
RETURN VIDEO AND SWITCH  
XLR AUDIO INPUT  
CAMERA TARGET LEVEL CONTROL  
TIVICON

**SEG (Special Effects Generators)**  
VERTICAL INTERVAL SWITCHING (All SEG)  
GEN-LOC (Mix live and recorded)  
CMA ELIMINATORS (Plug portable cameras directly in)  
FOUR CORNER WIPE  
NEGATIVE KEYING  
BALANCE CONTROL  
MIC JACKS  
INTERCOM/TALLY LIGHTS

Adwar Video...The Modifiers!

ADWAR VIDEO CORP. TV 7/75  
100 FIFTH AVE.  
NEW YORK, N.Y. 10011

Gentlemen:

Please send more information/prices on your modifications.

Please contact me.

Please send catalogues describing your other services.

Name \_\_\_\_\_

Title \_\_\_\_\_

Organization \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Telephone \_\_\_\_\_

CUSTOM MODIFICATIONS FOR YOUR—

AV-3650 NV-3130

CASSETTE PORTA-PAC

SEG

**ADWAR VIDEO CORP.**  
100 FIFTH AVE., N.Y.C. 10011  
TEL. 212-691-0976

Our modifications do not interfere with the normal operation of any equipment. All manufacturers warranties are valid.

## 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."

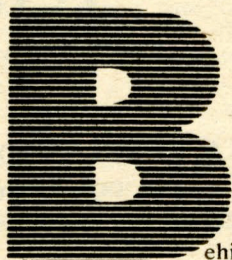
The average museum goer only spends about a second and a half in front of each piece, I am told. The cassette programmer, the multi-screen unit and the transposer all are going to require more time. I wondered how these pieces will be integrated into the museum experience.

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



ehind 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.

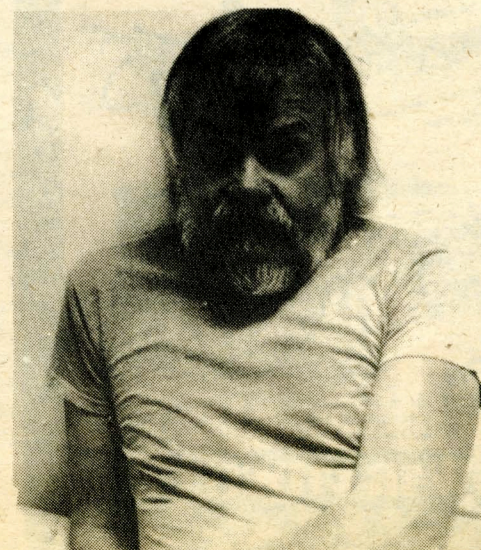


Photo: Gerardine Wurzburg

### 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 portapaked 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.*

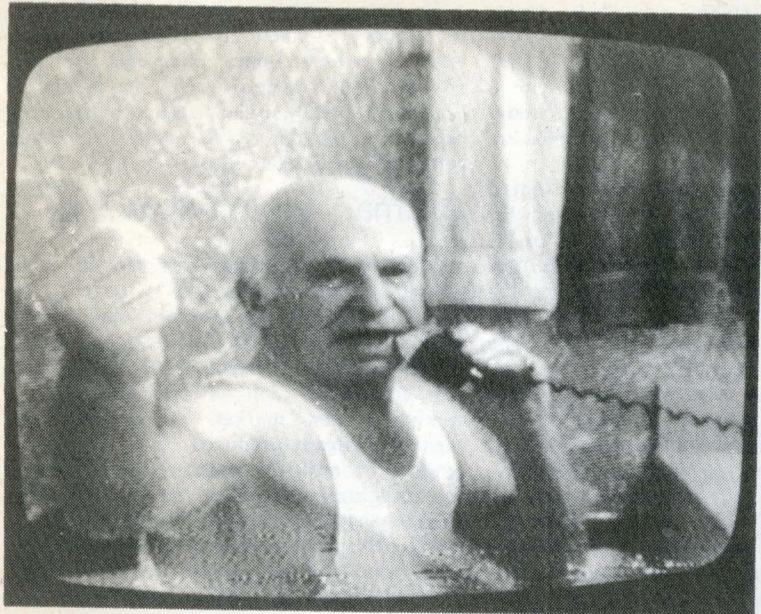
At the Long Beach Museum of Art, we are trying to establish a center for a similarly serious approach toward works that have been created by artists utilizing the tools of television production as well as film.

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.

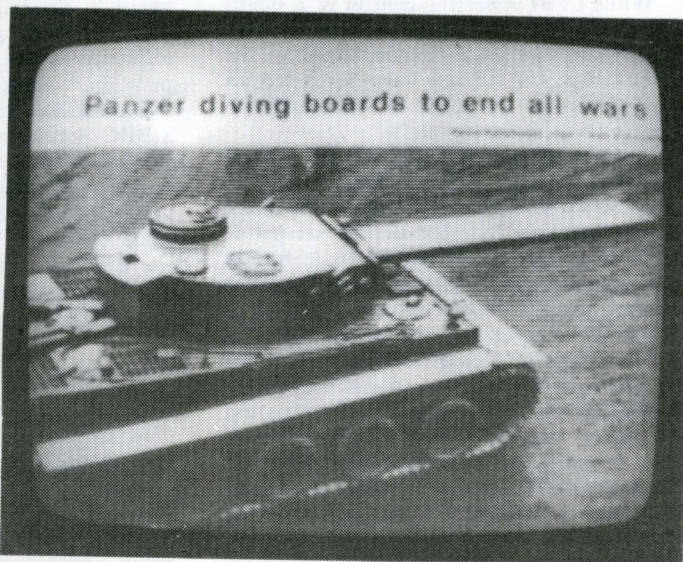
The function of art in pre-literate cultures was directly analogous to the function of architecture in that it provided the dominant structure for both defining and informing the culture. The rise of literacy was concurrent with the decline of art's central position as the vehicle for the transmission 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...'



*Stills 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: Part One of "The Past Presented" by David Dashiell; Bottom Right: Detail from a piece by Michael Portis*



# 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 hypersensitive 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

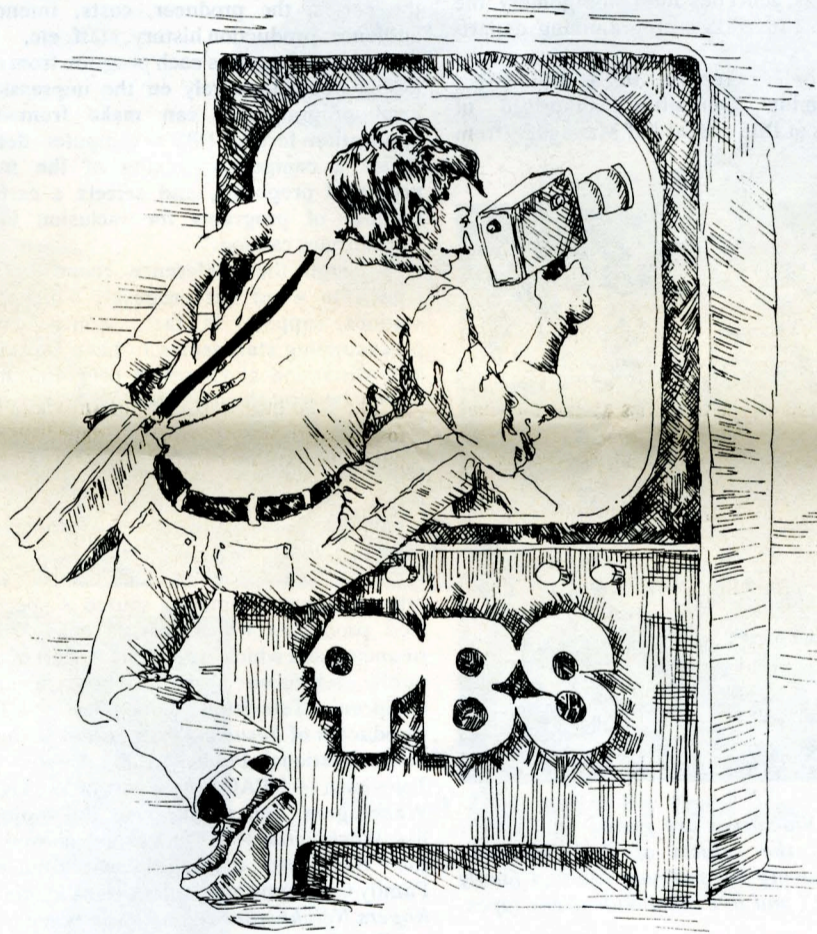


Illustration: Andra Spencer

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

## Computerized software market for public TV

# The Station Program Co-op

The heart of the Public Broadcasting Service (PBS) national programming is the Station Program Cooperative (SPC), a marketplace for TV series with local affiliate stations as the buyers.

The whole enterprise is underwritten by the Corporation for Public Broadcasting (CPB), which makes block grants to each public TV station, as well as providing matching money for every dollar spent in the SPC. The Ford Foundation, which used to heavily back public television, now contributes a portion of SPC matching monies only.

The SPC was designed to decentralize programming authority from Washington to 150-odd licensees in the public system. The mechanics were invented by PBS professionals, but the politics were inspired by the Nixon Administration's (largely successful) attempt to gut public TV of liberal and anti-Administration views, primarily in the area of public affairs programs.

But the stations only have the opportunity to bid on programs submitted to the coop. CPB retains the power to determine which programs, program producers, style and politics get money for pilots and production. Thus, the available programming in the SPC two years from now is being determined by the CPB authority, which is run by a Presidentially appointed Board that is subject to political pressure.

### Famous programs

Many of PBS's most famous programs reach the local schedules via the program cooperative, including *Sesame Street*, *Bill Moyers' Journal*, and *Firing Line*.

The remainder of public TV national programming comes from other sources: programs entirely sponsored by foundations and corporations; programs underwritten directly with CPB development funds; national programs which have already been produced and are acquired by the public television system for subsequent airing; and programs sponsored in whole or part by a station's own funding sources, and made available to the full PBS system without additional cost.

SPC has been in operation for two years now, with programs purchased in the SPC I being aired during the current TV season, and new programs purchased in the just completed SPC II are being readied for this fall's line-up. SPC III will begin this fall with the same *modus operandi*, and, many fear, the same problems.

The programming cooperative idea has many bugs, concedes John Montgomery, the man who runs PBS's programming department.

Montgomery reports to a 16-member Programming Committee comprised of members of PBS's Board of Managers (from

local stations) and its Board of Governors, primarily corporate, university and do-gooder types from around the country, who are affiliated with public TV in their hometowns. The committee makes policy decisions.

It will meet September 11 to determine any changes in the operation of SPC for the coming season. (See box below).

Montgomery and his programming staff do not currently have the power to produce or finance production of any programs; they operate the program cooperative and negotiate (usually in conjunction with the funding side — CPB).

But they do have a lot to say about the mechanical operation of the marketplace, as well as functioning as a sort of trade association for the stations in the Byzantine political battles which have ensued during the past few years.

Here is a brief description of how SPC has worked in the past two years:

### First step: program proposals

The SPC's first stage is submission of a two-page proposal summary that describes the series, the producer, costs, intended audience, production history, staff, etc.

Every station rates each program from one to five, based entirely on the impressions local programmers can make from the application forms. PBS's computer determines a composite ranking of the most preferred proposals, and selects a certain number of programs for inclusion in a "preference catalog."

Although the preference round is designed to weed out proposals which few stations support, in fact, Montgomery's programming staff seems to have considerable discretion about which programs ultimately become the basis for the cooperative bidding procedure.

Since the buyers in the SPC are all public television stations, most of the programs they select are produced by the stations themselves — usually at large production centers at stations in New York, Los Angeles, San Francisco, and Boston. The other major programming source is specialized producers which receive heavy CPB financing and which are, in effect, part of the public television system. These include Children's Television Workshop — CTW (producers of *Sesame Street*, *Electric Company*), National Public Affairs Center for Television — NPACT (now part of WETA in Washington, and producer of talks shows like *Washington Week in Review*, as well as the Watergate coverage last summer); Family Communications, Inc. — FCI (*Mister Rogers Neighborhood*); and various regional public TV groups, like SECA in the southeast (which is producer for William Buckley's *Firing Line*).

The question of the producer's relationship to the public television system and his track record has perhaps the most impact in the early stages of the coop process, since the "preference catalog" choices are made exclusively on the basis of a brief print proposal. The stations tend automatically to vote for proven, safe "winners," which, in the brief history of PBS, are few and far between.

### The bidding begins

Last year the actual co-op bidding took 12 rounds and lasted from October to June, an astounding length of time to select less than 40 programs.

Part of this owes to the large number of choices last year, many of which overlapped unnecessarily. (For instance, there were two nearly identical movie packages).

Plus, the actual SPC marketplace mechanism is complicated, involving a series of 12 voting rounds by all stations. Their votes are weighted according to size of station and audience, and the proportion of the total SPC budget which each station is awarded accordingly.

For instance, in this year's cooperative bidding the stations spent a total of \$16.5 million—for every \$4 a station spent, \$5 was

matched by CPB and the Ford Foundation. WNET/13 in New York, the system's largest station, is 25 times larger than the smallest, and the cost of programming is weighted accordingly.

Before the first round each station has in hand the preference catalog, as well as access to 10-minute promotional segments put together for each program in the catalog by its producer. These segments are sent to by PBS on its national interconnection "feed," and constitute the only visual information by which station personnel can make programming decisions. A handful of stations invite the public to share the screening and help decide what programs meet local needs, though most do not.

The first round voting is accomplished via the DACS system of computerized teletype that links all public TV stations to PBS.

Over the course of the 12 rounds, jockeying for position is ruthless. New offerings start out with a moderate number of sponsoring stations in the first round, only to be abandoned by the sixth or seventh. Little reason for the shifting — up, down, up again — is apparent. Those who look at the whole process and don't think of the stock market are being very kind.

Stations may make their voting choices from peculiar motivations. Most important is the program's history. If a show has appeared on the PBS schedule, it has an overwhelming chance to come back again, if only because local stations know that, however small it might be, there is at least some audience for the show. New programs require promotion, audience identification — hard work.

The status of the producer is also crucial. A Bill Moyers could offer his home movies, and he would be supported. If a WGBH in Boston gives backing to a program, it has an unusually good chance of winning support, because of its reputation. This tends to make it virtually impossible for unknowns or independents to get serious attention in the SPC.

Perhaps the major concern for stations, however, is cost. Almost 95% of the stations bought *Sesame Street* for next year despite a \$2 million price tag; because of its popularity; the per-unit costs drops. An unknown quotient — a series of documentaries at \$1500 per minute — has an extremely hard time in the coop, since its newness prevents large numbers of stations from buying it, thus driving its per-unit cost up.

Since stations have limited funds to spend (mostly from CPB grants), they would rather buy a few well-known items, and "gamble" only on the cheap shows. This is the main reason the PBS national schedule is littered with talk shows, home-repair and yoga classes, and other programs that most stations could probably produce for themselves. They are cheap.

An additional factor that skews this cooperative is the need by various stations for programs that fill certain needs, regardless of cost or quality. Some stations may need programming for local minority audiences, others may just have a hole in the Tuesday night line-up. Little matter that nobody has offered a quality program in a certain category. Stations will take what they can get.

The result for PBS' national programming — which relies heavily on the SPC — schedule is an odd sort of mish-mash of genuinely good programs, some awful amateurish and stunningly boring offerings, and lots of sacred cows. —N.D.



HARRIET Benjamin [center] and Nancy Cain of the Videofreex are guests on "VTR", hosted by Russell Conner [left]. Ms. Benjamin was the subject of the Videofreex documentary "Harriet," about a woman's fantasy of leaving her ordinary life and family responsibilities. "VTR" featured excerpts from "Harriet" and five other Videofreex tapes, as well as in-studio discussion and live call-in.

The 26-week "VTR" series — standing for Video and Television Review — has featured a wide range of video artists/producers since it began local airing on WNET, Channel 13 in New York, including Nam June Paik, Willy Wegman, Tom DeWitt, Peter Campus, Ed Emshwiller, Downtown Community TV, Global Village, and Cara Devito.

Produced by Candy Harper, with technical support from John Godfrey, the project emanated from the WNET Lab, and is available for other PBS stations. The Videofreex segment, for instance, will air on Boston's WGBH-TV, and throughout the NY State educational network.

Photo: Ann Woodward

## Independents

continued from previous page

But this doesn't answer the problem of the producer who needs money before the production begins.

Howard Klein was surprised and pleased at the Rockefeller Foundation-funded conference on independent TV to hear small-station programming managers and station directors express strong interest in independent video products.

"Although it's doubtful that they could fund too many show in advance, they were definitely interested."

And a CPB conference a few weeks later near Chicago on local public affairs for Midwest public television personnel yielded the same results.

"The local stations are changing," said one observer. "They told us their problems, most of which have to do with money," he said.

Many locally-oriented video and film-makers have developed relationships with PBS affiliate stations, with a wide variety of funding and control relationships. To a one they all recommend investigating some sort of programming connection to the PBS system—beginning at the local level.

A quick sampling around the country has shown the following video groups to be among the most successful in their PBS programming relationships:

- Portable Channel, just entered its third year of programming over the Rochester, N.Y. PBS affiliate WXXI.

- University-Community Video in Minneapolis has a close relationship with the PBS station, over which it airs a regular "access" type program.

- WNET's VTR program in New York has provided a forum for videoartists, as well as several video producers like Global Village, Downtown Community TV, the Videofreex, and others.

—N.D.

### PBS PROGRAMMING COMMITTEE

**From the PBS Board of Governors:** Caroline Charles (Chairperson), 850 Francisco Street, San Francisco, CA 94109; Bart Hawley, Borden Chemical Division, Borden, Inc., 925 Laurel Ave., Cincinnati, OH 45264; Philip Heckman, President, Doane College, Crete, Nebr. 68333; Barbara Roper, Box 42E, Route 1, Winter Garden FLA. 32787; Ann Stranahan, 29917 E. River Rd., Perrysburg, OH 43553; Robert Waldo, Vice-President for University Affairs, University of Washington, 400 Adm Bldg., Seattle, WA 98105.

**From the PBS Board of Managers:** William McCarter (Vice-chairperson), General Mgr., WTTW-TV, 5400 North St. Louis Ave., Chicago, Ill. 60625; George Bair, Director of Educational Television, University of North Carolina TV Network, General Administration, PO Box 2688, Chapel Hill, NC 27514; Betty Cope, President and General Mgr., WVIZ-TV, 4300 Brookpark Rd., Cleveland, OH 44134; Don Feddersen, General Mgr., WTIU-TV, Indiana University Radio-TV Services, Bloomington, Ind. 47401; Lloyd Kaiser, President, WQED-TV, 4802 Fifth Avenue, Pittsburgh, PA 15213; Arthur Paul, General Mgr., KVIE-TV, PO Box 6, Sacramento, CA 95801; Otto Schlaak, Manager, WMSV-TV, 1015 N. Sixth St., Milwaukee, Wis. 53203; and Paul Taff, President, Connecticut Public Television Network, 24 Summit St., Hartford, CN 06106.

## Video & programming

### Adams family comes alive



he biggest,

most expensive production in U.S. noncommercial TV's history is the *Adams Chronicles*, currently in production at WNET in New York. The *Chronicles* is a 13-week drama series on the Adams family (John, Abigail, John Quincy, etc.) in 15 decades of U.S. history and is budgeted at \$5 million.

Its lavish budget, nearly \$400,000 per episode, will allow for a larger than usual cast, luxurious costuming, location shooting, special set construction, eight playwrights, five directors, not to mention the usual array of press relations folk, publicity parties and the rest. The show has been almost five years in the planning.

Virginia Kassel is the project director, selected way back in 1970 when ideas for the nation's Bicentennial celebration were first kicked around. Ms. Kassel—with funding help from the National Endowment for the Arts, the Andrew Mellon Foundation and the Atlantic Richfield Corp.—has been researching and making pre-production preparations for the complex project since that time.

As well, the series has cornered WNET's best post-production equipment for its exclusive use. Other WNET programs have been forced to use the editing facilities only after daytime hours. Editing on the *Adams Chronicles* has begun and will likely not be finished until close to January, 1976, the schedule air date.

There has been some question about the expense of the program raised by local educational stations and community video organizations. The *Adams Chronicles* are spending close to \$7,000 per minute for its program while others continue to struggle for funds.

During the American Revolution, Thomas Paine's printing press was enough to give him access to the public mind, to issue an alternative view to that of the King of England. Today, access to TV time is the obvious comparison, and access time is slowly being made available to views that present an alternative. But how does one compete with a \$5 million budget? That money could support hundreds of alternative messages.

—Skip Blumberg

## Video Shots

### Committee drafts report

The draft report of the *Committee on Film and Television Resources and Services* is now available for perusal. Copies are free from the Committee, c/o Jonas Mekas, 80 Wooster St., NYC, NY 10012 (212) 226-0010.

The Committee is a prestigious group of film and TV heavies who received funding from the Markle and Rockefeller Foundations as well as the Public Media section of the National Endowment. The Committee was organized at a Feb., 1973 conference sponsored by those same groups to discuss the future of regional film centers, and was expanded to include most of the nationally funded media centers, museums, film/TV production operations in the U.S.

TELEVISIONS was unable to obtain a copy of the report at press time, but will detail it in the September issue.

Reports are that the Committee will recommend to the National Endowment and the private foundations the establishment of a regional network of facilities to serve the independent film (and video, as somewhat of an afterthought) areas. At present, these needs are either ignored or dealt with on a patchwork and overlapping basis.

### 'It's a Living'

"It's a Living" is a television program based on Studs Terkel's bestseller *Working*, produced by an ad hoc group of videomakers and aired on WTTW-TV, the educational channel in Chicago. The program concept, loosely derived from Terkel's book, features regular working people doing their jobs and talking about their feelings regarding work. Terkel was featured as one of the workers, although he didn't participate in the production aspects.

Working on the tape were Anda Korsts, Judy Hoffman, Tom Weinberg, Joel Gold, Skip Blumberg, Jim Wiseman, and others. The program, shot in B&W and color portable half-inch, used facilities of Chicago-based group Videopolis, and some equipment donated by the AV Center, hardware dealer in Chicago. Editing occurred at WTTW.

For further information, contact Videopolis, 3730 N. Clark, or WTTW, 5400 N. St. Louis Ave., (both in Chicago).

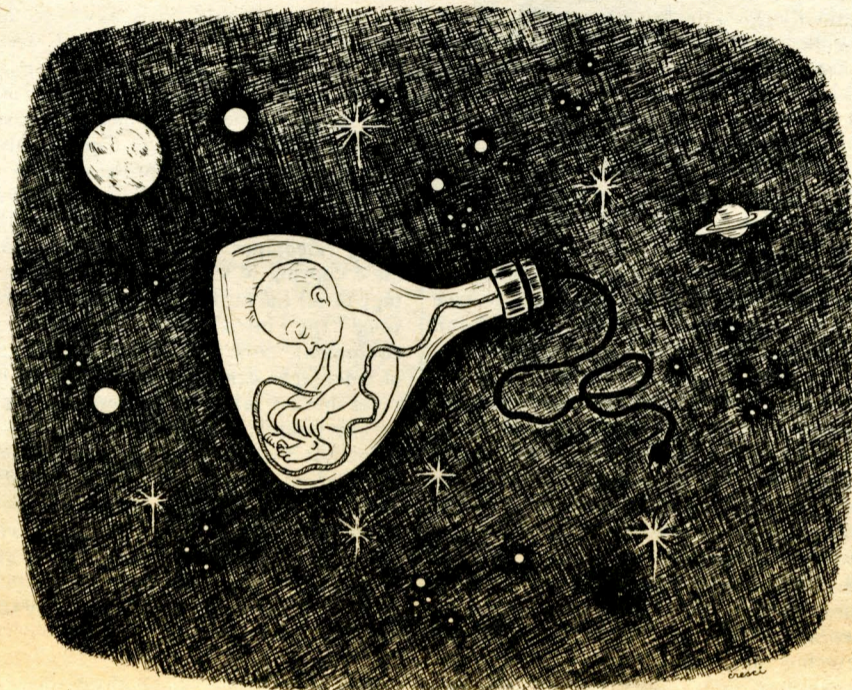


Illustration: Anthony Cresci

### New center in Elizabethtown, Ky.

A new project in Elizabethtown, Ky. called *The Communications Center* was launched in April with grants from the state arts commission and the National Endowment for the Arts with two objectives in mind:

- to make video tape equipment available to the local community free of charge. The Center holds weekly open workshops at the public library, as well as operating an office that handles walk-in requests;
- to make and encourage video documents about local arts and crafts, customs, oral history, folklore, community fairs and functions, and similar topics.

Elizabethtown is a small Kentucky community 40 miles south of Louisville near Fort Knox, Bradstown, and Hodgenville (Lincoln's birthplace).

Current projects include training members of the county's Bicentennial Committee to document their own functions and programs for a bicentennial archive at the library; a gravestone rubbing project in conjunction with the local historical society, in addition to involvement with individual craftspeople and local citizens (oral history).

Viewing of finished tapes is accomplished over Cable TV Channel 5 (owned by the local high school), at the library on a weekly schedule, and at their office on an individual request basis.

Contact: Nancy Miller, 105 N. Mulberry, Elizabethtown, Ky. 42701.

### D.C. group begins project

A Washington, D.C. video group called CAFAM-III Communications has launched a community effort to document the history of one of the city's oldest black communities—Shaw/Logan Circle—with video, still photos, and audiotape. Twelve young people, with two adult supervisors, will explore the neighborhood's roots from 1925 to 1950, in conjunction with the city's Bicentennial celebration.

Contributions and support have been solicited widely in the DC community. Write: CAFAM-III, PO Box 6557, Chocolate City, D.C. 20009.

## Film and Video Study Collections

*Study Center For Independent Film and Video*. With support from the New York State Council on the Arts, the Cinema Studies Department at New York University has expanded its Study Center Facilities to include films and video tapes made by independent artists such as Ernie Gehr, Michael Snow, Stan Brakhage, Kenneth Anger, Harry Smith, Hollis Frampton, Robert Breet, Ed Emshwiller, Shirley Clarke and others. These films and video tapes are available for study on the premises by qualified persons. Copies of the films and video tapes, equipment for viewing and frame by frame study are available at no charge, by appointment. The Study Center is located in the Cinema Studies offices at 51 West 4th Street, 400 South Building, New York University. For further information, contact the Study Center Curator at 598-3550.

The "intensive" workshop features four core staff members, as well as a raft of well-known lecturer/artists. While the fee is high (\$650, plus \$200 lab fee), the facility and resources are considerable, including a relationship with Manhattan Cable TV, WNET Lab; special lecturers in areas like live video, audio, editing, production, scripts and concepts. The fee also includes guest programs operated at Global Village's loft, which run every Saturday night.

The editing workshop (\$375) and the internship program (\$650, with \$225 lab fee) are also detailed and extensive.

All workshops require an interview with Global Village staff, since the activities are designed for people with some video experience. There is a class size limitation. For more information, specific starting dates, and brochure, write: Global Village Video Study Center, 454 Broome St., New York City, N.Y. 10012, or call (212) 966-7526.

### Video jobs offered

*New Orleans Video Access Center* is looking for three experienced video people to work primarily in half-inch, community-related productions. The group serves as a training and production center for New Orleans, which doesn't have cable. All current staffers are paid as VISTA volunteers, which means a one-year commitment, \$200/month salary, food stamp eligibility, full medical coverage, and \$50 monthly stipend awarded after the first year.

Resumes should be sent to Director Kath Quinn, NOVAC, 1020 St. Andrew St., New Orleans, La. 70130.

Minneapolis' *University Community Video* is looking for a video producer/facilitator with lots of experience in teaching, video/film production, and/or community organizing. Job involves both production for broadcast as well as coordinating access and teaching functions. Starts July/August at salary of \$7500-9500. Other advantages for applicant are motivation, political consciousness about using media for social change; women applicants particularly welcome.

Resume should be sent to Miles Mogulescu, UCV, University of Minnesota, Rarig Center, Studio A, Minn. MN. 55455.

### Juicy tidbits

Long-awaited handbook, "Video Resources In New York State" is now available from the New York State Council on the Arts, 250 W. 56th Street, NYC, NY 10019. Cost is \$3. It was put together by video producers, primarily Videofreex.

\* \* \*

*Marin County Video* reports they are hard at work on a major documentary about San Quentin, which is located in the county across the Bay from San Francisco. In May the group celebrated the first anniversary of a regular program on the county-wide cable system — "Marinsights." MCV also received \$1000 to tape 20 sessions of the county's Board of Supervisors, for cablecasting throughout the several cable systems in the county.

NOVAC in New Orleans has drafted a \$50,000 proposal for a mobil video unit to assist in informational outreach to poor communities concerning their eligibility for food stamps and social services — a concept which follows on the heels of a class-action suit filed on behalf of eligible Louisiana residents who have not been made aware of their rights. The proposal, made to the Agriculture Department officials, has strong local and national political backing. The program would be bi-lingual, with an emphasis on the goals of increasing social service responsiveness, as well as to develop quality video products and procedures in the unexplored area.

\* \* \*

*San Diego Community Video Center* began regular cablecasting in May over mission Cable, the nation's largest system. The group throws open their studio on Friday nights, when cablecasting is scheduled, for non-cabled public.

\* \* \*

The *Boston Museum of Fine Arts* has received a grant from the Massachusetts Council on the Humanities for a video exhibition this Fall. In the museum there will be a history of video. Recent video works will be shown at the Museum School Gallery, including documentary work by community access groups and works that use the resources of the PBS experimental workshop.

### Early TV in Archives

The Brooklyn College Department of Television and Radio now holds master video tapes of almost one hundred live and film commercials transmitted over U.S. television for the decade prior to 1958. The Department is making plans to duplicate this material at a moderate cost for qualified scholars and researchers in any standard video tape format.

This unique collection, known as the Celia Nachatovitz Diamant Television Commercial Library, was presented to the Department in memory of the late Ms. Diamant, a 1942 graduate of Brooklyn College. It contains advertising material now unavailable anywhere else, grouped in the following marketing categories: food, coffee and tea, beer, wine and soft drinks, tobacco, household products, medical products, toiletries, apparel, appliances, cars and trucks, automotive products, gasoline, and consumer services. For further information contact Miss Sue Schapiro, Traffic Director, Department of Television and Radio, Brooklyn College, Brooklyn, New York 11210 (212) 780-5555.

—From *Bulletin for Film and Video Information*

### Washington Video Center

The Washington Community Video Center has received a grant of \$2,500, from the Agnes and Eugene Meyer Foundation to produce a videotape for D.C. community groups about various methods and objectives in the utilization of portable video. The grant matches an equal amount from the National Endowment for the Arts.

### Global Village Workshops

The Video Study Center of Global Village, one of the oldest video groups in New York City (and the country) has operated a series of impressive workshops every fall and spring for several years. This year's installment, beginning in mid-September, features and "intensive video" workshop, electronic editing workshop, and an advanced workshop, arranged on an internship basis.

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.

\* \* \*

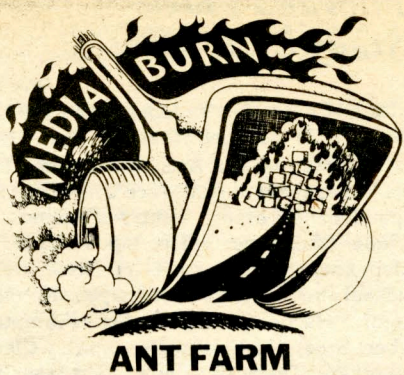
KETC-TV, St. Louis public TV station, is interested in films and video on women's issues available at low cost for airing. Write: Sharon Gaipman-Garret, Assistant Director of Programming, KETC-TV, 6996 Millbrook Blvd., St. Louis, MO 63130.

\* \* \*

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.



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?"

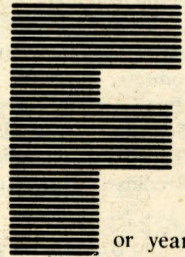
What a silly question. It seems pretty damn apparent why a group of not-of-this-consciousness artists would soup up an American-mobile only to run it at 55 mph through a bank of flaming TV carcasses. Could it have been to tease—make unbearably good fun of—the folks who would turn out to cover such an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



For 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 hits 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,

*continued on next page*

**CTL COMMUNICATIONS TELEVIDEO LIMITED**  
6912 4TH STREET, N.W. • WASHINGTON, D.C. 20012

**PANASONIC — JVC — SONY — AKAI; Video cassette - Cartridge**  
1/4" 1/2" 3/4" 1" formats; recorders-cameras-monitors  
**SALES—SERVICE—RENTAL—REPAIRS: Available on GSA Schedule**

**CTL is now offering the newest MODIFICATIONS**  
for the 3130 Editor

**The modified Panasonic NV-3130 features:**  
VIDEO ONLY INSERT ; INSERT WITH AUDIO; and now VERTICAL INTERVAL SWITCHING for the HIGHEST QUALITY in a 1/2" editing machine.

**CALL - 726-6767**

Serving the East Coast from Washington to N.Y.

continued from previous page

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. Magnavox 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. Libraries, 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.

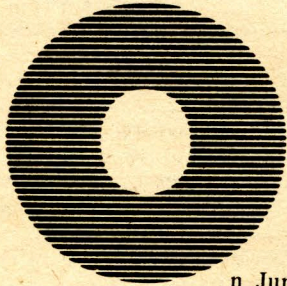
For further information, contact: Sheila Cundy, Video Librarian, Tucson Public Library, Tucson, Ariz. 85703.

—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



Photo: Maurice Jacobsen

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 Agres 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.

continued on next page

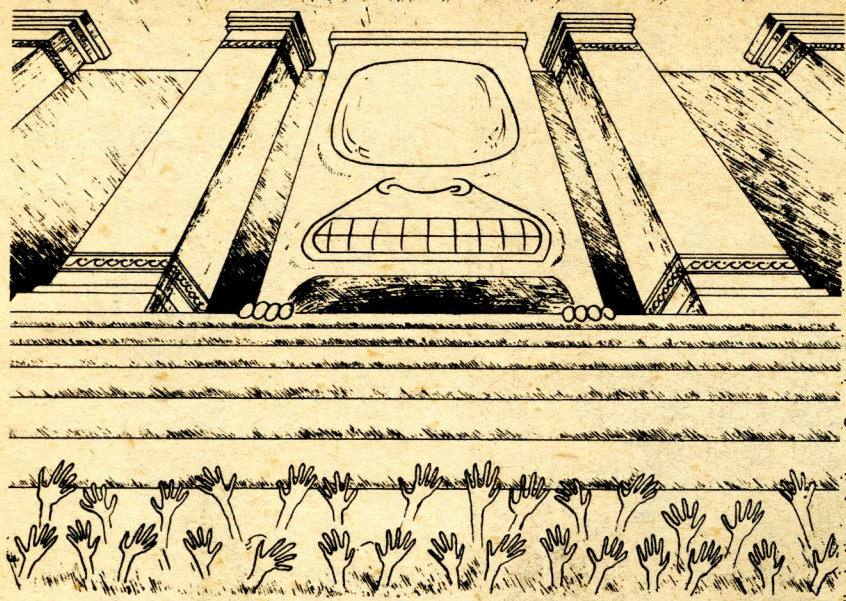


Illustration: Anthony Cresci

## 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.

*continued from previous page*

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 session, 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.

*continued on next page*

continued from previous page

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.

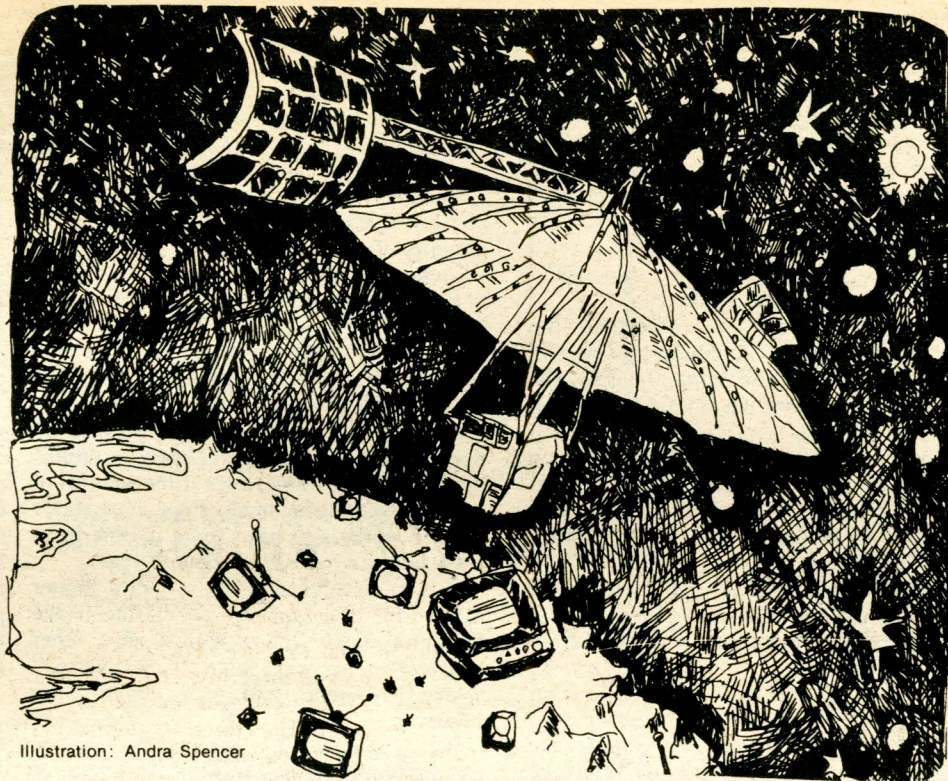


Illustration: Andra Spencer

- 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.

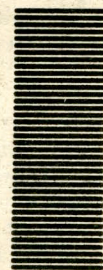
PSSC was organized last February by many of the agencies which participated in recent health and education experiments on NASA's ATS-6 satellite and by others interested in the potential for public service uses of satellites. Membership in the organization is open to interested organizations paying a 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

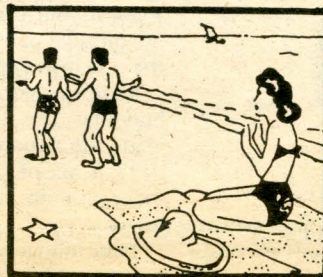
The rehabilitation Service Administration of HEW has just given the MITRE Corporation, which is already conducting a variety of social service experiments, a \$1 million grant to develop a demonstration guidebook for state vocational rehabilitation directors on communication resources. The book is intended 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.

continued on next page

# INTERMEDIA

A Quarterly Inter-disciplinary journal of the arts, of resources and communications. By and for the communicator/artist.



Subs: \$4.00 year  
Sample: \$1.00  
2431 Echo Park Ave., Los Angeles, CA 90026.

continued from previous page

### 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 3/4 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.

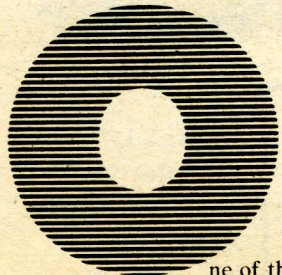
### CAI health workshop

Pioneers in the area of Computer Assisted Instruction, (CAI) will be giving three day workshops at Stony Brook 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 Stolorow, IRC Bldg. State University of New York, Stony Brook, 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.

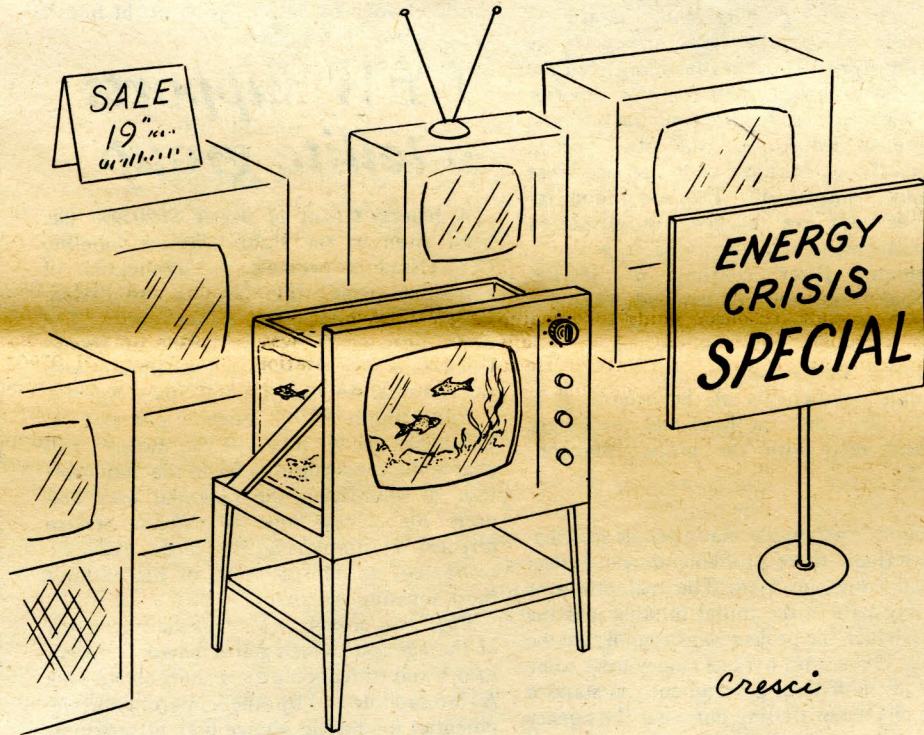
A new book on the subject has just been issued? *How To Collect Unemployment Benefits* by Ray Avrutis (1975: Schocken Books, 200 Madison Ave., NYC 10016. \$1.25. 111 pages).

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.



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-

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.

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

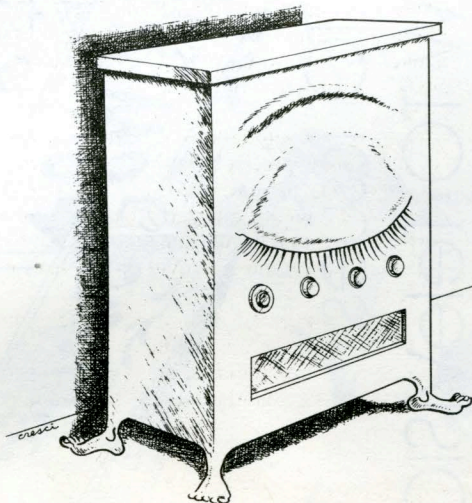
*The Cable Handbook* is a publishing venture of Public-Cable Inc., a Washington based organization devoted to promoting the public and educational uses of cable TV and related technologies. Sections are written by 19 people working in various areas of communication. It is the broadest overview of the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

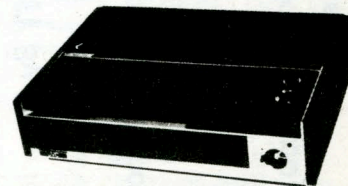
October 22-26: "First International Syncon, Cocoa Beach, Fla., sponsored by Committee for the Future. \$75 fee. Write: COF, 2325 Porter St., NW, Washington, D.C. 20008.

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.



**CTL COMMUNICATIONS TELEVIDEO LIMITED**  
6912 4th Street, N.W. • Washington, D.C. 20012  
SALES — SERVICE — RENTAL — REPAIRS

**THE NEW JVC COLOR  
VIDEO CASSETTE RECORDER  
CR 6300U**



**Now Featuring**

\* Still Pictures In Playback

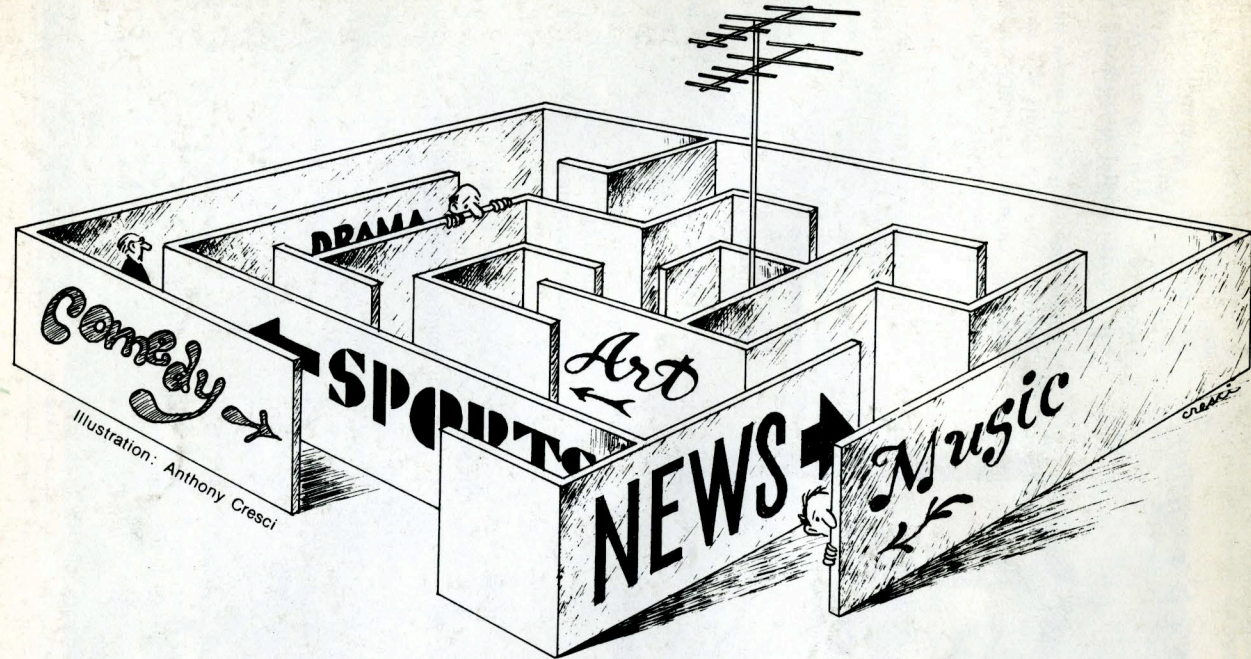
\* Pause In Recording

With built-in TV tuner for recording off the air without requiring a receiver, and auto search/repeat, audio dub and battery operated timer

**CALL — 726-6767**

Serving the East Coast from Washington to N.Y.

GET OUT OF THAT MEDIA MAZE



\$10 for 10 issues.  
SUBSCRIBE NOW TO TeleVISIONS.

**In this issue: Exploring the public air**

*Nick DeMartino looks at programming policies at PBS*

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

**TeleVISIONS**

Formerly Community Video Report

**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**

**TeleVISIONS**

FORMERLY COMMUNITY VIDEO REPORT  
A publication of  
Washington Community Video Center, Inc.  
P.O. Box 21068 Washington, D.C. 20009

NON-PROFIT ORGANIZATION,  
U.S. Postage Paid  
Washington, D.C. 20009  
PERMIT NO. 45242

Start with # Enclosed is \$ for subscriptions  
0 per subscription. I would also like to make a tax-deductible \$ donation to  
TeleVISIONS above the regular subscription cost. MAIL TO: SUBSCRIPTION DEPT., TeleVISIONS, P.O.  
Box 21068 Washington, D.C. 20009

Name \_\_\_\_\_ Address \_\_\_\_\_ City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Nancy P. Miller  
Communications Center  
N. Mulberry St. 42701  
bethowm, KY  
105-11  
11

ADDRESS CORRECTION REQUESTED