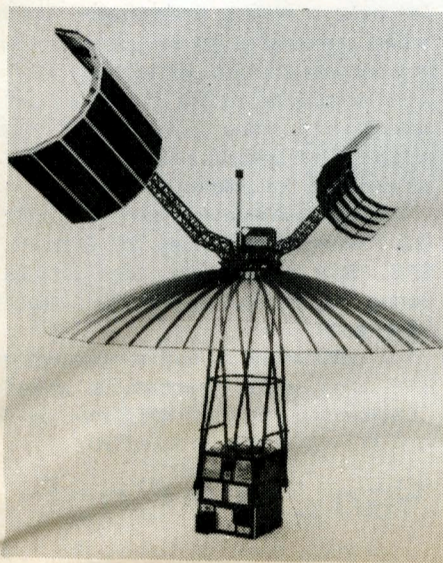


TELEVISIONS

The magazine for media producers and activists. Theory meets practice and artistry meets public need.

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NUMBER 1



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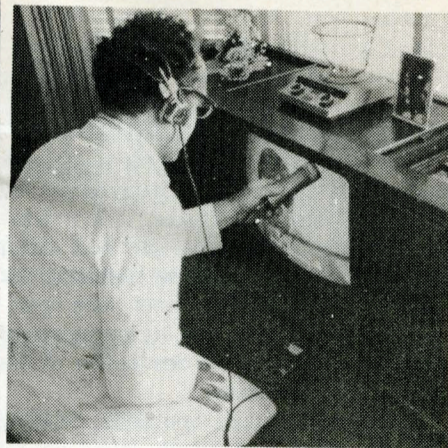
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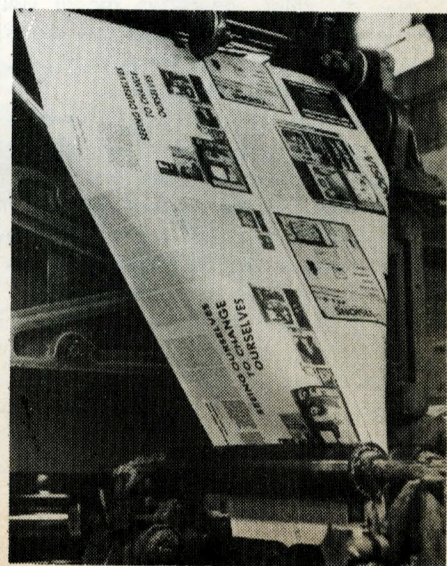
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FEEDBACK

Courtvid vs. The Poor

Your recent article, "Mr. Mason, You're Overruled," demonstrates an important lack of analysis of an issue which goes beyond the subject of this particular article. The article accurately describes recent video technical advances in courtroom litigation but it fails to consider the political consequences of these "reforms."

I had thought that progressive persons in this country had learned the dangers of supporting technical achievement for its own sake. But the authors here did not even ask the questions which should have been obvious: who benefits and who pays the price for these technical advances?

In the field of courtroom litigation poor and working people and particularly third world people will lose heavily if many of these proposed video innovations are widely instituted.

It is true that the court system is archaic and filled with time wasting procedures which operate to prevent the timely trial of important cases. But it is also true that left lawyers in recent years have been able to use the court system to win important victories for oppressed groups in our society.

Since the legal system is supposed to preserve existing economic and social relationships — those persons who control the system have been attempting for several years to remove the loopholes and aberrations which have enabled the left to use the legal system against itself.

Every attempt to stifle the left and its lawyers has been dressed in the clothes of "court reform." I'm sure the authors of your article recognized the more blatant attempts for what they were, for example, the efforts to remove the right to a jury trial. Yet the arguments are the same as those contained in their article.

Their article correctly states that a trial which has been sterilized and videotaped can be shown to a jury in a shorter period of time. But it is the very parts left out that give poor and working people at least a fighting chance in the court system. When representing a third world client a lawyer must educate the jury in regard to the overall racist nature of the circumstances which forced the third world person into the court.

In a criminal case it is the racism of the police and the racist nature of the prosecutor who asks life imprisonment for robbery of a liquor store and probation for politicians who commit theft of millions. This education occurs in part during the course of the argument between lawyer and opposition and judge. The lawyer is usually over-ruled: "Mr. _____, the police are not on trial here . . ." But often the jury sees and agrees with the defense attorney's point. Under the video system all such opportunities would be lost.

Another problem concerns the prejudices of the jury itself. Most juries in this country are dominated by white middle-aged middle-class persons, who usually begin the trial assuming that the representatives of authority are telling the truth and that the poor or third world witness is lying. Sometimes these prejudices can be overcome in the face to face confrontations within the courtroom such as when the client takes the witness stand and looks the jurors in the eye.

The distance and impersonal nature of a video trial prevent the client or his/her lawyer from building a relationship with the jury.

The important point concerning all technical and reform proposals is to analyze their political effect, before accepting them with open arms. Technical advances are no more objective than any other changes proposed for our society.

Martin Eichner
Menlo Park Law Collective.

Plagiarism in L.A.

We enjoyed reading the issue, "Beyond Open Channels — The Second Stop: Production as Process" in v. 3, no. 4 (Oct./Nov. '75). The Multi-Media Center of the Ramah Navajo Schools looks forward to contributing a story on the uses of VTR in an off-reservation Navajo community.

We are, however, quite disturbed by the inclusion of the article written by Dick Barton, "Los Angeles Parks Department Uses Videovan." This report raises an ethical issue central to all published reports, namely the matter of authorship and its responsibility for acknowledging fully the contributions of others. For instance, it has become an accepted fact of academic life that advising professors will frequently use the collective "we" in authoring articles or reports describing research actually undertaken by their students. Such practice has recently come under indictment and is being investigated by at least one professional organization, the American Anthropology Association's Ethics Committee.

In some respects, the Videovan article represents a structurally similar situation in which Dick Barton, the Program Coordinator, has "we'd" an article while neglecting to credit the Project Director, Ronald Rundstrom, who actually was responsible for the video tapes cited in the article. Mr. Barton clearly left the impression of full responsibility for the Videovan project, although his actual position was primarily one of administration for the Los Angeles County Department of Parks and Recreation. The project was, almost in its entirety, developed and implemented in a field situation by the director, Ron Rundstrom and his assistants, most recently Pat Rosa.

As a co-writer of this letter, I, Clinton Bergum, am personally saddened that it should have to be written. I know Ron Rundstrom and Pat Rosa personally from joint film projects in San Francisco. Numerous times during the first two summers of the project, I accompanied the Videovan on outings to Watts, Little Tokyo, and East Los Angeles. During this period I met and got to know many of the teenagers responsible for making *Eddie's Love* and *Pelado*. However, not until this year, 1975, after the demise of the project, did I ever meet Dick Barton. His article in your October/November issue is a blatant case of career building, outright plagiarism of the work of others.

The article you have published is clearly a situation in which a supervisor has ripped-off the work of his subordinates.

Clint Bergum, Ron Light
Instructors, Multi-Media Center
Navajo Bilingual Bicultural Education
Program
Ramah Navajo High School

Combatting entropy in our information system .

Power of Self

To Joan Goldsmith:

I read with great fascination and excitement your article "Seeing Ourselves to Change Ourselves" in *TeleVISIONS*. It arrived at a time when I was creating a course, *Power of the Self*, for K-8 teacher in-service. My hesitancy to explore use of video tape equipment was overcome with your vivid description of video tape work.

Now into our fourth week in *Power of the Self*, videotape has been a dynamic instrument. Thus far, each participant has experienced being taped while talking on a self-chosen emotionally laden subject while other participants acted as audio, video, affect receivers who give feedback followed by other fishbowl feedback. And finally a round of "behavior seen as an asset" and "behavior to work at achieving or changing." Later each participant comes in to privately view and discuss the tape with myself and co-leader. The openness in feedback exchange has been significant and of some depth. We are very pleased with this beginning. And certainly appreciate your intelligent article and consequent inspiration here.

(Mrs.) Carole H. Franks
Educational Consultant
Title III Project, Mundelein, Ill.

More Penpals

In the Oct/Nov issue, Theresa Mack wrote about "Video Penpals." Your readers might like to know about a project called *Student Video Explorations*:

Report and Directory to Schools Exchanging Half-Inch TV Tapes. It was begun and co-ordinated by Kathleen Busick, who was working for the Department of Education, Educational Television, 1211 Waiialae Avenue, Honolulu, Hawaii 86816. She has since moved to Rhode Island, but continues to co-ordinate the project, and I'm sure Hawaii would forward any inquiries.

The project's aim is to put schools interested in exchanging student-made half-inch tapes in contact with each other. The directory lists the schools, which range from elementary to university level, along with basic information: what teacher or administrator to contact, what video equipment is being used, the subject areas of the tapes, and a brief description of the school and community.

The first directory contained primarily schools which had already found penpal partners, Ms. Busick having served as a clearinghouse to match them. But I believe the plan is for future directories to serve this matching function.

Participation in the project is free, and I found Ms. Busick most enthusiastic and helpful. Should you wish to publish this information, it would probably be best to obtain her Rhode Island address.

Marilyn Freund
Oakland, Calif.

Unemployment

In Vol. 3, No. 3 of *TeleVISIONS*, your article on survival discusses Avrutis' *How to Collect Unemployment Benefits*. There is a much better book on the subject you may be interested in: *Your Legal Guide to Unemployment Insurance* by Honigsberg (Golden Rain Press, available from Book People or RPM Distributors).

—Living Batch Bookstore,
Albuquerque, N.M.

Teachers & Writers

"Real-Life Soap Opera" and "Creative Video Uses", two articles by Theresa Mack which appeared in last month's educational issue, were reprinted from *Teachers & Writers Collaborative* publications. *Teachers & Writers Collaborative* sends writers and other artists into public schools to work with children and teachers in the areas of creative writing, drama, art, filmmaking and video. The Collaborative publishes a magazine and books on their activities and the children's works.

Teachers & Writers Magazine (3 issues/yr.): 3 issues/\$5; 6 issues/\$9; 9 issues/\$12. Back issues with video articles: Spring '73; Spring '75; Fall '75; available for \$2 each.

For publications or further subscription information write: *Teachers & Writers Collaborative*, 186 West 4th Street, 5th fl. N.Y., N.Y. 10014 (212-691-6590).

San Jose Goof

I am writing on behalf of the Cable Television Outreach (CATVO) Project staff to clarify a statement attributed to Barry Verdi in Nick DeMartino's article, "Video and Programming," in the October/November issue of *TeleVISIONS*.

In order to avoid further misunderstandings and to reassure interested readers that CATVO is in no way a rival project to Mr. Verdi's, I would like to point out that state and local officials do not fund our project nor did the City of San Jose initiate our project in terms of approving it over any other proposed project.

Ours is a federally funded project whose monies come from the Library Services and Construction Act; our function is to experiment with library oriented television programming. We are headquartered at San Jose Public Library and are administered by the California State Library through our local South Bay Cooperative Library System.

CATVO shows many of its programs on Gill Cable Company's Government Channel 9B in San Jose and Campbell, each week. . . . and by Teleprompter of Milpitas, a nearby community. . . .

We all enjoy reading *TeleVISIONS*!
Ms. Virginia Carpio, librarian
CATVO Project

N.J. Update

Update on the Morris County Video Project described by Chuck Anderson in *Video Power*: in the two years following the disbursement of \$61,250 in federal and local funds, Thomas Elliot, coordinator of A-V services, reports that only now will the system become available to community groups and qualified individuals. As of this writing, there is no indication whatever that the electronic town hall concept advocated by Elliot is even in the planning stages.

I am currently seeking funds to cover expenses of color videotaping a mythological exploration tour of Greece with Joseph Campbell. Costs of the tour alone total \$3,300. Anyone interested in this project may contact me at the above address.

John Downey
Morris Plains, N.J.

THE 526TH LINE

The February board meeting of the Corporation for Public Broadcasting may go down in history as one of the hottest, with a series of major items simmering at our deadline. Top of agenda, as always, is long-range funding for public TV, currently under consideration in Congress. The struggle between President Ford and Congress over the dollars will determine how many other Public TV battles go. The industry is holding its breath, thankful at least that authorization recommended by both is for four years. . . . Meanwhile, CPB's decision to chop in half the \$5 million it had planned to contribute to the Station Program Coop (SPC III) is an eyeball-to-eyeballer, with CPB Board liable to hold firm against the "localism" of stations whose federal money is on the increase under current guidelines. CPB Pres Henry Loomis has backed down before, however. At issue: CPB's ability to use money to develop national programming. . . . Speaking of which: new faces at the CPB Board meeting is a coalition of independent video producers, including TVTV, Global Village, Downtown Community TV, Broadside, Optic Nerve — more than a dozen in all. Under the name Coalition for New Public Affairs Programming, the group wants CPB to instruct its staff to develop and distribute a clear explanation of how to gain access to public TV airtime and funds for programs. Coalition wants CPB to establish an ear-

marked fund and a coherent plan to increase public affairs programs on PBS. . . . Also on the agenda: the \$40-million plan for interconnecting PBS stations via satellite (see p. 4), and the Task Force on Women's report (see p. 21) . . . The question of public affairs on PBS will be widely discussed this year, video producers being only one group who would like to see more. Norman Lear, king of the sitcoms, has negotiated a deal with CPB to develop his first non-fiction material for the public network. CPB, PBS stations and the Ford Foundation are financing the first full-scale regular weekly political show since the Nixon hatchet-job of the public system which resulted in much of the current CPB timidity. "Politics '76" is the magazine format and will feature PBS glamour boy Bill Moyers, other correspondents and feature material. Starting date: Feb. 23. . . . A series of seminars for PBS program managers will also focus on public affairs. First one is set in Santa Barbara . . . Annual fund-raising pledge week on PBS will include sparse public affairs — the TVTV documentary of recent Super Bowl. TVTV has about run out of cash, with no more promised from its sponsoring station, WNET. It's docu-drama serial called "SuperVision" — about the history of TV — will air this fall now, having been bumped along with KCET-TV's "Visions" drama series.

The tube scans only 525 lines. The extra scan line presents our Point Of View on the state of communication arts, business, charity, and public action.

The Lockheed Memorial Award goes to WNET-TV for multi-million-dollar cost overruns on their Bicentennial mega-epic *The Adams Chronicle*, which is currently snoring through the PBS air. Bad management and planning forced huge overtime costs in order to make the 1976 deadline, pushing out many of WNET's smaller worthwhile projects. John Alpert, who has been waiting since last spring to edit tapes on Chinatown says "I can't walk down Mott Street anymore. People keep asking me where the show is. You just can't get any money to edit."

The Rockefeller Foundation is moving quickly on plans to establish post-production video editing facilities — primarily for artists — in areas which need them. Meetings held in November in San Francisco resulted in a 27-member organizing committee headed by Bonnie Miller and Arthur Ginsberg. Likely location: Mills College, which has audio workshop. Rockefeller had put a bundle into KQED's National Center for Experiments in Television, which has very limited access. Other regions under consideration: Appalachia and Baltimore/Washington. The Foundation has already helped establish two such facilities: Electronic Arts Intermix in NYC and the Long Beach Museum of Art near LA.

The cable TV industry's fortunes are on the rise, with a boost of 800,000 customers in 1975 to a total of 9.5

million homes. Subscribers are signing up like mad for pay-TV, (see p. 13) and it looks like some of the FCC's restrictions on pay will be lifted; Congress will hold hearings soon on legislation that would completely change the basis for regulation of cable as an adjunct to broadcasting. Ironically, at a time when the industry's hopes are up, the many national bureaucracies established in cable's Blue Sky era are retrenching. Cable Television Information Center, funded by Ford and Markle Foundations for three years at \$1 million annually has cut its staff by one-third, and will no longer provide services to cities. It becomes primarily a contract agent, with several government grants in operation. Similar staff changes and re-structuring seem possible at the minority cable firm Cablecommunications Resource Center, funded by the Booker T. Washington Foundation.

The fates of access on cable aren't nearly as good as those of slick movies and sports, with 1977 re-regulations pending at the FCC that will almost certainly combine the three existing channels into one. However, the long-contested local origination regulations have finally taken effect. On all cable systems with more than 3500 subscribers (no grandfathering) the operator must make equipment available to transmit live programming, to video-tape and record remote programs, to edit and play back.

TELE VISIONS

Editor-Publisher
NICK DE MARTINO

Associate Editors
LARRY KIRKMAN
RAY POPKIN

Contributing Editors
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VICTORIA COSTELLO
REBECCA MOORE
GAYLE GIBBONS (Libraries)
GERARDINE WURZBURG (Arts)
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TeleVISIONS Magazine is a publication of the Washington Community Video Center, Inc., P.O. Box 21068, Washington, D.C. 20009. Phone: (202) 462-6700. **TeleVISIONS** is published bi-monthly. Next issue is March/April. Deadline: March 5. We would like to thank the Cambium Fund and the National Endowment for the Arts for their support. **TeleVISIONS Magazine** is composed by Unicorn Graphics, Silver Spring, Md., and printed by Centaur Press, Westminster, Md. The opinions expressed herein represent those of the Staff and not the Board or any other individuals, unless noted. **The TeleVISIONS Network** is an information-sharing system between media producers, activists, and critics. If you would like to apply for participation, write to **The TeleVISIONS Network**, c/o the address above.

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EDITOR'S NOTE

In the October/November issue, we announced (with a flourish) our plans to expand and improve, always a sure-fire crowd-pleaser. Well, we have. This issue, though a trifle late, comes to you with a new look and an effective format, executed by Unicorn Graphics.

We have made quite a few changes in the structure of the magazine, which we hope make sense. For instance, we have re-organized the "News from the Videosphere" section, with several new departments (*Citizen Action*), split others (*Libraries, Education*), changed some (*Broadcast Regulation, Video Production*) and eliminated (*Women's Media*). We are prepared to alter the categories when it makes sense. The problem, of course, is that everything we write about overlaps. *Citizen Action* and *Broadcast TV* are often interchangeable, though we think they are separate concepts: one station- or network-oriented; the other citizen-focused.

We were deliberating another change — the addition of a *Minority Media* department, which would have complemented the *Women's Media* section, edited by Victoria Costello.

But instead of adding this department, we have decided to eliminate the separate *Women's Media* section altogether, prompted by Vicki's experience in writing several "women's" stories for this issue. The dilemma confronts many publications (as well as television programmers, organizations, collectives, etc.). A separate column creates a sort of ghetto within a publication like ours that isn't feminist *per se* (nor any other single category.)

We prefer to include stories in all 10 new departments and other areas which deal

with feminist and minority perspectives. This current issue has been an example.

This issue has also seen a noticeable upturn in contributions from literally dozens of readers and others — our "Network" is beginning to work and grow. We get all kinds of support and help, almost too numerous to acknowledge, except that the credits in our staff box keep growing.

We would like to welcome the former subscribers of *Urban Telecommunications Forum* which ceased publication at the end of 1975. Its editor, Glenn Ralston joins *TeleVISIONS* as Urban Telecommunications Editor, and its readers will now receive *TeleVISIONS*.

By next issue we hope to announce details of our new national structure — with offices in New York and Los Angeles. While we probably won't be a full-fledged national magazine for a bit longer, we are moving fairly rapidly — given the limited funds, staff, and time we have.

Much depends on our ability to raise further funds — which we will know more about next time. We decided in December to postpone this current issue for a month, so we could concentrate on fund-raising. We also shot a videotape, (see p. 17, col. 4) and then took a little rest over the holiday before finishing the issue.

Since it's hard to find a month once you've lost it, we prefer to call this issue January/February instead of December/January, as planned. But have no fear: our subscribers pay for 10 issues, and will receive 10 issues, even though it may take more than a year. Since our main goal is to print monthly, however, we must make choices that can help us come closer to long-range success.

—Nick DeMartino

Should People Fight For Satellites?

Space technology can offer major benefits to everyone, if the public wins the battle for control. The Public Interest Satellite Association's access strategy challenges a history of government sell-out and business exploitation.

**By Andrew R. Horowitz
& Bert Cowlan**

It shows the world lunar-landings, Presidential voyages to China, Olympic Games, and foreign wars. The Pentagon and Kremlin use it to spy on each other's implements of nuclear destruction. Multinational corporations rely upon it to exchange secrets of their own and to conduct business transactions with subsidiaries and affiliates around the globe.

At home, it will soon be used by the TV networks to serve up their steady diet of pre-packaged grist from the entertainment mill; cable TV entrepreneurs see it as the hub of a long-awaited "pay-TV" delivery system; newspaper chains and magazines find it a valuable tool for cutting costs of nationwide and international distribution; oil conglomerates are exploring its potential for expanding investment opportunities into remote and resource-rich regions.

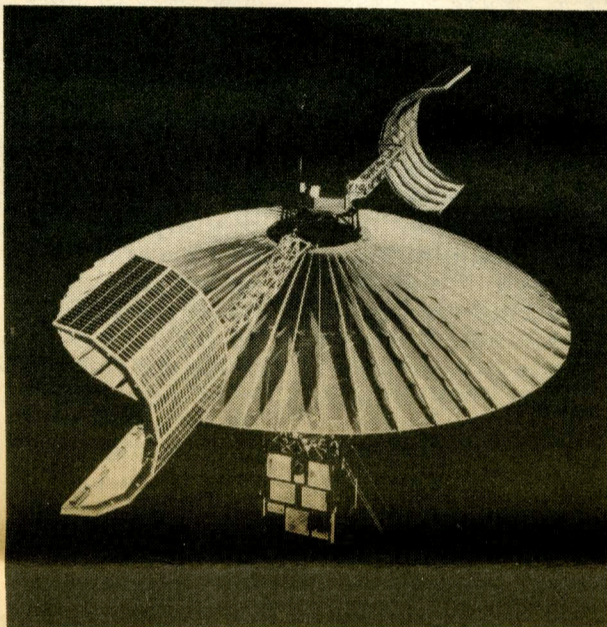
The provider of all this and more is the synchronous communications satellite — a product of US taxpayers' investment in space technology which has mainly been used to enhance military command-and-control and corporate profit-making, despite the fact that it could be a vital resource for the public good.

What this amazing piece of hardware can accomplish "live via satellite" is what many public service agencies, social action organizations, and nonprofit public-interest groups most need: fast, reliable, inexpensive means of long-distance communications. Global links via telephone, telegraph, telex, television, data transmission, radio and other electronic services are now so costly that their use is seldom even considered by such groups, much less the average citizen. By lowering costs for these services, many non-profit groups and the general public could begin to obtain the benefits which are now reserved for a few.

In addition to this, the technology could provide the delivery of much-needed services to people in isolated, non-urban areas where viable means of communications are simply unavailable. Native American Indian reservations, migrant-worker camps, community health clinics, schools and farming cooperatives are just a few of the many U.S. outposts that could benefit greatly from the communications capability that satellite technology makes possible.

A strong argument can be made for the obvious benefits of using satellites for these and many other public purposes. For one thing, the development of the technology has already been paid for by the American taxpayer. Like Tang, the teflon-coated frypan, the ballpoint pen that writes upside down, and the ballistic missile, the communications satellite is a product of taxpayers' \$80 billion investment in the space program, an expenditure dating back to the Russian launch of Sputnik in 1957 and to the very beginnings of the Soviet-American space race.

Just how this expensive piece of public property became private and profit-making is but one of many



The Applications Technology Satellite, ATS, now over India, will be back in 1976 for domestic social service use.

disquieting aspects of its history. Through legislative inaction, regulatory foot-dragging, and commercial lobbying pressure, another American boondoggle was born.

Despite all this, however, an opportunity may still exist to make the technology serve a wider spectrum of non-profit needs, both here and abroad. The main hope for this turnaround springs from recent technical advances capable of dramatically reducing satellite hardware and operating costs. Unlike the current satellite systems, which require millions of dollars of investment in ground equipment, there is now a new generation of satellites coming to maturity possessed of powers suitable for much lower-cost use. These are high-powered satellites that can transmit communication signals directly to small, inexpensive, rooftop antennas. At present this technology is still experimental. But within a few years it will be upon us. Whether it follows the same path as its predecessors will depend in large part on whether a concerted public effort can be mounted.

Such an effort is perhaps more possible now than at any point in history. The development of a strong public-interest sector (especially in the media field) and a higher level of technical expertise and sophistication on the part of traditional powers like unions, voluntary organizations, political groups, and minority leaders, provides optimism.

To spearhead this public effort a new organization is in the process of being formed. The Public Interest Satellite Association (PISA) will be a non-profit citizen-based organization designed to explore the public interest uses to which satellites can be profitably put. Its constituencies will include the national and international non-profit community. PISA's aim will be to help those groups to understand the many facets of the technology; assist them to examine their internal and external communications costs and determine how satellites may better serve their needs; and explore ways satellite communications may be useful in forming new networks of information exchange. PISA has other plans, too, but before they are described, some basic questions require answers: Where did the story of the communications satellite begin? What can the technology do? How is it being used today, and by whom? Just what is a communications satellite?

It looks like a metal cannister. To it are affixed an assortment of parabolically-shaped cups and collapsible solar-energy cells which, when expanded, give the object the look of a hovering raven. Today's satellite weighs more than 1,500 pounds, and stands over 15 feet high. On the face of it, this space-age bird offers a large, but not especially spectacular, sight. It's what you don't see that's so impressive.

None of it existed until 1948, when transistors were invented. Other solid-state electronic devices soon followed to replace the bulky, short-lived vacuum tubes that were unfit for space travel. Later came high-speed electronic computers to handle the all-but-impossible job of calculating orbits, solving complex equations in split seconds, and managing a multi-faceted operation. But, what also made it all possible were the high-power rockets spawned by the U.S. - Soviet race for long-range ballistic missiles. Without these, the rest of the hardware would have been earthbound. By the early sixties, a few short years after Sputnik, everything had fallen into place.

The world had, by then, witnessed Bell Labs' success with Telstar. Launched by NASA in July, 1962, it made history by relaying the first live television picture (a view of the American flag) and telephone call. Maintained in a low, elliptical orbit, it whirled around the earth faster than the 24-hour period of the earth's rotation. This meant that the spacecraft could be used only during those periods when it was within line-of-sight range of its receiving stations. To construct a viable, full-time communications satellite system with this technology would have required as many as thirty satellites. At millions of dollars per satellite, and millions more per launch and satellite tracking, this would have been almost prohibitive. Most believed there had to be a better way than elliptical orbiting satellites.

There was. It had, in fact, been hinted at years earlier by the British electronics engineer and science-fiction writer, Arthur C. Clarke. In 1945, Clarke published, in *Wireless World*, an article spelling out in detail how, one day, satellites launched into a synchronous earth orbit at 22,300 miles above the earth, could act as relay stations to carry telephone, telegraph, telex, computer data and television to the world. At that altitude, Clarke argued, it would take 24 hours for the satellite to complete one orbit. "It would remain," he wrote, "fixed in the sky of a whole hemisphere and, unlike other heavenly bodies, would neither rise nor set." It would appear to be stationary overhead. Three of these, strategically placed above the globe, could provide coverage of the entire planet. "Reasonable men" wrote off the whole scheme as science-fiction.

But not the United States military, which required an efficient, worldwide communications network to keep pace with its Cold War global expansion. In the early months of 1960, it hired the Hughes Aircraft Company to transform Clarke's vision of peace into a reality for war. The obstacles that had to be overcome were formidable.

For one, the spacecraft had to be kept as light as possible because of the rocket power needed to place it in so high an orbit. At the same time, it had to be equipped with sufficient power to transmit a signal strong enough to be received at such a fantastic distance. Added to this was the problem of assuring that it remained in its assigned orbit; this would require that it carry propulsion devices that could be triggered from the ground to nudge it into place if it went astray. In 1963, the investment paid off with the launching of SYCOM I. While it reached its appointed synchronous

The authors, both long active in the satellite field, are founders and co-directors of the Public Interest Satellite Association. Mr. Horowitz is a former member of the Network Project, a research and action group specializing in communications issues. Mr. Cowlan has served as communications consultant for the U.S. Department of State, the U.S. Agency for International Development, and other international organizations.

Continued from previous page

orbit, a tank of high-pressure nitrogen exploded, knocking out its electrical circuit. But the subsequent launches of SYNCOM II and III were successful.

The synchronous satellite was easily the most advanced means of communications ever invented. Its light-weight micro-circuits and solar-powered transponders provided the most efficient and economical tool ever built to put people around the globe in contact with one another. Human travel was expensive and time-consuming. Telephone messages could not cross oceans on early telegraph cables. The radiotelephones were noisy and undependable. And the first trans-Atlantic cables laid in 1956 were costly and of limited capacity (i.e., they couldn't handle television.) The satellite provided noise-free, wireless communications across oceans, deserts, and mountains to reach any location on earth. The implications were revolutionary.

Satellites particularly opened up awesome possibilities as far as the emerging nations of Latin America, Africa and Asia were concerned, where the means of terrestrial communications were largely non-existent outside of major urban areas. These areas not only lacked the necessary hardware, but, in many cases, the electricity required to power communications. The same could also be said of many isolated regions of North America and Europe. With improved communications via satellites, though, these remote, natural resource-rich areas could be opened up, like the lid of a sealed tin can.

The hopes and the fears

Opened up by whom? And for what purpose? On this, opinion differed. First, there were the dreamers, sounding very much like past heralds who had proclaimed untold benefits to mankind from earlier communications miracles like TV, radio, and the telegraph.

Some, like the technology's spiritual leader, Arthur Clarke, could see sweeping changes touched off. Nations, along with national loyalties, would fade as people everywhere became accustomed to living in an electronically "turned on" world. So, he thought, would ugly, poverty-ridden, cities disappear. When an executive can instantly reach all his contacts, wherever they may be, by television, he will have little reason for leaving home. Communications guru Marshall McLuhan could see a "global village" emerging and the "flowering of a new, post-industrial man." Satellites, he imagined, would make the sum total of world knowledge available to every human being on earth. Problems of war, illiteracy, overpopulation and malnutrition seemed solvable.

At home, less blue-sky outlines of a new communications future could be seen, marked by a progressive withering-away of the technical and institutional barriers to greater public benefit through electronic communications. Might not this new technology be used, as one Hughes Aircraft official suggested to a Congressional Committee in 1961, to break AT&T's telephone monopoly? Satellites didn't need Bell's multi-billion dollar investment in long-lines technology to transmit a coast-to-coast telephone message. In fact, the lexicon of a future, satellite-based telecommunications system could be spared the term "long-distance" altogether. From where the satellite would sit on high, cost would no longer be a function of distance. Satellite manufacturers were talking about how a New York-to-Los Angeles phone call could cost a dime.

So, too, did the technology open up new vistas for overcoming what then FCC Chairman Newton Minow was calling "the vast wasteland" of television. Satellites, with greater channel capacity, could loosen the commercial networks' stranglehold on television. The FCC had already pushed through provisions opening additional portions of the UHF spectrum for broadcasting. As new broadcasters came along to develop these new bands, might not satellites come to play an invaluable networking function by bringing serious educational and cultural programming to millions?

This was only the beginning of what some had in store for television. In the early 1960's, a group at RCA, working under the direction of Dr. Richard Marsten (later to become Director of Communications Programs for NASA) recognized the need for, and viability of, a large satellite that could be put into orbit with enough power to broadcast TV programs directly to individual homes. Unlike the large and expensive ground terminals that were required to capture signals from then existing satellites, there would come a day when programs could be picked up by small, simple receivers costing only a few hundred dollars. What this might do for opening up the whole broadcast picture staggered the imagination.

Yet, there were those who could see a darker side. What if satellites (especially those broadcasting direct to homes) were to fall into the lap of a dictator? Might not some government be tempted to follow one of Clarke's

more disquieting thoughts concerning satellite use: where every person on earth, assigned a personal identification number and equipped with the apparatus for voice communications, can be summoned. Summoned — by whom? Was this a vision of freedom, or "shades of 1984?"

There were other disturbing questions: Might the technology, if it were captured by multinational corporations, be turned into the most powerful worldwide device ever manufactured to sell a material way of life? Would AT&T stockholders sit quietly by and accept a serious threat to their company's existing markets and future profits? Would not the broadcasters fight to preserve their control of the air waves? Would there be full public participation in the policy discussions concerning these and other issues? In the long run, who would benefit?

The initial discussions that did take place resulted in the passage of the Communications Satellite Act of 1962 creating the Communications Satellite Corporation (COMSAT). It was to embark immediately upon development of an international, commercial, communications satellite system. COMSAT would have stockholders and also be profit-making.

Its ownership was to be divided evenly among the four U.S. international common carriers (AT&T, ITT, RCA, and Western Union International) and the public (mostly banks, insurance firms, and investment holding companies); three of its 15-member board of directors would be appointed by the President, with the advice and consent of the Senate. It would also inherit the federal government's scientific largesse in space and its full political backing: NASA would provide launch and related technical assistance; the State Department would aid in negotiations with foreign governments and their telecommunications entities; and the FCC would regulate rates and arrange for international satellite frequency allocations. Rarely since the days of the New Deal had such a relationship been struck between government and industry. To the promoters of the

From where the satellite would sit on high, cost would no longer be a function of distance. Satellite manufacturers were talking about how a New York-to-Los Angeles phone call could cost a dime.

legislation, it was the beginning of an exciting new partnership. Critics had another view.

Oregon Senator Wayne Morse, for one, condemned the legislation for its wanton disregard of the public's interest. Satellites, he believed, were just as important a national resource as atomic energy and should be retained as public property. Senators Estes Kefauver (Calif.), Albert Gore (Tenn.), Ralph Yarborough (Tex.), Ernest Gruening (Alas.), among others, agreed. Their minority report succinctly stated what was at stake: "Government ownership of a tax-financed resource, with operation for the benefit of all the American people, or ownership by a government-created private monopoly."

The choice deserved wide public disclosure and examination, as Senator Morse spelled out: "It should be discussed and debated at the community level, in one discussion group after another, in meeting after meeting of such organizations as the League of Women Voters, our various foreign policy committees that exist by the hundreds at the community level, our classrooms, and our service clubs." To the backers of the bill, there simply wasn't time for any of this.

Many feared that if Congress had not acted as it did the Russians might have moved first. The Soviet Union was then the only other country with the capability of launching satellites, and already was making plans to install its own domestic satellite system. Some saw a chance to demonstrate to the world the advanced skills of American industry, before the Russians could do the same for communism. Here was an opportunity to pit the conflicting political philosophies and economic systems of the world's superpowers against each other in an outer space competition.

The pragmatic concerns of AT&T, ITT, and the other U.S. international common carriers also called for rapid resolution of the matter. Communications channels were desperately required to meet the needs of both their growing telecommunications networks around the world and their expanding international clientele. Ever since the end of World War II, American business had been seeking new world markets. Unlike Britain, which possessed a network of land- and sea-cables as a remnant of her world-wide commercial past, the U.S. had only recently begun to lay cable routes. While the carriers were prepared to lay more, the most economical and efficient way would be via satellites.

Finally, there existed growing impatience with the space program's economic pay-off up to that time. The

communications satellite was the first space venture which presented high profit-making potential. To many on Capitol Hill, feeling was running high that it was time to see if it could make money on its own.

Within two years after its enabling legislation, COMSAT had organized 19 European nations, along with Japan, Australia and Canada into the profit-making international telecommunications satellite network known as INTELSAT. With this commercial framework for satellites established, companies promptly began work to corral the potential of satellites for American domestic business.

The first step was taken jointly by Hughes Aircraft and the American Broadcasting Company. In 1965, they laid before the FCC a proposal to use satellites to distribute ABC-produced programming to all of the network's radio and television affiliates. The network figured it could reduce its AT&T long-lines costs by 30 percent by switching over to satellites. Hughes figured this would be a good way to develop a new market for its hardware. The FCC didn't know what to figure. Did it have the authority to regulate satellites domestically? (The Communications Satellite Act only talked about international satellites, not about domestic systems.) Could anybody just walk in off the street with this kind of proposal? What should the rules be?

It would take seven years to answer this question, through one of the stormiest proceedings ever conducted by the FCC. Like the earlier discussions which had preceded the creation of COMSAT, concerns focused on matters of structure and control. Should a government-created monopoly again be created? Should its ownership be opened up to include satellite manufacturers as well as common carriers? How should the technology be regulated: like then existing common carrier facilities? Or, if the technology would be used for broadcasting purposes, should the Commission's Fairness Doctrine and Equal Time Rule apply to satellites? Finally, what about the anti-trust implications? Should owners of terrestrial communications networks

be permitted to gain control of a competitive technology? In March 1966, the Commission issued a formal Notice of Inquiry to seek answers to these and other questions.

First to reply was COMSAT. It argued that it had been the intent, if not the word, of Congress that COMSAT should oversee all U.S. communications satellite activity. When Congress took no action, the Johnson Administration gave its support to COMSAT. This touched off a barrage of criticism from the common carriers and satellite manufacturers alike. They didn't want to be left out. The Ford Foundation, on the other hand, had a new idea. It saw satellites offering a way to finance the newly formed public television system, and called for the creation of a Broadcasters' Non-Profit Satellite Corporation to sell channel capacity on a satellite to the networks and use the profits to support the emerging public broadcasting network.

In the end, it wouldn't be any of these early contestants that would decide the matter. Amidst all the confusion, in 1969, the new Nixon Administration stepped in. Clay T. Whitehead, then special assistant to the President for regulatory affairs and later named Director of the White House Office of Telecommunications Policy, asked the FCC to stop everything it was doing until the White House had time to study the whole problem. The Commission agreed. Nine months later, the White House offered its own solution: "Open Skies," calling for no-holds-barred, "free-competition" in space.

On June 16, 1972, after more talk, the White House position became national policy. Except for certain restrictions placed on AT&T's use of satellites for telephone service, the FCC's decision was to keep its regulatory hands off the technology. The policy, in effect, was no policy. The social application of satellites, the Commission stated, should develop in accordance with the needs of the marketplace. But which applications would develop from this? And whose needs would be satisfied by it? Where did the Commission's mandate to uphold the "public interest, convenience and necessity" figure into the policy? Finally, what about the cold, hard, fact of the public's investment? Where was its dividend to be found? In fact, where was the public?

Since 1972, events have moved rapidly on two parallel tracks. On one, commercial domestic satellite systems have come into being. Western Union has

Continued on next page

already launched two satellites, RCA has put one up, and others are planned. New corporate mergers have occurred: COMSAT, IBM, and the Aetna Insurance Company have formed Satellite Business Systems; Fairchild Industries and Western Union International have created the American Satellite Corporation (AMSAT); and the TV networks have established the Phoenix Satellite Corporation. At the FCC, some 200 applications for satellite earth station construction permits are being processed by an overworked staff. Exxon, General Electric, Westinghouse, Dow Jones, Teleprompter, and Time-Life, Inc.'s "Home Box Office" are only a few of the many other firms jumping on the domestic satellite bandwagon. (See *Chart*.)

The international arena

The other track is in the international arena where satellites have also proliferated. The INTELSAT structure has become a thriving international business. Its success has motivated the Russians to design their own international satellite system, INTERSPUTNIK, which plans to compete with the American-designed system. At the same time, domestic satellite systems have become a fact of life in Algeria, Brazil, Canada, Malaysia, as well as in the Soviet Union, with new ones soon to follow in a handful of other countries. (See *chart*) While communications from space seems bright for these, the vast majority of nations still sit well on the outskirts of the technology's development. For them, the promise of future benefit is clouded by the same fears raised in the early days of satellites—of domination by one country over another, of a barrage of unwanted programs.

The cause for concern is a new generation of satellites similar to what early prophets said would someday exist: satellites powerful enough to send broadcast signals directly into small and relatively inexpensive community receivers. Already, experiments along these lines are being conducted by the United States, Canada, France, Germany and India, and soon by Japan. The fears by non-satellite nations of neo-colonial exploitation are not only aroused by the spectre of American or Russian domination. Many African countries fear the French/German satellite, "Symphonie," which will broadcast programming into French-speaking Africa. To Pakistan, the threat is her enemy, India, which plans to follow up its experimental satellite project with a na-

educational and other programming to some 5000 villages, some of which are equipped with battery-operated receivers.

Despite the laudable intent of the project, the far-reaching political implications of a government-controlled satellite system are clear. As the British magazine "New Scientist" recently warned, the wisdom of putting "an instrument of control in the hands of a government trying for a single-party state" (the same government that just prior to the inauguration of the project had imposed statewide press censorship) is a questionable proposition at best. So, too, are plans currently being formulated for similar satellite systems by a number of military-controlled governments.

What these concerns all represent is another example of how technological developments have far out-paced the human or institutional capability to cope with them.

The fears are real. But, so, too, are the dreams. The potential benefit of high-power satellites is enormous, particularly in the United States where such advanced technology may be able to do the job that cable television, despite all its early fanfare, has failed to do. Remember the fable about how cable was going to slay the dragon of network television by bringing new channels into the home filled with all kinds of educational and informative material. The dream has long since faded; and, today, the "new" technology looks altogether like the old, with its daily diet of sports, stock market reports, stock-car crashing, old "B" movies, and now, thanks to "pay cable" (and, in addition, the use of satellites to interconnect cable systems), first-run Hollywood films.

In fairness, however, the dream of cable never had a chance to come true, largely because of the high costs involved in constructing systems, both in urban and, particularly, rural areas. Cable is a "capital intensive" industry, requiring enormous outlays of funds to wire-up even relatively small geographical regions. Because of the need for large revenues to support this heavy investment, cable entrepreneurs, like broadcasters, have looked upon programming in pragmatic terms: as a device to maximize audience, or the delivery of what the greatest number of people are willing to pay the most to see.

The advent of high-power satellites that can provide direct-to-home broadcasting, however, offers a potential for altering the situation. NASA claims that in a few short years, once its space-shuttle program goes into opera-

home. It also could make possible the creation of new regional and national networks that simply cannot exist today because of the high costs of leasing AT&T long lines for distribution. It could permit existing, low-budget broadcasters (like non-commercial, non-government-supported radio and television stations, including those owned and operated by colleges and universities) to share programming costs with others by exchanging material on a regular basis. Alternative networks, tailored to the needs and interests of particular audiences (e.g., Women, Blacks, Chicanos, Asians, Native Americans, Puerto Ricans) are other possibilities. Other new networks could be designed to deliver a variety of social and information services (e.g., health-care training; education; information about social security, food stamps and other government programs) to people in congested urban areas and remote regions.

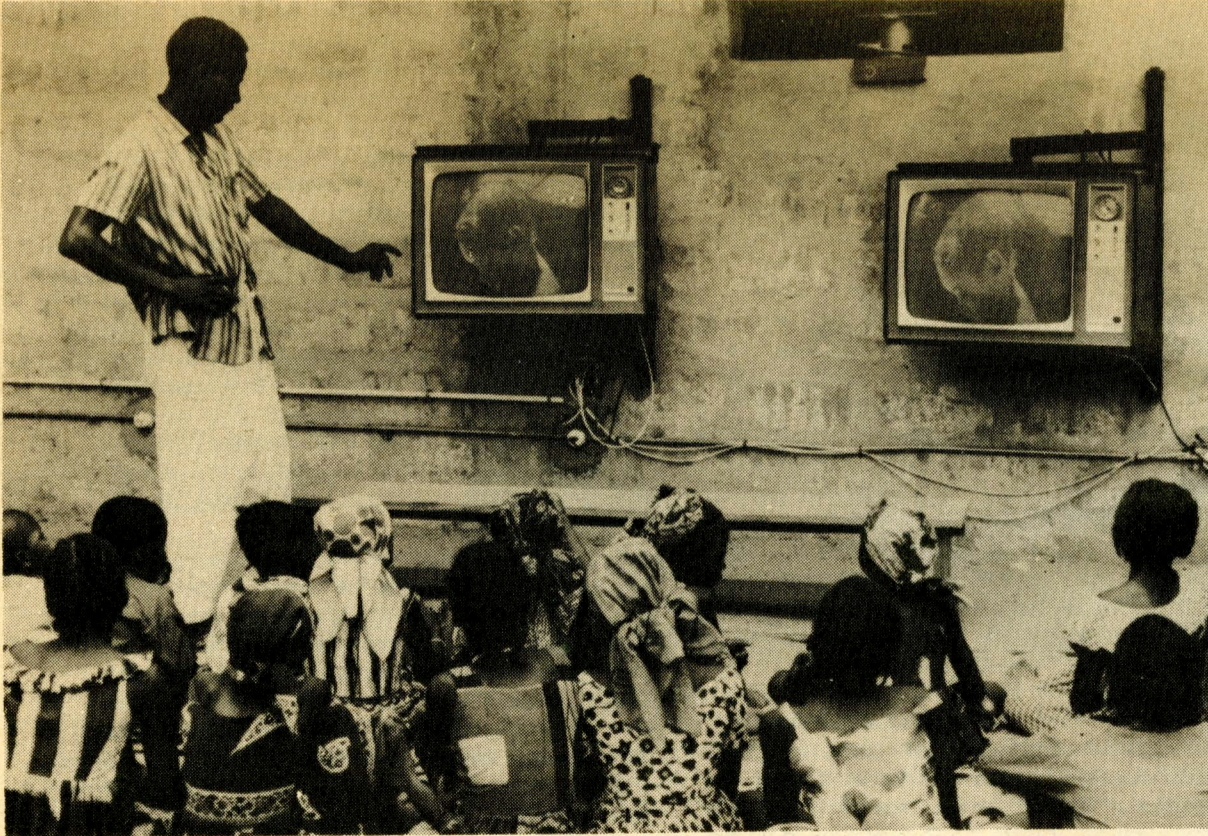
Public Interest benefits

Beyond these many broadcast opportunities, the technology may provide even more profound benefits by making long-distance communications services available to people and groups who, up to now, have been unable to afford them. Consider what this might mean for the hundreds of non-profit, public interest organizations that, over the years, have developed broad national (and even international) constituencies. These include consumer, environmental, legal and other social action organizations; minority and community organization groups; women's organizations; alternative newspapers and syndication services; labor and civic organizations; and research collectives. For these and others, the low-cost use of telephone, telex, facsimile, data and other techniques to link-up local chapters and develop new networks of information exchange, both at home and abroad, is an exciting prospect. Technologically all of this can be done now. And, as the art of satellite communications advances, it soon may be economically feasible as well. These are not the real-world barriers that must be overcome. The struggle will be waged in the public policy arena. The real battle will be *political*.

The technology already is perceived by the owners and managers of existing communications as posing a serious threat to their massive investment in older technology and their control of large, mass markets. Broadcasters particularly fear what direct satellite-to-home broadcasting could do. Additional home channels that could receive signals broadcast directly from a satellite would likely decrease the size of their audience, thereby lowering advertising rates they could charge sponsors. No less eager to see the current structure and technology whittled away is the federally funded public television system. The basis of its existence stems from its legislative mandate to provide an alternative source of programming to that delivered by commercial broadcasters. If direct-to-home satellite broadcasting can achieve this purpose more effectively and at less expense, then what rationale could be used to justify continued taxpayer-support for its conventional television stations?

None of this sits well with our present mass purveyors of fact and fiction. Already, they have begun to do battle. ABC, with the support of the other networks, has gone on record at the FCC against the introduction of direct satellite broadcasting. Last November, the affiliate organizations of each of the three networks served notice that they, too, were taking a stand against it, and would soon release a "White Paper" to Congress on its "disastrous consequences." Public broadcasting also has begun to plan an active part in all this. Its recent decision to lease channels on an existing commercial satellite, around which it intends to construct 150 large earth stations at a total projected cost of more than \$40 million to interconnect its 240-station television network, suggests the level of satellite development that it is willing to support.

While the battle has begun, those who may have the most to gain are the least prepared to fight. Up to now, the public's voice in this matter has not been heard. Fortunately, however (and this is most unusual in the history of American telecommunications), there is time to do something about this. The technology still is experimental. The FCC has not yet opened a rule-making proceeding on it, although it is certain to do so in the near future. Nor has Congress considered it as yet. At this point in time, the new technology stands where the question of frequency allocations for television broadcasting stood as far back as 1934. The public's voice was never heard then, and a full generation of Americans have been living with that failure ever since. The new satellite technology, if allowed to realize its full social potential, may offer an important way out. But, if the silence continues, it is highly probable that the non-profit community and its many publics will never have the opportunity to acquire the major benefits.



tionwide system. In Southeast Asia, concern is mounting over a satellite broadcasting system planned by the Japanese, who have made no bones about their economic interest in the region. Since Iran has begun to take steps to implement satellite facilities, Egypt is now talking about doing the same. In these and other cases, talk of some countries acquiring new and awesome satellite power creates grave concern.

There are also fears that domestic satellite broadcasting systems can be used to subject populations to political propaganda emanating from a central government. Already, signs of this can be seen in India, where a nationwide experimental satellite broadcasting project is currently in progress. Using an experimental NASA satellite, the ATS-6 (the last in a series of experimental, high-power satellites, which was used in the U.S. for a year, has been loaned to India for one year, and will be brought back to the U.S. in late 1976 for further experimentation), the Indian government is broadcasting

in 1978, it will be able to place such satellites into orbit for a fraction of today's satellite launch costs. By then, it also will be possible to buy a small antenna that can be placed upon a television set to capture signals broadcast from outer space. Already, the Japanese have manufactured a prototype receiver that costs around \$1500 to build, while a slightly more expensive version has been developed by the Canadians; and, in the United States, NASA and the Department of HEW have been experimenting with \$10,000-15,000 earth stations for telephone, telex, facsimile, data, radio and television communications in Appalachia, the Rocky Mountain States, and Alaska. Compare this to the current satellite ground technology, consisting of large, 30 to 90 foot dish antennas that cost anywhere from \$100,000 to \$5,000,000 to build and install. This order of magnitude difference is staggering. So are its implications.

The "introduction" of this kind of technology would not only permit additional broadcast channels into the

THE WORLD SCENE

I. INTERNATIONAL SATELLITE SYSTEMS	DESCRIPTION	TECHNOLOGY	DATE OF SERVICE
• INTELSAT	91-nation member, commercial satellite organization established in 1964 by U.S. COMSAT.	13 low-power satellites; 92 earth stations (at \$1/2-5M/per station)	June, 1965
• INTERSPUTNIK	9-nation member satellite organization serving communist states (Bulgaria, Czechoslovakia, Germany-DR, Mongolia, Poland, Rumania, Cuba, USSR).	1 low-power satellite (4 others planned); 9 earth stations (one in each member nation)	April, 1974
• LATIN AMERICAN PROGRAM EXCHANGE • OSCAR	Tv program exchange between Spain and Mexico using leased INTELSAT channels.	INTELSAT; 2 earth stations	February, 1974 December, 1961
• PEACESAT	International system maintained and operated by amateur "ham" radio organizations around the world (for "hams" only)	6 elliptical orbit satellites; 1 near synchronous satellite	April, 1971
• PEACESAT	Consortium of 11 universities in South Pacific using an experimental NASA satellite (ATS-1) to exchange education and news via radio.	1 low-power satellite; 11 audio-only earth terminals (at \$500/per terminal)	April, 1971
II. FOREIGN DOMESTIC SYSTEMS			
• ALGERIA	Leased INTELSAT channels to transmit telephone, telex, data, radio and tv to remote, resource-rich, regions of Sahara.	INTELSAT; 14 earth stations	February, 1975
• BRAZIL	Leased INTELSAT channels to transmit telecommunications (inc. tv) to Amazon and other remote, resource-rich regions of West Brazil.	INTELSAT; 2 earth stations built, with others planned	June, 1975
• CANADA	First non-communist nation to launch domestic system for national telecommunications, including service to oil and mineral interests in Northern Territories.	2 low-power satellites; 48 earth stations	December, 1973
• MALAYSIA	Leasing INTELSAT channel capacity to distribute tv programs from West (Kuala Lumpur) to East (Sabah State) Malaysia.	INTELSAT; 2 earth stations	July, 1975
• USSR	First nation ever to establish full-scale domestic satellite system to extend outreach of central government to Siberia and Outer Mongolia.	2 low-power satellites; 25 earth stations	April, 1965
OTHER DOMESTIC SATELLITE SYSTEMS ARE PLANNED FOR THE ARAB STATES (1978), CHILE (1977), INDONESIA (1976/77), NORWAY (1976), NIGERIA (1977), AND ZAIRE (1976).			
III. EXPERIMENTAL SATELLITES			
• ATS-6 (Applications Technology/Satellite)	Last in series of NASA experimental satellites (begun in 1966 with ATS-1) designed to test delivery of education and other tv programming to remote regions of U.S. (1974/75; 1976/78) and India (1975/76).	High power; small (10 meters), inexpensive (\$10-15,000) earth stations	July, 1974
• CTS (Canadian Technology Satellite)	Joint Canadian/NASA experimental satellite to transmit color tv and other, at upper regions of the radio spectrum (12-14 Ghz), to remote regions. Education, health, social service and business experiments are planned.	High power; small (3 meters), inexpensive (\$2-5,000) earth stations	January, 1976
• ECS (Experimental Communications Satellite)	Japanese-built satellite to test direct satellite to home tv at 12-14 Ghz, using specially made (NHK) tv receivers, to reach remote mountain villages and islands. Plans are to broadcast all Japanese tv programs via expanded version of this system in the 1980's.	High Power; inexpensive home receivers (\$500-2,500)	Planned 1978
• SYMPHONIE A & B	Joint French/German satellite project to transmit tv news, education, and data from Europe to Africa and other developing regions.	Two medium power satellites; relatively small (9-16 meters) earth stations	December 1974

THE HOME MARKET

SINCE THE FCC ANNOUNCED ITS "OPEN SKIES" POLICY IN 1972, THE BUSINESS OF SATELLITES HAS DEVELOPED RAPIDLY. SOME OF THE LEADING PLAYERS ARE LISTED BELOW.

	Satellites		Earth Stations		Est. Total Investment Costs	Service
	Launched	Planned	Built	Planned		
WESTERN UNION	2		5	2	\$100M	Common Carrier
RCA GLOBCOM/ALASCOM	1		6	150	175M	Common Carrier
AT&T/GTE/COMSAT		1	7		225M	Common Carrier (Telephone only)
SATELLITE BUSINESS SYSTEMS ¹		2		50	250M	Common Carrier
AMERICAN SATELLITE CORPORATION ²			12 ³		20M	Common Carrier
PUBLIC BROADCASTING				150	\$40M	Network interconnection
HOME BOX OFFICE ⁴				22	7.5M	Pay Cable Distribution
CITY SERVICE OIL COMPANY			2		.4M	Communication to Offshore Oil Rigs
DOW JONES			2			Facsimile Reproduction
GENERAL ELECTRIC			2		.6M	Intra-Company Communications
PHOENIX SATELLITE CORPORATION ⁵					N.A.	Network TV Interconnection
Totals	3	6	36	374	\$818M	

1. Joint venture of COMSAT, IBM, and the Aetna Insurance Company

2. Joint venture of Fairchild Industries and Western Union International

3. Seven of AMSAT's earth stations have been built to serve, exclusively, the Pentagon's Defense Communications Agency and Advanced Research Projects Agency

4. Subsidiary of Time/Life

5. Joint venture of ABC, CBS, and NBC

Here's How.

The Public Interest Satellite Association (PISA) has been created by the authors of this article and others as a non-profit organization to serve the interests of the public interest community. It believes that satellite policy and technological developments, now pending, can and must be influenced.

A Public Service Satellite Consortium (PSSC) also exists. It is composed of public broadcasters and large medical and educational institutions that have used, and rely upon, such costly and complex telecommunications services as color TV. (For background, see *TeleVISIONS*, Jan./Feb. 1975, p. 8) While PISA recognizes that sophisticated technology has value for these large users, it, on the other hand, is interested in smaller-scale, simpler, and less costly uses of satellites.

PISA's initial tasks will be both educational and organizational. Few non-profit organizations have any knowledge about satellite technology. PISA will inform these groups about what satellites can do and how they can be used. But before this can be done, an effort must be undertaken to determine the size of PISA's broadly-based constituency. Part of this task will require an assessment of the communications uses, needs, and

costs of this constituency, followed by recommendations on how satellites — and what kinds of satellites — can best serve its purposes.

PISA is well aware that these tasks are major ones, and that they will take time to accomplish. But there are other concerns, and, for many of them, time is running out. Decisions will be made at the World Administrative Radio Conferences in 1977 and 1979 that will affect the development of satellite technology until the end of this century. United States policy for these conferences is being made right now, and, through its participation on various committees and working groups, PISA is trying to assure that the voice of public interest groups is heard. In addition, there are crucial policy questions that soon must be addressed.

They include:

- If satellites become a major force for the delivery of education and social services, especially via direct-to-home broadcasts, how are these services to be managed and paid for, and by whom?

There is no domestic policy concerning what rights of access should apply to non-profit groups that may wish to use existing commercial satellite systems. As is the case with postal rates, should there not be special, reduced satellite tariffs for the non-profit community? (This question was raised by one citizens group — the only one to participate in the discussions leading up to the FCC's 1972 domestic satellite policy, the Network Project. The Project argued that all Americans, not just those with the ability to pay, should be guaranteed reasonable terms of access to the technology. The FCC, however, declared that it was premature to require prospective satellite operators to offer preferred rates to some before the business had a chance to succeed, and postponed judgment on this issue until systems began operating. That time has now arrived.)

Since cable television entrepreneurs plan to use satellites to interconnect cable systems across the country, should they be required to maintain "public access channels" for non-profit use?

- As "parking space" (a satellite's location in space) becomes scarce, what rights will those who cannot yet afford or manage satellite systems have in reserving the

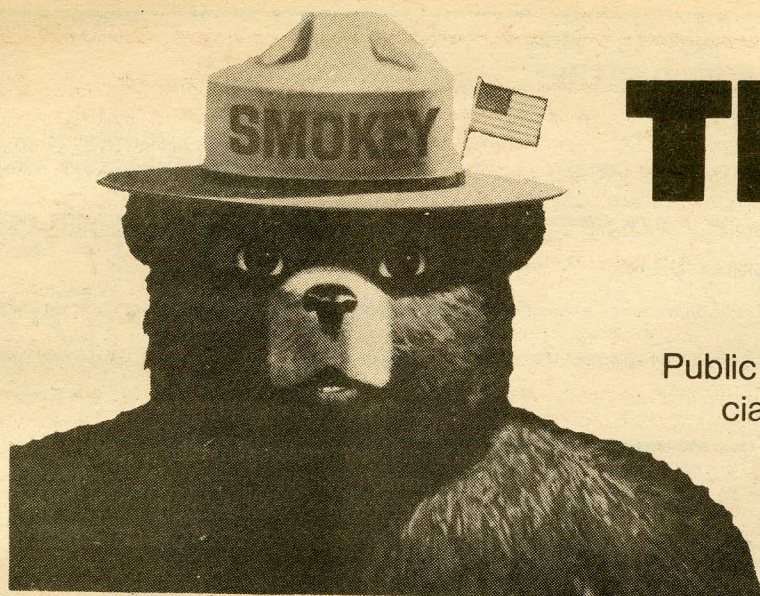
desirable locations? (This is a particularly important matter for the non-profit community, since in a few years it may be in a position to implement a satellite system tailored specifically to its requirements and needs.)

Another important task will be to demonstrate to the non-profit community how satellites can serve their needs, and to give it experience with the technology. To do this, PISA will submit several demonstration experiments for NASA's ATS-6 satellite, which will be available in late 1976. These range from the use of slow-scan television to provide communications services to Native American reservations scattered throughout the Western United States, to the nationwide interconnection of public access channels on cable television systems. Work also has begun on experiments linking community medical facilities in the United States with health-care personnel in certain African countries and elsewhere.

One long range objective, if the needs demand it and the costs are manageable, is the development of a satellite totally dedicated to the non-profit community. A great deal of work — with organizations, on policy issues, and with the technology — will be directed to that end.

Just as there are technological options to be examined, policy issues to be researched, educational and organizational tasks to be performed, there is also the task of defining PISA's own structure. Time and limited resources have not yet permitted this. PISA believes, however, that all of the things it has talked about can be done. How — and how soon — is a function of public response and willingness to be associated with PISA in this effort. No "blue sky" promises can be made. PISA admits not knowing all the answers. Indeed, it is not sure, at this stage, that it even knows all the questions. But, about one thing, it is certain: the ultimate determination of what people's needs really are, and how they can and should be met by satellite communications, is not a matter to be left in the hands of governments, technicians, and commercial interests alone.

PISA
55 W. 44th Street
New York, N.Y. 10036
(212) 661-2540



THE SPOT

Public Interest Organizations have seized on commercial broadcasting's reason for being, and are using the spot advertising format in the traditional *Public Service Announcements* and in unedited calls to action, the new *Free Speech Messages*.

Public Service Announcements

By Nick DeMartino

An increasing number of public-interest groups, voluntary organizations, and citizen-advocates are learning to use the essential format of commercial broadcasting — the spot.

Corporations and their advertising agencies, of course, have no illusion that TV and radio are anything more than seductive vehicles which can deliver an audience for their commercial messages. But the general public has come slowly to the realization that the unique and special power of broadcasting is the spot message which has the attention of millions of viewers or listeners by virtue of its judicious and obtrusive placement in, over, around and throughout the programs which attract the public.

Broadcasters have long offered free time for announcements of a "public service" nature to non-controversial groups. Most of these public service announcements are produced by large national organizations and contain very tame messages — conserve fuel, buy Savings Bonds, prevent forest fires, etc.

The largest number of these national public service spots are produced by the Advertising Council, the "public service arm" of the advertising industry that was originally established in 1942 to produce war propaganda. Last year it produced some 25 national media campaigns, each costing more than \$100,000 for media materials and distribution (more than a third is for TV spots). These fees are paid by the advertiser, though he doesn't pay anything for agency fees, which are donated by various ad agencies.

Since the Ad Council is funded by the three components of the ad industry — broadcasters and other media owners, advertising agency organizations, and the Association of National Advertisers — it confines itself to non-controversial subjects.

During the height of the Vietnam War a group of insurgent ad agency people and antiwar activists launched the first campaign designed to get public-service airtime for an advocacy position. "Help Unsell the War" was successful in producing effective spot messages against the war, although they placed far fewer ads on stations than the non-controversial, Smokey-the-Bear variety.

The founders of "Unsell" went on to establish Public Interest Communications, the first non-profit ad agency that designed TV, radio and print ads for groups who wished to advocate one side of an issue, and used these spots to gain acceptance from broadcasters for the concept of spot-message access for controversial subjects.

Since then, two groups have been established — Public Media Center of San Francisco and Washington, and the Public Advertising Council in Los Angeles — both of which produce and distribute advocacy spots.

Such "advocacy" spots — whether produced by PMC, PAC or under contract with a private advertising agency — must still face the battle of acceptance by the broadcaster. Thus, the efforts of such groups and their clients have become an important demand within the media-reform movement.

A series of court defeats, however, have dampened the hopes of many media reformers who had hoped to gain legal precedents for the right of the public to spot access. Indeed, in *Business Executives Move Against the War vs. Post-Newsweek* (known as the BEM case), the Supreme Court ruled that a broadcaster is not required even to sell airtime, much less give it away.

What remains, nonetheless, is a widespread willingness of most broadcasters to provide a limited amount of time for public service — as they define it. The problem is that PSA time has become as scarce a commodity as program airtime, creating a false competition among public-interest spot producers.

Most broadcasters say they prefer to make PSA time available to groups within their local community.

We have examined the approaches that local groups make to broadcasters, and developed a picture of what you have to expect if you want to get some public-service time.

However, such efforts must ultimately lead to further demands for access, since the current allocation of most broadcasters cannot possibly accommodate all the local groups who could produce worthwhile messages, not to mention the many national PSA campaigns which cross the desk of most broadcasters.

Consequently, the use of PSA time has a built-in escalation clause — for, if we all succeed in getting airtime, we must by definition increase the stations' commitment to access.

In addition, the PSA as it is currently perceived can never answer the communications needs of every group — not only because PSAs must be relatively bland, but because stations never guarantee a certain time for airing, nor consequently what kind of program will surround the spot. In general, stations fill in with PSAs whenever a commercial slot is not sold, and PSAs must share this unsold time with the station's own program promotion ads. Stations tend to lump PSAs into time

spots when audiences and ad sales are weakest — late at night and on Sunday mornings. There are, however, some techniques which get more frequent air play and more desirable time slots for PSAs.

Even though you are asking for free air time for your messages, you are not a beggar. Stations have obligated themselves to run PSAs as a service to the community, and if the spots are well produced, interesting and responsive to local issues, the stations are getting something they need.

However, it's self-defeating to approach a station with the attitude that it has to air any one message. A station is obligated to air PSAs to meet its community service commitment, but that doesn't mean that it must air every spot submitted. A station gets hundreds of PSAs each month from national and local groups, most of which will serve their purpose. The successful PSA producers insure optimum exposure by convincing the station that their message is especially important to the local audience.

Demonstrating that a group truly serves the public interest and is relevant to the local community, is obviously subjective, but will often depend on efforts to inform the PSA director about the group's goals and achievements.

And it can be very useful if the spot appeals to PSA directors' personal biases. While they may have a difficult time rejecting the spots of a group that they don't care about, they can allot for a group they support. For example, if a PSA director or station manager is on the board of the local Cancer Society, the Cancer Fund drive will probably get excellent air play.

A spot may receive special treatment if it is keyed to a specific time-focused community campaign, making it of greater interest now than later. Often, PSA directors will cooperate in giving preferential exposure to a spot in a given week or two-week period, coordinated with a group's special event.

Other spots can be run indefinitely. Many stations will run spots for quite a while — up to a year, in some cases. But the PSA director needs to know whether you want that to happen. After the initial push, it's necessary to call up and say "I haven't seen (or heard) our spots in a while. Is it still possible to keep them running?" or to write a note saying, "We saw (or heard) one of the spots again the other day, and it reminded us of what a good job you're doing for us. Thanks a lot, and keep it up."

PSA directors may change frequently. You have to keep tabs on a regular (perhaps monthly) basis, by calling and chatting, discussing new ideas, etc. This way, if a new person does come on the job, you'll probably know in advance, and you can plan to drop in for an early meeting.

PSAs: collaboration

When you approach the stations in your area with a request for air time for your PSAs, follow these suggestions:

1. Telephone the station, ask the name of the person who makes decisions on PSAs, and ask to be connected with his or her office. This person may be the general manager, program director or public service director.
2. Tell the public service director your name, the organization you represent, and briefly explain the PSA campaign. Ask if you can make an appointment to come in and discuss the campaign and review the spots. By far the best approach is to make your case in person if

you can get in to see the right people.

3. But, if you are asked to send the spots by mail, enclose a letter to the public service director specifying the purpose of the spots and the number of weeks they should run, along with copies of the spots, scripts, storyboards and slides, and a return postcard.

4. If the public service director agrees to meet with you at the station, prepare the letter anyway and submit it as part of your "formal" request for air time for the spots. If the station agrees to air the spots, the letter will not be needed, but if you are turned down, ask that a letter of reply be sent to you, giving the reasons for the station's rejection of the spots.

5. Be prepared to supply the public service director with the following materials and information about your group and the PSA campaign:

—a brochure or fact sheet about your group

—your group's letter from the IRS regarding your tax-exempt status, if you are a non-profit group
—films, slides, storyboards and scripts of the TV spots, or
—tapes and scripts of the radio spots
—postcard to be completed by the station and returned to you

Some stations will send you a complete breakdown of the dates and times that they have run your spot, and some stations will not bother to return the card. No station can give you a firm schedule of the airing of your spots in advance. In order to find out how often your spots are being aired, you can go to the station and ask to see the public logs. Stations are required by the FCC to open their logs to interested citizens. The public files at the station should have data on when PSAs have been aired.

Free Speech Messages

By Larry Kirkman

Impeach Nixon, boycott Safeway, free political prisoners, support gay liberation, keep abortions legal, normalize US-China relations.

No, it's not Smokey the Bear talking. Free Speech Messages like these have been broadcast since 1971 over all the San Francisco VHF stations which have a prime time audience of one and a half million.

At commercial rates of \$3 per 1000, that time is worth \$4,500 per minute, and it's been used by hundreds of individuals and organizations including the ACLU, NOW, UFW, the local president of the postal workers union, and striking employees of KQED, the public TV station.

Free Speech Messages (FSM) come over the TV or radio looking and sounding very much like any other locally produced public service announcement. But because FSMs are the result of negotiations between citizen groups and broadcasters, they offer some important advantages over the PSA. FSMs are unedited, unprocessed access to specified airtime. Groups and individuals can use this time for "calls to action," for statements of opinion which are frequently controversial. And these messages must appear throughout the broadcast day — including prime evening hours — not just during the PSA ghetto on Sunday morning and late at night.

Most public interest groups fixated on leaflets, lectures and newsletters, have found it hard to believe that they can control their own use of the mass media. But in San Francisco and the other cities where FSMs have developed, the public learns that media use is possible every time one of these unique messages appears on the air. In the course of just a few years, the FSM has become an accepted part of many public interest groups' organizing efforts: for Bay Area TV stations there's now a month-and-a-half waiting list, without any promotion. After 5 years, Bay Area audiences assume that the FSM is one of their legislated rights.

"Good journalism is not free speech," and "the power of the spot message should not be reserved for profit-making corporations." These starting point ideas were expressed by Phil Jacklin, professor of philosophy at San Jose State, and the ad hoc leader of the Committee for Open Media, a loose collection of individuals who pioneered the fight to wrest profit-making-minutes away from commercial stations.

The idea of demanding spot time for statements of public opinion was a creative technique for access, but it might not have gotten anywhere, if it weren't for a fortuitous court ruling in 1971.

A group of business executives had tried to buy time on a Washington, D.C. TV station to express their opposition to the war in Vietnam. The station refused, citing their 1st Amendment right to "freedom of the press" — their line was that owners of the media must control its content.

The federal court disagreed, supporting the business group. Of course, WTOP-TV appealed to the Supreme Court, which eventually upheld the unfettered right of media owners to determine what constitutes free speech.

But for a year the broadcast industry was worried.

Many stations were willing to barter away a few precious minutes of airtime rather than to risk losing their golden-goose licenses, which the court opinion seemed to threaten. If the court required the right of public access as a condition of licensing, it would be much easier to demonstrate that stations were not acting in the "public interest and necessity," as required by the 1934 Communications Act.

In the fall of 1974, the right to access was virtually eliminated by the Supreme Court in *CBS vs the Democratic National Committee*, which went even further to emphasize the First Amendment justification for broadcast control of all airtime. The Court said that stations could meet the obligation to air all sides of an issue through the FCC's Fairness Doctrine, and weren't required to allow any party to determine the nature of public debate — even if they were willing to pay for the time.

But, until this *CBS* reversal, for nearly two years, the Committee for Open Media was able to create the momentum to establish the FSM model in San Francisco, and then throughout the country.

Pittsburgh came up for license renewal immediately after the successful negotiations in San Francisco. Westinghouse Broadcasting had been the station most anxious to set up FSMs in San Francisco, and the same lawyer for Westinghouse was now faced by the Pittsburgh challenge. In a September 12, 1971 story, *Broadcasting Magazine* reported the citizen-petition victory as a fact that the broadcasters would have to live with. Soon after, Westinghouse gave over its five Group W stations to FSM access.

Another broadcaster reading the magazine article, presented a fitful image of benevolence and voluntarily

"Good journalism is not free speech," and "the power of the spot message should not be reserved for profit-making corporations," are the principles of the Committee for Open Media.

invited Phil Jacklin to set up FSMs on WHAS-TV in Louisville, Kentucky. Other cities followed: in New Orleans, a Vista group started CURB, Citizens United to Reform Broadcasting, and in Minneapolis enough groups sent representatives to meetings to convince two stations to carry them. FSMs are now on in Boston, Denver, and Columbus, Ohio, but in other markets broadcasters have been immovable, virtuously denouncing demands for access as "extortion."

Comforted by the Court and a compliant FCC, broadcasters decided they could risk litigation when citizen groups challenged their licenses. They would rather spend \$3,000 on legal fees than give into demands for access.

As a result, Jacklin, his allies in the broadcast reform movement, and the lawyer-strategists at Citizens Communications Center have realized some of the limitations of a purely legal strategy. At a January meeting in Washington they concluded that the struggle may depend on involving a much broader constituency to add public pressure to the weakening legal levers. A precedent in this area is the effort by the National Citizens Committee for Broadcasting to forge a public interest coalition in favor of more public affairs programs on TV (see *Citizen Action*, this issue).

Though media-reformers acknowledge that the job of broadening public access to broadcast spot time is getting harder, there still remain a number of new strategies, legal and other, which are currently pending:

- One effective stick is to file challenges before the FCC against requests for transfers of broadcast properties. Because the FCC has adopted regulations prohibiting new media buyers from acquiring monopolies

each, throughout the day, including prime time. The play time for the spots must be designated in advance by the stations. This will make it possible for you to monitor them, and to build a regular audience. The spots should be scheduled so that each one has half the reach of commercial spots on the station, especially to get x-number of adult-impressions. Messages which are independently produced must have equal consideration with station produced spots, based on reasonable technical standards agreed upon in advance. They must publicize the opportunity to do these spots, and they cannot reject any request on the grounds that it is controversial or contrary to their own views. As long as it's not obscene or a lottery, they have to let anything on. Finally, the above agreements should be submitted by the station to the FCC as an amendment to their present license application. That means, if they break the agreements, you have strong grounds for a license challenge.

They are supposed to meet with community people

of newspapers, radio and TV, citizens can oppose this concentration of ownership and frequently negotiate additional provisions in the process. Even in cases where the FCC cross-ownership rules don't apply, any legal delays that prevent a company from assuming ownership and operation can make anxious businessmen willing to negotiate.

The transfer stick was used successfully when Time-Life sold its five stations to McGraw-Hill, and recently in the WMAL case in Washington, D.C. (See *Citizen Action*, this issue.) One third of the broadcast licenses are in the process of turnover, but most of these are radio stations and it's rare that the TV stations are in major VHF markets.

- In 1975 several petitions to deny were based on the failure of news to adequately present issues, and especially radio's wireservice indifference to local news. All were rejected by the Commission.

- Jacklin has also proposed a new objective of the Committee for Open Media: *access for journalists*, proposing a legal battle based on the Supreme Court's reliance on journalistic discretion in the *CBS* case.

This strategy for access would focus on the rights of individual journalists, which could offer greater legal grounds than the worn out public-access approach.

- But, Jacklin can see the need for other more popular strategies based on the successful experience of FSM users. There have been no demands on the networks for national access time. There hasn't been any joint distribution of FSM spots by the cities which have access.

- Most of the FSM's have been produced in the flat studio style of editorial comments recorded in one take. Some have made use of slides, film clips, but none have used video to pre-produce a message, and none of the

negotiations have set technical standards for the kind of small format production of spots that is now within the range of public interest groups. Many of the news departments of those stations broadcast three-quarter inch cassettes every night. They have set the precedent themselves for Free Speech Messages produced on location, and edited material that would make these *calls to action* enormously more forceful.

- Radio provides the least expensive format for people who want mass media access to produce their own. Weak organizationally, without paid staff, public interest groups have had to make a decision about the best use of their time and this has led them to concentrating on TV instead of the fragmented radio audience. There are simply too many radio stations to contact and visit, they complain. In response, in 1974, COM in the Bay Area called two meetings where all the radio stations sent representatives. The major proposal was for the stations to fund a one stop access center at the cost of about \$6,000 per year, per station, to produce 20 minutes of weekly airtime.

Even though COM was unable to get this commitment from the broadcasters, radio has shown itself to be a more accessible medium. KFRC, the number one rock station, plays what they call a *consciousness raising minute* every hour, and KNBR, a 50,000 watt AM station plays a 30-second spot every hour.

Audio production is in fact within reach of any group that has the resources to put out an offset newsletter. But the fear of the media and the degradation of amateurs has been ingrained in most people so deeply that the possibility of becoming electronic producers is rejected out of hand.

anyway. The FCC requires it as part of the station's official effort to "ascertain community needs and problems." At the meeting they will say they do all sorts of good things and that these spots aren't necessary. You will say that none of the "good things" they do provide substantial audience exposure for unedited messages from people. They will say the whole idea is unworkable. You will point out that the feasibility has been established in San Francisco and other cities.

If the station refuses, you can conduct a legal battle over license renewal. Licenses are renewed every three years. The stations are grouped by region in three month time slots. Obviously a station will be most susceptible to your demands right before application renewal time.

Phil Jacklin, **COMMITTEE FOR OPEN MEDIA**, c/o Philosophy Department, San Jose State University, San Jose, California 95192, (408) 277-2875. **CITIZENS COMMUNICATIONS CENTER**, 1914 Sunderland Place, N.W., Washington, D.C. 20036, (202) 296-4238.

FSMs: negotiation

Send three people into your TV or radio station targets. Ask to see "the public file." The FCC requires every station to keep one and make it available to the public at anytime without prior appointment.

Don't meet with the station manager until you have studied their operations. Look especially at their last license renewal application: section IV-B, the statement of program service. Look for the composite week, a selection of seven days from the station's program log. And study spot messages, asking what percentage of the spot time is commercial.

Request a meeting and send a written proposal including a list of requirements similar to these: The stations produce two spots a week and broadcast those spots and two others independently produced, 8 times

NEWS FROM THE VIDEOSPHERE

BROADCAST TV

Woman Cooking, Woman Spending, But not 'Woman Alive'

Corporate underwriters buy an image on PBS

By REBECCA MOORE

"A good idea doesn't have a gender," said an executive for Visualscope Television, Inc., referring to his company's rejection of "Woman Alive," a public TV (PTV) series on the changing roles and attitudes of women.

"What we look for are ideas that seem to us right," Frank Marshall, president of VTI said at the November National Association of Educational Broadcaster's (NAEB) convention. VTI, an independent consulting firm that reviews TV programs, productions and scripts, makes TV underwriting recommendations for Xerox, Mobil and other corporations.

The notion that women are indeed changing did not seem "right" to Xerox. Nor did it seem right to over 100 corporations and foundations the producers, Ronnie Eldridge and Joan Shigekawa, approached for funding in 1974 and 1975. "If they (corporations) don't believe women are changing, then the last thing in the world they want to do is sponsor "Woman Alive," says Eldridge.

What corporations believe and do not believe is becoming a decisive factor in what goes out over the public TV air waves. By exercising the power of the purse, corporations are controlling what the PTV audience sees. One program the corporations did not want the public to see was "Woman Alive," — a show that talks about social change — discrimination in insurance rates, women standing up and talking in the union hall, women living under a marriage contract with their husband.

The producers began their fund raising drive in 1974 armed with a formidable record of success. The pilot, a one-hour magazine produced by station KERA in Dallas, Texas in collaboration with *Ms.* magazine, received favorable reviews and wide audience support when it was aired in June, 1974. When program production moved to WNET in New York, the producers remained hopeful that WNET's successful track record would impress the funders. The show also had the support of the programming staff at the Corporation for Public Broadcasting (CPB), and the promise of nearly a half million dollars from CPB if they could raise matching monies.

The producers felt confident in their ability to get corporate underwriters. "We thought a corporation, especially one that needs to reach women, would want to indicate that they were aware women are changing," says Joan Shigekawa. "That is to ignore how difficult change is to accept."

Over a year later, the producers wound up understandably frustrated. Expecting ready funding — "It seemed to be the best shot for raising money," according to Barbara Fenhagen, women's programming director at CPB — their proposal was re-

jected by corporations and foundations alike, from Revlon and Clairol to Aetna and Xerox.

To avoid losing the series entirely, they made drastic changes in format and budget. The original series of 12 one hour programs was cut to 10 half-hour shows. Their original budget of \$2.2 million was quartered, with CPB contributing \$400,000 and WNET providing \$100,000 from discretionary program funds. And the one corporate underwriter they did get, Ortho Pharmaceutical — manufacturer of prescription drugs and birth control products for women and men — was rejected by the Public Broadcasting Service, public television's networking agency, on the grounds there was an "appearance" of conflict of interest.

"We underestimated the amount of resistance there is to women's programming," says Joan Shigekawa, one of the producers. They now feel their expectations were naive. "Anytime you talk about big social change, you're talking about American business," Joan says. "And they have huge investments in the old way of viewing women . . ." What potential underwriters could see was that a series of programs on new roles women are discovering might well challenge the hierarchical structure of those same corporations.

Sex discrimination alone, however, does not explain "Woman Alive's" near-total failure to obtain non-public funding. The rejections indicate the difficulty the public TV system has, as a whole, in funding any "controversial" program. Even a program like "Woman Alive," whose producers did not think it so controversial that it would not appeal to corporations, ran into a brick wall when it came to funding. Difficulty getting money seems to be inherent in relying on corporate funders who have a stake in maintaining the status quo.

A few years ago, the Public Broadcasting Service (PBS) would not even accept corporate money for public affairs programs. Few corporations were interested in even non-offensive cultural and educational programs, although one of the very first programs to go out on the brand new public TV network in 1970, Kenneth Clark's *Civilisation*, was underwritten by Xerox. For the most part, however, the government, the Ford Foundation, Carnegie Corporation, and CBS-TV provided almost all of public TV's support the first few years of its existence, with Ford contributing more than 50% of the budget (*The Fourth Network*, 1971).

Public TV needed money and needed it bad. Congress' meagre allowance for the entire Corporation for Public Broadcasting, \$5 million in 1969, \$15 million in 1970, could hardly compare with the \$3 million *per station* commercial networks were spending. The foundations began dropping out of the funding scene as they foresaw a

Trends and key stories in ten fields of electronic media: Broadcast TV, Cable TV, Technology,

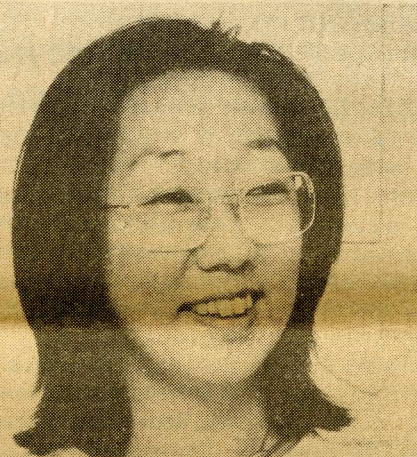
Citizen Action, Social Services, Art, Hardware, Education, Libraries, and Video Production.

diminished role and less control for themselves. The result was a dramatic increase in corporate underwriting:

In the 1974-75 season, a total of 28 national underwriters provided financial support for 44 public television programs — 14 of them new — with a total monetary outlay of \$12 million. For the 1975-76 season, \$8.5 million has been committed for the production of programs . . . On the local level . . . a total of 145 local underwriters contributed some \$700,000.

(PBS Newsletter, June 16, 1975.)

A PBS financial summary for FY-75 indicates the full involvement of corporate monies in public television. 65% of national program funding comes from outside sources, and of that, 39% is from corporate underwriters. A quarter of the total support for national programs comes from the corporations.



"American business has huge investments in the old way of viewing women," said Joan Shigekawa, one of the producers.

If, at first, necessity forced the alliance between the public broadcasters and the corporate underwriters, Congress has now secured the perpetuation, and strengthening, of that partnership. Its recently passed public TV funding bill appropriates up to \$160 million by 1980. The catch: CPB must raise \$2.50 to match every federal dollar.

The influx of corporate money has undeniably boosted public television's quality programming, visibility, and prestige. "Some of the best programs are underwritten," argues CPB's Barbara Fenhagen. "Public broadcasting would be tremendously handicapped without the support corporations have given it."

Corporate advertising dollars are increasing the public TV audience. The most striking example was the Gulf-sponsored program "The Incredible Machine," which beat commercial TV's ratings in New York City. Gulf's \$2 million ad campaign preceding the show created its 36% rating. "You are what you spend" in terms of advertising, according to Joan Shigekawa. "Woman Alive's" \$25,000 advertising budget — much of it unused by the local stations — is a drop in the bucket compared to what corporations spend on their programs. Gulf's ad campaign included a single-page color ad in *Time* magazine, which costs about \$45,000, according to Visualscope's president Frank Marshall.

Advertising makes the audience, and audience is what the corporations want when they underwrite a program. "Large audiences are important to any underwriter, unless (they're) doing it just for con-

science," Frank Marshall concedes. Corporations are therefore less willing to fund programs with special or small audiences that they might not want to be identified with.

Broadcasters and corporate executives alike agree that underwriting is not a strictly benevolent enterprise. "Few companies are interested in philanthropy, *period*," says Marshall. "But many are interested in philanthropy, *comma* . . ."

With its program, the underwriter buys a benign corporate image which a limited, but select, national audience will assimilate. "A corporation wants itself identified with the program you are trying to sell," according to Marshall.

The corporate product on public TV is image. And what the corporations are selling the public TV audience — professional, educated, middle class, high income voters — is a favorable inclination towards the corporation. In these times when monopolies, unfair trade and labor practices, and illegal foreign interventions are being questioned, a favorable identification is worth money to the corporations. Underwriting is a way of buying insurance against criticism. If IBM or Mobil employees go on strike they must be ungrateful or crazy. How could the good Bicentennial Americans who bring us *Classic Theater* and *Ascent of Man* treat their workers unfairly?

Unfortunately, corporate welfare, like public assistance, has strings attached. One of those strings is control. "Underwriters have little control of content," says Barbara Fenhagen, in CPB's programming department, "but they control what they select." Selection is in fact content control. By deciding not to underwrite "Woman Alive" corporations are denying viewers access to one perspective on women; and are thereby making the programming decisions for the Public Broadcasting Service.

Corporate underwriters tend to choose safe, bland, non-controversial shows. Many are British imports, removed from current events in time, in place, in content. The kind of programs on women that underwriters seem willing to support are strictly historical or entertainment: "Shoulder-to-shoulder," a series on the women's suffrage movement in England; "Notorious Woman," a biography of George Sand; Chekhov's "The Three Sisters"; and "The French Chef." An executive for the First National City Bank told "Woman Alive" producers the bank might be willing to sponsor a program for women on how to manage money.

Woman spending. Woman cooking. Woman dead. But not "Woman Alive." And yet, some critics of "Woman Alive" claim that the program is not hard-hitting enough, that it's too soft.

The corporations assert that acquiring British productions is cheaper than producing programs here. Comparing acquisition with production is a bit like comparing apples and oranges: however; they just aren't the same. The important issue is: if the underwriters of "Shoulder-to-Shoulder" had been approached to underwrite an American produced series on women's suffrage, would they have put up the money? "Highly unlikely," says Joan Shigekawa.

The advantage of acquisition is that the corporation can see what it's paying for. When the underwriter buys a program already produced, it is exercising a kind of

content control just as powerful as standing in the editing room. The result of this kind of control is a bland menu, heavy on the "Cultural", and weak on public affairs. Whether this is merely "selection," or indeed censorship, is a question of semantics.

The victims of this selection process are public affairs programs; programs like "Woman Alive," which talk about current events. Public affairs is "notoriously difficult to fund," according to Candy Martin, CPB's director of public affairs programming. "Underwriters don't like funding public affairs."

There have, in fact, been other programs whose underwriters have had an interest in the subject of the program. "I don't know how you can discuss Leonardo da Vinci without discussing Italians, or Italy," says Shigekawa. "Therefore, how can Alitalia (the Italian airlines) sponsor 'Leonardo?'" The manufacturer of over-the-counter drugs, Bristol-Meyers' sponsorship of programs discussing anxiety and the causes of common disease might also be questioned. And Mobil Oil's sponsorship of a program on National Public Radio entitled "Is There an Energy Crisis?" appears to constitute some kind of conflict of interest.

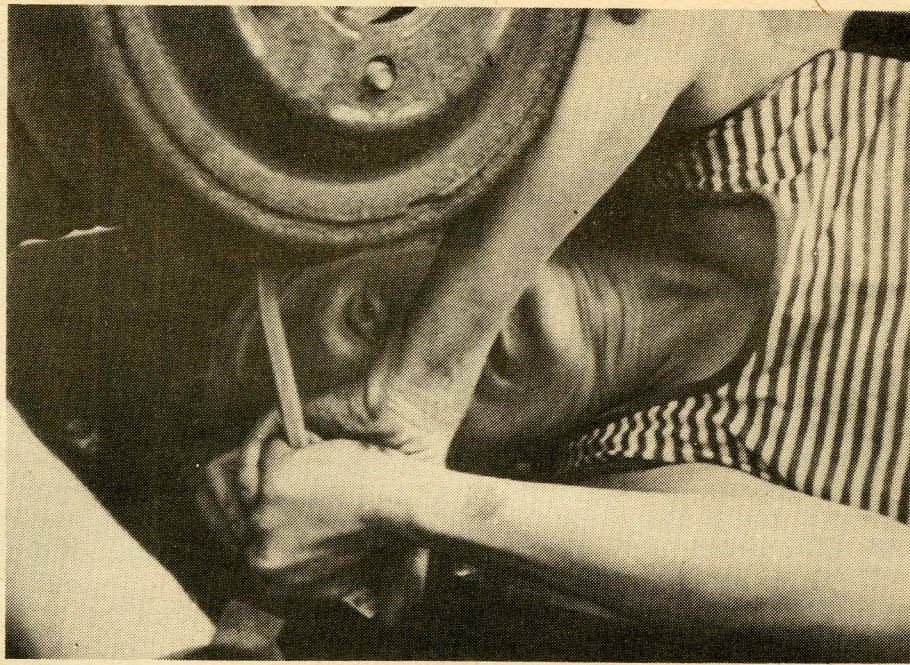
PBS says the conflict of interest decisions are not unanimous, and one official admitted, "We make mistakes." PBS is consequently in the process of revising its conflict of interest guidelines in order to standardize them. The new rules are intended to clarify and explain PBS' decisions.

The Public Broadcasting Service's clean-up act will not eradicate the basic conflict of interest problem: corporate image-building through underwriting. The soft sell of the Benign Corporation may be more dangerous than the strident commercialism on private TV. On commercial TV it is obvious when someone tries to sell you something (although it is becoming a bit harder with the Bicentennial Minute and other ads like Mobil's 3-minute "documentaries" which feature only Mobil's logo at the end). On public TV, however, the thing being sold is always elusive and almost undefinable. Nevertheless, it is worth millions of dollars to the corporations.

The solution to the problems faced by the producers of "Woman Alive", and of other programs that never even make it on the air, seems obvious. "We don't want underwriters," is the consensus among public television people. One person suggested setting up an insulated fund to which underwriters would contribute, and from which PBS would draw. "That would provide a pressure gap between the funder and the editor." Another person suggested that corporations who choose the programs they sponsor should also be required to put money into a collective kitty to pay for public affairs programs.

Booting out the underwriters, or at least wresting away their current power, is a solution that ignores problems within the public TV industry itself. "Money is not the panacea for what ails public television in America," writes Les Brown in *Television: The Business Behind the Box*. "It must . . . be made safe from government influence and the 'magnanimity' of corporate donors. In addition, it must be delivered from the vested interests and petty fears of its member stations."

Neither do local stations, for that matter. 26.9% of Station Program Cooperative (the organization through which local stations vote to acquire programs for the network) funds went for public affairs in FY-75. That came out to be 34.3% of all SPC programs. Says Martin: General stations won't buy things that are controversial. Investigative documentaries are just too risky . . . It's difficult for CPB to fund public affairs as well, because CPB is funded by Congressional appropriation. It's difficult defending programs. We've had trouble in the past, although we try to assure balance and objectivity . . .



A woman working as a car mechanic in the second program of "WOMAN ALIVE!" which examines the self assertive woman in jobs traditionally reserved for men.

The corporations frankly admit they don't touch public affairs. "Corporations don't win friends in the public sector by making anyone furious," said Robert Blake, General Mills' top advertising executive, at the educational broadcasters' convention last November. One of the reasons Visualscope TV, Inc. rejected "Woman Alive" was because it was "too controversial."

The Corporation for Public Broadcasting and the Public Broadcasting Service are not anxious to offend the corporations and foundations that provide close to 40% of national program funding. Only in a limited way does CPB protect the public interest from the most obvious self-promotional programming. PBS' vague and contradictory decisions on conflict of interest have not clarified the issues.

The sole legal requirement of the Federal Communications Commission regarding conflict of interest is identification of program sponsor. The strictly legal question is only one variable in the determination of PBS' policy. CPB's Barbara Fenhagen identifies three factors in the determination of that policy: 1) if the underwriter has a stake in the program's content; 2) if the underwriter is interested in the nature of the discussion (either pro or con); and 3) if there is the appearance of conflict of interest.

"People are trying to protect the integrity of public TV programming through preventive medicine," Fenhagen says, by rejecting sponsors identified too closely with program content. The appearance of conflict of interest is what casts a shadow over the credibility of public television, according to an official at PBS who wished not to be identified. "The closer the funder is tied in with the subject of the program, the worse it looks," he said.

The Public Broadcasting Service does not seem to apply these criteria uniformly, however. In rejecting Ortho's \$55,000 grant to "Woman Alive," PBS claimed that "Woman Alive" would "probably discuss birth control." Ortho might well benefit from that discussion, and PBS felt it "would be accused of conflict of interest — even though Ortho had no editorial control of the show."

The producers of "Woman Alive" are bewildered by what they see as prior censorship. "How do they know, or assume, we would talk about birth control," asks Joan Shigekawa, pointing out that birth control was never discussed by the program. She wonders if Revlon and Clairol would have been rejected by PBS as well.

Funneling more money into the system will not necessarily bring better programming. As long as public TV is dominated by business interests within the structure — from the top of the national corporate ladder, to the bottom at the local station level — it is unlikely that public TV will be any

more courageous than commercial TV. Government bureaucrats, AID officials, and advertising executives are among the directors at CPB and PBS, while bankers, businessmen and politicians form the core of local station directorships, with a few notable exceptions.

"Woman Alive" ran into problems at the local station level. The producers found that some stations were airing the program in non-prime time, when many viewers couldn't watch. After the series was over, they discovered that little more than a third of their advertising money had been spent by the locals, even though the money provided dollar for dollar grants. Women from across the country wrote in and said they tuned in the program by accident, according to Joan Shigekawa. Some cities did not bother to air the show, or aired only a few parts.

Whether public TV can in fact live up to its potential, can in fact serve the public and not the corporate interest, can in fact be enlisted "in the service of diversity," as the 1967 Carnegie Commission envisioned, are questions with pessimistic answers right now.

"It looks like the oil companies control public television," says Barbara Fenhagen. "It's more a problem of image now, but it could become a real problem . . . There's a possibility things could get out of control."

But things may already be out of control. Oil companies already provide 12% of total national program funding, according to PBS statistics. The oil companies, and the other corporate underwriters, are already using public TV as just one more vehicle to market corporate image and product.

And public broadcasters are encouraging this sponsorship. "Meretricious elite programming," writes Michael Arlen in the March 24, 1975 *New Yorker*, "based on the same glossy production values it is supposed to provide alternatives to" is being used to sell public TV to the corporations. Arlen quotes a *New York Times* article about former director of development at WETA-TV, William T. Gladmon, and his campaign to 60 corporations presenting the public relations benefits of underwriting. Gladmon "stressed the high quality of the station's supporters and viewers," the *Times* said, pointing out that "an underwriter gets a quality audience of opinion makers."

As public TV competes with its commercial counterpart for the same sponsors, or underwriters, the distinctions between the two types of television will grow fuzziest. Public TV, like private, will have to tailor its programs to suit corporate tastes. One more channel will be made available to the corporate voice. Meanwhile, the public, as usual, will be the loser, unless the current trends are reversed.

Major Media Legislation Likely in 1976

Major legislation affecting the communications industry is likely during this Bicentennial year. At the top of the list for both houses of Congress is a change in the regulatory structure for cable TV, whose time, it seems has finally come.

Noticeably lacking from the priorities this year is broadcast license renewal legislation, which has occupied both the Senate and House communications subcommittee for two years. Failure to pass a law giving broadcasters more security in their licenses has made another long fight with citizens groups unappealing.

The Senate committee, chaired by John Pastore who retires this year, will hold FCC oversight hearings in Feb., cable TV hearings in late March, family viewing and TV violence hearings in April, as well as an examination of complaints about discrimination in public broadcasting.

Cable TV will be the most important issue, however, since pressure has been building up at the FCC, the White House Office of Telecommunications Policy, the Domestic Council, and Justice Department. Broadcasters have been up in arms since President Ford released a statement in January implying that de-regulation of cable might not be a challenge to Divine Right.

House Subcommittee on Communications releases staff recommendations

But center stage is currently occupied by the House Subcommittee on Communications, which released the first Congressional study on cable TV in 15 years on Jan. 27. The study, made possible by a much increased staff budget of \$250,000, was highly critical of the FCC and current regulatory constraints on the cable industry.

Reaction to the recommendations and forthcoming bill from the House by the Administration should form the center of debate, which will be the major focus for media industries this year.

Among the staff recommendations from which legislation should develop:

- The Communications Act of 1934 should be amended to specifically include mention of cable TV, and to call for its promotion and regulation as an important facet of the nation's communications system;

- Congress should enact a Rural Telecommunications Act which would make low-cost loans available for the construction of cable systems in low-density areas, much as the Rural Electrification Act brought power to small towns and farms in the 1930s.

- Congress should enact long pending copyright legislation, which includes guaranteed payment to copyright owners for use of material over cable.

- FCC rules curtailing movies and sports carriage on cable television should be rescinded.

Some of the recommendations are liable to create a maelstrom of opposition from broadcasters, who have long opposed cable's growth to their detriment. The staff report strikes at the heart of their fears: "Clearly, the diminution of service must be viewed in terms of service available to the public rather than the fate of particular technologies."

The staff report, written by committee general counsel Harry Shooshan, former FCC general counsel Henry Geller, and RAND Corporation consultant Karen Possner, was prepared after consultation with some 140 experts, including many citizen groups. The FCC did not cooperate.

D.C. Groups Win WMAL Transfer Challenge

A major tactic in the broadcast reform movement received a much-needed boost in January when the FCC approved the transfer of several Washington, D.C. media properties under conditions stemming directly from negotiations with a coalition of citizen groups.

A year and a half ago Texas millionaire Joe Allbritton sought to buy Washington's evening newspaper, *The Star*, which was losing millions a year, along with the profitable network-affiliated Washington broadcast stations WMAL-TV-AM-FM, plus two stations in Lynchburg, Va., and Mount Pleasant, S.C.

The purchase required FCC approval and a waiver of the newly passed regulations banning new media acquisition of newspapers and broadcast properties in the same market.

Three local groups opposed the waiver on the grounds that Washington could not stand continued monopoly of its media, since the other paper in town — the *Post* — also controls radio and TV stations. The groups were the Adams-Morgan Organization, D.C. Media Task Force and the National Organization for Women D.C. area chapters.

The WMAL transfer case was the first major case under the new FCC newspaper cross-ownership rules, and the Commission clearly had conflicts in making their eventual rulings. Complicating the issue was another petition against Allbritton's waiver from a competitor.

Allbritton expected quick action on the waiver request, since the FCC's pro-broadcasting record is clear. Finally, in September the FCC announced, in effect, that it could not decide, and remanded the case to hearing — causing further delay, panic on the part of the new owners who had millions at stake, and a rash of protests from the Ford Administration and others who feared that the *Star* would fold and leave Washington to the not-too-friendly *Post*.

Faced with unknown delay, Allbritton caved in and agreed to come into compliance with the regulation, providing that the FCC would give the company two-to-three years to divest one of the local properties in question.

Although the citizen groups were elated at this victory, it was not enough. They refused to withdraw their petition until Allbritton agreed to meet face-to-face to discuss other substantive issues like programming, hiring, and the terms of his divestiture.

Represented by Charles Firestone of Citizens Communications Center, the coalition met for a final day-long session with Allbritton, which had been preceded by numerous meetings between the attorneys.

The result was the withdrawal of their petition against the waiver, conditional to the FCC acceptance of the terms of a precedent-setting agreement.

Citizen activists around the country can look to more than strategic value from the terms of the agreement, which received final FCC approval January 21. In addition to provisions covering employment, programming, free speech messages, and other operational questions of the local TV outlet, the agreement mandates a major commitment by Allbritton, a former banker, to "use best efforts to help minorities and women obtain up to \$10 million in loans to acquire broadcast stations over the next three years."

Allbritton has assigned a staff member to work with representatives designated by

the citizen groups and their lawyers — Citizen Communications Center. This effort, in addition to a commitment for affirmative action in the divestiture proceeding, may make it more possible for minority and/or women broadcast entities to succeed in D.C., as well as other markets.

Yet, it is the principle of leverage at the time of license transfer which offers the greatest victory in the WMAL case. Many existing broadcasters have now reached a point where they can spend less money in court litigation of a citizen group suit than they would by meeting citizen demands for better programming, employment practices, and technical changes. Many public-interest lawyers have recognized that only limited victories can be expected in the foreseeable future by using the threat of license-challenges for winning concessions from the broadcast industry. FCC actions and recent supreme Court rulings have taken the fear from the hearts of broadcasters — leaving only the laborious, expensive and time-consuming route of court appeals.

But nearly one-third of the broadcast industry changes hands every year. Since recent cross-ownership rules apply only to new acquisitions, such requests for transfers offer a logical focus for citizen efforts, with some limitations.

The strategy is only applicable, however, in the smaller markets, since few big city TV stations will be sold like those in Washington and most transfers involve radio licenses, rather than TV. And a full-scale strategy against transferees could have the effect of freezing the status quo.

But as long as the FCC and the courts refuse the legitimate demands of citizen groups and the public remains uninformed and unmobilized about media reform, legal tactics remain the main hope for transforming the mainstream media.

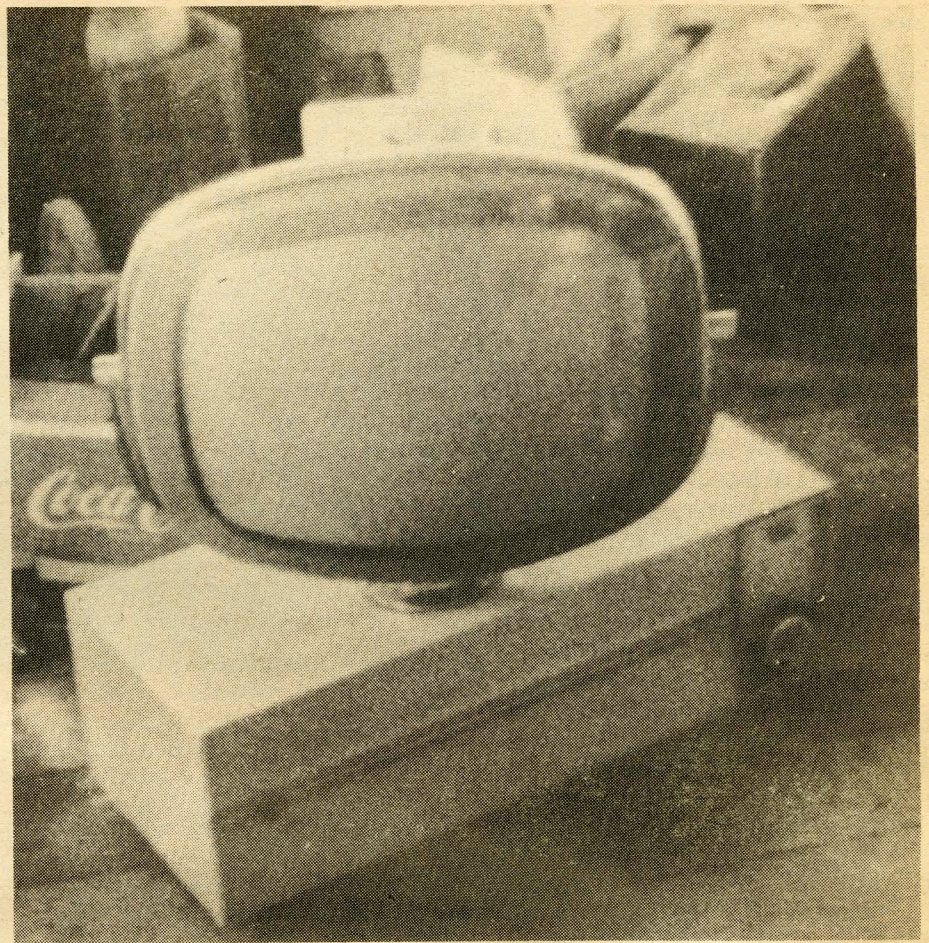
Reporter Finds Huge Profits In Boston News

David Gelber, of Boston's alternative newsweekly, *The Real Paper*, set out to find out how much the city's TV stations were making on their news operations, he found out that "profits, like espionage, are classified."

Gelber persisted, however. Working from the three stations' advertising rates for spots on the news shows — rates he was able to get from station ad salesmen — he simply multiplied by the number of such spots broadcast during a year and then subtracted an estimate of what it costs the stations to produce the news.

The result? Gelber estimates the average take of each of the three news operations as being about \$7,440,750; the average expenses, not much over \$2,000,000. "Even by conservative estimates," he writes, "Boston's three network-affiliated television stations are making between 150 and 300 percent profit a year on their news programs alone, which are nice figures for a private business licensed by the government to serve the people."

One factor keeping expenses down is what workers in any other field would call "speed-up." When Boston's WBZ-TV (Group W) recently went from a 60-minute to a 90-minute format for its evening news, it did not increase its reporting and production staffs to match. A staff memo from producer Dick Glover read, "This assignment is *in addition* to your normal duties for the six . . . I know this sounds like a great additional burden . . . However, it will be well worth it because we'll have a lively, exciting new show to do everything and anything we want."



Kidvid Studies Report Violence, Sex Roles, And Sugar Ads

According to two studies commissioned by Action for Children's Television (ACT) and another by The Corporation for Public Broadcasting (CPB), the role models present in most children's TV programming continue to do little more than glue young viewers to a violent worldview.

One ACT report on the advertising practices within kids' TV fare observes that this bondage of young TV viewers to dubious quality programming is worsened on the commercial stations by a constant barrage of highly-sugared commercial messages.

The two ACT studies, carried out by Dr. Earle Barcus of Boston University School of Communications, monitored after-school and weekend children's TV, and analyzed violence content and advertising practices during these programming periods.

The CPB study deals with the position of women in public broadcasting and includes data on the presentation of male and female characters in children's programming (which in fact is the largest single category of programming existing on public TV).

In Barcus' analysis of violent programming content broadcast on five Boston stations, he concluded that "violence was more frequently found in comedy formats, than in live-action programming."

"There has been a change," he explained, "in the action adventure programs currently being produced. What seems to be taking place is that instead of overt acts of violence, there is greater reliance on the threat of violence through threatening situations, or natural or accidental violence as devices to maintain the atmosphere of excitement."

Barcus observes that if the overall level of violence has been reduced in all children's television as claimed by the networks, this is far from true for the independent stations across the country, 10 of which he monitored for this study. Of the independent broadcasters' after-school program offerings, "more than six out of 10 stories contained some observable act of violence and about three in 10 were saturated with violent acts."

This becomes especially significant because the bulk of after-school child-

oriented programs are carried on these independent stations, with the network affiliates departing from the soap opera/game show/talk show format only for the occasional after-school "special." Cartoon comedy and older action-adventure programs (originally made for adult audiences) fill most of this programming period.

In the second ACT report, "Weekend Commercial Children's Television," results indicate that since 1971, there has in fact been a 15% decrease in the amount of commercial time on all stations, from an average of 11.3 min. per hour to 9.5 min. per hour. But, Dr. Barcus pointed out, "although commercial time has decreased, the average number of commercials decreased only slightly — from one every 2.8 minutes to one every 2.9 minutes." Monitoring of commercials also revealed that nearly half of them were for sugared cereals, candies and sweets.

The ACT and CPB studies overlapped in their concern for the representation of women and minorities in children's programming. The results of both on the sex classifications of program characters concurred in their observation of grossly unequal presence of male and female characters. Of the 405 program characters in the ACT monitoring of commercial programming, 74% were male and 26% were female. The CPB Task Force Report found that of 1,155 children's program characters, 69% were male and 32% were female. In both cases the ratio is approximately two males for every visible female.

The CPB Task Force Report goes further to criticize the lack of positive sex-role models in terms of occupations and activities of those female characters present who are on the current selection of educational/entertainment kid shows.

ACT President Peggy Charen commented, upon release of the ACT reports, "the studies negate the argument of the Federal Communications Commission's policy statement on Children's Television that self-regulation is an adequate solution to the problems of children's TV. These analyses of advertising and programming practices prove that broadcasters have not yet made a commitment to the health and well-being of children."

Copies of "Weekend Commercial Children's Television" and "Television in the Afterschool Hours" can be obtained for \$10 each from ACT, 46 Austin St., Newtonville, Mass. 02160. Copies of "The Report of the Task Force on Women in Public Broadcasting" can be obtained (free) from CPB, 1111 16th St., N.W., Washington, D.C. 20036.

CABLE TV

HBO Flirts with TV Diversity As Satellite Network Opens

Pay TV giant signs on independents

By DARRELL DELAMAIDE

Home Box Office, Time Inc.'s wholly-owned pay cable subsidiary, made two major moves in September that are almost sure to radically alter the future not only of the cable industry, but of the whole "videosphere."

The first move was the much-touted beginning of satellite transmission of the HBO channel to cable systems in Vero Beach and Ft. Pierce, Fla., and Jackson, Miss., marking HBO's initial step out of the northeast and into a potentially national network.

The second, lesser known but equally important to independent video and film makers, was the programming of more than a dozen independently produced short films offered through the services of the Independent Cinema Artists and Producers. ICAP, which grew out of the cable television committee of the Association of Independent Video and Filmmakers, was set up in the course of negotiations with HBO to act as a broker-agent for independent producers, much as ASCAP serves for musicians.

While both ICAP and those at HBO responsible for arranging the programming are enthusiastic about the potential new outlet for independent producers, the short term future of the arrangement has problems.

All of the initial shorts were 16 mm film, because HBO is insisting, for the time at least, that any video shows considered for cablecasting be on 2-inch tape, a rare event in the world of independent video production. Also, only a small proportion of HBO's program time, 15% to 20%, is devoted to "special programming," with the rest divided between current feature movies and sports events.

Most importantly, HBO hired a new programming director, Harlan Kleiman, in September, and is undergoing a major shift in program policy (which may or may not favor ICAP programming). HBO was originally attracted to ICAP films because they were technically of broadcast quality, and far exceeded network offerings in creativity.

Contracts for the initial slate of ICAP offerings were signed with each individual producer, according to a standard contract drawn up by ICAP. Royalties are paid on the basis of the length of the film, the number of times shown and the number of viewers on the day of cablecasting. This last point about the number of viewers is the key to HBO's programming future, because the number literally grows by thousands each week. While the proportion of satellite-fed subscribers (as opposed to terrestrial) is still small, the year-end addition of at least five more cable systems in the satellite network brought HBO's total subscription to an estimated 250,000 — against 58,000 subscribers at the end of 1974. Meanwhile, contracts for satellite hookup have been signed or are being signed with cable systems throughout the country, including those belonging to most of the top 10 cable conglomerates — Teleprompter, Warner, American TV and Communications, Cox, Viacom and UA-Columbia Cablevision — catapulting HBO's subscriber potential into the millions.

The increased revenue from this subscription boost (HBO collects about half of the average fee the cable operator charges for the HBO channel) allows HBO greater leverage in buying programs, or producing its own.

Consequently, for example, HBO has the potential for "major" film purchases — something that scares the network TV execs out of their socks, and which is at the root of the anti-cable battle currently underway by broadcasters. HBO announced in July the purchase of cablecasting rights for the 13 films of the American Film Theater for "slightly more" than a million dollars.

Networks deliver an audience to advertisers while HBO delivers entertainment to its subscribers . . . Both deliver profits to stockholders.

One HBO spokesperson characterized the service as a Sunday New York Times of television in the sense that its content appeals to "intensely interested minorities," but no one would be interested in the whole package.

He went on to distinguish HBO from the networks by saying the latter deliver an audience to advertisers while HBO delivers entertainment to its subscribers. This simplification ignores the basic fact that both (want to) deliver profits to their stockholders. Although the source of revenues is by subscription rather than advertising based on Nielsen ratings, it's difficult to see how the pressures to gain a mass audience will be any different for HBO than the networks. Pay cable has the potential for greater flexibility — its revenues don't depend on the click of a dial each half-hour, its contact with viewers is more immediate, and smaller audiences could be served in much the same way as they are by specialized magazines like *Psychology Today* or *Field and Stream*. Yet HBO is launching pay cable with mass entertainment formulas and may well never get beyond Hollywood.

At any rate, it seems sure that HBO executives, for better or worse, will be calling the shots for pay cable's development. Even before its satellite expansion, HBO had more than half the country's pay cable subscribers. Other pay cable networks, like Optical Systems on the West Coast, remain earthbound and therefore limited by the prohibitive expense of microwave feeds. Most pay cable operations are strictly local ventures with programming limited virtually to movies (Theta Cable in Los Angeles is one of the most successful of these).

Even presuming that HBO will invite competition, it would be difficult for any but the largest communications conglomerates to overcome the headstart HBO has and the capital resources of Time, Inc.

HBO acknowledges it is navigating its way by the seat of its pants in largely uncharted areas. The programming department, for instance, has devised as yet no sophisticated formula for evaluating potential programs in terms of return on cost-per-viewer. Feedback is rudimentary at best — a few subscriber letters can still carry a lot of weight. Intuitively, it's possible to determine that the Ali-Frazier fight will draw customers and the American Film Theater will add prestige, but scheduling a regular

BBC series or including film festival-type shorts are strictly experimental projects.

HBO originates only one program, "Martha's Attic," for children. The company now considers its studio of a technical quality comparable to the networks' and can consider further shows for production.

Meanwhile, HBO goes on signing up cable systems willing to shell out the \$85,000-100,000 needed to make a satellite earth station operable (or like Cox Cable to experiment with a series of cheap — \$500 — receiving dishes on the tops of apartment buildings and hotels, HBO looks forward to the day when its purchase of a film makes the difference between the film's commercial success or failure. A film like *1776*, for instance, lost money in theatrical distribution, but was popular among HBO subscribers (the family types who no longer patronize movie theaters but enjoy a musical). As HBO increases its revenues, it hopes to gain influence in determining the types of movies produced.

The potential financial weight of HBO or the pay cable industry in general is difficult to determine. But even a relatively conservative publication like the *London Economist* recently estimated potential 1980 revenues for pay cable at \$500 million (at 1975 prices) — or one-tenth of existing network advertising income and one-third of the cinema's box-office gross.

Once its satellite network is off the ground (in about two years), HBO intends to turn its attention to multichannel service. The addition of one or two more channels in the HBO network would not only increase revenues and programming capacity, but also economies of scale and financial leverage in securing programming.

Even though HBO maintains that it seeks only programming that isn't commercially viable for the networks — television series too short or too lacking in mass appeal, productions from the British and Canadian networks, films from independent producers, relatively esoteric cultural and sporting events — network officials and broadcasters are not convinced. They predict that pay TV's growing financial potential is competition for their kind of programs, and, as a result, have launched a massive anti-pay TV lobby in Washington.

The network lobby has prevailed upon the FCC to restrict the categories of films, series and sporting events available to pay cable as part of its campaign to "save free TV." HBO is challenging the specific restrictions in court. Underlying the legal battle is the basic question of the FCC's right to regulate cable at all. The agency's original mandate to regulate broadcasting rested on the scarcity of frequency wavelengths and the need to protect the public interest in their allocation. With cable technology constantly expanding channel capacity, justification of FCC interference in the industry becomes problematic, even leaving aside the fact it isn't explicitly mandated in existing legislation.

As for ICAP, its significance transcends its ad hoc establishment for the HBO arrangement. As it becomes a clearinghouse for independent video and filmmakers who want to exhibit their productions on pay cable, ICAP will develop an expertise in brokering that will make it a natural middleman as video discs, video cassettes, and other forms of video dissemination make their appearance.

Although the HBO contracts are up in the air pending Kleiman's policy reevaluation, ICAP continues to solicit and screen films and tapes from independent producers. The group is particularly interested now in feature-length productions, hoping with them to inject ICAP material into the mainstream of HBO programming.

The executive coordinators of ICAP are Charles Levine, Katherine Morgan, and Marc Weiss, contactable at 140 Sullivan St., New York (212 624-6885).

Low Profile For Access At NCTA Meeting

It appears that the National Cable Television Association is creating an image of public access that complements the business interests paramount at its 25th annual convention scheduled for April 4-7 in Dallas. According to Lydia Newman, cablecasting co-ordinator for the association, they have designated space for community programmers at the Convention Center and are willing to help publicize tape showings and discussions in that space.

Endorsement and support for the activities of independent community video producers by NCTA hit its high point during the 1972 meeting in Anaheim, California; when the association helped subsidize the travel expenses of tapemakers to the convention and helped promote several public access panels and discussions. Since that point it's been downhill.

This year, two months before the convention, the only thing that's been done to help stimulate the participation of educators, local programmers or independent producers has been the solicitation of public access tapes to be included in the cable-casting award program. Other than that nothing, not even a panel on public access, is planned. The emphasis will be on "system management and operations and major federal, state and local regulations affecting the industry."

This is not inconsistent with NCTA's current posture toward access. In a brief they filed with the FCC in response to proposed rulemaking changes regarding the allocation of channel space for access programming they urged the commission "to totally eliminate all mandatory access and channel capacity requirements for both pre-and post-1972 systems."

If you're interested in what NCTA doesn't have to offer you at the convention you can contact Lydia Newman, 918 Sixteenth St., N.W., Washington, D.C. 20008, (202) 466-8111.

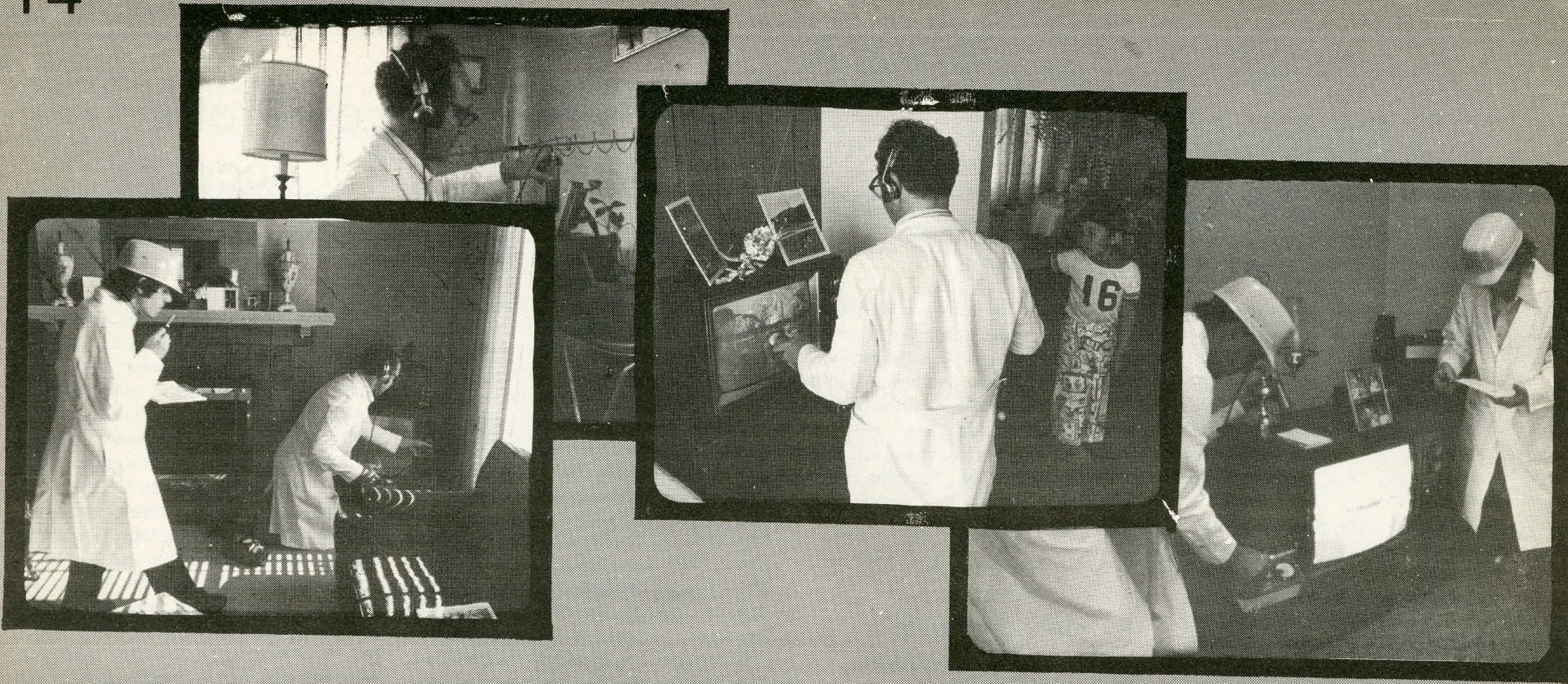
New FCC Access Rule Will Merge 3 Channels

Proposed rules calling for the merger of the three required access channels on cable TV systems into one "composite" channel are expected in early February, with hearings to follow shortly thereafter. The Commission action follows the process of rule-making which resulted in 47 comments by the Sept. 8 deadline.

Seventeen of the comments came from the cable industry, lead by the NCTA, the trade association. The industry has called for the elimination of all access channels.

A disappointingly weak showing from community media groups, public access centers, and public interest groups may be significant in the FCC ruling. Many of the groups filing, however, did support the composite channel concept.

Representing this sector of the public were briefs by: Sea-King Access Center, Seattle; Public Interest Research Group, Washington, D.C.; Ellen O'Neill and Linda Therkelsen of Minnesota; Ralph Lee Smith for Publi-Cable; Citizens Communications Center representing the National Black Media Coalition and Philadelphia Cable Coalition; and by the Boston Video Access Center.



TELEVISION RADIATION SURVEY

TV MAKE _____

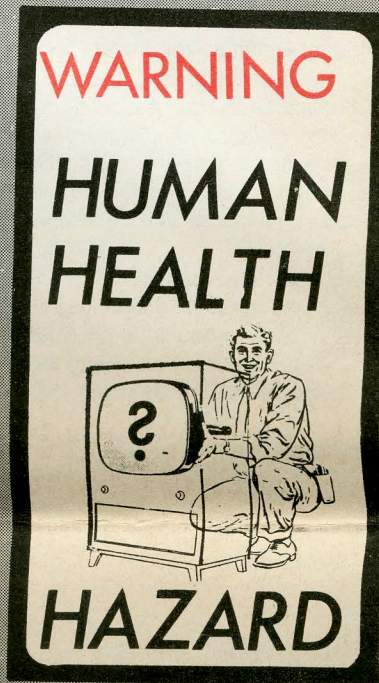
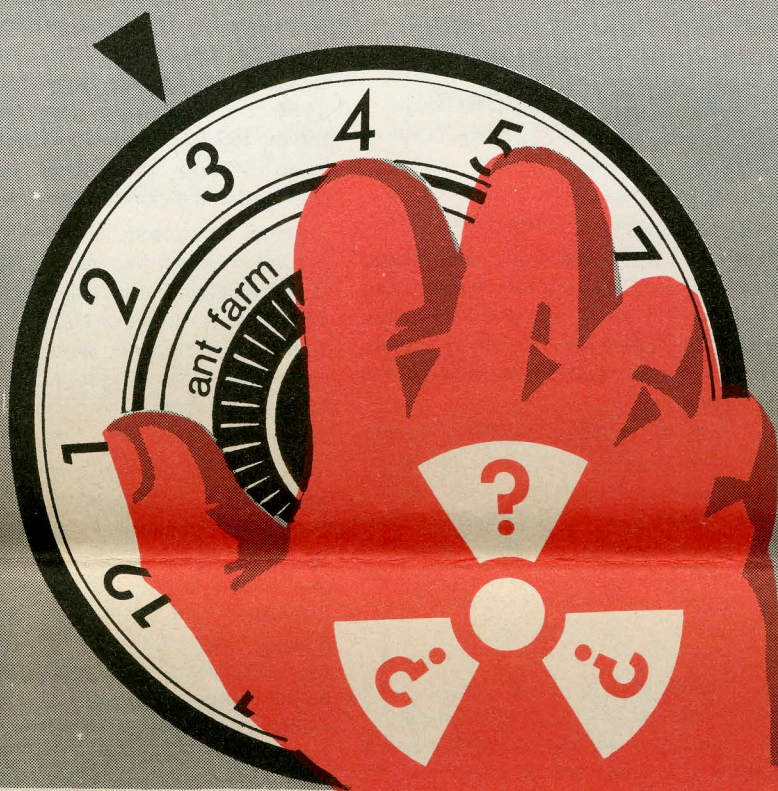
MODEL COLOR ant SS b&w cable

TV X-RAY EMISSION

DANGER SAFE

TV RADIATION SURVEY
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San Francisco California 94101

official form used in TV survey



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sets
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of
RADIATION



TV RADIATION

TECHNOLOGY

The Heartbreak Of X-Radiation

TV's terrible toll

By CHIP LORD

Warning: television sets may be (are) dangerous to your health.

On July 25, 1975, Curtis Schreier, Doug Michels and I—members of Ant Farm—joined forces with Dr. Rolin Finston, Senior Health Physicist of Stanford University's Health Physics Office, to make random visits to forty San Francisco homes to learn if any of the sets were leaking radiation.

The findings were startling. Ten of the sets leaked radiation and one was leaking at a level which exceeded the government standard.

By now hundreds of thousands of color television sets have been recalled by their manufacturers, beginning in 1967 with General Electric's recall of 154,000 sets for giving off excessive radiation.

X-radiation or X-rays are a by-product of electrons being shot from a cathode tube at 25,000 volts. Color sets have three cathode guns and are more likely to allow rays to escape.

But no one has really been able to determine what unsafe means. The U.S. Bureau of Radiological Health says that color sets must not emit more than .5 milliroentgens per hour. This standard was adopted in 1968; prior to that the standard was 12.5 mr/hr or 25 times higher.

In 1969, the Suffolk County Public

Health Service of Long Island, New York reported that 20 per cent of 5,000 sets examined over a two year period were emitting dangerous rays.

Dr. Finston says, "Any man-made radiation offers some level of risk. Scientists establish the level at whatever they can successfully research. Below a certain level, they don't have the techniques to determine harm."

Thinking has changed about the danger of low-level X-rays. Dr. H.D. Youmans of the Bureau of Radiological Health explained that previously, "We questioned whether television radiation was important because it was so low compared with the output of an X-ray machine. We thought the rays would be soft and non-penetrating. Instead we found the rays penetrated the first few inches of the body as 100 kilovolt diagnostic X-rays. You get a uniform dosage to the eyes, testes and bone marrow."

His colleague, Dr. Norman Telles, summed up the argument, "We have made the assumption that there is no threshold, that radiation to the zero level evokes a response from body tissues."

Appearing before the House Committee on Interstate and Foreign Commerce, the U.S. Public Health Service reported wide variations from the same models, with a high in one tube of 800,000 milliroentgens per hour or 1.6 million times the 1968 safety level of .5 mr/hr.

Dr. Robert Elder, the director of the

Bureau of Radiological Health, testified at Congressional hearings that small dosages of radiation could cause genetic damage. But science does not know how these symptoms manifest themselves since it takes a long time for tissue damage to develop.

The U.S. Public Health Service has warned viewers to sit six feet away from the set. But, as a recent Associated Press report discloses, they "could not say why this was judged to be a safe distance, nor what harm the viewer might expect."

The arguments over TV radiation are elaborated in chapter 12 of John Nash Ott's book *Health and Light* published by the Devin-Adair Co., Old Greenwich, Connecticut. Rep. Paul Rogers of Florida, co-author of the Radiation Control Act says that Ott, "got us started in 1967" on the road toward control of radiation from electronic products. Ott, known for his time-lapse sequences in Walt Disney films, got into experiments in light energy through his work in photographing plants under artificial lights.

If the publisher of *Health and Light* would introduce the book in paperback, it would soon be a bestseller in the style of *The Secret Life of Plants*. Followed by the movie, magazine spreads, talk shows, etc., assuming of course the opposition to Ott's work by the American Cancer Society and the A.M.A. would not escalate in scale. You see, what John Ott says in this book, and the excellent film of the same name, is that deficiencies in the quality and amount of natural light received by living organisms cause maladjustment, disease and possibly cancer.

Ott's own experiments produce some provocative questions about the physical danger of television sets. He experiments with rats placed in front of two tv sets, one shielded by lead, the other black paper.

"The rats protected only with the black paper became increasingly hyperactive and aggressive within from three to ten days, and then became progressively lethargic. At 30 days they were extremely lethargic and it was necessary to push them to make them move about the cage. The rats shielded by lead showed some similar abnormal behavioral patterns but to a considerably lesser degree."

"After the second TV set was in operation all the young rats in one of the cages died within ten to twelve days. Two of the rats that appeared extremely lethargic and almost dead were taken to the animal pathology laboratory of the Evanston Hospital where they soon died. Autopsies were immediately performed. Microscopic slides were made and the autopsy report indicated brain tissue damage in several instances."

Eighty per cent of the people approached by the Ant Farm survey team opened their doors readily and admitted that they had been worried about radiation.

How can viewers tell if their color tv sets leak unsafe radiation? There is no way, according to experts, unless you take it to an X-ray detection laboratory.

It is less likely to be leaky if it has a small screen, is brand new and hasn't been to a repair shop in its life. Repair services often turn up the voltage to give a brighter picture which also increases the danger of X-radiation.

If you spend time in a tv studio, in front of lit monitors, or under fluorescent lights, be sure to get outside in the sunlight. It's the only source of full spectrum light energy.

Chip Lord, a member of the TeleVISIONS Network, is part of Ant Farm, the San Francisco-based arts group which has produced videotapes and art-events like the *Eternal Frame*, *Media Burn*, and *Cadillac Ranch*.

CITIZEN ACTION

Women's Task Force Indicts CPB Record On Hiring and Programming But what will they do about it?

By VICTORIA COSTELLO

Having accepted a report which presents a scathing attack on its own programming and employment policies regarding women, the Board of the Corporation for Public Broadcasting now faces the task of implementing its far-reaching recommendations.

Under increasing pressure from women's and minority groups within its Advisory Council of National Organizations (ACNO) and in order to shape up its image before the critical Congressional hearings on CPB's long-range funding, the funding arm of the nation's public broadcasting system authorized the establishment of a Task Force on Women in Public Broadcasting in November, 1974.

The 15-member task force, comprised primarily of individuals within various public TV entities, completed the report a year later, presenting it publicly on November 15, 1975. Principal authors of the report were two consultants, Caroline Isber, a producer for National Public Affairs Center for Television (NPACT) which is part of WETA-TV in Washington, D.C., and Muriel Cantor, American University sociology professor and director of a previous study on women in commercial TV's programming for the National Organization for Women.

The CPB Task Force Report, which focuses upon both employment and pro-

gramming, offers few surprises in its scathing attack of the male-dominated public TV industry which creates programming which is overwhelmingly male in on-air appearances.

But the fact that a CPB-supported study has presented such a critique could offer what Task Force member Cathy Irwin calls a concrete and systematic set of facts for the use of women and minority groups in obtaining greater responsiveness from the tax-supported broadcasting system.

Employment: a grim picture

The Task Force's investigation into the extent to which women are employed and integrated into policy-making operations in the Public Broadcasting System including public television and National Public Radio stations, revealed a grim picture in its 1974 employment statistics. Women held 29% of all jobs at radio stations. At the higher managerial levels, men outnumber women ten to one and most women employed are found in low-level secretarial and clerical positions.

Programming: almost no women

The programming study of one typical week of public television and radio focused on the under-representation of women but shed much light on the larger issue of what and who are left out of the content of public broadcasting. On 28 adult general programs (including public affairs, promotions,

"Americans on public TV appear as homogeneous, educated and concerned almost exclusively with the arts and public policy issues."

drama, and music categories) 11 programs had no women participants. These included: *Wall Street Week*, *Aviation Weather*, *Black Perspective on the News*, *Democratic Response to President Ford*, *Washington Straight Talk*, *Behind the Lines*, *Washington Week in Review*, *Ascent of Man*, *Book Beat*, *Critic-at-Large*, and *Bill Moyers' Journal*. Of the total 236 participants in all 28 programs, there were 36 women, ten black men, and four black women.

The Task Force aptly summarized their programming content analysis by reminding us that in fact women are 51% of the population, 40% of the work force, blacks are 10%, that in 1972 there were 6.2 million families headed by women and 25% of these were black. The programming report concluded with the following statement:

It is clear from the results of the monitoring project that the content of public television and radio programming does not reflect the demographic composition of the United States. The overall picture that emerges in no way represents the heterogeneity of the population as far as sex, color, age and class are concerned. The topics discussed on adult programs are limited to those of interest to an upper-class, informed audience. Americans on public television appear as homogeneous, educated and concerned almost exclusively with the arts and public policy issues.

Based on the data collected through the program monitoring and employment surveys, the Task Force made several general and a few specific recommendations to The CPB Board of Directors. To increase the number of women in decision-making positions, the Task Force's recommendations included:

- the appointment of a special head of women's affairs at CPB.
- special management seminars for women and minorities at individual stations.
- filling of upper-level positions with lower level women employees.
- a central clearinghouse of women aspirants for advancement and initial hiring.
- CPB should establish grants to:
 - provide greater training opportunities for women
 - permit women to secure experience in major areas of broadcasting different from the jobs they now hold (perhaps by paying replacements during the period the women work at the other jobs)
 - urge that all FCC job description categories appearing on station reporting forms more accurately reflect the degree of responsibility involved and that the FCC should immediately reevaluate and change these categories where necessary.

The priority policy recommendation on programming is the integration of women on an equal basis in all program content, as well as recognition of the importance of developing specific women's programming. Specific implementation recommendations included the following:

- the placement of women as hosts, co-hosts, and guests in public affairs programs.
- in children's programming, to encourage a balance of boys and girls and discourage role stereotyping in both real and imaginary characters.
- CPB should search for and fund the performance of past and contemporary literary works by women.
- the use of many more women as narrators and announcers (monitoring revealed that 95% were male).

Continued on next page

- CPB should prepare a manual and a series of workshops for education of individual station management on these relevant issues.

Strategies for its implementation

The CPB Board of Directors made a resolution at its November meeting to "review the Task Force programming policy recommendations and to act on those recommendations that will assure that all CPB-funded programs present a diverse, representative and balanced image of women." The Board directed management to do the same with the employment recommendations and added that within three months and annually thereafter that management prepare a report on actions taken in these areas. This first report is due at the next CPB meeting on Feb. 10.

A key phrase in this response is "to act on those recommendations." Donna Allen, Editor of *Media Report to Women*, pointed out that this should be understood clearly to mean that the Board has not yet accepted any or each of the recommendations in the report, and has only accepted the existence of discrimination which it is virtually impossible for anyone at this point to ignore.

Ms. Allen went on to say that if CPB had wanted to do anything about its unfair treatment of women, they could have instituted action long ago. What they have now is a report which makes the information public, but a report which they could also use to delude both Congress and the public into believing that self-criticism necessarily leads to change within the industry, thus staving off any further attacks from the outside.

Cathy Irwin, member of the Task Force, ACNO, and NOW vice-president for public relations, emphasized that CPB is currently under a certain amount of pressure to show constructive changes in its employment practices relating to women and minorities. In April, 1976 the Senate Communications Committee will conduct "Oversight hearings" to deal with the long-range funding of CPB and is obliged to consider the equal opportunities issue based on a compromise made at last year's hearings when the Stokes Amendment was presented by the Black Congressional caucus and dropped in favor of public hearings on the employment question this year.

Before Congress considers its appropriation to Public Broadcasting this spring, one immediate strategy, proposed by sympathetic forces inside and outside the industry, amounts to an intensive citizen group campaign to further pressure both CPB and Congress into action on fairness demands.

On a national level the concept of a citizen's united front seems to hold together in the form of organizations such as the Ad Hoc Committee for Better Broadcasting, which is made up of: NAACP, ACNO, NOW, Black Media Coalition, National Citizens Committee for Broadcasting, Citizen's Communication Center, National Council of American Indians, National Council of Negro Women and others. This coalition will testify at the Oversight hearings before Congress in April. On a local level they urge citizens to form advisory groups which can represent community needs and then bring these demands to local public broadcasting stations.

A problem with this tactic lies with the difficulty of forcing accountability on the part of public broadcasters to their communities.

Irwin also pointed to the danger of women and ethnic minorities being isolated and pitted against each other for whatever small piece of the pie broadcasters make available. Both face the worst prospects of program underwriting, since most of this comes from corporations which are unwilling to take "risks," and both face similar problems of tokenism.

Tangible CPB action

The only tangible action at the Corporation so far has been the appointment of a temporary head of women's affairs, whose primary task is selecting the permanent head and making a report on her progress at the February CPB Board meeting.

Ultimately, the women's office shall be merged with the minority affairs and training/personnel officials into a department of "human resources" at CPB.

The basic question comes down to implementation: how will any of the recommendations in the Women's Task Force Report and any of the "minority reports" of previous years be enforced? CPB management suggests that change will occur through the sensitization of station managers and program producers to the issues, and the creation of incentives for their cooperation. No specifics are as yet being offered in this area.

Media action groups urge citizens to organize in their communities and pressure their congresspeople and local station management to deal with the issues. The FCC is currently considering (prompted by the petitions of citizens groups) having public broadcast stations meet the same requirements for ascertaining community needs — the periodic survey of community input into their public station's programming content — that commercial stations now must meet. A decision on this question is expected in February.

Copies of the Task Force Report are available from CPB, 1111 16th Street, N.W., Washington, D.C. 20036.

Citizens Seek More TV Public Affairs

Two recent developments indicate that the subject of public-affairs programming on television is attracting widespread attention from the public-interest community.

The National Citizens Committee for Broadcasting, the media reform organization headed by former FCC Commissioner Nicholas Johnson, has enlisted more than 30 national organizations to support its "modest proposal" for a minimum of one hour of prime time public affairs programming per week from each local broadcaster and another from each network. The NCCB effort has attracted major groups like the Consumer Federation of America, NAACP, National Organization for Women, the United Auto Workers, and many others. The plea is for broadcasters to comply voluntarily, and at deadline one broadcast group — Westinghouse — has agreed to support the drive.

The Coalition for Public Affairs Programming is a newly created group seeking an alteration of policy by the Corporation for Public Broadcasting and other public TV entities regarding public affairs. Among the prime organizers are Michael Shamberg of TVTV and Peter Hoffman, a Los Angeles attorney. At press time other independent video producers and public-interest groups were being added to the effort to encourage the CPB Board at their Feb. 11 meeting to consider supporting a fund-raising effort that would provide a greater pool of production money for independent public-affairs programs that would appear on PBS.

Discussions between the two groups may result in a combined and broadened effort to increase the amount and quality of public affairs shows on American television. For information write NCCB, 1346 Connecticut Avenue, Suite 415, Washington, D.C. 20036, or Coalition for Public Affairs Programming, 1800 Avenue of the Stars, Suite 900, Los Angeles, CA 90067.

Theory and Practice Join at Calif. Conference

By FREDERICK HORSTMANN

The Communication Research and Action Union, an informal network of researchers and activists, held the West Coast Critical Communications Conference at Stanford University's Department of Communication on December 29-31, 1975. Some 250 theorists and activists from San Diego to Vancouver attended 30 lectures, workshops, film screenings, and video and audio presentations. The goal of the conference was to bring together communications theory and practice.

Keynote speaker Herbert Schiller, of the University of California at San Diego, stressed the fact that monopoly capitalism, as a global economic and political system, is facing a state of total crisis which should be a major consideration in communications work. Dallas Smythe, Simon Fraser University, presented a paper "Communication: Blindspot of Western Marxism" and argued that communication in a capitalist social system is a form of work whereby, for instance, people learn how to distinguish brand names and dust the furniture by watching television.

Oscar Gandy, Stanford University, moderated a panel on methods for critical research at which Phil Jacklin, Committee for Open Media, called for an "unselfish" bridge between academic research and citizen media activism. Felix Gutierrez, California State University Northridge, argued that activists must seek a new level of work and organization—that the earlier emphasis on petitions to deny license renewal and employment must be analyzed within the power structure of capitalist media systems.

Workshops were held on such topics as new models of broadcast ownership and management, images, issues and employment of women in the media, the consequences of media deregulation, and communication and social change in third world countries. As an outgrowth of the American Indian Movement's workshop "The News Blackout of the Undeclared War Against Native Americans" the conference ended with a news conference where AIM announced its intent to address the bicentennial joint congressional meeting in July.

It was a major achievement for a large group of critical communication theorists and activists to meet each other and exchange ideas and experiences. Yet, the general impoverished condition of critical communications theory and the largely unrecognized contradictions of communications activism suggest that only a first step in a long journey has been taken.

Contradictions in citizen activism include the illusion that it is possible to reform away the ills of capitalism through enforcement of the Fairness Doctrine, employment of women and minorities in the media, etc. While alternative media systems may lead to what appears as a "community solution," counterculture, in general, functions to neutralize and diffuse progress toward a fundamental transformation of the social system. As Herbert Schiller has said, "diversity is no virtue in an advanced (capitalist) industrial state." In the final plenary session, proposals to hold another conference in early summer and to start a newsletter were widely supported.

NSF Stalls On 'Science For Citizens'

By ANNE WEISMAN

The National Science Foundation has announced plans for a new congressionally mandated program, tentatively titled "Science for Citizens." The program is aimed at improving understanding of technologically rooted public policy issues, facilitating participation of experts in public activities, and enabling the acquisition of technical expertise by non-profit public interest groups.

NSF recently held seven regional hearings to elicit public opinion and suggestions for the proposal. Suffering from a lack of focus, the hearings were nevertheless able to identify some key areas for support, including direct participation in the structure and operation of Science for Citizens, direct allocation of funds to public advocacy groups, and participation by credible, well recognized groups, possibly in the form of "mini-grants."

But Barbara Sands, spokesperson for NSF, fears these suggestions are "fraught with danger" and asserts that NSF "can't be in a position of really supporting advocacy groups." The Foundation instead favors a program of regranting through a state-based center, possibly with matching funds from the National Endowment for the Humanities. Their proposal to Congress will probably also include support for continuing education, fellowship grants to professors for consultant work, and a television-based format for dissemination of information.

NSF's past record reveals a propensity for support to think tanks, academic institutions, and other non-citizen-based groups. Ellis Mottur, technological assistant to Senator Edward M. Kennedy (D-MA) who heads the National Science Foundation Special Subcommittee, expresses concern for the "lack of credibility" NSF has with those directly involved in the public interest movement.

Whether the National Science Foundation chooses to support the needs and desires expressed by citizens, or whether they choose what is "feasible for NSF to do" (Barbara Sands) will become evident when the final program outline is presented in February for congressional approval and appropriations.

Gay Media

Two national conferences of gay men and lesbians in late 1975 featured panels, speakers, and workshops on media issues. The Bicentennial Conference on Gays and the Federal Government, sponsored by the Washington, D.C., Gay Activists Alliance, brought together more than 200 organizers. Participants were briefed about national efforts to influence network programming, largely through the efforts of the National Gay Task Force in NY. A panel featuring representatives of local Philadelphia, Boston and Washington media action groups told of successes in building relations with TV broadcasters, radio programming and videotapes.

The Gay Academic Union's annual meeting on Thanksgiving included two panels on media — one on the gay media itself, and another on broadcast images of gays. In addition to gay activists a representative of the CBS Standards & Practices department participated.

TeleVISIONS is preparing a comprehensive round-up of local and national gay media projects. If you wish to plug in, write David Sasser, 70 8th Ave #2B, Brooklyn, NY 11217.

Stars Cop Vid Tech For Boffo B.O.

Lily Tomlin and 'The Tubes'

By NICK DEMARTINO

The emergence of television as an influence on commercial live performances by major stars may signal a trend that will incorporate the intimacy of the small screen into the increasingly extravagant effects of live entertainment. Even the most successful acts have been forced by a recession economy to enlarge their presence with crowd scenes, media, and untelevisable tableaux if they want to lure young audiences away from the home tube.



With the successful marketing of rock as late-night network fare, TV has already become a major force in promotion and marketing of rock acts.

Now, some performers are bringing the TV set onto the stage to perform with them.

The most imaginative example in recent months has been The Tubes, a San Francisco-based group which virtually centers the form and content of their live act on the presence of television. Utilizing both large-screen projection and multiple-monitor set-ups, The Tubes have actually pre-programmed tapes for integration into their production numbers.

The finale of the act is their "hit" number — "White Punks on Dope" — which brings onto the stage a circus of visual presentations, not the least of which is the lead singer, Fee Waybill, dressed in two-foot silver-land platforms, parading around as the Bowie-esque ambi-sexual rocker.

The kinkier theatrics have received most of the reviewers' attention, especially since the Tubes' music is nothing new. The newness of the group's performance lies in their exquisite mix of choreography, music, and media.

Their opening number — "What Do You Want From Life?" — is an anthem to American commercialism that centers on our television-induced consumer stupor. While Waybill, dressed as a sideshow barker, tosses boxes of laundry detergent and Wonder Bread into the audience, the monitors are programmed with real and mock TV ads. In "Space Walk," the pre-programmed tapes are simulated space-capsule images, played while space-suited band members move about in convincing slow-motion during the stage number.

The Tubes are not only processing our TV saturated culture into their material, they are using the video process to add substantially to the point. At the show I saw in San Francisco, the pre-taped imagery was mixed with a live-camera feed from the audience, who were invited to watch themselves.

Another, better-known performer has used large-screen projection to brilliant effect in her recent tour. Lily Tomlin, America's most exciting writer-actress, built her reputation through performances on television. Indeed, the intimacy of lingering close-ups is vital for her art, which

relies upon the intense audience identification with the characters she creates.

Live performances, of course, make such audience participation impossible, offering little more than her recordings do — except for Tomlin's ingenious use of largescreen projection techniques. The show begins with the screen blank, coming up on Lily in the dressing room getting ready; cut to what looks like live feed of the audience. Cut back to Lily, walking out on stage; cut to close-up, when she starts her first routine. The projection is large, close-up, but not live. Tomlin actually lip-synchs about half the performance to the pre-recorded projected material, knowing exactly which scenes of her material she can carry off without a projected close up for the last rows of the balcony who at that distance can barely tell if she has two or three eyes.

Other performers have been experimenting with possible uses of video in live performance. Of course, many of the large rock extravaganzas (Bowie, Elton John, Alice Cooper, the Stones) have played the sports stadiums which are equipped with giant video projection screens. But rarely are these live-video feeds integrated in advance into the act. Rather, they merely serve to magnify the show on the stage for the people too far away to see anything. In a time of economic crises, when costs are rising and dollars are dearer, the only performers who have successfully lured the huge audiences (at ticket prices from \$7.50 up) are the superstar groups that really give people a show they cannot get anywhere else, meaning on TV.

It should be interesting to see whether using video as part of this phenomenon will lead to greater involvement.

WNET's 'VTR'

"Video and Television Review," WNET-TV's showcase for the work of videoartists and documentarists, has tentatively been scheduled to debut its second season in April, although no programs are yet in the can.

The program, which is produced by the station's TV Lab under direction of David Loxton, became broadcasting's most substantial format for independently produced video, including 1/2", synthesized video, color and B&W. Twenty-three shows were aired last year in New York City, with many public TV stations around the state picking it up for re-broadcast. A package of the 13 best half-hour shows may soon be marketed for the entire public television system.

The show concentrated last year on video which had already been produced, but hadn't received any broadcast exposure. The format varied widely, with several "theme" shows, airing of full works, excerpts from the work of one artist, intercut by comments and interviews from host Russell Corinn.

This year the show will be produced with another \$55,000 grant from the New York State Council for the Arts, though only 13 programs will be aired. Loxton admits freely that some of last year's shows were weak, and "probably shouldn't have been shown." Claiming that he has exhausted the supply of good video programming which exists, Loxton looks forward this year to airing original work.

Some of this work will come from the various artists and documentarians who have residencies at the TV Lab under separate grants from the State Council and the National Endowment. Three of the five documentarists under the NY State grant have been chosen — John Reilly, John Alpert, and Joel Gold — and are currently working on projects that may wind up on "VTR." Reilly's project is a documentary on birth. Alpert is finishing up a piece on New York's Chinatown with other members of Downtown Community TV.

However, Loxton had only formatted six shows by Feb. 1, none of which is edited. And he is looking for material which could be made into a program — preferably rushes or rough cuts, though he will discuss proposals, too.

For further information, write: WNET-TV Lab, 356 W. 58th St., New York, NY 10019.

Videomaker Review

Reports on activity
by video producers

New York: The Woodstock Community Video-Artists TV Lab makes recording and post-production facilities available on a short-term basis to visiting N.Y. State artists working in various media. For application to use the facility write the Lab at Box 519, Woodstock, N.Y. 12498.

"HomeMade TV," the experimental video series airing on WXXI-TV and produced by Portable Channel, Rochester, N.Y., entered its fourth year of broadcast in Jan. The series, which includes 24 programs to date, constitutes the first example of such cooperation between a video group using portable videotape equipment and a local public television station. The programs are intended to serve as a model for the kind of programming that arts, cultural, and community organizations can produce on television. Portable Channel also continues to offer video workshops, internships, and free public screenings to the city of Rochester.

A new magazine called *Videre* is to be about experimental media in central New York. Contact Synapse, 316 Waverly Pl. Syracuse, N.Y. The Association of Independent Video and Filmmakers (AIVF) will be consolidating its bulletin board, opinion sharing, and gossip functions into a newspaper to begin this month. For content contribution and/or subscription contact: AIVF, 81 Leonard St., New York, N.Y. 10013—tel. 989-1000. The Independent Cinema Artists and Producers (ICAP) is a new non-profit organization formed for the purpose of negotiating on the behalf of independent artists with the Home Box Office pay cable system. This new relationship brings Home Box Office viewers a continuing schedule of independently made films and returns 75% of fees collected for film use on TV to the producers.

Philadelphia, PA: The first major public video screening in Philly occurred at the Walnut Street Theater in Nov. Future screenings are open to the works of independent video artists of all categories and formats. Contact Creative Resources c/o The Film Center, 825 Walnut St., Phil. PA. 19107. Temple University will hold its 1976 Conference on Visual Anthropology on March 10-13th, 1976. The conference seeks to bring together people interested in "the use and analysis of behavioral recording media including still and motion picture film, video and sound tape, for the portrayal of the human condition." Further info from Jay Ruby, COVA, Dept. of Anthropology, Temple Univ. Phila, PA.

Washington, D.C.: Some of the wandering staff of *TeleVISIONS* magazine in conjunction with Videoworks of LA is in mid-production of a color documentary-drama with the theme of the presence of television in our lives. The subject is treated from the point of view of a three-generation family living in a two-family duplex in Astoria, N.Y. *The TV Family* is directed by Victoria Costello and Larry Kirkman, technical direction by Peter Kirby. A spring debut is planned.

Athens, Ga.: Some 12,000 radio and television programs, "representing some of the best productions in the history of broadcasting" have been acquired by the University of Georgia libraries. These are programs which have been entered in the annual Peabody Awards during the past 35 yrs., awards which have been referred to as "the Pulitzer Prizes of electronic journalism." Because of the administrative burdens of cataloguing, obtaining copyright clearances, etc., officials of the library say that public access to the collection will be limited at present. In the meantime, each year brings the library 500 or so new programs plus accompanying scripts, as the use of videocassettes has made entering the contest cheaper for TV stations around the country. The library hopes to obtain a \$500,000 grant in the near future, which would allow for the greater public availability of the materials.

Video in Prisons: Video use continues inside. Barton Friedman recently made a tape of a play "On the Goddam Lock-in" with a group of actors, some of whom had been inmates themselves. The tape is a mix of the play as it is being performed on stage in Sing Sing prison with the feelings of the actors as they enter the prison for the performance.

Dena Hochberg is helping prisoners of the Coxsackie, N.Y. State Correctional Facility to learn video skills and to produce their own tapes. They would love to receive tapes in Spanish and on Puerto Rico.

The Arizona State Prison in Florence, Arizona (zip 85232) has just completed the installation of a closed circuit TV system that was built by inmates and financed through prison store profits and blood donations. They hope to loan or exchange one-half and three-quarter inch videotapes for presentation on their system.

—Skip Blumberg

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Chicago: Work is underway for a second program on working people in Chicago along the lines of the Studs Terkel book "Working." Anda Korsts of Videopolis is supervising the production in cooperation with WTTW-TV, public television. The station aired "It's a Living," the first installment of the project. . . . Haymarket Film and Videotape (1901 W. Wellington, Chicago 60657) are 11 people who make media on social themes, including a rank-and-file steelworkers' caucus, and a street mural in Chicago's Chicano community. Write for a listing.

Tennessee: Broadside TV is completing the edit of its second color production for public TV — a documentary of a symphonic conductor. Among their other plans are a regional network of videomakers, application for a UHF broadcast station, and the development of a post-production facility for the Appalachian region. This spring they will sponsor a regional conference, and this summer a videomaker school. (Write: Broadside, Elm & Millard, Johnson City, TN)

Minneapolis: Entering their fifth year, University Community Video continues to operate a full-service video center with fees from University of Minnesota students. They offer workshops, access, and production services. The group is producer of a weekly magazine show — "Changing Channels" and an access program called "Everybody's TV Time" over KTCA-TV, public TV.

A member of the group, Miles Mogulesgiou, recently returned from Portugal where he shot 25 hours of 3/4" tape. He received \$7,000 from the Corporation for Public Broadcasting to edit the tape at WGBH-TV in Boston, but CPB declined to purchase the finished product for airing.

"Sometimes it's Awful Hard" — "Five Working Women" is a half-hour documentary videotape produced by Kim Beaman and Lydia Kleiner, that "talks to the important issues which confront working women." The five women include a homemaker-volunteer, age 51, a lawyer, age 28, a retired household worker, age 63, an ambulance attendant, age 22 and a grocery store checker, age 35. The tape was produced as part of a video and discussion project co-sponsored by the Michigan Council of the Humanities and The University of Mich. Women's Studies Program. It will be shown free to any groups in Michigan. Contact for further info: Caren Deming, 1058 L.S.&A. Building, Ann Arbor, Mich. 48109.

San Francisco: Optic Nerve is currently in a highly charged production period. They are in the midst of editing a tape about abortion, on the process women go through around the decision to have or not to have a baby, rather than on the legal aspects of the issue of abortion. Nerve Collection is also immersed in post-production of a tape on conditions in the San Francisco County jails and is preparing to go into shooting a documentary about independent owner-truck drivers. . . . Art Farm, producers of "Media Burn" and "The Eternal Frame", have recently returned to S.F. following a cross-country tour with their show.

The Public Television Library now has available seven "special interest" brochures which contain information on representative programs in "important areas of concern." Topics include: public affairs, the arts, health and science, How to/instructional, Coping with the 70's, children, and sports and recreation. Also available is the 1976 edition of the Video Program Catalogue, a complete listing of videotapes available from PTL. Purchase and rental rates are given. To obtain any of the above contact: The PTL Library, Video Program Service, 475 L'Enfant Plaza, S.W. Wash., D.C. 20024.

Video Festivals

Feb. 21-22 The fifth *International Encounter on Video* will take place in Antwerpen, Belgium. The most recent of these gatherings was held last year in Buenos Aires and included artists and works from Latin America, Eastern and Western Europe, Japan and the US. An aim of the festivals is to "democratize art video by maintaining a dialogue between the artists and the public." Towards this end the screening/discussions are open to anyone to attend and/or to show.

The next, sixth, festival is scheduled for July, 1976 in Caracas, Venezuela. For information on entering tapes contact: CAYC (centro de arte y comunicacion), ebido gonzalez 4070, Buenos Aires, Argentina, Att: Jorge Glusberg.

April 26-30 The 2nd annual *Ithaca Video Festival* will be presented in the Herbert F. Johnson Museum of Art, Ithaca, N.Y. The festival is billed as "a showcase for exemplary video expression in the wide range of contemporary approaches and genres." Entries are invited for review by a panel of judges until April 1st. Entry fee is \$5.00. Certificates and honorariums will be awarded at the festival by the judging panel. Official entry forms and rules may be obtained from: IVP Media Productions, 328 E. State St., Ithaca, N.Y. 14850 (607-272-1596).

June 1976 The *Fourth Annual N.Y. Women's Video Festival*. The Women's Interart Center invites all women working with the medium to submit entries for jury consideration by Feb. 15th for inclusion in this year's June show. Video tapes, as well as video sculptures and live events are being solicited from women artists from all over the U.S. and Canada. As in the past three festivals, this year's show will offer a wide range of videostyles including, documentaries, video-art, erotica, multi-channel presentations, dance, health and participatory events.

All correspondence, inquiries and entries should go to festival coordinator Susan Milano, c/o Women's Interart Center, 549 West 52nd St., New York, N.Y. 10019, 212-246-6570.

March, every Friday and Saturday at 8:00 pm, The Second Annual Documentary Video Festival. Global Village invites all video documentarians to submit tapes (in 1/2" or 3/4", color or B&W) for preview by January 31.

Last year's Festival, the first of its kind in the US, showed tapes from around the world to over 1500 people. This year's Festival will feature a number of European documentaries being shown in the US for the first time on March 5, 12, and 19, including works by Carol and Paul Roussopoulos, Videa, and Kathleen Cleaver.

The west coast will be well represented on March 12 and 19, with Optic Nerve's "Fifty Wonderful Years—Miss California Beauty Pageant, 1973," Jim Neidart and Howard Rheingold's "The Martian Report #3," and TVTV's "The Good Times are Killing Me."

From New York area comes Alex Bennett and Midnight Blue with "A Visit with Mistress Rosanne"; Ruth Rotko's "Sara, a Caesarean Birth"; and Ken Marsh with "Baby-75."

For further information, contact Global Village, 454 Broome St., NYC 10012, (212) 966-7526.

The third annual VIDSEC conference in Chicago June 13-16 will offer a video library, which will accept programming for viewing from anyone. No fees are paid or charged for the service. The program must be commercially available. For details write Grace Polk, VIDSEC, 331 Madison Ave, NY 10017. The deadline for receipt of application form of March 15.



'Mary Hartman': Will Networks Eat Crow?

Lots of nervous TV executives are waiting for the January nationwide ratings to see whether Norman Lear's syndicated "Mary Hartman, Mary Hartman" will be the smash hit it seems to be from all early indications. Overnight ratings have been strong in New York, Los Angeles and Chicago, where the nightly soap opera/comedy competes with late news shows on the big network stations.

The industry has been watching "Hartman" closely for several reasons. For one thing, its format and content is totally unique for television. Not since "Peyton Place" has a continuing story appeared in prime time more than once a week — and never has the soap opera format been used for comedy. The superb cast headed by Louise Lasser makes an impossibly bizarre story line hilarious and believable.

But even more interesting is the marketing of the show. Lear is network TV's most successful producer — with more than half of the top-ten ratings slots filled by his sitcoms like "All in the Family," "Maude" and "Sanford and Sons". The concept of the "Hartman" show was originally developed and then vetoed by ABC, and subsequently rejected by CBS and NBC.

As a result Lear decided to finance the program independently and market it through a syndication company directly to local stations. Syndicators seldom offer new or "major" series, typically making their fortunes with old re-runs, movie packages, game shows, and wildlife series.

Rhodes Productions, a subsidiary of Filmways, has sold "Hartman" to 97 sta-

tions, 60 of which had begun airing the series by Feb. 1.

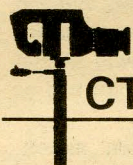
Since the show is seen at different times in different markets, it is impossible to assess the ratings relative to any other show. But in virtually every market it is pulling in much higher audiences than the programming it replaced. And in those markets where ratings have been available, "Hartman" is either the leader or highly competitive.

The vast majority of stations carrying the show (84 of 97 cities) are network affiliates. Most carry it in daytime hours against the other soaps and games or in the prime time "fringe" past 10 p.m.

"Hartman" runs at 8 p.m. in Washington, D.C., where it beat its competition on debut night, and opened in prime time on the public TV affiliate in Miami. Few complaints have been made about its "adult" content, despite the fact that 7 to 9 p.m. has been designated for family viewing by the NAB.

Some negative mail has been received in Seattle and other markets which air it in the late afternoon when the kiddies are home, though not enough to convince the broadcaster to cancel. Ratings have tripled in Seattle in the time slot.

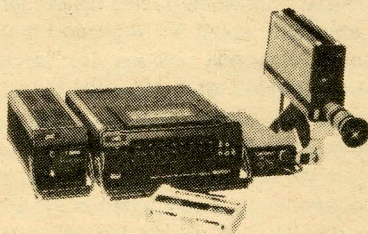
The Hollywood rumor mill has been building steadily in anticipation of the comprehensive national ratings which will determine the total ratings picture for the program. Following on the success of "Space: 1999", another network reject which has made it big in independent distribution, "Hartman" provides the sort of dollars-and-cents proof that sways programming decisions. Since Lear and his backers will realize a much greater share of the profits from a syndicated hit than they would from a comparable success on a network, the smart money may go toward more programs that help break the stranglehold which the networks have on major national programming.



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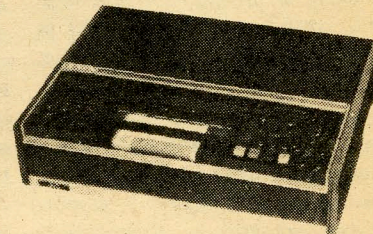
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HARDWARE

Portable Broadcast Gear Creates Intermediate Video Production Level

A review of major 1975 advances

By RAY POPKIN

Small format video has gotten so good so quickly. But can you afford it?

The door to color broadcast-quality 1/2" and 3/4" production, which opened a crack in 1974, was flung wide open in 1975 by recent improvements in four areas — color portability (both single-camera and multi-camera), editing, film-video interface, and time-base correction.

The rapid change in technology offers tremendous opportunity for new producers to enter the color broadcast-quality market, but may also have the effect of making B&W video obsolete for many uses. The overall investment to achieve this level of quality is lower than previous broadcast hardware, but higher than the portable B&W systems — setting a standard for an intermediate level of organization for video production, including a more sophisticated planning, management, and fund-raising capability.

TeleVISIONS outlines below the newest developments in this intermediate video level, although in many cases the hardware is too new for us to acquire for actual field testing. As a result, many of the equipment descriptions are only outlines of features, without comparative evaluations on critical questions like reliability and quality. This is particularly true for new color equipment, which varies in important, but elusive details like bloom and flair levels, definition in shadow areas, picture stability, image lag. Furthermore, all judgments are subjective in the final analysis, and depend so much on a user's actual program needs and the amount you have to spend for the results you want.

JVC challenges Sony

Although Sony is the industry leader in the 3/4" portable video market, JVC is introducing a new line which they hope will be competitive with Sony's second-generation cassette systems, which will be on the market early in 1976. Both companies will introduce new 3/4" color cassette portable recorders and editing systems, but JVC claims its new equipment will not only offer greater features, but will cost considerably less.

JVC's model CR-4400U portable color cassette recorder can operate with any color camera. The deck weighs five pounds less than the competing Sony model V03800, which is currently on the market, and boasts a higher signal-to-noise ratio than Sony's. The JVC deck has an important advance — the ability to assemble edit on the portable deck with controls right on the camera, allowing the operator to roll the tape and assemble edit sequential segments while on location. JVC's price for recorder and AC power supply: \$2945.

The JVC CR-8300U full editing cassette recorder has assemble and video-insert editing capability and allows audio edits to be made on either of two tracks. The machine has search functions which allow slow forward and instant reverse without having to wait for the cassette to load into the machine. It also boasts a 46db signal to noise ratio.

JVC is manufacturing a remote control automatic editing console to accompany the deck for an additional \$1,000. When using the automatic editor the system will edit to an accuracy of plus or minus 5 frames, as opposed to nine frames with the Sony 2850. For many who are willing

to gamble with a quarter of a second in accuracy there may be no need to purchase the more expensive consoles which edit to within one frame. (see below).

In the meantime Sony is not sitting idly by. They have just unveiled a low-priced editor, the 2800, designed for less exacting tape assembly needs. Sony will soon unveil the 2850B series, designed for the broadcast market and costing close to \$10,000 each. These broadcast series editors will include SMPTE time code and a feature to lock both horizontal and vertical sync to house sync. Some say that this may allow use of the machine without a Time Base Corrector.

JVC has also announced a new B&W camera for the portapak which features 450 lines of resolution, improved zoom lens, a switchable microphone that can be directional or omnidirectional and viewfinder indicator for battery power, and the CR-60600 editing cassette recorder designed to less exacting specifications than the CR-8300U.

In search of the frame-accurate edit

The second area of rapid advance is the area of highly accurate automated editing consoles designed to interface with a variety of helical video editors. First appearing in 1974, low price editing consoles have since been improved, with some new systems added to the market. These systems can roll videotape back and forth much the same as a film editor to pinpoint the exact frame for cutting. When each tape is rolled to the exact edit point, the console then rolls the tape backward an equal number of pulses on the machine, rolls the tape forward and performs the edit; all automatically. The advantage of using these machines interfaced with 1/2" editors is obvious, since no 1/2" system is manufactured with such a capability.

In the \$5-6,000 range there are three editing consoles which are quite similar. The TRI EA-5 will interface with most 1/2" reel-to-reel editors and the Sony 2850, will roll VTRs at four different speeds in forward or reverse and has an interlock system which will prevent mistakes. (The TRI system is manufactured by TRI, 1003 Elwell Court, Palo Alto, CA.)

Spectra Vision of Philadelphia, Pa. has a similar system which we have not yet operated, so we can't give any details on it. A third system, the ECS-1 (manufactured by Convergence Corp., 17935 Sky Park Circle, Bldg. C & D, Irvine, CA.), is also similar to the TRI but has a "joy stick" control which allows you to move the tape back and forth at any speed desired.

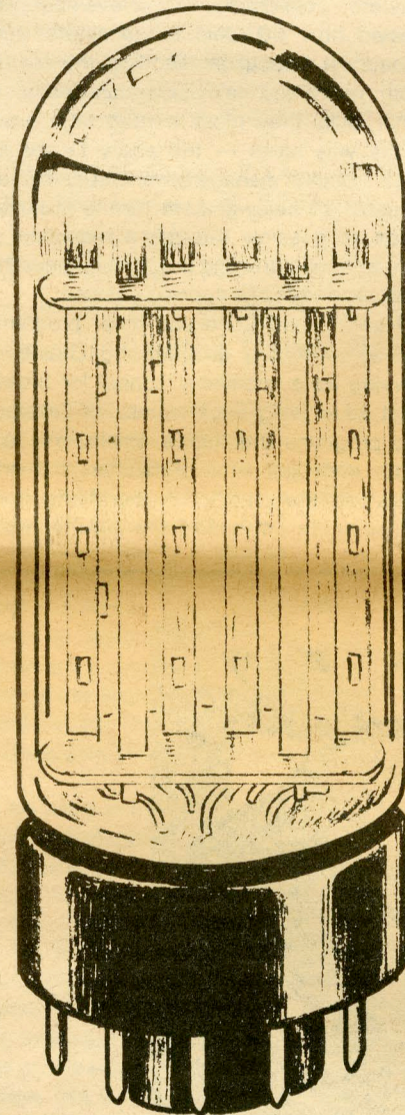
There are even more sophisticated systems which place SMPTE time codes on the tape so that editing can be fully programmed. A series of editing instructions can be programmed into the consoles, and a series of edits then performs automatically. These systems also allow edits to be made between more than two sources. Starting prices for such systems are over \$25,000.

A color studio in your car trunk

Another major breakthrough in portability is the Porta-Telecolor Producer System (from Norman Selinger Associates, Inc., 5415 Butler Rd., Washington, D.C.). The

system features a color Special Effects Generator, rack-mounted with four monitors, color bar generator, intercom, image enhancer and audio mixer. This assembly can be lifted, moved around by hand, placed in a car trunk, and can be operated off a car battery. It will interface with any of the portable cameras and puts out RS 170 broadcast sync.

The heart of the system is the Vertical interval switcher, which features six inputs, eleven different effects, automatic wipes and fades and keying. Essentially this means that a lot of the capabilities of the studio can be easily taken advantage of at remote locations where power is not available. It also means that studio type productions can be done on location without outfitting a mobile video van, or hauling tons of equipment around. The Porta-Telecolor Producer without image enhancer sells for \$5,950.



Anthony Cresci

Color camera stampede

Acceptance by broadcasters of cameras that put out less than the optimal broadcast picture, has brought about a rush of lower priced color cameras. The gap between the minimal quality \$5,000 and high quality starting at \$50,000 models is narrowing.

Many of the recent cameras introduced have become truly portable, unlike some of the earlier entries that weigh up to 40 pounds and require bulky camera control units. Weights are now down to eight pounds for camera and three pounds for control units, in the case of the new Thomson DSF Microcam. RCA has developed a 19 pound self-contained unit designed to be used like a 16mm camera that lists at about \$35,000. Toshiba is hitting the middle ground price wise with its CK-38, three tube camera weighing 15 lbs. and costing \$12,000.

In the meantime, for those who have to stay in the single tube camera price range of \$5,000 and below, Shibaden has a pro-

TOTYPE camera which should be out soon that improves the single tube technology. Single tube cameras all feature a filter that breaks the image coming through the lens into the three colors. In the Shibaden system an electronic filter is used.

A word about film

A growing number of people are mixing their media — film and video. Until recently Super 8 and video just didn't mix, mainly because there had been no way to transfer Super 8 to video without lines crossing the picture. Modifications to projectors and the Kodak Video-player have changed this. Manufacturers claim that the Super 8 picture transferred to video today can match the 16mm picture transferred to video 10 years ago. In other words, while not matching 16mm, it does present an acceptable image for many purposes.

More and more reports have come in about people who shoot much of their material in Super 8 and mix it with video, people who shoot in Super 8 and edit in video, and people who produce programs in Super 8 and distribute in video.

For those who admire the fact that you can get into good color video for thousands of dollars but can't afford an all-video system, Super 8 may provide the answer. A good Super 8 camera with sound capability costs under \$1,000 and a barely acceptable one is under \$400. With this equipment remote material can be added to studio productions at an extremely low cost.

As a footnote to all this, Cinema Products, a major supplier of 16mm film cameras, has come up with the CINEVID-16. This is a 16mm reflex camera with a miniature video camera mounted on top, just in front of the film magazine. The video camera monitors the image off the ground glass reflex surface, and can feed it to a monitor or VTR for immediate rushes.

TBCs below \$5,000

The next rumored bombshell will be the time-base corrector costing less than \$5,000. Edutron has been developing one in that price range and expects to be out with it soon. While TBCs exist in that range they are not broadcast quality.

Hardware Info Network Established In Lanesville

Those who wish to explore the technical foibles of video with other technofreaks can now do so by hooking up with the Media Center in Lanesville, New York. Parry Teasdale has been organizing a series of telephone conference calls and a face-to-face encounter, for the purpose of exchanging information on technical problems, frustrations and accomplishments.

At the first in-person encounter at the Lanesville Media Center, maintenance was the main subject of discussion, with modifications running a close second. A straw poll of those in attendance voted the Sony 8650 1/2-inch editor superior to the Panasonic 3160 and the Sony DXC-1600 color camera superior to competitive Concord and Panasonic models. There was also a demonstration of Richard Monkhouse's portable video synthesizer and demonstrations by reps from Adwar Video and Tektronics.

To get involved, write: Parry Teasdale, Media Center, Lanesville, N.Y., 12450, but be warned that the technical rap is advanced. These conferences are partly supported by the New York State Council on the Arts.

Broadcast Schools Train Too Many Students For Wrong Jobs

Big supply, small demand

By MAURICE JACOBSEN

These days the broadcast-education assembly line is turning out students without any regard for the laws of supply and demand.

Cashing in on a crop of earnest undergraduates eager to make good in the newly glamorous media biz, broadcast and journalism schools at 290 colleges and universities report a 20 percent jump in enrollments this past year to a record 19,376 students, according to two separate surveys by the American Film Institute and the National Association of Broadcasters.

Yet competition for existing broadcast jobs intensifies, making unlikely the hiring of many new graduates. Furthermore, the skills acquired by most of those graduates simply don't match the few jobs available in U.S. industry. Not only do the new jobs in fields like cable TV, educational, industrial and medical video require skills unavailable in most schools, but even the commercial broadcast industry is fast being transformed by innovations in electronic news gathering and videotape editing.

Perhaps journalism and broadcast programs will never escape the danger of being obsolete, since technology changes faster than most institutions can cope with.

Since the purpose of most of these programs is, according to a study on the subject by Kent State University, "to prepare people for participation in some phase of the broadcast industry," and to provide them with "sufficient marketable skills for their first, their second, third, fourth or fifth jobs."

Such long-range vision is bound to emphasize the constants in the broadcasting business, and not the change.

Kent State University Telecommunications Department's paper, presented at the National Association of Educational Broadcasters convention last November revealed how 60 Ohio broadcasters view broadcast education. Leading the list, in both radio and television categories, in what skills they most wanted from graduates was sales — the ability to sell air time. "Station managers want an employee capable of helping them turn a profit as soon as possible through a reduction of any 'in house' training program to meet the specific needs of a specific position."

Hence, Kent State and other programs are left with the unappetizing choice of serving as a vocational school for broadcast advertising departments, or developing programs that future employers consider irrelevant — a curriculum that emphasizes the traditional liberal-arts concerns in the context of the philosophical,

historical and cultural specifics of television journalism and programming.

Enters video technology on the scene, and with it a whole set of operational philosophies and attitudes.

Few statistics exist that outline either the extent of broadcast-education in the new technologies or the jobs available for these skills.

TeleVISIONS conducted an informal sampling of some radio/TV programs last fall to determine the extent of "new media" courses and degrees. The results, while hardly conclusive, indicate that very few departments have made much change in this direction. We sent questionnaires to about 120 schools and heard from about a third of them. Virtually all have purchased small format half-inch and three-quarter inch video production and playback equipment. However, most view it as primarily a learning tool for professional broadcasting rather than a medium unique in itself.

Some schools are now offering separate courses in portable video production, but most are including utilization of porta-pac hardware in basic TV production and direction courses. Many schools are offering classes in TV documentary production, but most have a traditional filmatic orientation. There were a few courses in video as an art form, but virtually no broadcast department which responded to our questionnaire offered a formal course in video process feedback or its applications in health, community and cable programming or the delivery of social services.

The crux of our inquiry asked what the department's present philosophy was toward the instruction of non-traditional broadcast applications and what role video held in their future planning.

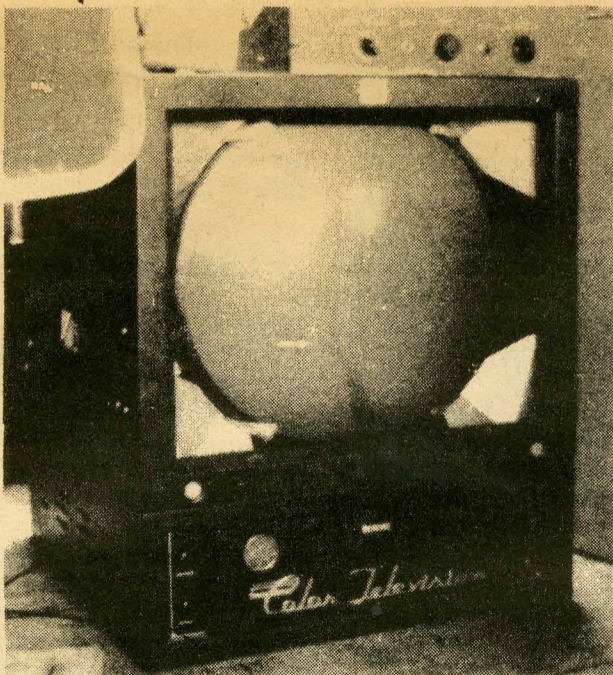
"We have no such philosophy and do not see any developing," said Dr. Joe Langston, California State University, Long

Beach. In contrast, others were positive: "We see this area as increasing to more than half of our TV production emphasis," said Prof. John Roberts, chairman of the Radio-TV-Film Department at Temple University.

Most schools acknowledged the inevitability of course work dealing with process/feedback, cable television and community video production, but there was no immediate indication in the survey of schools developing specific programs or specialization areas in non-traditional modes, other than already existing programs at schools such as Antioch whose satellite campus approach is non-traditional in the first place.

Tentatively, we can conclude from our study that departments are very pragmatic in their approaches, adding courses (albeit slowly) on demand; that basic philosophical decisions are rooted in the attitudes and background of department chairpersons who have a predominantly professional broadcast background orientation; and, that beyond the basic quality of instruction, the quantity of courses offered, and the physical plant there is little difference between broadcast programs whose attitudes and concepts arise from their service function of supplying knowledgeable employees to the broadcast industry.

The future of broadcast education will surely evolve as our society and life-styles become more visually oriented. But the shape and scope of that change will depend greatly on the ability of individual schools, department chairpersons and faculty members to react. And that reaction, it seems, will not be based on any moral or political argument, but will be based on the same considerations that created broadcasting departments in the first place, the need for skilled people to enter new employment markets.



Gerardine Wurzburg

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TeleVISIONS: Vol. 3 (Four issues in 1975: Feb/Mar, May, Aug/Sept, Oct/Nov).

CPB Ed Office: Reports and More Reports

The Corporation for Public Broadcasting is promising several reports this spring that may illuminate public television's educational activities: CPB and PBS jointly commissioned

- An article by Peter Durer, a professor at SUNY Buffalo on schools and public television. The subjects of the piece include decision-making at the stations, employment patterns, the use of programming, the use of ancillary print materials, and the extent of educational advisory groups. It will be used to design a biannual survey to gather baseline information necessary for any evaluation of trend analyses of formal education and PTV.

- A consulting contract has been let through Engineering Research to outline comparative costs for delivery of materials to discrete audiences, including all forms of non-broadcast distribution, looking particularly at the videodisc.

- A satellite publication is planned for June, 1976, that will review what satellites have to offer public television, in popular language, with educators as a target audience.

- A set of instruments for utilization surveys of public television's educational programming will be available in the spring. The National Center for Educational Statistics is clearing them through OMB for use in annual research.

CPB's year-old Ed Activities Office, has an overall annual budget approaching half a million dollars on continuing resolution through FY '79. Brian Brightly has been hired as director of special projects. He has a background in consortia development and state departments of education, thus broadening the office beyond Doug Bodwell's university background and Mary Sceifford's experience at a public station (WQED-TV, Pittsburgh).

In talks with them, *TeleVISIONS* was shocked to learn that they were unaware of developments in small format production and broadcasting, and did not know that 1/2" and 3/4" productions, such as *Cuba — the People* and *Lord of the Universe*, had in fact been sent out through the PBS national interconnect.

At this point, CPB has no mechanism through which to channel interest in using small format production for more diverse and quality educational programming.

NIE's First TV Project

The National Institute of Education, HEW, has put out its first RFP for a television project on the subject of career-awareness with an intention of reducing bias in race and sex.

The project, aimed at fourth through sixth graders, asks for contractor responsibility in all stages of a broadcast series from educational design and story development, through broadcast negotiations and evaluation.

Best bet among the bidders is ABT Associates in partnership with Topper Carew and WGBH-TV. David Britt, a vice president for Children's Television Workshop, told us that they decided not to bid because of the confusing nature of the RFP.

Mathematica, a company with a background in job-related survey research considered hooking up with video producers to bid on the work, but backed out after estimating a \$30,000 bill to produce the proposal alone. The Cable Communications Resource Center has gone in with the National Urban League on the bid.

Video-Cable Gains Power In New ALA Structure

By EMMA COHN

The American Library Association has changed the structure of financial support for its six type-of-library divisions and eight type-of-service divisions. The general membership fee has been lowered, but the member must pay additionally for each division, now obliged to be self-supporting. The Video/Cable and Audio Visual divisions have become part of Information Science and Automation (ISAD), and will probably become one of the most powerful divisions in the association. (Formerly, there were eleven overlapping a-v sections in various divisions.)

This new video/cable section of ISAD fought hard during the midwinter meeting of the American Library Association to articulate its goals and objectives for the next few years and, most particularly, to plan for this year's convention which is the ALA's centennial. The VCCS, Video/Cable Communications Section, is committed to promoting the use of video as a medium for overall library service.

Major concerns at this time are: identifying sources of video programming . . . community and commercial; acquiring tapes, inter-library loan, contracts between the library and commercial and local producers; exchange and distribution of library-produced tapes; continuing education of library staff. There is still considerable resistance to television, computers, and non-book materials among librarians in general.

In the area of technology, VCCS supports the development of video awareness in origination, distribution, display, and storage retrieval. They also hope to provide expertise in selection, standards, specification, and maintenance of equipment, as well as advice on the architectural design requirements for video installation . . . planning for space and wiring for video production and playback.

ALA Asks Tapes For July Meeting

The Video/Cable Communications Section will play a prominent role at the American Library Association annual convention in Chicago, July 18-24. A closed circuit television showing of library-produced videotapes is being planned for the Palmer House Hotel convention center, during early-morning and late-afternoon prime time, to reach librarians in their hotel rooms while they are getting dressed and geared for the day's meeting or relaxing before dinner.

In the exhibit area ISAD will feature experimental videotapes, Nam June Paik, for example, and there will be a *Combined Video Tape Exhibition*, featuring hardware, software, and furniture of interest to video-using librarians.

A session on *Video Sources* will include a panel dialogue between software producers, distributors, and librarians on pricing schedules, reduplication rights, copyright, cablecasting and variety in video formats.

Ken Winslow of Public Television Library, will recruit selected industry people to talk on the industry point of view and Roberto Esteves will recruit librarians, including almost certainly Don Roberts, pioneer non-print media librarian now at Hennepin County.

Topics that have the highest discussion priority for librarians at this time are related to all the implications of video activity: how can video recordings be integrated

into the library's materials collections and the needs for statistical research on utilization, standards of "bibliographic" (for want of a better word) control, and for competent technical assistance.

Librarians who have tapes they wish to be considered for Palmer House CCTV showing should send these tapes, prior to March 1, 1976, to Roberto Esteves, California Video Resource Project, San Francisco Public Library, Civic Center, San Francisco, Calif. 94102, (415) 558-5034. Tapes should be sent complete with title, time, and annotation; those which can not be used will be returned by Esteves.

Video at the LC

Interested in grass roots reaction to what they do, 15 Library of Congress cataloging staff members held open house at the American Library Association's Mid-winter Conference. Because most libraries in the country use the cataloging, which LC produces on magnetic tape and in print, their decisions set a national standard. I went to talk with them about audiovisual cataloging (which they already do extensively for films, filmstrips, and audio recordings), especially video; and was fortunate to meet Ben Tucker who wrote the new cataloging rules for non-print materials. Tucker assured me that LC regards video as an established medium, although they are far from issuing any cataloging for video recordings (their term to cover tape and discs). LC has, as yet, no video playback equipment, citing lack of a standard format (did that stop them from cataloging films? audio materials?), Tucker also cited staff, money and space problems — all limited by Congressional appropriation.

Pocatello's Cable Story

While most libraries are suffering budget cuts in non-print activities, and access channels wither away, the news from Pocatello Public Library reminds us that cablelibraries are still possible.

Pocatello Public is a successful example of a library doing community video production, on a fairly small budget. Paul Tamminen and Bill Francis of the Adult and Community Services department initiated the project with a grant from the Idaho Library for \$10,000 to purchase video equipment.

Using half-inch color portable equipment, they have produced programming with migrant farm workers, with local government agencies, and public interest organizations, and most recently a bicentennial series with elementary school children. Cablecast weekly, these programs feature 4th, 5th and 6th grade students acting out episodes from American History. Cablecast during the day for school use, they are then shown again in the evening.

Pocatello is a heavily wired community — 75%, 10,000 homes. Although Tele-Prompter has closed their public access facility they still allow PPL to cablecast tapes from their local origination black and white studio. The PPL has helped to set up a citizen's committee to study the franchise for the FCC '77/reconsideration requirement. As it stands the franchise does not allow for access rights. One goal is their own point of origination to cablecast directly from the library.

Starting at the end of January, the library began a series of community workshops. Forty community groups were invited to send representatives, including the *Fort Hall Shoshone Indian Council*, *NOW*, *Legal Aid*, etc. They expect this second step to escalate the demands on the cable system for support of access needs.

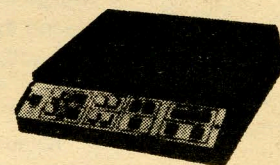
Educational Librarians Slate Mr. Rogers

The American Association of School Librarians plans to hold a two day session on television before the ALA July '76 Chicago convention. Frank Birmingham, head of the AASL Video Communications Committee, announced the pre-conference on "*The Effect of Commercial Television on Children*." Robert M. Liebert, co-author of *The Early Window*, will be one of the principal speakers. Prime Time, a not-for-profit organization which aims to bring the creative potential in commercial television to the attention of educators and media people, is expected to be an important element of the conference, as is the cast of *Mr. Roger's Neighborhood*.

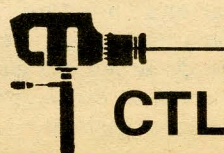
The pre-conference is being directed by Leonard Freiser of the National College of Education, 2840 Sheridan Rd., Evanston, Ill. 60201. Freiser stated that it is hoped that the great body of research done outside the library field, primarily in psychology and psychiatry, will be brought to the attention of participants. All educators, grade-school to university level, and pre-service teachers are invited, but first choice in the limited enrollment will be given to members of AASL. Fee will be \$45 to members, and \$55 to non-members.

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Seattle Clinic Utilizes Video for Parent-Child Therapy

Tape as 'objective outsider'

By EDWARD LOWE

One mother complains that her child's noisiness "drives her up the wall"; another child demands attention, hits his baby brother. His mother has tried everything, but none of her methods seem to make him stop. Another parent doesn't know how to deal with her child's temper tantrums.

Parents of children with these and other common behavior problems may need an objective out-siders' help when their own attempts at solving the problem have failed. At the Parenting Clinic of the University of Washington's Child Development and Mental Retardation Center, researchers use videotape as the "objective outsider" to help parents of diverse social and ethnic backgrounds understand their children better and handle their behavior more effectively.

The procedures used at the Parenting Clinic are the result of seven years of research in parent-child interaction. They have found that the parent and child will use well-learned, habitual styles of behaving with one another, that their own "reertoire" limits their responses in the home, clinic, anywhere. If these styles of interaction are pinpointed in play sessions, evaluated and shown to the parents, and suggestions made on areas where responses might be encouraged or discouraged, improvement can be made much faster and more effectively.

Videotape is perfect for this application. It offers the researchers an impartial, all-seeing observer; it offers the parents the opportunity of seeing just how they interact with their children and the rewards of seeing the improvement. Dr. Kate Kogan, a psychologist and researcher at the Clinic explains: "Videotape doesn't require highly trained observers and offers better reliability through the capacity to replay the interaction for other analysts... It's the videotape that makes it so dramatic, it's enormously impressive..."

The clinical service is offered to parents of children between two and eight years of age. It consists of five sections; first, the parents are asked to describe the problems as they see them. This is followed by two one-hour evaluation sessions where the parent and child are videotaped playing together, then a six- to eight-week instruction series using a wireless coaching device during the videotaped play sessions. This is followed by a final videotape session where the parents review samples made during the preceding sessions and suggestions are made for the parents to continue on their own. Finally, the parents may return for follow up visits as often as is needed. There is a fee charged to those parents who aren't acting as research subjects — \$30 for each session. The research study itself has been on-going since 1969 under grants from the National Institute of Mental Health and the Maternal Child Health Service of the Department of Health, Education and Welfare.

In the evaluation sessions the mother and child are asked to play together in a small room separated from the observers by a two-way mirror. The video camera behind the mirror is equipped with a wide-angle lens and is actually less than three feet away from them. A video character generator built by the Center's Instrument Development Laboratory displays a running count of 4 second intervals within the picture area. The 40-minute session then

shows some 600 such intervals which are recorded with picture on Sony 3600 VTRs. Many hours of analysis of the tapes then follow.

Clinic staff members examine the play sessions in 40-second blocks, 10 each of the four-second intervals. Working from a checklist and guidebook, they examine each section several times, the recorded characters making it easy to refer back to a particular section as often as required. They look at three main areas: involvement, the extent to which the two people are involved with each other as opposed to being involved with the playroom toys; they look at who asserts dominance, the mother or the child, since a child can control the situation by ordering, contradicting, refusing just as the mother can. They look at

The "bug" is a small hearing-aid-like device that fits inconspicuously behind the mother's ear. The mother plays with her child and is videotaped as before but now the clinician behind the mirror speaks into a microphone "coaching" her during the play period.

positive and negative emotional attitudes, the feelings reflected in smiling, happy voice and touching, or in frowns, hostile voices and hitting.

This data is then charted and compared to pilot or past studies. Any behaviors that are extreme or unusual are identified and edited from the assessment tapes to a sample tape. Great care is taken to show those behaviors that should be encouraged, areas where the parent is already successful as well as those that should be discouraged. In this, the video process is greatly superior to the stereo audio tape recordings used in the Center's first studies. They had used one channel to record the verbal interaction in the playroom, the other channel recorded the coded observations of two trained clinicians observing through the two-way mirror. In case of a disagreement in the data, there was no way to reconcile it, they had no reference to go back to, they had no exact tape index and they had no objective way to present their data to the parents.

Staff members at the clinic do almost all taping, dubbing and editing themselves on Sony 3600 equipment, with a minimum of technical support. Dr. Kogan reports that their equipment has performed remarkably well considering the hours of start-stop use it is put to. Their technical training, she adds, came about "the hard way, by doing it."

The process of analysis, charting and preparing the sample tape is usually completed within one week after the last "baseline" session. The parents then view the sample tape with the clinician. A no-fault, objective approach is taken to the problem areas shown, with emphasis on the good performance, so that although the parents are often surprised and somewhat uncomfortable to see themselves at first, the experience becomes non-assaultive and can lead to new insights. The samples are discussed and suggestions made for areas to concentrate on in the weekly instruction sessions.

The "Bug In The Ear" adds an exciting dimension to these sessions. The "Bug" is

a small, hearing-aid-like device that fits inconspicuously behind the mother's ear. The mother plays with her child and is video taped as before but now the clinician behind the mirror speaks into a microphone "coaching" her during the play period. Thus, the parent is helped to try out the suggestions of new ways of coping with the child at the same moment that the events are occurring. The child is unaware that the mother is receiving feed-back at least once each minute throughout the half-hour session. The suggestions made through the "Bug" are recorded over the room audio and when these tapes are analyzed they are examined for performance of the clinicians as well as the improvement of the parent and child.

The staff members coaching the parents are not highly trained mental health professionals but have grown skilled at quickly identifying behaviors, by analyzing the video-taped sessions over and over in forty-second intervals. Staff members are urged to use their clinical judgement in coaching and, since they are not examined until halfway through the series, the tapes provide a real check on their methods.

After the instruction series has been completed, two additional play sessions are videotaped without benefit of coaching.

These are used as a measure of effectiveness before and after the therapy. These last two sessions are added to the original sample tape which has also had samples of the weekly sessions added throughout the series. Both parents then review the entire series with the clinician.

The videotape provides the means to actually demonstrate the change that has occurred and show those areas that can be applied to a variety of daily situations. Recommendations are then made to the parents to continue on their own, and follow-up sessions can be arranged if found necessary.

Dr. Kogan reports that follow-up letters have shown parents to be generally pleased, and the video tape therapy effective.

Recently, these methods have been used at the Clinic with parents of developmentally delayed children and cerebral palsy children. These studies have been directed at helping parents to understand what to expect from their children and to establish guidelines for behavior. It is hoped that the Clinic's techniques may help parents to be less concerned with making their kids normal and lead to an acceptance of the handicap.

Similar methods for videotape data taking and data analysis are used throughout the Child Development and Mental Retardation Center's Research and Clinical Training Units. In an effort to record behavior that occurs only in the home or may not be shown accurately in the clinic, some researchers at the Center have taken videotape equipment into the patients' homes. The portable video equipment can be set up and operated by the researchers themselves, or, once it's installed, the parents can be shown how to operate the equipment. They take their own data and are taught to become therapists for themselves.

Nancy Mostoller, a graduate student in Nursing at the CDMRC used videotape in this collaborative, in-home approach to therapy. Through discussions in the home and by viewing tapes made by the parents, she hopes to show parents how to identify

the positive and problem areas in interaction with their children, and how they can apply techniques they have learned to change and prevent certain behaviors.

In her thesis study, a camera was set up in the home's kitchen, after an interview with the mother had shown difficulty at mealtimes. A video camera equipped with a ten-second video character generator and "beep" timer was installed atop the kitchen cupboards such that its field of view encompassed the dining area and much of the kitchen. A microphone was hung above the dining table and room conversation recorded with the 10 second "beep" time-marker on a Sony 3650 videocorder placed right on the kitchen counter. The mother was shown how to operate the equipment and change tapes; there was no facility for playback. No recordings were made for an "acclimatizing" period in which the children could become used to the presence of the new kitchen fixtures and revert to their usual behavior. Then, several mealtimes were recorded.

Later, using the ten-second intervals and charting interactions in a manner similar to the technique used at the Parenting Clinic, the tapes were analyzed by a third party. The results were then viewed and discussed with the parents.

The advent of relatively inexpensive, easy to use videotape equipment has made this type of therapy more accessible. These studies and others have shown the value of videotape as an impressively effective tool in learning about parent/child interaction and in helping parents to become better parents.

Edward Lowe is a media specialist at The University of Washington's Child Development and Mental Retardation Center in Seattle.

Insurance Now Covers Health Ed.

Recently *TeleVISIONS* reported that insurance companies were proposing to allow the expenses of in-hospital patient education programs to be reimbursable under hospitalization plans. This is now in effect in some areas of the country. In the south Florida area, hospitals are building the cost into the hospital room rate structure so that all patients can take advantage of the materials. This eliminates the need for prescribing and individual billing, which could greatly increase the cost of the service.

While some might claim that this adds to the spiraling cost of hospital rooms, one company renting hardware and software packages to hospitals charges as little as 3.2¢ per bed, per day. The American Video Network will supply the video cassette equipment module to interface with the hospital system and at least 10 programs to a hospital on a sliding fee scale based on numbers of beds (13¢ a bed with less than 50, and 3.2¢ per bed with 500 or more). AVN will also supply accompanying booklets.

Vocational Rehabilitation

Rehabilitation Services Administration, RSA, DHEW, has received drafts of three reports on vocational rehabilitation and telecommunications resources. The Rehabilitation Act of 1973 called for the use of electronic media in delivering services and training to the handicapped.

The Deafness Research and Training Center has delivered a *Feasibility Study for a National Consortium for the Development*

Continued on next page

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and Distribution of VR Telecommunications Programming. The New York University Deafness Center has experience in TV and other media production that they brought to bear on the problem of consolidating disparate energies and budgets in VR districts around the country.

Part IV of this report is a case study of Oklahoma, looking at interagency cooperation and the under-utilization of video equipment by government departments and volunteer groups that share handicapped clients.

The Mitre Corporation has just completed similar surveys of Nebraska and Michigan from which they developed a set of *Guidelines for Identifying and Accessing Telecommunications Resources*. They want to see the methodology circulated to aid state VR agencies in data collection. The other interim report in a multi-phase research project is *An Examination of Methods for Developing and Distributing Vocational Rehabilitation Software*.

Handicapped Learn Via 2-Way TV

In Buffalo, New York, an ambitious computer-assisted interactive TV experiment is now well under way, bringing educational services to home-bound handicapped students. Through the system, students, teachers and parents access information on a variety of academic subjects, using a TV connected to the cable system, a special keyboard and the telephone receiver.

While parents and teachers use the system to improve their ability to teach, the primary access is by severely physically handicapped and mentally retarded students. The student can view a menu of subjects on the screen and then by punching a certain number on the keyboard access a specific subject. Lessons and games are programmed in the subject areas of history, math, science, literature, grammar and health.

For further information write to: James Marillo, Bureau of the Physically Handicapped, 55 Elk St., Albany, N.Y. or Joe Nocerino, Century Planning Associates, 9207 Boise Ave., Vienna, Va. 22180.

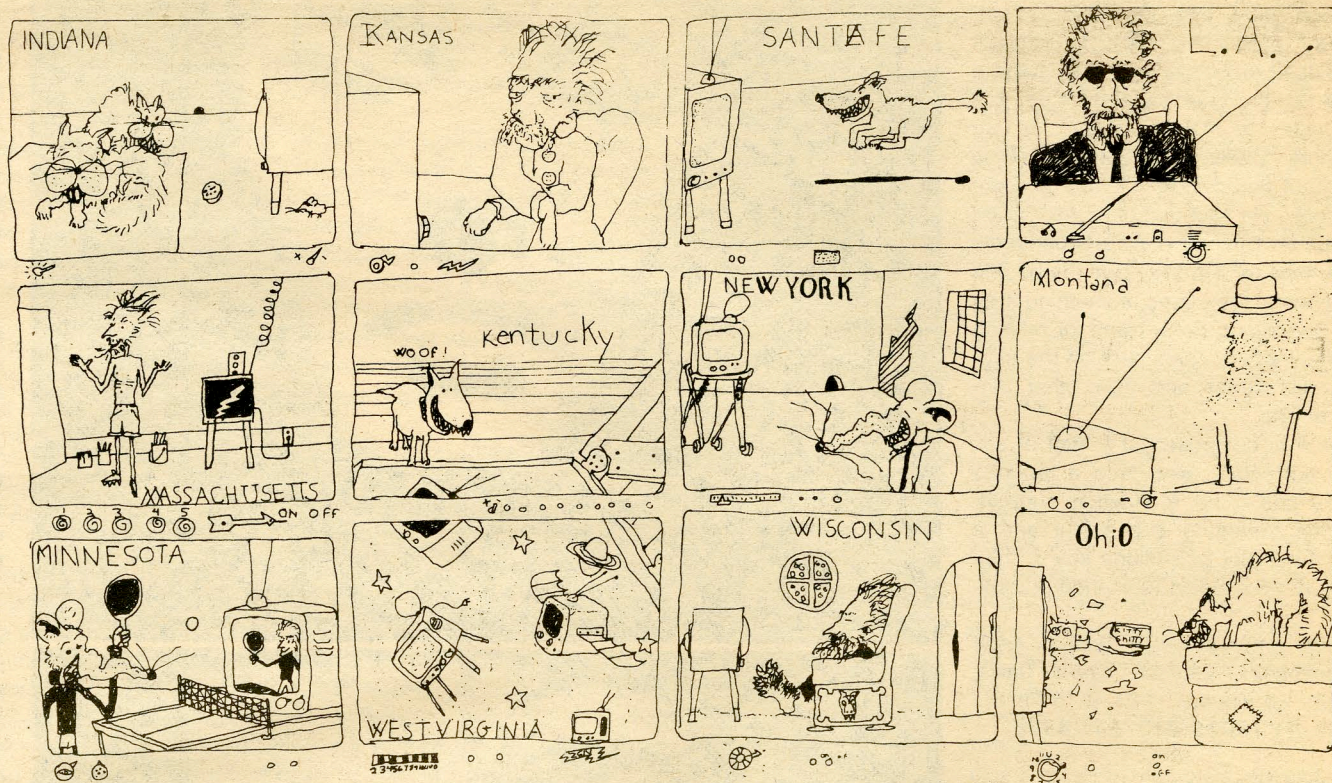
Cable TV Used To Serve Aged In Reading, Pa.

The National Science Foundation-funded experimental two-way CATV project was inaugurated on January 9 in Reading, Pa.

The system connects three neighborhood communication centers for senior citizens with the government agencies that serve them. 200 additional homes have been connected to receive the programs with participation allowed by telephone. The system will allow interaction among senior citizens and at other times between the citizens and the agencies that serve them.

The initial experiment is developing programming that will enable senior citizens to take full advantage of social services like Medicaid, foodstamps, Social Security benefits, as well as inform them of rights in housing, home repair, and similar problem areas. The Berks County Senior Citizens Council will be using the system to present information and counseling services, as well.

These and later activities will be fully evaluated for impact and cost by the Graduate School of Public Administration of New York University. The Project is funded through the Division of Advanced Productivity, National Science Foundation.



Robert Wurzburg

VIDEOARTS

Nationwide Art Series on Cable Explores New Distribution Concept

Cable Arts Foundation Building Interest, Audience

By GERARDINE WURZBURG

The Cable Arts Foundation has just launched the first national cable programming on the arts. The ten-part series, *A Time For Art*, began cablecasting in January, 1976 on 23 systems throughout the United States.

Cable Arts (CA) was established in the Spring of 1973 under a \$75,000 grant from the New York State Council for the Arts to assess the possibilities for arts programming on cable television. That fall they showed an 11-part series called *A is for Art* on the municipal Channel in Manhattan. The success of this series proved that there was a substantial audience that could be developed for arts and humanities on cable.

Last summer CA received grants to try the NYC experiment on a national scale (\$65,000 from John and Mary Markle Foundation, \$32,000 from Rockefeller Foundation, \$10,000 from the NY Council on the Arts). CA's *Ten Cities Project*, the name for the national effort, resulted in the current series.

CA first selected 100 cable systems as potential distributors. They looked for a broad geographic range from stations with over 10,000 subscribers as well as active program origination. Using an \$8,000 Ford Foundation grant for travel and study, CA narrowed down the 65 interested systems to 13. This included the Minnesota State Commission on Communications which is coordinating distribution to 10 communities.

"For this program to succeed, we need systems that were on our side to do the local legwork," said Curtis Davis, a consultant involved with the development and management of the *10 Cities Project*. Davis, former head of cultural programming at WNET, and CA staffer Bruce Stevens went to the most promising sites. They met with local arts people, directors of the arts commissions, local arts foundations, chairmen of the boards of the stations and bank officials.

The cost of the series to the stations is \$350, which covers the expense of 10

one-hour cassette dubs. The ingenuity that each station showed in raising the money indicated the series' attraction.

"We got the letter from Cable Arts," says Jim Bell, an independent contractor who does local origination for *Cable 10*, an operator in Frankfurt, Kentucky, "But I hadn't really thought about doing the series because the program was distributed in cassette only, and we had 1/2-inch."

The Kentucky Arts Commission granted the \$350 to *Cable 10*, one of the oldest municipal cable systems in the country; and a private citizen and a bank bought a cassette deck.

"I see the CA series lending credibility to what we are trying to do, and stimulating arts programming around here," Bell concluded. Bruce Stevens agreed, saying "Our going around to the different locations awoke people to the potential of cable."

In Montana, for example, Executive Director of the State Arts Council Dave Nelson had not been funding video proposals because there was no regular showcase. With the structure developed by CA to introduce *A Time for Art*, the State Arts Council will begin funding locally produced programs on the arts.

In Minnesota, the State Commission on Communications is providing the structure for disseminating *A Time for Art*. Working with the Office of Public Libraries, the Commission has located areas where both the local cable station and libraries are interested in the series. The programs will be biked to the ten participating communities, mailing the series from library to library where the programs will be publicized with related book exhibits.

Cable Arts developed a model for art-showcase production with their first series, *'A' is for Art*, done in 1973. "It seemed important that this initial series be designed to test the medium's underused, unique abundance of time," said Russell Connor, executive director of CA.

On Manhattan Cable the eleven 2-hour

shows ran on a block time schedule—the same program ran seven consecutive nights at the same time. Block time permits the audience to see the program when it is convenient for them. By repeating the programs, people can go back over the parts that interest them.

Eighty percent of *'A' is for Art* was based on extant material, both film and two-inch quad videotape. New material was shot on half-inch, and the narration was done at WNET's TV Lab. Everything was then dubbed up to two-inch and edited.

The new series *A Time For Art* is a more coherent whole, and much less didactic. *'A' is for Art* suffered from formula construction with a boring narration that told you what to see. From what I have viewed of *A Time for Art*, the programming is loosening up. Two 'Group Portraits' that Claire Monaghan produced are thumbnail sketches of both the artist as artist, and the artist as a person in daily life.

In the latter part of March, Cable Arts plans to survey four to six cable systems using *A Time for Art*. Meanwhile, ten other systems are waiting for the second round of distribution in mid-spring.

"What we get out of this project," said Monaghan, CA's associate director, "will tell us what our job will be for the future. But for now we want to stay as open and flexible as possible."

Thus far, the cooperation from the art communities and cable operators has been impressive. "We believe that this relates to an upswing in the cable industry," says Monaghan. "The general feeling is that they (cable operators) are out of the trough."

While on the *Ten Cities Project*, Davis and Stevens saw many high quality programs — done by people working in non-commercial small format video — that they would like to develop for programming. CA excels in the area of gathering existing material and providing a context for diverse programs.

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Although they use the work of independent producers, CA has not addressed itself to its role as a distributor, a potential to be carefully evaluated. CA could have a major impact for independents seeking distribution. When asked about this, Russell Connor responded vaguely. He said that they want to be an avenue for film and video independents and, in *A Time for Art*, they paid the people whose material they used, something they foresee continuing. CA's plans for relating to independents is contingent on the success of this series and their other fundraising efforts.

Now, CA is composed of a staff of six, none at full salary, who face a tenuous existence based on foundation support. But if this series is successful and a significant number of stations buy it, they might be in the position to finance productions.

For information on getting *A Time for Art* in your community, contact: Curtis Davis, Cable Arts Foundation, 171 W. 57th St., New York, NY 10019, 212/541-4666.

PBS Station Grants Add Videoartists

The National Endowment for the Arts and the Corporation for Public Broadcasting have announced that their artists-in-residence program, which was restricted to filmmakers experimenting in Super-8, will now accept proposals from video and all filmmakers.

Grants totalling \$170,000 will be made to five public TV stations which submit winning proposals. The deadline is March 15.

Stations will contribute \$7500 to the total budget of \$41,500 to finance the work of a filmmaker and a sound person or two videoartists working as a team. Funds must go toward salaries, tape and film, processing, studio and engineering time. No equipment will be provided by CPB or NEA, which had provided Super-8 gear for artists experimentation.

Proposals must come from PBS stations, and should be made to the Corporation for Public Broadcasting, 1111 16th Street, N.W., Washington, D.C. 20036. For further information, contact Wanda Lepczyk at CPB. (202) 293-6160.

SF Museum Learns How To Show Video

The San Francisco Museum of Art recently jumped into its first major video exhibition when it presented the Long Beach Museum's Southland Video Anthology (collected by David Ross).

For six weeks in October and November the museum held daily showings of scheduled and requested tapes by sixty-six Los Angeles artists, most of whom were unknown to Northern California residents.

Lack of a permanent video space created problems unforeseen by the museum. A video gallery was created by putting twenty-five chairs, two cassette decks, and one monitor in a small room adjacent to a central foyer. The gallery was staffed by 22 volunteers who were responsible for playing the tapes and keeping a request log. The location of playback equipment in the viewing room was at times awkward, but also invited open dialogue while tapes were being changed.

The vast scope of the collection made it difficult for viewers to decide which tapes to request. Tape operators were often put



These images were generated by "The Videoart Transposer", by David Cort. The participatory environmental video piece has been installed at museums by Electronic Arts Intermix. Imagery from slide, tape and live camera feeds are manipulated by the participant. For further details, write EAI, 84 Fifth Ave., NY 10011

on the spot when asked which tapes were "good." Although a schedule of all works was posted in the gallery, many viewers wanted printed schedules to take home so they could return to see specific tapes or phone in requests.

Questionnaires filled out by viewers indicated that many had never seen video art before. Even those who disliked the tapes were excited by new uses of the medium and said they'd return to see more. The most frequent criticisms were that tapes were boring, lacking in discipline, or self-indulgent. To quote one viewer's response, "It's better than cop shows, game shows, soap operas and the news... of course that ain't saying much."

—Marilyn Freund and Carol Nyhoff

Art Shorts

art/tapes/22 in Florence, Italy, is setting up an archive on the history of the avant-garde from films to videotape. These will be available for rent. And more good news in Italy: the Biennale di Venezia is forming an archive that will include films, photos, written documents, audiotapes and videotapes (as documentation and as works of art). Wladimiro Dorigo, curator of the archive, is providing a facility for videotapes where they will collect and produce works of artists, and increase dis-

tribution to museums, galleries and other cultural centers.

"We strongly believe that this will bring the concept of videotape out of the narrow limits of the old structure of the 'art market', and include it in the larger, important area of education, so that a videowork of art will be seen in all its authenticity by more people," said Maria Gloria Bicocchi, art/tapes/22, 22 via Ricasoli, 50129 Florence, Italy.

Everson Museum of Art, Syracuse, N.Y., is planning an exhibition covering the 'electronique' in video. Scheduled for later this spring, "New York In Abstract Video Imagery" invites artists who are combining video with laser, synthesizer and computer. For further information, inquiries should be made to Richard Simmons at EMA, 401 Harrison St., Syracuse, N.Y. 13202.

Television or video as a contemporary visual art form is the subject of workshops for educational and cultural groups conducted by the staff of the Experimental Television Center. For information contact Sherry Miller, Experimental TV Center, 164 Court St., Binghamton, N.Y. 13901. 607-723-9509.

Video at the Boston Museum of Fine Arts is leading a tenuous life, seems like there is more interest in Chinese Dragons than cables. Right now Rebecca Lawrence, television producer at the Museum is concentrating on producing 1/2" videotapes on aspects of the collection and practicing artists and craftspersons. For further information on these tapes contact Ms. Lawrence, MFA, Boston, MA. 02115.

Avalanche magazine continues its good fare of interviews, dialogues and situation comedy with artists. Published by the Center for New Art Activities, 93 Grand St., N.Y., N.Y. 10013. 212-431-6560. Subscriptions: \$10 for five issues, publication still irregular. Use Ex-Lax.

Electronic Arts Intermix (84 Fifth Avenue, NY 10011) has published its 1976 catalog of artists' videotapes, which lists 50 new tapes. EAI rents and sells full tapes at a sliding scale. They also offer The Intermix Screening Room, a sampler of more than 40 tapes available free to educational institutions for a week's use.

la mamelle is the quarterly magazine of an artists' support network established and maintained by and for artists in San Francisco. Subscriptions \$7.00 one year. P.O. Box 3123, San Francisco, CA. 94119.

and/or, a non-profit art exhibition space in Seattle, offered the Northwest the opportunity to see the video work of five nationally known artists during October and November. and/or, now approaching its second year in operation, has established itself as an alternative space for art and artists both local and from outside the area, not consistently given exposure in the more traditional, creation-of-objects oriented space of established galleries.

The exhibition "Video Work," in part sponsored by a grant from National Endowment for the Arts, was patterned on the supposition that the local audience should have access to, in the field of video, artists who had made a contribution to the artistic uses of the medium. Their use of video was not to be limited in format or function. The only specification was that they were to use video in some manner in their work. Each artist was scheduled to come separately, one after another in a series, so that while the intensity of a group exhibition was retained, each artist and his/her work would be allowed the time and focus for absorption made possible by individual, one to two week visits.

Videoartists who participated were William Wegman, Joan Jonas, Terry Fox, Peter Campus and Shigeo Kubota. Write: and/or, 1525 10th ave., Seattle, Wash. 98122. Anne Focke, Director.

RESOURCES

SURVIVAL

N.Y. Arts Council's Budget Makes State Media Mecca And with the cash, comes control

In spite of New York City's near default and the retrenchment of the state budget, being a video artist in New York is still much easier than in most other places — primarily because of the tax funds which are funneled through a unique and powerful state agency.

The New York State Council on the Arts (NYSCA), largest in the nation, faces probable budget cuts in this spring's legislature like most agencies in that financially strapped state. Yet, arts administrators in most other states would give their piano fingers for a total budget as great as the NYSCA's projected loss. (California Gov. Brown asked for \$100,000 total for the arts last year.)

If Gov. Carey's recommendations are followed, the Council will have \$3 million less to disburse this fiscal year, down to \$30 million from the actual \$33 million allocated by the legislature during 1975-76.

In fact, the \$1 million-plus budget for the TV/Media grants exceeds the total arts council budgets for all but a few states. Last year's budget for this section was exceeded only by its 1974-75 appropriation.

New York, of course, has traditionally attracted many of the nation's best artists because of the richness of its cultural environment — which was one of the rationales for the establishment of the Council in 1960. The NYSCA's grants and services have certainly enhanced the state of videoart in New York as well as nationally.

During the last grant year the TV/Media section received over \$4 million in 90 grant requests. They awarded \$902,500 to 31 grantees, although some additional funds from the 75-76 budget year may be disbursed.

As competition increases, the level of bitterness between producers increases as well. And, perhaps logically, the nature of the projects tend more and more to conform to the guidelines (or the perceived guidelines), which the Council's TV/Media staff have for the direction of video in the state.

The TV/Media Program has been the greatest single factor in the development of video and related areas during its brief history, not all of it exactly salutary. Five years ago the Council was instrumental in launching the entire U.S. video movement by its early support of New York City video groups like Global Village, Raintance, Peoples Video Theatre, as well as the national video journal *Radical Software* and many of the earliest video artists.

In some ways the progress of the video "movement" can be charted by the grants flow of the TV/Media section of the NYSCA. The Council jumped on the bandwagon for cable television utilization. The Council's support of new video programming over public TV stations was significant. A new system for allocation of NYSCA monies on a per-capita basis by county can be seen as a major factor in the creation of rurally-based video projects by people who had been active in New York City.

In the last several years an increasing amount of Council grants have gone to large organizations which offer — at least theoretically — services to video producers from throughout the state. This policy of funding has created the most sophisticated network of pre- and post-production video hardware in the nation available without fee to practicing video artists. Only in Southern California, where the commercial TV industry is centered, are there better facilities, and access is difficult and expensive.

The creation of the Media Equipment Resource Center (MERC), Electronic Arts Intermix, Woodstock Visiting Artists Program, Syracuse's Synapse Lab, WNET Labs, Binghamton's Experimental Television Center and a host of smaller, local facilities throughout all regions of NY State are unparalleled.

But so is the centralization of control by the Council. This really means the staff which determines recommendations to panels comprised of outside experts — frequently past grant recipients. The TV/Media division is small compared to many NYSCA sections, staffed by Associate Lydia Silman and two office workers. Overseeing the TV/Media section is Peter Bradley, who is Program Director for the Film/TV/Media/Literature Division, one of five major components of the Council's Aid to Cultural Organizations.

The proposed state cuts will probably result in further centralization, since the Council has a major commitment to the concept of funding ongoing regional media centers that provide services to others. Individual artists or smaller, experimental projects are eligible for these services, as well as funds channeled through various NYSCA conduits that make more personal grants. Among those are several visiting artists programs and the Creative Artists Public Service (CAPS), which makes average grants of \$2800 to NY State artists.

TV/Media Grantees 1975-76

Young Filmmakers Foundation (NYC) \$40,000; Electronic Arts Intermix (NYC) \$49,110; Global Village Video Resource Center (NYC) \$31,000; Haleakala (NYC) \$30,000; Herbert F. Johnson Museum (Ithaca) \$6,875; Intermedia Foundation (Garnerville) \$11,100; Ithaca Video Project (Ithaca) \$25,000; Portable Channel (Rochester) \$38,000;

Survival Arts Media (Jamestown) \$28,000; Woodstock Community Video (Woodstock) \$26,000; Collaborations in Art, Science & Technology (Syracuse) \$23,400; Downtown Community TV Center (NYC) \$40,000; Experimental Television Center (Binghamton) \$54,450; Film Art Fund (NYC) \$8,000; Lake Placid Association for Music, Drama & Art (Lake Placid) \$10,000; Media Bus, Inc. (Lanesville) \$47,000.

Media Study, Inc. (Buffalo) \$40,000; New York Foundation for the Arts (NYC) \$20,000; Elaine Summers Experimental Intermedia Foundation (NYC) \$24,000; Women's Interart Center (NYC) \$10,000; ZBS Foundation (Fort Edward) \$25,970; Syracuse University - Synapse \$79,803; Innervision Media Systems (Syracuse) \$10,000; Everson Museum of Art (Syracuse) \$8,100; Inter-Media Art Center, Inc. (Huntington) \$47,590.

Educational Broadcasting Corporation (NYC) \$98,271; Mohawk-Hudson Council on Educational Television (Schenectady) \$35,000; Rochester Area Educational Television Association (Rochester) \$25,000; Earthscore Foundation, Inc. (High Falls) \$24,000; St. Clement's Open Video Center (NYC) \$2,500; Cable Arts Foundation (NYC) \$30,000; The New York Public Library - Astor, Lenox & Tilden Foundation \$19,336; Visual Studies Workshop (Rochester) \$18,600; Raintance Foundation, Inc. (NYC) \$9,000; Pacifica Foundation, Inc. (NYC) \$17,734.

TOTAL \$1,012,839.

These are the grantees at the present time. Two other grants may occur.

Damming the information flow. A catalog of people, meetings, books, survival techniques, and directions on how to find what we left out.

CETA Jobs Up in Arts

The National Endowment for the Arts reports that by December more than 2,200 public service employment jobs had been allocated to arts and cultural institutions under the Comprehensive Employment and Training Act (CETA) passed a year earlier. No authorization to continue to program, however, has been passed by Congress, although several bills have been introduced and will be considered during oversight hearing in February.

CETA funds are channeled through federally designated prime sponsors at the local level. The prime sponsor is available from state employment agencies. These are most frequently Mayor's offices, Departments of human resources and manpower, or local arts council.

For groups who are attempting to establish CETA programs for arts groups, *Art Works*, a videotape produced by Optic Nerve from San Francisco, is now available. Produced with a National Endowment for the Arts grant, the 30-minute tape interviews artists and arts administrators in a model CETA program in San Francisco. Purchase price is \$32.10. Rental is free, providing you pay postage and insurance. It is available in various tape and film formats. Write Optic Nerve, 141 10th St., SF, CA, 94103.

Foundation News

The following grants were made during the past year, as reported by The Foundation Center and other sources. If you would like publicity on a media-related grant, write to *TELEVISIONS*.

• \$80,267 to U. of Wisconsin Center for Instructional Media and Program Development (6/75) for programmed instruction packets on audio and video cassettes to teach French to small groups of students without specialized instructor. Exxon Educational Foundation.

• \$27,000 to Calif. Center for Research and Education in Government, Sacramento (6/75) for report on interaction between media and campaign organizations in 1974 governors race. Ford Foundation.

• \$4,000 grant from the Calif. Council on the Humanities in Public Policy to Pacific Coast Community Video Inc., Santa Barbara, CA, for a multi-tape/documentary & televised public hearing project called "The Challenge of a Stabilized Community."

• \$25,000 to KQED, Inc., San Francisco, CA, for the first program of a proposed pilot television series on values and the future, from Lilly Endowment.

• \$10,000 to Regional Plan Association, Choices for '76, NYC, NY., to conduct series of meetings and workshops in New Haven and Fairfield Counties to acquaint political leaders, legislators, and citizens with viewer feedback and options for action in response to media series, "Town Meetings", from Sachem Fund.

• \$27,000 to California Center for Research and Education in Government, Sacramento, CA, from Ford Foundation, for publication of report on interaction between media and campaign organizations in 1974 gubernatorial race.

• \$5,000 from Sachem Fund, to American Civil Liberties Union Foundation, NYC, NY, for mass-media information campaign for young people facing critical legal decisions in legal problems.

• \$21,200 to Metropolitan Museum of Art, NYC, from Helena Rubinstein Foundation, to underwrite production of five videotapes to be used in teacher training for art education in local public schools.

• \$50,000 to Citizen Involvement Network, DC, to develop and evaluate additional methods to increase citizen involvement in formulation and implementation of public policy, from JDR 3rd Fund.

• \$5,000 to Minnesota, Office of the Governor, St. Paul, from Bush Foundation, for Governor's Task Force on Public/Educational Radio.

• \$25,000 to Alternative Lifestyles, NYC, from NY Community Trust, for multi-media information program promoting awareness of problems of disabled.

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MECHANICAL EDIT COUNTER
MOTOR OFF (Reduces head wear)
VIDEO INSERT IMPROVEMENT
AUDIO ECHO ELIMINATION
SOUND LAG ELIMINATION

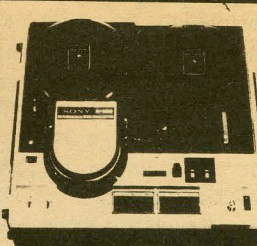
NV-3130
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MECHANICAL EDIT COUNTER
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CASSETTE (Sony • Panasonic • JVC)
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PAUSE CONTROL
STILL FRAME
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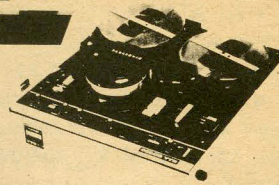
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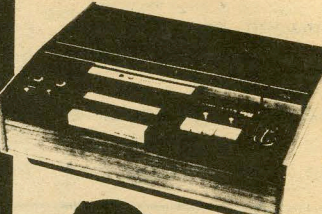
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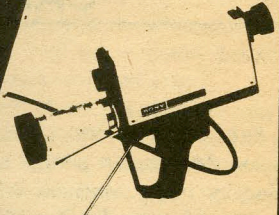
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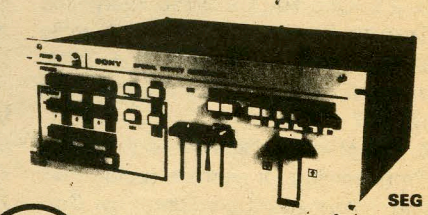
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Standard for TV History

By BILL ROBINSON

Tube of Plenty: The Evolution of American Television. Erik Barnouw. (Oxford University Press, 1975. \$14.95. 576 pp.)

"The glistening mosaic, replacing the hearth, has become the focal point of the home."

The "glistening mosaic" is, of course, the television; broadcast historian Erik Barnouw's contention concerning its central place in all our lives goes without question. More Americans own TV sets than have indoor toilets; by the time a student has graduated from high school in this country, he or she has been in a classroom for 12,000 hours, in front of a TV set for 16,000.

Barnouw is the prime chronicler of how television grew to become such an important and dominant force in this culture. He is Professor of Dramatic Art at Columbia University, presently on a year's leave to the Smithsonian organizing a national TV archive. His three volume *History of Broadcasting in the United States* (*A Tower of Babel*, 1966; *The Golden Web*, 1968; *The Image Empire*, 1970—all published by Oxford University Press) stands as the definitive work on broadcasting as it developed in the U.S.

In this new book, Barnouw has taken that three volume work, condensed and rewritten portions, and deleted a large section which dealt with early radio, emphasizing instead his treatment of broadcast television since 1950. Through this process, he has made his former lucid but lengthy work accessible to a larger audience, without losing the force of the earlier material.

Barnouw's work is fascinating and entertaining. The reader is made first-hand witness to the growth of U.S. broadcasting. To borrow a television format, You-Are-There as:

- Future NBC czar David Sarnoff, a 21-year-old wireless operator, picks up distress signals from the sinking Titanic;
- An AT&T switchboard operator sings "Just A Song At Twilight," heralding the advent of commercial radio programming;
- A Queensborough realty company pays \$50 for the first radio ad—a ten minute commercial for apartments on Long Island;
- Philo T. Farnsworth, an early TV inventor, makes one of the first successful TV transmissions: a dollar sign.

Through his heavy use of anecdotal material inlaid with occasional analysis, Barnouw portrays an industry growing hap-

hazardly; his is a picture of TV stumbling toward the future with relatively little self-examination. To say that the industry "evolved" is almost a compliment. War research provided electronic technology, factories easily converted to 'peace-time' electronic production and the country was ready to buy and relax.

Barnouw is primarily a historian, not a sociologist or political scientist. Though he examines the past with considerable insight and thoughtfulness, those looking for social analysis or media theory will have to look elsewhere. But, Barnouw's work is an essential foundation, a major starting point for anyone seeking to understand the medium. *Tube of Plenty* will undoubtedly become the standard college text in broadcast history.

Bill Robinson is co-director of a community media center in Charleston, S.C.

Random Tidbits

Video Info, a French magazine reminiscent of *Radical Software*, is available from: video info, 16-18, rue Saint-Victor, 75005 Paris.

Basic Video in Community Work is a handbook published by Interaction Trust (14 Talacre Rd. London NW5 3PE England.) Includes technical and organizational info including "Where Does Video Fail?"

The 1976 *Media Report to Women Directory/Index* is now available. The index is to volumes one and two of this monthly womens' media newsletter. The directory lists organizations and individual women working within print, tv and radio for feminist goals.

To obtain copies send \$6.00 (\$3.00 for those listed) to: *Media Report to Women*, 3306 Ross Pl. NW, Washington, D.C. 20008.

A preliminary draft has been completed by the Committee on Film and Television Resources and Service, a group of well-known film educators, producers, and administrators headed by Jonas Mekas of Anthology Film Archives. The report, which makes a series of recommendations in the areas of filmmaking, preservation, distribution, exhibition, and study, grew out of a meeting organized in Feb., 1973, by Willard Van Dyke of the Museum of Modern Art and Sheldon Renan of the Pacific Film Archives. The report is available from the committee at 80 Wooster St., NY 10012, but not designed for review. Comments on the draft were due Jan. 31. The final report will be available by request from the above address.

December's *Artform* has a lengthy article on "video art" which examines the parent medium, TV, in great detail and pinpoints some of the obstacles facing anyone who attempts to use video technology to liberate rather than to control an audience or the individual user.

The Commission for the Advancement of Public Interest Organizations (1785 Connecticut Avenue, N.W., Washington, D.C. 20009) is compiling data for updated version of its "Information Resources for Public Interest" book. If you wish to participate, write to the organization for a questionnaire.

The Center for Policy Research (475 Riverside Drive, NY 10027) has released a new catalog listing books, studies and reports, including a large number of items dealing with citizen participation in technology, cable TV, electronic town hall.

CBS To Offer Print Index Of News Shows

CBS-TV, which is pioneering in the marketing of its news programs for posterity, announced in January that it will make available to the public microfilm and microfiche transcripts of all daily news programs and its documentaries. Microfilming Corp. of America, a subsidiary of the NY Times, will provide a quarterly index and annual compilation in book form by subject, beginning in late spring.

The network began to offer videotape viewing of its news programming through the National Archives last year. Users can access the tape at 16 locations through Inter-Library Loan System. No other network has offered these services.

CBS filed a suit in December 1973 against a competing service offered through Vanderbilt University. No trial is set.

Rise & Fall Of Media Media

Two publications about media announced that they will no longer appear in 1976. *Urban Telecommunications Forum*, published by Glenn Ralston, has been providing analysis and news about developments in cable TV and other related technologies for several years. Ralston joins the staff of *TeleVISIONS* as Urban Telecommunications Editor, and will merge resources with this magazine.

The *Bulletin for Film and Video Information*, edited by Hollis Melton and published by Anthology Film Archives, was an indexing service about information in the production field. Ms. Melton is also becoming a member of the *TeleVISIONS* Network.

Both editors cite lack of funds and staff as the primary reason for closure.

Meanwhile, United Business Publications, a major trade magazine firm, has announced the unveiling of *Videography* in April. The magazine will seek to serve the video industry.

C.S. Tepfer, publisher of many media journals including *ETV Newsletter* and *Educational-Industrial News*, has reported success with a new mag, *Video Trade News*, a tabloid going mainly to video hardware dealers.

Access Magazine, published in Washington by the National Citizens Committee for Broadcasting, has mapped its future for at least another year. The bi-weekly is an alternative to *Broadcasting* and focuses on developments in regulation and media reform.

Reach All Broadcasters For \$250

Public Interest groups interested in contacting broadcasters now have the opportunity to reach television and radio stations at low cost. Public Media Center, a non-profit media resource center, has developed a complete computerized mailing list of every broadcast outlet in the country and is making this list available at a special price for non-profit groups.

The computer "print-out" gives the station call letters and address for each of the 6700 radio and television stations in the nation (excluding most cable companies). The addresses can be printed on adhesive labels ready for placement on envelopes, or in the "4 cheshire up" format preferred by most professional mailing houses.

The list can be tailored for individual needs. The computer will print out names and addresses in zip code order, or select them by state if desired. There is also a memory in the file which can select broadcasters according to commercial or non-commercial status; network affiliation; UHF (TV only); program format (radio only); and past acceptance of progressive public service material. The first line of each address can also be tailored to read "Program Director, WXYZ Radio" or "General Manager, WXYZ Radio" or whatever.

The price for the list to non-profit groups is \$120. Since public interest groups can qualify for a "non-profit bulk mailing rate" at their local post office and mail each piece for only 1.8 cents, this means you can contact each broadcaster by mail for \$250.

The National Association of Broadcasters will not even sell their list of stations to public interest groups (they prefer to deal only with advertisers).

If you are interested in obtaining the mailing list write Public Media Center, Attention: Glenn Hirsch, 2751 Hyde Street, San Francisco 94109. Include some proof of your non-profit status, since they charge a higher rate for commercial enterprises.

CALENDAR

Feb. 16-17: North Central Cable Television Association annual spring meeting. Madison Hilton, Madison, WI.

Feb. 23: One-To-One Video Instruction and Training Design Conference. Temple University, 1619 Walnut St., Phila., PA. Contact: William Seibel or Kathie Barriteau at (215) 787-8497.

Feb. 28 - March 6: Seminar on Public Affairs Programming for western region PBS Program Managers. Sponsored by Corporation for Public Broadcasting. Santa Barbara, CA.

March 1: Deadline for librarians to submit tapes for ALA convention CCTV showing; see Libraries, this issue.

March 3-5: Counseling Clients in the Performing Arts Workshop presented by

Practising Law Institute. Hyatt Regency Hotel, Los Angeles. Cost: \$275. Handbook only: \$20. (PLI, 810 Seventh Avenue, NYC 10019.)

March 7-12: National Audio-Visual Association Institute for Effective Communications. Indiana University. Contact: NAVA, 3150 Spring St., Fairfax, VA 22030, (703) 273-7200.

March 10-13: 1976 Conference on Visual Anthropology. Philadelphia. Contact: Jay Ruby, Dept. of Anthropology, Temple University, Phila., PA 19122 (215) 787-7601.

March 15: Deadline to submit applications to show tapes at VIDSEC conference; see Resources, this issue.

March 15: Deadline for PBS stations to submit proposals to CPB for artist-in-residence funding; see Artists, this issue.

March 17-19: Legal and Business Prob-

lems of Financing Motion Pictures Workshop, Barbizon Plaza Hotel, New York City. Practising Law Institute, 810 Seventh Ave., NYC 10019. Cost: \$250. Handbook only: \$20.

March 20: NYU Sat. Workshop in AV Media. Contact: Raymond Zelazny, Div. of Liberal Studies, NYU School of Cont. Ed., Rm. 21, New York, N.Y. 10003 (212) 598-2375.

March 21-24: National Association of Broadcasters annual convention. Chicago.

March 26-29: International Industrial Television Association annual conference. Sheraton-Anaheim Hotel. Anaheim, CA.

March 28 - April 2: Association for Educational Communications and Technology annual convention. Anaheim, CA.

April 4-7: National Cable Television Association annual convention. Convention Center, Dallas.

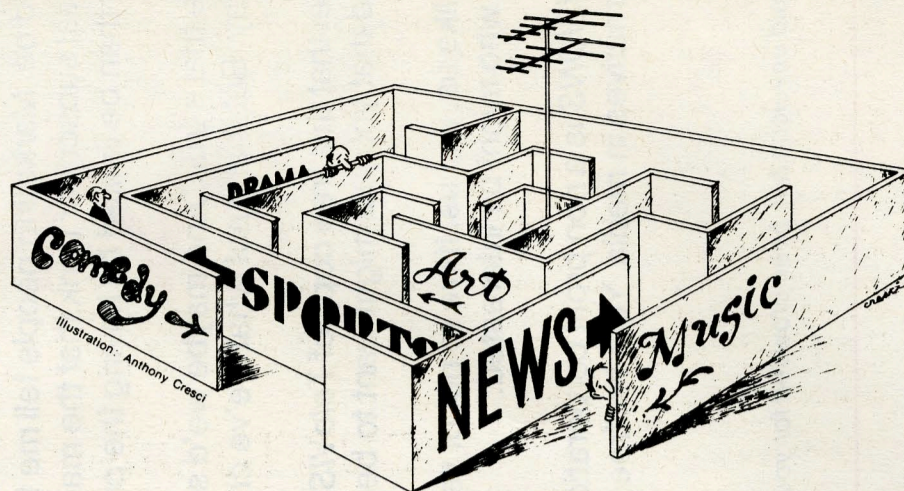
May 4-6: Chicago Video Expo., Holiday Inn, O'Hare Airport. Major hardware show, includes video production and management workshops by Smith-Mattingly Productions.

May 6-8: New England Educational Media Association spring conference. The Wentworth-by-the-Sea, Portsmouth, N.H. Contact: Joseph Giorgio, Fairfield Public Schools, Fairfield, Conn. 06430 (203) 255-0421 x262.

May 31: Humanistic Video Workshop at Association for Humanistic Psychology conference. San Diego. Contact: Rich Snyder, Box 13905, UCSB, Santa Barbara, CA 93107.

Late Spring: Southeast Regional Meeting of Video Artists sponsored by Broadside TV. Contact: Broadside TV, Elm and Millard, Johnson City, TN 37601.

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- *Small format—the future of broadcast*
- *A primer for independent video contract negotiations*
- *Documentary video: history, style, ethics*
- **Video and . . . health . . . art . . . education . . . libraries . . . training . . .**

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INTRODUCTORY COPY

If you're like me, you've probably received a subscription solicitation in the mail within the past week. I get them almost daily. Each one contains promises more numerous and eloquent than the last. But rarely does the media live up to the message.

For a long time I've wondered why these people don't just send me a sample of what their magazine is rather than some copywriter's glowing image of what it could be. Marketing people tell me that its because you should always let the potential subscriber think that the magazine will be what they want it to be rather than be limited by having the product speak for itself.

Maybe that's true. And maybe we'd sell more subscriptions to *TeleVISIONS* that way. But that's not what we've chosen to do.

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If you like us, join us. If we're not of value to you, pass this copy along to a friend who might be interested.

TeleVISIONS is a non profit corporation that is dedicated to the development of alternatives in media. Your tax free donation could help greatly in that cause.

Editor

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