

Free Print

For a community-oriented how to, why to, and what to TV guide write for **Community TV Guide**. Institute of Urban Studies
Graham Hall
University of Winnipeg
Alberta

The Media Research people at the National Film Board are doing VTR work with kids. **Screen** has documentation of their activities and news of other "educational" projects in Canada.
Christine Assal, Editor,
Screen,
NFB
P.O. Box 6100
Montreal 101, Quebec.
Ask her to put you on the mailing list starting with Vlm. IV, No. 2.

The Canadian government's perspective on cable is in **The Integration of Cable in the Canadian Broadcasting System**. Canadian Radio-Television Commission
100 Metcalfe,
Ottawa, Ontario

For reports on grassroots use of video as a tool for social action write for the **Challenge for Change Newsletter**.
Challenge for Change
National Film Board of Canada
P.O. Box 6100,
Montreal 101, Quebec.
Ask for the special issue on cable and back issues on VTR and social action. Ask them to put you on the mailing list for future issues.

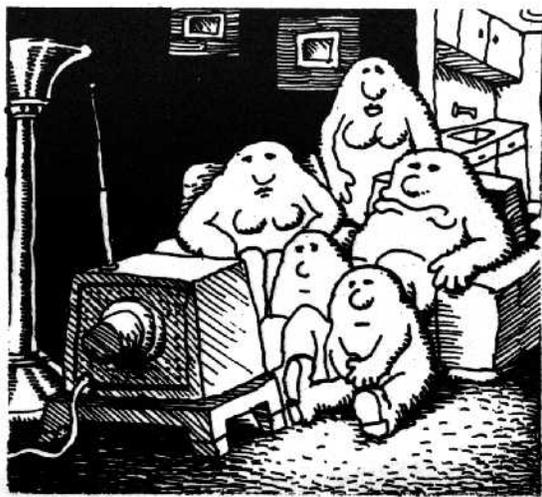
Media Inter Great is a weekly hand-out with info on what's going on in the Montreal Community.
Rosemary Sullivan
Dawson College
535 Viger
Montreal, Quebec

Introducing the 20th Century Community Center is put out by The Programming Department
Rogers Cable T.V. Limited
25 Adelaide Street East
Toronto 1, Ontario

For technical information write for the **Sony Videorecorder Applications Bulletins** and other public relations information.
Sony Corp. of America
47-47 Van Dam Street
Long Island City,
N.Y. 11101
Say you are a school or company. They seem to have more business than they can handle and they are short-sightedly cheap with publicity.

Anyone interested in the galloping menace of the Three V's (Video-cassette, Videodisc, Videocassette Industry) write for the first and free issue of the self-congratulatory trade magazine, **Videorecord World**. Videorecord World
Uranus Square
Box A-Z,
Irvine, California 92664.

The complete Challenge for Change/Société Nouvelle brief to the CRTC which includes detailed discussions of their two major projects, Thunder Bay, Ontario and Normandin, Quebec, can be had from:
Challenge for Change/Société Nouvelle
NFB
P.O. Box 6100
Montreal 101, Quebec.



TV Ads

Selling products is not what T.V. ads do essentially. The population explosion and the broadening of purchasing power in the middle and lower classes have probably had more to do with selling than all the T.V. ads put together. (Car manufacturers are in financial trouble these days. The ads are as numerous as ever, but money is tighter and the population is leveling off.)

Ads don't sell the products the corporations paid to have advertised, but, they do sell a lot of things. They help to sell the Museum of Modern Art by appearing in its film catalogue. They help to sell McLuhan and the dozens, if not hundreds, of college courses that are to some degree spin-offs of McLuhanism. Selling the "corporate image" is the explicit objective of many ads and the implicit effect of all ads.

Ampex HS-200

Radio Quebec was created to serve education throughout Quebec province working in collaboration with the Ministry of Education and other Provincial government departments.

Included in the production equipment housed in two large studios are three Philips Plumbicon colour television cameras, with two colour tele-cine cameras and projectors. Two of the four colour video tape recorders are used for editing and there is a computer controlled editing system which greatly speeds up the composition of video tapes, especially where these contain a mixture of live and graphic subjects.

I worked with an extremely interesting machine, the Ampex HS-200, partly computerized. It has a 30 second intake of film and can slow down, freeze, speed up, do reverse action, edit frame by frame, colourize tape shot in black and white (one colour at a time, not by grey scale), and superimpose any number of images on a particular frame. The experiments produced with the Ampex HS-200 are studies in video animation achieved, unlike their film counterpart, instantaneously.

Radio Quebec has a studio reserved for training sessions. It serves France-Quebec TV personnel exchanges, students and professors who want more information on the use of audio-visual techniques, groups desiring to be "sensitized" to different aspects of communications media.

Radio Quebec will lend this studio to universities with video programs and will furnish qualified personnel (technical and conceptual) at a nominal rate once an agreement has been drawn up between the ministries of communication and education and the university or institution concerned.

Nicole Leduc

TV Competition

Television stations are presented with new competition when cable television makes distant stations available. Even if these distant stations, often American, do not deliberately seek to compete for advertising revenue with the locally licensed station, they do claim portions of the audience. This affects the revenue of the local stations and is prejudicial to the establishment of additional Canadian television services in some communities.

The Federal Communications Commission is seeking ways of coping with this phenomenon in the United States, just as the Canadian Radio-Television Commission is in Canada.

There are however certain specifically Canadian problems. Cable television has developed more rapidly in Canada than in the United States, where its spread in the major cities has been delayed by the FCC as a matter of policy.

The problem for Canada is more acute than for the United States.

Except for Detroit and Buffalo, no major U.S. city is within reach of Canadian television signals. Yet, most of Canada's largest cities are within reach of U.S. television signals. In some cases television stations licensed in the United States could not exist without their Canadian coverage as a source of revenue.

As a result some Canadian cities that would otherwise have several television stations have only one or two.

It is also estimated that some \$12-million to \$15-million a year of Canadian money is spent to buy commercial time on U.S. television stations. The indirect effect is more difficult to calculate, but international advertisers would probably have to spend about double that amount per year on Canadian television stations to achieve the same impact if the border spill-over did not exist.

Television stations in Canada's largest cities have survived in spite of this problem, but often with difficulty. Rapid development of cable television, especially with distant head-ends and broadband techniques, increases competition in larger centers and introduces competition into areas where television broadcasting is already economically difficult.

excerpt from: *The Integration of Cable Television in the Canadian Broadcasting System* — Canadian Radio-Television Commission (CRTC) Feb. 26, 1971.

Ads sell themselves. The "need" they create is the need to advertise.

Ads sell television—at least television as it has been developed by the networks (and here I would not exclude the "educational" or "public" networks). Ads are often more interesting to watch than the regular programmes. Beyond that, the structure and rationale, the whole style of network television, is set by the ads. Not only are the programmes there for the sake of the ads, but the programming itself, the structuring and choice of subject matter, are at the mercy of the ads. It's not an accident that the form and content of many T.V. shows are indistinguishable from the ads.

Television's success depends on its ability to hold up mirrors with the right answers for the right people. The aero-space ads sell us the moon, Americanism and the spending of public money for private profit. Airline ads sell tourism and neo-colonialism. Car ads sell highways (more public money for private profit) and private ownership, not to mention the kind of "individualism" that undercuts the development of mass transportation systems. In Canada, a "prize-winning" beer ad showing two Beautiful People kissing in front of the Quebec pavillion at Osaka 70 sells Trudeau's new Pacific policy. From McDonald's hamburgers and Kentucky Fried Chicken to Xerox machines in chromium offices and Mercurys parked on golf club fairways, what's really being sold is a white, middle-class life style.

The video tapes made and exchanged by alternative media people may promote particular causes and life styles, or even, like the Whole Earth Catalogue, tell us that Brand A is better than Brand X, but they do not try to eliminate ambiguities for the sake of contrived climaxes. They try to do justice to the complexity of human beings by leaving things open to individual responses. And that, in the long run, may be what "alternative media" means—no ads.

Bill Wees



A More Viable Social Reality

Consider the breadth and depth of topics as well as the easy accessibility which will be provided by the growth of VTR and EVR cassettes and mass distribution which will link into a television set anywhere. Consider how the linear sequence of film may be broken down with ease and facility by the manipulation of images enabled by the link up of a kinescope tube display screen, information stored digitally on a computer tape and the information-handling capabilities of high-speed fourth-generation computers and computer terminals. These developments considerably weaken the previous advantages which print has held over filmic material as an academic medium. Now it will be possible to have a wide variety of in-depth specialized topics for study which are readily accessible. Now it will be possible to manipulate images and sequences of images in any desirable fashion, to view, review, rearrange and to pursue, prod and contemplate images at any rate you want.

VTR and film can be readily extended into academia by virtue of these features and by virtue of its engaging and timely conceptual and information-storing characteristics. The ramifications of social theory developed from visual data can be understood by non-academics. It is therefore likely to be used by these people and, with the help of those researchers who are interested in social reconstruction, for the purpose of developing a more viable social reality for everyone.

Barry de Ville

Sending Tapes Across the Border

(of their minds)

1. Get the customs declaration label at the post office and write down: *Educational—non/commercial*.
2. Where the label asks value, give *cost of raw tape only*.
3. Address it to a friend at a *university*.
4. If true—write down: *Return of loan, property of addressee*.

Tapes returning to *country where they were made* should be so identified as it avoids all problems.

Use of VTR in Children's Personality Disorders

Use of VTR in the treatment of young children with psychotic disorders, psychoneurotic disorders, personality disorders, transient situational personality disorders, chronic brain disorders and autism.

Andy Selter, Laurel House,
1896 West 15th, Vancouver, B.C., Canada
1-Taking video of the children acting out seems to affect their behavior. e.g. girl being force-fed at meal times—watched herself later that day. She became very aware of the camera; never had much trouble feeding her again.

2-Body image—one of the difficulties confronting the brain-injured child is his confusion about time, space and body orientation. With video they become aware of different parts of the body—watch themselves on monitor as they do body movements.

3-These children have problems sequencing temporal orders. They have trouble answering questions like "What did you do before breakfast? After breakfast?" We can video kids in action, ask them what they did afterwards and use the tape as an aid.

4-Making puppet shows etc. to aid expressive language.

5-Field trips—playing back to see what they did.
6-Behavioral record using time sampling technique. The child is taped for approximately 5 minutes in two different situations (structured and unstructured) once every two or three weeks. The purpose is to develop a library of child's behavior to observe his development over a long period of time.

Laurel House has had unexpected success in their use of video with autistic children.

Underground Newspaper Distribution

Dear Merrily

I'm writing to you because Charlie doesn't have the time or energy write now. He is skidding logs out of the bush with horses 12 hours a day and then trying to get the garden in the evening.

Our information is very limited. The little information we did have in the way of files was confiscated by the police with all our records. As for arrangements, all our work was done on consignment which leaves you holding the bag if you should back out. It wasn't infrequent that bookstores would refuse to put issues on the stand because of pornographic material. This leaves you stuck with several hundred newspapers with one photograph on pg. 12 of some love-in with a naked body in the background. Most of the people we dealt with were into making money and staying clean but a couple of places just wanted to make available to the public an alternate viewpoint. Since we were distribution that meant there were three parties involved—publisher, distributor, store—all taking cuts. All the stores we dealt with wanted about 1/4 of cover price unless they could sell in volume like Rolling Stone then they were willing to take the paper or magazine for a smaller amount. Most of the stores did not change the cover price although a few always added 10c-15c to the price of the papers.

We found a lot of stores were unwilling to take a paper directly from the source but they would take a variety of papers from us. The problem is that there are very few outlets that can sell in quantity any given paper. Therefore for them to take an individual paper is not profitable because of the time and bookwork involved. On the other hand if they get from 5-10 copies of 15 or 20 different papers this makes it worthwhile. (This includes college bookstores that took papers from us and sold well but not any quantity of one paper.) The picture for individual papers is pretty bleak as far as I can see because no one

wants to keep books and carry on correspondence for 5 or 10 35c papers a week.

As far as importation goes we had very little problem although Steve Harris (editor of *Octagus* in Ottawa) started up a distribution business in Ottawa and had nothing but hassels with 3/4 of his papers being held up at customs for such a length of time that they were no longer able to distribute them (in one issue of *Village Voice* (what could be less obscene) they found fuck on page 32) These are the two extremes—we had no problems—Steve was plagued by them. Oh—papers should always be sent by mail—they will usually go through with no hassels. We had one paper *Cream* that insisted on sending their papers by shipping companies. These were inevitably caught by customs people and if not found obscene then they want 35% duty because they are objects to be sold. Through the mail it is just classed as printed material.

Stores we distributed in Montreal which might be good outlets are:

- 1) Classics (stores across Canada) the people to get in touch with are the people at 1327 Ste. Catherine West.
- 2) Phantasmagoria (record shop at 3472 Park) probably won't sell in quantity unless music magazine but good people willing to get the word out.
- 3) Mansfield Book Mart (2065 Mansfield) won't sell in quantity but good people.
- 4) Montreal Paperback (2075 Bishop)
- 5) Browsers (3505 Park)

If a paper or magazine wants to get the word out these are good people but they won't make any money. All our other contacts are either out of business or they are not good people to deal with.

Well I must close now if I am to get this to the mail.

Molly

Nova Scotia College of Art and Design publications. A catalogue (8 1/2 x 11, Soft Cover, 24 pages) consisting of one work (Photograph, Diagram, Print or Words) representing each participant in the N.S.C.A.D. exhibition at a space for \$1.00. (Add 25 cents for mailing in Canada and U.S.A., 50 cents for Europe).

Trans VSI Connection NSCAD - NETCO, Sept. 15-Oct. 5 1969 (Published: 1970) consisting of an exchange of information between **The Nova Scotia College of Art and Design** and **Ian Baxter's N.E. Thing Company** via Telex, Telecopier and Telephone. The N.E. Thing Company initiated proposals and the college community responded with some appropriate activity. The book is a chronologically arranged record of the exchange: letters, maps, drawings, photographs and telegrams. 8 1/2 x 11 inches, soft cover. 110 pages. Price: \$4.00 from A SPACE (add 25 cents for mailing in Canada.)



Glorious Fujicolor. More than 500 of Osaka's "avec" hotels—so called because the Japanese check into them with their lovers—feature the video-tape extra. "This is an electronic age," explains Seishichi Sawa, manager of one of Osaka's avec's. "It's natural that our patrons would want to be electronically elevated to a romantic mood."

Operation of the pornnetwork is simple. The tapes are run through a video player at the front desk. When customers drop a pair of 100-yen coins into a slot on a TV set in their rooms, the result is instant pornography, often in glorious Fujicolor. Picking up a show in midstream makes little difference; one popular pinkie simply falls—erotic coed as she hops in and out of a series of bedrooms.

Video-taped pinkies are beginning to face stern competition. In some hotel rooms, video-tape recorders have been installed. A switch near the pillow starts a camera recording activity on the bed. Afterward, another switch provides instant replays. Rooms so equipped are in steady demand: one couple attempting to sample the pleasures of an avec hotel was told by the maid to wait at a nearby coffeehouse. "All the rooms are occupied," she said, "as usual."

Erotic Bliss. Despite the demand, the hotels charge nothing additional for the service. Most, in fact, offer a remarkable range of extras, including mechanized beds that make a bewildering variety of movements, and even tape recordings of the sounds of erotic bliss. "We Japanese have few fixed ideas when it comes to sex."

Therapeutic-Industrial Complex

In recent years radicals have become intrigued with the democratizing potentials of video tape. When psychiatrists and other elitist and non-democratic therapists began turning increasingly to 1/2 inch video tape, it did indeed begin to look like the "greening" of therapy. Unfortunately, when one examines the therapeutic settings of such reknown therapy video-freaks as Milton Berger, M.D., (with whom I have worked) one can't help but become rapidly disillusioned about Berger's and others' therapeutic efficacy and radical politics.

Video tape is considered to have a radical potential because it can be used and viewed by anyone. The artificial dichotomy between taper and viewer is removed and with it the mysticism of mass media. Video tape can turn the passive viewer into an active articulator of her/his surroundings, increase real communication, enhance community and decrease alienation—all of which is therapeutic, and none of which has anything to do with the way psychiatrists have used video for therapy.

The over-arching trends in therapy systems have in general pretty much paralleled the trends in the economic and industrial system, namely a trend towards "technologization" and glamorous mechanization. In psychiatry the setting of therapy is going from couches to cameras (albeit, video cameras). Therapy has joined the electronics industry to become part of a therapeutic-industrial complex. Though there has been an evolution in the technology of therapy, the politics of therapy remain the same. The artificial dichotomy between "patient" and professional remains. The camera in the hands

of the therapy professional is a one way tube, controlled authoritarily by the professional, mystifying and pacifying the "patient". Berger, et al don't seriously use feedback mechanisms, but rather the old broadcast model of a leader or master of ceremonies with a passive audience or "patients", imposing on them arbitrary interpretations of what and what is not pathological.

Video feedback remains potentially radical, and as such we applaud their use as an adjunct to therapy. What we do oppose is the political context of contemporary therapy and the politics of its therapists. A pig therapist dispenses pig therapy, whether the "patient" is on the couch or in front of the camera. In the hands of a Berger, video tape has become not the "new morning" of a democratic therapy, but the latest form of technological rip-off.

Richard Kunes (Psychiatrist)

Jean-Paul Sartre recently made a long public statement on the socio-political situation in Quebec. In a video-taped interview with the actor Jean-Pierre Compain and two other Québécois, the eminent French philosopher delivered a relatively detailed analysis of the October crisis and its consequences. This video-tape was shown publicly for the first time in January in Montreal, before some 300 people at a seminar organized by the Quebec Committee for the Defence of Civil Liberties.

Dossier Z is a summary account of police and political interference in journalists' work during the October kidnapping crisis. It was released April 15 but few of the news media within Québec or outside carried details.

The report is divided into:
1. "Unmotivated Arrests of Journalists"
2. "Direct Interference"
3. "Searches of Reporters and Press Photographers"
4. "Policemen" Disguised as Journalists in Press Conferences"
5. "Journalists Molested and Professional Equipment Damaged"
6. "Journalists' Appearances in Court"
7. "Self-Censorship by the Communications Media During the October Crisis"
Each section is documented with detailed reports of actual cases. The 26 page report was compiled by the Fédération Professionnelle des Journalistes du Québec. Write to them at:

1057 rue des Erables, Bureau 8,
Quebec 10, Quebec
for the full report in French or the somewhat abridged English translation.

Claude-Jean Devirieux, a journalist with the French CBC-TV network, had already noticed the presence, during the press conferences held during the October crisis, of a team of technicians recording the speakers' remarks on a small Sony tape-recorder. When someone indicated to him that this was a police team, the CBC journalist at first found the matter amusing. Then he thought that perhaps it would be better if the police gathered its own information directly from the source, rather than being obliged, as had previously been the case, to seize the tapes or films made by journalists. Devirieux asked the two technicians to identify themselves. They claimed they worked for the National Film Board. Being well acquainted with the NFB staff and their method of work, Devirieux did not believe this. He asked them brusquely: "Are you present. But instead of simply filming the speaker, the cameraman and his assistant focussed on Devirieux, thus recording his personal reactions as he asked questions and during Cinq-Mars' responses."

This was not only unpleasant but also abhorrent. Devirieux, at once notified Cinq-Mars, then the management of the National Film Board and the President of the Fédération Professionnelle des Journalistes du Québec.