

### 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.

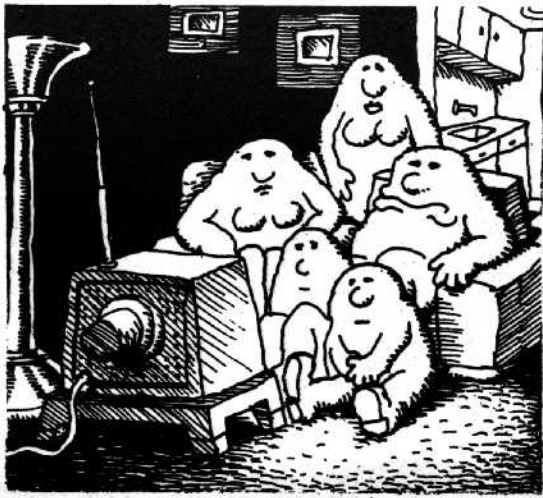
**Media Inter Great** is a weekly hand-out with info on what's going on in the Montreal Community.  
Rosemary Sullivan  
Dawson College  
535 Viger  
Montreal, Quebec

**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 (Videocassette, 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.

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

### 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.



### 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.

### 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.

Barry de Ville

Cartoons: R. Crumb