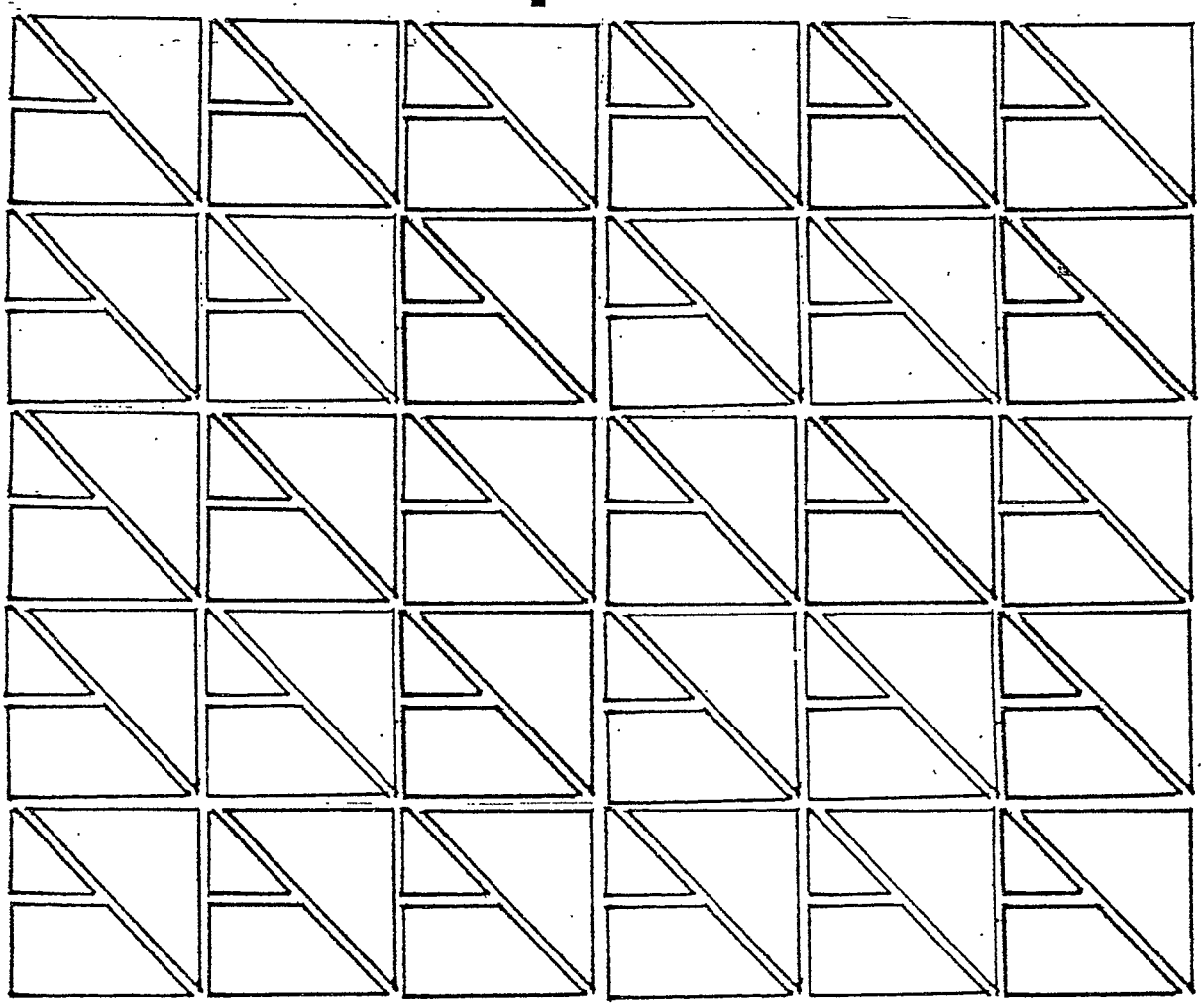
VIDEO AND DEVELOPMENT STUDIES

IDS and the use and production of audio visual materials for development studies



Andrew Goodman
Robin Murray

MAY 1978

CONTENTS

APPENDICES

IDS VIDEO PROJECT

SPRING 1978

Purpose of the Project

In 1977 the Institute of Development Studies allocated £3,700 from its teaching budget to finance a project into the use of video and film in the teaching of development studies, in the dissemination of research, and in some of the more general aspects of IDS work as a national institute. The project was to be run by Robin Murray, a Fellow of the Institute, and Andrew Goodman, formerly with the BBC and currently a freelance producer of film TV and radio programmes.

A preliminary report was produced in February 1978, after the first 3 weeks of the project. The following three months have been spent largely on making a number of sample video programmes - details of which are given in Appendix 1. This report extends and revises the preliminary report in the light of the experience of making and using video at IDS, comments from other members at the Institute and of the further information which we have gathered over this period.

I.

INTRODUCTION

The Development of Video in Higher Education

The videorecorder is a product of the electronic revolution in visual communication. It is a visual tape recorder, recording both sound and vision either from broadcast television networks, or directly via attached camera and sound equipment. Tape can be re-used, which gives it an immediate cost advantage over film, and a good deal of editing can be done at the time of recording through the use of a number of cameras - a factor which adds to the financial and time economy of the medium. Though at first high quality pictures required very expensive broadcasting equipment and tape, technical developments over the last few years have meant that high quality tapes can be produced and relayed on comparatively low budgets, well within the capabilities of many higher education institutions and even departments.

One indication of the development of video as a medium can be gauged from the expansion of production of recorders. The first Japanese 'Betamax' was demonstrated in 1956, at a time when there were already 31 million TV sets in the world. By 1974 there were 357 million TV sets, but videorecorders were still relatively few, perhaps 200,000 in all world wide. Since then there has been a rapid expansion, as indicated in Table 1.

Table 1.

The Development of the World Video recorder market.

'000s

Year	Japan	US	West Germany	UK
1975	119	*	*	40
1976	286	250	90	68
1977	550	*	*	*
1980	1,600	*	*	*

Source: Screen Digest (various issues)

The growth has been concentrated in the US and Japan, and the market dominated by Japanese firms (Philips excepted). By late 1976 Sony were selling blank Betamax tapes at the rate of 1.5m. per annum, and in 1977 produced 300,000 Videorecorders, out of a total Japanese production of half a million. There are now almost certainly over 1 million videorecorders in operation world wide.

In this country video has until now been largely used by business and educational institutions. With recorders priced between £400 and £1,000, and tapes costing £15-£18 for 50 minutes, it followed that domestic use would be restricted, although several attemps have been made by manufacturers to sell to home users. This year, a new generation of cheaper machines have been introduced, which lengthen recording time to 3-3¼ hours, lower the cost of the recorder, and cut tape costs by two thirds. This development has been aimed at the domestic market, but the fall in prices will also enable a wider use in schools and colleges.

At present within education schools have made much more use of video in teaching (in absolute terms) than has higher education. Two years ago schools accounted for 75% of video hardware in education, and 54% of the software, against figures of 11% and 25% for Universities and Polytechnics. Since then, however, it seems that higher education use has expanded considerably. For example there are now something in the order of 100 videorecorders in use at Sussex University, and a similar number in Brighton Polytechnic.

In the field of software and the uses of vido and film in higher education, the Open University has been the leading exponent. It's first courses started in 1971, and they now produce 300 TV programmes and 300 radio programmes a year, out of an annual general budget of £5 m. It is the most advanced system of its kind in the world, though smaller examples exist like the Chicago TV College, the Radio-Television University for Teachers in Poland, and now the Free University in Iran. In North America and Australasia, moreover, there are commonly media units with sub-broadcast video production facilities. A recent directory of College "Credit courses and concept modules" in the USA listed 119 institutions, largely colleges and Universities, which were concerned with video and film production for higher education, and gave details of 319 courses.

In the UK a number of media units were set up in the late 1960's following the Brynmor Jones Report, (1965) to encourage audio visual production and use in

Universitites. These units were often quite large (the Media Services Unit at Sussex, for example, has 17 full time employees, including graphic designers, producers, TV and radio technicians, film librarians and a fully equipped TV Studio) and capable of producing a good deal of material (the Leeds unit averaged an output of 120 TV programmes per annum), and the higher Education Learning Programmes Information Service Catologue lists 567 video programmes over 155 films offered for sale or hire. But in many cases they have had less effect than was originally envisaged. There has been a tendancy to over-equip prior to sensitising lecturers to the benefits and feasibility of introducing audio visual techniques into teaching.

This is an important starting point for our discussion. What we have is a new medium of communication. It is unlikely (and in our view undesireable) that it will become the dominant medium in our field. On the other hand it clearly has distinct qualities which we should consider as additional tools to increase the effectiveness of what we do. The purchase of equipment or the employment of specialists cannot short circuit the need for consideration. In the next chapter therefore we will outline some of the benefits that video could confer on the work of IDS.

II

USES OF VIDEO/FILM AT IDS

The Work of IDS

The work of IDS falls under four main headings:

a) the teaching of development studies to:
- civil servants from underdeveloped countries who come to IDS on short courses from 4-6 weeks in duration on specific subjects (National Accounting, Transfer of Technology, Income Distribution, Health, Wage Structures, Socialist Strategy, and so on). Occasionally these courses are taught overseas in an underdeveloped country.

- teachers and researchers from underdeveloped countries, who come either on small, intensive periods of study (study groups) on specific topics (Land Reform in Chile, The Modern World System) or on longer individual study periods either as visiting fellows or as individual students.

- graduate students from both underdeveloped and developed countries in the form of a two year course (M. Phil) or as graduate research students (Ph.D.) There is also a contribution to the University MA in Development Economics, to the university courses in Marxist Economics (graduate and undergraduate), and a variety of other courses.

b) research into problems of development. This research is organised in clusters, some of which are formal research projects and financed as such by outside agencies, and some of which are gatherings of staff financed from core funds at IDS who are working on similar issues.

c) consultancy, for foreign governments, international agencies and at times for the UK government.

d) acting as a national centre for development studies, receiving visitors, organising an annual Development Research conference, writing letters and articles for newspapers and magazines, disseminating information about conditions in underdeveloped countries and ways of analysing it (talks, writing, conferences).

The place of audio visual material (AVM) will vary with these tasks. We will deal with each in turn.

Video and Teaching

There are approximately 650 lectures a year at or involving IDS. Of these perhaps 25% (or 160) are repeats. Most of the lectures are followed by a brief discussion period, but in addition there are approximately 250 separate discussion sessions, giving a total in-class time of 1350 hours. On top of this IDS staff deliver 100 conference papers annually, give another 100 presentations or talks at IDS, and up to 200 outside talks reporting on work done. In all these cases it is not merely time spent by the talker in presenting which is significant but time spent by students and colleagues listening. If each session lasts 1½ hours, and the average size of the audience is 17, then these activities involve a collective use of 35,000 person hours per annum.

What is striking is how little attention we give to analysing how to use these collective periods effectively. Whereas any written paper hopefully receives comments on both its content and structure of presentation, the same is hardly ever true of lectures. There are some evaluation procedures -at the end of study seminars for example, or during the M. Phil. But the comments on particular lectures tend to be binary (good or bad) or ranking (most interesting/boring). There is no procedure -formal or informal- through which the sensitivity of lecturers can be overcome and comments made which would allow future lectures to be more effective. Lecturing, not only at IDS but throughout the University system, remains at the level of undisciplined craft production.

This holds in spite of the fact that there is a steady growth of evidence on a) the effectiveness or not of lectures as a medium of teaching; b) ways in which lectures can be made more effective. On the first of these no one has suggested to our knowledge that lectures should be entirely done away with. Lectures allow what discussions, books, case studies, T groups or whatever, do not, namely a sustained intellectual cadenza of speech. Lectures can map out and contour a subject in a way which is often difficult on the flat conformity of the printed page. They can arrest and excite, guide, even inform. Theyccan offer other versions, and visions, other intellectual paths to those we have to make ourselves when faced with a galaxy of print.

On the other hand there are a number of limitations to lectures:

a) They are limited in time and place. At IDS, for example, 250 lectures, and another 100 talks and conference papers are given by people from outside IDS, who have travelled, even flown, to the Institute to give their talk. Yet few

are heard by more than the 30 people specifically involved.

b) Lectures as a form are subject to non attention. Educational studies have suggested that a single speaker, talking without interruption for 45 minutes to an hour, without visual references, and particularly if s/he is speaking in a foreign language, and/or after lunch, are liable to meet with frequent lapses of attention in their audience, minisleeps (particularly after 25 minutes), thought wondering, and so on.

(c) Lectures are commonly ineffective means of retaining information and arguments. The lecture cannot usually be repeated (as a book can be re-read), not all students may possess the art of note taking, particularly in a foreign language, and few if any will go over the points systematically immediately after the lecture.

If we consider an average study seminar with 22 participants, of whom 4 are inappropriately chosen or without motivation, a further four have some difficulty with the English language, and the remaining 14 spend 31% of the lecture with irrelevant thoughts, and a further 37% in passive thoughts about the subject (see evidence on next page), then the possible limitations of the lecture form clearly need to be noted.

Not all these difficulties are insurmountable. Non-attention can be countered by the use of visuals, clear organisation, regular summaries and signposting during the lecture (Asa Brigg's awakening line of "Sixteenthly"), short breaks, headings written on the blackboard, dialogue. These things also help retention, as do aids for notetaking like handouts, guidequestions, and the encouragement of immediate notetaking and discussion in small groups after the lecture. Nor amid the details of form should we forget the most important point of all -content.

What is true of most of these things is that first they take time and trouble to prepare, and that, second, in presenting lectures many university teachers are satisfying rather than optimising. Colleagues and committees are not there to judge. Interest rather than excellence is sufficient for any student response, and most instruments of student evaluation cushion a lecturer from uncomfortable criticism. Compare this with the treatment of the written article, and the consequent preparation put into writing. When students at one university began reviewing lectures as others review books there was a major row, and the reviews were stopped. The point of these remarks is not to encourage negative criticism of lectures: all comments whether of lecturing or writing will spring we hope from friendship not enmity. Our point is rather to explain a tendency for less average preparation for the spoken rather than the written word.

It is against this background that we can analyse the con-

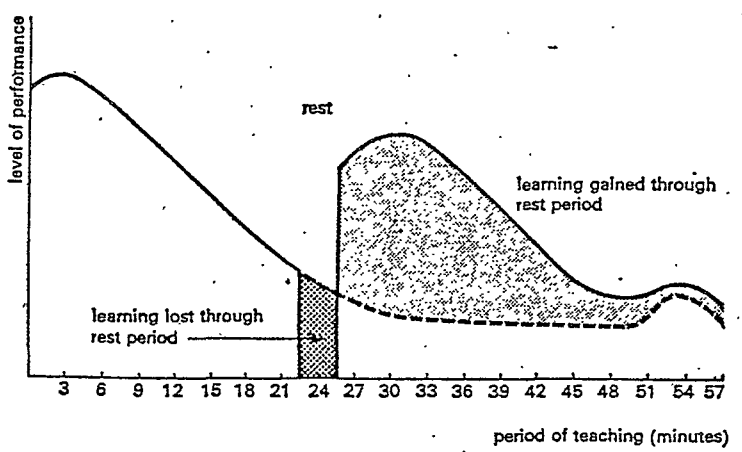
"During lectures 36.8% of the time was spent in 'passive thoughts about the subject' and 'thoughts evidencing simple comprehension' compared with 20.3% during discussion. 31% of lectures were spent with irrelevant thoughts compared with 14.5% during discussion. During discussions the students spent 8.3% of the time attempting to solve problems and to synthesise (interrelate) information, compared with 1% during lectures." p.32-3

"In a now classic experiment Lewin and his colleagues gave exactly the same information on the merits of eating whale meat to groups of housewives in lectures and discussions. (1943)... When questioned some time later 32% of the discussion groups had served it compared with 3% of the lecture groups."

"A student usually takes notes from what he has heard in the previous three or four seconds, and if Broadbent is correct in emphasising the importance of retrieving in the first half hour, this may be the maximum time that a lecturer should speak without a change in the students' activity." p.53

"Macleish (1968) found that students who averaged 39% on a test of factual information immediately following a lecture scored only 3% less a month later when, in the meantime, they had received and discussed the lecture script." p.62

"MacManaway (1970) reports that 84% of his students said twenty to thirty minutes was the maximum length of lecturing to which they could attend." p.70



Hypothesized pattern of performance during a lecture with a break

"Using pulseometers I have found that the heart rate of students who spoke increased by ten to seventy beats per minute in the first thirty seconds after the tutor asked a question." p.127.

The above quotations are from: Donald A. Bligh. What's the Use of Lectures, Penguin 1972.

tributory features of video as a teaching medium:

a) Extension of communication. The videotaping of one-off lectures would partially free the lecture form from the unities of time and space. This quality of video -offering as it does the mobility of the printed word and the immediacy of the visual- could be particularly useful for overseas study seminars where finance constrains the amount of direct IDS participation.

b) Economies of communication. Regularly repeated lectures -Dudley Seers on the Meaning of Development, Osvaldo Sunkel on the Transnational System, Michael Lipton on Urban Bias- could capture the freshness of early formulations, and leave the lecturer free for elaboration and discussion.

c) Instant recall. The possibility of playing back a lecture or presentation means that programmes can be denser and/or retention improved. This is one of the results from the compulsory 'self-access' cartridge history course at the University of Leeds, which is a compulsory course on historical method. We should not, too, the importance of playback for foreign students who still have difficulties with language.

d) Economy of presentation. We have found from the experience of our pilot programmes that it is possible to substantially condense straight speech. This is partly because of the necessity of scripting, of cutting out unnecessary words or repeated points, of more economic examples using visuals for description, or superimposed facts and figures which would normally be written on the blackboard.

e) Attention. Visual images, dialogue, short breaks, and clear organisation have all been found to help maintain active attention. Video can help in all these respects. In our pilot scheme we made three programmes which experimented with the dialogue as a form of presentation -one that has been tried successfully in the live teaching of physics, but is less common in the arts. These dialogues were somewhat on the long side from 40-50 minutes, but a number of successful videos have been made -in economics in Leeds for example- consisting of short 6-10 minute clips which are inserted in the middle of a lecture, and providing as a result an informal double break. We were only able to experiment to a very limited extent with the use of visuals, though both the banana and the health tapes use slides, and the China dialogue shows what can be done with the simplest visuals and cross headings at low cost.

f) Retention. The extent to which points, arguments and information are retained from lectures has been found to depend on a) the extent of 'stock-taking', and summaries with-

in the lecture itself, (which process writing on the board helps to consolidate) and b) the extent of student 'rehearsal' of points -an active internalising through note taking, summary, and/or immediate discussion. To encourage this, some lecturers have introduced 'buzz groups' -small groups of students who are encouraged to 'buzz' during short intervals in the lecture. This somewhat artificial device could, like the natural breaks of a video insertion, be made less bizarre were a video programme to be accompanied by a written outline of the main arguments of the programme, with attached questions, that could be discussed briefly in groups before the post-video plenary discussion began.

g) Preparation and comment. Many of the above points depend not on video per se but on well prepared video. We have found that the making of video tapes encourages preparation. In one case where we were ill prepared we wasted precious studio time. In another case we found ourselves caught in a lengthy and expensive process off editing. An hour before saves two afterwards. This is one of the great lessons of our project. Moreover the very fact that video involves a labour process based on simple co-operation/manufacture rather than individual artisan production, discourages the notes on an envelope which are a feature of some lectures. Graphics have to be prepared, headings, quotations, facts. We found it helpful in making our dialogues on development to have a common text, and this was discussed by the participants beforehand. Four of the programmes required scripting. Two had slides that needed preparation, another a clip of film. This all took time and involved a cost, but it is a cost which we hope will in principle be repaid by effectiveness. One further point was that it became possible to comment in a helpful way on forms of presentation, phrases, delivery, without the threat of umbridge which might well attend such comments after a lecture. For the point of the activity became to make a good programme (however imperfectly realised) rather than to get through a lecture in an adequate way.

h) Sensitivity to teaching methods. A further result of the project, as will be clear from this chapter, is that the very process of working in a new medium forces one to think about what one is doing, in teaching, presenting, and arguing. To follow this through takes time and energy -items generally in short supply in most teaching institutions- and it is interesting that Learning Resources at Brighton Polytechnic have not only got staff to adivse and encourage this process of re-assessment, but have devoted resources to sabbaticals for teaching staff to allow them to develop new materials and approaches for their teaching. Both EDB and MSU at the University have given similar advice and support to a number of University courses.

i) Experience and learning. Our previous points have been concerned with video as an aid to the processes involved in

effective lecturing: conveying points and presenting an argument. It can convey text and record speech. It prepares one for points more fully elaborated elsewhere. It makes some of the examples referred to in a text or a lecture more immediate. As a supplement to text, it gives one an idea of the author as a person. As a substitute for text it can provide a means for tailored scanning which is more immediate than a printed precis. What it cannot do is qualitatively add to text and speech as a vehicle for abstract thought and discussion.

For both natural and social sciences there is however an issue of how we relate abstract points and arguments presented in speech or text to the material world. Theoretical Physics is highly abstract and may only be verifiable in a small number of instances of experience in the material world (Einstein on the theory of relativity). Biology has many more points of contact with the material world -through the microscope. Medicine, being the discipline of an artisan, involves a constant 'working' on the human material, operations, diagnosis, etc. In the latter two cases video -being an enlargement of the eye- has an immediate, palpable use. One microscope can through the use of video serve for us all. One operation, previously seen by a small bunch of students, can now be watched -with the help of video- by millions. Where learning depends on seeing, video marks a discontinuous development in teaching. It is for this reason that approximately 90% of video produced by the London University Audio Visual Centre -one of the largest in the country- is concerned with medicine.

In the social sciences, psychology is a discipline which has also depended a great deal on observation. The actions of an individual are observed (by say a physician, or students standing behind the frosted glass in the University nursery) and then reflected on. What do those actions signify, how are they explained? Reality is not self explanatory, but it is starting point for thought. It is constantly reiterated to enable the student to pass from an observed case to an abstract explanation. There is an instrumental tradition in psychology (linked to its medical origins and

its contemporary practise) which argues against a severing of the theoretical discussion and the concrete instances. In the developmental psychology course at this University it is therefore not surprising to find an extensive use of film (every other week one is shown, followed by a discussion).

A second discipline which has made a good deal of use of video in the University is History. Experience is here treated a social evidence. The film is seen as one of a number of kinds of historical evidence - newsreels, feature films, more recently television documentaries-to be read like all other kinds of evidence in terms of the position, and the perspective of the producer of the evidence, and with due regard to the medium through which the evidence is produced. The English empirical tradition in the study of history has led to a privileging of the concrete, and a distrust of abstract theory. At times one is even tempted to refer to the tyranny of the immediate. At its high point - say with a Stubbs or a Gardiner - there was even an implicit position that an accurate, detailed account of any period would reveal its own truth, that reality was self-explanatory. Clearly for any such approach the documentary film - stripped if possible of interpretation-is a great step forward in presenting the variety and detail of the evidence at hand.

In the other branches of social science the more ambiguous role of the concrete has been reflected in a relative lack of use of film and video. Economics for example is taught abstractly with contrived gestures to the concrete. A demand curve is not immediately apparent to the eye, any more than psychological imprinting. We can learn to read concrete experience - through the use of statistics for example - in such a way that a demand curve takes on a palpable form. Sales and price move in correlated ways. But the relevant information for the student is not a video film of a shop, but the concept of the demand curve, and a set of figures on price and sales. The rich texture of a picture far from being required even serves to confuse. The same goes for macro-phenomena. The movements of the macro variables - unemployment, income, money supply - are already quantified (unlike the movements of the child in developmental psychology) and it is these figures rather than the mass or behaviour of unemployed people which is the starting point for abstract consideration. The concrete as <u>number</u> has been very much the tradition in economic development theory too.

There is we suspect a sociological explanation for such a numerically packaged reading of the concrete. At the micro level traditional neo-classical theorists tend to be cut off from the micro units they analyse (notably firms). As macro instrumentalists (government advisers on economic policy) the gathering of information is systematised around the dominant theoretical constructs that hold sway in the universities (Keynes and the monetary theorists). It is interesting in

this light that the one area which has tried to break away from the numerically packaged reading is business economics as taught in Business schools. Here the instrumental validity of micro economics is the key question: how can a businessman without packaged information develop information which would allow the propositions and concepts of micro economics to be of practical use. In some ways the situation is closer to psychology. A particular situation has to be 'read' so that it can be acted upon. Each of these situations is muddy - immediate perceptions may point to one form of action (putting the price up) whereas reaching beyond the immediate to the abstractions of economic theory for this particular case may dictate another course (putting the price down).

The tradition of teaching which has been developed in business schools in order to get over the traditional rupture between the appearence of the concrete (common sense) and the propositions of the theory (abstract thought) is the case study. The case study method originated from the dominance of law in business studies in Harvard, a discipline which itself rests heavily on cases. But it is now widely used not only for economics, but 'behavioural science', marketing, finance, operational research and so on. The cases are written as summaries of a particular situation. The ends are ragged, there is extraneous information, common sense has room to operate. The instructor then invited comments from the class, draws out the ready responses, and pushes the students to see how the constructs of the social science discipline can be brought into play, and how they then yield an answer which was not immediately apparent.

If we now turn to development studies it is striking that much of the work and teaching at IDS marks a movement against the 'numerically packaged' reading of the process of development. In part there is an affirmation that the process of development cannot be reduced to the (usually) quantifiable categories of the economist. The economists have questioned the categories themselves as being abstractions which are not the most significant for development. One response has been an appeal to the empirical: multinational firms, dependent ruling classes, power rather than the market, the gun rather than money. Here we find an insistence on experiencing underdevelopment before we can adequately talk about it. Another response has been to develop alternative concepts which are not immediately derived from observation and common sense. The tradition of Marxist thought in development is the best example, but even within Marxism there is a critical concern at the danger of abstractions losing touch with the concrete and with instrumentality - in this case the instrumentality of class action. There has been a tendency for a rupture between abstract Marxist thought, and a politically tuned, but theoretically jejeune 'Marxist' analysis of the particular. The current M. Phil attempts to meet this problematic rupture by running theoretical courses simultaneously with the detailed study of country experiences.

It is trying to avoid two possible solutions to the rupture: reducing the 'autonomous zone of abstract theory' which is not immediately derivable from common sense experience on the one hand, and reducing the awkardness of the immediate in favour of the clear concepts of the abstract on the other. It attempts to hold fast to both 'moments' and unify them - however uneasily - in the same way as does the psychology of Freud.

It is in these terms that the potential significance of video and film in development teaching must be seen. For video and film are par-excellence the evokers of experience. In this they are often much more effective than the written word. 'A good picture is worth a thousand words' has its meaning in this context. Now as yet there is relatively little written case study teaching in development. The country case studies on the M. Phil are principally taught around already structured articles on the country in question. Interpag has used some case studies in Study Seminar teaching: on North Sea Gas, a Cypriot Oil refinery, an Indian fertiliser project, a banana republic and the foreign multinational, and export strategy in Angola. It is striking that the first three of these were all case studies of project appraisal, and the fourth effectively united the micro and the macro because of the subsumption of the Panamanian economy to the economy of one firm.

Film and video offer a chance to go beyond this: to evoke the irredicible concrete in all its facets, not merely economic, but social, political, natural and so on. This is its potential. But like all evocations of the concrete (such as English empirical history) its strength is also its weakness. For the very evocation demands involvement; it privileges common sense. On its own a film of this kind stands as the very antithesis of the theoretical discussions which characterise academic social science. Hence the hostility of such academics towards the film, or their catagorisation of film/video as entertainment. Their hostility has an element of justification: a refusal to accept common sense. But it also has an element which can in no way be justified: a refusal to deal in that irreducible concrete which is the arena of action.

The use of film and video must be matched therefore by a critical movement from the concrete the medium has evoked to the theoretical, anti-common sense discourse of the seminar. How this is done is a matter both for the film/video maker, and the teacher. Brecht attempted to achieve this very unity of the two irreducibles by his techniques of distancing in drama. In film we can evolve similar techniques of distancing: breaking up a programme with words, re-running film and working at the evocations critically, bombarding the concrete with questions, questions that are then taken up in the class and the study. The techniques

are a matter of experiment, but the point we have wanted to make is the place of film/video (together we should say with other means of evoking the concrete) in the reconstruction of development studies around its two contradictory yet irreducible poles.

In the time available we have not been able to produce a sample tape of such a case study. Frank Ellis's tape on bananas, or the Open University programme on Tourism in St. Lucia, both give something of the idea we are talking about. In general such programmes will be considerably more expensive than for example the studio dialogues. They will use more bought in film, and/or benefit from location shooting. We discussed making such a tape as part of the M.Phil case study in Ireland, but it was clear that it would take a minimum of three person months and cost £3,000-£4,000, beyond both our time and financial budgets.

In summary then, video as an instrument in teaching can:

-mass produce a particular lecture
-allow instant recall, as with a text
-condense presentations
-aid attention and retention
-discipline and aid the preparation of teaching materials
-encourage a sensitivity to the problem of method in teaching
-serve as a stimulating medium for presentation of case study material-rubbing our faces in the mire of everyday life, and then prompting us to ask questions about it.

It should not be seen as a substitute for lectures and discussions, for it is not a distinct medium for the development of abstract thought, and it in no way matches the flexibility of face-to-face discussion. Rather we see it as a way of using the collective class and seminar time that we have more effectively. Presentations can be shortened, and made more effective through, or with the help of video, leaving longer for discussion. It is in active discussion rather than passive listening that much of our learning takes place.

Video and Research

In some fields -biology, psychology and anthropology- video has come to play an increasing role not merely in teaching but in research. Here are stored on tape data of the observable world -the movements of a child, of a village gathering or a doctor's waiting room- which can then be subjected to detailed analysis. It is striking for instance that child development is now being subjected to quantification with the help of video/film. It is possible to count the number of times the child undertakes this or that action, and this can then be compared to others, charted, correlated.

At IDS, uses in the research itself are not so clear. The

recording of attitudes of different groups in the Scottish North Sea Oil study, or of bargaining processes as exampli-fied in the documentaries of Roger Graaff, was suggested to us as one possibility. The Subordination of Women project draws on carefully observed situations which -were they re-corded on tape- could be analysed at leisure by the wider workshop. Hermione Lovel wrote to us that video could have helped the medical team in the Ghana Health project during the data collection phase in establishing common criteria for assessing the quality of care and validating the scoring. As it was three researchers spent several weeks all working at the same units, rather than dividing their labour and establishing raw visual texts which "would still be usable by other people rather than resting in the minds of the people who did the study".

But it is in the dissemination of research that video offers immediate possibilities to many IDS projects. The elements of time economy, the highlighting of points, and the disci-pline of presentation are all pertinent in the same way as they were with teaching. For instance:

- a cluster could make a tape of its work to date with rela-tively little effort. We would suggest a series of studio interviews and discussions, which could be updated during the progress of the project.

We made a brief tape of one recently funded research project on Rural Technology in Bangladesh prior to the beginning of field work in which Mike Howes talks straight to camera for a quarter of an hour. Frank Ellis' banana tape also comes out of his research project after field work but before the final write up. Such tapes can be seen by visitors, by fun-ding bodies and other interested parties (the British Council for example have expressed interest), who can borrow the tapes and even record responses. All could then take up in conversation or writing points arising from the presentation.

- similarly a cluster might present final results of a pro-ject on video in order to reach a wider audience and with more effect than could an extensive written report. Thus one of the objectives of the Ghana study is to produce a story line account of "everyday life in a rural health unit", to incorporate the data from the Ghana study and to be used for teaching medical students in Ghana who have no idea about the work of rural health workers. Such a means of disseminating results would probably be most effective-ly done through video. In general these kind of research reports could make more use of graphics, animations, photo-graphs, and guidance to written texts than the intermediate 'reports'.

- the recording of conferences is also a valuable store of discussion and information. We have completed two sets of

"visual minutes", the first on the November conference on Intra-firm trade, and the second on the follow up conference on Transfer Pricing in March. During the second conference we showed the first tape twice, on both occasions to an audience of twenty people, with a positive feedback. In fact such a tape has a variety of uses: it has been borrowed by a firm concerned with transfer pricing control, it is likely to be used on technology training courses at Sussex and elsewhere (most immediately in Kenya), and has also been viewed by people at IDS who were unable to attend the full conference sessions, students, colleagues, and those who have been away on assignments.

What we have learnt from producing these particular tapes is that there is a relative paucity of useful material that one can get from taping conference discussions, in contrast to the use of brief studio interviews set up in the pauses of the conferences, and cross referencing to the written material. During the second conference, when we set up a small studio in one of the IDS offices, participants used the taped discussions to elaborate points they had made only briefly in the conference. At times it was almost as there was a conference within a conference, and the resulting tapes -uncut- were viewed with great interest by M.Phil students whose classes had clashed with the main sessions. The final tapes had to be edited down to approximately 1/4 of their length. This was certainly the lenghtiest process of any of the tapes we produced, and one which required considerable work by the conference organiser, ourselves, and technicians both at MSU and Brighton Polytechnic.

Even where such edited tapes cannot be produced within the time and financial constraints, there is still a strong argument for making uncut taped interviews as a"set of conference tapes" for consultation in the library together with the accompanying conference papers and reports.

Video and consultancy

Uses here will vary according to the nature of the consultancy. There are some forms of consultancy which are close to teaching: how to set up a system of national accounts, or a unit to monitor transfer pricing, or a system of decentralised administration, or a new form of rural health care. Here video could be used to reach a wider audience than many consultants are able to do within the governments they attend. We suspect, however, that the material so used is most likely to come out of the programme for producing teaching materials,,rather than being produced independently. It may be when the facilities for producing and playing back video are more widely available in underdeveloped countries, it will be possible to make a video tape of a consultant's conclusions which could have an impact of a greater kind than an extensive written report, but few countries are currently in a position to offer this.

Video and IDS as a National Institute

All three previous headings allow a greater diffusion of material and are therefore consonant with IDS' role as a national institute. In particular we could imagine the annual development research conference being greatly stimulated by a) the availability of brief research reports from researchers in the UK which often overlap when presented orally to workshops; b) collective discussion of video/film produced for teaching.

Another use within IDS would be to provide a brief introduction to IDS -available to visitors- who could then use face-to-face time discussing rather than receiving standard information. The same applies to other regular elements of Institute life -how to use the library for example, or an introduction to the campus and Brighton for participants on conferences and study seminars. With staggered arrivals on these occasions such videod introductions could be particularly useful.

We have been concerned in the first part of this report with the possible uses of video in the work of IDS. It has been impossible during the length of this project to provide more than a few samples of video for these various purposes.

We hope that those we have made will give some indication both of the general potential of video as a medium, and of particular issues involved in using it: the use of colour as against black and white, of dialogue as against direct talking to the camera, of slides and visuals, and written quotations, of different lengths, and so on. But we have seen it as an equally important part of the project to a) clarify potential uses; b) examine already existing sources of supply which could be rapidly and economically integrated into IDS work, and c) evaluate the long term cost and feasibility of IDS making its own material. Point a) we have covered. We now turn to b) and c).

III

OUTSIDE SOURCES OF SUPPLY

On the supply side we consider the first task to be a survey of existing material which could be used to meet the needs discussed in Chapter 2.

1. Film

The most extensive source of supply of material suitable for teaching development studies is film, particularly feature films. The problem - in the librarian's phrase - is retrieval. How does a teacher or a study seminar course director know whether film X or Y is a useful means for initiating discussion on a particular topic? How would one go about finding a set of films about, say, multinational firms in underdeveloped countries? At this stage we have been struck by the following points:

a) Most film catalogues have limited, if any, listings under the heading of Development Studies. There are a number of Third World film catalogues, but the cross referencing and classification is quite insufficient for our purposes.

b) The British Universities Films Council produces a biannual film catalogue of film and video available in this country thought by their specialist viewers as suitable for university use. We now have their current catalogues, and they do give more information about films. But it is significant that they have not, up to now, had a specialist viewer with knowledge of development studies or third world topics, and they have in fact asked us to nominate a person or persons to whom they could send films for viewing. Their catalogues contain information on all the OU tapes, and much material from such libraries as the Other Cinema and the Concorde Schools Film Council.

c) The MSU film librarian Jan Collins holds a number of catalogues and has an extensive knowledge of suitable and available film for university teaching. Some time ago she prepared a list of 10 or so films which she thought appropriate for a particular IDS study seminar on request from the seminar director.

One of the immediate tasks it would be useful to undertake would be the production of a fully annotated catalogue of films about development, indexed according to IDS topics and carrying brief descriptions of content. This proposal is more fully outlined in Appendix 7.

2. Television programmes : UK

a) General Network.
BBC programmes can be borrowed direct from BBC enterprises, for a hire charge of approx. £20 for a 45 minute programme ITV programmes are similarly obtainable from the companies who make them (Granada, Southern, ATV etc.) for equivalent charges.

b) Open University
The Open University is by far the biggest producer of university level video material in the world. As well as being used in conjunction with their written course material for correspondence degrees in this country, their programmes are sold and broadcast all over the world. They are presently involved in setting up similar schemes in various third world countries, including Iran and Pakistan. They have, however, produced very little on development per se. One course called the Patterns of Inequality, contained ten units on development. A number of films were made as part of these units. A special course on development is currently under discussion, organised by Alan Thomas, but it is thought unlikely that it will be ready until 1982, even if it is finally adopted.

Guild Sound and Vision Ltd have the hiring rights for the Open University and they charge £19.50 for a week's hire of a 25 minute OU programme in colour, or about £10 per day with an extra charge for postage.

c) Video libraries.
Brighton Polytechnic has an integrated book and audio visual library in each of its campuses. On the shelves alongside the books are cassettes of their own material, material from other Polytechnics and universities, and numerous BBC and ITV programmes recorded off the air. They have also videotaped all the Open University programmes for which they pay an annual fee (currently £3,000) for the right to record and use what they have recorded.

These tapes are confined for use within the Polytechnic library, but a recent agreement between the University and Polytechnic on mutual access means that University library ticket holders are free to use the Polytechnic library facilities. We understand that this agreement does not cover IDS library explicitly, and one immediate practical step we could take would be to arrange a similar mutual access agreement for the IDS and Polytechnic libraries. The Polytechnic have also agreed to copy any of their tape library we need at cost price (tape plus copying).

At the University, the main library has a single Philips VCR downstairs in the audio visual section, with approximately 150 tapes, two thirds of them being Open University programmes, and the remainder covering a variety of fields: art,

architecture, town planning, geography, mathematics, some science, and a small group on careers and interviewing techniques. These are largely recorded off air by MSU, and under the terms of the license have to be used in the library.

Video facilities are however much more decentralised at the University than at the Polytechnic. A number of Schools have their own VCR's and their own stock of off air tapes (of the 100 or so VCR's on campus, roughly a dozen are in MSU, and the remainder are in small units in various departments). One of the major off air recording units is in fact located at the Language laboratory, who copy 200-250 tapes a year onto Philips cassettes and National Cartridges, and who have three viewing machines in the laboratory across the road from IDS. Their tapes are either language tapes, or those which can be used by foreign students learning English (thus they have had considerable success in using tapes on Economics for teaching English to foreign Economics students). They have two video technicians on their staff, they operate a regular scan of broadcast TV programmes, and they have very kindly offered to give us all the help they can were we to decide to establish a more regular programme of off-air video recording.

Off-air recording, indeed, would seen to be the most economic way of building up a basic video library of material on Development at IDS. We do currently hold about 30 tapes which have been recorded on our Philips VCR at the cost of approximately £18 for a 50 minute tape. They have unfortunately been somewhat inaccessible, and uncatalogued - reflecting a fact we have noted before in the audio visual field of a tendency towards disjunction between production and use. During the course of the project Jenny Lythel has painstakingly gone through these tapes, culling the bad recordings, and recataloguing the good (the revised list is attached as Appendix 8). We are now in a position to extend this supply of off-air tapes, recorded by ourselves, on a regular basis.

Some of these tapes could be used for teaching: the BBC programme on health in Tanzania for example, or the documentaries on China, clearly fit into the case study programme on the M.Phil, and the prospective Study Seminar on Socialist Development Strategies. Others would be valuable for individual study: we are thinking here particularly of some of the basic OU courses in Maths, Statistics, Economics and Sociology, for M.Phil students starting an interdisciplinary course. Thirdly, we see a wider range of programmes being valuable for study seminar participants who wish not only to improve their English, but to be more informed about the economico-political situation in this country: one thinks here of the two documentaries on employment and the electronics revolution, of the programmes on the National Health Service, or on the new forms of collective bargaining such as those employed at Lucs Aerospace. Given that many study seminar participants spend a good deal of time watching television in the evening, we could immeasurably extend the programme options open to them.

3. Television: educational.

Various American and Canadian Universities produce programmes for use on campus and for hire and/or sale outside. Very few of these touch directly on development studies. Of the 290 courses cited in the "College Television Courseware" catalogue, only four could be thought to have any direct bearing on development studies: An Introduction to Sub Saharan Africa (15 x 30 mins.) produced by the University of Wisconsin; a cultural Understanding Africa (10 x 30 mins.) produced in Ohio, a course on 20th Century China (30 programmes) produced in Kansas, and a long set of 38 x 60 minute programmes on Mexico produced by the San Diego Community Colleges. There are a number dealing with basic economics, sociology, and anthropology, but in general we understand that they are principally made for undergraduate rather than graduate study (a subject breakdown of video courses offered in the US is given in Appendix 6). This absence of explicit concern with Development Studies evidently reflects the general state of video production in the USA. We were told of only four possible centres of production of development - the University of Hawai, Amherst, MIT and Stanford. But although we have written to them we have as yet had no replies and have found no further information on them.

The trouble with importing material is (i) that it is expensive to hire, and even more expensive to buy at US prices - though one or two courses mention the possibility of exchange; (ii) there is the problem of standards. Most of the US courses are available on Quadruples, U-Matic, and some on Sony ½" tape or cassettes. This would mean that we had to pay for dubbing onto our own machines.

Within the UK, other than the Open University, the various video and film catalogues we have collected contain few, if any, references to Development Studies, Third World studies, or even Economics.

Conclusion

Our overall conclusion from a first survey of the field of outside sources of supply is that:

a) there is a considerable stock of film which with cataloguing and discussion could become a valuable teaching resource. A number of people at IDS have attempted to use it as such, but we have not done this in a systematic way;

b) there is remarkably little produced for the teaching of development in higher education. To our knowledge there are no more than 5 universities in the world producing their own teaching materials for development studies, and in all of them development has been a minor and in some cases insignificant element in the video production programme as a whole. Furthermore, to judge by the distinct style of the OU programmes - bearing as they do a close resemblance to documentary television - there is great room for experimenting with alternative ways of using video for development courses. There is, in short, an open field.

IV

PRODUCING OUR OWN MATERIAL

Many of the types of video we discussed in Chapter 2 could not be met by outside supply. This applies not only to the in house tapes on IDS and particular research projects, but also to taped lectures, conferences and even case studies which would have a wider use. We have therefore considered for main alternative ways in which we would produce our own material:

- the Media Services Unit at the University of Sussex
- Brighton Polytechnic
- the Open University
- independent production.

1. The Media Services Unit.

The Media Services Unit is immediately adjacent to IDS, and has in the past given considerable help to IDS, in terms of advice, technical assistance, and, during the project, co-operating with us on making the video of the November Trade Conference. We would like to thank all the staff at MSU for the help they have given us. We also hired their studio to produce the first Bialogue on Development. They are fully equipped to produce audio-visual material for use within the University, and we understand they have some spare capacity on the production side.

There are a number of points which need to be taken into account as far as a long-term arrangement is concerned:.

a) MSU regards its primary function as servicing the UGC funded parts of the University. Their Director, Bernard Shibnell, said his Unit would be very willing to help IDS but said that there was University ruling that IDS would have to pay for all work done. These charges are not excessive compared to market prices generally, but they are still non-trivial: £12 an hour for the hire of the portopack camera, £12 an hour for editing, and £50 per half day for hire of the studio. The one possible exception would be the M.Phil course, but Mr. Shibnell gave us the impression that this would mean bending the rules in favour of IDS, which the rest of the University regards as a rich institution.

b) MSU lays great stress on involving students and teachers in making programmes, and in discussions about subjects which it is harder to stimulated from essays. Thus a good deal of their time goes on running regular courses for teachers and students. Not many programmes are made exclusively for teaching purposes, and very few are intended to be seen outside the University. This emphasis is reflected in the fact that the studio is black and white rather than colour. Although there is now one portable colour camera, this still places limits on production, and the whole studio is not expected to be colourised until 1983. Yet if we wish our material to have a wider circulation oustide IDS colour is now regarded as virtually essential, both from the point of view of production and use.

c) Although some of the equipment is of a high standard, the editing facilities are not fast. This is a serious limitation in the production of more sophisticated programmes.

d) When using all the facilities of the studio staffing depends on some degree of involvement of student and non-fully trained labour.

e) The portable video camera is easy to use, but as it is their only one and demand for its use throughout the University is high, we would be expected to use it with an operator (hence the £12 an hour charge), subject to availability.

In summary the MSU objectives differ from those we envisage the IDS would adopt were it to launch a programme of video production of material to be seen outside the Institute. MSU facilities do not appear to be suitable for productions which are aimed at general circulation. For internal programmes - such as research reports, one-off lectures and discussions for viewing at the Institute the production limitations are far less serious. What would be needed, however, is the conclusion of a long-term agreement which regularised our access to facilities, and limited the charges. In particular, if we established viewing equipment which was part of the IDS Library and open to use by those studying development at the University, the case against any charges being made would be strong.

2. Brighton Polytechnic.

Seven of the nine pilot programmes have been made at the new Learning Resources video studio at Brighton Polytechnic. These facilities have the following characteristics:

a) The technical area is run primarily for the production and replication of programmes for teaching.

b) The studio is fully colourised, and they are able and willing to move any of this equipment out of the studio. Their other portable equipment is all in colour and of a high quality. They mainly use Philips Video 80 equipment, a new type which their head of Technical Services, Roderick Snell, played a part in designing, and which operates very well in low light conditions such as a seminar room. They have four colour cameras, and equipment which allows pictures from one camera to appear as background to a second camera, thus eliminating the need for elaborate sets. The recording is onto a 1" tape which gives virtually as good a quality as the 2" tape used by the general channel TV companies, and their editing equipment is of a high standard. The system is in fact one of the most advanced sub-broadcasting units in higher education in this country, and is hired by commercial video-making companies. It would certainly allow us to make films of a technical standard high enough to be readily saleable outside the IDS.

c) In addition to their main studio, they have a second colourised studio at Moulsecoomb, and another one at the former College of Education at Falmer which is about to be colourised. This allows a degree of flexibility on timing.

d) Their portable equipment would be readily available to us out of term time for use without hired technical assistance.

e) Like MSU, they have a technical staff of a high standard, but although there is some staff shortage, they do not have to call on unqualified help for making programmes.

f) On costs they have provided all their facilities free of charge during the course of our project. In any long-t rm arrangement we would be charged on the basis of costs rather than at commercial rates, though we have yet to determine the extent of the contribution we should make to studio costs over and above the marginal cost of the programme. One arrangement we have discussed is contributing a piece of equipment (such as an additional editing machine or autocue) or a part-time technician, but the extent of any such contributions will depend on the extent and the timing of our proposed use.

In general we would like to record the very considerable material and personal encouragement to our project and the technical and educational advice given to us so freely by all the Learning Resources staff.

3. The Open University.

We investigated the possibility of developing a joint project with the Open University, particularly since they have produced relatively little on Development. But the prospects here seem slim. To begin with, they are structured to produce their own programmes, both intellectually as a team and technically in their studios at Alexandra Palace. They do sometimes buy-in help in the intellectual preparation of teaching materials, but they do so mainly on an individual rather than an institutional basis. Because of their increasing market sales of programme material they are concerned to have sole copyright which would only be complicated by a joint institutional arrangement. Finally, the fact that their programmes are shown through the BBC does put some restrictions on course material and forms of presentation. The Open University staff we talked to - who were very sympathetic with our project - thought that IDS would have an important role to play in experimenting with different formsof educational presentation, which the BBC connection worked against. BBC Open University staff have confirmed that co-operation at the institutional level is unlikely unless IDS put up a substantial amount of the production budget.

4. Independent Production.

It would be possible for IDS to produce programmes independently, by hiring or purchasing equipment on the open market, and employing the necessary technical and professional staff. For example, with an outlay of between £75,000 - £100,000 and a suitable building of 12,000 square feet we could built a small complex which would need to be serviced by a staff of eight-ten, plus bought-in skills where necessary. Obviously such investment is out of the question at this stage; it is clearly preferable to co-operate with an existing production unit.

What we might consider is the purchase of a set of very simple equipment: two black and white cameras, and a simple mixer (all of which we have been told could be purchased for about £1,500) for simple interviews, research reports and responses which could be used uncut within IDS.

V

FINANCE

Costs

The first point to make about film and video is the high cost of production. Film tends to be more expensive because of i) the cost of the film that is shot but cut out of the final version, and ii) the higher amount of editing. With video not only can old tape be reused, but a good deal of editing takes place in the shooting process by means of the 'mixing' of the multi-camera shots. Video production entails larger initial capital costs, however. The hire of a commercial studio equipped and staffed for broadcast quality production costs between £1,500 and £3,000 per day. Editing facilities are perhaps a third of this figure. MSU charge £96 a day for the hire of a single colour camera with technician. The production of any film or video thus involves a heavy investment. Some comparative figures are given in the table below. (See also Appendix 9 for flow chart of film and video production.)

Film and Video Costs

Title of Programme	Length (mins.)	Total Costs £s	Costs per minute £s
Maragoli	50	80,000	1,600
Transfer Pricing (graphics)	12	6,000	500
Open University programme	25	4,000	160
Brighton Polytechnic Mothers and Toddlers Marginal Cost Film	30	3,000	100
IDS trial programmes	30	900	30

With the exception of the IDS videos, all the above are to broadcast standard, but they are all instances of relatively cheap productions. Maragoli -the film on Kenya produced by IDS- was made on what is professionally regarded as a fairly low budget. The OU programme (details of this estimate are contained in Appendix 2) excludes studio costs, and general

overhead charges. The Brighton Polytechnic film is cited as an example of film production on the lowest out of pocket expenses, excluding fees, contributions to overheads, using the cheapest sources of material supply and so on. The IDS programmes are given here at imputed cost, and were so low because a) a number of them were not made to broadcast standard; b) few graphics were used; c) editing was intentionally minimised; d) all programmes were kept to the simplest format, talking straight to or in front of camera, with, in three cases, the introduction of slides.

On the basis of the experience of the pilot project, and of Open University production, we estimate that a set of 10 x 30 minute films by IDS staff on Development Issues would involve at least 2½ person years, or say £16,500. If these were to be produced to broadcast standards, in colour, in a form suitable for public distribution, the minimum we could expect to be charged would be £7,500, for facilities and tapes. With extras this gives a total budget for such a project of £32,000, or £107 a minute. Details of these estimates are given in Appendix 3.

Finance

Such expenditure could be financed in two ways:

a) Sales.

We would expect to sell copies of a 30 minute video programme, 100 packages, for £40 plus tape and copy charges of £20, to educational institutions, with a discount to the third world. This means we would have to sell about 65 packages of the ten programmes to break even.

According to Darrell Jackson's recent survey there are about 200 Development Courses taking place in Higher Education in this country. If we assume that these account for 10% of all Development Courses taking place in the English language in the world, and that only 20% of all institutions running such courses are equipped for showing video, then potential users amount to 400.

In the UK, the relative paucity of VCR's is only one problem. There are few if any of the courses which use video in their teaching, and it is unlikely that either Arts Departments, or libraries, would readily spend £450 of an increasingly tight budget on a series of video programmes on Development. It is partly a matter of traditional teaching methods and partly one of finance.

The newly formed Development Studies Association has, however, set up a working group on teaching methods which is to hold its first meeting during the Association's September confe-

rence. IDS is planning a follow up conference in Sussex in January 1979. We hope too that the ready availability of our pilot tapes, and the experimental use to which they give rise, will stimulate interest and ideas in Video for Development. We also hope that any extension of the IDS Video project will be able to involve Development teachers from other institutions.

What all this adds up to is that institutions involved in the teaching of development in the UK are unlikely to be significant arms length purchasers of video programmes in the near future.

In North America and Australasia the situation is different. Video is more extensively used in teaching, and in terms our prices are relatively cheap. On the other hand an executive of Thames TV International Division who has just completed an extensive survey of the North American market did not believe our chances of independent sales there were very high, at least initially.

He mentioned the following points:

a) Many colleges have their own TV facilities for low budget productions and prefer to use their own material rather than bought in ones.

b) The Open University programmes have been difficult to sell in the US because of their course orientation, and because of the standard of prior knowledge required.

c) Low budget TV is always at a disadvantage in the market place because it is being compared to high quality broadcast programmes.

d) The US market is dominated by a few giants. Time Life are one of the largest and market all BBC material including educational TV. They are quite willing to purchase from other sources, but our informant questioned how hard they could be expected to push low budget, specialised, high level material.

e) Other smaller distributors tend also to be producers, and none of those he mentioned (Miami Day Community College, University of Mid America, University of California at Santiago, and the Constlaine Community College in Los Angeles) appeared likely significant purchasers.

Against this, we hope the quality of our programmes will be high, from a technical, presentational and intellectual point of view. Furthermore, from what we understand, we would be the first major initiatives in the field of third year and

postgraduate Development course material. It is also encouraging that we are negotiating the sale of our three pilot Dialogues on Development to the University of South Australia. In spite of all this, we consider on current evidence that it is necessary to conclude that we would be unlikely to find an adequate, ready market for our first year's set of tapes, without further investment in a marketing project.

One other possibility we have discussed is selling film to broadcasting networks. For general broadcasting this would require a different programme model -the documentary- and involve considerably greater expense. Moreover, most British TV channels, particularly the BBC, are reluctant to buy in freelance documentary. If one succeeds in selling a film then one can expect a fee in the order of £20,000, but this is not the kind of venture we would recommend for IDS in the immediate future.

As for educational broadcasting, there is no immediate possibility of freelance sale in the UK. The Open University make their own programmes, as do many of the 'educational' channels in the US. In the third world a number of countries have set up broadcast educational TV on Open University lines -Iran, Israel, and in the near future Pakistan- but we have no information on how open they are to purchasing programmes of the kind we are discussing.

b) Grants

Given the lack of video material for the teaching of development and its clear potential, we feel that it is much more likely for a long term project of video taping to attract a grant than it is for it to cover its costs through sales on the market.

Moreover, there are theoretical grounds for supporting this form of project economy. Since we are concerned with extending and enriching the teaching of development rather than making money, we have an interest in circulating material at marginal cost (in this case the cost of the tape and copying). Indeed, because of the experimental nature of the field, there is a case initially for circulation at below marginal cost (which is £200 on current estimates for 10 30 minute programmes). Here is a case -as with technology in general- when it is clearly advantageous to finance fixed costs in a lump sum rather than through a mark up on individual sales on the market.

We have not had time to talk in a sustained way to any potential grant givers, but our initial enquiries suggest that it would be worthwhile to talk about the project to the following funds and agencies:

Rowntree
Nuffield
UNESCO
IDRC
UNCTAD
ODM
WHO

Were we to obtain a grant, the question of 'marketing' the programmes should still be given a high priority, and possibly funded separately. For we should repeat that our aim is not merely to make programmes but have them used effectively, and this itself requires investment (in Video Cassette Recorders (VCR's) for example) and a degree of mutually supporting experimentation.

VI

REFLECTIONS

We would like to make a number of general points arising out of the experience of the project:

a) To make audio visual material adequately requires much more time than a lay person would first imagine. It also requires an input of a variety of technical skills, and a reorientation of methods of presentation. When coupled with the material and equipment costs involved, this amounts to a heavy investment in the preparation of teaching material.

b) A serious concern with improving the preparation and presentation of teaching materials can only be justified if these materials are put to repeated use. There is some contradiction with existing IDS teaching programmes here, since the latter tend to be one-off arrangements, rarely repeated. The Study Seminar programme is a case in point. It is a bespoke output into which a heavy investment of intellectual and adminstrative time is put, for very limited use. A further increase in preparation time, such as would be involved in developing audio-visual material, must prompt us to consider how the study seminar formats could be repeated. One suggestion is an initial seminar in the UK at which a course package is finalised (including written material, video, film, case studies), and then taken overseas for a series of regional seminars, each with a degree of local content and part taught by local intellectuals who had participated in the initial seminar at IDS. The goal of such a series would be to make IDS independent of the seminars it had set up so that they could continue without further IDS input. We would be involved in the collective production of educational machine tools - both hardware and software - whereas at the moment we are still restricted to artisan educational production. The same principle incidently could apply to the M.Phil. The particular form of full utilisation is not important: what is important is that we realise that the production of good audio visual material requires us to consider how full use can be made of it since the preparation costs are so high.

c) IDS has already made a number of attempts to promote audio visual materials in the Institute; in addition to the present project:

- use of film in one Study Seminar

- tape-slide show on oil (FE/TWG/RS)

- general showing of films during lunchtimes (IY/AS)
- preparation of slide show on bananas (FE)
- purchase of Philips video recorder, training of Helen Rees to operate it, and period of taping programmes off the air
- provision of tape recorders for taping seminars, conferences, etc.
- visual aids for development studies project, including production of a set of slides on world poverty.

Some of these projects have not succeeded because of the time and technical skill they were found to require, or they have not had a wide diffusion within the Institute, or, in the case of equipment, they have been severely under-utilised. The videotapes though now catalogued still have to be kept in the projection room, and there is no easy way of using them on one's own. The video recorder is not working well, there is only one person capable of operating it, and there are no film projectionists on the staff.

One of the reasons for this situation is that too much attention has been given to the production of materials, and too little to developing an awareness of the use of audio-visual materials on the part of the teaching staff, and to securing an easy access to potential users. Without good circulation the heavy investment in production does not seem worth it. What has been produced is little used.

The Polytechnic's experience is instructive in this respect. The new Learning Resources team intentionally avoided investing in heavy plant in the early stages of their build up. Instead they concentrated on providing simple visual services - blackboards, projectors that worked, black-out which kept out the light, bought-in film or video which might be of use for a particular course. As we mentioned above, they also secured resources for sabbatical for lecturers to allow them to develop visual material for their courses, a plan that allowed the preparation of teaching to be recognised formally and, if successfully carried out, to be seen as recognisable output equivalent (from the point of view of assessment) to the writing of published articles. The use of off-air tapes, stored in the main bookshelves, and viewable on self-operated recorders sited prominently in the main library further sensitised staff and students to the benefits of visual learning. Only after this stage of constituting the demand did thegroup decide to invest in the studio for their own production.

d) Given a degree of awareness and a secure and easy access to machines, tape or film, there is also the question of the most effective way to use tape. From our experience of showing the project tapes (one of them has now been viewed half-a-dozen times in a fortnight, by two groups at the Institute, a visiting course, a Fellow, a Visiting Fellow and a visitory) a number of points can already be made:

- there is an advantage of watching tapes in a group rather than alone in a library. The tapes we have shown have all stimulated comment and discussion - about the medium, the form of presentation, rather less about the content. This is in part because none of the tapes have been followed by a guided discussion on the subjects addressed.

- if they are to be used to stimulate a discussion on the content then this requires the same time and atmosphere as a lecture. We have noticed an understandable reluctance to see the showing of a tape as on a par with a lecture. There is a feeling that in some ways a tape is not a full money's worth: yet it is precisely this view we would like to question. What we suggested in Chapter 2 was that a tape can be very effective intellectually if it is consciously used as a teaching instrument rather than as a 'diversion' from normal classes.

- the flexibility of tape as to time and place has already been useful on a number of occasions: for visitors, for IDS members who have missed a first showing, for newly arrived Visiting Fellows. What is needed is a trolley for the recorder and a monitor, and possibly a viewing room which would allow individuals to view tape with a minimum of difficulty.

- there is still a problem of housing the tapes in an accessible place and having a machine which is robust and capable of being worked by the user rather than a trained technician. As far as the machine is concerned, we have come to the conclusion for reasons outlined in Appendix 4 , that it would be advisable for IDS to standardise itself on National Cartridge machines. They have been built for educational use, and are extremely simple to operate. We suggest that one Cartridge machine be placed in a booth in the main reading room in the Library where it can be used with headphones. Mike Rogers has welcomed this and assures us that this would be a workable place from a technical point of view. We would then have a shelf of tapes and supporting material opposite the Library desk so that the tapes would be accessible to all during library hours without having to ask Jenny Lythell to open the projection room and operate the machine. We also suggest a second machine should be lodged on the first floor on a trolley

with a modified monitor attached, which can be used for showing tapes in the downstairs lecture rooms, and in any of the other spare rooms on the first floor. If tapes are to be shown on the second floor we have been advised that it would be simplest to extend a lead down to the projection room and operate the recorder from there.

VII

OPTIONS

On the basis of our previous discussion we see three main options for carrying forward the work on video at IDS. These options are not of necessity mutually exclusive.

1. Consolidation and Off-Air Recording.

The first essential task is to continue the process of consolidating what we already have, using low cost methods to increase the size of our tape library, and to extend discussion and use of video and film. We suggest the following measures to this end:

a) the initiation of a regular programme of off-air taping. In undertaking such a programme we have been offered the assistance of the Language Laboratory who use both Philips and National Cartridge standards. They have advised us that we would get the best results from having a stable recording machine, located preferably in the room opposite the stationary cupboard on the first floor of the octagon which is almost directly below one of the best TV reception points in the University. Were we to establish such a room, we would plan to extend recording facilities to the Language Laboratory in return for their technical advice and back-up. The room could also be used as a base for audio visual work, and possibly for a small studio if it was so required.

   If an average tape costs £15 and we planned to make 100 tapes a year, then we would need a budget of £1,500, plus a further £200 to cover any copying costs incurred in making tapes from other units' recordings.

   We would also need a National Cartridge machine (£700), and a modified colour monitor (£300).

b) the establishment of a video booth in the Library, using a National machine and monitor, together with a shelf for tapes and accompanying material. This would involve a cost of a further £1,000.

c) the purchase of a third National machine for the playing of tapes on the first floor, both to seminars and for use by visitors. We have been advised that it would be preferable to have this machine separate from that used for off air recording, but in the early stages of expansion it might be possible to use the same machine for the two purposes. With a trolley attached, we

would have to budget a further £1,000. Our current Philips machine, whose retail price is now £100, we would suggest keeping for use with Philips tapes which we have not copied.

d) the regularisation of a link with Jan Collins at MSU, with AFRAS, the various film societies and the Brighton Film Theatre to ensure that information about films on development that are shown here circulates to IDS members. AFRAS for example runs a weekly film show, and it would be useful to publicise this and similar showings by posters on one particular notice board and through Yellow Monday on a more regular basis than we have at present. We would also suggest the establishment of a film budget of £200 per annum to finance the showing of films at IDS. The preparation of a Development Film Catalogue as outlined in Appendix 7 would cost an estimated £500 - £1,000.

e) we should also note here that the use of audio tapes made at IDS would be greatly extended if tapes were made on cassette recorders. Two adequate cassette machines would cost £180. More generally a recognition of extension of the valuable work of the Communications Office in encouraging the use of visuals would be an important basis for any other action: asking what map provisions are required on courses, how graphics might improve the presentation of handouts, whether particular films, video tapes, or slides might be useful for particular courses.

In all we should budget £5,000 - £6,000 for this set of proposals.

2. Expansion of our own Tape Production at IDS.

Many of the uses of video tape which we outlined in Chapter 2 require the production of our own tapes: research reports, dialogues on specific subjects, guides to IDS and its operations, short expositions for insertion into a lecture. We call these 'bread and butter' tapes. They would be relatively simple, with a limited use of graphics, shot principally in a studio with minimal editing. They would be an extension of the kind of programmes produced during this project.

There is a case for purchasing our own cameras and mixing machine to produce the simplest of these items. We have been told that we could fit up a simple studio in an IDS office for approximately £1,000. The advantage would be that we could make short tapes of visitors, research digests,

and such like in our own time. What we could not make is tapes of a standard suitable for wider distribution, or, we suspect, fully effective for general use in class.

To produce programmes equivalent to (and, we hope, better from a presentational point of view) we would need to:

a) make a long-term arrangement with MSU or Brighton Polytechnic for, say, 12 days' equivalent of production time per year, plus 12 days editing and other facility time. This could be fitted into slack periods of their production schedules, which would, we hope, lower costs.

b) purchase tape for the making of, say, 24 programmes per annum. If we made the programmes on 1" tape and kept this as a master, together with one ½" copy, then we would have to budget £1,000 to cover costs.

c) allocate 6-12 months of IDS research/teaching staff-time to the co-ordination of the project, the preparation and production of programmes, discussions of their use, and so on. This would involve costs of, say, £3,500 - £7,000.

d) employ production skills. This could be in the form of a producer/animator on a full-time basis (again we would have to budget for, say, £7,000), or the short-term hiring of a producer for particular programmes. The latter would have the disadvantage of lack of continuity. We should also note a degree of trade-off between the academic and producer inputs. In all we estimate that we should budget for 1½ person-years, which could be made up of 1 year academic and 6 months bought-in production and visual skills, or 6 months and 1 year producer/animator.

e) allocate a sum for the employment of a graphic designer. It has been a great help during our project to find that a member of the IDS Communications staff, Teresa Dearlove, is not only a professional graphic designer, but has worked both for the BBC and the Open University as a graphic artist. She has contributed a lot to the presentation of the programmes we have made, quite apart from other day-to-day help she has given us. Though we could ask MSU if they would provide us with graphic skills as and when we wanted them, there is a case for considering the employment of a graphic designer on a regular basis.

The total cost of such a programme depends on a number of variables, notably the terms of any long-term arrangement with either MSU or the Polytechnic. But at the very least it would cost £15,000 of effective resources to mount a project of this kind, or roughly £600 a programme.

We should also note the value of continuity. If we were to expand production on this scale we could expect it to increase in quality and efficiency as all involved became more experienced. Although we need not make a commitment for more than a year at this stage, our perspective should be a longer one.

As far as the production side of this second option is concerned, we would envisage a plan along the following lines:

i) Six Dialogues on Development (we have already been approached with this number of suggestions for future dialogues).

ii) Six Research Reports.

iii) Two IDS Guides.

iv) Six lectures and teaching inserts.

v) Four spares to include conference reports, a possible case study and so on.

It should be noted that this output, if achieved, would be roughly three times that of a BBC OU producer, with less backup staff and approximately one-tenth of the cost per programme (see Appendix 2). As a result the visual standard achieved, though perfectly adequate for our purposes and those of similar institutions, is unlikely to be technically as sophisticated as Open University productions. But with a lower output, or more days in the studio, standards could improve considerably, and some experimentation could take place .

3. Production of a Course of Tapes for General Circulation.

The third option is to make a set of 10 x 30 minute tapes, with supporting written material, on a specific subject which would have wide use in teaching and training courses throughout the world. A leading possibility would be the subject of Transfer of Technology, but the final subject would have to be determined collectively, according to our own priorities, the degree to which members of staff on campus could give their time, the views of possible funding and user bodies. We see this as a discrete project, funded externally, produced commercially, and to a broadcast standard. This would almost certainly mean that we would have to make an arrangement with the Polytechnic, if they had the time and interest to join in the production. The total estimated cost of this option is £33,500, details of which are given in Appendix 10.

This concludes our report. We have tried to present the Studies Programme Committee with considerations, facts, costs, and sample outputs which will enable them to make a sounder decision on the long-term future of video in Development Studies. Whatever conclusion it comes to, we trust that the use the programmes have already been put to, and the consideration we have been forced to give to teaching methods and research dissemination at IDS will have justified the sum invested in the pilot project.

APPENDIX 1

IDS Video cassettes and film

1. Dialogue on Development 1: Dependency Theory.

A discussion between Dudley Seers and Ronald Dore on the Dependency Approach to development.

Length: 45 minutes.
Black and white.
Supporting file: 3 articles by Dudley Seers.
Price: £40 plus tape and copying (£20).

2. Dialogue on Development 2: China.

A discussion between Dr. Gordon White and Fred Haliday on China, centering on the recently translated book by the Italian Livio Maitan, and covering the origins of the cultural revolution, its course, problems of bureaucracy, democracy and economic strategy under socialism, and recent developments after the death of Mao.

Length: 50 minutes.
Colour.
Supporting file: review of book by Fred Haliday in New Left Review. (Copy of Maitan's book £8 extra.)
Price: £45 plus tape and copying (£20).

3. Dialogue on Development 3: Tanzania.

A discussion between Manfred Bienefeld and Philip Raikes centred on the Tanzanian strategy of rural development, the extent to which new class formations have developed, and the relation of this to Tanzania socialist strategy in general.

Length: 38 minutes.
Colour.
Supporting file:
Price: £45 plus tape and copying (£20).

4. Technology and the Labour Process in Bananas.

A report by Frank Ellis of his research on banana production in Central America, with slides.

Length: 30 minutes.
Colour.
Supporting file: copy of report by Frank Ellis on the Political Economy of Bananas.

Available for hire: £10 for one week to cover the cost of copies, supporting material and postage.

5. Rural Health in Ghana.

A report by Hermione Lovell of the IDS project on rural health provision in Ghana with slides.

Length: 30 minutes.
Colour.
Supporting file: copy of IDS report on Rural Health Provision in Ghana.
Available for hire: £10 for one week to cover the cost of copies, supporting material and postage.

6. Maragoli.

Film made in the village of Maragoli in Kenya on population and causes of its growth.

Length: 50 minutes.
Colour.
Supporting file: research report on "Cross Cultural Study of Population Growth and Rural Poverty", IDS 1977.

Available in Philips Cassette, and 16m. film.
Terms: For copyright reasons this is for internal IDS use only.

7. Making Maragoli.

An interview with Joseph Ssennyonga about the making of the film Maragoli, and the problems of demographic data collection through this medium.

Length: 30 minutes.
Colour.
Terms: Hire: £10 per week to cover cost of copies and postage.

8. Rural Technology in Bangladesh.

Interview with Michael Howes on prospective research on Rural Technology in Bangladesh.

Length: 15 minutes.
Colour.
Supporting file: Research Proposal.
Terms: available free.

9. Intra-firm Trade.

Video report of UNCTAD/IDS conference on Intra-firm trade and its significance for underdeveloped countries, held at IDS in November 1977. Covers implications of intra-firm trade for development theory, the meaning and extent of transfer pricing, and the use of national monitoring units to control transfer pricing and other malpractices by multinational firms. Contains interviews with Gerry Helleiner, Norman Girvan, Rafie Kaplinsky, Emile Herbolzheimer, Colin Greenhill, Frank Ellis and representatives from the monitoring units in Columbia and Greece.

Length: 40 minutes.
Black and White.
Supporting file: Conference report. 50pp. IDS, 1977.
Price: £25 plus tape and copying (£20).
Hire: £10 for one week.

10. Transfer Pricing.

Video Report of UNCTC/IDS Conference on Transfer Pricing and Related Malpractices held at IDS in March 1978. Covers case experiences of transfer pricing, guidelines for establishing transfer pricing, and methods of control. Includes interviews with representatives from the private monitoring firm, General Superintendence of Geneva, Switzerland, with B.N. Makani of the Tanzanian Central Bank, Gerry Helleiner, Reg Green, Takis Roumeliotis, and representatives from UK Customs, and an international law firm.

Length: 60 minutes.
Colour.
Supporting file: Main conference papers.
Price: £30 plus tape and copying (£20).
Hire: £14 for one week.

Note: All programmes are available on National ½" cartridges and Philips VTR ½" cassette. Arrangements can be made to copy into other standards for all purchased tapes, but not for hiring unless the copying costs are covered.

APPENDIX 2

Open University Production Costs.

The Open University do not publish their production costs, but we have obtained a number of guidelines which suggest orders of magnitude.

1. The BBC/OU production budget is now £5 million p.a. Out of this they produce approximately 300 TV and 300 radio programmes in a year. If we weight the TV to radio costs at 2:1, this gives 450 TV equivalent programmes per annum at a little over £11,000. This should be lowered to take account of the fact that the total budget includes a service charge/rental paid to the BBC for transmitter time, consolidated film library charges, but it does not include payment for BBC film used in the OU programmes.

2. A current programme budget whose 'above the line' costs were as follows:

Artists fees and expenses	50
Facility fees	25
Scenery service	47
Videotape	15
Graphics	150
Photographics	25
Travel (domestic)	190
Film editing	370
Film shooting	700
Film Stock and Process	450
Film lighting	300
Transport	25
	£2,347

This programme involved 2 days filming and 7 days cutting; plus a day in the studio which was not included in the budget.

As far as 'below the line' costs are concerned, an average producer plus back up team (say PA/Secretary & Researcher) would cost in the region of £18,000 a year. One producer we spoke to had produced 7 TV and 6 radio programmes the previous year, or 10 effective TV units; he regarded his output as typical. This would give a staff allocation figure of £1,800 per TV programme, and a total cost figure of £4,147.

3. One published estimate made in 1977 gave a figure of £100 a minute for a cheap OU programme consisting of talk straight to camera with some graphics. This would give a figure of £2,500 for a 25 minute film.

APPENDIX 3

COMPARATIVE CHARGES FOR VIDEO AND FILM PROGRAMMES 1977

Item	Minutes	Hire £	Buy £
BBC/ITV	45	20	150
Open University	25	19.50	87.50
Canadian TV	50	26	185 - 350
	25	26	160

APPENDIX 4

Types of equipment for replaying video programmes

A video recorder is similar to an audio recorder in that the same machine can be used for recording and replaying. However, for a variety of practical reasons, different machines are used for replaying (or recording technical broadcast programmes 'off air') than for recording in the studio. The replay machines are cheaper and usually made to less exacting standards. The market for these machines is thought to be potentially immenre and so there are several manufacturers competing for a market share, producing video players that are seldom compatible with each other.

Although videotape can be used many times, quality frequently does deteriorate, both with frquently wiping and reusing tape, and also eventually with continually replaying the same programme. Deterioration is hardly noticeable with broadcast standard tapes, but with a tape cassette like the ones used in the IDS present Philips VCR machine, quality drops appreciably after about 100 playings.

The video picture standard also drops every time a transfer is made from one tape to another. In other words, if one needs two copies of one tape, it is better to copy twice from the original rather than take the second copy from the first. In television parlance this would mean one was making two 'second generation' copies rather than one second and one third generation. This quality difference is especially noticeable in colour.

For these reasons, it is best to record one's original programme on the highest possible standard. The 1" equipment now on the market is very nearly as good as the best broadcast standard 2" equipment, and so programmes recorded on such machines (as were all but two on the programmes we have made during the project at the Polytechnic) can be safely copied from these tapes to an inferior but far cheaper standard for replay purposes.

There is fierce competition among manufacturers in the field of replaying equipment. The Philips 60 minute VCR was one of the first machines in the field; it was designed both for instructional and home use, and was bought by thousands of institutions (including IDS) in the mid-seventies. Its only rival was the technically superior but more expensive U Matic system, patented by Sony. But recently there have been several technical and marketing developments, brought about by an attempt by manufacturers to make recorders and players cheap and appealing enough for the home user. For example, Sony have just launched their Betomax system, which gives one

three hours of recording time and costs little more than a good colour television. Attempts are being made to sell these machines to educational users. Philips ahve already superseded the 60 machine with a 120 and shortly a 180 minute machine. Although the blank tapes used are the same for two of the three Philips systems, once a programme is recorded on one it cannot be replayed on another.

Three hours of recording is a useful asset for a home user, who might want to record a whole evening's television, or a long feature film. The picture standard is not of paramount importance, and there will never be a need to copy onto a further 'generation'. Furthermore the machine will probably not be used every day of the year, by different people.

Educational demands are rather different. Specially produced programmes will rarely run beyond 45 minutes. Even programmes needed for recording off air rarely exceed 50 minutes in length. So an hour limit is not an important restriction. On the other hand picture standard is important to educational users; this is espedally the case when graphics are used -for example an equation can become unreadable on an inferior machine. And most importantly of all a machine needs to be easy to use and robust.

For these reasons we have been very impressed by the National cartridge system specifically designed and used extensively for educational purposes throughout the country in many universities, and by the Army and industrial users. It is the standard machine in the University's Language Lab, and is installed in all the library sites at Brighton Polytechnic. It is extremely robust (Leeds University use these machines for their 'self access' first year history course, and reported at a recent conference that not one booking had ever had to be cancelled because of machine failure), and extremely easy to operate.

One machine costs about £650, a suitable colour TV monitor £255, headphones under £20, and the cost of the boothe itself about £120. (Total £945) It would be possible to buy a cheaper machine (e.g. Philips) but

(1) the National Cartridges last as much as five times as long, i.e. up to 500 plays.
(2) breakdown of machines and maintenance costs are far lower
(3) the technology, though in video terms traditional, is not about to be made obscolete.

Tape costs:
The new domestic machines (Betomax, Philips 3 hour, IVC) have a very low tape cpst if one uses the full three hours of tape. (£18 for three hours approx.) But it is important that in a library each programme is on a separate tape for easy access. (It is very time consuming to search for a second

or third programme in the middle of a tape, and if there were ever two or more machines in the library, then obviously packing different programmes on one tape would limit the number of showings each could have.) On the shorter lengths, the National system becomes price competitive:

TABLE

National		Philips	
50 minute	£13-£14	60 minute	£13*
38 minute	£8-£9	30 minute	£11
10 minute	£5		

*VCR now reduced to £13 but see point 1 above.

All these figures assume educational and other available discounts. But in fact these costs could be even lower; for all a 'National Cartridge' consists of isstandard, reel to reel video tape, cased in a plastic container. So if one is recording at the MSU or the Poly directly onto half inch tape (we would recommend to be the case for tapes not intended for wide circulation) any length of tape can be physically cut to the right length and put in the plastic container. This at present reduces tape costs by between a third and a half, with further reductions possible in the future, when the plastic containers are made in the U.K.

This method of putting one's original programme directly into a cartridge has a further advantage, which can be seen in the light of what has been said above about copying: because it means that one can view in the library on a first generation tape, still having this tape available (until it eventually deteriorates) for copying if necessary. One could record directly onto Philips VCR, but even the simplest editing is very difficult on this machine, and the standard would be rather poor if one ever did need a second copy.

This appendix has not considered all the options open. If we were planning to operate in isolation from other users of video equipment we might well recommend the adoption of the U Matic system: it is the most widely used throughout the world, especially in the US and Latin America, and the standard is good enough to record onto and edit on. New improved U Matic machines, designed primarily for commercial and educational use are about to be launched. But this would introduce a different standard into the local video scene (though both the MSU and the Ply have U Matic machines, they are not part of their main system), and the cost comparisons are not as far as we gather particularly favourable. And U

Matic machines are not that easy for a library user to operate. However, it is important to stress that as long as our original is of high standard (preferably 1" for anything we see as having any interest beyond IDS or one other user) we can copy onto any other standard a purchaser requires even including film, which in many third world countries might be the most sensible method of distribution.

APPENDIX 5

PLACES VISITED BY A.G. DURING THE VIDEO PROJECT (JANUARY-APRIL 1978)

London University Television Unit; in addition to producing a large number of educational video programmes (mainly medical) they have an extensive library of literature on video and teaching.

Institute of Education, Bedford Way, W.C.1 have also an extensive library.

British Universities Film Council, 81 Dean Street, W.1. produce bi-annual catalogues on films and video suitable for university viewing, as well as a library of US and other foreign catalogues and critical and analytical material.

BUFC's Annual Conference in Cardiff; two of this year's themes were technology in higher education, which acted as a showcase for new university video and film productions; and the Film as Historical Evidence, which included discussions on the use of film in teaching.

Studio 99, Fairfax Road, Swiss Cottage, London, one of the leading video equipment hirers and sellers who gave advice about the kind of equipment suitable for a small video set up, and also the equipment being bought by institutions both here and overseas.

Open University; extensive visit to Milton Keynes with RM. Talked to Graham Thompson who has produced a paper analysing the current style of Open University programmes (which he gave to the British Sociological Association's annual conference at UoS in April) and Margaret Gallagher of the OU's Educational Technology Unit.

BBC Open University, Alexander Palace. Comprehensive discussions with BBC producers about the production and budgeting of Open University programmes, and the possibility of cooperation.

Video Tradex 1977, Heathrow Airport - a trade exhibition/seminar about the non-broadcast use of video. Talked to numerous trade representatives and other users.

Hitachi Television Sales Ltd., in Hendon, one of the leading manufacturers of lightweight video equipment.

Sony (UK) Ltd. Discussions about use of Sony equipment both in UK and overseas, especially in Latin America and Africa, where Sony are market leaders.

Thames International. Discussions with overseas sales director, Jerry Khuel, about American market for educational television programmes, and possibilities of co-operation, including free use of film footage of Thames output in our programmes.

Granada Television. Discussions with producer, Maxime Baker, on same lines as with Thames.

APPENDIX 6

SUBJECTS OF VIDEO COURSES IN THE USA

	No. of courses offered	%		%
Science	31	10	Science & Maths	25
Maths and Statistics	21	7		
Engineering & Electronics	20	7		
Art, Music, Architecture	21	7	Arts	50
Literature & Language	23	8		
Pyschology & Child Study	24	8		
History & Current Topics	23	8		
Sociology, Anthropology	15	5		
Economics	9	3		
Political Science	13	4		
Other Arts Subjects	17	6		
Business Studies	20	7	Vocational Studies	25
Other subjects, principally practical	53	18		
Total	290	100		100

Source: Index to College Television Courseware, University of Wisconsin, Green Bay, 3rd edition 1976.

APPENDIX 7

DEVELOPMENT FILM CATALOGUE

1. We estimate that there are between 300-400 films which could be relevant to the teaching of Development Studies. Some are documentary, but many are feature films. The problems of making use of such films are:

(i) having easy access to a catalogue listing these films and the source from which they can be obtained. There is no single catalogue which does so. We do have a number of useful catalogues which contain notices about third world films, including: Concord Films, Cinegate, the Other Cinema, Liberation Films, UNESCO and FAO, as well as a review of films shown in the University put out by the Media Services Unit. We have rapidly extracted from these sources to provide a first IDS Guide to Films on Development which gives an idea of what the Development Film catalogue could be like. A number of copies of this catalogue are still available;

(ii) giving teachers of Development Studies an idea of the potential of the film for teaching without their having seen it.

One way of doing this is to attach film reviews as the Other Cinema catalogue has done. This could be done relatively rapidly (say two weeks work) in any of the three main film libraries in London.

But what is really needed is reviews of the films by teachers in Development Studies. This is a much longer process. It means viewing the films - either in London where the main film libraries charge a viewing fee of £3 - £6 or in Sussex where we would have to pay the normal previewing charge. Even for only 100 films this implies a budget of between £500 - £1,000. What we envisage as the form of these reviews is:

a) a summary of the film's plot (which can be abstracted from reviews);

b) a summary of the main themes which relate to issues in development studies (a good example seen by a number of people at the Institute recently was the Tunisian film on a fishing village swamped by the construction of a German tourist hotel: this film touched issues of tourism and development, class development, the state, technology).

c) a set of cross references, which would form the basis of the detailed index at the back of the catalogue;

d) a series of teaching notes or essays on the films that have been discussed on the same lines as have been produced to cover written case studies. These would be circulated separately from the catalogue.

(iii) Cost. Films are of course more expensive than books, and are generally hired rather than bought. As can be seen from the hire charges listed in the 'Guide to Films', the range is generally between £5 and £20 per film. The IDS film Maragoli is hired out for £8. It may be that certain passages from films which have been found useful for teaching could be transferred to video, but before long we should consider establishing a separate film budget, linked perhaps to the library budget.

2. We suggest this project should be taken in stages:

(i) with quite small expenditure (the hire of a researcher for a month) a reasonably full catalogue could be compiled with accompanying reviews. The cost would be between £400 - £500, since there are considerable economies in getting the services of a trained film researcher. This search would be supplemented by a questionnaire in IDS which we hope would elicit the titles of some third world films which were not yet available in this country, but which could be followed up through professional film distributors;

(ii) the first edition would aim to provide synopses and discussion of perhaps 1 - 2 dozen films, relying on existing IDS resources, save for viewing charges of £150 - £250.

(iii) the indexing and cross referencing could then be expanded in later editions.

3. The projected cost of the scheme would be £750.

APPENDIX 8

LIST OF TAPES CATALOGUED BY J.L. AVAILABLE ON PHILIPS VCR AT IDS

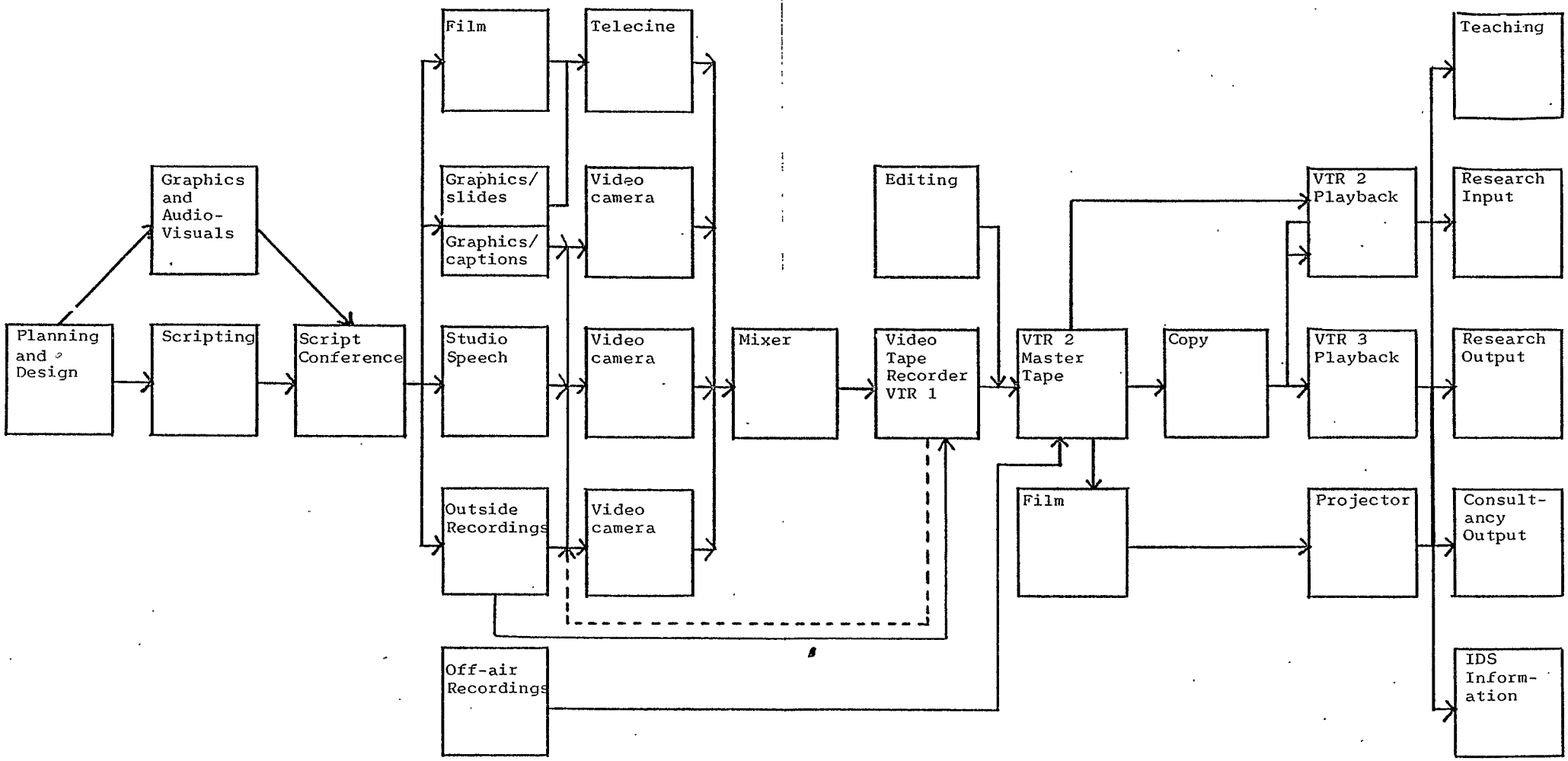
PANORAMA : INSIDE MARXIST MOZAMBIQUE	Shows how Mozambique has joined Russia, China and Cuba in making the fastest change this century from capitalism towards communism. Starts 020, ends 812 (v.77)
WORLDWIDE : INDIA'S SATELLITE TELEVISION	Slightly dodgy start, but settles. Starts 000, ends 828. More info in catalogue file. (25.viii.76)
DISAPPEARING WORLD : THE RENDILLE	Documentary on the Rendille tribe of North Kenya who depend as much upon the camel as they do upon their own hardiness for survival, but eight years of drought have reduced their herds by more than half. OK recording. Starts 105, ends 903 (23.ii.77)
GENERAL SUPERINTENDENCE	Advertising film - propaganda - about the role of General Superintendence. 20 minutes long approx. (iii.78)
MRS. GANDHI'S INDIA	Starts 350, ends 964 (29.iii.76)
GO TELL IT TO THE JUDEG	Remote Pacific Islanders (Barnabas) take British Government to court. Starts 014, ends 945 Good recording. (30.vii.77)
NATIONAL HEALTH SERVICE	Part II, first shown in October 1974. Starts 041, ends 832. (x.74)
A WOMAN'S PLACE	First in a series of eight programmes about attitudes and assumptions that still condition women's lives. "Leila". Leila's husband is not best pleased when she decides to retain for a skilled job, 'a man's job' Starts 184, ends 594. (2.v.78)

DIALOGUE ON DEVELOPMENT "DEPENDENCY AND UNDERDEVELOPMENT"	Seers, Dore, Murray Recorded 7 April 1978 MSU, UOS
DISAPPEARING WORLD, ETHIOPIA : THE MURSI	Isolated tribe without chiefs and leaders where all important decisions are made in open public debate Beginning missing - starts 000 ends 877 (18.v.76)
MORROCCAN WOMEN (DISAPPEARING WORLD)	Film focused on a devout Muslim woman who struggles to maintain the traditional ideals despite financial difficulties. Starts 206, ends 974 (26.i.77)
CHILDREN OF PERU	Starts 182, ends 922 (14.x.76)
EAST GERMANY : SOMETHING TO DECLARE	Report by Robert Kee who found a nation which is the envy of other East European countries. Very poor recording. Starts 167, ends 954 (23.xi.76)
RUSHES TRANSFER PRICING CONFERENCE (TAPES,STUDIO)	(xi.77)
PANORAMA THE FILE ON MRS MAO	Traces Chaing Ching's history from ambitious starlet to rabble-rousing politician who led the cultural revolution Very good recording. Starts 230, ends 916 (18.iv.77)
HALFWAY TO 1984	Police photographing housewives on a protest march, university lecturers asked to spy on their students, dossiers compiled on the legal political activities of ordinary students. Starts 1870, ends 934 Break in sound from 404 to 411 (xii.76)

MARAGOLI	Copy of film made by Sandra Nichols in connection with IDS Population Project 1976. Approximately 50' long Acceptable quality (19.iv.78)
IDS TRANSFER PRICING CONFERENCE 1977	Barely acceptable quality Starts 0035
FIVE MINUTES TO MIDNIGHT	Starts 060 - finishes 941
WORLDWIDE TV IN BLACK AFRICA	Starts 000 - very good recording. The second of three programmes on Black Africa.
THE CHINESE WAY	Julian Pettifer reports on rural life in China. - conclusion is that whilst film a true representation of what the Chinese had allowed them to film, it was not necessarily a true representation of the Chinese way of life. More info on film in sleeve of VC. (7.ii.78)
TIBET - ROOF OF THE WORLD	A unique film about Tibet by Felix Greene. More info in sleeve of VC. (8.ii.78)
NEWSDAY THE CHINESE ECONOMY	It's aims, achievements and failures - a discussion chaired by Richard Kershaw. Starts 010 (7.ii.78)
NEWSDAY CHINESE OVERSEAS AID	Brian Barron Reports. Starts 070, China 255, ends 732. (8.ii.78)
SECOND NIXON INTERVIEW	Starts 134, ends 873. Fairly good recording. Undated.
AGE OF UNCERTAINTY PART I	Galbraith lecture - poor recording, 292-962
NATIONAL HEALTH SERVICE I	Starts 000, ends 502. Break in transmission 30-40.
WORLDWIDE T.V. IN BLACK AFRICA	Part III of aforementioned series. Starts 000 - ends 818.

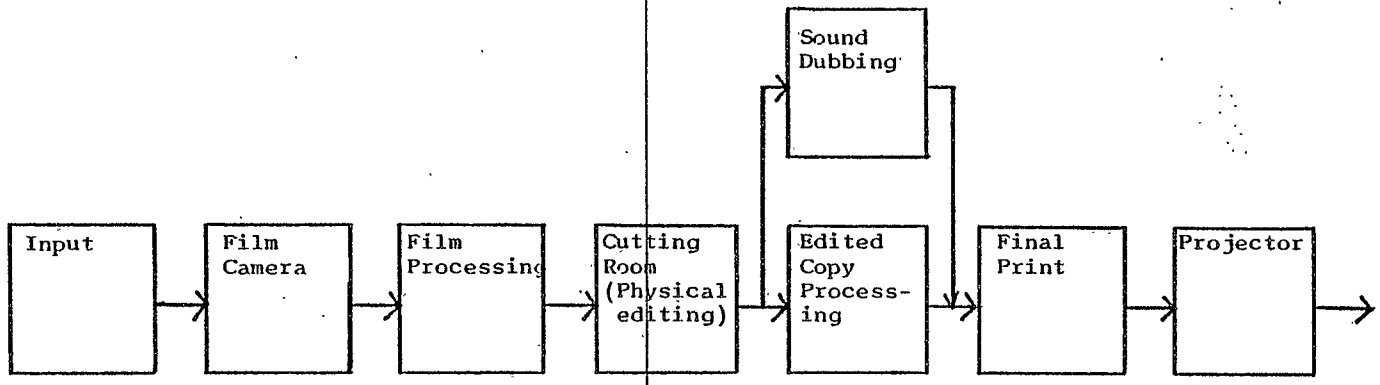
APPENDIX 9

Process of Production of Video Tape



APPENDIX 9 (contd.)

Process of Production of Film



BIBLIOGRAPHY

J. P. Baggaley and S. W. Duck "Research Notes: Experiments in ETV", Educational Broadcasting International, 7 & 8 1974-5.

T. Bates and J. Robinson (eds.) Evaluation Educational Television and Radio, Open University, 1977.

Donald A. Bligh, What's the Use of Lectures, Penguin 1973.

Regine Chaniac Neuf Experiences de Television Educative dans le Monde, Institut National de l'Audiovisual, Paris, 1975.

M. Eraut, N. Mackenzie, I Papps, "The Mythology of Educational Development: reflections on a 3 year study of Economics Teaching" British Journal of Educational Technology, No.3 Vol. 6, 1975.

S. B. Gould and K. P. Gross (eds.) Explorations in Non-Traditional Study, San Francisco, California, Jossey-Bass, 1972.

Grahame Thompson: Television as Text Open University 'Case Study' Programmes. Paper for 1978 British Sociological Association Conference.

D. Jamison, P. Suppes and P. Wells, The Effectiveness of Alternative Instruction Media: a survey. Washington DC Academy for Education Technology, 1973.

K. Kennedy, Film in Teaching, Batsford 1972

N. MacKenzie, R. Postgate, J. Scupham, Open Learning: Systems and Problems in Post Secondary Education. UNESCO 1975.

G. A. B. Moore, "The Evaluation of a Media Resource Based Learning Project and its Modification of Traditional Class Room Procedures" in Bates and Robinson op.cit.

F. Morgan, "Through a Glass Darkly" in Bates and Robinson, op.cit.

R. Moss and N. Costello "Evaluation of Economics Teaching by Television" in Bates and Robinson, op.cit.

Nuffield Foundation, (Group for Research and Innovation in Higher Education) Supporting Teaching for a Change, 1975.

British Universities Film Catalogue 4th Edition 1976
Film and Television Materials for Politics BUFC 1976
Audio Visual Materials for Higher Education BUFC 1977
Radio for Education and Development: Case Studies
2 Vols. World Bank Staff Working Papers No.266 May 1977

Development in Communication Studies UNESCO Reports and Papers on Mass Communication No.81, 1977.

Directory of Sources of Assistance on Educational Technology for Development, 2nd Edition, November 1975. Information Center on Instructional Technology.

How to use ERIC US Educational Resources Information Center.

Les groupement post scolaires et pre co-operatifs ua Yatenga (Upper Volta) Institut d'etude du developpment economique et social, universite de paris 1.

L'association des paysans moyen de formation et d'animation (publisher as above).

The Use of Film in University Teaching: The Media Service Unit, University of Sussex 1972/3.

CATALOGUES, WITH ADDRESSES

CTV Educational Film Distribution, 42 Charles Street East, Toronto, Ontario, M4Y IT5

Guild Sound and Vision, Woodston House, Oundle Road, Peterborough, PE2 9PZ (tel: 0733 63122)

International Index to Multi Media Information, Audio Visual Associates, 180 East California Boulevard, Pasadena, California 91105, USA.

APPENDIX 10

Estimated budget for series of 10 x 30 minute programmes, with supporting written material.

1. Staff costs.	
On the basis of Open University time budgets we estimate that each programme would require 3 person months of producer, lecturer, and graphic designer time. This implies a budget of 2½ person years for the full series:	16,500
2. Studio and editing costs.	
On the basis of 12 days studio and 12 days editing and copying time:	6,500
3. Tape costs.	
Masters plus 2 copies:	1,000
4. Bought in film:	3,000
5. Fees:	500
6. Scenery:	250
7. Photographic fees and costs:	250
8. Travel:	500
9. Miscellaneous expenses:	500
10. Secretarial support and office space: . . .	3,000
Total	£32,000
Supporting written text: cost of production, xeroxing, copyright:	3,000
Total cost of package: .	£35,000