

Tape Dubbing for Class: Techniques & issues

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In the field of language education, it is generally acknowledged that offering material to students via multiple channels of sensory input can greatly enhance comprehension and learning. Videotapes with or without L2 captions are widely employed as one means of achieving this. However, when the material on a tape is not conveniently arranged in the order in which the teacher would like to present it, fast-forwarding, rewinding, and the boggling array of buttons inside the remote control can disrupt the pace of the classroom. With a minimal amount of Japanese language familiarity and some patience, even the most techno-phobic teacher can wire VCRs together to copy only those parts of a video tape that are needed, or to create a variety of engaging materials for classroom use. However, the use of any copyrighted material requires the consideration of issues of fair use and legality to avoid inadvertent violations.

言語教育学研究において、学習者に複数の感覚器官を通してインプットを与えることの有効性はすでに認識されており、その実際の方法の一つとして、L2のキャプションを付したビデオあるいはキャプションなしのビデオは教室で広く使用されている。しかし、ビデオテープに教材が使いやすいよう記録されていない場合、授業中に早送りしたり巻き戻したりの作業が必要となり、これは授業の流れを大いに阻害する。この問題も、必要最小限の日本語の知識とわずかの忍耐があれば解決でき、教育機器に明るくはない教

師であっても、VCRの接続を行って必要な部分の編集をしたり、様々な教材を作成することができる。しかしながら、著作権の設定されている教材を用いる場合には、違法な著作権侵害を行わないよう、使用に際して細心の注意が必要である。

In the field of language education, it is generally acknowledged that offering students material via multiple channels of sensory input can greatly enhance comprehension and learning. Videotapes with or without L2 captions are widely employed as one means of achieving this. However, when the material on a tape is not conveniently arranged in the order in which the teacher would like to present it, fast-forwarding, rewinding, and the boggling array of buttons inside the remote control can disrupt the pace of the classroom.

This poster presentation summary will not attempt to discuss the theory or pedagogy of video-use in the classroom, but will instead focus on explaining how a teacher with limited Japanese language ability can connect 2 VCRs together to copy and edit both normal and copy protected video tapes. As computer technology develops and prices come down, computer-based video editing programs such as iMovie or Final Cut are making video editing faster and easier. However, simple VCR-to-VCR editing may be more efficient for some basic applications, and a useful alternative in education programs in which technical resources are limited. The second part of this document will discuss some of the

copyright issues associated with the duplication and use of copyrighted materials within the context of education in Japan.

Basic Hookup of a TV, and 2 VCRs

This section describes the procedure for hooking up 2 VCRs, and a television for dubbing. An arrangement of this type is used to transfer recorded information from one videotape to another, or to edit out unwanted information when assembling a composite VHS tape. The hookup can also be used to transfer information from a video camera to a VHS tape by using a camera set on “playback” mode in place of the source VCR in the explanation.

The figure below shows some cables commonly used in hooking up AV equipment. The red and white cables have RCA (pin plug) endings. Typically, the right-channel audio sockets and plugs (R-audio) are red, and the left-channel sockets and plugs (L-audio) are white. If either the TV or VCRs are monaural, and a monaural cable is unavailable, then connect only the white, L-audio, sockets.



Figure 1: *Cables commonly used in AV hook-ups*

The video sockets and plugs are usually yellow. However, there are two types of video connections. The first type is an RCA connection similar to the red and white audio connections shown above. All cables with RCA pin plug endings are basically the same regardless of color. The colors are provided simply to reduce the possibility of getting the ends mixed up. Therefore, as long as the sockets on the respective machines match, an RCA cable with red or white endings could be used

for the video signal just as effectively as one with yellow endings.

The second type of connection is via an S-video plug. The yellow cable endings in Figure 1 are S-video plugs. An S-video connection breaks the video signal into parts to reduce image degradation in transmission. The hookup instructions, which follow, will work equally well with either type of video connection.

1. Obtain an AV cable similar to the one shown in Figure 1. Attach the red, white and yellow plugs to the output sockets on the source VCR. These sockets will be color-coded and marked 音声出力 (audio output) and 映像出力 (video output) on a Japanese VCR. Note: S-video sockets are often not yellow, but are instead marked S映像出力 (S-video).
2. Attach the other ends of the cable to the inputs on the destination VCR. Audio inputs will be marked 音声入力 and video inputs will be marked 映像入力.
3. Repeat steps 1 and 2 to connect the destination VCR to the television.

A hook-up diagram for 2 VCRs and a television is provided in Figure 2.

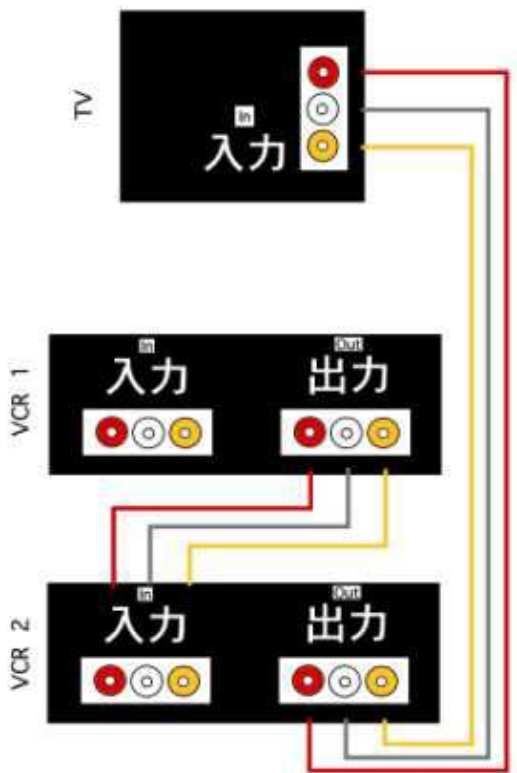


Figure 2: Hookup Diagram for 2 VCRs and a Television

After the initial hook-up, the TV and VCRs must be set to receive input from an appropriate source. The

default is usually an antenna signal, but for dubbing the components need to be set to receive a “line” signal. Depending on the type and the age of the TV that you are using, the button may be labeled in Japanese either as **テレビ／ビデオ** (television/video) or **入力切換** (input select). The first is a simple toggle. If your television is an older model, this may be the only input selector available. The second will cycle through as many different inputs as the television has. Inputs are labeled as **入力 1**、**入力 2**、etc next to their respective sockets. Make sure that you set the television to display the signal from the correct input. In other words, if you plug the cables into the sockets labeled **入力 2**, you must be sure to set the television’s input selector to **入力 2** also. It is very important that the input numbers match.

You will also need to set the destination VCR to receive a line signal from the source VCR. VCRs will either have input selector buttons labeled with **入力切換** or you will have to select inputs using the channel selector. To do this, cycle through the channels using the **チャンネル** buttons. For example, push the buttons until the display reads “L1”. This sets the VCR to receive a signal from “line input 1”. Be sure to set the VCR to receive input from the correct set of sockets. As with the television example in the previous paragraph, if you plug the cables into the sockets labeled **入力 1**, you must be sure to set the VCR’s input selector to L1. Usually you

will be safe matching up the numbers. However, note that L1 and L2 are different from channel 1 and channel 2, which are commonly denoted by number without the preceding “L”.

Some machines may display 外部 (external input) instead of L1 or L2. In this case, the channel number will disappear and the kanji will appear somewhere on the display. Look carefully, these characters are typically very small, but the absence of channel numbers is a hint that external input has been selected.

Once all of these connections and settings are in place, dubbing can begin. A checklist of the steps involved in the set up and the dubbing procedure follow.

Dubbing/Editing A Tape (VCR to VCR)

1. CONNECT – connect all components.
2. POWER - Turn on power to all components.
3. SETTINGS - Set both the TV and the VCR to receive input from a video source. Typically, this setting will display L1, L2, ビデオ (video) or 外部 (external source) somewhere on the machine.
4. If using a video camera in place of a source VCR, set the camera to PLAYBACK MODE.
5. MASTER TAPE - Be sure that the master tape is in the source VCR.
6. DESTINATION TAPE - Be sure that there is an appropriate destination tape in the destination VCR (either a blank tape, or a tape cued to the

spot in which you would like to insert the new footage).

7. PAUSE MASTER - Press PLAY on the source VCR and locate the beginning of the section you wish to record. When you find it DO NOT stop the machine. Instead press PAUSE on the source VCR. Be careful of pausing the tape too close to the beginning of an important sequence. This type of editing is rather imprecise and too close a cut may result in some loss.
8. PAUSE DESTINATION - Press REC and PAUSE on the destination VCR. At this point, the beginning of the section you wish to record should be visible on the TV. If it is not, then something is not set correctly. Recheck your wiring and settings.
9. RELEASE PAUSE - Press PAUSE on both VCRs to release the pause mode. This will initiate recording.
10. PAUSE & SEARCH - When the sequence you wish to record is over, press PAUSE on the destination VCR. You can then freely search the tape in the source VCR for the next section you wish to record.
11. REPEAT -When you find another selection that you wish to record return to step 5.
12. STOP - When you are finished recording, press STOP on both machines. It is recommended

that you view the new tape to verify successful recording.

When copying or editing a commercially produced tape the issue of copy protection must be considered. Attempting to copy a tape with such protection will often result in a duplicate with a distorted picture, color that comes and goes, or no picture at all. Devices, such as Sima's "Video Copy Master" shown in Figure 3, are available for less than \$80. Components like this and the Japanese-produced "Copy Guard Sweeper," which was commonly available up until a few years ago, enable the reproduction of many protected tapes with greatly reduced distortion.



Figure 3: *Video CopyMaster SED-CM (Sima)*

A hook-up diagram for using one of these devices is shown in Figure 4. Note that only the video signal is routed through the "sweeping" device. An additional cable with appropriate endings is required to hook machines up in this manner.

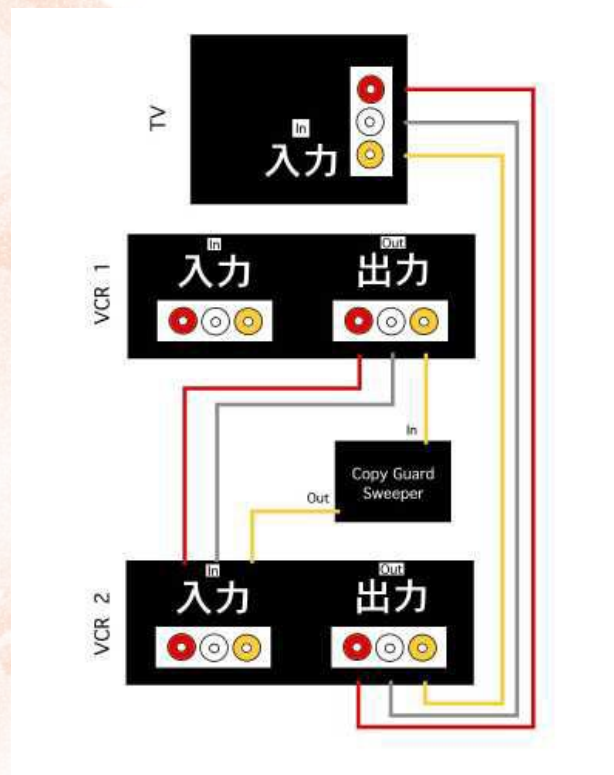


Figure 4: *Hook-up Diagram for Copying Protected Tapes*

As you use these devices and hook-ups, please keep in mind that the duplication of copyrighted material is only permissible for purposes that qualify as “fair use” under copyright law. “Fair use” is discussed more thoroughly in the sections which follow.

Copyright Issues and “Fair Use”

Generally, the reproduction of commercial videotapes and other copyrighted materials is prohibited under the laws of both the United States and Japan. There are, however, a number of circumstances under which such copying is permissible. The most important consideration is the issue of “fair use.” The determination of whether a given case constitutes fair use is based on 4 factors outlined in the *Copyright Act* of 1976:

1. the purpose and character of the use, including whether such use is of a commercial nature or is for non-profit educational purposes;
2. the nature of the copyrighted work;
3. the amount and substantiality of the portion used in relation to the copyrighted work as a whole; and
4. the effect of the use upon the potential market for or value of the copyrighted work.

What does this mean for teachers who wish to make and use videotapes in class? Depending on the specific

activity, fair use applies to different degrees. Since a teacher’s purpose is generally educational, we don’t generally have to worry about the first factor. However, the other three interact with each other in more complicated ways.

The Japanese regulations governing copyright law and the use of copyrighted materials in the classroom state the following:

ARTICLE 35. Replication for use in schools and other educational institutions

Persons responsible for providing education may replicate copyrighted materials for the purpose of use in the curriculum of a course. However, the consent of the holder of the copyright is required for replication of drill materials or workbook materials, or the maintenance of a broadcast program library that exceeds the boundaries of course curricula, or other instances in which the possibility of financial disbenefit to the holder of the copyright due to replication exists. (Translated from Japanese)

The following “rules of thumb” are guidelines for determining whether or not a given use can be considered fair use in the Japanese educational context. Please bear in mind that these are only guidelines and are not to be taken as certifiable legal advice in any

sense. For cases in which a possible copyright violation is a concern, please seek appropriate legal advice.

1. No profit can be made from showing, duplicating, or copying selections from a copyrighted video.
2. Any copying must be for a specific educational purpose (i.e. a specific lesson or activity), and not for “library building.”
3. In most cases, the recordings made from copyrighted tapes or off-the-air broadcast should be destroyed after they are used.
4. No distribution of complete or edited copies of copyrighted material is permissible without the consent of the copyright holder.

What this means for what you can show in your classroom

You can show tapes purchased in Japan or abroad, tapes borrowed from a library, or tapes rented from a rental shop as long as you make no profit from the display. There are two cautions that must accompany this statement. First, tapes rented from a rental shop can only be shown if they are not designated as being for “home use only”. Second, it is probably best to refrain from showing movies that have not yet been released in Japan. Doing so could be considered an infringement upon the movie’s theater-release market and may constitute a violation.

What this means for what you can copy

In general, the copying of copyrighted materials, either in whole or in part, is prohibited without the consent of the copyright holder. However, copying for educational purposes is permissible if you stay within the guidelines.

You can dub selected clips from a movie to fulfill specific educational needs if no profit is made, and if the tape is erased afterwards. You can also edit a tape to make it fit within a certain time period. However, when copying or editing, you must be careful not to alter the dramatic or factual content of the work. In other words, editing a movie to make it shorter is permissible only as long as it does not distort the overall story in any significant way. It is important to note, however, that lending or copying a tape that has been modified in this manner is not permissible without the consent of the copyright holder.

The *ATEM Copyright Handbook For Using Movie-related Materials in Education* (2000) describes an interesting example of this pitfall. Suppose a friend tapes copyrighted material either from another tape or off-air, and gives it to you to show in class. Neither making nor showing the tape is a violation as both are presumably for educational purposes. However, the lending of the tape (from your friend to you) can be considered “distribution,” and is therefore illegal.

In addition to selected clips from a single movie, it is also possible to compile selections from a variety sources

onto a single tape. In this case, however, it is important to identify the source of each of the clips, and to separate the clips so that they are clearly identifiable as being from different sources.

As a final word, most documents on copyright law consulted agree that the distribution of duplicates of copyrighted material, either in whole or in part, is a copyright violation regardless of whether that distribution is as a homework assignment, as a review, or as a keepsake from class. Teachers wishing to do so should seek permission from the copyright holder.

The *Association for Teaching English through Movies* (ATEM) publication on copyright issues (primarily

in Japanese) was of enormous help in preparing this document. Contact information for this organization can be found in the bibliography. Further information can be obtained from the *Japan Reprographic Rights Center* (JRRC).

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E-mail : info@jrcc.or.jp

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