



INTERMEDIA VIDEO

We are Intermedia Video, the obvious extension of a large group (Intermedia) who have been working out of Vancouver, b.c. for more than four years. Vancouver is a Sony city, with us, both colleges, and the local cable enterprise all working in the current 1/2 inch AV series for maximum compatibility and inter-access. We think you have a nice paper and are glad that you like the idea of lots more people getting out of that strictly consumer role in the information barrage. We are interested in image exchange, networks and stuff like that.

ANTIOCH VIDEOLAB

We have two Sony AV 3600's, three 3400's, a studio camera, a camera switcher, a few monitors, and a variety of accessories, all of which spend about half-time in Columbia, half-time in Baltimore, and half-time on the road somewhere en route.

We've been building a video information network between the three "geo-centers". Tape is recorded at all three centers and edited into weekly half-hour "Campus Video-Feedback" presentations. We've encountered an abundance of problems editing with the 3600 decks and then our playback situations are extremely forced. Next year we're thinking of cassette playback units (probably Ampex) to provide free access in each center.

In December we were granted \$1800 to buy tape and additional equipment to develop local programming for the CATV system that will start operation next fall in Columbia. Columbia is the Ideal Mindless Environmental Model for all of Rectilinear Amerika to follow on the trip to plastic mediocrity. Our trip with the cable is to create an information loop between the management and residents such that current residents become involved in the development of the rest of the city. We're using videotape to examine the effects of a plastic model city environment on human life styles and figure to use cable to feed that information back to the community.

We're using videotape and film to document design and construction of a one-acre air-supported vinyl bubble which will house the entire Columbia center in the fall of '71. If all goes as we'd like it to (an outrageous presumption) we'll be building a geodesic dome underneath the inflatable to house our VideoLab and wiring all the other sections of the structure in a closed circuit two way video system.

The process at Antioch is an internally-directed process that relies on the ability of an individual to identify his own needs and gather the resources to fulfill those needs . . . We are trying to record and document educational processes that go beyond the fragmentation of information that we found in high school and straight college . . . We are discovering "videologic" a way of organizing our experiences with tape that seems to provide us with the sort of creative outlet that we need after twenty years of Commercial Mind-Rot.

Would like correspondence (or telephonic communication) on tape exchanges and distribution in general . . . feedback on Ampex Instavision . . . may be taping FCC cable hearing in March . . . always willing to share anything technical or metatechnical . . . looking for modifications to AV3650 to allow 2nd audio track and video inserts . . . and people.

THE VISION

VISION say that they know what young people want to view and that this is supported by thorough market research. The content breakdown of the program reflects the known demand:

Music and drama presented with a real understanding of the performers in an atmosphere that gives musicians and actors a chance to relax and be themselves. Drama here means Street Theatre and experimental work.

Community Information and News. How the various communities, the blacks, the students, the hippies, the political extremists, the underground, the young people, the skinheads and Hells Angels, the communes, are creating a new society within the old. International and local news relating to this.

Art for the Media: TV and film made specially for TV transmission. The exploration of TV's unused functions: as an art form, as a means of reinforcing emerging community concepts.

Technology and Science: Not only the marvelous acts of technological discovery but their practical applications, from lightshows to sound systems, clothes, information services, video cassettes, telepathy, cybernetics, ecology. People want to understand applications that benefit their needs.

Feedback. No TV company can cope with feedback, which is, simply, people saying what they do and don't like and want. TV should tune in to the people.



MEDIA ACCESS CENTER

We are four people—Pat Crowley, Richard Kletter, Allen Rucker, and Shelley Surpin—and we can best be defined as an alternate television resource, generating information and software in 1/2" video technology (currently) and compatible systems. We are particularly interested in community uses of video, manifest in access to local CATV systems and other information outlets; video as a catalyst for self-education; and expanding the guerrilla network.

Scripps High School Video Workshop: An access and project-coordination service for regional high school and free school students, foundation-funded, located in Redwood City, Ca. Pat and Shelly are directors. The process involves informing kids of the availability of Sony AV 1/2" equipment, showing them how to use it, providing critical feedback. We try to push projects that will involve the most kids in both production and presentation.

Projects so far/in progress include a tape on the juvenile's relation to the legal system; an ecology action group gathering community response to protest the construction of billboards in a downtown area (played back at Planning Commission meetings); a Pacific High (free school) student's perceptions of his environment for showing at his old Eastern prep school; a self-definition of a local school-within-a-school; an Eastern look at Henry David Thoreau.

Seattle Project: As resource people, Media Access provided information, workshops, and training on the uses of the 1/2" video for a community television network (cable, closed-circuit, street and storefront theaters, meeting halls, etc.), for community organizers, model cities neighborhood councils, inner city activists, radical eco-political groups, citizens from various federal programs interested in increasing their voice in community affairs.

In addition, Media Access people worked closely with Oscar Productions, a ghetto film workshop run by and for minority high school students under the direction of producer Nate Long.

Our current work also includes: a community-focus cable series in Redwood City; conference gigs at the annual USSPA conference in LA, the Conference on Economic-Political-Social Survival at San Jose State, a projected Bay Area Video Conference in the Spring; workshops at the University of Minnesota, Stanford; a Process Awareness project with Interaction Associates in Berkeley; getting tapes together, out, in, and around.



VIDEO COMMUNITY AT WESTBETH

alternatives, extensions, rearrangements of present communications facilities—new ways to use available tools . . . each of our primary "tools" is ourselves . . . our intuition, brain/nervous system, body, emotional makeup . . . unconscious and conscious feedback . . . start appears to be with self . . . see what we can understand about existing things and the reality of the moment . . .

community-conceived community-produced community-viewed closed circuit video broadcasting within the block-square artist housing known as Westbeth . . .

given: resources of individual artists and families . . . video used as a self teaching tool . . .

program range: evenings around the kitchen table, news and information relevant to resident, films, artistic treats, tenant gripes, recitals, childrens hour, direct feedback during or after scheduled programming . . .

augmenting hardware: cable driver (used, under \$400) or RF modulator (around \$50) converts video and audio signal to broadcast signal; antenna splitter (\$5.95) functions as antenna coupler; reception through RF or CD broadcast TV channel jacked with a master antenna coupler with matching transformer (\$5) . . .

financing: first broadcasts will be with loaned equipment . . . presently seeking ways to do it on our own.

MISSION MEDIARTS

Mission Mediarts, Inc. is a non-profit community production company in San Francisco's Mission District; a mixed community of American Indians, Anglos, Asians, Blacks, Chicanos, Filipinos, Latinos, and Samoans. Mediarts is presently running film and video workshops to train and employ Mission District youths in both film and video production; and to expose their work to people both inside and outside the community by gaining control of and producing shows for the film/video/media channels of communication. These include VHF local and national, educational and commercial television; local UHF TV channels; local and syndicated CATV stations; and intra-community use of 1/2" and 1" video units.

At present, four films produced by Mediarts have been aired on PBS as part of KQED's "San Francisco Mix" series; negotiations are in progress with KQED for a weekly local half hour TV series on Mission Community life to be totally written, directed, edited, and produced by Mediarts using KQED's 2" black and white portable equipment and their 2" color mobile unit; and the Video Workshop has produced a 20 min. 1/2" tape as part of a community broadcasting proposal for a local UHF station.

This is only the beginning. More important is the eventual total control of the Media by community ownership and operation of the broadcast facility and transmitter. It is in this area that the CATV, 1/2" or 1" tape units, and the video cassettes are crucial. Wrestling partial control of the existing media is a temporary goal. More important are steps to create an alternative media organized around local communities which produce, control, and transmit programming quickly, cheaply, flexibly, and are responsive to the people of that community. This means ripping off CATV franchises which up to now have been gobbled up by the Networks or by white capitalists interested in the fast buck; it means developing methods of cheap, fast production; it means using portable equipment owned and operated by the community; it means developing a national community distribution system so local programs can be aired around the country (the recent Cleaver-Leary interview, for example—which I assume was recorded on 1/2" or 1" tape, could have been immediately cabled into communities all over the country, with no loss in quality; as it was, few stations dared to air the tape, and the quality was terrible); it means, in other words, Black and Third World ownership and operation of a substantial piece of the media.

Mission Mediarts is attempting to deal effectively with all of these areas. We have talked with or read about few groups around the country who are on the same trip. We would like to hear from anyone who is paralleling our efforts, anyone who can put us in contact with the right people and/or bread, or anyone who can provide immediate film or video resources.

COMMUNIVERSITY

WE HAVE about a dozen people within the cooperative who are currently involved in the formation of a videotape collective . . . the support of the Clearinghouse Media project at the Univ. of Massachusetts who have verbally pledged about one thousand dollars toward the establishment of a videotape, media clearinghouse for Boston.

WE CAN immediately provide videotape equipment so that local tapes and tapes from all across the country can be viewed . . . have videotape equipment available for use by people in the community . . . and have a nice down-home atmosphere where people can just come and relax, watch home-made T.V., share some ideas, and get involved, plus anything else the individual and collective energies wish to generate.

VIDEO COOP

The VIDEO COOP is beginning. We'll buy tape and equipment cooperatively and distribute to our members at cost plus a small percentage. It's for everyone in the video community, so let's get it together. Quickly. We need that independence.



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WHO ARE VISION?

Paradise Productions (Lindsay Clennell and Sheldon Rocklin) made videotapes of the Bath Festival and have 3 color feature movies to their credit: *Vali, Dope* and *Paradise Now* (originated on 1/2" monochrome videotape). Lindsay Clennell is consultant to *Intertel* for film-from-tape transfer. Both have extensive video experience.

TVX, a branch of Institute for Research in Art and Technology are the first program company in Europe to make material for video cassettes. They have taken TV on to the streets and opened a video cinema. This year over 70 people have trained in the use of TV portables. Broadcasts have been made on networks in UK and Europe. TVX is John Hopkins, Cliff Evans, John Kirk and Steve Herman.

Also joining the collective is Lawrence Atkin, brilliant video engineer who worked on the *Vitronics* process for Technicolor Labs, and has built one of the new second generation color synthesizers.

WHAT NEXT?

VISION, based on the new Arts Center at 43 King Street, Covent Garden, is equipped to produce programs ranging from street and community TV to Color Broadcast. It will be selling worldwide to film, TV and cassette markets, and to video cinemas and cable TV networks.

VISION plan to open a West End video cinema early in 1971 to show this material.