

Mission Mediarts does not have a steady flow of day-to-day training within the video workshop. To complete our obligation to Channel 9, for our community, we are forced to compete with the KQED in-house video programs (*Newsroom*) for the use of the mobile video tape unit; we must compete for engineering time and scheduling to carry on our training and production.

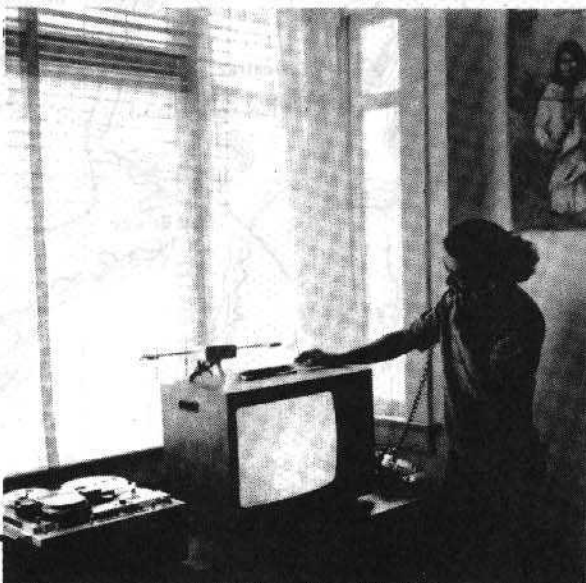
The policy of KQED has been for the last three years to give Mission Mediarts people no priorities within the station system for professional assistance, engineering time, and the use of video tape equipment which is vitally needed to carry on our training within the Mission District. This shows a direct move by the station's management to try and discourage our young people from learning. This also tries to oppress and stop our directions which are to have real community controlled television.

Mission Mediarts called up Dick Moore, the general manager, to meet with him to talk over all the above problems, to discuss the relationship between the community media training program of Mission Mediarts and KQED.

Manny Larez, chairman of La Raza for Communications for the Bay Area, called the manager of KQED. After a long talk over the phone with Dick Moore, an "appointment" was made for the management to meet with Mission Mediarts 10 days hence. But we felt the "appointment" was a stall and a put-off by the station, so the people in Mission Mediarts decided to walk in on Dick Moore at his office. We had a short talk with Dick Moore and came to the agreement to have a formal meeting with him, John Rice, the program director, and Zev Puttermann, executive producer of KQED and *Mission and 24th Street*.

But John Rice, program director for KQED, called up Mission Mediarts workshop and said the general manager, Dick Moore, would not meet with Mission Mediarts unless we show up at the film department to show a rough cut of *Back on the Streets Again* (Note: *Back on the Streets Again* is a film funded by KQED which has not been completed because of lack of funds), that he did not care about Mission Mediarts or our relationship with the station and that, he said, was final.

Jarmon on the hot line while monitor plays KQED bored meeting.



MORT

Mission Mediart's goals are to train young adults in television and film media, to bring about needed community revolutionary social change, and to have a community controlled Third World television station. We cannot achieve these goals without the help of KQED and the immediate return of engineering time and equal priority for community use of the video tape mobile television unit for the *Mission and 24th Street* series. Our plan of action is to inform all community organizations of our problems with KQED, to call a meeting of all these groups and the ADHOC Committee on KQED to draw up a community action plan and to bring to the people of San Francisco our proposal for community control of Channel 9 (KQED), Channel 32 (KQEC), and the KQED FM radio station.

Jarmon and Rivera rap it down.



MORT

"I was born in San Francisco. I was raised up around the city. When I was eight, I lived in a house with no electricity and not very much furniture. We mostly sleep on the floor three to four yr.). My family moved to the North Beach District when I was 12, and we were on welfare. I started working in parking lots (sweeping & etc.). Four years later I started working at the Peppermint Tree. (nightclub). I learned alot about different types of people. I learned about Drama through the committee while I was on Broadway. I dropped out of school in the 11th grade. I started painting and drawing. I got into film making through Telegraph Hill Neighborhood Center. And now I'm working with Project ABLE."

## ABLE

ABLE (The Arts and Business Learning Experiences, Incorporated) is a non-profit, tax exempt California Corporation formed to train and employ central city youths—particularly those who are members of disadvantaged minorities—in Still Photography, Motion Picture Photography, and Television.

ABLE's principal source of financial support is foundation grants, supplemented by substantial gifts and contracts for production. ABLE's trainees are selected through vocational counselling centers and department of employment on the basis of ability, interest, and financial need.

ABLE's approach is to provide paid on-the-job training opportunity for its students by contracting with business, government, and education to provide students with the much needed audio-visual materials which they require. ABLE's students, or associates, work side by side with the professional staff members in completing these production assignments. ABLE's staff and resident creative writers, directors and producers include some of the most experienced people.

The ultimate objective of ABLE is to provide poor, disadvantaged, and minority youths an access route into meaningful employment in the production end of the media arts, an employment market from which they have been systematically barred. The first and most obvious benefit of this approach is to provide a new source of income for capable youths from poor and minority ghettos, and thus to expand available economic opportunities as part of the continuing national effort to enable minorities to come fully into the mainstream of American life. The second value of the ABLE approach is to provide a vehicle for the self-expression of the Black and Brown communities, and hence reduce the sense of ethnic alienation which continues to plague the country. Expanded economic opportunities for the disadvantaged, but a valuable source of constructive inter-cultural communication and hence a chance to make important contributions in the reduction of national strife.

ABLE is, at its management level, basically a Black enterprise. Its Board of Directors is interracial. The Board seeks to marshal support from all quarters in the wider San Francisco community, but explicitly recognizes that the organization's central objective requires that its staff, driving force and overall program direction derive from the minority community.



*Where do correct ideas come from? Do they drop from the skies? No. Are they innate in the mind? No. They come from social practice, and from it alone; they come from three kinds of social practice: the struggle for production, the class struggle, and the scientific experiment.*

— Chairman Mao Tse-Tung

## Video Chinatown

Video Chinatown is a coalition of progressive filmmakers, video artists, community people in the Asian communities within San Francisco. Since the middle of July, 1972, we have been doing a closed-circuit half-inch community television show and giving a video workshop in our basement in the heart of Chinatown. Our shows are in Chinese, free of charge, and are always prepared with guidance from local people living in the community. To date we have scrounged together a network of multiple monitors performing in a place with a viewing capacity of approximately 200 people. We have been packing them in every showing; it warms the heart: and that's what Video Chinatown is: something from the heart. The variety of programs we offer to Chinatown has been and will be:

*Educational* – Chinese and English Lesson Series, China Cultural and Historical Studies, video coverage of community related meetings and events, Chinatown community news and international information.

*Social, Legal, and Health* – Community Forum and Discussion, Living in Chinatown Series, information on legal aids and housing issues, review of medical processes and availability, documentation on various organizations and social services.