Chicano Power via media — or the struggle between the vested interests and the people's needs. The Mission is the sunny Chicano neighborhood from Eleventh to Army up Mission Street where the Spanish speaking population of San Francisco finds its center. In that neighborhood a sense of identity is growing with the work of Rita Amelia, Jarmon Balberan, Ray Rivera, Bob Huestis, Tony Miranda and a group of young Mission dwellers whose lives have been shaped by a television devoid of Spanish influence and interest. Jarmon Balberan has been quoted as saying, "The Mission community has no communications device to measure and evaluate its own despair, growth, or health. Many of the people still see themselves in the stereotyped image the media and society has given them and they need to be reawakened to their cultural heritage."

Initially sponsored by funds from the PBS affiliate, KQED, the Mission Mediarts group produced and aired segments of the PBS network program San Francisco Mix. Their program, Mission and 24th Street, won them recognition as the first such group to open access into public broadcast television for minority non-stereotyped groups doing programs about their cultural heritage.

Rivera, who began the movement as a community worker from RAP has said, "The essential reason for concentrating in those areas (television and films) is that although many of our young people are alienated from society as a whole, they are nevertheless oriented and directly involved as a consumer audience."

Mission Mediarts has Sony AV series equipment which they use to tape in the Mission. They occasionally turn the cameras on their sponsors in an attempt to show the KQED staff and board what it looks like from the Chicano point of view to deal with the vested interests of a large broadcasting organization. A disagreement developed about funds for programming which brought the portapack Chicanos to a fancy downtown restaurant during a board meeting which was actually a bored meeting. The portapacks brought everyone to life. The Board, of course, is composed of successful San Francisco businessmen and women who meet at lunch to discuss the future and fate of KQED. At first the group of diners insisted that the meeting was private but Rivera spoke up to remind the diners, seated at the white clothed tables drinking and eating the lush luncheon laid out before them that it is their responsibility as the Directors of a community television station to take into consideration not only their own vested interests but also the interest of the community.

In a communiqué by the Mission Mediarts they have made the following points about their relationship with the PBS affiliate:
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.

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 AD HOC 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.

“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 a lot 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.”