VIDEO FESTIVAL

PROPOSAL

Alternative Media Project

New York City

April 20, 1971

T A B L E O F C O N T E N T S

I N T R O D U C T I O N

The Present Status of Television:

¶ There are more TV sets than bathtubs in the United States.

¶ A typical high school graduate of today has spent 15,000 hours in front of a TV set as compared to only 10,000 in a classroom.

The influence that television has on our society is enormous. It is the primary source of opinions and facts for most Americans. It is our major medium of entertainment. Yet in the twenty-five years of Television's primacy in America, its basic structure has remained the same.

Several economic and technological factors are responsible for this lack of progress in the television industry. Because of the extremely high cost of program production and distribution, commerical sponsorship has been the basic financial structure of the industry. Since television has remained fundamentally a commercial medium, designed to sell products to consumers, its distribution structure has necessarily been geared to the mass audience.

A technological restriction on television has been the limited channel capacity of the normal VHF broadcast band. This problem has been only partially resolved by the addition of the UHF band.

Further, program production and distribution have remained extremely centralized within three networks. The one-way flow of broadcast television has left little room for the audience to feed back response which could be effective in changing the content and quality of programs.

We are about to enter a new era of communications.

Several recent technological developments make possible a revolution in television. These new tools can radically alter the way television programs are conceived, produced and distributed.

Some New Tools:

1. Portable 1/2" videotape equipment -- Since 1968 a complete inexpensive television production unit has been available. It costs about $1500 and consists of a camera with built-in microphone, videotape recorder (VTR) and monitor screen. This equipment (commonly known as the 'portapack') is compact, light and portable. It is simple to operate, and uses 1/2" erasable magnetic tape. Production costs are roughly one-tenth that of 16 mm film. But unlike film, processing is unnecessary and the results can be seen immediately.

2. Community antenna television -- CATV (or just "cable) has been in existence since 1949. It was originally designed as a means of supplying clear video pictures to out-of-the-way homes. A cable system consists of (a) super antenna to pick up broadcasted signals, (b) a "head" or "headend" which processes these signals and can serve to process locally originated signals, (c) coaxial cable which is strung via telephone poles or city ducts to the home TV sets.

Today it holds the promise of being a revolutionary new mode of communication. The three main assets of cable, in addition to its clear interference-free picture, are : (a) virtually unlimited channel capacity, (b) two-way communication, and (c) its ability to selectively subdivide its transmissions.

Cable systems are capable of carrying forty, eighty or more channels of information into the home simultaneously. The electronic information carried can include a variety of network and local television programs. In addition, cable can provide a host of new communication devices and services. Examples are facscimile printers, i.e. the morning newspaper and daily mail flowing out the side of the TV set; burglary and fire surveillance systems. As a result of its two-way capability, cable can offer such services as banking and shopping without leaving the home.

A two-way cable system, connected to a central computerized program bank, can provide at-home viewing of a selected program. Also programs produced by individuals or groups can be fed into the system either for immediate viewing by others or for storage in the central program bank.

Unlike broadcast TV, cable can either send a program simultaneously to all subscribers, or it can selectively transmit to as small an area as a single city block or even an individual home.

3. Cassettes -- A large number of different and incompatible systems are included under the headings video cassette, video cartridge, or video disk. Essentially, each consists of two parts: (a) the cassette (which can be magnetic tape, photographic film, a disk, or even a hologram) on which the video and audio information are placed, and (b) a small playback machine into which the cassette is placed and through which the information is sent to any normal TV set simply by hooking it onto the antenna.

The contents of cassettes can cover the program spectrum from how-t-sew to hardcore pornohraphy. (The censorship laws governing

broadcast TV do not apply to cassettes.) Almost anything that can be recorded on film or tape can be put into a cassette.

Implications of the New Technology:

Commercial broadcast television is no longer the only means for producing and distributing television programs.

1. Production -- 1/2 inch videotape equipment allows virtually anyone to produce television programs. In the few years since its introduction a cross-section of Americans have experimented with it; 1/2 inch videotape has enabled artists, professionals and ordinary citizens to do by themselves what network television could not, or would not, do for them.

¶ High production costs have kept networks from large-scale experimentation with program materials.

¶Educators and psychologists have used videotape as an aid to self-expression and as a therapeutic tool.

¶ An increasing number of artists, filmmakers, painters and sculptors have gravitated toward the new, inexpensive medium. In their experiments they are developing a whole new aesthetic order.

¶ Networks have done little to provide local areas with opportunities for dialogue. Community workers and citizens who have used 1/2 inch tape have found it an ideal medium for expression of ideas and opinions.

The fact that people can now design their own uses for television is highly significant. It means that program priorities can be determined by the public rather than by a small "broadcast elite."

2. Distribution -- New programs and services need channels for exposure. These can be provided by cable and cassette technology. Cable TV with its dozens of extra channels holds the promise of community-oriented, community-controlled programming.

Its two-way capability can revitalize the democratic process in heavily populated areas. For example, multiple input video dialogues on subjects of local concern could prove to be a revival of the town meeting in areas where such gatherings are no longer possible.

Voting with a yes-no signal device connected to two-way cable TV sets could insure full participation in elections and public referenda.

With the use of a computerized program bank, viewers could request specific programs at their own discretion. Individuals and small groups in every community have felt an increasing need for accurate and thorough coverage of issues that concern them. The computerized program bank will allow people to contribute their own 1/2 inch videotapes to the total information network.

As more and more of the programs we see are made by people in the community rather than about them, television will undergo an important qualitative change. This could be the beginning of the inevitable decentralization of the massive networks.

Video cassettes constitute a further breakdown of the traditional distribution set up of broadcast TV. Program selection will become more like buying books, or records. Programs not meant to be viewed more than once can make up a video cassette lending library.

Transitional Problems:

We are in a state of transition. It is clear that the traditional forms of network broadcast TV are going to change, moved in large part by the force of new technological developments. It is not at all clear, however, where these changes will take the medium.

At present the public as well as the communications industry are in a state of uncertainty and confusion. The public by and large is unaware of the very existence of the new technological advances.

In the area of cable even those familiar with the system are ignorant of the great variety of its communication potentials. Although some cable operators claim that 1/2 inch equipment is incompatible with their systems, a year of successful 1/2 inch cable programming by Canadian citizen groups provides evidence to the contrary. The Canadian experience should serve as a model. Easily accessible 1/2 inch equipment can meet the demands of many forms of programming.

In hundreds of communities throughout the United States controversy is developing over how cable will be utilized. Should it be treated by governmental authorities as a common carrier? Should certain channels, owned but not controlled by the cable operator, be set aside by law for public use? Or will it be merely an extension of commercial broadcasting?

The cassette industry is uncertain or unwilling to innovate. Millions of dollars have already been spent in the development of cassette hardware. Yet little has actually been

done in creating new programs. What little new programming has been done remains conventional and uninspired. The esthetic dimensions of this truly new medium, are still unexplored.

It is ironic that concurrent with all this uncertainty there exists a vast amount of program material produced by independent artists and groups which is suitable for distribution via cassette and cable.

The Need for a Forum:

The public has a vital stake in the current developmental process, perhaps more than it realizes. The decentralizing effect that many of the new tools will have on program production and distribution will make it possible for any group in any community to make its experience available to the entire culture.

IT IS IMPERATIVE THAT THE PUBLIC BECOME AWARE OF THE VAST POTENTIAL OF THE NEW PRODUCTION AND DISTRIBUTION TECHNOLOGIES.

The results of such awareness can only be positive since it will stimulate efforts on the part of both citizens and the industry to design the best possible communications systems..

Therefore, we propose a Forum to provide information which will dispel uncertainty and of alternatives from which to choose.

The Festival:

We propose a festival, to be held in New York City between May 25-29, 1971. The East Side Tennis Club has leased from the city a plot of land on York Avenue, between 59th and 60th Streets. It is prepared to erect two 22,000 square foot inflatable domes on this site and has offered the Alternative Media Project the use of this space for the duration of the Festival.

The Festival will include a wide range of materials. There will be examples and demonstrations of the new technology: portable production units, cassette machines, demonstrations of the capabilities of cable systems, video process, video sculpture, video projection, and a sampling of the wide range of tapes being created by the new generation of video artists.

The intended audience is anyone with an interest in the future of our society -- the public, media people, and industry can all learn from this interchange.

The Festival proposed here is an attempt to explain the new video technology by showing what it can do. The components of the festival will be carefully integrated to give the audience a complete and meaningful picture of the new medium. The direction that these new information systems will take is too important to leave to chance.

The following section will describe and briefly discuss the contents of the proposed festival.

F E S T I V A L M A T E R I A L

I. VIDEOTAPE PROJECTIONS

The use of projections is designed to stimulate an awareness of video as a pervasive all-embracing factor of the environment. In the absence of a TV receiver the average individual is unaware of the millions of man-made signals that bombard him. Taped images will be projected onto the sides of an open-ended, 20 foot high cube. Closed circuit projections of the audience will be cast on a central screen suspended from the roof of the cube. The surface of one housing dome will serve as a screen for other projections. By filling the surrounding visual space with video images accompanied by a sustained electronic audio tone we begin to acquaint the audience with the terrain of their invisible environment.

Practical as well as esthetic considerations underlie the decision to use projections. A consensus of manufacturers indicates that the TV set of the future will include a wall-sized screen and stereo or quadriphonic speakers. Our use of video projections and special screening processes such as G E's Command Performance system (a 7' x 10' projection screen) is actually a demonstration of the technology that will soon be available to the consumer.

The projected material will consist of a collection of familiar and unfamiliar scenes including:

1. Heart transplants - 2" color Hi Band -- An educational tape for doctors produced by Visual Information systems.

2. Moon Shot - 1/2" Sony -- shot from 3 miles away with Sony portable VTR by Lee Kaminski.

3. Street Demonstrations -- Washington, D.C. Summer Peace March, Women's Liberation, Gay Liberation and Squatters Movement.

4. Celebrations -- AMP Conference by Fobile Muck Truck

James Buckley Headquarters -- Raindance

Jackie Curtis Party -- Woody Vasulka

Artist's Party -- Frank Cavestani

5. Closed Circuit -- Videofreex and audience

6. Constructions -- Domes -- by Antioch and Videofreex

Instant City -- Les Walker and Cornell Video Group

Englewood Project -- An environment built by children -- Douglas White

Paolo Soleri -- Cornell Video Group

II. VIDEO ENVIRONMENTS AND SHOWTAPES

1. The audience will be able to view tapes in a variety environments. Both domes will be able to hold at least one inflatable bubble with a 30-60 person capacity. The inside of the bubble consists of plastic, wood and foam sofas, floor cushions, several monitors and a videotape console. The seats and monitors will be placed at various levels and angles to insure maximum comfort and audience interaction. Props can be incorporated in the placement of monitors, e.g., TV sets on tabletops, inside a stove, on a motorcycle, etc. The bubble interior will be designed by the various participants, notably Raindance Corporation and Global Village, which have functioning environments of this type in their Manhattan loft studios.

2. Other monitor environments may include:

(a) A small pavilion partitioned into three or four sections. Each section will contain a monitor and four seats. A "guide list" giving a coded description of several short tapes, with a different list for each section, will be made available. The viewer can select the tape he wishes to see by punching the appropriate code numbers on a console.

(b) A model TV room for the home of the future containing a wall-sized screen and stereo speaker system.

(c) A chamber containing monitors and alpha wave amplifiers (a device in the form of a headset which picks up and amplifies brain waves and converts them into a signal that can operate an on-off switcher). When an "alpha wave," the brain wave characteristic of deep relaxation and meditation, is produced the switch is activated allowing the viewer to exercise remote control of the monitors by thought.

(d) Monitors incorporated into sculptures and obelisks of varying shape and size will be placed at irregular intervals around the domes. The monitors will carry a continuous program of pretaped and closed circuit video.

Several hundred hours of videotape* are available for this festival. The taped material falls into the following general categories:

1. Music -- Classical, Jazz and Rock
2. Interviews
3. Video Magazines
4. Experimental Tapes -- Compositions of electronic images
5. Event coverage

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*The videotapes are on all formats (1/2", 1" and 2" -- black and white and color). The majority will be on 1/2" tape.

6. Experiments with 2-way video communication
7. Educational tapes -- From How To's" to reading by color
8. Tapes made by and for children
9. Feature productions
10. Architectural Design
11. Documentaries on community action groups

A list of contributing artists and groups is included on page iv of this proposal.

Apart from the intrinsic merit any or all of the show-tapes may have for the individual viewer, their impact on industry should be enormous. Representatives of the communications industry, particularly such emerging distributors as CATV and video cartridge manufacturers will be able to sample the wealth of material now being produced by the alternative media community; material which can fill the gap in programming presently faced by all distributors.

III. VIDEO PROCESSES

Television today does not invite the viewer to interact with the medium.

A video process, on the other hand, adds a totally new dimension. It is purposefully designed to solicit the viewer's reaction. He is lifted out of his chair and challenged to interact. The passive viewer becomes the active participant.

1. Cbsed Circuit Video Sculpture:

(a) In this process the viewer stands in front of a plexiglass module. Several cameras and ~~nine~~ several monitors are arranged to reproduce the viewer's image from a variety of angles and perspectives.

The perception of his multi-angled image cues the viewer to react with a change of bodily position or facial expression. The change in image on the monitor stimulates further changes by the subject. A feed-back cycle is established. This is Step One. The viewer has gone through the basic experience of an elementary personal interaction with the television medium and set up a two-directional exchange and feedback of information.

(b) An alternative type of video sculpture incorporates a time-delay circuit. The viewer sees ~~yourself~~ himself simultaneously on the several monitors -- in the present, as he was eight and sixteen seconds ago, and so forth. In addition, standard broadcast shots and prepared tapes introduce images alternating with his own delayed/live image. To quote Frank Gillette, one of the designers of ~~the~~ such a unit, "It was an attempt to demonstrate that you're as much a piece of information as tomorrow morning's headlines... it rearranges one's experience of information reception."

2. Video Synthesizers:

The synthesizers introduce the next upward step in subject interaction with the medium. The viewer is offered a more creative role. The UNITS enable the subject to "play" a video monitor like a musical instrument. One variation of this machine has several monitors and a keyboard with which the operator can build his own abstract images and feed in prepared tape segments. He can compose an electronic collage with infinite variations. Another permits the operator to "paint" moving images with his choice of electronic colors.

3. Applied Video Processes:

Video tape equipment can be used by the individual or the group to expand awareness of the self and physical environment. Teacher training courses have in recent years utilized the instant playback potential of video tape to improve techniques of instruction through immediate self-observation. To meet a broader spectrum of situations in which intensive, immediate self-observation is an important educational tool, medium experimenters have developed a variety of designs for implementing sensitivity training. They have used inexpensive 1/2 inch video equipment available and practical for the average consumer.

(a) Self-observation for self-knowledge -- A video camera, video tape recorder and a monitor make up a simple but effective video feedback system. The purpose of the process to be described is self-knowledge through self-observation.

The subject places himself in front of the camera

and follows a set of recorded verbal instructions while the videotape is rolling. The instructions may be brief cues such as:

"Explore your face with your fingertips."

"Close your eyes and think of someone you love."

"For the next twenty seconds do whatever you please."

"Let your face be sad."

and so forth.

The tape is replayed on the monitor. The viewer watching the screen is able to look at himself far more objectively than he might if he had been watching his actions in a mirror.* The person who "acts" before a mirror cannot, psychologically "see" himself with a similar objectivity. His actions must inevitably distract him from detached observation. While film may just as effectively produce an image for objective viewing, it loses, through time lag incurred in processing, the vital element provided by the immediate replay of a tape.

(b) Video playback for educational instruction -- Groups of junior and senior high school age ~~levels~~ students have made unusual progress in self-expression through the use of instant playback equipment. Aldo Tambellini explains to his young students the use of videotape as a tool for understanding the world around them. He provides them with portable equipment to tape each other and various areas of the city.

The profound interest generated by playback of their own taped material provides the young people with powerful motiva-

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* Paul Ryan, "Self-Processing." Radical Software, #2. New York: Raindance Corp., 1971, p. 15.

vations, seldom attained through conventional classroom procedures, for writing poetry, stories, and so forth, dealing with the content of the tapes.

(c) Video playback as group exercise -- Classes in dramatic instruction at the University of Montreal are divided into two groups, each assigned a specific action, e.g. one group to show feelings of joy, the other sorrow.

One member of each group operates a video camera while participating in the action. The groups then watch themselves on instant playback using replay as often as needed to improve their own techniques.

Such use of tape speeds up considerably the time it takes at present for drama students to become familiar with the use of their own bodies through regular theatre exercises.

(d) Video mediation -- Video process may be applied to problems of social behavior.

In the form of "video Mediation" the process offers a technological approach to conflict resolution.

Conceived by Ken March and Eliot Glass of People's Video Theater, the process is designed to "deal with issues by creating lines of communication between antagonist groups whereby each can experience the information of the other without direct confrontation."* In the past People's Video Theater has entered various scenes of community conflict with portable video equipment and produced tapes of interviews with antagonist groups. The tape of each antagonist is then played back to the other and the reactions subsequently taped. A cycle, "statement, exposure, response" is thereby initiated.

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* Ken Marsh and Eliot Glass: People's Video Theater Handbook, 1970. Available: People's Video Theatre, 544 Sixth Ave.N.Y.C.

The festival will include areas for viewers to participate in the applied Video Process activities described above.

IV. INTERACTION PROCESS

Images on a TV screen, independent of accompanying sound track can project a language of their own with considerable impact on the viewer.

Manipulation of the visual image whether through change of relative size, color, clarity or by a variety of image combinations can convey subtle but effective information, often difficult or impossible to transmit with words.

1. Visual Interaction Terminal:

The visual interaction terminal provides a method for image manipulation and interaction. The viewer and video are employed in two contrasting procedures:

(a) Subjects isolated in separate rooms talk to each other over a two-way audio-visual hookup. A technician in a third room with special equipment can manipulate their images with special effects: split-screen, positive-negative, superimposition and time delay.

(b) In the second procedure the subjects become the technician. They receives their own special-effects console with operating instructions and manipulate each other's images using the special effects observed in the first procedure.

2. Game Show of Tomorrow:

The Game Show may be one of the more spectacular events of the festival. A facsimile of a television studio is constructed and a format similar to a TV panel game is used. The similarity, however, is merely peripheral. Actors planted in the audience, strategically placed monitors, special use of camera and sophisticated switching equipment allow the directors to control and manipulate the panel audience. The goal is to achieve a ~~high energy~~, highly charged interaction of audience and medium.

3. Free Form Interaction:

To contrast with the Controlled Interaction situations described above a large open area is provided to accommodate Free Organic Interactions among members of the audience, cameramen, technicians and anyone else moving around inside the domes. Clips with special individuality and appeal, moments of talking, touching, dancing, kissing are caught by closed circuit cameras and fed into the monitor and projection environments.

V. MEDIA MATRIX

The Media Matrix developed by Videosphere* is a unique construction with capacity for demonstrating a variety of interactive and applied video processes.

The unit employs sixty video monitors (52 -- 17" monitors, black and white; and 8 -- 19" monitors, color) encased

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* Videosphere -- a non-profit foundation for sponsorship and development of experiments with the video medium.

in metal and plexiglass cubes. The monitors may be arranged and connected in any desired configuration to become a multi-purpose tool.

This unit can be used in a number of ways for process demonstrations:

(a) A giant mural of monitors or several groups of monitors stacked in geometrical forms serve as a showcase for specially prepared tapes or simultaneously carry off-the-air broadcasts, pre-recorded tapes and closed circuit images.

(b) To demonstrate personal video communication banks of monitors and videophones are set up on opposite sides of a partition. Viewers see and talk to each other directly through the videophonic medium. Channels may be opened and closed randomly to effect a sort of interactive happening.

(c) Closed circuit inputs from various parts of the city are fed into the main bank of monitors at the site. Messages may then be sent to the festival from remote locations.

VI. CABLE TELEVISION

The most important media process of all is one which can simultaneously involve large numbers of people with each other, and with issues that concern them, via the television sets in their own homes. The nucleus of this process is co-axial cable.

Demonstrations of cable systems will take up about one-fourth of the festival space and will include the following:

1. A real-time linkage between the festival site and several areas in Manhattan already equipped with home cable.

2. Two-way linkages between the site and the studio lofts of several New York video groups. These lofts are all located within a few blocks of each other so that the technical problem of laying cable will be relatively uncomplicated. Among the activities carried out over these linkages will be:

(a) A Community News Service covering activities and events in the Greenwich Village area to be staffed by students and members of the New York video community. Several mobile units using portable camers and 1/2" VTR's will work in cooperation with the Community News Service at the New School for Social Research and similar groups to cover events, conduct interviews and street polls and provide a constant flow of information to the festival and to homes via cable. Among the mobile units will be Video Vans of Ant Farm and Videofreex. These are fully equipped, cable capable, mobile TV studios. Other units will bring tapes as soon as they are completed, to the cable studio at the festival site.

(b) A direct cable hookup with the University of Southern Illinois at Carbondale will provide an audiovisual link between the New York Video Festival and Alternative '71, a massive exposition covering a wide range of human endeavors from geodesic architecture to yoga to symphonic music. Alternative '71 will start two weeks before the video festival and the last few days will run concurrently with the event. A color documentary of some earlier highlights will be shot and processed at Carbondale and transmitted over cable to New York for projection. Live coverage will be cablecast simultaneously on monitors. Coverage of the festival will be transmitted back to Illinois.

(c) Live and taped cablecasts will be relayed from the site to the lofts and from the lofts to the site and subsequently to private homes. The live cablecasts will consist of dialogues between members of the audience at the site and video group personnel at both locations. All the taped cablecasts will use 1/2" equipment and 1" transfers of 1/2" tapes.

A working demonstration of 1/2 inch cable compatibility will be highly significant to all those whose lives may be affected by community cable systems in the present or near future; the viability of this low cost, durable equipment can mean vastly increased community inputs to cable systems. The ultimate result of its use will be more and better community programming.

F E S T I V A L F O R M A T

This format is designed to:

1. Create a rapport between audience and the new medium by establishing an atmosphere of warmth and happiness. Free movement will allow for observation and participation.
2. Educate the audience about the new technology, by providing a progression from simple to complex and from present to future.
3. Show that the effect of the new tools are dependent on human use.

SUGGESTED FORMAT

DOME I

Information and familiarization.

A structured tour.

ENTRANCE

A. Television in a historical perspective — An immediate reference point.

1. Antique TV Set — Showing period programming e.g. Merv Griffin singing "I've Got a Lovely Bunch of Coconuts."

2. Comparison — Two groups of monitors showing old and new programs.

3. Evolution — A gallery of change e.g. development of children's shows from "Ding Dong Sxhool" to "Sesame Street." This will blend into present alternative programming. The design of this area should complement the openness of the new medium.
Suggested: At the point of change to alternative programming the arrangement of monitors should change from a line to a "forest."

B. New production equipment

Porta-paks explained, demonstrated and made available for use.

C. Personal communication through video

1. Between individuals
2. Between groups

e.g. Two video phone banks providing the only link between a divided audience.

D. New distribution hardware

1. Video cassettes
2. Cable. Demonstration of:
   a. multi-channel capacity
   b. a simple link to other part of site
   c. dial access; programs on demand.

DOME II

Potential of the medium.

An unstructured tour.

A feeling of openness and space provided by areas of grass and water.

Arrows on the floor will suggest a direction, but people can go where they want.

A. FREE FORM AREA — Use of porta-paks in a variety of spontaneous situations under guidance of festival staff.

B. PLAZA

An area for free movement between various video process demonstrations.

1. Creative Participation — Video synthesizers played like musical instruments.

2. Sensitivity — Self observation.
Theater exercises and body awareness.
Alpha wave generators.

3. One-toone interaction — Video interaction terminal: two subjects develop a visual language using special effects generators.

C. ALTERNATIVE PROGRAMMING

Videotapes shown simultaneously in a variety of environments.

D. PROJECTIONS ENVIRONMENT

Color and black and white projections on dome surfaces and open cube.

E. CABLE TV

A portion of the dome space devoted to the uses of cable. It will include demonstrations of:

1. Two-way linkages - a model for community TV dialogue.
2. A community news service covering the Greenwich Village area.
3. Other uses of cable.

The demonstration area will be linked to homes in Manhattan that already receive cable service.

F. ALTERNATIVE '71

A link between two major cultural events, the New York Video Festival and the Midwest Exposition. Low resolution video signals transmitted over telephone cable will create the illusion of the world seen from space.

G. VIDEO THEATER

A videotape studio and soundstage inside of a bubble.

It will house:

1. The Game Show.
2. Seminars on the uses and misuses of video.
3. Theater groups.

H. MEDIA MATRIX

A mural of monitors that combines a review of all areas of the festival with prepared tapes, closed circuit images and broadcast TV.

ADDENDA

A rest area and play area will be provided in Dome II.

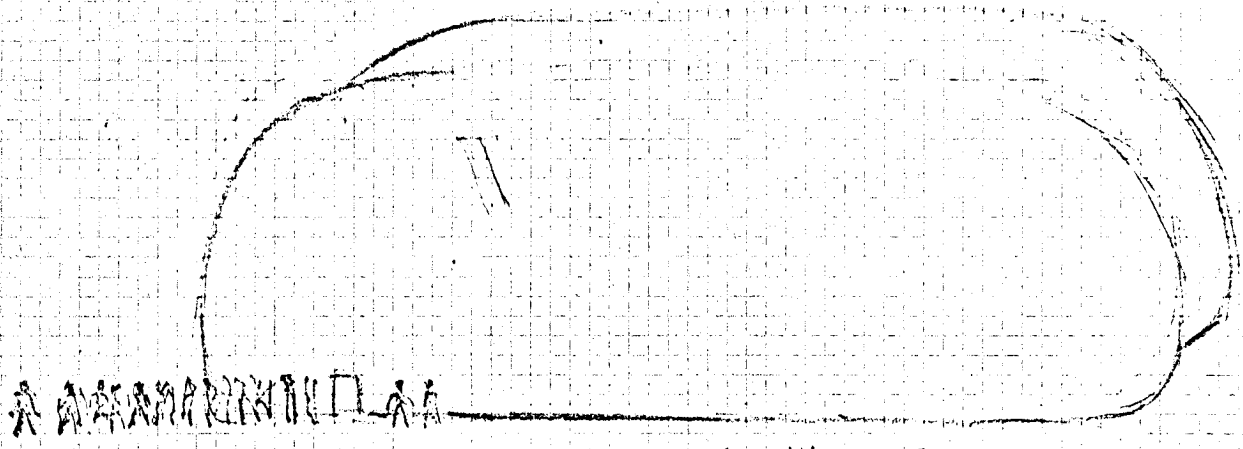
Monitor and playback equipment will be provided for input by anyone who brings his own videotape.

Festival personnel will be on hand in all areas to explain, demonstrate and keep an eye on equipment.

Ambient sounds will be generated by an electronic synthesizer.

Under consideration: a printed readout of each day's program to be carried on cable stations for the duration of the festival.

VIDEO FESTIVAL
MAY 25-29, 1971
NEW YORK CITY



NOTE: WORKING TITLES + TENTATIVE AREAS (NOT TO SCALE)

A L T E R N A T I V E M E D I A P R O J E C T

ALTERNATIVE MEDIA PROJECT

The Alternative Media Project is a non profit corporation created to help build new communications systems which allow for maximum alternatives of expression.

The forms of these systems are being developed by individuals and groups working in and outside the the communications industry.

The function of AMP is:

1. to act as a communications link between these individuals and groups

2. to stage necessary events to give public exposure to these systems

The Alternative Media Project was formed by the participants of the Alternative Media Conference held at Goddard College in Plainfield, Vermont in June of 1970. . The Conference was attended by 3000 creative leaders in all aspects of alternative media including video artists, filmmakers, writers and editors of independent newspapers, musicians, community workers, radio personnel, comic book artists and members of communes. The Conference received favorable publicity in both the underground and establishment press.

ALTERNATIVE MEDIA PROJECT: STAFF

MARK BROWNSTONE
B.A. (Psychology) CCNY; New York musician.

DANNY GOLDBERG
Managing Editor, CIRCUS MAGAZINE. Formerly staff writer for BILLBOARD, Music Editor of RECORD WORLD, Associate Editor of CRAWDADDY. More recently music publisher for Albert Grossman organization, working with The Band, Janis Joplin, Bob Dylan, and others.

FRED MARGULIES
M.S. (Broadcasting) Brooklyn College. Formerly story editor for UMC Pictures

RICHARD ROBINSON
Syndicates 5-time weekly radio show to 500 stations. Former editor of HIT PARADER, syndicated music columnist and head of A&R at Kama Sutra Records.

DAVID SILVER
Co-producer of "The American Dream Machine" and other programs for NET

MICHAEL HUDSON SHAW

Inventor & artist: film & music

LARRY YURDIN
Currently, Production Coordinator of WABS-FM network. Previously, staff manager of several free-form FM stations. Graduate of Goddard College.

CYRIL GRIFFIN
Media consultant to Metropolitann Museum, Esalen Institute, JDR III "Art in Eduacation" Fund, World Law Fund & the New York State Council on the Arts

ADVISORS

TECHNICAL ADVISORS:

CHUCK KENNEDY
Video advisor to New York State Council on the Arts. Cornell University; Syracuse University

C.T. LUI
Head of CTL Electronics, the major supplier of equipment to the New York video community

BRAD STEWART
Member, Board of Directors of the Videotape Producers Association,

WOODY VASULKA
Video artist & engineer, editor of Environmental Exhibit, Expo '67

CREATIVE ADVISORS:

DOROTHY TODD HENAUT
"Challenge For Change" - CATV Division of the National Film Board of Canada

KEN MARSH
People's Video Theatre*

RICHARD NUSSER

PAUL RYAN
IRA SCHIEDNER
Raindance Corporation*

RUDI STERN
GLOBAL VILLAGE*

WOODY and STEINA VASULKA

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* Independent New York production companies specializing in the development of experimental programming, community video education, and the design and construction of video environments.

PROMOTIONAL ADVISORS:

SID BERNSTEIN
Concert Promoter (Beatles, etc.)

WARTOKE LTD.
Publicists for the Woodstock Festival

ALTERNATIVE MEDIA PROJECT
13 ST. MARKS PLACE
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April 21, 1971

Friends,

This is the proposal for the New York Video Festival. Your reactions, suggestions and participation are needed.

There will be a meeting at 12 noon on Friday, April 23rd. It will be held at 251 W. 89th St, apt. 11E (362-9828).

At this time, with your help, we will finalize the proposal and make plans for its implimentation.

Since time is short we request that youplease be on time. The Festival opens in five weeks.

Alternative Media Project

VIDEO FESTIVAL

Agenda for meeting April 23, 1971

1. Dome environments

2. Schedule

3. Minority Participation: black
yellow
red
beige

4. Equipment already available

5. Format

6. Electrical: power requirements
interface specifications
maintainence

PREWIMINARY SCHEDULE

FOR DISCUSSION + YOUR ADDITION

APRIL

F 23 MEETING

S 24

S 25 REST

M 26

T 27 ☐ FUNDING STARTS

W 28 ELECTRICAL SPECS SET

T 29

F 30

S 1

S 2 REST

M 3

T 4 SYSTEMS DEMONSTRATED

W 5 ☐ SYSTEMS GO, NO/GO + MAYBE

T 6 SYSTEMS DEVELOPMENT

F 7 " "

S 8 " "

S 9 REST

M 10 SYSTEM FINISHED

T 11 ☐ DOMES FINISHED

W 12 SYSTEMS TESTED TOGETHER

T 13 1ST TECHNICAL REHEARSAL

F 14 2ND TECH

S 15 1ST DRESS REHEARSAL

S 16 REST

M 17 2ND DRESS REHEARSAL

T 18 ☐ FIRST PREVIEW

VIDEO FESTIVAL
an exposition for understanding the medium

May 25-29, 1971
New York City

A Video Festival will be presented in two gigantic domes on May 25th to 29th at York Ave. & 59th Street in New York City. A creation of individual and group video people and the Alternative Media Project, the Festival will receive support from Canada and Europe.

The purpose of the Video Festival is to increase the public understanding of the medium. Two inflatable domes with 44,000 square feet of floor space are being made available for the Festival.

A brief historical survey from the earliest days of TV to the present video explosion will give the audience a perspective on the medium.

The majority of space in the first dome will be used to demonstrate the equipment. Where practical, the individual will actually operate the systems from the porta-paks to more complex feed-back equipment. Individuals who do not wish to participate will be free to move and observe at their own pace.

Major innovations in equipment design and the creative use of the medium have already been accomplished. The second dome (22,000 sq. ft.) will be devoted to showing the fantastic potential of the medium. Individual video people and video groups will be given space and unlimited electrical energy to communicate their visions.

The potential of cable television, present and future will be an important part of the Festival.

A special feature of the Video Festival will be a continuous, direct link with Carbondale, Illinois and the Alternative 71 program that will be running concurrent with the Video Festival.

For more information call Alternative Media Project at (212) 362-9828

VIDEO

An exposition for understanding the medium

PROPOSED BY — The Alternative Media Project, New York. A non-profit corporation established at Goddard College in Vermont at a conference of 3000 representatives of the media television, radio, record, film and print. Its function is to develop structures to hasten the evolution of communications media.

THE STATE OF THE ART — We are in the midst of a communications revolution.

The closeness of the global village is within reach.

1 - Low cost, portable video equipment enables anyone to record and playback instantaneously and to produce television programming.

2 - Cassettes provide personalized entertainment on demand.

3 - Cable TV, with its enormous channel capacity (42 today, 1,000's tomorrow) can create a wired nation, perhaps a wired world.

These are the elements of a technology that is about to change our communications systems and life style beyond recognition.

THE PROBLEM — The transition has already caused great confusion.

Manufacturers do not know what to produce for the new software.

Cable companies possess unused channel capacity.

Repetitive programming, public misinformation and waste, are still with us.

TO DEAL WITH THE PROBLEM — We propose a forum to provide information to dispel uncertainty and to present alternatives to choose from.

OUR GOAL — To make as many people as possible aware of the potential of video.

THE FORMAT — Will consist of projections, video tape environments, cable hookups and examples of the video process, to demonstrate the basic tools of television, the state of the art, and some future possibilities.

THE SITE — New York City

Cable connections to various parts of the city and country will make this a national event.

DATE — May 25-29, 1971

CONTRIBUTING ARTISTS*

Ant Farm
Scott Bartlett
Jackie Cassen
Frank Cavestani
Challenge for Change
Cornell Video Group
Bill Creston
Pablo Ferro
Phil Geitzen
Michael Gilburd
Global Village
Lee Kaminski
KQED, San Francisco
Sandy Leeder
Rochard Lowenberg
Michael Mills
N.Y.U. Media Co-op
Nam June Paik
James Pasternak
People's Video Theater
Raindance Corporation
Paul Ryan
Shanker Sanyal
Lou Selener
Jim Sheldon
Eric Siegel
David Silver
Tom Tadlock
Aldo Tambellini
TVX, London
University of Quebec
Woody and Steina Vasulka
Video Free America
Videofreex
Videosphere
Visual Information Systems
WGBH, Boston
Douglas White
Joshua White

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* This is an incomplete list. We are receiving additional tapes and ideas from many sources daily.