# SOLID STATE

A NOTE FROM THE GENERAL EDITORS OF RADICAL SOFTWARE, VOLUME II:

In issue I, volume II of Radical Software we announced in our edi-
torial that we would be farming out most of the issues of this
volume to other groups and individuals working with video.  We
stated that we were doing this for several reasons: ]) that we
wished to turn more of our own energies to experimentation in
information formating and alternate coverage of events and environ-
ments, and, 2) that we felt this change in format would permit other
groups and individuals to benefit more directly from the information
network Radical Software has helped develop, and at the same time
would create a more diverse expression of the ideas, thoughts,
activities of other people working in video.

So far we have been generally happy with the results of this
experiment.  In some cases, however, we have been disappointed with
the results and feel that while we still have high hopes for the
success of this experiment we must make it clear to our readership
that not everything they read in farmed-out issues is endorsed by us.
In the current issue, in order for the people to meet their expenses
(we provide a small stipend and production budget) they asked us if
they could invite some advertising to increase their production budget
and pay a production staff.  Although Radical Software had never
solicited ads we felt that we would give this group permission with
a promise from them that it would be solicited on a highly selective
basis.  One of the advertisers selected, a distribution outfit with
whom we've had experience, would not have been selected by us.  We
therefore feel that it is our responsibility to mention this fact
to our readership.

As always, we look forward to hearing from you, and hope you too have
been generally pleased with the outcome of this volume.

                                                              B.K.
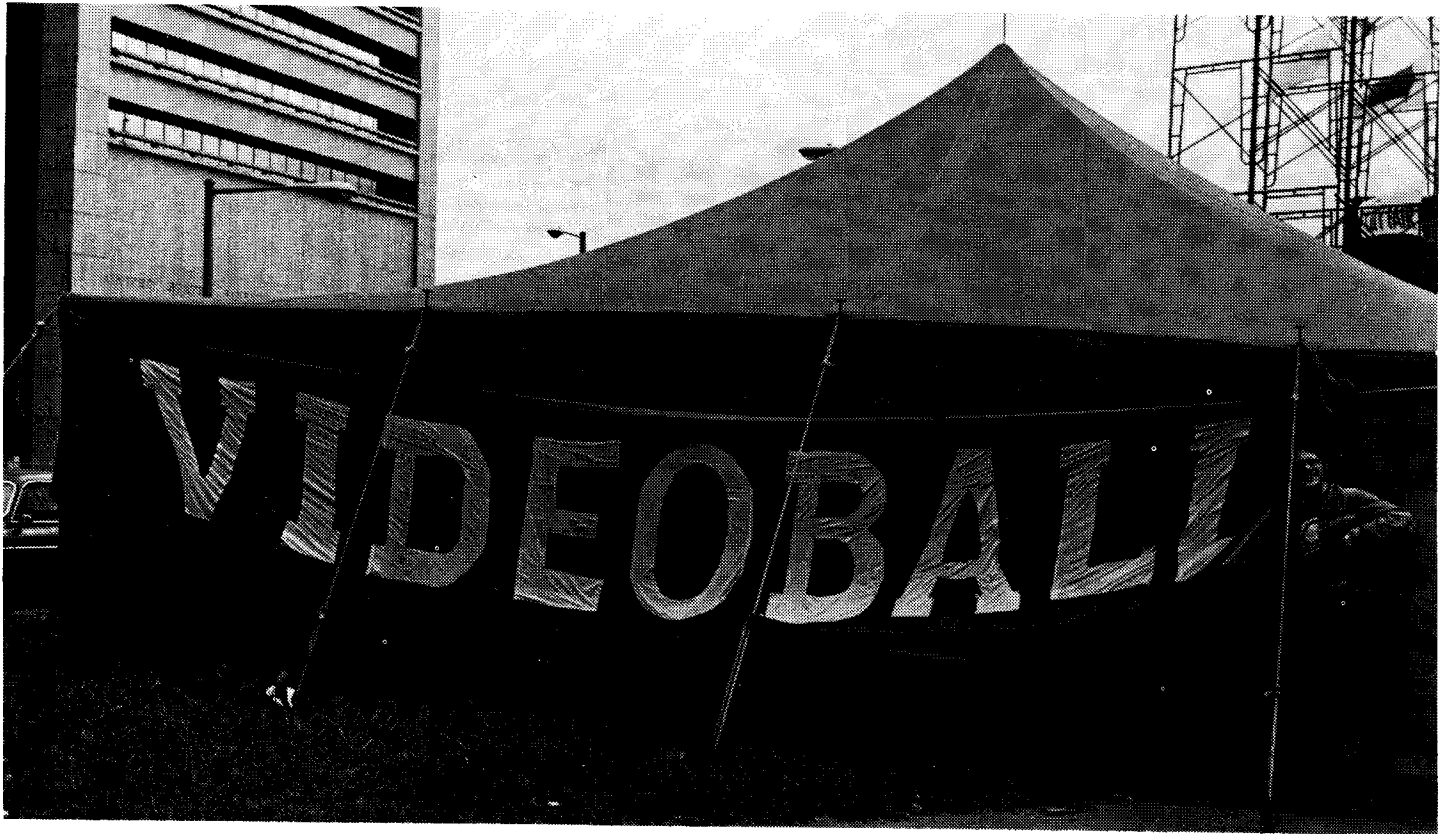                                                              I.S.


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# RADICAL SOFTWARE



Videoball's Radical Software is focused on ways $\frac{1}{2}$ inch video can be useful in the areas of mental health, institutional analysis and community organizing.

Portable video can and will have a profound effect on mass and personal communication in the years ahead. Today we are laying the foundation for the way in which this technology will be employed.

The portapak hype about improving the quality of life in these United States is undergoing intensive examination by those of us involved in this field who have watched the cable ripoff, the surveillance tools and the deluge of hardware novelties designed to further bombard us with mass media scum.

Videoball has tried to explore ways of using this tool for the humanization of institutions, for heightening perceptions of self and others and for methods of presenting alternatives to the propaganda which inundates each of our lives.

In a time when our powerlessness is reasserted daily, when we can watch TV accounts of this government's repression of the already brainwashed mass communications industry, when the Corporation for Public Broadcasting has demanded programming reflecting Nixon's credo, when we must bear witness to a totally outrageous annihilation of a nation, in our name, we must now seriously reevaluate the significance of this new media and its real effect on the human condition.

We have gone through the freakout, self indulgent, magic trip with the portapak which for all of its excitement and stimulation, has left us somewhat cynical about our effectiveness. We see how this tool can serve the master even more efficiently than the masses.

We have also discovered (quite painfully) that the video process cannot be effective without a politic. We must be clear about why we are using the tool and what will result from its use.

We believe that the video movement will not affect any change within our society without a collective politic. We must consider ourselves warriors in a battle waged against those who have sought to control that which belongs to us all -- information.

b.v.e.                    December, 1972

# S.S.V.T. Guide

# Notes on Videotherapy

In 1962, when I was teaching sociology at Queens College, Lou Jacobson, then a student (now a PhD Clinical psychologist with a thesis on videotherapy behind him) invited me to come down to the video studio they had there to play with the hardware he enjoyed playing with as a student "announcer " At the time, I was busy writing my own dissertation on Plato's theory of time, and then and for years afterward I made absolutely no connection between the two. All I knew was there were these video toys and I was going to get a chance to play with them, turned on, as usual, by a hip student. I sat in a chair facing a student, and we rapped while each of us was being taped by a huge studio camera, one camera each, as it were. I remember we thought of it as instant film, were nervous, and wondered how we would look when they played it back, the same day! No developing time! Imagine our surprise when the playback turned out to have been "mixed", so that the playback experience was entirely different than the recording experience. I realized then and there that I was watching the director's experience of me, not my experience of me. And he (Lou) was sly enough even in those days of inch Phillips decks (What Gillette calls 1938 plymouths) to record our experience during the playback, and slyer still, to show us on studio monitors how he was mixing the shooting of our playback experience. To this day, I still vividly remember how hard it was to choose which monitor I wanted to watch: the playback, the live mix, or the camera monitors. It was not till a couple of years later that I got into the clinical significance of such happenings. I went home that night stoned on video, stoned on Plato, stoned on sociology, and wondered how in hell these three excitements could each give me the same feeling of being stoned yet be so different and uniquely individual experiences. Ah, the naivete of the young.

In 1964, at a conference of social psychiatry, I was presenting the results of some research on multiple family therapy I had been doing at the Creedmore state hospital. At the conference was a team from Jewish Family Service of N.Y., including the famous (now deceased) Nathan Ackerman. For some reason the team liked me and/or my work and invited me to present some of it back in N.Y. As a sociologist, I was interested in the family and as a person in psychoanalytic therapy myself, I was more than interested in doing the kind of research into families which would be useful to me as a pro as well as a patient. So, when they asked me what I wanted to do, I said I wanted to tape families in treatment (family therapy) and learn how the playback experience could be brought into the treatment setting. They thought that was cool until they found that it would require (at least) two cameras and two decks. In them days, cameras and decks cost a lot more than they do now: a camera was around three grand, a deck was about five and tapes cost a dollar a minute, by the gross. So, what happened was they bought one camera and one deck. Which meant they could make instant "films", but could not playback and "film" simultaneously. Aside from the "reservations" they had for other reasons, this severe crimp in feedback research meant I would either have to heave or get into other lines of research. I chose the latter. I needed the bread. I hoped the price of hardware would come down. I wrote the grant proposals for more hardware
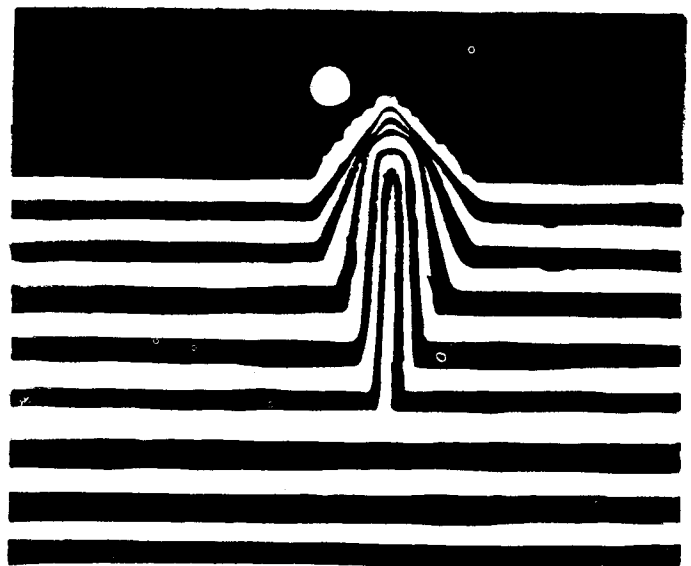
NIMH said it was a nice idea and a nice theory but I would have to come up with lots of scientific numbers and play the superscience game. I begged the administration to go for the bread. To no avail. Later (1967) when we started to put the Village project together (a sort of anti-clinic in the east village) we tried to use video playback to help people on dope see how they related to each other while badly stoned. It was again felt that "real therapy" would be better than "making movies ". When people wanted to take the camera out on the street, to get the community aspects of "the drug problem" on tape, the idea was strenuously resisted. I left soon thereafter. Not because I was no longer in need of bread, or because I was no longer interested in using tape clinically, but because that was the year the portapaks came out. I didn't need to know which portapak benefit I liked better: the relative cheapness or portability. I knew the agency wasn't going to go for something that could be used as well out of treatment room as in, since that took the definition of treatment out of their turf, if not out of their theoretical turf as well. I wish I didn't have to write now, in 1972, that many many clinicians still fiercely resist the use of tape as a clinical tool. Their "resistances" come from many sources.

For example, therapists of the psychoanalytic persuasion tend to believe that therapists are "blank screens" on which patients "project" their neurotic conflicts, and that the correct posture of the analyst is not to interfere with this projective process, but to "interpret" selectively those portions of the patients' verbalization which are unhealthy. Ideally, the analyst should remain out of sight since analysis is overwhelmingly a verbal process. Who needs pictures. Or, to phrase it in more contemporary language, the analyst is supposed to prevent any feedback from himself to the patient except those verbalizations he chooses very deliberately to engage in. Things like leg crosses, changes in posture, ANY visual clues to the patient as to where the analyst is at, are theoretically out.

Well, what about therapists who use a face to face situation? They turned out to have resistances of another kind. They thought it would be good for patients to see themselves as their therapists see them, but they weren't very happy at seeing themselves as their patients saw them. Oh, it was OK for their supervisors to see them AFTER the session was over, but being just like a patient in the playback situation, where either is free



to comment on the behavior of the other, well, that was something else.

You might think this is all ancient history. Talked to many therapists lately? Many of them think its a fine tool, great for supervision, provides very nice before-and-after documentation showing how much better patients are now than they were at the beginning. Few tapes of failures are saved, but fewer still try to playback during sessions and fewest of all know why or how to playback and/or to record and playback responses to playback.

Not that that would be so great either, since it is only another boring illustration of how right McLuhan is when he talks about rearview mirroring. Doing the same old therapy games and introducing

# derives, would we come up with ways to experience

video into that scene is just like towing a car by horse because you understand horses and are afraid of cars. The fact is, video is the tool of an epistemology born long after the epistemologies from which most therapy derived. And, like all interfaces between past and present, it generates paradoxes. After all, who should be happier with a tool which stores the past and select-ively interprets it in the present than an analyst? Which provides one with the op-portunity to experience another's experience of oneself. To experience the others exper-ience of ones experience of the other? Not to mention those sociologists who think G. H. Mead had something to say about learning selfhood by experiencing many others ex-perience of oneself, as well as their ex-perience of that? It does not suffice to say that we have in tape a "machine" which can visually display all those Knots, Laing magnificently portrays, in which he thinks because he doesn't know. It'll do that, sure. But the larger question is, if we got into the epistemology from which tape derives would we come up with ways to experience experience which would be therapeutic in NEW ways?

Even this question is of historical interest to those therapists who learn from the so called "communications school" of therapy. After all, Bateson wrote about double binds in 1956, long, long before anything

like portable video was around. So, an-other paradox: the theory of videotherapy was around long before portapaks were, yet most therapists have yet to "discover" it. We know a lot now about communication and metacommunication, and double binds (com-munications about communications which con-tradict the communications) but we're not too sure how to video them so they happen less, much less prevent them, or undo the harm they do.

There are still therapists, (probably the maj-ority) who think that schizophrenia is a disease which individual persons have. Even Laing occasionally sounds like that's the way it is. Whereas, from a resolutely communi-cational viewpoint, (Haley, Speck, Auerswald, et. al.) there is no such thing as a schizo-phrenic: There is disordered communication, which requires a network of communicants to sustain it. So, if you wanna fix it (do therapy on it) you gotta fix the network, which means locate its channels of communi-cation, find out where and when simultaneous contradictory messages occur, and communicate differently.

Some videofreaks have gotten that far. But then, caution to the winds, instead of fig-uring out what they want to do because they know why they want to do it, they sit down in their lofts and try out every last variation and configuration of hardware they can imagine. Out come the mirrors, the machines shooting the machines shooting the machines, shooting the monitor while another deck supplies it with images, producing thousands of one's right eye, etc.,etc. I got nothing against playing like this, but it ill affords therapists who say they really want to "help" people to play around like this if they don't know how easy it is to blow somebody's mind with this hardware, especially if the mind is already half-blown, in their theoretical viewpoint.

Seems to me the point of departure for video-therapy is the postulate that information is man's ecology, that information is to man what water is to fish, that it is our element, we live

in it, that is much more complicated than water and much much easier to drown in. Information ecology, as a science, is much more complex than the simple mechanical cybernetics Wiener told us about, with simple tracking and sensing devices hooked back into the trackers. There are literally billions of feedback loops character- istic of each individual's neurological system alone, not to mention chemical and/or inter- personal loops. We don't even know what most of these are, much less how to therapize them. So don't look for any quick miracles from videotherapy, especially since, even if one occurred, we wouldn't know why, or what else, it was doing.

So, finally, another paradox: lots and lots of people are looking to video feedback for sudden cures of ancient enigmas, believing they are going to be able to do things because they have the hardware. That's like turning loose a bunch of grammar school kids in the nearest nuclear reactor to see whether their ideological innocence will make it do something beneficial. There is no easy answer. Sure, lots of shrinks are afraid of video because they aren't used to seeing themselves as others see them, and they come from heads which

rely on old fashioned theories of madness. Still, videoheads are not necessarily more therapeutic just because they are not similarly brainwashed. They might just be differently brainwashed.

Nor is the incredible sensitivity a genuine head brings to interaction necessarily a guarantee that he/she will be able to do anything more than understand and empathize with the suffering one (patient means the suf- fering one). Like, if a fish is gasping for water, empathy doesn't help. If a human is gasping for some kind of validating feedback, or suffering from some kind of invalidating feedback, (or both, as in "schizophrenia") you gotta know that and know what to do about that. And the first step is to realize that you AND your hardware constitute the patients ecology. Now, what do you know about changing past ecologies and their programs by adding on a new ecology and new program?

That's what you know about videotherapy. So be careful.

vic gioscia
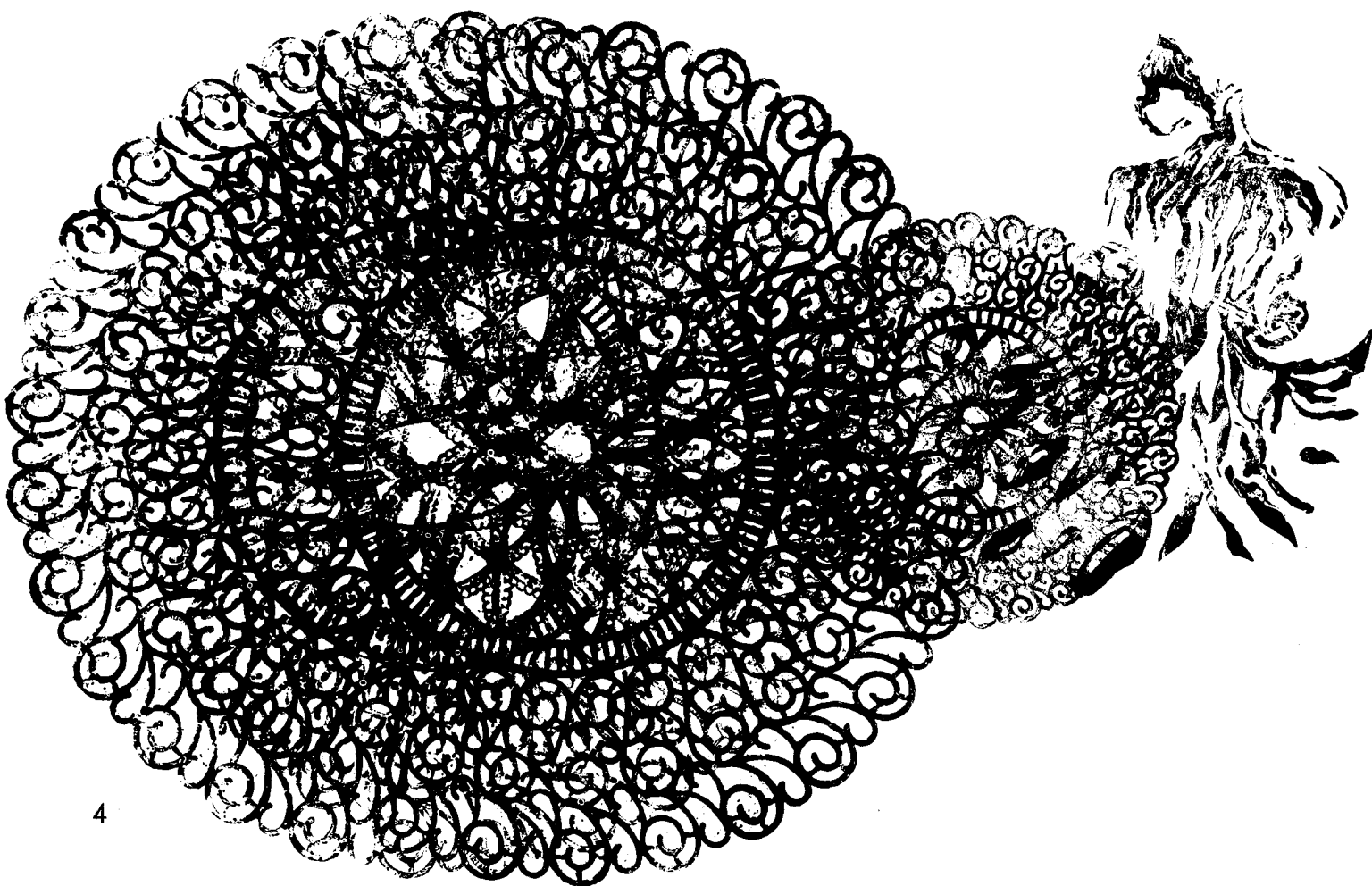
I had decided that if the Agency accepted my proposal to integrate and assimilate 1/2 inch video into their total program, then my job would be to ensure that it was used everywhere. As self-titled "Video Tape Unit Co-ordinator," I viewed this exercise as a test run for 1/2 inch VTR functioning within the confines and processes of an Agency serving the mentally retarded.

A survey of the literature suggested that little had been done with VTR in similar social service organizations and inquiries by mail seemed to confirm that fact. In New York, Dr. Karl Fenichel of the League School for Emotionally Disturbed Children admitted that they had acquired equipment but had not started using it. From Washington, Joe Framm of the Yakima Valley School wrote of using video tapes in an attempt to help the retarded residents sequence temporal order and establish clearer body image. In Vancouver, I was told by Laura Willows of Laurel House that taping was done by staff to keep behavioral records. But mostly, wherever I looked, video tape was viewed as a luxury and rarely was there a particular staff member whose sole purpose was to go poking around with a portapak. Little was being done with image feedback to the residents of these small, "exceptional" communities. There was sparse evidence that video was being used to cut into some of the cobwebs that form and reinforce those social service agency bureaucracies.

I wanted to tape staff meetings, parent meetings, parent/staff meetings and Board of Director's meetings. The residents were not the only ones who could learn about themselves by seeing themselves on T.V. I wanted to tape everywhere and playback to everyone I taped. I had hopes of animating the staff, changing the direction of the Agency, as well as treating the residents.

Well, Dr. Crass has been forewarned. A sometime rabbi, social worker, and verbose bore, he chaired a fair share of the meetings. He had immediately felt the sting of Video-in-Action when in trying to sell the idea to the Agency, I brought in equipment and let him watch himself ramble on, dribbling inanities, for an uninterrupted twenty minutes. So, he was not too keen on my taping meetings, especially those he attended, and for quite some time he was against my taping anything. He argued against my having access to the resident's files, and was opposed to the residents visiting me privately in my office. He demanded



at our first and only confrontation, to know "what qualifications" I had.

I mention Dr. Crass because he was very much part of that video integration process that took place over the year. Those with similar limited vision and poor imagination are the rule rather than the exception in the small social service agency. One must learn how to work around them or without their knowledge or they will dash out from behind their protective desks to piss cold piss on new ideas.

My first taping on the wings was with Billy. Nobody knew for sure how retarded

Billy was, because he never spoke and one was never quite sure whether he was listening. At sixteen, Billy could summon incredible strength when he was frustrated or disrupted in his daily routine. He was continually destroying his clothes, reaching down to his pant cuffs and ripping them up the seams, tearing shirts and pulling tongues from shoes. When he started a low growl it was usually an indication that a door was going to be ripped off its hinges, or a clock torn from a wall. Billy had even dragged a ground level air-conditioner out of its frame, damaging it considerably. So it was with trepidation, that one day, hooked up to a lounge T.V. through an RF



adaptor, I aimed the camera at Billy and flipped off the lens cap.

When Billy saw himself on T.V. he shrieked and ran down the hall. He returned eventually, peeked out from around the corner, saw himself peeking on T.V., laughed and came closer to explore. Soon he just sat down in front of the T.V. and grooved on his image. George, his counselor, took a pillow from the couch and with Billy watched real-time pitch and catch on T.V.

In viewing the tape some weeks later, a group of staff members discovered video

replays were a fine way to see themselves in action with the residents. How was Billy to know what to throw and what not to throw if George, his counselor, was grabbing furniture pillows and winging them around the lounge? A valid point, but certainly not my reasons for taping Billy. Nevertheless, the utility of video was proven and established a foothold at the grass roots with the counseling staff and if they were digging it, I was confident that eventually that feeling would filter up.

At the day school, using this evaluative procedure, I would shoot 1/2 to 1 hour of tape of teachers handling classes of ten to fourteen retarded kids. Screenings with the principal, the teacher and myself were held at the end of the day. For weeks I sensed a "What the hell is he doing in my class" attitude and the resentment toward me was thick. I didn't say much during the replays. The evaluation was to be between the principal and the teacher so I played technician. As the weeks went by, the teachers realized, in viewing their tapes, shot over the course of the day, that I was picking up on the right things; situations where it was a matter of opinion which way to go, unnoticed excelling performances by the kids, disregarded, blatant and disruptive behavior. The evaluation procedures became an acceptable vehicle for improvement and helped the teacher, principal and me in focusing in on specific problems.

At the sheltered workshop, video tape replays were used by the director to evaluate the efficiency of assembly tasks. It could have been worse. In Toronto, they use video replays in sheltered workshops to increase production by Big Brothering the camera with remote control then playing back the images at the end of the day saying, in effect, "See, you were slacking off." Our residents knew they were being

taped and humanized the process by clown-
ing around on camera before settling back
to work. Later, their assembly tasks were
viewed and analyzed by the workshop
director.

Uses for the equipment began to multi-
ply after a few months. It was used to
show parents how their child was doing in
the residence, school, or workshop, and
thus opened up new lines of communication
and provided new reference points for dis-
cussion between staff and parents.

It was used to show the Board of Directors
what a fine job the staff was doing. It
was used to make training tapes on emerg-
ency first aid, behavior modification
techniques, and teaching techniques. It
was used to tape work done at other
agencies to improve the work at ours.
And finally, it was used as a therapeutic
tool. I could tell you about Lazlo in
terms of a controlled feedback study but
would prefer to save that kind of write-
up for the many mental health journals
that hunger for new information on treat-
ing those less sane or less intelligent
than their editors. Lazlo probably taught
me more than I taught him. He was nine-
teen, educably retarded, and an Orthodox
Hassidic Jew. He had a keen sense of
humor and an innocence and charm that
made him instantly and infectiously likeable.

Lazlo shook and bobbed his head whenever
he spoke - a condition that had no physio-
logical basis 'as I found out reading the
files - Crass's objections having been over-
ruled by the kindly Executive Director) and
which Lazlo himself wished to eliminate.

So each day we talked for ten minutes,
Lazlo in front of the camera, me just off
to the side. Eventually, playbacks were
introduced after each interview. Head-
shake counts went like this:
May 4th          203 headshakes in 10 minutes
May 9th          114 headshakes in 8 minutes

Playbacks began and headshakes were re-
markably reduced to:
May 11th          6 headshakes in 10 minutes
May 16th          14 headshakes in 10 minutes
Eventually with playbacks, Lazlo stopped
shaking his head altogether. When the
playbacks were discontinued for a month,
Lazlo increased his headshaking significantly.
It was all very empirical and controlled
and sent me off on a group of similar ex-
periments which, I maintain, demonstrate
that video feedback can be an important
therapeutic tool in assisting the retarded to
help themselves change behavior. Now
this may be evident to all of you who have
grown your hair longer after seeing how silly
you look, short-haired on playback.
But in a therapeutic world of operant con-
ditioning, if you can change behavior and
explain it in terms other than reinforcement,
then you are either stupid or wrong. Well,
I may be both, but I do think Lazlo changed
because he was confronted with a poor pre-
sentation of self, and in a world where we
conduct our actions based to a large extent
on the reactions of others, that present-
ation of self has to be damned straight.
It cannot involve distracting incessant
headshaking. Lazlo took note of this
and eliminated that behavior accordingly.
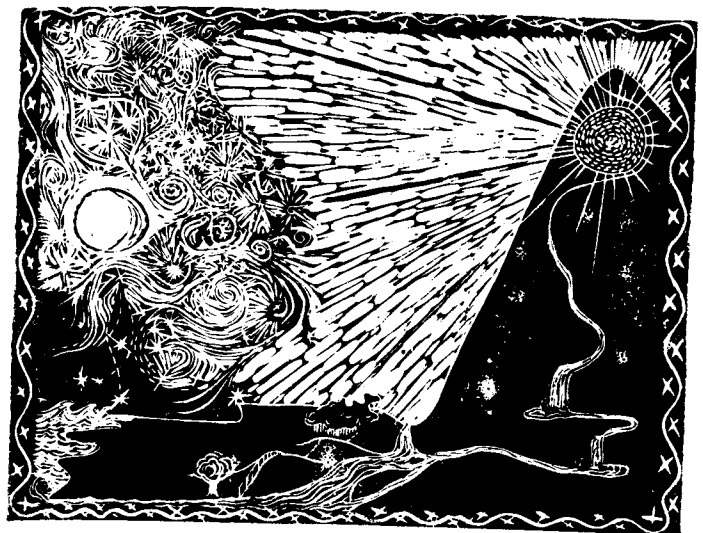
# to be damned straight".

So the year came to an end with video tape playing an important role at the Agency. Money for continued work became a problem until the Canadian Federal government bought my vote in an election year with a National Welfare Demonstration grant.

Dr. Crass is still stuffy about the video unit, but its successes and acceptance by the rest of the staff have thankfully left him close to speechless. For my part, I may go back and continue to work there awhile longer. But then again, I may go to California.

For further information or detailed analysis of the Laszlo study, the author may be reached at:
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h. f. weisborg



# Multiple Image Self Confrontation
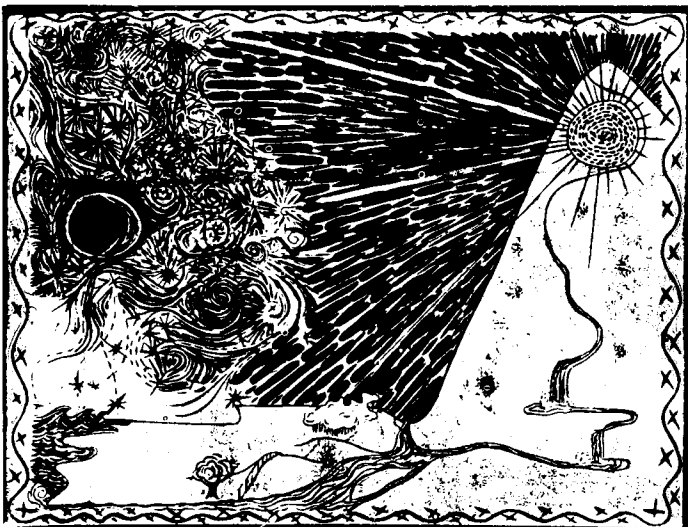
The Scottish poet Robert Burns most succinctly expressed the universal quest for truer knowledge of self when he wrote, "O wad some Power the giftie gie us To see oursels as ithers see us!" The advent of video in psychiatric practice has given us that gift better than any other method developed to date. It has given us an instrument which markedly expands and expedites exploration of aspects of our inner self-concepts which lie beneath our own daily awareness, which are not clearly known to others but which regularly, often unconsciously, influence our daily behaviors, interpersonal arrangements with others and feelings about ourselves. The development of video in psychiatry is comparable to the development of the microscope in biology. The use of video self-confrontations in psychoanalytic therapy serves not only to expose the structural components of a person's bio-psycho-socio-sexual self but also provides a unique opportunity for working through alienation from self by repeated replay of the recorded data.

In early 1972 I accidently discovered how to simultaneously create a series of partial images of a patient, (through the use of video cameras and a split screen generator), for projection onto one or more video monitors during a psycho-analytic session. At first I could not understand how this electronic result had been brought about nor could I again bring it about at my will. Some months later I stumbled upon the process again and then learned how to produce the effect that I refer to as Multi Image Immediate Impact Video Self-Confrontation.

This confrontation technique requires at the least, the use of the following equipment: two mobile cameras, two or more monitors, a split-screen special effects generator and a zoom lens on each camera. I bring to the attention of the patient anywhere from two to six to ten or more partial images of himself on two or more closed-

# The development of video in therapy is comparable

circuit monitors while these pictures are being videotaped for immediate or later replay. As they are presented in tandem-series on the monitor the pictures are intermittently made increasingly unclear, distorted or blurred through camera movement or by my increasing or decreasing the lens light aperture or altering the focus. A patient may be lying on the couch in traditional psychoanalytic fashion or sitting up, or he may be in interaction with members of his psychotherapy group or family during this video experience.

Lewin succinctly stated, "Psychoanalytic technique has various ways of assisting an analysand to recall forgotten events." The technique of multi-image immediate impact self-confrontation which I am experimenting with is another in a long evolution of techniques aimed to expedite recall of events and associations which can lead to catharsis, insight and the giving up of psycho-socio-sexual fixations manifested in one of the past images of self, which retard growth and maturation and which are no longer valid.

Through electronic means I as therapist have an ability to magnify, focus on and distort aspects of a patient's body just as people do to themselves with their inner "eye" and "I" and can then play back the recording just made moments before for a more total seeing and experiencing and free associating to what is triggered off. There is both an enlarged objective observing ego at work and a subjective, recognizing, identifying self who feels "at home" with those images or pictures or aspects of self which are now emerging on the monitors.

The type of encounter with self-image(s) and with self-identity and self-concepts triggered by the multi-image immediate video self-confrontation technique I am reporting on at this time has been described by patients experiencing it as "surrealistic," "objectifying," "reflection in action," "really taking a look at myself."

Horney repeatedly stated in her work that man uses his idealized image of self to deny, obscure or block his more actual or true images and mo-

ments of being. The compulsive loyalty to rigidly shaped images, each living in compartments alongside each other as if it were a person's only true self, have led neurotic individuals to denials, blind-spots, profound inner conflicts, self-doubts and much pain.

Simultaneously experienced, multiple impact multimages of self presented for introspective exploration and awareness can lead to a person's acceptance of the fact that his self is fluid and in process and that his multiple self-concepts, self-aspects and self-functionings do coexist in and alongside each other in conflict, contradiction, harmony or paradoxically. Energies potentially available to the total self of each person can be more constructively and creatively used for the benefit and growth of self and others and a person can achieve a deeper sense of self-acceptance without guilt as he realizes and assumes full responsibility for concurrent or alternatingly experienced different aspects of self without necessarily feeling he is split, schizophrenic or fragmented.

In his writings Jung refers to powerful intrapsychic "constellations" or "complexes" which tend to split and "detach themselves from consciousness to such an extent that they not only appear foreign but also lead an autonomous life of their own." These energies gathered into complexes not only go out of control of consciousness but may become "autonomous partial systems" which function like small personalities within
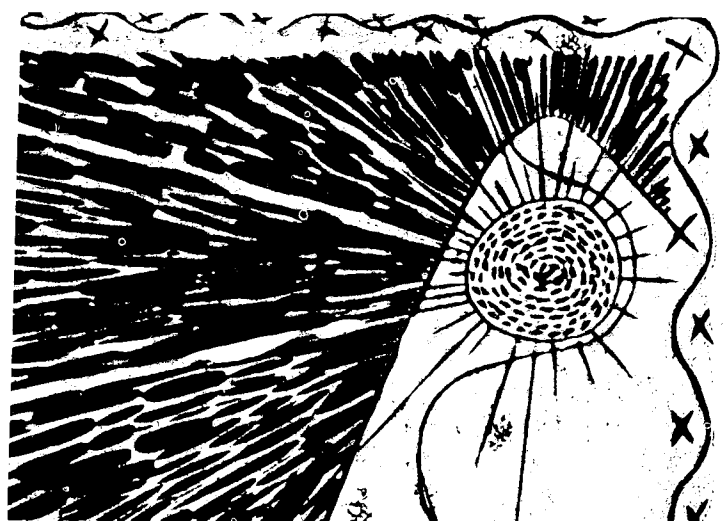
# to the microscope in biology.

the total personality. In itself, this is not necessarily an abnormal condition. Such psychic splits are actually necessary if the individual is to specialize the direction of his energies to accomplish some particular work. These autonomous complexes described by Jung seem then to be analagous to what I and others refer to as "inner selves." These inner selves provide the flavor, the unique mixture and distinctiveness of an individual's personality. These autonomous complexes or inner selves are noted and commented on in everyday life when a parent or uncle or close family friend says to a young man with a lot of fire and spirit, "You're a chip off the old block, just like your father."
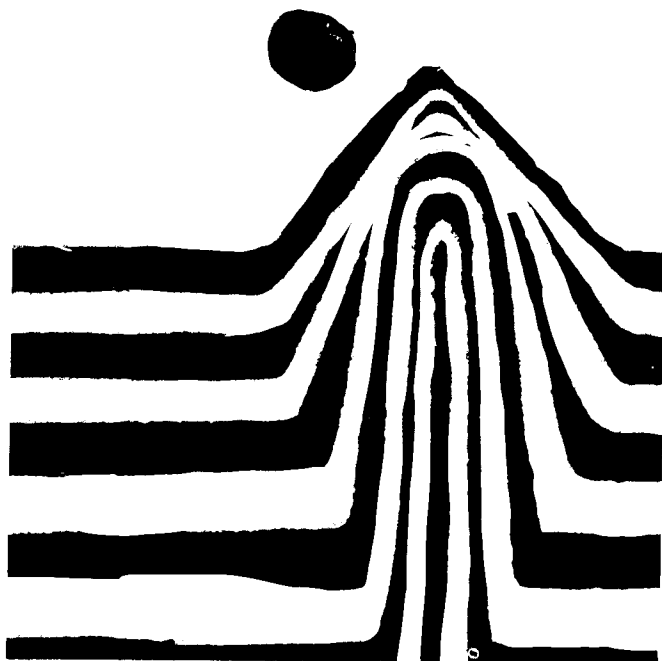
In my recent work with Multi Image Immediate Impact Video Self-Confrontations using closed-circuit video and instant or delayed playback, what appears to be most significant is not that I concurrently reproduce many images of a person but rather that I reproduce and create through electronic means many increasingly distorted images of a person in tandem, one after the other as well as a very clear image. It is just these shadowlike presentations of self images which are not so well known in consciousness nor approved of and liked which stimulate the analysand to bring forth associations to deeper inner selves or complexes which have vexed him for many years, but which remained elusive, inconstant and not palpable enough to be harnessed or controlled as they would intermittently emerge from his deeper caverns of self. He often tends to see the emergence of such partial inner selves or self aspects as the popping up, like a genie, of his "bad self ".

An example of a patient's reaction to the multiple image self-confrontation experience follows:

Pat, a 27-year-old, alienated, self-effacing sociologist who had been victimized in childhood, reacted with antipathy, disgust, pain, and sadness to the front images of her face. To the images of her right face, she squealed with delight, pleasure and acceptance. What emerged in her free associations was that in the front

images she saw the face of her mother and grandmother in her...washed out...drained...depressed...old...lifeless...really miserable. She saw in her mother's face in herself the injunction, "Don't try to be any different than me cause you won't make it anyhow...and if you're not going to make it, don't try. So don't even bother. You'll be a sorry girl."

Another example is that of Judy, a 25-year-old, self-effacing elementary school secretary, who, after quietly and reflectively studying her multi self-images on the monitor during a group session, said softly, "The image on the left is clear - that is probably how I seem to others. I don't see my-



self that way. I see myself like the third image in, which is blurred and hazy." When questioned as to what was the threat in seeing herself clearly, she responded, "Then I would have to be responsible for myself."

More and more serious dedicated clinicians are devoting their energies to video examination of segments of the human experience during psychoanalytic treatment. My experiences over a six-year period indicate that a skillful clinician can introduce video self-confrontation during a session in a fashion which makes it a therapeutic intervention and not a non-therapeutic interfer-

ence. I find that closed-circuit television in the analytic hour decreases and bypasses many of the resistances to the analytic method to insight and to change that have plagued psycho-analysis for so many years.

In his book Neurotic Distortion of the Creative Process (1961) Lawrence Kubie commented, "It may be fair to say that literature and art weaken the truth to enable many people to accept some fragments of it; whereas psycho-analysis attempts to strengthen one individual to the point at which he will be able to face and to accept the whole truth. Yet no form of art or education has found out how to increase the receptive strength of Man in general. Per-haps this is the ultimate challenge which is
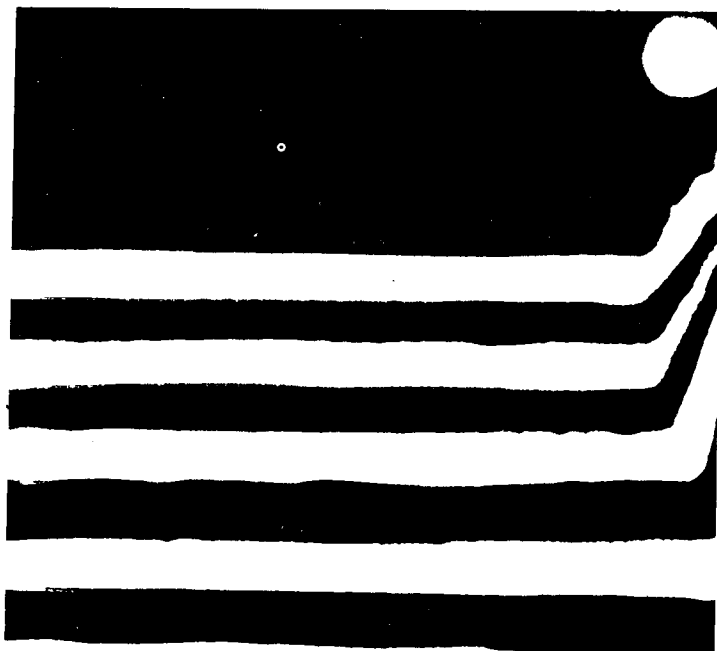


faced today by education and by all cultural processes."

My work with patients reveals that it is exactly the receptive strength of Man which video self-image confrontation increases and strength-\ens. Through video self-confrontation we can bypass many of the overproductive resistance maneuvers of the therapist which block him from confronting his patient for fear it will be "too much, too soon."

Among the many methods used to elicit these repressed memories and to bring about abreactive or cathartic discharge of the energies connected

to them have been the free association method of Freud, Jung and others; the increasingly more sophisticated techniques of dream analysis; the use of conscious fantasies in which the pa-tient is directed to take the analyst with him on a trip back into the time and place of his life when he was five or seven years old; the technique of giving a voice to people and things with whom there is unfinished business such as a father or mother or sibling who died when the patient was three or four years old; the use of the Rorschach test or of art, poetry, music or smells to stimulate recall of early memories and experiences; the use of hypnosis with and with-out drugs to have a person go back into his time-space historical continuum and to function as he did when he was an infant or child; and more recently the controlled use of psychedelic drugs to stimulate the emergence of powerful actual and distorted memories. All these have been done with cooperative, motivated patients who trusted their therapists and were willingly engaged in the process of undermining and work-ing through unconscious resistance and transfer-ence forces which blocked them from being in touch with the many self-aspects and self-con-cepts which comprise their total self which is in fluid motion and not static or rigid.

And now I have reported in this paper on another method to bring a patient who has a positive transference relationship to his or her therapist into touch with deeply registered, repressed identifications, introjections and incorporations of values, attitudes, behaviors and emotional patterns which are daily influencing self-images, self-concepts and feelings and attitudes towards self and others.

The use of closed-circuit and playback television as an adjunct in psychoanalytic therapy expands awareness of self in relationship to self and others, enlarges the scope and ability of our observing ego and clarifies our psychic, emotional, body and behavioral image, identity and early origins. As we compare what we experience in video self-confrontation with the idealized and hated images of ourselves, we increase our knowledge of how our multi-level, multi-channel commun-ication systems, values and attitudes unconscious-

ly and consciously regulate and arrange for our interpersonal relationships with others and our changing reactions to ourselves.

It is necessary to review and consider revision of theories of self which see man from a rigid viewpoint. Although there is continuity in the structural core of each person, self is not a concrete self. A maturing person is composed of many coexisting selves or self-aspects, changing and in flux from moment to moment yet always having a unifying matrix of physical body mass, name, gender, life history, incorporated cultural time-binding practices, language, values and emotional reaction patterns. Each person is unique in his process of creatively synthesizing these past and present introjected and identified-with images as they amalgamate into his own growing self.

This condensed manuscript was prepared for the presentation on Video as an Adjunct in the Growth of Self at the October 25, 1972 scientific meeting of the Association for the Advancement of Psychoanalysis, Carnegie International Center, New York City.

milton berger
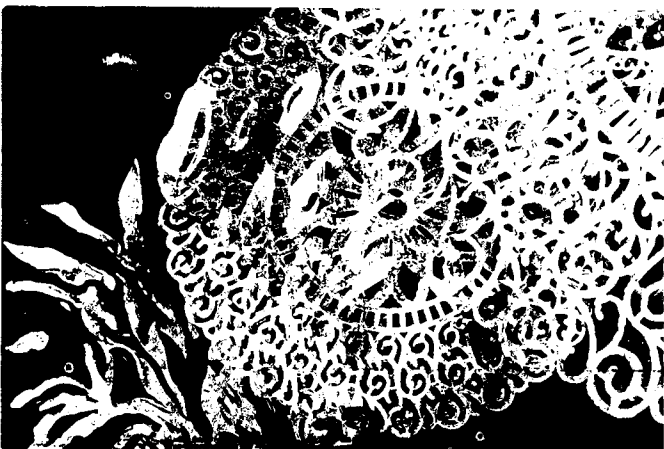
We received a grant from NIMH to train employed mental health paraprofessionals in the use of video-tape recording techniques. To do this, we used one portapak, some tape, and set up a once-a-week, five-hour class structure at a community mental health center. The class was open to Antioch students, interested paraprofessionals and therapists at the mental health center.

Our goals were to acquaint everyone with the hardware--to begin to understand it, demystify it; and develop a class process that would maximize the benefits we felt videotape could bring to a group. We knew that many community mental health centers had videotape equipment, but to our knowledge, it wasn't being used to the potential we felt video could have for bringing people together.

Another goal was to bring the community and the institution together. As Stelios is the director of a mental health center and has an interest in video, and as Alan is professor of communications at Antioch College and is interested in mental health, we felt that this project could work to bring students and the community together.

We realized that we couldn't develop our theories in the abstract, so our class became a human laboratory where we explored on ourselves the effects of videotape on a group. We were trying, week-by-week, to develop concrete uses of video that would facilitate therapy and/or group interaction.

During the class meetings, we found that the video process began to take on an identity of its own, and that that process shaped the character of what went on. No matter how clear our initial goals were, when the video equipment was on, the process became uncertain. We found ourselves unable to predict what would happen next.

One important thing that we learned was that one cannot maintain traditional roles while working with video. Video in playback doesn't show roles, it only shows people. The reality of this fact precipitated a crisis in our group when the students, tapists, teachers, paraprofessionals and therapists all had to begin reassessing and redefining their roles. We found that video had forced us to face

our structure--and as the roles broke down, we had no structure--and a new one had to be found.

What this meant to us as a group of people who came together to learn about ourselves through the hardware is that we all had to begin to relate to each other more as human beings, rather than as specific roles. At first, this caused a great deal of anxiety in class participants, but, through feedback, people began to reaffirm their identity as people. Video had democratized the group, and we became much more free to get to know each other as people.

During the class period, we formalized several techniques. We then tried to reproduce these techniques in other settings, with other groups.

Stelios took the equipment to a training seminar for alcoholism counselors to see if he could facilitate group interaction in a classroom situation. On his first visit, he tried showing, on a t.v. set, a tape of an interview with a barmaid, who was also a mental health worker, giving her views on alchoholism at the bar. He felt this tape would be of interest to the group. But, he found that no one got excited: they sat there, took notes, got bored, etc.

So when he went back another week, he used video as a process (rather than playback) tool, taping class members giving a short description of themselves and why they were in the class. During this process, the class became very excited; began interacting, person-to-person, for the first time in nine weeks.

We've done this in many other settings and have come to feel that video, when used properly, can break the ice in a group and quickly create an atmosphere in which interaction is much more meaningful. This doesn't necessarily have to be in a mental health environment, but can be applied to any situation.

THE INTERACTION BETWEEN HUMAN BEINGS AND THE MACHINE CAN BRIDGE THE GAP OF ALIENATION BETWEEN HUMAN BEINGS. At the present time, we feel that a change in behavior is possible based on a breakdown of internalized role definitions and idealized self-

concepts. This is an area we intend to pursue further in our seminar throughout the year.

We would like to document here some of the exercises we used with the group to facilitate interaction. All the exercises were designed to feed information back to the individual and aid the group process by giving each other new material about ourselves:

1. SELF AS IS DESCRIPTION -- Individuals describe themselves physically as they think they look while the camera tapes long shots and close-ups from all angles (front, back, side). This tape is then played back to see the similarities and discrepancies between verbalized description and visual image. A very productive exercise to decrease the distance between the individual's internalized self-image and his actual one. Another variation is having people describe how they think they are coming across to other people.

2. IDEAL SELF -- Individual describes his ideal self while being taped with the monitor off. Then, with the monitor on (RF), he confronts his image and describes what he would like to change. A very good exercise for making people feel good. Most people block all their idealized selves out in the confrontation and decide that they are really o.k.

3. CAMERA-TAPE RECORDER-MONITOR — Two people interact in one spot for about three minutes.
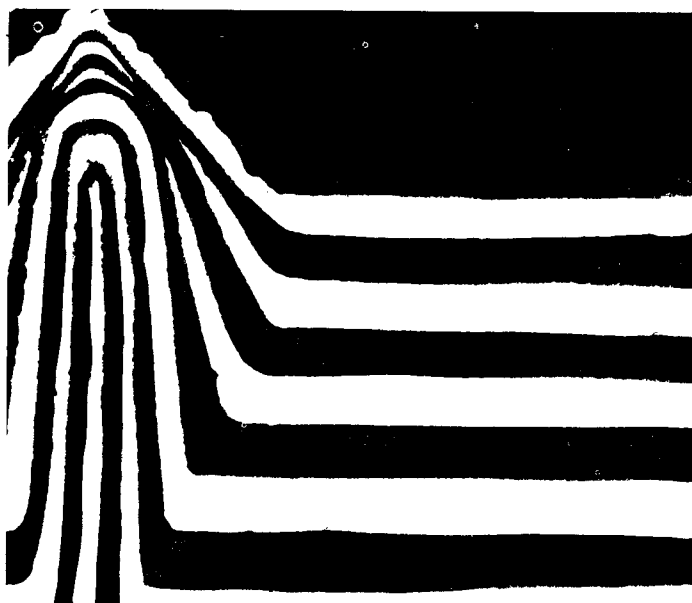
Another person sits behind the camera with his ears plugged and the lens on wide angle so he can see all of both the interacting bodies, but hear nothing. The fourth person, (the tape recorder), closes his eyes and just listens, or he can wear earphones (this requires a good mike placement). The fifth person, (the monitor) watches and listens. Then, at the end of three minutes, the monitor reports exactly what was said, mimicing the tone and inflection of what he heard, and mimicing the non-verbal body position of each interactor. Then the tape recorder reports out just the voices. The camera, just the non-verbals. Neither the tape recorder, camera or monitor is to use any objectives or make any judgments. They are only to report exactly what they saw and heard. Then the tape is played back.

This exercise is very good for: (1) separating the audio from the visual information; (2) heightening that non-verbals add a lot more meaning to the information (especially the non-verbal); (3) showing that non-verbals add a lot more meaning to the interpersonal dynamic of what is being said; and (4) showing that the sense of sight and sound are overloaded and that we remember only a small part of the reality of any given situation and that if we cut out either sense, we can usually remember much more information. (The monitor usually reports the least information of the three.)

4. INTERACTION-PROCESS — Two people interact in any way they want for a short period of time, (three minutes is usually long enough). The interaction is taped. Then, one of the two interactors goes out of the room, and the remaining individual gives his perceptions of what took place to the camera. Then, these two people trade places and the individual who was out of the room repeats the process. Finally, they both come back and watch the entire tape.

This is a very good exercise for: (1) showing that video used properly can facilitate (mediate) communication between two people. Many times it is easier to say things to a camera than face to face; (2) showing that used improperly, media can block communication, (if this happens, explore the reasons why); (3) a critique on how to shoot a two person conversation. Did the camera

technique match the content of the interaction? What was the verbal and nonverbal dynamic? What was going on? Did the camera person follow what was most important in the inter-personal dynamic or did he get lost in his own perceptions?

5. IT IS OBVIOUS (I SEE) - I IMAGINE (ZOOM) - I FEEL -- Begin taping the group interaction. R.F. the deck out to the monitor and put the camera lens on wide angle. Equate these visual statements to the verbal statement, "I see". Then, when the tapist sees a non-verbal gesture that interests him, he zooms in on that gesture. Then stop recording. Play back the tape and have the tapist freeze the most significant fram. This visual statement is equated to the verbal statement "I imagine". The tapist should then relate his thoughts about why he picked that particular moment as important; e.g., "I imagined Jerry's crossed legs meant that he was feeling uptight and defensive". Then, the should explain how he feels about Jerry; e.g., "I was feeling very uptight myself and I identified with you".

This is a very good exercise for: (1) separating the senses of sight, fantasy and feeling; (2) making the camera person aware of why he is focusing on a particular piece of the entire environment. Thus, making the tapist more able to verbalize his thoughts and feelings in the playback; (3) realizing the tremendous projections that happen during the taping process. In the majority of cases, the tapist will have chosen the individual frame to zoom in on because of his own empathy with the situation.

6. "WHAT DO YOU SEE IN ME THAT YOU DON"T LIKE IN YOURSELF?" -- One person stands up in the center of the group and anyone who wants to, joins him. (If no one joins him, he should choose someone.) The first person thinks of the above statement and tells the other person what it is in him that he doesn't like in himself. Then the processed is reversed. Throughout, the group is encouraged to either affirm or deny or add to the statements made. Tape the whole interaction and playback appropriate sections. Or, for a variation, change the statement to the positive - "What do you see in me that you like in yourself?"

alan kaplan and stelios spiliadis

# Critical Mass
## On one of the walls in the ward was written:

I am trying to work on some of the larger issues in mental health .... such as the whole problem solving process. It seems to me that the more a community deflects its problems (say hospitalizes a crazy) rather than dealing with them as part of the community .... that community loses its ability to solve problems as a group. In my observation that is where it is now with this country .... large and small groups of alienated people who have never learned problem solving skills .... they certainly don't teach that in school. Sooooo what I like to do is organize our community, the hospital, around issues and problems under the guise of making a video tape. Now if you are making a tape you can ask a lot of questions you can't without a camera in your hand, so I spot a problem area in the hospital and proceed to make a tape on some aspect of the program around the problem. First, I do not approach the group and say: "wow, have you got a problem!" That immediately would put them on the defensive and put me outside of the group. Instead, I approach ... with a friendly smile ... and a rap about how much a particular tape is needed for training, "can they help me?" They always want to because video IS fun. In the process of getting something together I ask questions that make them aware of their problem - they thought of it - and we are able to process it out and I truck off with a tape under my arm ..and more often than not their problem in my tape box. No one has to loose face or be faced with "professional" help for a "problem". This is just one way of focusing on a community of 1800 patients and staff.

I've always operated a very accessible studio. Information content is high in my area. We are located centrally, adjacent to the training area and have access to a lot of information about the facility. Video is used to fill some of the needs of the front line staff (as opposed to administrative decision makers). For instance, several of the groups I've had in the studio have been hassled about something going on the structure of the hospital. They were not in a position to check those things out for themselves and there were many information gate-keepers above them to filter out all the goodies. So I organized the

group around the old reporter model. We started with who do you want to talk with, then call him/her up and rap on them about the super video we are making for training with a student group. Could he/she come to the studio for a short rap? Sure, he/she would really dig it. The studio group then frames questions which get at the things they wanted to know. So the talent shows, the students do the rap, while of course running all the equipment, directing, etc. The star leaves not feeling ripped off, in fact feeling really good about the thing. The students are really into the trip of having "tricked" some information out of the system.
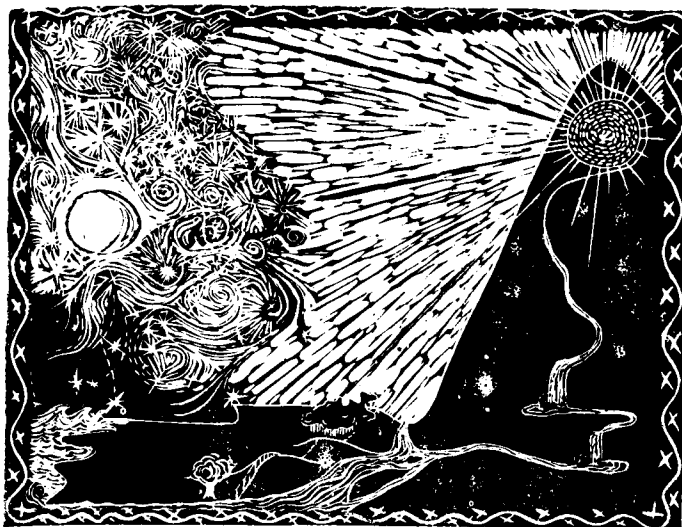


I am into many things which are subversive in a "sense". Information control is a very big issue in any bureaucratic organization and I am into proliferating information.

We do all the other things with video like feedback in therapy, group analysis and so on. But what I am trying to do is take more of a global look at the problem of running a large state institution and in looking at that I have assessed (along with others) that the structure of the system is conducive to mental illness (whatever that is). For example, a person in crisis is open to new states of consciousness. Contrary to how we usually think about crisis it is one situation in a person's life which is filled with potential. A person in crisis is open to signals from his social surroundings as to who he is. Since his identity is not clear to him he builds new identity from the

# "We are all crazy...but some of us get caught".

information of those around him. We all do this in varying degrees as we deal with life crisis. But when a person in crisis comes to the state hospital, he has been separated from family and friends (those who can tell him who he is by feeding back his previous performance) and he is placed in a situation where professionals (who are super trained to see pathology) are noticing all of his craziness and saying to him "see this you are crazy." If he had any doubts before he now knows, he has been certified crazy by those who have spent years studying so they could spot the "Bad Ones." He then gets reinforcement about his craziness from the new surroundings - the building, the other patients, the staff. All signal to him that he is indeed crazy. This whole situation would bring on a whole paranoid trip to anyone, but consider the possibilities for destroying the human psyche when a person is in crisis.

From observing this system -in-action it seems that a lot of well intentioned people work in a system that by its very nature is busy taking care of itself. The mental health systems in this country are advocates for the people on the outside, they are the carriers of that dreaded disease "normality", the value pushers. The patients have few real advocates and persons who are really patient advocates have to be criminals in the system because they are ripping off the system and all the good normal people who are paying them.

Treatment Through Institutional Change is kind of a mass judo tactic several of us are into using,to turn the energy of the system against itself. Hopefully it is somewhat destructive of the system and liberating to the staff and patients.

Part of that process is inducing crisis in the system doing some kind of off the wall things like reorganizing the hospital or parts of it, every so often. Shuffling patients and staff puts both groups in a crisis and they have to come up with new kinds of behavior. There are new people and situations to deal with and we have found that after a shake up (moving people around), many patients are discharged and sometimes staff leaves,which probably indicated they were a bit institutionalized too.

I have made a tape called: "Critical Mass". I have this theory about the resources kind of always being there only sometimes we don't know what a "resource" looks like. So operating on that premise I asked everyone if they would like to be in a movie. "But I can't act" everyone said. Said I,"Give it a try?" Come to find out they really did know how. "Critical Mass" was shot using a single camera film type of technique, (many video freaks would claim this is not video because I have maintained too much control), but that is like saying a beautiful painting is not real art because somebody "made up" a picture and painted it.

Anyway, we rounded up cast and crew mainly from people who work at the hospital. Seems like people in mental health are especially good actors, probably has something to do with the fact we are open to new behaviors and not generally that rigid about who we are. Many of the scenes were shot during people's own time because they didn't want to take time from the work area.

Shooting with the film type of technique means that every cut you see on the screen is an edit. It was mastered on one inch Ampex equipment which for many of the scenes was not adjusted properly (the drop out was after the interval). Lighting was done inadequately with about six instruments. Sound was done with poor microphones and inexperienced people. I only had two days to edit. But in spite of the usual and unusual problems I think we have a really good tape. If anyone would like copies, send blanks to me, either one inch Ampex or one-half inch EIAJ.

bob sandidge
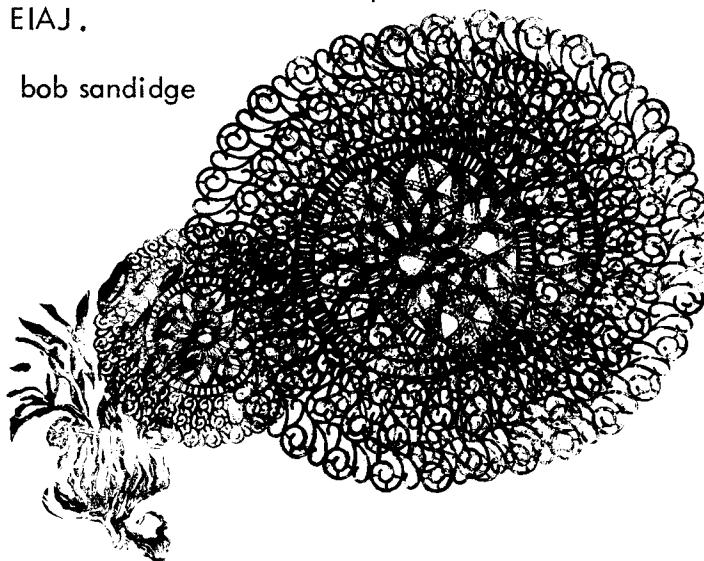
# Video as a Tool in Institutional Analysis

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M E M O R A N D U M

TO: Faculty, Staff, Students of SRA

CC:

FROM: Abram Engelman                    DATE: 1/71

SUBJECT: Institutional Analysis Project
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Abram Engelman and a group of his students from the Center for Social Re-
search and Action (SRA) will direct an institutional analysis and need assess-
ment of a State Training School for Girls (a correctional facility for deliquent
young women and female children in need of supervision.) The entire staff
of the institution and fifty percent of the inmate population will be interviewed
with the aid of 1/2 inch video tape to determine their needs and to document
areas of conflict between the staff/staff, the staff/inmates, the inmates/in-
mates. The video document will be fed back to the staff and young women
in an effort to make them more cognizant of the contradictions and conflict
within the institution.

By heightening the contradictions and delineating the conflicts, video will
act as a mediator, forcing both staff and inmates to recognized and identify
their own and each other's needs. Based on the recognition of those varying
needs, staff and inmates can mutually develop programs that, given incar-
ceration, will allow them to begin to deal with the institutional and inter-
personal conflicts and to productively utilize their time.

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We have included a description of SRA's attempt to assist Training School "X", by means
of VTR, to restructure and clarify the school's program and goals. This account consists
of: (1) excerpts from the original summary of the project (2) a transcript from the insti-
tutional analysis VTR edit (3) why VTR? and (4) some proposed programs.

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## (1) Summary

Need assessment is a valuable training
device. It offers possibilities for pro-
gramming in many directions. First, it
could be the basis for a concentrated
training program directed to the management
people at X. This should offer the oppor-
tunity for attitudinal development and im-
provement of organizational techniques. The
emphasis would be the use of training as a
means of approaching programming on a
conceptual level rather than on a maintenance
basis. Second, the training program would
offer direct training on a departmental level
to line staff such as youth supervisors, social
workers, teachers, etc. A third and major
training aspect of this program would be to
establish a beginning thrust toward initiating
a governance system among the young inmates
at X. Their video taped responses indicated
a high level of positive thinking which could
be invaluable in the reorganization of the in-
stitution. Finally, this training program can
be instituted at X initially and then be used
for the other training schools provided by the
Department of Juvenile Services. It will
serve to clarify the primary objectives and
purposes the Department must have when
serving the juvenile offender in the State of
Maryland. The training offers an opportunity
for positive change with maximum input of
staff/inmates and a chance to develop a
guideline structure for training throughout
all of the juvenile institutions run by the state.

Through the use of the video tape method both
the implicit and explicit were revealed in the
interviews. A clear need for unified program-
ming was amplified, as well as a need for
organizational restructuring. There is a defin-
ite and unanimous desire for change at X.
The training program as designed would affect
the top management of the institution, the
line staff and all other management areas in-
cluding the clerical-secretarial pool, mainten-
ance staff and all other supportive services.
It would also offer an opportunity for the
young women inmates to learn training techniques.

The methodology of using video tape as a means of training for staff and young women in residence should develop a heightened sense and awareness of individual potential and an awareness of each person's role and the contribution that each individual can and should make to life at the training school.

The training will take ten weeks. Six students from SRA who have been trained in media and communications techniques will be in residence at X. Three SRA training staff members will supervise the students. The SRA staff will conduct the training sessions and work with the staff and inmates at X.

This program offers a rare opportunity to this institution in addition to serving as a model and experiment in training techniques for other juvenile and adult residential institutions. It is our understanding that to date this type of video training has not been tried locally or nationally and as a pilot it has potential for influencing the corrections field throughout the nation.

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Although this proposal was not funded by the State of Maryland, the VTR institutional analysis and need assessment did take place. The following is a transcript from the institutional analysis VTR edit:

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**Head of Clinical Department:**

"I want to make a distinction between the superficial mood of the department and what the real mood is. I think superficially, if you were to come in there on any given day you would find that the mood is pretty good; but then if we got involved in a meeting such as we did the other day during the taping you begin to find that maybe the mood isn't as good as it appears superficially. I think this comes about because of frustration a lot of workers are feeling. I know I'm feeling it myself. I can name a couple of examples of things that are causing frustration. One would be, in what direction are we moving? Accompanying this, how do you move in that direction? How do you implement the cottage treatment team concept? I would have to take part of the responsibility for this lack of clarity on the part of the workers because I'm not clear myself. And, if I can take the liberty I think sometimes the superintendent himself isn't clear. We don't know what the policy is for the day. It seems at least, whether this is reality or not, it frequently seems that the policy for today is not the policy we had yesterday. They are also frustrated because of lack of adequate supervision from me. Supervision in terms of child treatment, interviewing techniques, things that they should be receiving, I think, on a weekly basis that they are receiving very intermittently if at all. Supervision seems to come about as a result of crisis situations. Putting out fires - if you have a problem, that's the time to get your supervision whereas it should be on an on-going basis. And finally, frustration resulting from a lack of clarity in relation to what or whose philosophy are we following in relation to certain policies."

**Young Woman Inmate:**
"When you're on the outside and you just first come in, that's when it all really comes out because you come and they tell you to take all your clothes off and take a shower and put on a white robe. They lock you in the Clinic for three hours. You see

the nurse - she takes a smear to make sure you don't have the clap - they send you over to this thing, you're stuck in this little room - you're going to stay there for five more hours. The biggest shock is really the first couple of days because all of a sudden these people are putting you in this room and are saying you can't come out of the room without knocking on the door. You can't go to the bathroom except for four times a day when they let you out. If you want to go any other time you use your pot. You look out your window and there are these big screens on your window and you just say wow and it all of a sudden just hits you. At first I was kinda numb about what was going on and then it hits you like hey I'm at X. All this stuff at first is really bad. When you see that gynecologist out here it's like being in an animal camp because everyone lines up outside the room and one after another you walk in the room and spread your legs. It's really crude."

**House Parents' Supervisors:**
"I think sometimes we fail our children by becoming too permissive and I think this is our problem now because we have more kids coming back now - they've been here and we think they are ready to go home and next month you see them out here at the front desk. They are right back again. I think, on the whole, although we feel it may be helping them, I think we are too permissive with them."

"I think our discipline should be a little different. I think all children expect to be punished for the things that they do but I don't think we are giving them what they want."

**Teacher:**
"I think planning is important but it doesn't have to be the type planning that has to be on paper in these nice little squares with the time of day written beside them. I personally have to psych myself up for the week. Like every weekend I might think well, this week I'm going to see if I can go to Wednes-

day without getting too upset with a certain girl. That's more my planning than anything I put on paper. I make no secret of the fact that I don't make lesson plans, I might like to have some idea about what I would like to cover in a day, but that's as far as it goes. I think it's better too."

**Teacher:**
My biggest frustration is that I never seem to make any progress. I've got the same girls this year I had last year and they are just as bad and I'm not sure they remember a thing I tried to teach them last year. If they don't remember, then I didn't teach them to be honest about it. The things I tried to get across didn't sink in and discipline is really no better. I thought I made some progress somewhere along the line - I don't quit because of this, but it is frustrating.

**Young Woman Inmate:**
"You just find out that after awhile if you start believing in people, they let you down. If you just don't let people touch you at all then you hardly ever get hurt."

**Business Office Personnel:**
"When I speak of it I speak as a training school but I don't believe myself. I don't believe they are being trained."

"It's more like a country club in plain words."
"We don't train them to do anything."

**Probation Officer:**
"Juvenile Court in Baltimore - the staff down there, the training is very poor. I started work two years ago. I had a so-called training period of maybe two-three weeks - haven't received anything since which is ridiculous. There isn't anything. I'm inadequate and most of us are. We need a mandatory, ongoing weekly or bi-weekly training thing with vital seminars and real stuff which we don't get. We don't get anything."

House Parents:

"You can't have no type of rehabilitation unless you have some type of discipline because the girls were out in the street doing everything they want to do. Then they come here to X and do half the things they want to and they are not disciplined and we are not teaching them no sense of moral value and no sense of responsibility. They can't have no rehabilitation program not unless you have some type of discipline first for the girl."

"What values do they want to teach the children? What do they want us to do because we could do a lot more than what we are really doing but you don't really have a chance."

"A set of values has to be set down by administration. We have to decide what goals. Administration will have to decide what goals they want to meet with these girls and they have to set a standard and have us go by this standard. I see no point in a girl going back home and getting dope that night. It just isn't helping at all."

Young Women Inmates:

" In here, it's take care of Number One. I don't see that. To me that's conceited - I'm taking care of myself and don't care about anyone else - they can do what they want. That's what this world is. Take care of yourself and leave Number Two alone. I don't want to change because of that. You see something bad here--everybody's stuck up like a pole or something. I don't want to be that way. It's on the outside even if you're not locked up. People will lock you up and run your life. This is what X is doing right now--trying to run your life and these girls don't want to be run they want to live their own life."

"I thought the training school would teach you something but what the housemothers tell me this ain't no training school and we haven't learned nothing since we've been in here but to bicker."

Social Workers:

"I think one of the biggest threats we have is that we don't know what we are doing. Our role is very undefined and we have had a lot of difficulty with it. Historically, social workers here have not had that much power, they haven't had a defined role. We get stuck with a lot of cleaning up of dirt. We don't know what we are doing. We are supposed to be therapeutic in a custodial institution which immediately puts us in a bad position. Are we really therapeutic? I really don't see where we are trained to deal with it. A B.A. from college does not teach you any therapeutic principles. You have no idea in an interview how to approach subjects, how to get information from the kids without threatening them. You end up making fantastic mistakes and alienating them forever, at least from you. Those are big problems we have here. We don't get that much training. Mr. _____ spends most of his time with administrative duties, we don't get supervision, through no fault of his. We get crisis supervision - what do I do in this case - but as for him training us in therapy we don't get it."

"In those sensitivity groups we had we really found out how diverse we all are philosophically, morally, whatever you have, and I wonder if that isn't part of our departmental problem we have right in social service. Clinical is saying absolutes, absolutes, absolutes and I don't mean to sound all kind of personal all of a sudden, but I think it is a problem."

"Then people who work in one institution can't always believe the same way as you. We can't ever hope to achieve that because I'm never going to believe absolutes and he is never going to believe what I believe. It's just a matter of how we are dealing with it and we aren't dealing with it. How are we going to accept the fact that Mr. _____ believes in absolutes and the rest of us don't. We can never hope to achieve unity in that way."

Young Woman Inmate:

"I'd rather kill my own child than to bring him up so he could wind up in city jail, state penitentiary. Why should I bring something into this world I have already been through? If my mother couldn't change me, why should I try to change a child of my own?"

Psychotherapist:

"I don't believe there is a reconciliation. As I said before, the institution is evil even though it is a necessary evil. I work with my feet on the ground and this is the environment and I will not be able, because I am not Nixon, to change this today or tomorrow. I will not find three hundred families to accept three hundred girls. This is reality, so even though my approach is completely pessimistic basically, at least I can make something out of what I have on my hands. In my hands now I have this type of institution, these poor girls. They are wounded, they are frustrated, they are rejected, so let us do what we can. I think the reconciliation is only psychological but if you try to be concrete and wise trying to make something out of what we have even though if I could have done something - if I had the power on a fantasy level, I would destroy all institutions."

Young Woman Inmate:

"People are tired of running like dogs and cats. That's what it seems like. Once you are raised up running it seems like it's no end to it. You feel like you're going to run all the rest of your life. And, be ashamed to walk the streets because they say yeah, that's the girl they locked up and it hurts it really hurts. You have to be proud of yourself, and your people. They laugh in your face and call you all kinds of names - that hurts. If people kick you down, how can you trust somebody? Do they trust me, say I'm their friend? Huh! They don't trust anybody."

The video tape transcripts, a history of the institution and other selected materials will be available soon in book form.

People interested in the clinical and political implications of this effort may write:
A. Engelman, SRA, Antioch College, 535 St. Paul Place, Baltimore, Maryland 21202.
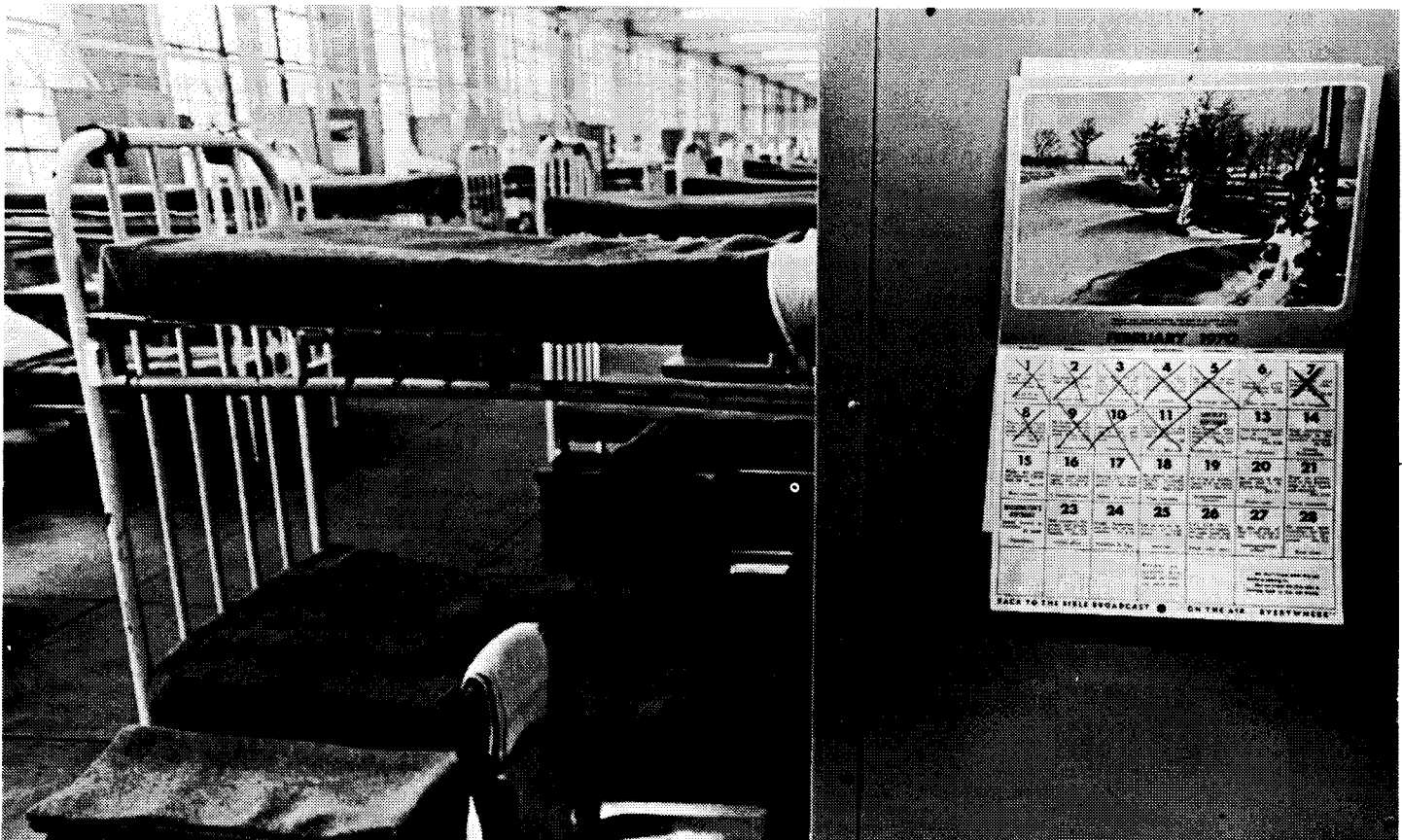
(3) Why VTR?

One of the most effective and exciting
tools for this kind of institution building is
VTR. We will use VTR as a foundation of the
training program. It will be self-discovery
through problem solving with the emphasis
upon breaking down communications barriers
and creating new communications linkages.
We will use VTR to open up the information
flow – the flow has become channelized and
strangled over the years.

Our initial inquiries at X (recorded on
VTR) demonstrated that each group – house
parents, teachers, social workers, adminis-
trative staff ... even the young women them-
selves had common concerns, complaints and
corrective suggestions. Each group spoke of
these things from their own frame of reference
– and each group felt very much alone in
their concerns. Since they felt alone, they
also felt powerless to implement their sug-
gestions and exercise their good will outside
the definitions of their "roles" as they are
conventionally defined by the "system".

The simple process of recording an indi-
vidual or a small group in conversation or
basic role playing situations can break down
restricting role patterns and change one's
self image. To see and hear oneself is the
starting point for constructive change. Along
with this VTR recording process goes a subtle
sense of power and self-determination. Be-
cause each individual (or group) will have
the editorial power over what tape is saved
and what is erased, the taping process will
not inhibit free discussion (this has already
been proved beyond a doubt with the tapes
which have been made to date). Equally as
important is the constant "going on record"
which is taking place. The folks in the pro-
gram will feel an increased responsibility for
what is being said. They will feel a commit-
ment to making it work which is not the case
where no such process is used.

Recently we did a thorough VTR need
assessment. We have a clear idea of what
is needed at X. Our role as trainers with a
video capability will not be to spell that out;
rather, it will be to offer technical assistance
to the groups who have asked for it. We will
explore the areas of need with them and to-
gether come up with creative and constructive
answers to their questions within the X con-
text. The houseparents have asked how they
can assume a more helping and less strictly
custodial relationship to the girls. The
teachers are concerned to create an atmos-
phere more conducive to learning. The
social work staff wants some way to insure
continuity in their consultation process both
on a day-to-day basis and at the final pro-
cess of review. The administration has ex-
pressed the desire to perform more of a dev-
elopmental role in the institution and to
improve the channels of communication. The
young women have asked for a greater self-
determination function (for growth and self-
development).

We will assist these groups individually at
first. We will deal with role frustration and
seek to clarify the helping relationship in
each case. Each group's overriding concern
will be to maximize its input in the educa-
tional and therapeutic (rehabilitational) as-
pects of the system and keep the custodial
functions to a safe minimum. We will begin
to develop group strategy toward this end.

At an appropriate point, we will regroup
the participants into the "teams" of cross
disciplinary staff who will be working together.
The concerns and strategies developed in the
earlier groups will be compared and tested in
light of the overview provided by the "team"
grouping. The teams will begin to work out
differences with the members from each cate-
gory serving as advocate for that point of view.
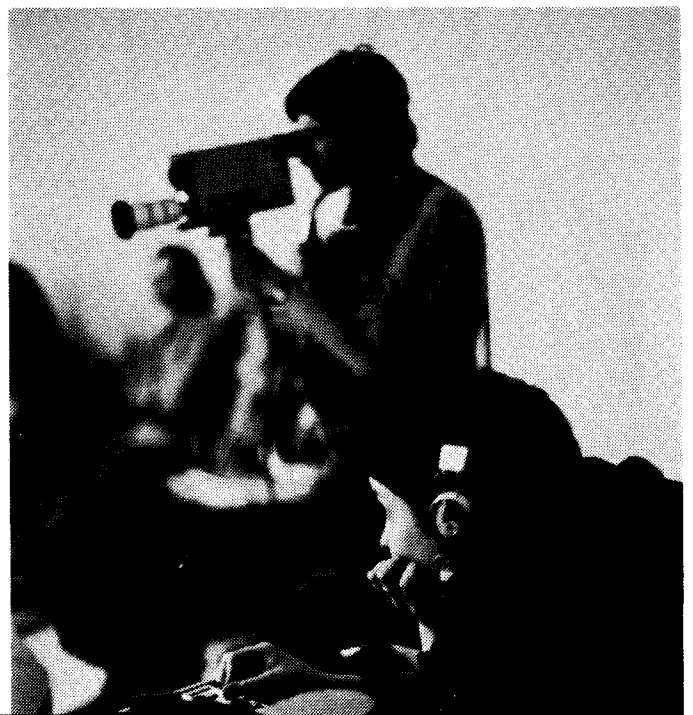
(4) Some Proposed Programs

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Training Process

To build an ongoing process of education at X for all participants.

1) Work with supervisory and executive staff for administrative reorganization on developmental and maintenance lines.
2) Work with house parents and cooks so that they can be more helpful not just punitive. Develop better cottage programs.
3) Work with teachers to help create a better learning and teaching environment.
4) Work with social workers to be more clinically effective, primarily with girls but also with staff.
5) Work with young women so that they will be more receptive to help, develop with them a self-governing process and a communication network.

---

Step 1

We will begin working initially with the groups as they are naturally constituted at X: Social Workers, Teachers, Administrative Staff, House Parents, Supervisors and Young Women.

Working with the same general goal in each case, i.e. how can we make X a better, more efficient institution in serving the needs of the young women sent there? How can we do our job more efficiently, etc? We will introduce a set of tapes edited from the material we collected recently. Each group will react to that material from its own frame of reference. While they will learn something more about the total working of the institution, they will each feel that the general "need assessment" process as carried on from the outside was inadequate from their point of view.

Step II

We will briefly familiarize them with the equipment and let them build their own set of data related to their particular needs viewed in light of the needs of the whole institution. The areas of frustration will be explored. Questions will be raised about the most creative, constructive ways to deal with this. Where the aims of the group seem to be in conflict with the aims of the institution as a whole or with the aims of other sub-groups, the position will be clearly spelled out and, wherever possible, documented visually.

Step III

The group sessions will be co-ordinated so that at the end of five sessions, the groups will have covered much of the same ground. Needs will have been assessed from an institutional point of view and from a group point of view. A document will be prepared from the VTR material (the data collected).

Speaking from the relative strength of their "role" groupings, each report will tend to have great areas of overlapping common concerns (as well as differences).

Step IV

The sessions will be regrouped into "teams" made up of interdisciplinary mix. The VTR documents from the previous "role" centered workshops will be presented by the representative from that sector ... they will serve as advocates for the areas of "special concern". The workshops will begin to strengthen these teams as interpersonal working units.

Step V

Evaluation.

During the time that the staff has been working with their own role definition and problem solving, the young women will have been given work in a self-discovery, and the understanding of their social and institutional role.

At the heart of the training program will be a portable video communications system. It will serve the whole school as an ongoing report, evaluation (feedback producing), and educational tool.

A fifteen minute "program" of news relevant to the staff and the students will circulate through the houses on a regular schedule (perhaps just after meal time so that after six days of lunchtime, dinnertime playback all the houses will have been covered and the cycle can begin again). The program will consist of short segments from the various training workshops, brief information pieces, in-depth interview segments with key staff members, news reports from the outside which have to do with the world of the institution or the world of the young women, and perhaps an entertaining insert. The play-back will be followed by a brief discussion period designed to clear up any misinformation, to request additional information in areas covered or to suggest areas to be covered, but most of all to keep the institution current on the status of the training program. New pieces will be added each day and stale ones replaced. By the time the cycle is complete, it will be a new show. This video-information system will be supervised by a member of the S.R.A. student staff, but participation in the selection and editing of the pieces will be encouraged from the staff and from the students. It will be regarded as a "X" system and not part of the specific training design. It will be run as an "extra-curricular activity".

By opening these channels of communication, the overall level of mistrust will be reduced. The staff, teachers, social workers, houseparents and the young women will come to know each other better. It will make the helping relationship easier, and it will reduce the resistance level to being helped.                    abram engelman and tom johnson

"When any profession, institution or system seeks to further itself without
   due regard to, or at the expense of, its clients and services, that profession,
   institution or system may be justly deemed psychotic. "
                                        Chaim Greenbaum

# Video Enclosing

Social networks are like human beings. They have moods, values, communications processes and energy flows that read-out their condition. They grow and regress in the service of their own survival. Our network shared a dream and took on video as tools and toys to activate our survival vision. We came to video via McLuhan, with fantasies of a kinetic carnival and with a lot of help from our friends.

The sense of shared alienation from institutions and the comradery of growth and joy led us to design an alternate institution called the Center for the Study of Social Change. This institution was to supply the organizational base for various modes of exploration, one of which was exploring the uses of video in its myriad potentials.

Our first video network adventure was a conference at a state university which was trying to design an Institute for Youth Politics. The meeting included faculty, administrators, and incoming students as well as various resource people ranging from high school students to "star" intellectuals to state legislators to local social agency personnel. A wide, diverse, non-homogeneous range of political, ideological and spiritual commitments constituted the spectrum of participants. We were there to "make a video tape" of the proceedings, to facilitate group process with video, and to participate freely in the proceedings as we saw fit.

The usual socio-technical problems were encountered, such as lighting peoples' space (we decided not to) and breaking into social spaces with gun-handled instruments. We worked carefully at our invisibility and felt relatively successful.

In this first video-space process lesson in 1968, we encountered: (1) the relationship of peoples' fantasies to the realities involved in their attempt to design an institution; (2) problems of intersystem adaptation (staying within current legal, social, cultural boundaries, and agencies for the design of activities the Institute would be involved in); (3) problems of extra-system alternatives (the design of social, political, economic and cultural activities and institutions as ways for young people to explore new modes of living and playing). Our video system collected the thunder and lightning of

the brain storming sessions and as video does, remembered.

The edited tape of the first day's proceedings, which was only partially seen by its non-leaders late that night, focused on a number of inter-group conflicts and the extra-system conflicts, e.g., state institutions cannot be involved in political activities, colleges give grades mainly for recognized work, not exploration, etc. The tape brought an onslaught of depression and anger to our relation with the leaders of the conference. As the discussion about the tape progressed, we experienced again those social mechanisms of communication which allow for various forms of disagreement to be collectively forgotten. It is the case that the limits of remembering will determine the membership in a group. Since it is difficult to sustain selective forgetting during playback, the feedback of these video tapes stalled out the proceedings of the group because the 'normal' consensus-making processes of the group, i.e., forgetting we forget, reinterpreting and agreeing we didn't, etc. could not occur. We were accused of editing in a depressingly relevant manner.

The memory ultimatum was delivered the next morning when the Dean of the school housing the institute came to delineate the respective limits of the university, the school, the institute, and the conference. The Dean was confronted by his own liberal fantasy when he saw a tape of himself saying, "children, be free!"

We believe that many of man's current pathologies are located in the hierarchy of contexts. Double bind theory and its therapeutic counterpart have demonstrated that "schizophrenia" is located in communications systems, the context of the individual. In reforestation, after a fire, the control over the proliferation of saplings and their growth is the new forest growing. The rigidification of social feedback systems into social structure and/or institutions set the limit for internal change and pulls to a halt structural and/or intra-systems changes.

The power of video can be easily co-opted if one must fall within the limits of hierarchical context, or if one becomes the scapegoat in such a situation. Pathogenetic systems notoriously use blame systems to control remembering and to bypass crises.

Social processes that have remembered irresolvable conflicts spend much time in deep depression and

other forms of obsessive behavior. Social processes that have remembered irresolvable conflicts need maleable memories for a synthesis of negotiable positions.

Our predicament was that we were there to facilitate recall, recognition and design. The more our tapes revealed the self-destructive selection of their memories of their own trajectories, the more we were seen as the destroyers. Yet, we believed that it was precisely in going beyond this self-destructive editing of memory via tape which would facilitate the design process. In this case neither we nor the video could enter the tightly defined limits of the social conditions we were in. We left, out of mutual agreement not to be the scapegoats we had become.

We concluded, from this experiment, that facilitating social change with video must somehow entreat people to change as they get insights into their patterns of communication, a process controlled by the sets of limits imposed by the hierarchical contexts of the very institutions seeking change. You cannot pay attention simply to the content of information, feedback, etc., but must also pay attention to hierarchies of contexts as limiting information, feedback and change. In hierarchies of contexts, the hierarchy makes the difference between adaptive change, within the limits of the hierarchy and a change of the hierarchial limits themselves.

The uncertainty, fear and depression created by the environment was partially the result of trying to relate to the situation with anachronized epistemologies and partially because our ontologies force us to face it alone. Continued fixation to ontologies of loneliness and 'one at a time' epistemologies, or the schizoid-like reactions of constantly changing levels (e.g., attacking the messenger as the message or making it just an intellectual exercise) will not do. The positive feed condition is analogous to our technological situation, in as much as the damage done by technology will require new forms of technology to alter the destruction. The positive feed is 'our problem' and our environment and is needed to make a new set of generalizations that will control (negative feed) that ecology. Our current ontologies, epistemologies and socially structured relations do not suffice in our communications and control of the pace of change.

The paradox described above, of needing the feed

to create a new sense of being, knowing, relating, etc., but feeling very uncertain and uncomfortable was related in subsequent video experiences and has brought our jobs to a temporary halt. Our events were microcosms of the conditions we live.

We felt we were creating attitudinal changes and that did not suffice to help people deal with problems that were located in the social contexts (e.g. institutions, peer groups, networks, families, etc.) their 'problems' were embedded in. We have come to the position that information and 'new' information structures do not in themselves 'make you free'; that relevant changes in social contexts are where the resistance lies. The current ways of 'knowing' and 'being' that keep us locked in fantasies and illusions that are destroying our ecology (as us) are the rigid, long feedback loops that communicate the control over our environment – our social institutions.

The 'new' ways of 'knowing' and 'being' that our environment created and re-presented are basically short-term feedback loops that are necessary so we can relate our experience to new designs. But they are not sufficient to create new forms of social organization (longer feedback loops, that will sustain the ongoing change of those new habits of communication about us and how we know and change our ecology).

Our current trajectory is to work with whole networks over longer periods of time, helping them to help us design new ways of living and relating that can be sustained by ongoing social processes. We feel it is necessary to go beyond aggregates of loosely connected people to groups that have sustained supportive relations that will create new collective consciousness.

randy sherman

(Shirley Clarke, well-known dancer and filmmaker, started working with video about two years ago. She now operates the TePee, a Video-Theatre Workshop partially funded by the New York State Council on the Arts and located in the tower of her loft on top of Manhattan's Chelsea Hotel. She is currently developing a video troupe to take on the college circuit.

Shirley was interviewed by Antioch's Videoball. The questions and responses which follow are excerpts from that interview.)

SHIRLEY: At this point, it's been about two years since I started working with 1/2-inch video equipment, and though I have progressed nicely in basic cable, dirty recording heads and signal-to-noise ratio, somehow I have the feeling that if I had chosen to go into the business of selling 1/2-inch equipment, by now I might at least have been rich....I guess I read the signs wrong or the wrong signs. Five years ago (the speed of Life, etc. being what it is), I figured that by now we'd have equipment that for starts didn't fall apart the minute its three-month warranty ran out - and that cable TV would be a fact in a majority of the major cities across the country - why, we might even have Videophones (a kind of mini-two-way cable)! Indeed, I thought the Great New Era of Communications would be in GO - but after a careful checkup in several encyclopedias, it looks like 1985 is the earliest date when we might expect, etc....So what do we little people do who are not involved in sending pictures to the moon, who don't have access to industry, who are not the heads of science departments, and who don't even want to work for the networks or Educational TV? What are we supposed to do? Those of us who spend all day every day and night doing our Video thing - we think of our work with 1/2-inch video as a profession - a career - a way of life. What do we do - while we're waiting for future time to get here?

VIDEOBALL: Why should we be doing anything different than we're doing now? We are all exploring and learning at this stage.

SHIRLEY: Of course, that's true. And it is working that way, especially for the people who are interested in cinema verite video portraits - or interested in

Second is _equipment_. Nobody questions the fact that equipment needs to be improved - and we should continue writing letters to the manufacturers and get all our friends to do so also. And by complaining to our distributors, they in turn will exert pressure - particularly Panasonic and Sony. But what has been the most helpful to me has been the information I've gotten from other Videoites, so I think we should find more ways to exchange information in print among ourselves, like in the back section of Radical Software. We could use lots more information sheets like Dumping Ground; I could use one a week. Also, when any of us succeeds in finding ways to adapt or improve any equipment, we should pass the word around. Here I'd like to mention an unusual phenomenon that rarely if ever happens on the art scene, namely a Video artist, Nam-June Paik, arranged to give us access to his synthesizer via the TV Lab at Channel 13. This is very generous and he deserves many thanks from all.

Then, third, the _cassette_. The cassette could be an important outlet for all of those in Video who are making Electronic Video Films, and for all the video artists who are doing personal video biographies or autobiographies. I see the cassette attracting customers in much the same way that we now buy books and records. With this in mind, I think we should start now to form a number of small video publishing companies. We should not allow the cassette hardware manufacturers to function also as our distributors as they are doing now - they're busy stockpiling for the future and not paying any money, just future rights - and they are making deals with the tapemakers one at a time and obviously ripping them off one at a time.

VIDEOBALL: In terms of the distributor, do you think some place should be centralized, not Radical Software doing a printout where each group lists its own material, but a central place where the tapes are kept?

SHIRLEY: That's fine for our internal communication needs; as a matter of fact, Image Bank in Vancouver is developing a library of tapes, and everyone is welcome to join. They offer many different kinds of services - maybe they represent the format suitable for an Alternate Media Publishing House; but if we want some kind of income return, we will need something for videotapers like the Filmmakers' Co-Op. The advantage

# Shirley Clarke: an interview

making non-objective videotapes, electronic paintings - who use synthesizers and build or adapt their own equipment. But it's not quite the same for those of us who want to work with Video as a process art form - who want to do Video Theatre - live video mixes - and all too often one of the main reasons we fail is that we need tools and equipment that we can count on to function. And after we have managed to somehow collect a lot of expensive stuff, is it too much to expect that it holds up through one show? After enough bad experiences, you begin to think you're too stupid or too unlucky to stay in Video - or else you find yourself suffering from the Electronic Meemies.

VIDEOBALL: Are you perhaps being too ambitious for present realities?

SHIRLEY: Well, that's exactly how I came up with my six-point practical program to help you to get and keep it together - to list and limit your goals and experience. I hoped that it would slow me down a bit, help me to simplify, and not to go off in all directions at once.

First, the _press_. I think it is time now to try to find a way to get to the general public. During this period it would be useful to have regular reports on the different ways to use the potentials of Video from all sorts of groups and individuals that work with Video and we will have to make use of the popular press until we're able to get more exposure by cable or air waves or whatever. Besides, we could use an audience who, if they knew they could participate, would enjoy doing so. I might add here the idea of promoting Video Festivals across the county and in Europe, and even though they tend to be "in"-group events, they can help to develop standards; also, they generate publicity, with the added side effect that sometimes there are even financial rewards.

of many different groups is that they can pay attention to their own interests; their first concern should be geared to their special images and needs, and then all of them could form an overall body that could protect and check up on all our deals with cassette companies and distributors - in unity there is...etc. In other words, we need some alternate media business people.

Fourth is _tours and travel_. The most obvious way for many of us to be able to find out what's happening around the country and to learn the "hows" from each other is face to face - so for the time being, we should find ways to tour and travel and get paid for it! I've been working on a plan for a troupe to go on tour after spending a three-month period of training together. We will travel on a three-month tour to any college community that is already into Video or has access to Video equipment. We plan to rent a station wagon - carry some special equipment, props, costumes, lights, etc. - there will be about five of us in the troupe, and for starts we'll ask the communities to pay us $100 apiece. In each location, we plan to spend several days as guests of the community and we will invite anyone who has any interest or background in electronics or film or theatre to become temporary members of our troupe. We hope to find ways to use their input together with ours, and all of us will do a show for the community - we will have developed video games and techniques and methods to do this during our rehearsal period. Also, we hope to discover quick ways of helping others to pick up the easiest methods of working with video and when we leave, we hope we'll leave behind some new converts, who on their own will continue to work in this mode. We plan to start these tours very soon, so I hope you'll invite us down your way.

Now point five is _cable access_. I guess we all have our own ideas about the kinds of social-cultural-political changes that would take place if we, the people, were to

have control over what goes in or comes out of that tube in our homes; it's our job to find ways to use video to inform the public of their inalienable right guaranteed by the First Amendment - free speech. And that means free access to the communications media. We have to find a way to get them to realize what's at stake if they relinquish these rights. We should find fun and exciting ways to use whatever the present access allows us, and get the public to feel that they'll be missing something they not only have a right to, but want to be a part of themselves.

VIDEOBALL: Are you talking about lack of access on the cable? I know that you already have public access channels in New York City. And isn't it true that the FCC has established public access channels as part of the requirements for issuing licenses and franchises to all the cable companies?

SHIRLEY: Public access is an important conceptual victory, but in reality it's only been tokenism - a little like the "Letters to the Editor" in the

SHIRLEY: Well, that's exactly what I had in mind when we planned this invitation to the Space Telethon Game. The whole idea was to try and use Video to play a game with the public. But the sad fact was that the powers-that-be at the cable company saw fit just the week before it was to take place (and on my birthday, no less) to renege on all their promises - and with too little time left before cold weather arrived, we had to cancel. But let me explain very briefly what we had in mind. At the TePee, 200 artists, press, producers, and money-type people would broadcast "live" for 48 continuous hours over the cable, using either their regular channels or Public Access. Every six hours a different group would come together and rehearse and finally tape a work that they had all created. Now around the city, we had set up three or four "drops" - places where other groups could gather that had access to video equipment and the ability to feed into our mix. They were in contact with us via the telephone and bicycle. The audience at home, if they tuned to the cable channels, could hear us at

As a recognized member of the Art Community of New York, we are happy to extend to you an Invitation to play a key role in the FIRST INTER-ARTS SYNERGETIC-SPACE TELETHON . From Saturday morning, September 30th, 9 a.m. to Monday dawn, October 2nd, 9 a.m., 1972, (forty-eight continuous hours) at the T.P. atop the Chelsea Hotel, over two hundred artists (200) in different disciplines will interact creatively with each other and simultaneously over Sterling-Manhattan Cable TV, we will broadcast "Live" the process and creation of "Ten New Video Tapes."

Through the miracle of electronic tele-communication, we will have direct contact with our audience. Those at home, already connected to the cable can talk to us on the telephone and see us on their TV set. Then at specially set-up "DROPS" we will have viewing and taping facilities that will enlarge and extend our scope.

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To confirm and clarify your participation R.S.V.P. to:
MARGOT LEWITIN (477-5416)    JULIA SILMAN (586-1927)
SHIRLEY CLARKE (243-3700)    BARBARA HASPIEL (586-2040)

So The Date Is Set For Our Experiment Into Future Time.

Our goal is for all of us to meet and have fun playing VIDEO together. We hope you will be able to join us.

newspapers - and so far, the quality of the tapes and the broadcast signal reinforce this resemblance. And one little channel reserved for all of the People, with 48 or more channels still in the hands of Big Business! I guess the problem is that no one else can afford to invest $5 million a year against eventual profits of $5 million a day except someone like Howard Hughes or Time-Life. Actually, this was why at first I was against public access, and it pretty much turned me off cable TV. Then, fortunately, last fall I met Gene Youngblood over at Shegiko's and Paik's. He has spent the last three years doing a book on this whole subject, which will, I believe, be one of the most important and influential books of the decade. By the time we parted, we all agreed that a few months after his book comes out, there should be a major conference in Washington to find support to ensure that the rights of the public are protected.

VIDEOBALL: But doesn't cable isolate people, rather than bringing them together as video theatre does?

regular intervals invite them to join in our video Scavenger Hunt: "Wake up and come and play with us. All you have to do is to call us on the phone - then, if you'll sing us a song, we'll do a dance for you!" Whenever you do something that we accept into our mix, you move up to the next drop. "So get up and out of bed - you're on your way - the first drop is Video Exchange - see you soon - right up here - live - in person - on camera!" What a great way for Video to take over the cities! Like taking theatre not only into the streets, but into our homes. The average American watches TV for 6 hours a day - and with the 3-day work week coming, we need a new way to deal with this box. Those into Video are in a good position to show and inform people just how access to the new tools, the new toys of the new technology can be used. I hope that by next fall, please God, I will have found the funds to lease a cable channel and this time round, knock on wood, the "Second Synergistic Scavenger Hunt Space Telethon" will really take place.

Now point six: Live Process Video Theatre Mix -
Environmental Video - Video Play Games - Video Theatre.
We need to build prototypes for the new theatre needed
for the new forms. As we develop the home entertainment
complex - multi-image inputs on mosaic wall-screens - we
will want to go out to a place chock full of people and
lots of different things for everyone with every taste.
The Pleasure Palaces of the Future! Everything from
dancing to live and recorded music, spaces for theatres,
plays, films - sandwich bars - drinking fountains - a
maze of rooms of many sizes on many levels - maybe
sunken pools of water for swimming or sauna baths -
swings and slides - trapezes - balls to bounce - rooms
to play ping-pong - even a small room to play chess
while listening to Mozart. Sounds like a great hangout,
doesn't it? But anyhow, since I haven't yet been able
to convince anyone to build my Pleasure Palace, I
decided to take some of the grant money I got and use
the empty space in the tower above where I live and
construct a demonstration Video Theatre Workshop. It is
possible for four places both inside the tower and out
on the roof to send and receive video images, since
there are junction boxes all over, and a patchboard and
switches - it's a good place to use as a workshop for
small groups to work out all kinds of ideas and practice
the new skills we'll need, so that if one day a rich
gentleman comes by and decides to invest in a Pleasure
Palace - we'll be ready!

VIDEOBALL: I think it's important for the people who
come to video theatre to have some expectation of the
kind of environment they're going into, that they come
and know the're coming for a video experience. We were
doing the same thing at the Videoball Local, our video
theatre. We had four different stations. You went
from room to room and in each room we provided props
which we thought provided a lot of choices, but we began
to feel we were laying this trip on them. They didn't
know what to expect and when they got there, they felt
pressured to perform. We felt that they shouldn't
feel any pressure, but should rather just flow with it.

SHIRLEY: We're going to have to change many habits and
we've got to understand that most audiences see their
role as observers. They are used to sitting back and
waiting to be entertained. There's going to be a
learning period for everyone and I see nothing wrong
with helping them. You as a teacher should know that
you don't stop creativity by helping your students
learn. But it's going to be a while before people
realize that they can go to the theatre where we
expect them to interact with us, but they need to be
given some idea of what is expected - we must give them
hints - props are fine because if it really gets going,
they'll take off on their own. If we see Video as a
"process" art form, we can use the process of learning
in life as a good guide. We need very much as adults to
play. To understand that playing is art and art is
playing - what is the difference? We've separated
these things much too long. We've lost the tribal
culture and we've lost shamans and the campfire and the
group energy that's needed if the rain dance is to
produce rain. We have separated the artist from the
group. We've gotten to the point now where there are
these freaky people called artists and then there's

everybody else - we are changing that, and Video is the
tool that will let the artists connect back, by
interacting with the group - that is, if we can learn
how to use Video properly.

I should have a subhead - Skills and Drills. In order
to accept as true that a new technology gives us a new
media, we first have to describe just what the unique
capacities are that distinguish it from any other
previous form of human expression. We should then
describe Video as a new form in terms of its uniqueness
- like simultanious feedback, instantaneous playback,
interplay-interface, time delay, etc. Each new capacity
demands new capabilities. If you look back into the
history of Humankind, you become aware that it took a
long, long time for each new media to develop as an
independent art form. Slowly the human being gained the
skills and dexterity necessary to use the new tools
that had allowed the new forms to emerge in the first
place. For instance, how long do you imagine it took
for a hand, a stick, and digging with it to develop the
necessary dexterity between eyes and fingers and hand to
carve the graceful curves and calligraphy of images
and dreams?

Dancers spend years training their bodies and developing
the technical skills necessary to dance - and it's the
same for musicians, for actors - whatever new media you
choose, it's the same story. But what are the skills
needed in Video that humankind never needed before?
Well, one unique capability of Video is that we are
able to put many different images from many different
camera and playback sources into many different places
(upstairs and downstairs) and into many separate spaces
(monitors) and we can see what we are doing as we are
doing it. We need to develop better motor connections
among our eyes and our hands and bodies - we need
balance and control to move our images from monitor to
monitor or pass our camera to someone else. But mainly
we need the skill to see our own images in our own
monitors and at the same time see what everyone else is
doing. We need to acquire the ability to see in
much the same way that a jazz musician can hear what he
is playing and at the same time hear what the other
musicians are doing and together they make music. If we
are lucky, for starts we'll make video games.

Perhaps one of the most successful video games I've
participated in was the VID-E-ORACL. Don Snyder and I
did it together. Through the aid of video electronics,
it told fortunes. "The atmosphere was extremely
effective in the little wheel house on the top deck
of the boat where Charlotte Moorman held this year's
Avant-Garde Festival. Outside it was raining, inside
it was dark and cosy - decorated in Early Arabian Nights.
A robed and turbaned Oracl was perched on top of the
steering wheel, and at his feet, on soft cushy
cushions, the Seeker sat. The Oracl gazed into his
crystal ball ( a TV ball that played the I Ching) while
the Seeker watched the playback of our magic fortune
tapes. It's hard to describe, but somehow the air was
filled with the vibrations of electronics and people
meditating and the overall effect, the customers agreed,
was a sense of calm well-being." That's pretty OK, I
think. And it's been pretty OK talking with you, too.

MAGIC COLLAGE CARDS DESIGNED BY DON SNYDER FOR THE VID-E-ORACL

XERXES, King of Persia

BA          The Soul

MAGIC CIRCLES AND WAND OF
DOCTOR FAUSTUS Solomon's Seal
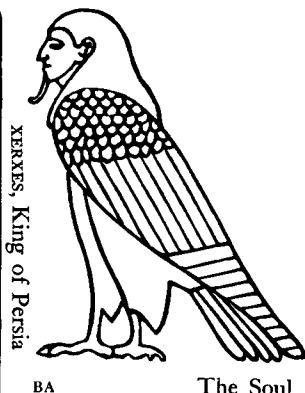
THE FIVE GREAT BLESSINGS—HAPPINESS,
HEALTH, VIRTUE, PEACE AND LONG LIFE

CRIOSPHINX    —The Silence

# Antioch College M.A. in Media

## Introduction

Media Studies is not Broadcasting and Film or Communication Research, it is not Future Studies or Experimental Education, not Social Science or Journalism. It borrows much from each of these recognized fields and goes beyond. The parameters are undefined.

New technologies and new aesthetics are expanding and reshaping our flow of information, culture, and values. In the over-mediated environment in which we all now grow up, work, and live, Understanding Media is an essential humanity, and Doing Media is an important survival skill.

Antioch is in the process of developing, accrediting, and recruiting for a Master of Arts program in Media Studies. The purpose is not to define and institutionalize a new humanity, rather it is to pull together and give academic recognition and institutional support to speculative research, experimental production design, and practical application already being explored randomly in other contexts.

Antioch intends to offer the M.A. through coordinated efforts of at least three units of the Antioch Network: The Baltimore-Washington campus, The Center for Understanding Media in New York City, and the Yellow Springs campus in Ohio. Each of these centers will be building onto an already established program, faculty base and pool of essential resources. All centers will share a common central administration. This will facilitate the exchange of faculty among all three units, and students may also take residential study and work in more than one of the geographic centers. Since different centers will be equipped for primary service to different combinations of vocational and academic objectives on the part of students, what follows is each Center's own description of its particular program capabilities.

### ANTIOCH BALTIMORE/WASHINGTON PROGRAM:

(For more information, contact Tom Johnson, Urban-Media Program, 525 St. Paul Street, Baltimore, Md., 21202.)

PURPOSE:
TOWARD MEDIA
- literacy
- competency
- sensitivity

through examination
- of how we are affected by media,
- of how we can be effective with media;

through exploration
- of communication research and strategy,
- of moving-image aesthetics,
- of media technologies (present and future);

through experimentation
- with media (tion) designs,
- with the creative potential of media,
- with documentation modes.

The graduate level program which we propose to offer is not available elsewhere. It is a new field of inquiry built of inter-related media skills and social research concerns which merit academic recognition and institutional support.

We will recruit and develop skilled mediators in the area of applied urban social-animation. The Baltimore Program will be more utilitarian, more political, and more actively engaged in practical applications than CUM or Yellow Springs. We will be constantly extracting theory from our trial and error, project-based approach, evaluating what we find and incorporating it into subsequent project designs.

The Baltimore-Washington Program for the M.A. in Media Studies will emphasize production and communication related to urban social problems and social change. Community-based media action projects become skill-development vehicles, sources of data on communications problems and possibilities, and stimulus to development of artistic expression and social theory/methodology.

### Clientele

In the first year, beginning September 1973, we expect to admit twenty-five candidates seeking masters level work in media who are not oriented toward broadcast careers or toward traditional filmmaking. It is expected that this group might include:

a. Urban social strategists who want to begin experimenting with media and information flow in a supportive institutional framework.

b. Professional people with life experiences applicable to the degree and who want to experiment in their own fields with new approaches to using and understanding the media. (These students could also be credited for learning from previous life experiences if needed to establish their prior achievement of a bachelor's degree equivalency).

c. Persons who have worked in counter-cultural, alternative or free-form media and who want to explore a more theoretical framework from which that activity grows, who need time for research in an environment with people of similar concerns, and who need access to resources.

d. Students in undergraduate programs involved in communications or media who want to focus in on specific media and areas of inquiry related to urban culture. (Within the Antioch system, these students could work directly for a five-year M.A. degree.)

## CENTER FOR UNDERSTANDING MEDIA:

(For more information, contact Mr. Robert Geller, Center for Understanding Media, 267 West 25th St., New York, N.Y., 10001)

### Purpose

The Center for Understanding Media engages in research and projects in communications, education and the arts. The Center specializes in projects involving young people and the new media. It works to develop critical and active consumers for the various forms of communication and to integrate teaching about the new media with teaching about literature and the traditional arts. It stresses the need for programs in media study and media making at all levels of education. It specializes in training teachers to serve the needs of this new media study curriculum. It believes that media study represents the arts and humanities in a new key.

The C.U.M. degree program will differ from other programs that put exclusive emphasis upon either production and aesthetics for film careerists or theory and philosophy for communications majors. A degree candidate will investigate the historical, cultural, and aesthetic influences of media not only through careful study but also by means of intensive work-study experiences where teacher-artists can help the candidate to create his own varied media formats. For example, a candidate might be asked to investigate carefully the evolution of the TV documentary from 1950 until 1970. He would be asked· to examine the cultural, economic, and technological forces that have been shaping the documentary format as well as the impact, if any, of programs like the Pentagon Papers and Harvest of Shame on the American viewer. His production courses in filmmaking, photography, and video/taping would attempt to use these insights and refine them by having him scripting and processing his own documentary materials.

### Clientele

The Center for Understanding Media will serve two major categories of students: (a) the teachers, community leaders, and policy makers in the arts and media who will be candidates for the Antioch Masters Degree in Media Studies, and (b) part-time students who are working for a Master's in Education with another college or university. The latter have been our students to date and will continue to be involved with many of the day-to-day operations related to the M.A. program.

## ANTIOCH, YELLOW SPRINGS, OHIO:

(For more information, contact Bob Devine, Communications Studies Center, Antioch College, Yellow Springs, Ohio, 45287.)

### Purpose

The Yellow Springs emphasis is on an active engagement with the media--the making, doing and working-with-it aspect of media studies. Media are seen as a new way (skill) of exploring the world (knowledge) with the result of a new logos of patterning behavior (intelligence). Some of the media, such as 1/2 inch video, are barely four years old. Other hybrid forms are fundamentally altering some of our basic assumptions about the nature of the communicative process.

Whereas traditional programs in communications often seem to view the content of study as fixed and assume the task of presenting that content and developing critical skills in relation to it, this degree will emphasize investigative and ex-

ploratory work with media, with media hybrids, and with experimental media forms. We see students, faculty and staff as being on the frontier of media exploration.

The program involves time spent with the media, not just as experience but as it relates to a theoretical framework, as it affects the person and his ways of thinking, and as it leads to a reorganization in ways of knowing through media. Program units will involve themselves with deepening student involvement; the structure for the study is seen as a generative process of building rather than an "editing-into-form" process. In this sense, the program is holological–the elements of study are interrelated to the extent that the absence of any one component would result in a decrease in intensity rather than breadth of study. The student does not work with specialized fields of information, but deals with program and project motifs which can blend into informational wholes. The Center will play the role of facilitator by encouraging and supporting both idiosyncratic and dialogue modes of study, and by encouraging flow between the two. While self-designed and self-initiated programs of inquiry are seen as an asset to this style of media study, interfacing of media is seen as a valuable tool in realizing the goals of the program.

This degree in Media Studies would be one of the first in the country to offer program work in experimental and alternative media forms. Antioch Yellow Springs has a long history of intense undergraduate involvement in film, video and other media, and a growing list of recognized graduates in media. The Masters program is a direct outgrowth of this undergraduate tradition.

Clientele

The projected enrollment in Year One would be forty full-time equivalent students. Starting-date is contingent upon completion of the preliminary accreditation process (estimated September, 1973).

We will seek students similar to those described in the Baltimore program but whose emphasis will be on their own development as artists in addition to the occupational skills and tools they will acquire from the program.

We also plan to enroll film artists who are looking for an environment to explore personalized film within an artistic and creative framework. These students would enter for one year, work under a specific film artist, and might not seek a degree.

Feedback

We expect to begin in New York this Spring and in Baltimore and Yellow Springs in September. Inquiries are welcome now. We are in the process of developing the program ideas and welcome suggestions from Radical Software readers.

# PUBLIC ACCESS

A report from Survival Arts Media

The Celebration was envisioned as a three day information generating process which would link the activities occurring in a network of viewing/access centers throughout Manhattan, creating a multi-media two-way public information system.

The design of the overall structure originated in cooperative planning sessions, generated by the interaction of many individuals, independent media resources; representatives of two cable systems, cultural, educational, and service institutions, and members of specific communities. These planning sessions enabled us to continually re-define the design of the celebration by utilizing the constantly mushrooming resources of life energies and techno-logical hardware.
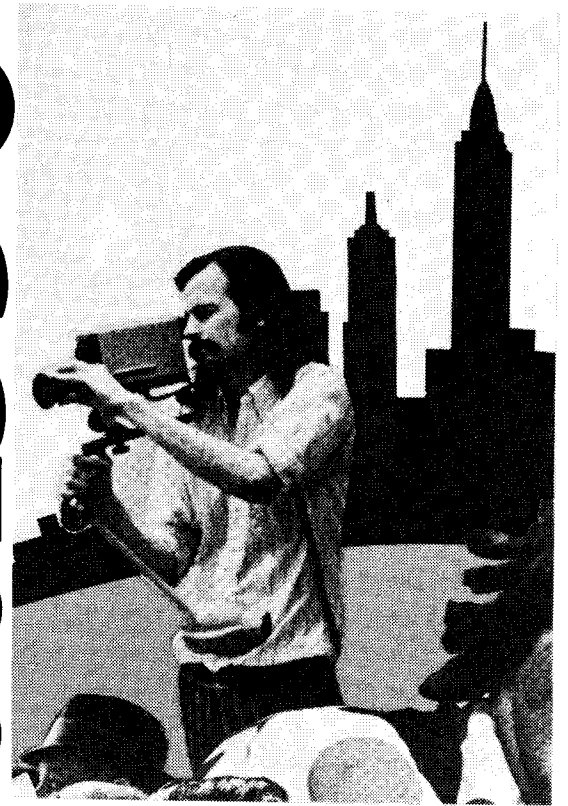
The overall aims of the Public Access Celebration were the following:

1) To promote public awareness and participation in programming the pub-lic access channels.
2) To facilitate interaction between independent media resources programming the public access channels.
3) To foster awareness in cultural, ed-ucational, and service institutions of the potentials of communicating with their communities via closed-circuit video systems and/or the public access channels.
4) To help emerging communities de-fine their information needs by partic-ipating in the public access experiment and to facilitate the participation of communities newly defined by information needs.
5) To create models for viewing/access centers.
6) To explore possibilities of directly involving cable subscribers and viewers

in interactive television formats.
7) To explore possibilities of inte-grating various media into communications nets to create a flexible, broad-based public access information system.

Viewing Centers during the Public Access Celebration were set up to give people familiar with public access cable channels an opportunity to see "a wide variety of programs." Also, people who had cable tv and had been watching would have an opportunity to respond. What happened at each viewing center, what type of programming was done, and how much community involvement there was de-pended upon the efforts of the individual centers. The following reports reflect the expectations and actual experiences in several different centers.

As an extension of our commitment, for the past year, in generating commun-ity health information, Survival Arts Media chose to work with Bellevue

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Hospital for the Public Access Cele-
bration. We wanted to create a view-
ing center, utilizing Bellevue's exten-
sive cable system (over seventy drops
in day rooms, wards, and waiting areas),
that would serve as a focal point ini-
tiating a dialogue between the hospital
and its community.

Taping took place over the entire three-
day celebration period. At the outset
we evaluated the link-up to ensure
that it was working properly and that
staff and patients knew how to tune the
cable converter. We set up two moni-
tors in the main lobby, one for public
access programs, the other for live feed-
back delivery from hospital staff, patients,
and visitors, via a 1/2 inch portapak; a
mobile video crew made tapes in different
parts of the hospital, such as the male
chest ward and the pediatrics project.
Hospital workers and community people
were interviewed about hospital services
and their relationship to the community.
These tapes were simultaneously played
in the viewing center and throughout the
entire hospital over public access channels.

By taping in different parts of the hospital,
a more unified view of the overall hospital
was created. Live feedback taping of
responses to tapes shown in the viewing
center provided the context and actuali-
zation for dialogue to take place between
staff, administration, patients, and
community. The issues which generally
predominated these dialogues were
(1) the need to clarify the patient's
and his/her family's understanding of
hospital procedures and treatment
processes, and (2) the relationship
between non-professional and profess-
ional staff members within the organi-
zational complexities of the hospital.

The Central Park event was designed to
integrate the viewing/access experience
with a live cablecast. The idea was to
take live programming out of a controlled
studio environment and to increase our
awareness of possible uses for mobile
studio units in a decentralized municipal
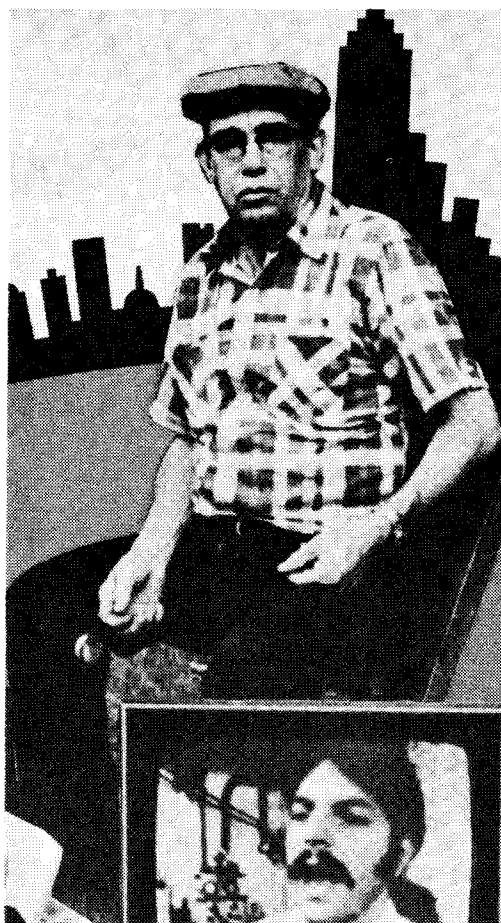


cable system.

Our flyers, posters, and other publicity
invited all groups and individuals who
wanted to provide entertainment, infor-
mation, and/or their presence to come to
the Celebration. Although time slots had
been allocated to various groups, we
planned for adequate flexibility to include
any new activities or surprises that might
materialize.

The degree of audience participation
during the two days was not what we had
hoped it would be. The focus of the per-
formers, Teleprompter, and the audience
was the spectacular nature of the event.
The technicians and directors from Tele-
prompter, although extremely efficient
in setting up the mobile studio, had no
conception of the public access experi-
ence, nor any desire to concentrate on
the involvement of the people working
on and attending the Celebration. At
some point we suggested that the camera-
people put aside their tripods and get
into the event. The typical response
was, "Well, we could try, but I know
it wouldn't work."

CELEBRATION
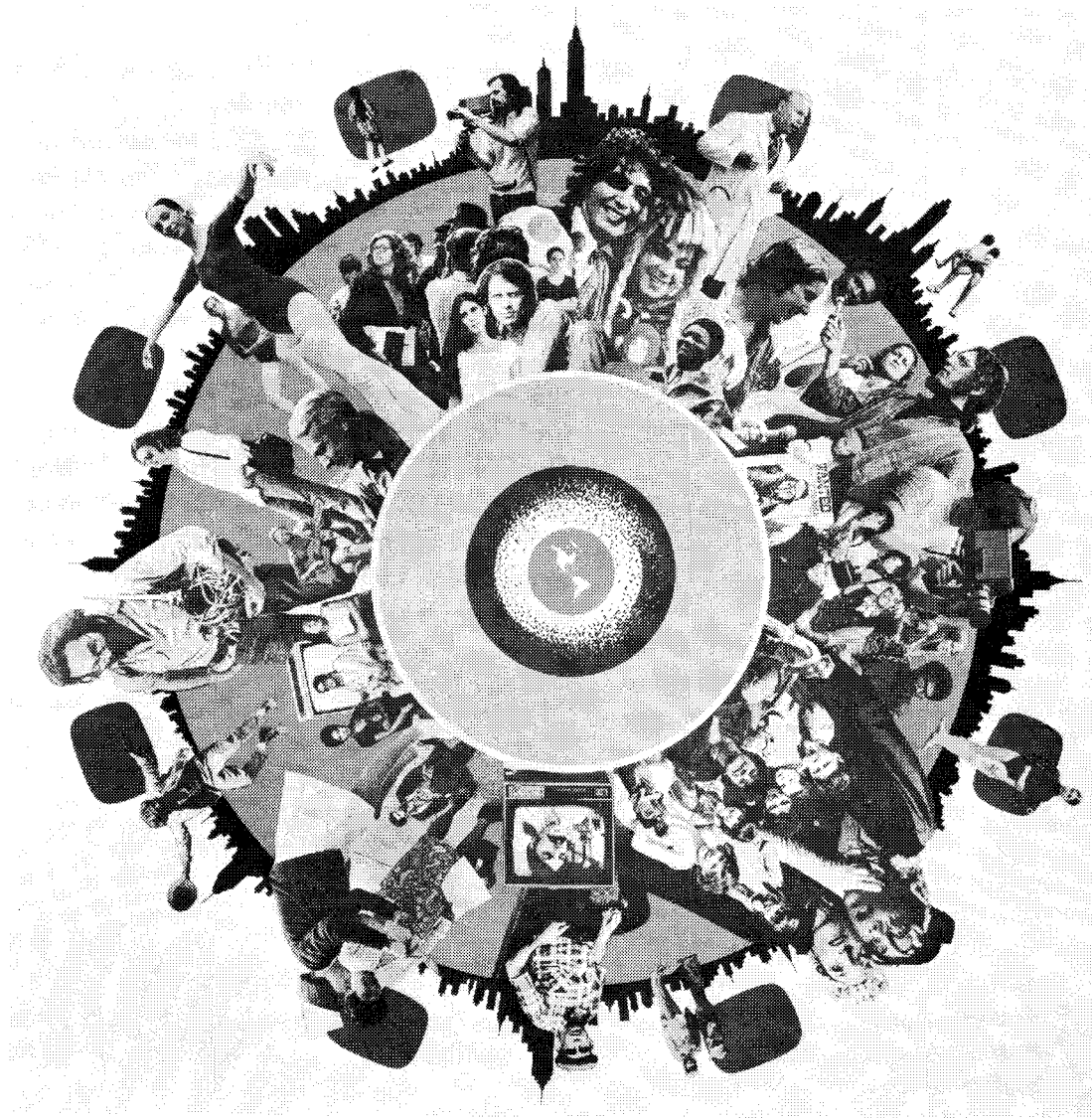
Due to the rigidity of the Teleprompter crew there was no experimentation with different methods of programming and no opportunity for us to participate in the production end of the live broadcast.

The most interesting groups were those that stimulated audience participation. The Responsive Scene, an improvisational theater group, encouraged people to create, direct, and perform their own theater. At least half of the audience became involved in making up skits and creating hypothetical situations for the Responsive Scene to perform, while others left their seats to join the theater group as they chanted, talked, and did improvisations in the center of the mall. Some of the best entertainment came from people in the Park.

Criticism of the Park event is this - that its primary focus was the performer's relationship to the live broadcast rather than the viewer's relationship to the activities and the video/access experience. The customary separations, between the viewer and the performer, the amateur and the professional, were maintained.

For the full report of the public access situation in New York City, write to Survival Arts Media, 595 Broadway, New York City, 10012.

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# Selectovision

Early this fall in the town of
Beloeil, Quebec, a marathon of activity
drew to a close at cable station BHMO,
and most people involved agreed that
Selectovision seemed to be a fine, healthy
baby. This pilot project represented the
first real test of an experimental program-
ming technique born of collaboration
between Videographe (the video workshop
founded by the National Film Board of
Canada) and Videotron, owner of BHMO.

Selectovision is an experimental program-
ming technique which gives the audience
the ability to indicate their viewing pre-
ference from a list of 80 titles of video-
tapes produced by citizens of local and
surrounding communities. This list
of titles was prepared by Yolande Vali-
quette, coordinator of the project, from
the library of Videograph, from the tapes
of producers she found in the Quebec area,
and from tapes which were submitted to
her. Copies of the list were distributed
to the viewers of Videotron's BHMO system
prior to the ten-day experiment. Those
who wanted to indicate a choice were
invited to call the station and speak to
the on-air announcer. Two channels were
utilized in this experiment. The announcer
received the calls, compiled requests,
and interviewed guests on channel 9,
while the tapes which seemed to have the
biggest demand were shown on channel 11.
The programming began September 22nd
1972 and continued, from 2 pm to 2 am
each day, until October 1st.

Aside from the obvious attempt to provide
the viewers with a mechanism to indicate
their programming preferences, the pro-
ject also sought to demonstrate to the
viewers how citizens like themselves
had used the videotape medium. The
hope was that these production examples
would stimulate those in the audience to
express themselves through the same med-
ium. With further development the com-
munity could eventually feed their Select-
ovision catalogue from local productions
of videotapes. This could be called the
major aim of Selectovision.

Participation in the show extended into
the studio also. As the experiment un-
folded, many different kinds of people came
into the studio operation. First, there were
the regulars; the camera operators, the tech-
nicians, announcers, telephone operators, etc.
Then there were those who made one or two
appearances such as the tape producers, other
guests, and spectators who, enthused by the
experiment, came to help, talk, or submit
video projects. Finally, there were the
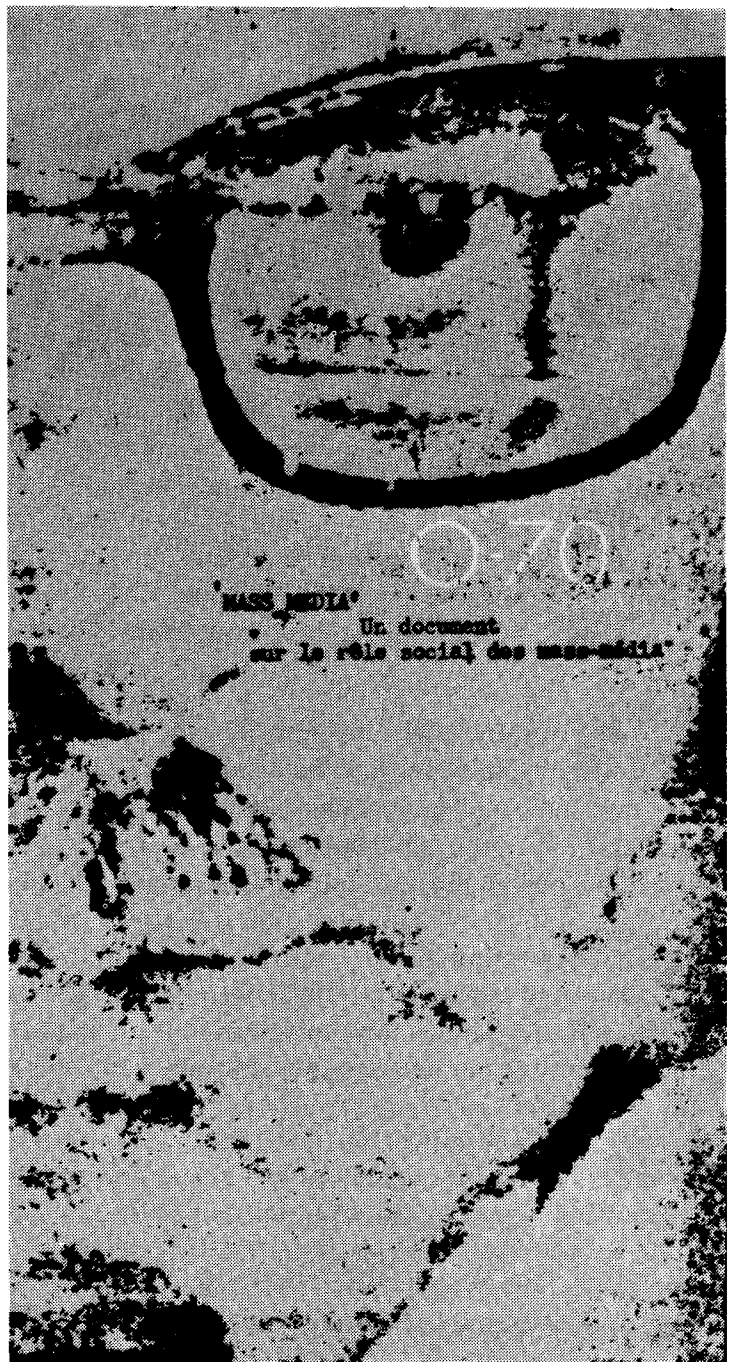
curious who just came to watch.

There was, for example, a young boy who came to present a proposal for a video tape and soon found himself on the air being interviewed by the coordinator about his project and receiving his first lesson in the use of the equipment. On another occasion two young boys visited out of curiosity and quickly found they had become the telephone operators for the rest of the day. In general, spontaneity was encouraged to the point that by the end of the experiment a group of young people had virtually taken over most of the studio and the operations such as camera work, tabulating results, answering phones and being guests. One woman who had never before done on-air announcing discovered that she also had no one to interview during the afternoon, quite fascinating interviews with her neighbors who were calling in to request tapes. Of the many things learned, a few things merit closer attention. One is the role of the announcer, or animateur. The import-

ance of his rapport with the audience has already been suggested. In general, the behavior of the animateur and the selection of this person depends a great deal on the kinds of people who telephone the station and on the mood he can maintain according to the time of day. The freedom he gives those with him on the air to express themselves can frequently set the tone for the viewers who are weighing participation in the show.

Another point of interest is the use of two channels, one for the studio activities and the other for tapes. It appears that in some cases this tends to separate the audience into groups who watch both channels and those who watch one or the other. This did not become a problem in terms of audience participation. In fact, for those stations who cannot or will not allocate two channels, using one channel and alternating the studio action with the tapes to be viewed may be quite satisfactory for their purposes.

The type of cable programming that Se-lectovision represents is often referred to as "community programming" presumably because on one hand it involves local people in the production itself, and on the other it relfects the software that people find important enough to produce. In the case of Selectovision the software came mostly from the library of Videograph. Such a Library was generated over a long period of time by local people who were drawn to the Videograph facilities. This type of show can use up tremendous amounts of programming and the temptation is to go even further and use libraries of pro-gramming generated by professional artists. for "community programming" to be truly such, a significant amount must come from the local community, otherwise we are left with the typical formula of the aud-ience passively viewing the productions of "professionals." It is easy for an audience to fall into this unless they are actively encouraged to produce on their own. The advantages are obvious for the cable operator and for the people, but it requires a long, patient educational and outreach effort toward the local residents to get them to put their rich and varied feelings into the form of videotape programming. If they see that it is in their interest to continue this activity, then "volunteerism" might very well become a sustaining resource.

So far, the results of the experiment have made it clear that there are people who will show themselves in order to do pro-gramming as a consequence of this kind of production technique. Since Selecto-vision there has been a sharp rise in the number of serious individuals and groups who have submitted proposals to the out-reach component of BHMO in order to make tapes. An equally serious educational pro-gram to help them learn how to make tapes coupled with the entertaining forum pro-vided by the Selectovision show, will con-tinue to bring real community programming closer to reality, and avoid the possibility of "selectovision" becoming a visual disc jocky technique. Perhaps one concrete direction in which to go at this time is to take those anonymous voices on the phone and get them together, face-to-face at a meeting place.

For the moment, plans for Selectovision are to keep it as a weekly evening feature. As a further experiment the programming will include besides local videotapes, some studio production and summaries of local events of the week. All of these documents will then be added to the list of software. We are hoping that the regular momentum that is steadily generated will maintain the interest of the population in Selectovision and cause it to become a real tool of communi-cation and progress.

For additional information on Selectovision contact:

Yolande Valiquette
Coordonnateur de Selectovision
334 Emery Street
Montreal, Quebec, Canada

# Bridgeport Video Center

The Bridgeport Community Video Center, initially a student's independent study project at the University of Bridgeport, is both a community video project and a journalism course. Since CATV is coming to Bridgeport within the next year, our goal is to inform our East Side neighborhood and the greater Bridgeport community of the potential for local programming on "public access" cable T.V. Through the University A-V Center, blank tapes, two half-inch SONY portapaks, one monitor, editing facilities and technical help are available. Staff of the bilingual community newspaper, Harambee, has provided additional tapes, a "home" from which to operate and community contacts.

Originally, we worked in small groups with NYC-CYO, teaching young people to tutor others; with Blessed Sacrament summer camp, training counselors to work with camp children; and with Upward Bound, a pre-college summer camp for the disadvantaged. First, we just let them see what video could do. They laughed when they first saw themselves on tape; but few questioned the technology that makes it all possible. Soon, individual adults expressed an interest in learning the process and we conducted individual evening workshops. (Adults were more surprised that tapes were not as mysterious and technical as they thought.)

New workshops were arranged as the work spread further. Community leaders were trained on the equipment and realized the "information" potential when they saw their own tapes. Spreading knowledge of East Side problems, people problems that would never be seen on broadcast T.V., is a commonly shared goal. Cameras on the street are no longer unusual. Included in our new workshops were Hall Neighborhood House, a group of young guys who showed interest right from the start, and

the Puerto Rican Youth Organization, whose membership ranges in age from six to twelve. Just beginning is a workshop with staff members from Bridgeport Public Library, who are taping story hours and book talks, and making the library facility available as a center for community showings.



Our current activities include taping a play about life in the ghetto, written by a teacher in the Bridgeport school system and enacted by youth groups with whom we have been working. We will also be making both a taped and social history documentary of the project.

People interested in borrowing tapes can contact Mary Smith, 81 White Street, Bridgeport, Connecticut 06610 (203/367-9124)

Pauline Gravelle and Mary E. Smith

# Beltrami Ethnic History Project

Beltrami is a neighborhood, a small pocket community of some five hundred homes in Northeast Minneapolis. It is also a unique ethnic community rich with history. The Swedes were the first to settle; later came the Italians, Poles, and other ethnic minorities. Some fell into the "melting pot," others did not. Today, few remember Swede Alley, mainstreet for the Nordic immigrant. Tomorrow, perhaps, few will recall Beltrami Park, once a Civil War cemetery, now a growing park and recreation center.

Three or four generations can still be found in many Beltrami homes. The neighborhood is as colorful and complex as ever, but the cultural community is changing -- both in face and spirit -- and the young are leaving without the knowledge of their own heritage.

Now, with the prospect of losing the past entirely, the residents of Beltrami, through a community council, will recapture and document their history as they remember it. Conceived and directed by the community, the project will result in a video tape production of the history of Beltrami as remembered and told by its residents. This includes oral history as well as performance and exhibition of cultural activities -- virtually anything the community wants to preserve.

The project is attracting community volunteer help from students' groups, professional sources from the community and the University of Minnesota, and from residents in general. At regularly scheduled meetings of the resident council the video tapes recorded up to that point will be reviewed. Here the residents can suggest additions, deletions, and other changes, and aid in outlining the next shooting schedule. Distribution of the tapes will be left to the discretion of the community. Conceivably, copies of the tapes can be made and distributed to various institutions, communities, and other interested parties.

The Beltrami Ethnic History Project not only introduces video tape ($\frac{1}{2}$ inch) as an excellent community tool, but also draws the neighborhood closer together in understanding and appreciating its past -- preserving community tradition that might otherwise have been lost.

Barry Morrow and Paul Gronseth
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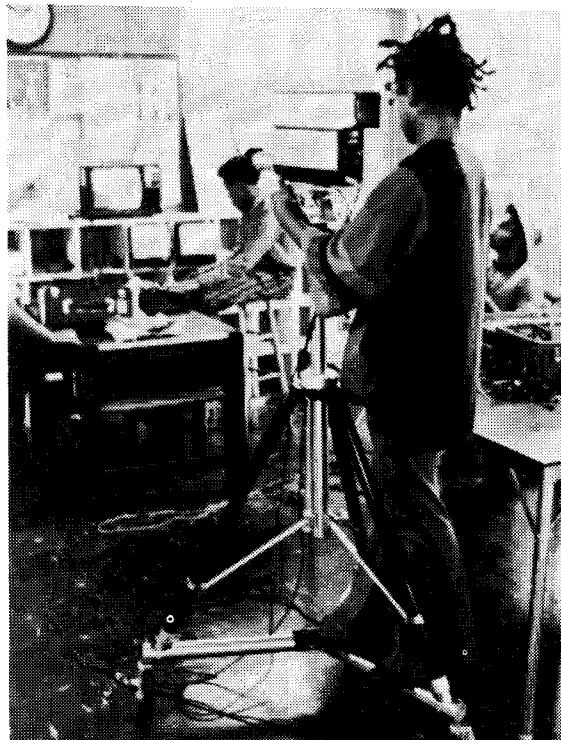


# Video Involvement Project

South Minneapolis has a large Black community, the Afro-American Cultural Arts Center, and little video/cable information. The Cultural Arts Center, with the aim of improving communications in the community, offered its space to the Twin City Urban Corps and the Minneapolis Public Schools to put together a summer program in the instruction of video for Black youth in the area.

The program that developed, the Video In-