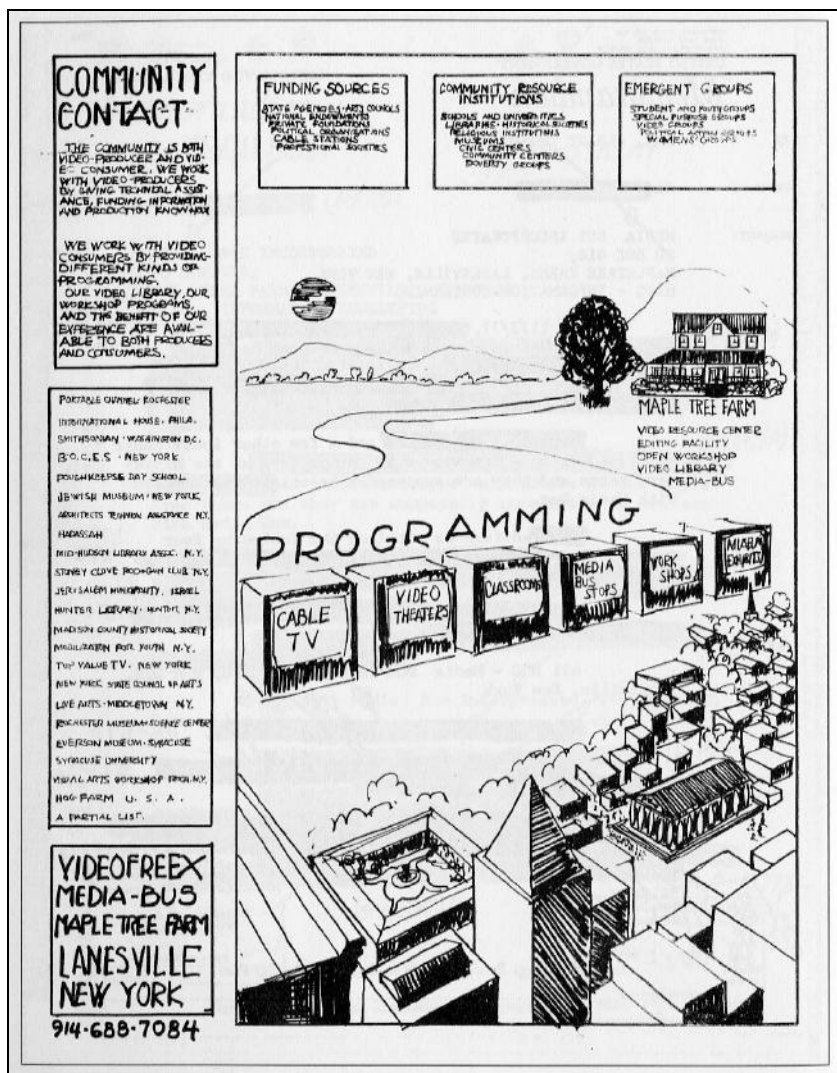


“Maple Tree Farm Report: Participatory Media Roots & Branches”

Convening Conference August 9 & 10, 2019

jargon in italics, hypertext underlined, “Ascribed quotes” - with name and all published “Titles” in quotes.



ROOTS: print flyer posted on walls & mailed via USPS 1974



BRANCHES: www.Videofreex.com posted on world-wide web & emailed 2019

Maple Tree Farm Report:
Participatory Media Roots & Branches

INTRODUCTION / SUMMARY / METHODOLOGY

Report Director / Editor: Skip Blumberg, Administrator, Videofreex Partnership / President, In Motion Productions, Inc.
Please see Page 29 “Conveners” for list of the MTF Report’s 18 co-authors.

“Half-inch video allowed community people complete control of the media... Their aim was making changes in the community; making tapes was just a byproduct of this process... In this model the role for professional filmmakers was radically altered; instead of being producers, they became *social animators*.”
– Deirdre Boyle, “Subject to Change: Guerrilla TV Revisited,”
Oxford University Press, 1997, p. 33.

Producers who are *social animators* today inherit the traditions of their artist / mediamaking predecessors for counselling. Now there are many more powerful tools and lines of communication to involve, interact with, and influence the community, although the media landscape remains dominated by corporate interests. At this moment, there is a rare opportunity to build a mass movement for a change to the better world that we all want. Participatory media, this Report, and all of our acts in the coming year at least should aim for those goals.

Participatory media is defined for this Report as any communicative medium that activates the audience, as more than a merely passive recipient, with physical participation, and/or media interaction, and including transmission of media by activist artists in any form that can liberate the audience from preconceived notions of the media itself.



“Maple Tree Farm Report: Participatory Media Roots & Branches” 1. looks back at the 1965-1975 work of the first indy video pioneers, focusing on Videofreex as an example of the several earliest production groups and artists using video as an artist’s and activist’s tool in the very beginning of the medium, 2. relates that work to the current media situation, and 3. forecasts the future of participatory media.

“MTF Report” is a crowd-sourced .pdf presentation. Eighteen participants, including five of the original Videofreex, early video colleagues and younger mediamakers, met to produce this Report on August 9 and 10, 2019 in the same Catskill Mountain former boarding-house, now a chic Airbnb, where the Videofreex lived 1971 - 78.

The Report was projected on screen for conveners to discuss, comment, make additions, clarify and explain, during two three-hour sessions, morning and afternoon, moderated by Videofreex Partner Davidson Gigliotti. There were no intellectual limits, constrained only by time, stamina, and budget to complete the Report.

To answer three questions posed by NYSCA EMF Director Karen Helmerson, our discussions conclude that the work done with that leading edge of analog screen medium by a small community of activist artists: 1. was prescient to many current digital derivatives, 2. was sometimes a stark contrast to the current situation, 3. has many current opportunities to make a continuing relevant impact as legacy and counsel, 4. with powerful, but treacherous, opportunities for near and far future participatory media practice by contemporary mediamakers.

Maple Tree Farm Report:

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Three Questions:

- 1 How do the methods and projects used by the Videofreex and other video pioneers *relate* to current artists collaboratives, participatory media projects and socially conscious work through social media? 1A Pioneers & current community, 1B Prescience, & 1C Context.
- 2 How might participatory media look... 2A in the near future? 2B in the far future?
- 3 How can the group of pioneers & the legacy of their work be *relevant* to today's audiences, filmmakers, & a general audience through the internet, screenings, publicity, amongst other tools?

For each question, there is a template for comparisons, concepts, and examples, in full sentences, catchphrases, buzzwords, jargon, specific projects, organizations, and individual's names, in lists, with links for longer texts and relevant web resources. Plus photos of Videofreex at Maple Tree Farm then and conveners now. Most text submissions are uncredited as an unproprietary deference to group consensus authorship. Ascribed editorial text comments are in "quotes" followed by – name; e.g. "Let's learn to control the media in order to reinforce our legacy." – Skip Blumberg. There is some grouping of concepts and examples by themes, while sometimes the order is chronological as recorded real-time according to the stream-of-consciousness brainstorming in the MTF discussion room.

The convening, with strict externally- and internally-imposed limitations, produced a simple non-academically-rigorous report, without, for example, a full bibliography in Library of Congress format. So the succinct data remains conversational, simple and loose about materials' references, credits. Questioned facts have been verified. The commissioned Report is not lengthy, but it attempts to be fairly complete in breadth and depth, according to conveners' memories and POV's, expansive in thinking, anecdotal & opinionated, attractive, stimulating & readable as well as informative to art aficionados & academics. There are links for further exploration and detailed information about a wide variety of projects, people, history, methodology, etc. Above is a general and the only overall report conclusion. The Report gathers testimony and data meant for researchers who seek primary information from witnesses to the medium's history, reflected by today.

There was no advanced research per se; all data relies on conveners' pre-convening submissions and in-person discussion on location in Maple Tree Farm. This is a pro-active defense for the many omissions in history and thought. We rely on readers' additions to make the Report more complete, and on a funder who might support keeping the Report alive and growing on the internet. (This is a proposal).

The crowd-sourced text was recorded on August 10 and finalized on August 11 in Maple Tree Farm by Kalika Kharkar Sharma, with Rebecca Shapass and Kevin Mathein, that I edited and laid out. The intention to complete the Report by Saturday night dinner, with Sunday morning for a subgroup's tweaking was nearly achieved, with final editing and layout, including photos, completed today.



It was a memorable experience for us all to get together, conjure and discuss our thoughts, while challenged to create a substantial valuable document in a short period, and within the beautiful and meaningful surroundings at the new and old Maple Tree Farm during Videofreex 50th Anniversary Celebration! Thanks to all who contributed to the Report and our shared journey into past, present and future.

- Skip Blumberg September 9, 2019
MTF Report LINK to [Lanesville TV MAPLE TREE FARM Showreel](#)

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MORNING SESSION

1 How do the methods and projects used by the Videofreex and other video pioneers *relate* to current artists collaboratives, participatory media projects and socially conscious work through social media? 1A COMMUNITY: PIONEERS & CURRENT, 1B PRESCIENCE, & 1C CONTEXT



1A COMMUNITY: VIDEO PIONEERS



CURRENT ARTISTS / MEDIAMAKERS

Artists collective, production group:


- Videofreex
- Ant Farm
- Downtown Community TV (NYC)
- Global Village
- TVTV
- Raindance Corporation
- Community Video Center (Washington DC)

Artists collective, indy production company, *start-up*:

- Videofreex
- LST
- DCTV
- Paper Tiger TV
- 8Balltv
- LoVid
- Squeaky Wheel (Buffalo)

Maple Tree Farm Report:

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1A COMMUNITY (continued) VIDEO PIONEERS	CURRENT ARTISTS / MEDIAMAKERS
<ul style="list-style-type: none"> ○ Artists collective, production group (continued): ○ Source Collective (Washington DC) ○ Optic Nerve (San Francisco) ○ Video Free America (San Francisco) ○ Synapse (Syracuse) ○ Videopolis (Chicago) ○ Portable Channel (Rochester) ○ Collab (New York City) ○ Commediation (NYC, 1968) ○ Mayday Video, Seabrook Video and other ad hoc groups 	<ul style="list-style-type: none"> ○ Artists collective, indy production company, <i>start-up</i> (continued): ○ ESPTV ○ Big Noise Films ○ Unicorn Riot ○ Sub Media ○ Eyeslicer ○ Appalshop (Kentucky) ○ Digital Smoke Signals ○ Voices Without Borders
<p><u>Video artist:</u></p> <ul style="list-style-type: none"> ○ Nam June Paik ○ Shigeko Kubota ○ Juan Downey ○ Charlotte Moorman ○ Les Levine ○ Jackie Cassen ○ Don Harper ○ Jud Yalkutt ○ Shirley Clarke ○ George Stoney ○ Susan Milano ○ Frank Gillette ○ Ira Schneider ○ Carole & Paul Roussopoulos ○ Philip Mallory Jones ○ Tobey Carey ○ Aldo Tambellini ○ Beryl Korot ○ Nina Sobell ○ Andy Mann 	<p>Indy media maker, new media artist, artist (video is a common medium for all artists, everyone has a camera in their pocket):</p> <ul style="list-style-type: none"> ○ Robin Bell ○ Rebecca Shapass ○ Jon Nealon & Jenny Raskin ○ DeeDee Halleck ○ Angela Washko ○ Annie Berman ○ Hito Steyerl ○ Claudia Bitran ○ Kristin Lucas ○ Betty Yu ○ Joiri Minaya ○ Grayson Earl ○ Skip Blumberg ○ Ira Schneider ○ Eddie Becker ○ Tom Weinberg ○ Nina Sobell ○ Denaïse Seals ○ Tony Mendoza 

Maple Tree Farm Report:



Participatory Media Roots & Branches

1A COMMUNITY (continued) VIDEO PIONEERS	CURRENT ARTISTS / MEDIAMAKERS
Video vendor: CTL Electronics (CT Lui), Technisphere (Jack Goldman), Adwar Video (Sam Adwar)	Video vendor: Amazon.com (Jeff Bezos), Apple Inc. (Tim Cook), B&H Photo Video
Video art curator (when there were none before them): <ul style="list-style-type: none"> Barbara London (MoMA) Sally Berger (MoMA) John Hanhardt (Whitney) David Ross (Everson Museum of Art) Richard “Harry” Simmons (Everson Museum of Art) Russell Connor (Rose Art Museum) Carlota Schoolman, aka Fifi Corday (The Kitchen) Howard Wise (Howard Wise Gallery) 	Video art curator: <ul style="list-style-type: none"> Liz Flyntz (Independent Curator) Elle Burchill & Andrea Monte (Microscope Gallery) Alexis Wilkinson (Knockdown Center) Sohrab Mohebbi (Sculpture Center) Pascaline Morincome & Sibylle DeLaurens (TREIZE Gallery) Chrissie Isles (Whitney Museum) Jason Fox and all of UnionDocs Ali Jaffrey (Spectacle Theater) Rachel Rakes (AMMI, Deappel Amsterdam) Thomas Allen Harris (Independent) Andy Ingall (Independent) Andrea Grover (Guild Hall) Casey Wei (VIVO, Vancouver Canada)
Artists retreat, residency: <ul style="list-style-type: none"> MacDowell Colony Yaddo Media Center in Lanesville (a/k/a Maple Tree Farm) 	Artists retreat, residency: <ul style="list-style-type: none"> MacDowell Colony Yaddo Diamond Notch Arts Retreat (Lanesville) Signal Culture Emily Harvey Foundation (Venice, Italy) Eyebeam Bellagio Foundation (Rockefeller Foundation) Atlantic Center for the Arts
Government & foundation production & workshop grants, videomaker fellowships: Challenge for Change (Canada), NYSCA Film/Video (Allon Schoener, Russell Conner, Peter Bradley, Lydia Sillman), NEA Film/Media, Creative Artists Public Service, Rockefeller Foundation, Guggenheim Memorial Foundation	Government & foundation: production & workshop grants, videomaker fellowships; NYSCA EMF (Karen Helmersen), NEA Film/Media, Rockefeller Foundation, Guggenheim Memorial Foundation






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1 (continued)	VIDEO PIONEERS	CURRENT ARTISTS / MEDIAMAKERS
1B PRESCIENCE - early video anticipated...		...the present
<i>Video freak</i>		<i>Early adopter</i>
<i>Portapak reporter</i> (single-person crew)		<i>Camera journalist</i> (single-person crew)
<i>Indy video pioneers</i>		Indy Filmmakers
Polaroid instant photo camera		<i>Selfie</i> : front-facing digital camera / phone
Live multimedia performances with audience interaction; e.g. Videofreex Friday night screenings		Live multimedia performances with audience interaction; e.g. "Drug Test"
Collaborations, group media projects in person or parallel production; e.g. "Disarmament Video Survey"		<i>Crowdsourced</i> media projects
<i>Picture postcards</i> - occasionally sharing art & adventures one-to-one		<i>Emails & Instagram</i> photos, short video & experimental pieces shared everyday to all
<i>Hologram</i> - 3D image created with electronic lasers and optics		<i>Enhanced reality</i> - using electronic devices (e.g. smart phone) to add audio & visual imagery to the image of an actual live setting.
		



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1B PRESCIENCE (continued) VIDEO PIONEERS	CURRENT ARTISTS / MEDIAMAKERS
Stealing media (recording off air, dubbing videotape) - <i>pirating</i> e.g. "Waiting for Commercials" by Nam June Paik	Stealing media - <i>appropriation, pirating, cracking & ripping</i> (copying DVD and on-line movies)
Subvert technology's intended use for art-making	Subvert technology's intended use for art-making
"Video Games" - unique Videofreex (David Cort) interactive multi-monitor/camera creativity installation/participatory production tool; including at Lexington Center for the Performing Arts.	 <p>Video Games on many platforms (e.g. Computer, phone, special gaming devices)</p>
<p>Lanesville TV - live screen transmission, with telephone call in, viewer-collaborative productions, viewer guests & drop-ins, with studio cabled to transmitter. Responsive to audience who have limited choices: e.g., prior to Lanesville TV, in Lanesville there were only a few channels with often very poor reception.</p> <div>   </div>	<ul style="list-style-type: none"> Public Access Cable TV channels - corporate owners provide free, when required by municipality for licensing the territory. Community Radio: WGXC-FM (Wave Farm), Pacifica Network Web program channels - responsive to audience who have unlimited choices - Youtube, Vimeo, Apple TV, Google TV, NY Times TV, Hulu, Facebook Live, Twitter, Periscope, Livestream, corporate channels, web-based non-corporate channels (Mastodon, PeerTube, Free Speech TV, MeansTV), etc. [Note: Limited high-speed Internet access available in some rural areas – including Lanesville – and some urban areas, with web deserts barriers to using services available to most.] Podcasts; e.g. Spirits
<i>Pirate TV broadcasting</i> unlicensed by the FCC and cable TV shows with live studio entertainment and one time a news event live (police arrest motorcyclist in front of Maple Tree Farm), covering other news events, demonstrations & protests on tape.	<i>Live streaming</i> from news and protest locations: e.g. Occupy Wall Street streamed all actions; Facebook Live, Youtube Live Streaming; situations in war-torn countries where governments shut down live streaming to hide atrocities.
Video art presented by arts institutions; Howard Wise Gallery, "TV as a Creative Medium," 1969; Rose Art Museum, "Vision & Television," 1970.	Video art commonly acquired by arts institutions (MoMA, Smithsonian) & private collections, e.g. Kramlich collection and corporations, Morgan Stanley acquires Nam June Paik sculptures.

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1B PRESCIENCE (continued) VIDEO PIONEERS	CURRENT ARTISTS / MEDIAMAKERS
<p>Collaborative production projects of large events, e.g.</p> <ul style="list-style-type: none"> ○ Northeast Video Network - Seabrook NH Power Plant protest ad hoc cable TV network ○ Whiz Bang Quick City (Woodland Valley, NY) incl radio broadcast ○ 1971 MayDay Video ○ Mediaburn (SF) 	<p>Collaborative documentation of:</p> <ul style="list-style-type: none"> ○ Ferguson Riots (Organization for Black Lives) ○ Standing Rock ○ IMC Africa, IMC Organization ○ RiseUp ○ Paris Loop
<p>Workshops that train use of the new medium, empowering the audience; e.g.:</p> <ul style="list-style-type: none"> ○ Videofreex Media Bus tours including NYS Historical Society, Ann Arbor Cable Access, Visual Studies Workshop ○ Young Filmmakers ○ Ted Estabrook (Boy Scouts) ○ Shirley Clarke's TeePee ○ Boston Newsreel ○ Video Free America (SF) ○ University Community Video (Twin Cities) ○ many others NYSCA- and NEA-funded 	<p>Workshops that train use of the new hardware & software, empowering the audience; e.g.:</p> <ul style="list-style-type: none"> ● Girl Scouts <i>Breaking the Code</i> (film & computer classes) ● Mono No Aware (Brooklyn, NY) ● BRIC Media Arts Lab (Brooklyn, NY) ● Squeaky Wheel (Buffalo, NY) ● Eyebeam (Brooklyn, NY) ● UnionDocs (Brooklyn, NY) ● Pioneer Workshop ● Third World Newsreel ● Cypher Collective ● MyHero.com Global Exchange (6 countries) ● L.O.J.A. Transformers (Tetovo, Macedonia)
<p>“Video Resources in New York State” (1975) - 64-page directory divided by region and facility type, initiated, directed & edited by Videofreex Skip Blumberg at Maple Tree Farm with 30 early video makers & organizational state-wide consultants; used for identifying art & technology resources.</p>	<p>“New York Media Arts MAP” (2019) interactive on-line map with <i>hypertext</i> produced by Wave Farm with 20 state-wide media artists & organizational consultants; used for identifying art & technology resources, with a funding calendar, consultant directory, convening archive, contemporary media art activities, events & civic initiatives.</p>
 <p>Long distance telephone conference calls</p>	<ul style="list-style-type: none"> ○ Conferences with virtual attendees (<i>video chat, Skype, FaceTime, Google Hangout, Zoom Meeting, Jitsi, GoToMeeting</i>) ○ Asynchronous Chat: <i>Slack, Signal, Telegram</i> (p-2-p encrypted non-corp version of Slack) ○ Decision-making platforms: Loomio

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1B PRESCIENCE (continued)

VIDEO PIONEERS

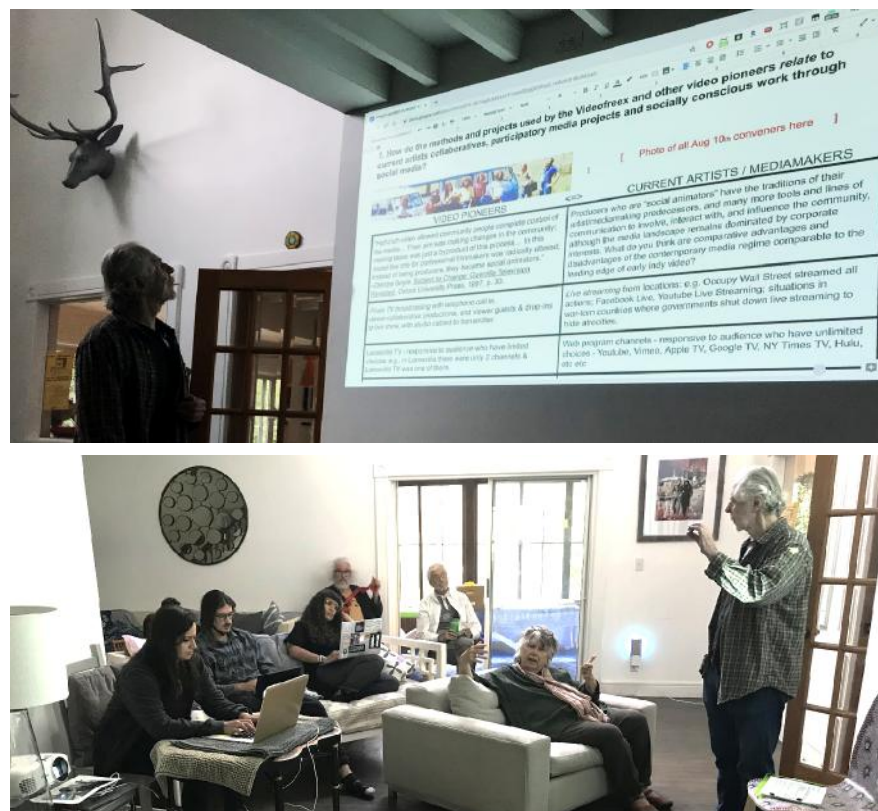
Convenings of artists & technicians, e.g. Center for Decentralized Television meeting of NYS videomakers (1970), Maple Tree Farm Techie Conference (1975), "Why Don't We Do It in the Road" (1975 Production/event/conference)



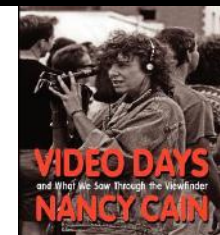
"In the beginning when people saw me with a video camera and asked "What's that for?" I explained that it was for adventure and freedom and possibilities and truth. I iterated that it wasn't movies or television, it was video. Video was a rover. Video came along for the ride. It was immediate and participatory." - Nancy Cain

CURRENT ARTISTS / MEDIAMAKERS

Convenings of artists & technicians, e.g. "Participatory Media Roots & Branches" convening at Maple Tree Farm August 9 & 10, 2019.



"All of that turned out to be true." - Nancy Cain



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1 (continued) VIDEO PIONEERS	CURRENT ARTISTS / MEDIAMAKERS
1C CONTEXT - contrasts early 1970s...	...with the present
<p>“Because of the poor quality of the porta-pack cameras that we had, it induced a level of purity. Our intentions were clear in the result. You couldn’t fool anybody with it.” – Davidson Gigliotti</p>	<ul style="list-style-type: none"> ○ “New video is very lifelike, almost everyone carries a video camera around all the time, shared around the world on the web.” - Dave Channon ○ <i>Deepfake</i>: propaganda videos that manipulate real footage to convey a different message than actuality.
<p>At a time when tightly-controlled industry media production excluded women and non-whites, early <i>indy video</i> allowed breaking down the strict hierarchy. With the new media into their hands activist men, women & minorities organized for more control and power over their voices on TV.</p> <ul style="list-style-type: none"> ○ New Day ○ Women’s Video Collective ○ Ladies Home Journal Antioch OH 	<p>There are still issues to overcome for women and minorities in the video field. These groups lack significant representation in a field that is largely a white & male-dominated industry. Women & minorities continue to organize and create cooperatives:</p> <ul style="list-style-type: none"> ○ WAM!NYC (Women, Action & the Media) ○ NY Women in Film and Television ○ Bufu ○ Black Lives Matter ○ Panimation ○ Women make movies ○ Chicken and Egg pictures ○ New Day
<ul style="list-style-type: none"> ○ Monetizing media for profit wasn’t the focus for activists & artists. ○ There was more public and foundation support and funding for the arts. ○ Public funding channeled video work into the fine art realm. ○ NYSCA budget change: 1970 the NYSCA annual budget went from \$2 million to \$23 million, which changed the entire landscape of the arts in New York City, including performing arts, dance, and the new medium of portable video, creating an incredible renaissance in the arts in NYC and NYS in the 1970s, and NYSCA doesn’t get enough credit for this. 	<p>The funding model has shifted due to an erosion of public funds and changes in the economy while the cost of living rises. In response, monetizing fine artwork and crowdfunding has become much more important.</p>
<p>“Spaghetti City Video Manual” by Videofreex</p>	<p>Google</p>



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1C CONTEXT (continued)	VIDEO PIONEERS	CURRENT ARTISTS / MEDIAMAKERS
<p>Concern for co-optation by commercial interests & advertising:</p> <ul style="list-style-type: none"> ○ Coca-Cola ○ CBS 		<p>Concern for co-optation by commercial interests & advertising plus, in recent years, the right wing.</p> <ul style="list-style-type: none"> ○ Deepfake ○ ISIS ○ Alt-right
<p>“What we did was jazz...spontaneous pioneering video be-bop.” - Tom Weinberg</p>		<p>“What followed was the flattery and frustration of being ripped off by The News, Mad Men and Reality TV. As technology evolved and YouTube ubiquitous, everyone everywhere could participate in video.” - Tom Weinberg</p>
<p>“From the 70's on, porn was the leading edge.” - Tom Weinberg</p>		<p>“It still is. See the 2018 movie CAM.” - Tom Weinberg</p>
<p>“Substantial new media hardware technology that made big waves introduced every few months.” - Skip Blumberg</p> 		<ul style="list-style-type: none"> ○ “Substantial new media technology - hardware & software - that makes big waves introduced every few minutes.” - Skip Blumberg ○ “Daily changes and refinements to search algorithms are what drive and change the media landscape for commercial purposes.” - Liz Flyntz ○ Book: Weapons of Math Destruction
<p>Reel-to-reel videotape as the medium & means of distribution. A sense of ownership over digital art work that exists physically. Allows for more contact because media exists in time & space.</p>		<p>Digital media as ephemeral. Ownership over files. Allows for less contact/ impersonal collaboration; e.g. Artists Respond: Antonio Mendoza & Jim Punk</p>
<p>Double features in movie theatres, “The Million Dollar Movie” on channel 9 in NYC airing the same movie every night in prime time & several times a day on weekends.</p>		<p><i>Binge watching</i></p>
<p>Ephemerality of broadcast - media that lacks permanence creates a sense of urgency to view.</p>		<p>Media that exists on a platform for extended periods of time. No urgency to watch/ experience. Temporary formats like Instagram Stories & Snapchat, available for a limited time.</p>


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1C CONTEXT (continued)	VIDEO PIONEERS	CURRENT ARTISTS / MEDIAMAKERS
Print flyers Xeroxed or printed, posted on walls or mailed		Pages e-blasted, posted on internet, Facebook, Twitter, Instagram
Broadcast information on a specific channel at scheduled times or mail it USPS (before FedEx).		<i>Share</i> information & art via social media platforms and websites at all & any time.
Limited channels define what and when media can be watched		Algorithms feeding media to consumers on social media platforms & the internet.
Create empathy toward others by putting every day <i>folks</i> on TV, in the media		Create empathy toward situations through Virtual Reality; <u>Beatrice Glow's Lenapeway + Manhatta VR</u>)
Work in print and moving image - disseminating information through both formats		Work in print and moving image - disseminating information through both formats
"Rigid Centralized Corporate Military/Industrial Complex Mainstream Regime and separate Utopian Alternate Culture with parallel cultural & societal institutions where we could live entirely in our own separate world-wide community." – Skip Blumberg		"Trump years now, with mainstream & alternate cultures integrated and equally available; right at this moment, and into the near future, if there is mass citizen action and progressive leadership, there is a potential for a post-Trump better world!" – Skip Blumberg
Distribution by dubbing and mailing videotapes; payment by check.		Distribution by posting instantly on the web, including streaming with sales, rentals & free coupons; payment by Paypal, Venmo, etc.
Simple hard-wired phones that worked for oral communication (you could actually hear the other person clearly), but that's all they did.		Smartphones with inferior phone reception that also record videos with sound, slow motion, filters, color correction, editing, live streaming, & posting.
Recommendations to 1970s artists - Deedee Halleck: "Work together with other makers / thinkers." "Have a 'meta' awareness of what you are doing." "Critique the mainstream media." "Have a sense of humor." "Don't take advantage of people: bring them into the mix: be nice. "		Recommendations to current artists - Deedee Halleck: "Work together with other makers / thinkers." "Have a 'meta' awareness of what you are doing." "Critique the mainstream media." "Have a sense of humor." "Don't take advantage of people: bring them into the mix: be nice. "


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2 How might participatory media look... 2A. in the NEAR FUTURE?

CONCEPT	DESCRIPTION / EXAMPLES / COMMENTS
In-person conferences	“Participatory Media Roots & Branches” at Maple Tree Farm
Virtual conferences	Closed FaceBook groups, closed collectives, online conferences FaceBook corporate online training conferences, Telemedicine, Mumble , Zoom Meeting, Chatstep, Discord
3D, Virtual Reality Installations	<ul style="list-style-type: none"> ○ Laurie Anderson: “Chalkroom” ○ Ben Coonley “Trading Futures” & “On Plein Air”, 2019, video projections onto cardboard components, dimensions variable ○ Lynn Hershman Leeson
VR social impact 	“Immersive VR 3d glasses will replace actual experience, making possessions & travel unnecessary. Real experience will be diminished. People will be satisfied with <i>virtual reality</i> but have smaller carbon footprint. This also allows <i>Trumpian</i> (Orwellian) fake reality to dominate over real reality.” - Dave Channon
Social media	“In the mid 2000s <i>indymedia</i> was beginning to be overshadowed by social media. Facebook, Twitter, and other projects promised the possibility of connection.” - Marisa Holmes
Commercial media advertising, non-commercial media fundraising	<i>Social media campaigns, brand activation</i> , Instagram feeds, Targeted marketing, <i>hashtags</i> , including insidious marketing intrusion

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2A NEAR FUTURE (continued)	CONCEPT	DESCRIPTION / EXAMPLES / COMMENTS
Peer-funded content		<ul style="list-style-type: none"> •Alternative to advertisements, government funding •<i>Micro-payments</i>, Patreon, Gumroad, GoFundMe, Kickstarter, IndieGoGo, Seed and Spark
Documentaries with interviews done solely online/via video chat -- no need to go to your subject		
Mainstream participatory media		Netflix series " Black Mirror: Bandersnatch " opts for a "choose your own adventure" model, allowing the audience to direct the narrative action of the episode.
Participatory media engaged in unknowingly through tutorials on YouTube		Makeup Tutorials , recipe tutorials on BuzzFeed Tasty
DIY - technology advancements		DIY VR Bradley Eros "MovieHeadBox"
<p>Video artists create full environments for their videos with engagement beyond the viewer-screen experience.</p> 		<ul style="list-style-type: none"> o Ryan Trecartin o Pipilotti Rist o Hito Steyerl o Cate Giordano o The Illuminator o Chinatown Art Brigade o The Laundromat Project o ESPTV (Victoria Keddle & Scott Kiernan) o Luncheonette o LoVid

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2A NEAR FUTURE (continued)	CONCEPT	DESCRIPTION / EXAMPLES / COMMENTS
	<p>Works of art that harbor nostalgia for early video (as we fumble through the trenches of new technology and modes of making; working off of models we know as opposed to new models)</p>	<ul style="list-style-type: none"> ○ “Blair Witch Project” ○ LoVid ○ Signal Culture ○ ESPTV (Victoria Keddie & Scott Kiernan) ○ <i>glitch art</i> ○ <i>pixel moshing</i> ○ “Shakedown” documentary
<p>“More surveillance, more repression, fewer outlets.” - DeeDee Halleck</p>		<p>“More repression demands more irreverence.” - paraphrase Paul Krassner</p> 
<p>Keep private servers to distribute media that may be censored and/or hacked.</p>		<ul style="list-style-type: none"> ○ Unicorn Riot ○ submedia ○ “Use encrypted services and use good <i>security hygiene</i> on all platforms & educate users about <i>security hygiene</i>.” – Liz Flyntz
<p>Interactive radio broadcasts</p>		<p>Catskill Youth Clubhouse (WGXC-FM 90.7 weekly show): produces creative audio art to unpack social issues young participants are concerned about. Broadcast from the clubhouse provided as a safe space. Young people become more aware of radio as a medium for their expression and communication, and are activated as a more mobilized audience With production workshops, mentors, a pool table, kitchen, camaraderie, etc.</p>

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2A NEAR FUTURE (continued)	CONCEPT	DESCRIPTION / EXAMPLES / COMMENTS
Regulation		"Regulation will change the landscape of digital media." – Parry Teasdale
Self-managed platforms		"The digital universe is a part of the future, it's just a matter of how we organize it." – Marisa Holmes
Lack of trust in mainstream news media		"Anti-MSM (mainstream media) producing self-managed media (alt right news). There is no truth. There's a lack of trust because the authority and authenticity of news has been eroded." - Liz Flyntz
Hope for the Future		<ul style="list-style-type: none"> ○ "Gardens are media. Physical books are still important. The digital universe doesn't have to take over everything. Reality is still important, i.e. books, life." – DeeDee Halleck ○ Inclusion: "What took the US civil rights movement 50 years, the gay rights movement has accomplished in less than 15 (legally and socially)." – Liz Flyntz ○ People are exposed to more diversity of ideas than ever before. ○ "We can reorganize the media infrastructure system to be more ecologically sound, rather than the current capitalist infrastructure which relies on extraction and exploitation." – Marisa Holmes ○ "The market for truth & accuracy will grow as the cost of misinformation and lies rises." - Parry Teasdale ○ People are starting to reject social media platforms (especially more young people). They opt for closed platforms like SnapChat, Telegram & group chats. ○ In-person meetings ○ "A return to analog in reaction to a lack of privacy: more people return to meetings, using physical media, e.g. tapes." – Rebecca Shapass ○ "There's a chance now to build a mass movement for the big fix that's needed for the better world we all want." - Skip Blumberg



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AFTERNOON SESSION

2B How might participatory media look... in the FAR FUTURE?

CONCEPT

DESCRIPTION / EXAMPLES / COMMENTS

The Future		<ul style="list-style-type: none">○ “We are at the very beginning of the digital universe.” – Davidson Gigliotti○ “It is an awkward (whoops, pressed the wrong button), highly-flawed (e.g. passwords), increasingly-fast-changing (impossible to keep up), very time consuming (in order to save time), transitional (we hope) era in the development of the ‘system.’ Maybe the fixes will occur before we are gone, and before the singularity obsoletes our species from a decision-making role on this planet.” ~ Skip Blumberg
Augmented Reality		Interactive experience of a real-world environment where the objects that reside in the real-world are enhanced by computer-generated perceptual information; e.g. Google Glass , enhanced reality.
Environmental Impact on Participatory Media		Unless innovative solutions & substitutes are found soon, near-term ecological crisis or capacity overload will restrict further developments and access to technology as a whole.
Always be aware of environmental impact by media		Pollution from making gear, cables, non-ionizing radiation, energy use
Technological singularity		<ul style="list-style-type: none">○ “Uh oh, collaborations with robots! with the robots having final editorial control. Our greatest role as artists and activists is to humanize the algorithm.” – Skip Blumberg○ “It’s a global universe, but we have no way of regulating it in a global way!” – Davidson Gigliotti
Artificial intelligence		“Whatever it is, it’s beyond human!” – Tom Weinberg; e.g. Microsoft Translate: Conversations
Virtual museums		MoMA.org
“Creating the Visitor-centered Museum”		by Peter Samis & Mimi Michaelson

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2B FAR FUTURE (continued)	CONCEPT	DESCRIPTION / EXAMPLES / COMMENTS
Negative impacts of the information revolution		“Creating communities of atomized individuals. Some of them are becoming Nazis and some of them are trying to save the world. Lone wolves who are connected to communities of people who are feeding them a reactive worldview (rather than inclusionary).” – Eddie Becker
Convening / Community		“We’re here in the flesh, but how important is flesh in understanding the world and dealing with the web of intelligence that covers the earth?” – Davidson Gigliotti
Censorship		<ul style="list-style-type: none"> “There will always be new forms of censorship and there will always be people trying to find new ways of working around that.” – Rebecca Shapass Censorship isn’t just governmental, but on a personal level.
Protecting personal privacy		<ul style="list-style-type: none"> <i>Web blocks, parental controls</i> Let’s elect better leaders to figure out how to protect us and to lead. “Not interfering with people’s freedom.” – Tom Weinberg



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3 How can the group of pioneers and the legacy of their work be *relevant* to today's audiences, filmmakers, and a general audience through the internet, screenings, publicity, amongst other tools?



CONCEPT

DESCRIPTION / EXAMPLES / COMMENTS

In-person conference	<ul style="list-style-type: none"> o “Participatory Media Roots & Branches” at Maple Tree Farm (Lanesville NY) o “We’re All Videofreex” (all-day seminar with screenings at School of Visual Arts 23rd Street Theatre, NYC)
Direct engagement of video pioneers with current video-makers and general audiences through in-person appearances at workshops, screenings, openings, exhibitions, receptions, seminars, convenings, demonstrations, protests, etc	& parties! i.e. let’s keep circulating amongst relevant communities while we are able.
Skype, FaceTime, on-line networked conferences & virtual appearances	<ul style="list-style-type: none"> o Randall Packer’s “Third Space Network” on-line convenings o Live Skype Q&A “Skip Blumberg: Culture Beat (micro retrospective)” at la Cinematheque (Vancouver Canada) o Videofreex Nancy Cain appearances at distant screenings Q&As.


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3 RELEVANCE TO TODAY (continued)	CONCEPT	DESCRIPTION / EXAMPLES / COMMENTS
	<p>"We share what we learned." – Davidson Gigliotti</p>	<ul style="list-style-type: none"> • Responsibility as video pioneers to share knowledge and values. • Encourage a sharing culture.
<p>Informational websites by legacy artist & artist collectives</p>		<ul style="list-style-type: none"> ○ www.Videofreex.com ○ www.MoreArtistsMovies.com ○ www.SkipBlumberg.com ○ MediaBurn.org ○ Radicalsoftware.org/ ○ Experimental Television Center ○ Vasulka.org ○ The Early Video Project ○ Nam June Paik ○ Dara Birnbaum
<p>Distribution of archival footage</p> 		<ul style="list-style-type: none"> ○ Mediaburn.org ○ Electronic Arts Intermix (Howard Wise) ○ Videofreex.com ○ Videodatabank ○ Eddie Becker YouTube Channel ○ Rose Goldsen archive at Cornell ○ Pacific Film Archive at Berkeley ○ Internet Archive.org ○ Beyond Video (video store in Baltimore) 

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3 RELEVANCE TO TODAY (continued)	CONCEPT	DESCRIPTION / EXAMPLES / COMMENTS
<p>Archives & libraries with early video collections & screenings as well as text documents and other relevant materials</p> 		<ul style="list-style-type: none"> ○ NYU Fales Library ○ Video Data Bank ○ Video Resource Center at MoMA ○ Walker Art Center (Minneapolis) ○ Mediaburn.org ○ The Wexner Center for the Arts (Columbus OH) ○ Library of Congress Audio-Visual Archive ○ Mediavault ○ Pacific Film Archive (Berkeley CA) ○ USC Film School ○ Kandinsky Library, Centre Pompidou (Paris) ○ MUMOK (Vienna) ○ ZKM (Karlsruhe, Germany) ○ The Filmmakers Coop ○ Anthology Film Archives ○ Videofreex DVDs and print collection about early video in Phoenicia, Hunter and Mountain Top (Tannersville) Public Libraries
	Legacy artists collectives remain active currently	<ul style="list-style-type: none"> ○ Videofreex Partnership, People's Video Theater, TVTV, Paper Tiger TV, Video Free America
<p>Reinforce the style of early video</p> <ul style="list-style-type: none"> ○ <i>Good video, wide angle, curious camera, reatime</i> etc etc ○ "The impulse is immediately discernible in the result." – Davidson Gigliotti 		<ul style="list-style-type: none"> ○ Workshops ○ Books ○ Teach the teachers ○ Insert videos, books, and articles about early video and videmakers into film production & studies courses syllabi
<p>Reinforce the substance, content & POV of early video</p> <ul style="list-style-type: none"> ○ "The value of it should be the same for the person making the tape and the person being filmed. It's a partnership." – DeeDee Halleck paraphrasing Robert Flaherty ○ Understanding the roots and why helps people connect with the material, taking ownership of the integrity behind the style. 		<ul style="list-style-type: none"> ○ Workshops ○ Books ○ Teach the teachers ○ Insert videos, books, articles about early video and videmakers into film production & studies courses syllabi

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3 RELEVANCE TO TODAY (continued)	CONCEPT	DESCRIPTION / EXAMPLES / COMMENTS
Recruit, mentor (paid) interns to early video venues		<ul style="list-style-type: none"> ○ Video Data Bank ○ Electronic Arts Intermix ○ Indy mediamaker Maxi Cohen ○ BAVC (Bay Area Video Coalition) ○ Open Signal (Seattle) ○ Flying Focus (Portland) ○ Appalshop (Kentucky)
Streaming websites by legacy artist & artist collectives		<ul style="list-style-type: none"> ○ www.VideofreexPirateTV.vhx.tv ○ www.vimeo.com/ondemand/MAYDAY1971RAW ○ www.SkipsNewMovies.vhx.tv ○ www.SkipsClassicVideos.vhx.tv ○ www.vimeo.com/ondemand/DDdeluxe ○ Eddie Becker's YouTube Channel
Screening Venues		<ul style="list-style-type: none"> ○ Vox Populi (Philadelphia) ○ Kitchen ○ Spectacle ○ Union Docs ○ Museum of Modern Art (NYC) ○ Microscope Gallery (Brooklyn) ○ National Gallery of Art (DC) ○ VIVO at The Cinematheque (Vancouver, BC, Canada) ○ Gene Siskel Film Center (Chicago) ○ Music Box (Chicago) ○ Other Cinema at ATA Gallery (San Francisco) ○ DCAC (Washington, D.C.) ○ TREIZE Gallery (Paris) ○ Pioneer Works (Brooklyn) ○ Parkway Theater (Baltimore) ○ Sight Unseen (Baltimore) ○ Station Gallery (Houston)



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3 RELEVANCE TO TODAY (continued)	CONCEPT	DESCRIPTION / EXAMPLES / COMMENTS
	Books about early video	
		<ul style="list-style-type: none">◦ “Videofreex: America’s First Pirate TV Station” by Parry D. Teasdale◦ “Video Days and what we saw through the viewfinder” by Nancy Cain◦ “Videofreex: The Art of Guerrilla Televisio”n by Andrew Ingall, David Ross, Videofreex, Tom Colley, Tom Roe, Sarah Pasti, & Dan Belasco◦ “Video Classics: A Guide to Video Art and Documentary Tapes” by Deirdre Boyle◦ “Subject to Change Guerilla Television Revisited” by Deirdre Boyle◦ “Handheld Visions” by DeeDee Halleck◦ “Video Art” by Michael Rush◦ “Video Art” by Beryl Korot & Ira Schneider◦ “Guerrilla Television” by Michael Shamberg & Ant Farm◦ Books and papers on early video art by Marita Sturken◦ RadicalSoftware.org◦ “Spaghetti City Video Manual” by Videofreex Parry Teasdale & Ann Woodward.◦ “The Emergence of Video Processing Tools: Television Becoming Unglued” by Sherry Hocking.
	Books about democratization of the media	
		<ul style="list-style-type: none">◦ “Ours to Hack and to Own” by Trevor Scholz and Nathan Schneider [“The theory of platform cooperativism has two main tenets: communal ownership and democratic governance.”]◦ “Handheld Visions” by DeeDee Halleck◦ “Expanded Cinema” by Gene Youngblood◦ “Guerrilla Television” by Michael Shamberg & Ant Farm◦ “Digital Rebellion” by Todd Wolfson◦ “Breaking the Spell: A History of Anarchist Filmmakers, Videotape Guerrillas, and Digital Ninjas” by Christopher Robe◦ “The People’s Platform” by Astra Taylor◦ “Networked New York” by Ingrid Burrington◦ “Cultures of Everyone” by Luis Kablan◦ “Here Comes Everybody” Clay Shirky◦ “Birth and Death and Cybernation” by Paul Ryan


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3 RELEVANCE TO TODAY (continued)	CONCEPT	DESCRIPTION / EXAMPLES / COMMENTS
	Art Events 	<ul style="list-style-type: none"> o “Join the Videofreex Conspiracy” at the Met Breuer! o “Sight Unseen” o “Burning Frame” o The Illuminator o “Bring your Own Beamer” o Robin Bell site-specific projections o “Slideluck Potshows” by Casey Kelbaugh
	Articles about early video	<ul style="list-style-type: none"> o “Early Videomakers at Maple Tree Farm” (2019) interviews Liz Flyntz o A Brief History of 1/2" Video Tape and Why It Needs to be Preserved o Early Video Project at Davidsonfiles.org
	Educational texts posted & published	<ul style="list-style-type: none"> o “Journal of Film & Video” double issue on early video o www.radicalsoftware.org
	Reports about relevance of early video to current generation	<p>“Maple Tree Farm Report: Participatory Media Roots & Branches” posted on www.Videofreex.com and other websites.</p>
	Books about socially engaged art	<ul style="list-style-type: none"> o Bridging Communities through Socially Engaged Art -Dr Alice Wexler o “Handheld Visions” - DeeDee Halleck
	Documentaries about early video	<ul style="list-style-type: none"> o “Here Come the Videofreex” o “TVTV: the Video Revolutionaries” o “Underground Adventures with Ant Farm” o “License to Create: NJP & the TV Lab” o “Nam June Paik: Lessons from the Video Master” o “Festival That Shook the World” (Videofreex at Woodstock Festival)
	Online Archives	<ul style="list-style-type: none"> o www.MediaBurn.org o www.VDB.org o Youtube (Bart’s Videofreex channel) o Vimeo (Paper Tiger & others) 

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3 RELEVANCE TO TODAY (continued)	CONCEPT	DESCRIPTION / EXAMPLES / COMMENTS
Repackage early videos with informational text, etc		<p>“Lanesville TV MAPLE TREE FARM Showreel”</p> <p>“Videofreex Pirate TV Show”</p> <p>www.VideofreexPirateTV.vhx.tv</p>
Today’s artists using early video gear		<ul style="list-style-type: none"> ○ Rebecca Shapass ○ ESP-TV ○ LoVid ○ Monica Panzarino ○ Videofreex
Next-generation early video curators		<ul style="list-style-type: none"> ○ Liz Flyntz (independent curator) ○ Andrea Grover (Guild Hall) ○ Andy Ingall (independent curator) ○ Pascaline Môrincom & Sibylle de Laurens (TREIZE gallery, Paris) ○ Alexis Wilkinson (Knockdown Center, Maspeth, Queens) ○ Casey Wei (VIVO, Vancouver Canada) ○ Kelani Nichole (Transfer Gallery, LA) ○ Elle Burchill & Andrea Monte (Microscope Gallery) ○ Sohrab Mohebbi (Sculpture Center) ○ Chrissie Isles (Whitney Museum) ○ Jason Fox and all of UnionDocs ○ Ali Jaffrey (Spectacle Theater) ○ Rachel Rakes (AMMI, Deappel Amsterdam) ○ Thomas Allen Harris (Independent)
National and international cooperative participatory media projects and partnerships		<p>Videofreex recent collaborations:</p> <ul style="list-style-type: none"> ○ Wave Farm (Acra NY) ○ TREIZE Gallery (Paris) ○ LOJA: Center for Balkan Cooperation (Tetova, Macedonia) ○ RhizomeDC (Washington DC) ○ VIVO (Vancouver, Canada) <p>Skip Blumberg: US Department of State <i>U.S. Express</i></p> <p>Skip Blumberg: MyHero.com Global Exchange Artistic Director</p>



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3 RELEVANCE TO TODAY (continued)	CONCEPT	DESCRIPTION / EXAMPLES / COMMENTS
Actively screen work and attend Q&As		<ul style="list-style-type: none"> ○ Tom Weinberg ○ “Skip Blumberg: Culture Beat (micro-retrospective),” The Cinematheque (Vancouver, BC, Canada) with Skype Q&A ○ Eddie Becker ○ DeeDee Halleck ○ Videofreex Nancy Cain (via Facetime)
Maintain wikipedia pages		https://en.wikipedia.org/wiki/List_of_video_artists
Link pioneers to practicing contemporary artists or to their contemporary work, in form or content, through curated shows and screenings so that the historical/ narrative are connected		<ul style="list-style-type: none"> ○ <u>Lanesville TV</u> & <u>8BallTV</u> proposed ○ Ant Farm & LST “The Present is the Form of All Life, the Time Capsules of Ant Farm and LST.” – Curated by Liz Flyntz, Pioneer Works (New York, 2016)
Email blasts		<ul style="list-style-type: none"> ○ Editorial Blasts ○ Publicity Blasts
Vlogs		<ul style="list-style-type: none"> ○ Mediaburn.org ○ Danny Lyon (BleakBeauty.com)
Social media campaigns		<ul style="list-style-type: none"> ○ Facebook ○ Instagram ○ Twitter
Artists / filmmakers associations		<ul style="list-style-type: none"> ○ NY Women In Film & Television ○ Association of Independent Video & Filmmakers (1975 - 2006)
Websites that post early videos, searchable playlists		MediaBurn.org
Media witness: “Take the camera into the shadows of America to expose ideas that need to be discussed and changed.” – Eddie Becker		“Multiple recordings from multiple angles of racist police attacks on minorities, possible with everyone having a smartphone camera, make it hard to disprove or deny the event took place.” – Dave Channon

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3 RELEVANCE TO TODAY (continued)	CONCEPT	DESCRIPTION / EXAMPLES / COMMENTS
		<p>"The digital age provides everyone unlimited combinations of strategies and tools to communicate relevant messages to today's audiences. The key to success for current artists is to select the most efficient, powerful and impactful appropriate methods that you can afford (and enjoy doing), from among the myriad of choices. It's always been the same goal: 'getting the biggest bang for the buck.' With a contemporary trap... the enticement of the screen masking a new tyranny over our time and freedom. And so ultimately it's doubly ironic for me to recommend to maximize our impact (for a higher purpose), at the same time as also recommending a rebellion against that same screen, for which I have lived my entire life... from first TV generation to Videofreex to TV producer to digital mediamaker." – Skip Blumberg</p>
College courses and professors		<ul style="list-style-type: none"> ○ Christine Noschese (Hofstra) ○ Chris Hill (CalArts) ○ David Ross (School of Visual Arts) ○ Elizabeth Coffman (Loyola-Chicago) ○ Ted Hardin (Columbia College) ○ Michael Renov (USC) ○ Kathy High (RPI) ○ Branda Miller (RPI)
Keep public media alive		<ul style="list-style-type: none"> a. Democratize the airwaves and all forms of information exchange b. Public media-making tax on ALL rights of way c. Support and save the libraries and the post office
Coordinated media stories		<p>"Let's learn to control the media to reinforce our legacy, including when we are interview subjects, so that accurate stories are reinforced by all of us with a few shared main talking points." - Skip Blumberg</p>
Make our own Facebook group		
What's next?		

CONVENERS



Eddie Becker*
Eleanor Bingham*
Skip Blumberg* (Project Director / Report Editor / Event Host)
Dave Channon **
Liz Flyntz
Bart Friedman*
Davidson Gigliotti* (Discussion Moderator / Event Co-host)
DeeDee Halleck*
Marisa Holmes (Youth Media Participant)
Casey Kelbaugh (Movie Night at Stony Clove) **
Kevin Mathein (Tech Support / Research / Event Staff)
Phoebe Potter ** (Youth Media Participant)
Piotr Redlinski **
Rebecca Shapass (Report & Event Staff / Youth Media Participant)
Kalika Sharma (Report Design Consultant / Report Real-time Recorder)
Parry Teasdale*
Carol Vontobel*
Tom Weinberg*
Alice Wexler (Arts in Education Consultant / Fellow Traveler)

* Video Pioneer

** Local Mediamaker

Photos by Peter Aaron, Skip Blumberg, Joy Brown, Nancy Cain, Paula Court, Liz Flyntz, Bart Friedman, Davidson Gigliotti, Jimmy Griffin, Sadie Grossman, Dave Jones, Rhea Kennedy Morgenstern, Peter Samis, Kalika Kharkar Sharma, Tom Weinberg and Breathe Inn.

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“Videofreex Dance Party for a Change” (8-10pm, May 1, 2019, from Wave Farm studio) **PLAYLIST!** and **“Videofreex Woodstock Festival 50th Anniversary Music Celebration & Farm Radio Show: Lanesville TV Special”** (7-8:30pm, August 15, 2019, from Maple Tree Farm) live WGXC-FM radio broadcasts and WaveFarm.org streaming; technical director: Tom Roe, announcer: Galen Joseph-Hunter

Movie night: **“Lanesville TV MTF Showreel”** August 17 ‘19 al fresco projection, Stony Clove, Edgewood NY by Casey Kelbaugh & crew
Videofreex DVDs & print materials collections in Phoenicia, Hunter and Mountain Top (Tannersville) Public Libraries.

