JESSE DREW

Title People's Data Exchange Network

Genre New media

Applicant's Role in Production Producer

Production Format Network / Installation / Web /

Anticipated Length Open-ended

Color/BW color

Sound/Silent Sound

Brief Project Description (do not exeed space given below)

The People's Data Exchange Network (PDEN) is an electronic intervention into the current uncritical acceptance of the Stock Exchange and its Dow Jones, NASDAQ components as a useful indicator of quality of life. As a culture, we are incessantly bombarded by the electronic imagery of the ticker tape and its cryptic pixelated parade of symbols, signs, and numbers. The PSEN will be an electronic jujitsu, using the symbolism of the venerable exchange, with indicators of a perhaps more realistic indication of popular well-being or despair.
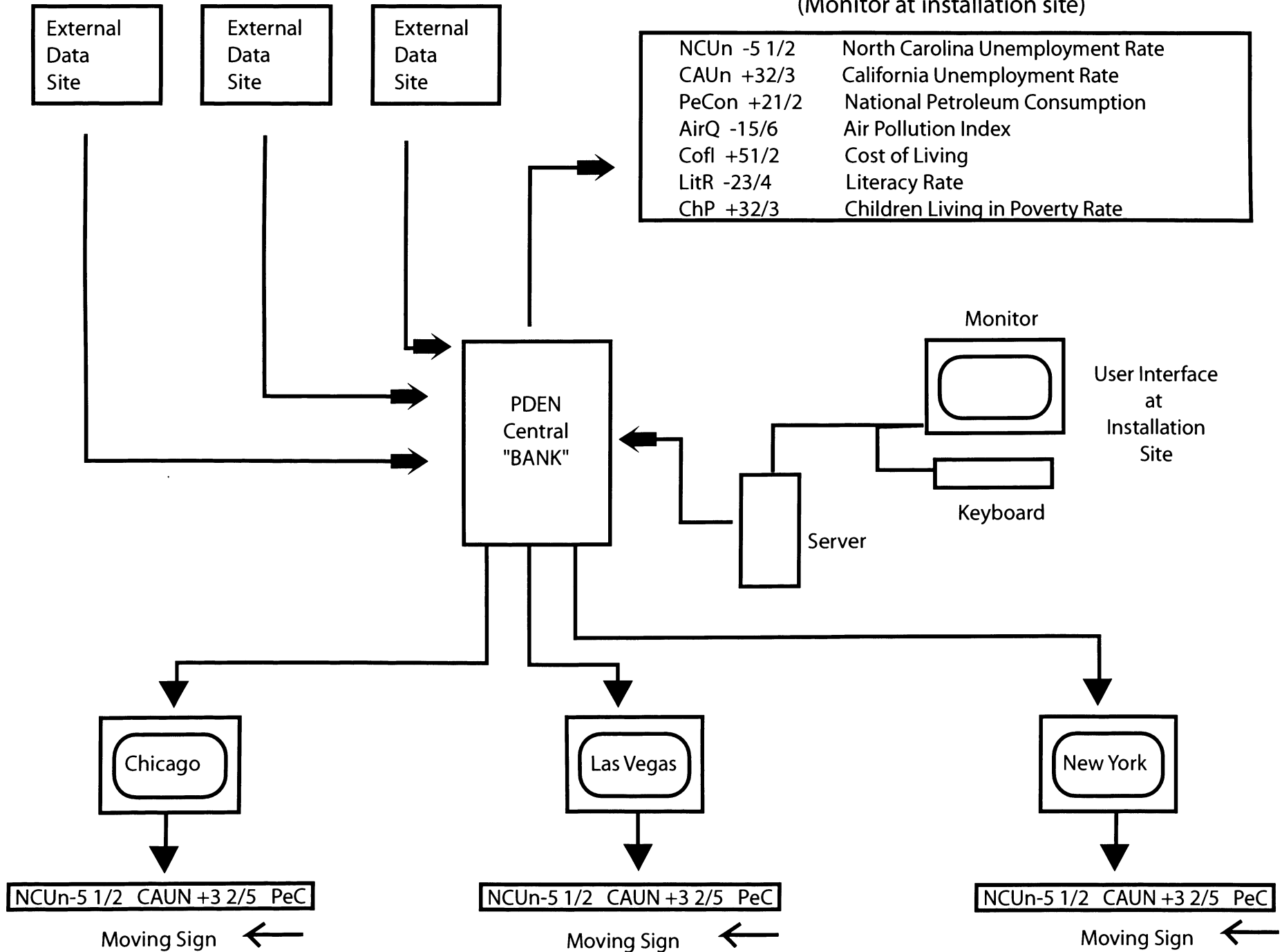
The PDEN project will consist of a central installation, satellite websites, and a distributed network of moving electronic signage. It will be a project that will involve not only the artist, but a network of public watchdogs, political economists and non-profit organizations.

The hub of the project will be the PDEN "bank" of computers, servers that will collect data, drive the website and respond to local input from wherever it is situated. The primary task of this server will be to cull data from national and international databases, and relay this information on to the "big board," a large overhead screen, where it will be displayed in standard ticker tape notation. Sample data culled, symbolized and displayed may consist of some of the following proposed examples:

NCUn	$-5_{1/2}$	North Carolina Unemployment Rate
CAUn	$+3_{2/3}$	California Unemployment Rate
PeCon	$+2_{1/2}$	National Petroleum Consumption
AirQ	$-1_{5/6}$	Air Pollution Index
CofI	$+5_{1/2}$	Cost of Living
LitR	$-2_{3/4}$	Literacy Rate
ChP	$+3_{2/3}$	Children Living in Poverty Rate

This information will be displayed on the large screen central to the installation. Sound emanating at this central installation site will be typical ambient stock exchange shouts and pandemonium.

"The Big Board"
(Monitor at installation site)

NCUn	-5 1/2	North Carolina Unemployment Rate
CAUn	+32/3	California Unemployment Rate
PeCon	+21/2	National Petroleum Consumption
AirQ	-15/6	Air Pollution Index
Cofl	+51/2	Cost of Living
LitR	-23/4	Literacy Rate
ChP	+32/3	Children Living in Poverty Rate

External Data Site

External Data Site

External Data Site

PDEN Central "BANK"

Monitor

User Interface at Installation Site

Keyboard

Server

Chicago

Las Vegas

New York

NCUn-5 1/2 CAUN +3 2/5 PeC

NCUn-5 1/2 CAUN +3 2/5 PeC

NCUn-5 1/2 CAUN +3 2/5 PeC

Moving Sign ←

Moving Sign ←

Moving Sign ←

JESSE DREW

If you are sending more than one sample, please copy this page. Sample(s) must be cued: indicate how long each sample should be viewed for a COMBINED viewing time of no more than 15 minutes. If slides are included in this application, please list the title and year of the work on this form.

Title " Teller Machine "

Year 2001

Technical Info

Original Format	Format Submitted for Viewing	Prefered OS
✗ Software	✗ Software	__ Windows
__ Web	__ Web	✗ Mac
✗ Installation	__ Installation	__ Unix
__ Other_____	__ Other CDRom	

Web Info (answer only if sample work is in Web format)

__URL_____ (if more than one please list them below)

__ Browser requirement _____

__ Plug-in requirement _____

__ This sample requires broadband connection (fast Internet Connection)

__ A local copy of the sample work has been included with the application

Special Information For Viewing: See Notes on CD-Rom Case

Description of Work (use an additional sheet if necessary) Teller Machine

Although you wouldn't know it from current media hype, the bulk of electronic data pulsing around the globe consists not of e-mail and web pages, but privately held corporate financial information.

Every day, millions of people line up to jack into this global financial matrix, via the private electronic confessional known as the ATM machine. Teller Machine mimics the ATM, but instead of delivering cash, serves to disrupt the unquestioning manner in which we interface with the transnational economic system.

Users access Teller Machine like they would any other ATM, but after entering a PIN number are asked questions such as if they wish to "WITHDRAW from public life?" or "TRANSFER the wealth?" Depending on the sequence of actions users take, Teller Machine displays a graphical critique of the current global economic situation. If users want to withdraw money, they are asked a random series of personal questions. They are unable to "CANCEL" from this economic system.

Teller Machine also re-appropriates the word "Revolution" from it's misuse by marketing departments everywhere, that use it to describe everything from the internet, to soap suds, to breakfast cereals. By opting to "Check Out This Revolutionary New Offer," Teller Machine reveals a hidden interface lurking behind the ATM facade, that harbors digital video clips from some of the worlds real revolutions.

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Jesse Drew

Jesse Drew is a multimedia artist, videomaker, and writer who seeks to challenge the complacent relationship between the public and new media technologies. Working with electronics and new media technologies for over two decades has provided him with a unique perspective on new digital developments. His work has incorporated satellite technology, mini-FM radio transmitters, digital video, internet and website projects and multimedia kiosks.

His work has been cablecast and broadcast as well as presented at venues such as the Mill Valley Film and Video Festival, the Film Arts Festival, the World Wide Video Festival (Amsterdam), Incident (Brussels), Taos Talking Pictures, Dallas Film and Video Festival, Yerba Buena Center for the Arts, and the American Indian Film and Video Festival, Oberhausen Film and Video Festival and many others.

He has taught the theory and practice of new arts and communications technologies at the San Francisco Art Institute, San Francisco State University, the University of Texas at Austin, the San Francisco Academy of Art and San Francisco City College. Central to his concerns are fostering a critical attitude towards technological developments, while stressing a strong Do-It-Yourself ethic. He sees this dialectic between active critical analysis of accepted wisdom and the utlilization of new media tools for creative expression to be among the most useful catalysts for knowledge and progress.

A consistent advocate for public access to media arts production, Drew is a founding member of the San Francisco Community Television Corporation, and in 1994, he was awarded a "Goldie" by the San Francisco Bay Guardian for his work in community media production. His writings have appeared in numerous publications and journals as well as several anthologies, such as Resisting the Virtual Life (City Lights Press) and Reclaiming San Francisco: History, Politics, Culture (City Lights Press). He completed his dissertation on "New Communications Technologies and the Labor Movement" for his Ph.D. from the Radio-Television-Film department at the University of Texas at Austin.

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Jesse Drew

Project Narrative

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The electronic signage aspect of this project follows. Most people are familiar with the typical moving sign displays that are typically used for ticker tape information. This central PDEN "bank" will drive a website, updated actively and routinely, that will drive other computers linked by a webbrowser to this site. This information will be available to drive inexpensive electronic signs in other locales. Thus, for example, a storefront, gallery, office or other public site can purchase an electronic sign (such as ones from Costco for $39), hook it to their browser computer, install a peripheral driver device and display this critical quality of life data to their peers, colleagues, neighbors and friends. This grant will pay for installation of 5 of these signs and drivers in public locales to

kick-start this movement to popularize more relevant indicators of the peoples' quality of life.

The server's core will be actively "mining date" and relaying it to the network of signage and to the "big board." At the installation site, home of the "big board," it will be possible to be a "broker" oneself and to relay your economic information to the network. There will be a computer station on a podium where members of the public can form their own "corporation" and relay their information onto the network. The public can step up and through a series of prompts, invent their own corporate symbol, and follow prompts that will relay their relevant data onto the network. This will add a personal touch to the network, so that, for example, myself, otherwise known as JDInc on the exchange, had a 5 percent raise this year. This information will be relayed to the network as a relevant economic indicator.

It is the intention of this project to grow over time, and to actively seek public and academic input into sharing data that is typically ignored, dismissed, trivialized or unreleased. The interactivity in this project is dependent upon active participation of those supplying relevant data, and the public who are inputting their personal data, and digesting this information displayed across the moving signage around the country. I find this kind of personal involvement and public questioning of ubiquitous technology far more relevant to concepts of "interactivity" than what is typically presented as such. In many instances, interactivity has become degraded to selecting between a number of choices already predetermined. I prefer to think of real interactivity as being the

difference between an essay and a multiple choice examination. I believe that true interactivity must have active participation with an outcome that is not predetermined. I believe this PDEN network is truly interactive in this way.

The creation of the PDEN contributes to and is informed by much of my life's work, which is to demystify technology and to encourage a critical examination of technologies that creep up in our life, particularly where they impact our work life. The PDEN is also an important follow-up to a recent work, "Teller Machine" which is an interactive political economy machine masquerading as an ATM. The public discovers the ATM, approaches it, and accesses it like a standard ATM, only what is dispensed is information on economic justice, and awareness of economic inequality on a global scale. It also critiques the notion of technology as "revolutionary," through a hidden secret database of archival revolutionary footage. "Teller Machine" also works to call attention to the ubiquity and uncritical acceptance of a now universal interface, that of the ATM.

Jesse Drew
Budget for the People's Data Exchange Network

Hardware

Central Server	$4,000
Installation Computer System	$4,000
Video System for "Big Board"	$4,000
6 Moving Signs and Equipment	$1,000
Network Services	
DSL for Two Years	$2,000
Labor	
Web and Data-mining Programming	$5,000
HTML Programming	$5,000
General Programming	$5,000
Research	$2,000
Office Expenses	$3,000
Total	$35,000

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JESSE DREW

jdrew@redrocketmedia.com

Recent Positions:

Associate Dean of Academic Operations And Technology Coordinator Center for Digital Media	San Francisco Art Institute	Jan 2001 to Present
University Lecturer:	San Francisco Art Institute San Francisco State University San Francisco Academy of Art University of Texas at Austin City College of San Francisco	1993 to 2001
Independent Producer/Owner:	Mission Creek Video Productions RedRocketMedia	1989 to Present

Educational Background:

PH.D, RADIO-TELEVISION-FILM
University of Texas at Austin, 1994-1998

MASTER OF ARTS, BROADCASTING AND ELECTRONIC COMMUNICATIONS
San Francisco State University, 1991-1993

BACHELOR OF ARTS, INTERDISCIPLINARY ARTS
San Francisco State University, 1987-1989
Emphasis on video art.

ASSOCIATE OF SCIENCE, ELECTRONICS TECHNOLOGY
College of San Mateo, 1979-1982

Summary of Professional Experience:

For the last nine years I have been teaching the theory and practice of computer arts, film, video, audio and new technologies at numerous universities and colleges at the undergraduate and graduate level. I have produced independent documentary and artistic video and multi-media work for the last 15 years, many of which have been screened at festivals and conferences and distributed nationally by Video Data Bank, Free Speech TV, The 90's Channel, Deep Dish TV, Paper Tiger TV, PBS, NHK (Japan) and other broadcasting and cable outlets. I have guest-lectured extensively on media and new technologies. I have a lengthy involvement in electronics technology, having worked professionally in the electronics industry for more than 12 years. I am currently working on designing internet and multi-media projects to expand the boundaries of traditional video/film practices. In addition, I have a long history of community organizing, grassroots advocacy work, and media activism.

Current Position

In my current position as Associate Dean of Academic Operations and Technology, I am responsible for a wide variety of managerial, technical, and curricular duties. I oversee all academic department managers, such as painting, sculpture, printmaking, film, photography, intermedia services, new genres, ceramics, and digital arts. I help develop the operations budgets of these departments and am responsible for signing off on all purchasing. I am also responsible for developing institutional wide policies for technological advancement, such as library automation, student computer labs and media technology. As head of the Center for Digital Media, I plan curriculum, hire faculty and direct the course of the digital arts major.

Academic Experience

I have taught documentary, computer arts, video, film, new technologies and media arts theory and production at San Francisco State University, New College of California, San Francisco Art Institute, University of Texas at Austin, The Academy of Art, and California College of Arts and Crafts. I have also been a guest lecturer at Stanford, UC Berkeley, UC Santa Barbara, SF State, California College of Arts and Crafts, the University of San Francisco, the San Francisco Art Institute, University of Arizona, University of New Mexico, UC Santa Cruz and other educational institutions. I taught a class of 30 Michigan State University students documentary film production as we traveled through Mexico.

Skills:

Media and computer technologies include Premiere, Final Cut Pro, Flash, Photoshop, Web Design/HTML, Director, SoundEdit, Bryce3D, Quark, Illustrator, Excel, Word, After Effects,Poser, Avid, Media 100; video, film, and audio production; video editing (linear and non-linear); writing, lay-out and publishing; photography; multi-media production; networking and server technology, computer and electronic troubleshooting, project management. In addition, I am very well informed on current developments in computer technologies, and have served as consultant for many campuses and non-profits for purchasing and implementation.

Semester-length Teaching Appointments

San Francisco State University	Computers as an Arts Media	Fall 2000
San Francisco State University	Arts and Artists of San Francisco	Fall 2000
San Francisco State University	New Technologies and the Arts	Fall 2000
San Francisco Art Institute	Digital Video/Avid	Fall 2000
City College of SF	Multimedia Production	Spring 2000
City College of SF	Multimedia Production	Spring 2000
San Francisco Art Institute	Digital Video/Avid	Spring 2000
San Francisco State University	Computers as an Arts Media	Spring 2000
San Francisco State University	Thought and Image	Spring 2000
San Francisco State University	Computers as an Arts Media	Fall 1999
San Francisco State University	Arts and Artists of San Francisco	Fall 1999
San Francisco Art Institute	Intro to 2D/3D Digital Art	Fall 1999
San Francisco State University	New Documentary	Fall 1999
San Francisco Art Institute	Time-based Digital Media	Spring 1999
San Francisco State University	Theories of New Technology	Spring 1999
San Francisco State University	Arts and Social Change	Spring 1999
San Francisco State University	Computers as an Arts Media	Spring 1999
San Francisco State University	Computers as an Arts Media	Fall 1998
San Francisco State University	Arts and Artists of San Francisco	Fall 1998
New College of California	Multi-Media Production	Fall 1998
Academy of Art	Documentary: Theory/Production	Fall 1998
San Francisco State University	Alternative Documentary Forms	Spring 1998
San Francisco State University	Arts and Artists of San Francisco	Spring 1998
San Francisco State University	Computers as an Arts Media	Spring 1998
Academy of Art	Documentary: Theory/Production	Fall 1997

San Francisco State University	New Media and Technology	Fall 1997
San Francisco State University	Computers as an Arts Media	Fall 1997
New College of California	Beginning Video Production	Fall 1997
Academy of Art	Documentary: Theory/Production	Spring 1997
San Francisco State University	Arts and Artists of San Francisco	Spring 1997
San Francisco State University	Computers as an Arts Media	Spring 1997
New College of California	Beginning Video Production	Spring 1997
New College of California	Advanced Video Production	Spring 1997
Academy of Art	Documentary: Theory/Production	Fall 96
New College of California	Beginning Video Production	Fall 96
University of Texas	Film-TV-Audio Production	Spring 96
University of Texas	Film-TV-Audio Production	Fall 95
University of Texas	Film-TV-Audio Production	Spring 95
University of Texas	Film-TV-Audio Production	Fall 94
San Francisco State University	New Technology & the Arts	Spring 94
California College of Arts & Crafts	Film & Video Production	Spring 94
New College of California	Beginning Video Production	Spring 94
San Francisco State University	Video Production	Fall 93
New College of California	Advanced Video	Fall 93
San Francisco State University	Image, Text and Context	Spring 93

Guest Academic Lectures:

Institution	Subject
2001	
San Francisco State University	The Nature of Interdisciplinary Art
San Francisco Art Institute	Democracy and Free Radio
San Francisco Art Institute	Artist as Citizen
Michigan State University	Documentary Production in Mexico
2000	
UC Santa Cruz	Interactivity and New Media
1999	
San Francisco State University	History of video art
1998	
San Francisco State University	New Television Forms
University of San Francisco	Alternative Documentary
1996	
CCAC	Alternative Documentary
1994	
UC Santa Cruz	Independent Media
CCAC	History of Alternative TV
San Francisco State	Video Toaster Workshop
UC Santa Barbara	Alternative Television
1993	
UC Santa Cruz	Alternative Television
San Francisco State	Technology and aesthetics
San Francisco State	Alternative Television
Arizona State University	Independent Media
New Mexico State University	Camcorder politics
California College of Arts and Crafts	Creative approaches to television
San Francisco State University	Video Toaster Workshop

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1992

California College of Arts and Crafts	Alternative Television
San Francisco Art Institute	Aesthetics of Audio
California College of Arts and Crafts	Television Workshop
San Francisco State University	Alternative Television
New College of California	Television Aesthetics
International High School	Audio for Video

1991

Stanford University	Alternative Media
New College of California	Television Production
New College of California	Community Media
San Francisco State University	Alternative Television

1990

San Francisco State University	Alternative Television
UC Berkeley	Community Media
San Francisco Art Institute	Video Production
New College of California	Media Workshop

Industrial and Production Experience:

MISSION CREEK VIDEO PRODUCTIONS/REDROCKETMEDIA
1985- Present

As a partner in Mission Creek Productions, I have produced many of my own video works, on a wide variety of subjects. In addition to my own productions, as a freelance videographer, I have worked as producer, gaffer/utility person, production assistant, camera operator, audio recordist, editor and director for clients such as Meyer Sound, PG&E, Wells Fargo, Japanese National Television (NHK) and PBS. I have directed more than one hundred multi-camera studio shoots for community television programs. I have also been involved with the video arts group Paper Tiger Television and was involved in creating the Deep Dish Satellite Network, that utilizes satellite technology for video distribution. Currently, I am involved in World Wide Web and CD-ROM production for the group. Red Rocket Media is a partnership that produces websites, CD-ROMs, and multimedia. I am a frequent writer, lecturer and panelist on community television, alternative media, video art, video technology and other issues. In addition, I have created public art installations and served as technical and policy consultant on numerous director boards.

Previous Employment:

DOLBY LABORATORIES, 1984-1992
At Dolby Laboratories, I was the primary technician responsible for servicing Dolby professional film and audio products for North America and Japan. My duties involved electronic troubleshooting to component level, managing technical work, scheduling repairs, compiling documentation, ordering and stocking parts as needed, giving technical advice to customers and training other technicians on Dolby products.

ENGLISH INSTRUCTOR, 1982-1984 (Paris, France)
Employed as private instructor of English for French techical writers and professionals.

RELUXTROL, 1980-1982
Employed as engineering technician at a small electronics firm, developing new products for non-destructive testing equipment utilizing eddy-current module technology.

HEWLETT-PACKARD, 1978-1980

Employed in production manufacturing winding isolation transformers and assembling laser interferometers and Fourier analyzers.

Selected Published Writings

Distanced Education: Fast Times at Ronald McDonald U. In Processed World Magazine (2001) Special Issue entitled "The Greatest Speed-up in World History.

US Labor Organizations and New Communications Technologies in Peace Review (2001). Article for academic journal on new technologies and the role they play in international labor organizing.

Call any vegetable: The politics of food in San Francisco. In Reclaiming San Francisco: History, politics, culture. Edited by C. Carlsson, N. Peters, & J. Brook (1998). San Francisco, CA: City Lights Books.

Who owns the internet? An investigation into the privatization and corporate control of the national information infrastructure. In The Guild Practitioner, legal journal of the National Lawyers Guild. (Volume 53, Number 4, Fall 1996), pp. 189-205.

Grassroots activism in the electronic age. In We the media: A citizens guide to fighting for media democracy. Edited by D. Hazen & J. Winokur. (1997). New York: The New Press.

Who owns the internet? Privatization and corporate control of the national information infrastructure. (1996, November, December). (sub)TEX. Austin, Texas: (sub)TEX Collective.

Fighting for change: Bay Area media activists reveal secrets to success. (1996, October/November). Mediafile. San Francisco: Media Alliance.

Using grassroots media in the new electronic age. In Media and Democracy. Edited by Don Hazen and Larry Smith (1996). San Francisco: Institute for Alternative Journalism.

Media activism and radical democracy in Resisting the virtual life: The Culture and Politics of Information. Edited by James Brook and Iain A. Boal (1995). San Francisco: City Lights Books.

Free radio takes to the airwaves. (1995, April) In Issue 6 of (sub)TEX Austin, Texas.

Building global solidarity: An interview with Gustavo de la Rosa. (1995, Summer). In Issue 7 of (sub)TEX Austin, Texas.

Building global solidarity on the US-Mexican border: An interview with Benedicto Orozco of the F.A.T. (1995, November). In Issue 8 of (sub)TEX Austin, Texas.

Newe Sogobia is not for Sale!. (1995) In Felix: A Journal of Media Arts and Communication.

Third Force forces the issues. (1994, August/September). Mediafile. San Francisco: Media Alliance.

Pirate radio hits the airwaves. (1994, Summer). Boycott Quarterly. Olympia, WA: Center for Economic Democracy.

Filling gaps in the commercial broadcast spectrum. (November/December, 1993). EXTRA! New York: Fairness and Accuracy in Reporting.

Viacom's attack on The City's public-access TV. (July 12, 1993) Guest editorial in The San Francisco Examiner.

Public Access Producers Fight For Cable Rights. (March, 1993) in <u>EXTRA!</u> New York: Fairness and Accuracy in Reporting.

Access Denied. (March, 1993) in <u>New Mission News</u>, San Francisco.

SF to kick off own TV channel. (May 26, 1993) in the <u>Bay Guardian</u>, San Francisco.

<u>Paper Tiger TV's Guide To Television Repair</u>. (Editor) (1992) Published by the SF Art Institute, San Francisco, CA.

An Oasis in the Wasteland. (1992) in <u>Video Networks</u>. Bay Area Video Coalition, San Francisco, CA.

This is KXXX, Mission District Radio! (1992) Cover story on pirate radio, in the <u>San Francisco Bay Guardian</u>.

Guerrilla TV in the camcorder age. (1992) Feature article in <u>Release Print</u>. Film Arts Foundation, San Francisco, CA.

Four stories in <u>Sabotage in the American workplace</u>. (1992). Pressure Drop Press, San Francisco, CA.

Instant Access (1991) in *R.O.A.R.* <u>The Paper Tiger Television Guide to Media Activism</u>. Published by the Wexner Center for the Arts, Columbus, Ohio.

Japanese dam drowns indigenous Ainu culture. (1991) in <u>The Guardian</u>, New York.

Report from San Francisco. (1991) in <u>Video Guide</u>, Vancouver.

A day in the life of employee 85292. (1990) in <u>Bad Attitude,</u> Verso Press, London. (Translated into Italian.)

Blood, Soap, and Tears. (1989) in <u>Processed World</u> magazine, San Francisco, CA.

<u>Selected Video/New Media Productions:</u>

Short Circuit (2001) Experimental documentary exploring the relationship between machines and the labor process. A critique of new information systems in the age of global markets. Premiered at Other Cinema in San Francisco. Picked up for distribution by Video Data Bank.

Teller Machine (2000). Interactive computer kiosk emulates traditional ATM machine while subverting the notion of a democratic global economy. Premiered at the Mill Valley Film Festival. Showed at San Franicisco State Gallery, Crucible Steel Gallery, Media Alliance and Artists Television Access.

Manifestoon (1996)—8:00. Humorous collage of traditional cel animations and subversive text. Screened at Yerba Buena Center for the Arts, Museum of Contemporary Arts (Chicago), Barcelona Cultural Center (Spain), Cinematheque (San Francisco), The Other Cinema (San Francisco), Orgone Cinema (Pittsburgh), L.A. Freewaves (Los Angeles), Venue 9 (San Francisco), Documental Festival (Los Angeles), World Wide Video Festival (Amsterdam), Dallas Film and Video Festival, and on Free Speech TV Cable Network. Picked up for national distribution by Video Data Bank.

Newe Sogobia is not for Sale! (Western Shoshone Land is not for Sale!) (1993)—27:00. Documents struggle over land rights between Western Shoshone sisters Mary and Carrie Dann and the Federal Government. Segment broadcast on Deep Dish TV and CNN. Screened at movie theatres, Native American film festivals and conferences. Won Best Documentary at University of Cincinnati Film Festival and Festival Award at Hallwalls Festival, Buffalo, New York. Screened at Mill Valley Film Festival, Film Arts Festival, American Indian Film Festival, Livid Festival (Australia), Dreamspeakers Festival (Canada), American Film Institute, Wind and Glacier Voices (Lincoln Center, NY) Picked up for distribution by Video Data Bank.

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StreetSheet. (1993)—30:00. Behind the scenes portrait of the people who produce StreetSheet, newspaper of homeless people in the Bay area. Screened at conferences on homelessness, on cable, for New American makers at the Yerba Buena Center for the Arts and at the Pacific Film Archive.

African-American Media in the Bay Area. (1991)—15:00. Program highlighting The Sun Reporter, a Black owned newspaper, and KMTP, the minority television project. Broadcast on Deep Dish TV.

San Francisco Says No...To The New World Order (1991)—30:00. Documentary on the anti-war movement in San Francisco against the Persian Gulf War. Featured at the Film Arts Festival in San Francisco and numerous other venues. Segments aired on NHK in Japan.

Gulf Crisis TV Project (1991). Series of programming which criticized the U.S. role in the Persian Gulf and documented the anti-war movement. Broadcast on Deep Dish TV and on PBS nationally. Also shown on Channel 4 in England and in many other countries. Featured in the 1993 Whitney Museum biennial Exhibition. Segment Producer.

Deutschemarks Uber Alles! (1991)—58:00. Documentary on the collapse of East Germany and it's absorption by the West. Screened at Opera Plaza Theatre, San Francisco. Released on cable by "The 90's." Released for educational market by educational distributors.

The Canary Fights Back (1990)—58:00. Program on what labor unions are doing to protect the environment. Broadcast on Deep Dish Satellite Network. Released on cable by "The 90's."

Zero Tolerance (1989)—30:00. Analysis of President Bush's "War on Drugs." Segment shown on PBS program "The Nineties".

Biting the Hand that Leads Us (1988)—60:00. Highlights artists and performers who use humor in a political context. Broadcast on Deep Dish Satellite Network.

Aviation and Space Technology (1987)—30:00. Commentary on the aviation industry with Leonard Siegal of the Pacific Studies Center. Distributed by Paper Tiger TV.

International Audio/Video Festival (1986)—30:00. American Film Institute invited PTTV to produce documentary on the International Video Awards ceremony. Screened at American Film Institute (Los Angeles)

Kids and Computers (1986)—10:00. Segment for Deep Dish TV, with educator Herb Kohl.

PGE Safety Program (1986)—30:00. Safety training for PGE Steam Generator Employees. Sound Recordist.

Advocates For Women (1985)—30:00. Pilot tape for women's advocacy organization. Tech Director.

Selected Panels, Conferences, Workshops, and Speaking Engagements:

Institution/Year	Topic	Role
2001		
Labortech Conference	New Technologies and Social Change Movements	Panelist
The Lab, San Francisco	Globalization and technology	Panelist
2000		
Computer Professionals for Social Responsibility	New Technologies and Social Change Movements	Panelist
1998		
Union for Democratic Communications Conference	New Technologies and Social Change Movements	Panelist
1996		

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Media and Democracy Congress	Grassroots media production	Panelist
Science in the Hood, Oakland Discovery Center	Communications Technology For Kids	Workshops
Media Alliance	Public Service Announcements	Workshop

1994

Media Alliance Annual Meeting	Democracy and Communications	Keynote Address
San Francisco State University	Creating Democracy: Technology, Pedagogy and the Arts	Panel Moderator
Dakin Foundation	The future of the inter-net and democracy	Speaker
Film Forum, Los Angeles	Changing Channels: Media Arts in the 90's	Panelist
Capp Street Foundation	Accessing Audiences Through Electronic Communications	Panelist
Western States Communication Assoc. Convention	Pedagogy and Activism	Panelist
Pacific Film Archive	Video Activism and Homelessness	Speaker

1993

Arizona State University	Alternative Television	Speaker
New Mexico State University	Marginalized culture	Speaker
New Mexico State University	Guerrilla television	Workshop
New College of CA	Pirate radio	Workshop
Counterspin	Public access TV	Radio Interview
Conference on homelessness, San Francisco	Video activism and homeless issues	Workshop
KPFA Radio	Television and history	Radio Interview

1992

Artspace/Film Arts Foundation	The camcorder revolution	Panelist
Capp Street Project	Public art	Workshop
San Francisco Art Institute	Paper Tiger installation	Luncheon speaker
San Francisco Art Institute	Pirate radio	Workshop
Armpit Gallery	Pirate radio	Workshop
"Talk of the Nation" National Public Radio	Bias in the news	Radio Interview

1991

New College of California	Public access TV	Speaker
Victoria Theatre	Gulf war and the media	Speaker
UC Berkeley	Gulf war and the media	Speaker
Exploratorium	Gulf war and the media	Panelist
UC Santa Cruz	Gulf war and the media	Speaker

1990

Nat. Fed. of Local Cable Programmers Conference	Satellite technology	Panelist
3220 Gallery	Satellite Video Technology	Panelist
New College of California	Media activism	Speaker

Grants, Fellowships and Awards

Pioneer Fund	1991	Funding for documentary "Deutschemarks Uber Alles."

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Dreamspeakers Festival	1993	In recognition of "Newe Sogobia" documentary.
Cincinnati Film Festival	1993	In recognition of "Newe Sogobia" documentary.
Film Arts Foundation	1994	Funding for experimental/documentary "Short Circuit" .
Shell Grant	1994	Grant for research on Mexico-US border.
Goldie Award	1994	Award from SF Bay Guardian for community video work.
Shell Grant	1995	Grant for research on Mexico-US border.
UT University Fellowship	1996	One year funding for dissertation research.
R-T-F Department Grant	1996	Funding for research on US-Mexican communications

Installations

Mill Valley Film Festival, Mill Valley, California. *Teller Machine* (1999). Interactive kiosk which mimics a traditional ATM machine. Instead of delivering cash, Teller Machine delivers a series of graphics, sounds and digital videos that critique the current global economic system.

San Francisco State University Gallery, San Francisco. *Mini-FM* (1999). Working model of mini-FM radio transmitter, invites users to democratize the airwaves.

Artist's Television Access, San Francisco. *At The Crossroads*. (1997). Public installation on the current choices the public faces as regards the construction of the "great data highway." Two unfolding highways are seen through the glass windshield of an automobile, the public "access" road cuts off to the left, the private, "toll-road" manned by a gleeful Mickey Mouse cuts off to the right.

San Francisco Arts Commission Gallery, San Francisco. *At The Crossroads*. (1996). Public installation on the current choices the public faces as regards the construction of the "great data highway." Two unfolding highways are seen through the glass windshield of an automobile, the public "access" road cuts off to the left, the private, toll-road manned by a gleeful Mickey Mouse cuts off to the right.

Walter/McBean Gallery, San Francisco. *Smashing The Myths Of The Information Age*. (1992). Paper Tiger Television-West. Large installation at the main gallery of the San Francisco Art Institute. Entire gallery was transformed into the inside of a TV set with "media myths" located inside. Installation included working mini-FM radio station, video viewing/ reading area, ongoing events and workshops.

Camerawork, San Francisco. *Paper Tiger Television-West*. (1991). Installation included "New World Order" living room with "hidden" switch to change between government sanctioned "news" and alternative video. Included shopping cart of weapons with monitor showing mainstream pro-war news coverage.

New Langton Arts. *Deep Dish TV*. (1988). Mini-television installation with three dimensional map of USA with mini TV's in map playing back local, independent video from Deep Dish TV. Interactive switch bank allowed viewers to switch between local and national programs. Included mini speaker sets made from juice cans.

Assistance on other artist's projects:

Pearl Ubungen, Glenda Drew. Makibaka! Multimedia CD-ROM and performance on Filipino-American war. Video Producer.

Craig Baldwin, Spectres of the Spectrum. Feature experimental documentary on early broadcasting figures. Camera work and research.

Lynn Hershman, Conceiving Ada. Feature film on historical woman who conceived of computer programming. Second unit camera work.

Fred Wilson, The Invisible Man, for Capp Street Project. Video shoot and edit for installation.

Jeanne Finley and Jon Muse, <u>Dial 1-800-585-FEAR</u>, for Mill Valley Film Festival. Directed multi-camera studio shoot. (1992)

Shu Lea Cheng, <u>The Airwaves Project</u>, at Capp Street Project. Video assistance. (1991)

Boards

Committee for Democratic Communications, National Lawyer's Guild (2002- Present)
Board member of committee to ensure first amendment rights in the electronic age.

Brookdale Discovery Center (1999-Present)
Advisory Board Member of East Oakland community science center.

Bay Area Urban Arts (1996-1998)
Board member of non-profit Oakland-based Arts Project that works with youth.

San Francisco Community Television Corporation (1988-1994).
Founding board member of non-profit set up by San Francisco Board of Supervisors to manage and promote public access television station in the city. Also managed **CityWatch Channel 54**, the municipal television station of San Francisco.

Advisory Board, Telecommunications Radio Project (1990-1992)
Advisor to national radio project on new media technologies.

Bay Area Center for Art and Technology (1986-1990)
Board member of non-profit which promotes and sponsors artists combining art and new technologies.

Electronics Committee on Safety and Health (1980-1982)
Board member of electronics workers group studying effects of silicon valley toxics on workers.