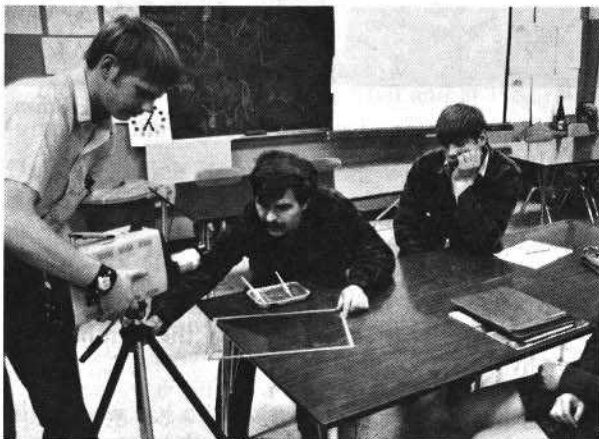


theoretical manner) would be disastrous. Similarly, to bring working professionals into an educational environment without adequate supervision or training, would only cause confusion and lead to possible conflict between the goals of schools and those of an individual artist. Model projects that we design hopefully provide a way in which to adequately foster creative interchange.

Since 1969, a major emphasis of the Center has been in developing programs which use video as a tool in this integrative process of understanding all media. During the 1971-2 school year, the Center conducted a pilot program in media education on the elementary school levels, in the Mamaroneck, N.Y. Public Schools. Funded by the Ford Foundation, the year's work resulted in a major resource book, *DOING THE MEDIA*, along with the knowledge that video would play an ever increasing role in future Center activities. From the beginning, me-



Peter Haratonik

dia artist Milo Dalbey has served as full-time artist-in-residence with the Mamaroneck School System.

Other Pilot Programs

This initial grant led to the development of a number of on-site school projects during the following year. Thirty New York City school teachers were promised scholarships to study at the Center's 1972 Summer Graduate Institute. During the school year, the Center assisted a dozen schools in starting film and video projects funded through a grant from the New York Community Trust. The Center's role was becoming that of a video catalyst, providing expertise and basic equipment in hopes that the schools would carry on the program. In many cases they did.

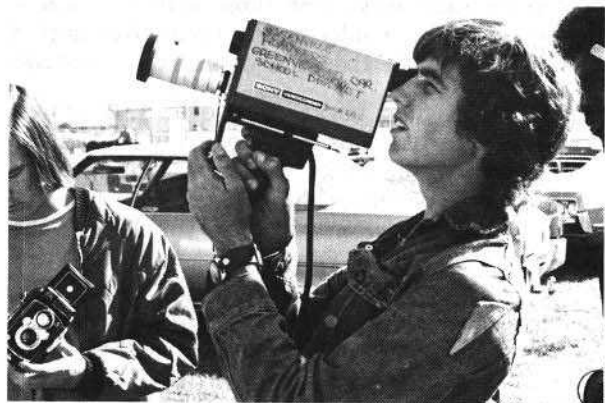
Our successes surprised us. One school in Brooklyn was able to create a Media Center which included the active use of video. A junior high school in Staten Island devoted a year to using video to explore the complexities of the political process. Other New York City schools responded well to assistance offered by the Center and countless video activities were carried out by students, parents and teachers throughout the city and at our suburban site in Mamaroneck. A part of both our city and

suburban projects was the idea that a working professional in one of the media arts could, by his or her presence, provide rich insight and experience towards understanding the impact of art and technology on our culture. A number of residencies by video artists provided schools with new inputs.

Artist-in-the-Schools

While we were conducting artist residencies at home, a new program was developed nation-wide. The Artist-in-the-Schools program, funded by the National Endowment for the Arts and the U.S. Office of Education, added a film component to the work already being done in dance, poetry, and visual arts.

During the first year, three states participated through their local state arts councils. But by the summer of 1972 - one year later - close to 30 states had requested and been granted funding for residencies in film and video. The Center's role was to provide services to all arts councils and school systems involved. In the summer of 1972 more than 70 teachers and administrators representing close to 100 school systems received graduate level training in New York. Exceeding even our own expectations, courses in video production were by far the most popular. Video had obviously had an impact on schools apart from our own developmental activities. This interest has not waned in the interim.



Kit Laybourne

A recent Delphi study in futurecasting conducted by the Center is a case in point. The overwhelming consensus among a cross section of media educators was that video would be the most popular production tool five years from now, and that print materials on video would equal those available on film.

Participants from Artist-in-the-Schools sites were assisted by the Center staff in developing programs suitable to their own needs and resources. The most important factor was the pairing of an artist with each participating school system. In this process, a number of schools indicated a preference for an individual who not only had skills in the area of film production but also someone who was competent in the use of video equipment. In many cases, schools already owned thousands of dollars