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structure of the program. We knew our purpose was not to train a few students to be media experts but rather to make video accessible to a large number of students and let them become familiar with its possibilities, so that they could use it creatively both in and out of the classroom.

#### Open Video Workshop

One fact that has gradually emerged is that there is not as much to teach about video as there is to learn. Or to put it another way, learning for the most part is a self-discovering process. On the basis of this we have evolved an open learning situation, known as the Video Workshop. This is held twice a week for both day and night students.

The Workshop is open to all 250 students in TSP. There are no rules about attendance, and no signing up in advance – you just come if you want to, and you work at your own pace. The workshop sessions are held in a multi-purpose studio, which also serves as a rather makeshift student lounge and activity center. Some students attend the workshop because they want to use video in their projects, others have no such plans but just want to see how it works, and some are drawn to it simply because they may have been meeting a friend in the lounge while the workshop was in progress. Equipment can be taken out for weekends and is returned for the workshop sessions.

In addition to giving students a chance to shoot, edit, mix, experiment, playback and trip over wires, the workshop provides a forum for exchanging ideas, developing project plans, getting critical input, and obtaining audience reaction to tapes.

Students have used video for a wide variety of projects, ranging from psychodrama to studies of different problems and issues within the city. Having a variety of video equipment has also attracted a lot of interesting people, who either want to see our tapes, show theirs, or use some of our equipment. Setting up informal reciprocal relationships with groups interested in video is something that is starting to happen. Arrangements with neighborhood schools, professional acting troupes, and other institutions engaged in higher education have given our students an opportunity to broaden the scope of their experience.

There's still a lot of work to be done, in overcoming a deep-seated resistance to hardware that seems to exist within many students and faculty members. There is still a lot of learning for us all to do, but with video that seems to be the name of the game.

## Student-Centered ETV Broadcasting

ELLEN MILES

It's fortunate that there are many opportunities today for students to actually use videotape and learn about its possibilities. It's unfortunate that most of these experiences have been limited by the fact that when a tape is completed, there is no broadcast possibility.

That's changing! At WNVT - Channel 53, students in the Northern Virginia School Systems are being given the opportunity to produce their own television programs. The twenty minute shows will be aired several times each week during school program hours. A total of 24 productions are being fi-

nanced through the cooperative efforts of the nine participating school districts.

The participants for these programs are from 7th to 12th grade classes. Their objective is to appeal to a 5th - 8th grade language arts audience. A broad spectrum of topics are being considered for the programs. Some possible topics coming up are: ESP—Powers of the Mind as Communication; Non-Verbal Communication or Body Language; and two shows back to back on how to produce a one act play and, following it, a student produced one act play.

## Goals

There are several objectives of the O.U.T.L.E.T. (The Open Use of Television for Language Experiences Together) series. The first is to familiarize these student producers with what is involved in the production of a television show (while realizing that this is a real experience in that there is a large audience who will be watching.) We hope that this will keep students in touch with peers in different areas of the state. It is a requirement of the funding school systems that the shows offer something to those watching as well as to those participating. . . and rightly so! the basic concern is "communication."

However, most of the kids involved are far from experienced so we're trying not to set false expectations or demands. We would consider a program worthwhile if teamwork processes are learned and observable. The WNVN staff is trying very hard to transmit these skills to the student teams. If successful, this cooperative effort should have tremendous effect on both the individual shows and the series.

that as many students as possible should be involved in the project and that it truly be student centered.

This called for workshops in orienting teacher team members as to their roles in addition to establishing student workshop sessions. Fortunately, the School Services Division of WNVN is staffed with Program Utilization Specialists who are trained in team building, problem-solving, and leadership skills. Thus, right on down the line, everyone was involved in constant learning experiences.

There are two WNVN staff members working full-time on O.U.T.L.E.T. - Duffy Farrand and myself. It has been our function to implement the conference objectives, organize the schedules and fill any needs the teams have as we move along. One of the first things we did, was to design an orientation tape which we produced to go along with a studio tour.

The orientation packet gives definitions of many television terms, a sample script and run-down of the orientation tape, a guiding outline of where



WNVN/Channel 53

## Planning and Training

The basic guide for a series of student-centered productions was set up at a conference this past summer. In attendance were WNVN personnel and educators from the schools. Brainstorming techniques were used in achieving the final outline. At this point that outline is being expanded and modified as the need arises.

It was the general feeling at the summer conference

students should try to be time-wise during the six weeks, and an addenda of the processes involved during the period. Each member is also given a copy of the taping and orientation schedules so they are in touch with the what and when of the other groups.

## Steering Committee and Money Matters

There is a steering committee, composed of equal numbers of students and adults, who make deci-

sions on any conflict of topics, evaluation, procedures, publicity, and any other questions that arise. This group meets regularly and gets the chance to bring up feelings, suggestions, and questions which have emerged from the group they represent. Since we're dealing with six groups and many team members, this representative committee has been very effective in keeping information channels open. For example, at the most recent meeting the need for a big publicity campaign was discussed and we are all proceeding with the suggestions and ideas brought up.

Financially, we're running on a VERY tight budget. Film is out! There are simply no funds for equipment or processing. Many of the schools do have portapak equipment that they can use for on

location inserts.

The main thing we are encouraging is creativity - figuring out ways to get the effect without fantastic technical capabilities. The three teams we've seen so far are exceeding our expectations. When I asked one group about their scenery needs they told me that they felt if their show was good enough, it would speak for itself. FANTASTIC! With attitudes like that, we feel the series can't miss. Speaking for Duffy and myself, the opportunity to work on this project becomes more and more meaningful every day. Perhaps other groups will look to Northern Virginia as an example where audiences are getting the chance to determine and create their own viewing preferences.

## Video for Migrant Children

DAVID JONASSEN

The nomadic tribes of migrants that stream into New Jersey annually are deprived - educationally, socially, and even physically. The most disenfranchised group of people in our nation, the migrant parent faces exploitation, the child, discrimination. Family incomes are often less than welfare provides, and the future is sadly predictable. The children, when located, normally attend antiquated rural schools, only to be ostracized and placed in the back of the room with a package of crayons or a book they cannot read.

In order to provide a meaningful educational program for the migrant child, the New Jersey Office of Migrant Education, Division of Curriculum and Instruction, operating on ESEA Title I funds, has developed Pilot V. Using public and commercial broadcast television and closed circuit classroom video, Pilot V undertakes the task of educating migrant children in the basic communication/language arts and math skills through professionally developed curricula tapes. This program also aims at enlightening the public about the plight of the migrant worker through programming via commercial and/or public broadcast stations. Because self-image enhancement is accepted as a necessary precursor to skill development by Pilot V, classroom video productions and exercises comprise the third video approach used in the project.

### Televised Curriculum and Classroom Feedback

The primary goal of Pilot V is curriculum development and production of educational materials (with color video tape lessons as a base) to instruct migrant children in the rudimentary reading and math skills. These tapes are designed to supplement

regular classroom instruction and they are employed at the discretion of the teacher. The first series of bi-lingual tapes on beginning consonant sounds is nearing completion. A subsequent series on elementary math concepts is ready for production.

These tapes are the culmination of a curriculum effort conducted by a team, comprised of teachers hired from migrant communities and a director, that was conceived by a comprehensive needs assessment. The specific needs of migrant children are translated into lesson plans and objectives, scripted by professional writers and produced in an in-house production studio on 1-inch color VTR's. After editing, the tapes are transferred to ½ inch tape and distributed, along with teacher's guides and supportive media materials developed by the curriculum team, to the six participating school districts. The lessons are conducted on an individual or small-group basis by district teachers, supervised by the Pilot V teacher from the curriculum staff.

Each school is equipped with a color monitor and ½ inch VTR with a black and white camera. This camera provides the basis for the video feedback stage where peer-production occurs. The students are engaged in video activities designed to ameliorate the deficient self-concept of the migrant child. Implicit in this phase of the program is the belief that through confronting one's self in the monitor during classroom video productions and activities, the child is capable of developing an objective, unclouded self-image which can then be applied to developing the necessary educational skills.