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VIDEO LETTER EXCHANGE

I've been a storyteller since the late 60's when I worked my way thru broadcast school at the University of Minnesota, directing summer camps, telling tales, and helping young people make primitive TV with the new portable reel to reel video equipment that just came out. For some reason I began the university program in international broadcast, but couldn't see how to connect that with young people. I switched to a regular educational TV sequence and began to explore how to make video more participatory for children -- to make it function like a storyteller connecting live and personally with the audience.

My first TV experience was a local children's show on a new PBS station in Austin, Minnesota. I told a story and 5-6 local children each week had the opportunity to be on, sharing their talents and interests. In 1974 when local children's TV began to disappear all over the country, I went back to school to get a teaching certificate, hoping to get into a classroom to use the portable video equipment many schools had already purchased, often without much idea of how to use. Along the way I had opportunity to start a participatory TV channel at Mpls Children's Health Center, and then about 1986 when I'd long since quit trying to think about international broadcast, I found myself, thanks to principal Mary Schepman, half-time at Longfellow International Elementary School. My job? Teaching young people to tell stories and to make video letters to exchange with other schools, often internationally.

As has happened with a number of people exploring the potential of portable video, I stumbled into this idea. Shortly after the above-mentioned Health Center channel was established, friends of a boy dying of leukemia asked if they could make a video for him because they couldn't enter his isolation room to visit. We helped them make and play the tape over the hospital closed circuit channel, but we also let the friends stand before the live camera so their patient friend could see them as they cheered him up in person over the call-in TV telephone. Despite the sadness of the overall situation,

it was a joyous, meaningful day, demonstrating the power of this use of TV to allow personalized visiting when it wasn't otherwise possible.

During this time we didn't call it video letter exchange, but it's really what we got ourselves into. When patients from nearby schools were hospitalized for a long time, and/or often in isolation, we helped or asked classmates to make a video of themselves and their current activities to share with their absent friend. Sometimes these patients even returned videos from the hospital to the school, and a personal connection was maintained.

In 1982 I became cable coordinator for the Minneapolis school district, but remained primarily interested in these kinds of personalized, two-way, student made video exchanges. In 1984 I met Ben Selisker who had come from Pennsylvania where this kind of video exchange had begun between language students at Temple University and native speakers in other countries. The idea had then spread to the public schools there, and some of us became interested in a similar thing here.

Shortly after that Roger Wangen of the State Dept. of Education arranged for me to do some workshops for teachers, showing them how to do this kind of international video exchange. The night before the workshops, I had a dream in which I was preparing for the workshop itself. Over and over I went down the list: "portapak, tapes, paper, pencil, clay pots? . . ." My list of things needed kept stopping on "clay pots", and of course, when I woke up, all made sense but that.

I told the dream to my wife, Elaine Wynne, who is also a storyteller trained deeply in folklore, and she said, "Of course, spider grandmother brought light to the world using clay pots". And that's it! That's what a video letter exchange is -- A WAY FOR ORDINARY PEOPLE, EVEN CHILDREN, TO BRING LIGHT TO THE WORLD BY VISITING AND GETTING TO KNOW EACH OTHER BETTER ON VIDEO WHEN IT'S NOT POSSIBLE TO PHYSICALLY TRAVEL TO EACH OTHER'S PLACE.

Video Letters as International Understanding -- High Recognition

One of the people in that workshop, Kate Murray of the Children's Museum, secured a small Compas grant for Elaine and I to work with Longfellow Elementary in St. Paul to exchange a video with a British

school during the 1985 British Festival in the Twin Cities. We worked with Jerry Shannon, principal, and Juanita Morgan, curriculum director (as I write now in 1990 Ms. Morgan is principal and Mr. Shannon has become curriculum coordinator for the St. Paul district) as well as the real workers -- students Jesse Zimmerman, Mike Ruppert, Britton Plehler, Ladavid Davis, Anne McGrath, Teegie Brown, and Jennifer Johnson.

We made the tape, and then as has often happened, we found we were having difficulty getting our school contact in England. Elaine and I were going to Germany that fall to participate in the 200th anniversary of the Grimm's Fairy Tale Collection, so we arranged to take the St. Paul video with and find a British school on our own time (as many of you know, if you can make something new happen once, it's usually easier the next time).

When we got to London, we stayed a few days with Sondra Pollerman, a storyteller and clown who was trying to find a school to exchange with us. When she actually saw the tape, she said, "Oh, that's what it is. I'm clowning at a school tomorrow. I know I can get them to watch this and let you come in and make a tape with them." Then I realized something I've seen so many times since, and of course, often before at the hospital channel; those of us who've grown up these past brief years with expensive commercial TV can't conceive of personally made video until we've seen it. In other words, Sondra and the schools didn't think they could make a video because they didn't think they could make what they'd been watching at home, but that isn't what video exchange is.

The next morning Sondra showed the tape at Furzedown Primary and the kids made a plan. That afternoon Elaine and I helped them make a response video, and the students in St. Paul loved it, even though they couldn't believe "rap and break dancing had already gotten to London". Then late the next summer, Maybee Kantar of Metro State University gave us the entry form for the Tokyo Video Festival, pointing out that the special category this year was called "Video Letter Exchange". The deadline was three days away, and I

was busy so thought of not entering. I'd had plenty of people (those who grew up listening to commercial TV, without understanding how its made) downgrade this work because when elementary children really make it themselves (as opposed to participating with adults doing much of the technical work and imposing their standards), it "doesn't look professional". However, I thought "I need a composite tape for workshops", so I took a few hours and put pieces of both "letters" together, showing what was sent together with the response.

The tape went into the competition just barely in time, and about November 6 we got a phone call saying "You have won grand prize in the Tokyo Video Festival. Can somebody be here November 16 to accept the prize." For the first time ever, a tape in the special category (aimed at innovative uses as opposed to "slicker, professional" video) won grand prize, and since that time JVC has kept the video letter exchange category and continues to promote this valuable use of portable video.

Founder of PBS Loves the Idea

Because a part of my interest in children making video is "critical viewing skills" or experiential visual literacy, I have for years belonged to the National Telemedia Council, an organization promoting these ideas long before it became even remotely fashionable. After the Tokyo Video Fest, they ran a brief article about video letter exchange, and then in their Spring 1988 issue, this letter appeared:

Dear Marieli Rowe:

I'm fairly ecstatic at your last issue (of Telemedium). How NTC has grown from those long-ago days when I chaired the annual luncheon at the Institute for Radio and TV in Cleveland, Ohio, and did occasional pieces for the newsletter.

Pass on my congratulations to Harry Johnson and Elaine Wynne on the Video Letters. I applaud and provide assistance when I can to projects which advance the cause of internationalism and understanding.

Most Sincerely,

Harry Skornia

I looked at the name and wondered "Why is that familiar?" Then as I scanned my bookshelves, I realized I had a 1965 book,

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Television and Society, written by Dr. Harry Skornia. As I looked through the book I realized how greatly Dr. Skornia had impacted my thinking in broadcast school. We began to correspond, and then in the fall of 1989, Elaine and I were working close enough to make opportunity to visit one whole day with Dr. Skornia, where he is living in active retirement at Fort Walton Beach, Florida.

Harry Skornia has been called "the father of public broadcasting" (he prefers "a founder") and a mentor of Marshall McLuhan. His 1965 book laid the blueprint for public broadcasting and though portable video equipment was not yet introduced, Dr. Skornia now, not surprisingly, fully blesses and supports this use of video. We're calling international video letter exchange. Why? Because it's one of many positive alternatives to the commercial greed and mindlessness he became famous for pointing out in the offerings of too much commercial TV. Here, with Dr. Skornia's permission, and for your information, is a fairly recent piece he wrote, reflecting this line of thinking:

TELEVISION: A STUDY IN DECIVILIZATION

by Dr. Harry Skornia

In an example of unparalleled hypocrisy, U.S. commercial "free" TV has become an endless daily bombardment of the population, brain-washing and mangling its attention-span with stale, second-hand, used, and often outdated and irrelevant commercials, between which are inserted, when convenient, snippets of what we still call "program", or even "news".

While using this often years-old material as ammunition, TV urges the public to throw away their stale, second-hand, out-dated, used possessions and replace them with "new", as a patriotic obligation and responsibility to the American political and economic system.

This fragmentation of attention span has created a population whose decision-making capability has been reduced to irrational decision-making, arrived at in the absence of the concentration and analysis which democracy requires. Irrationality has replaced reason and logic.

The effects of this merciless mauling, being shouted at in our own homes by vendors of usually irrelevant products, is seen in the astronomical increase in mental health problems, " motiveless" crimes, etc. They are seen also in a number of addictions, various individuals being affected in different ways by similar materials, depending on their individual differences, station in life and so on.

Addiction to Drugs: The U.S. has exported addiction to cigarettes to even the most benighted third world nations. Alcohol, as well as cigarettes, are shown as fashionable, sophisticated social lubricants, indispensable to the image of the American way of life: "civilization".

Addiction to Gambling: This includes the nation-wide promotion of legal and illegal lotteries and "games" (including sports), financed by the most gullible, ignorant and impoverished segment of the population at great cost to America's daily life.

Addiction to sex as "recreation": In addition to showing sex as a fashionable and indisputable proof of love, it has become a required component of "courtship". Millions of married mothers, most of them teen-agers, give birth to cocaine-addicted, retarded "litters" of human creatures, pressured by pro-life forces, over-riding the human rights of women. Many such single mothers find in babies someone to love--and to love them--as an antidote to terrible loneliness and ignorance of consequences, again at great public expense. The streets and prisons are full of the products of such practices.

Addiction to Political Apathy: Democracy depends on informed, rational decision-making. The deadly, anesthetizing effects of heavy indiscriminate viewing are fatal to responsible, reasoned decision-making. A population whose ability to concentrate over sustained periods has been snipped and by-passed is no longer able to make rational decisions as required by the political process.

A system in which access to the public, through the media, by potential candidates, depends on wealth and pressure groups, is no longer democracy. A system in which less than fifty percent of voters cast a ballot, as in this TV age, is not democracy.

A system in which a president is elected by only a quarter of the eligible voters of a nation is no longer democracy.

Addiction to Violence: Statistics on repeat offenders conditioned by daily demonstrations of the many uses and techniques of violence, indicate the success of Rambo and other violent models in television and the movies. The ability to titillate and incite, and then provide instruction in "how to", proves the power of TV as an instrument of education--or miseducation. Consequently the U.S. has become behaviorally one of the most cruel, violent, crime-ridden and drug-ridden nations in history. U.S. TV has become one of the principal instruments of "decivilization" in the last half of the twentieth century.

Rambo, Elvis Presley and Hugh Hefner may well be the most powerful influences exerted through TV, and other media, in this age of bewilderment, when peace is sought by more and newer weapons, and morality is no more.

In Seven Story Mountain, Thomas Merton writes:

"...And nowhere, except perhaps in the analogous society of pagan Rome, has there ever been such a flowering of cheap and petty and disgusting lusts and vanities as in the world of capitalism, where there is no evil that is not fostered and encouraged for the sake of making money. We live in a society whose whole policy is to excite every nerve in the human body and keep it at the highest pitch of artificial tension, to strain every human desire to the limit and to create as many new desires and synthetic passions as possible, in order to cater to them with the products of our factories and printing presses and movie studios -- all the rest."

All-pervasive entertainment, as the highest value, assumes everything good must be quick and easy. It may well be fatal to an individualized world in which many of the decisions are long and agonizing concentrations and discipline if humanity is to survive.

DR. HARRY SKORNIJA

One of the first things young people learn when they make video is that even TV (though it carries the message of "quick and easy") to the ultimate) is not easy to make. It takes a lot of working together, planning, reading, and writing, even to make a simple student video letter. Certainly student videomakers should be allowed freedom to create and to express, and of course some of them, like some adults, will go for the quick, cheap laugh and popularity, but I believe the job of teacher direction in this project is to show and tell ideas that aren't commonly seen -- to at least give students a strong suggestion of what TV isn't doing so some or even many of them will be persuaded to not just copy popular, commercial TV when they make their own. Our job is to give them a sense of wanting to "tell the stories", show the scenes, advertise the products that TV often forgets.

I don't believe in censorship, even though I'm personally torn by the fact that one of my closest friends was once married to the woman set fire to and killed the night after a similar scene played on network TV. However, I do believe that everyone who puts out information has a responsibility to their audience, and I believe in

that to young videomakers that they'll grow up to work or just to be home consumers. It. Thus, again with Dr. Skornija's blessing, I'd like to share with you and your students, his "10 Commandments for German Radio". After World War II, Dr. Skornija was asked to help convert German broadcast from Hitler's propaganda machine back to a system serving the people, and these "commands" were written for that. Since there is no code U.S. broadcasters must abide by, and since these principles are the best I've seen, I share them with you to share with your students.

(After I returned to Germany in 1948, I found that in the seven months I had been away my 10 lectures to new German students in Berlin (then blockaded with only access by air) by Friedrich Stutzgart, Munich and had been published. Furthermore, ten of my suggestions were chosen by the application as German Radio's Ten Commandments (Zehn Gebote). These were broadcast and discussed on the air with the German public, and published by the Munich station in a little booklet resembling a "Bible" for future policy. Their "welcome back" program and genuine--a sample of the respect, love and affection I later enjoyed in Austria, after the war. Attached as next item, is a reduced-size copy of the booklet (above) and the 2 inside pages of the packet-sized booklet. It is well to remember that the author (me) of this "heavy stuff" was only 38! I'm not sure I could be this positive today!)

Ten Commandments for German Radio
("Zehn Gebote")

1. The Rights of the Listener-Viewer Broadcasting shall safeguard the rights of the listener-viewer. It shall respect his/her needs and tastes. It shall not impose its own taste or opinion on the public. Broadcasting exists for the people, not for its operators.
2. All Broadcasting is Educational Broadcasters shall keep before them their educational obligation, but they must realize that education is a slow process. The familiar and the new must be so intertwined, and so gradually presented to the recipient that he may not be "burned off" by the new and as yet incomprehensible.
3. Permanent Time Slots for Program Types Programs must be established in (as permanent as possible) firm time slots. Broadcast times shall be altered as rarely as possible. Viewer-listening habits take time to establish and it takes months--often years, until the program recipient becomes accustomed to remember to turn on a program at the same time each week.
4. An Intimate Friend and Guest in the Home: Practices Courtesy Broadcasting must have a sense of humor. It must establish a relationship like that between friends. The voice from the set must not be something abstract. It must make it possible and easy for the viewer-listener to establish a feeling of personal interest in those whose messages are broadcast. The style must be friendly rather than stilted. Speakers can illustrate their material with personal experiences. The viewer-listener is at home, perhaps in shirt-sleeves, alone or with his family. Broadcasters shall speak to him courteously and with respect, as befits a guest in one's home. Riddicule and coarse humor, however, are equally to be avoided.
5. Program Vitality Broadcasters must realize that the listener-viewer is usually a normal human being. He can rarely concentrate on unduly long talk programs. (Note by author: These were common in Germany but never a problem in the U.S.) Such programs must be enlivened and enriched by changes of pace and variety so the viewer-listener doesn't end up dozing off or turning the set off. Each program should be a unit in itself, in that its form and content shall be fused together as in a fine picture.
6. Broadcasting's Power Broadcasting must constantly be aware of its ability to attract attention to problems, situations and otherwise abstract themes, often transforming and clarifying them with dramatic form. One minute of dramatized and illustrated material or pictures is often worth as much as a thousand words, written or merely spoken.

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Broadcasting as a Unique Art Form Broadcasting, if it is to realize its potential, must behave as its own art form, which is different from that of the theatre, the film, the newspaper, the magazine and the book. The spirit of works not originally written for broadcast shall be preserved as much as possible in any adaptations. The content of such works must be cast in a form which takes full advantage of broadcasting's unique nature.

8. Promoting Self-Criticism and Leading Tastes Upward Broadcasters must realize that it is broadcasting's responsibility, not merely the listener-viewers', to develop an ever higher understanding of and respect for the broadcast media. For its own survival and integrity, it must generate, promote and encourage criticism of its operation. It shall seek out, evaluate, consider and respect the people's needs and interests, in order to continuously monitor its own success, failures, and effectiveness. The viewer-listener, thus respected, can become broadcasting's greatest resource, and the ally, rather than enemy, of broadcast management.

9. Respect and Assistance for Education and Culture Broadcasters shall help develop in the schools courses in the understanding of both the reception and use of programs, and their writing and production. With the higher development of broadcasting, people will learn from it more than from reading. Hence, children must be educated to listen critically and with discrimination, as they are taught to recognize bad and good writings, and to read and write properly. Many of them will help develop broadcasting, and all of them will need and use it. Let's help make those uses as noble as possible. For broadcasting, today not yet fully developed, is increasingly becoming a principal force in our civilization, culture and understanding. Abuse of it may doom western civilization.

10. Professionalism, Trustworthiness, Dignity Broadcasting must allow no technical problem or controversy, no prejudice of any type, no question of competence of its operators, to stand in the way of becoming man's fastest, most trustworthy organ of enlightenment and education, and man's richest source of sound, healthful recreation and entertainment, free from trivia.

Any individual who fears or resists truth or innovation and who isn't ready to sacrifice all base motives to man's most genuine and urgent needs, should not become a broadcaster.

Later P.S. by Skornia The challenge was to replace the Nazi system with a system designed to be independent of government, free of commercial clutter (trivia), and democratic.

When I returned to the U.S. in 1953 to head the NAEB, I brought with me many valuable lessons learned while redesigning German and Austrian broadcasting. This public corporation structure is now known as "public broadcasting".

DR. HARRY SKORNIA

The Who, What, Where, Why, and How?

When I was in broadcast school and we had to learn to write a news story for print or broadcast, these were the questions we were taught to look for and answer. I've already talked a lot about these philosophically. Now let's be more practical:

What is a Video Letter Exchange? An inexpensive, 2-way visit to another place when you can't go in person and when writing won't do (e.g. how do you use words to describe snow and cold to a person in Uganda who has never experienced it? Children on a video letter decided to snow a blizzard, snow houses, and how they put on warm clothes). It's done home video style with portable video equipment, and can allow ongoing visits between schools, families, hospitals and other organizations or groups.

Who Do You Trade Videos With? For starters and practice, one school class might trade with another class in your own school. After that, a lot has to do with what you hope to learn from another place. I personally am interested in trades with schools or groups showing young people telling stories or growing children's gardens. Language or social studies classes might wish a trade with a group in a country being studied or one speaking the language being learned. Hearing-impaired students may prefer ongoing exchanges in sign language (a natural for video), and students with a long-term hospitalized classmate might engineer a video visit with their friend. The ideas are limitless if you merely think "Where do we want to go though it's not physically possible to do so?" Indeed, you might want to really organize video letters into the curriculum and plan to have different grades trade with areas their course of study calls for, or you might want to set up some progressive pattern like 1st graders trade with other classes in your school, 2nd with another school in the district, 3rd elsewhere in the state, 4th with Wisconsin, 5th somewhere in the U.S., and 6th internationally (and, of course, I'm assuming that secondary students might immediately start in at some higher level).

What Do I Need To Make a Video Letter Exchange? Really, all you need is a (1) blank tape, (2) portable video system like a camcorder, and (3) a person with some homestyle video experience to help your students make their video. Of course, you also need a willing group or class to view your tape and respond in kind.

Who Should Do the Taping? Someone who has access to equipment and knows how to operate it -- teacher, media specialist, cable access volunteer, video artist in residence, broadcast or video intern from the university, or a group of your students. For me, total student involvement is the ideal, if you're willing or able to take the time and the "relative chaos". Of course, your students taping need to work in smaller groups of about 6 with one of the above-mentioned adults, and I believe that person should not be too locked in to creating a "professional" (by adult broadcast standards) looking product as the children should have as much participation in the project as possible. Also, the more slick the tape looks, the more likely you are to intimidate the group on the other end to not respond because they can't "compete". A video exchange between students should be likened to a neat, hand-written, loving note to a friend. Certainly you don't want a totally sloppy video that can't be seen or heard, but if the children do their best and you can see or hear a message that communicates, you don't need Hollywood style video. It's for the group you're exchanging with, not for a national, network TV, channel-flipping audience.

How Do I Do This in a Regular School Classroom? Several ways, depending on your time, teaching style, age of students, and general preference. You can do a fairly simple, but very adequate video letter project in just 3 class sessions. One to plan with your students what should be on the tape; one to systematically tape the "scenes" in order (an adult or older student who is very competent with the equipment); and one to view the return video. If your scheduling and style allows small groups of students working cooperatively, you can make a bigger project of it with students doing all the taping, not necessarily in order. The good video can be assembled later in some form of editing.

What About Editing? First, don't even think of the kind of fancy editing perfection characteristic of broadcast or commercial video. As a teacher, you probably don't have 40-50 or more hours to devote to making a twenty minute video. It's ridiculous, if you edit at all, you should think in terms of "logging" (listing in order and by the numbers of the VCR's counter) your raw tape and taking an hour or two to assemble pieces as you want them on your video letter. Ideally, you should have one or two of the students with you (more than that gets cumbersome) or you can get them into doing it themselves. . . . But keep in mind that editing is not necessary, you can plan to tape scenes in order, putting them together with the camera's pause control ("in-camera edit") or by fading to black between scenes.

What Does a Video Letter Look Like? The planning outline I work with is within 20 minutes (shorter is OK, and 15 might be better, especially if you have to convert the tape. The price goes up at 15 minutes), you should introduce yourselves, decide what about your school, or community you want to show, and ask some questions you'd like them to respond to. Of course, at the beginning, fade up from black and then fade to black at the end.

The introductions can be as simple as students standing before the camera and talking about themselves (despite all the bad press about "talking heads" network TV is full of them -- it's just they've been identified as "stars", and in your video letter the students are stars.) However, I wouldn't use individual introductions if the group is bigger than one class. If the video is coming from the whole school, maybe everyone should stand out front and wave, or show the school and then where you are on the map. Get the students to use their imaginations to create an informative, fun intro.

What to show the other school is wide open, but it means thinking about taping plays, events, interviews, etc., and making the necessary arrangements to get them done. I've seen a Pueblo school in New Mexico show the kimonos they all made while studying Japan, and I've made a video with students showing a tour of their little Wisconsin town preparing to build a landing strip for B-52s. From Japan we got a scene of a beach game with blindfolded students trying to break a watermelon, and our Spanish-speaking students said, "That's like when we break pinatas at fiestas" -- so that's what they sent back.

Questions? Try to get the students to think visually. Don't ask "Do you like your school?" Rather, ask, "Could you show us the things you like best about your school?" I said it's OK for students to just stand before the camera and talk when introducing themselves, but after that you want to use the video to see things in their environment. Visual questions lead the other school to a visual response, rather than to putting someone in front of the camera again to say "Yes" or "No". It's a good exercise as part of your planning to brainstorm and create visual questions to direct the other school to show you what you're curious about. Here's part of a list of questions generated by Ramsey students for a video exchange with New Mexico:

- If you ride buses to school, would you show us what they look like?
- Could we see what the neighborhood around your school is like?
- Please show us the musical instruments you play and what they sound like.
- Would you show us what foods you eat at school lunch?
- Could you show us how to play your favorite games?
- Would you show us how you solve some school problems?

Of course, sending some of these things on your tape sometimes automatically elicits a response in kind, but not always. It might be just a courtesy, for example, to show the neighborhood around your school and then ask to see theirs. Anyway, happy question hunting.

What About Language Differences? Even if it's not the main focus of your learning and the reason for your exchange, learning a little of another language can always be valuable. Obviously if you get a tape all in Japanese and you weren't counting on it, you've got a bit of a problem, but don't let that happen. Find someone who knows the native language of the country you're exchanging with and send some of your tape in that language -- maybe the "hellios", a song, and a story. Then ask them to do the same. When we exchanged with Japan, I aligned the project with Sallie Sudo's

... she is originally from Japan. She taught her students to use these to send, and translated what came back. Had she not been in the school when the opportunity to trade with Japan came up, I think we would have gone for help to Washburn High where some students learn Japanese . . . and when we anticipated an exchange with the Soviet Union, we expected to work with Don Ryberg's Russian class at South. Get it? There are people speaking these languages out there, and many of them would like the opportunity to further refine their skills and help in international education.

How Do We Find a Place to Exchange With? One of the best ways is "putting it out there" in conversation or at a meeting, and making the acquaintance of a willing person in another state or country. We traded with Indonesia because I met a teacher from there at the National Storytelling Congress. My step-son, Dan Wynne, just left to teach in Ecuador, which will finally give us an exchange with a Spanish-speaking school, because he's already worked with and is excited about the idea of video exchange. Again, I've started exchanging videos with schools growing gardens because I put it out there at the 1989 National Children's Garden Symposium.

There's a list of U.S. schools interested in video exchange, though it's no longer being updated, and Gemnet in Philadelphia has done some work with generating international video exchange contacts. One thing that's really needed is to solidify this kind of information, but for the time being you can get what's available by sending a \$4.45 SASE to Larry Johnson, 2615 So. 6th St., Minneapolis, Minnesota, 55454.

What About Tape Conversion? A VHS tape going anywhere in the U.S. will play fine in a VHS machine (most home or portable school video now is VHS rather than BETA), but make sure the school you're sending to has VHS (if that's what you use), not 3/4" or BETA. A VHS tape going to Japan and some other international sites also plays fine, but not e.g. England. Put your VHS tape in a British VHS machine, and you get nothing intelligible. Don't ask me to explain why here. Just accept the fact it needs to be converted, which you can do by calling Keith Seidl at Vaughn Communications in Bloomington (612-832-3100). Cost is approximately \$23 for 7 minutes, \$35 for 15, and \$49 for 30, and arrangements can be made to have this cost covered by calling Roger Wengen at the State Dept of Education at 296-4076. Expensive? Fairly, for a school, but be aware that just a few years ago a short video cost \$2-300 to convert and only broadcast or broadcast was doing it. Get into this and you're on the cutting edge of a new revolution in communications.

However, international sites with the same VHS format as the U.S. (and thus no need for conversion) include the Bahamas, Barbados, Bolivia, Canada, Chile, Colombia, Costa Rica, Cuba, Curacao, Dominican Republic, Ecuador, El Salvador, Guam, Guatemala, Hawaii, Honduras, Japan, Korea, Mexico, Panama, Peru, Philippines, Puerto Rico, Samoa, Surinam, Taiwan, Trinidad, Venezuela, and the Virgin Islands.

When and How Should We Send Our Video Letters? If you're doing just one exchange and wanting it to happen with "this year's class", you're ahead to send your tape as early in the fall as possible, allowing plenty of time to get a return by the end of the school year. If it's to be an ongoing exchange over several years (usually preferable), this kind of timing may not be so important.

Book rate in a padded tape mailer is a good way to send, but if you're sending overseas, you might want to ask about actual delivery time and spend a little more for a faster rate.

If a parent or someone connected to the school is traveling to where your tape is going, you might ask if they'd hand carry the video. The personal touch might be nice, and in fact sometimes successful exchanges are made by a person carrying a tape over, and then helping the school to view and make a return video.

Technical Tips

I realize I've emphasized over and over again that video letter emphasis should not be on duplicating the "professionalism" or "slickness" of commercial video, but quality is certainly good to strive for. Indeed, the more you work with video, the better you'll get, so here are some ideas to make your video letters look better technically:

1. If you want them, titles and credits can be made with some new school-type computer programs and/or in-camera with most of the never models. However, they're not necessary, and they can be made by drawing on sidewalk, blackboard, or paper (a 3 x 4 rectangular ratio is best), or by using an existing sign (e.g., school name on the side of the building). Also, a perfectly acceptable video letter opening is to fade up from black to a student saying, "Hi. . . ." and then you can close by saying goodbye and fading again to black.

2. Practice zoom and focus before you start shooting, but don't plan to use a lot of zoom in or zoom out while you're recording. Use it to set up closeups or wider shots before you record them on your tape. If you want viewers to see something real well, as if they were sitting right by it, use the closeup and a tripod for more stable shot; and hold the shot long enough so viewers can comprehend. The power of good video (even school made video) is that everyone watching can see a tiny object as if they were the only one sitting in front of it.

3. If possible, use an earpiece plugged into your camera to monitor audio while recording, or at least check that the audio levels needle is jumping so you don't spend a lot of time taping only to find no sound on the tape. Audio should be clear and easy to hear. Even in actual visiting, a person who mumbles is not communicating. The camera's internal mike does a good job of picking up group singing or other general sound, but whenever possible, individuals should use a hand-held mike plugged directly into the recording deck. Have the student hold the mike near his or her mouth and avoid scratching or rolling it in their hands. Students should speak distinctly, not too softly, and not until they've been signaled that the tape is actually rolling.

4. If you plan to use music, avoid popular, copyrighted music unless it's a case of students demonstrating what music they like. Aside from copyright issues, this is a creative project, and students should be encouraged to share something they've done themselves.

5. Color cameras need to be white balanced, or if they're real new, set on automatic white balance (read your instruction manual). Also, don't allow cameras to be pointed into the sun, bright lights, or out the window from indoors. This can damage your camera, or at the least ruin the picture you're trying to take.

6. Finally, power. If you're shooting indoors, check on extension cords and outlets before its time to start. If outdoors, make sure your battery (or better, batteries) is charged, and don't count on a portable battery to give you more than 20-30 minutes of actual recording time.

After the First Tape, Then What?

Now, here's an area that maybe more of us can write more about in a few years after we've all done more ongoing exchanges, but one idea is to get into "more elaborate video". What follows is the story narrative and the video script version of "The Purse Snatchers", written by Patty Bomash's Chapter One students at Longfellow in 1988. It started when I showed them a video letter from Madison, Wisconsin, with a boy telling a detective story. The kids then wrote their own detective tale; I taught them to tell it and made them each an audiocassette; Then we rewrote it as video and shot it like a movie, scene by scene. Then it went back to Madison via video letter.

Purse Snatchers
a story using ch- and -ch words
by rooms 114, 120, and 122

It was the middle of the morning on the first day of the month. An old lady with gray hair, a walking cane, and thick bifocal glasses was walking on the boardwalk next to the beach. She had her purse in her hand. She crossed the street and went into the bank to cash her social security check. When she came out of the bank, she walked toward the secondhand store and the deli. To get to the secondhand store, she had to walk past a large City Church. Two teenagers were lounging on the steps in front of the church, apparently waiting for a bus.

As the old lady hobbled by, one of the kids said good-bye to her friend and walked down the steps. She elbowed the old lady, knocking her down. At this moment, the boy ran down the steps and snatched the old lady's purse.

Then a man who had been sitting in his car reading a newspaper jumped out and began chasing the kids. A woman ran out of the church and ran after the girl. The woman shouted, "Stop, police! You're under arrest!"

In a short time the policeman and policewoman had the two kids under control. Then they helped the old lady get up. A squad car came to pick up the purse snatchers. The policeman and woman drove the old lady to the station to press charges against the kids.

Late that afternoon, three people were in the lunchroom at the police station having coffee together. One was the man from the car, one was the woman from inside the church, and one was the old woman. Now the old woman looked different. There was no cane and there were no thick bifocals. She looked a lot less helpless. The three were laughing and talking over their coffee.

"Well, Charity," the man said to the old lady, "we certainly caught those two purse snatchers this morning."

"Yes Charlie. Let's hope that puts an end to the purse snatching in that neighborhood. Those kids have robbed a lot of old ladies in the last two months." said the old lady. "Let's finish our reports and wrap up the day. I've got to get home and cook a birthday dinner for my grandsons. They're coming over tonight." The three stood up, took their dishes to the counter, and left the lunchroom.

AND NOW FOR THE VIDEO VERSION: each number represents a different scene

VIDEO

AUDIO

1. "The Purse Snatchers" (written on blackboard) Music
2. Hand crossing off 1st of month on calendar
3. Old lady with cane and bifocals walking down sidewalk and across street
4. Shot of bank (TFC sign)
5. Banker
6. Closeup of old lady Lady: "I'd like to cash my social security check"
7. Old lady out door
8. Old lady by church with 2 kids lounging.
9. Man in car reading paper
10. Kids get up
11. One kid knocks old lady down and grabs purse.
12. Purse snatcher runs.
13. Man in car gets out and chases purse snatcher Man in car: Stop, police.
14. Woman comes out church door Woman: Stop, you're under arrest.
15. Woman catches other kid who didn't take purse.
16. Police car drives up
17. Man and woman help old woman up Man and woman: "Well, I guess that wraps that up"
18. Kids loaded in police car
19. Man, woman, and old woman having coffee. "Old woman" removes wig. Man: "Well, Charley. We sure caught those purse snatchers this morning."

CU Old woman

Old woman: "Yes, Charley. Let's hope that ends the purse snatching in this neighborhood. Those kids have robbed a lot of old ladies in the last 2 months. Let's finish our reports and wrap it up. I've got a birthday dinner to cook for my grandson."

21. All 3 bus dishes and screen fades to black.
22. Credits -- student's names.

The above is perhaps more valuable if you can read it while viewing the tape (which I do at workshops, and which might, with more central support for video letters, be possible to make available thru the mail). Someday, maybe. The same is true for the following "script". It shows, after the fact, what went on a second video letter from Ramsey to San Juan Pueblo. In other words, we sent one to them; they sent one back; then this is the one we returned to them. Included also are my notes to the students on content and technical quality:

SCRIPT USED FOR SECOND VIDEO LETTER TO SAN JUAN PUEBLO, Nov 29, 1989

- | | |
|----------------------|-----------------------------|
| <u>VIDEO</u> | <u>AUDIO</u> |
| 1. Kindergarten Kids | HI |
| 2. Older student | Hi, glad you sent us a tape |

NOTES

San Juan wanted to see more younger kids. This, and a number of other "transitions" were done on a day when people seemed in a particular rush to not do "boring" things like this and to get outside or somewhere to tape something more exciting, whether or not it was really needed for the overall tape. The short, unexciting explanations need to be done, and can be better.

Music from dance class throughout.

3. Dance in class, covered by city scenes of ice palace, canoe, fishing, cows, valley fair, Twins game, downtown, and snow scenes.

Original discussions in class said this was going to be over a tape of favorite music. What I heard was that never got done because the class couldn't agree which song to play. City scenes are from University Media Resources slush pile.

Children's Stories About TV

I collected the following list of children's tales about TV because I think storytellers and writers need to start knowing and telling more stories about TV, rather than continuing to let it tell us so many stories. However, since part of the intent of making video letters is to learn about TV, perhaps some of these stories might be helpful supplements; then next someone needs to write a story about children making video letters; and of course, since we're in the library now, don't forget the children's books on other countries and cultures. These would be good reference for researching information about the country you wish to exchange with, as well as formulating questions to ask them.

- Angell, Judie. A Word From Our Sponsor. Dell, 1979. Alfred leads a consumer rebellion against TV advertising.
- Berenstain, Stan and Jan. The Berenstain Bears and Too Much TV. Random House, 1984. Mama Bear decides there will be no TV watching for one week.
- Blume, Judy. Tales of a Fourth Grade Nothing. Dutton, 1972. Fudge seems the perfect boy for the Toddle-Bike commercial . . . till the filming.
- Bond, Michael. Paddington on Screen. Houghton-Mifflin, 1982.
- Brown, Marc. The Bionic Bunny Show. Atlantic Monthly, 1984. Story shows how the stunts and effects are accomplished backstage on "Bionic Bunny".
- Buchwald, Art. Irving's Delight. McKay, 1975. A famous french detective is called in to rescue a beloved cat in this spoof on cat commercials.
- Byrge, Petsy. The TV Kid. Viking, 1976. Lemmie imagines he's a TV hero till he has to live through real life terror in an abandoned cottage.
- Carris, Joan. Witch-Cat. Lipincott, 1984. A magic cat learns about the twentieth century by watching TV.
- Cleary, Beverly. Ramona Quimby, Age 8. Morrow, 1981. Ramona gives her book report in the form of a commercial.
- Cleary, Beverly. Ramona and Her Father. Morrow, 1977. Ramona hopes to earn a million dollars doing TV commercials while her father is out of work.
- Cohen, Miriam. Jim Meets the Thing. Greenwillow Books, 1981. Jim feels badly about being the only first grader afraid of a TV monster till he rescues his friend from a real praying mantis.
- Collier, James. Rich and Famous: The Further Adventures of George Stable. Four Winds, 1975. George sings and plays guitar on a TV pilot.
- Gerson, Corinne. Son For a Day. Atheneum, 1980. Danny makes friends with divorced fathers and their sons at the zoo. Making friends with Ms. Anderson gets his story on television.

- 4. Outside of school Natural sound
- 5. Seakes, mice, rats in science room Barb asking questions; Students answering.
- 6. Mr. Fortier demo dribbling basketball Fortier talks about how to dribble.
- 7. Kids dribbling Natural sound
- 8. Office Natural sound
- 9. Lizard Barb questions; student answers. Again a decision to place this here rather than back with other animals.
- 10. Halloween display Done by room 104
- 11. Gingerbread cutouts in hdgn. Natural sound
- 12. Violin Lessons Natural sound
- 13. Student I like Cosby show
- 14. Cosby segment
- 15. Student I like Night court because . . .
- 16. Night Court segment
- 17. Denny's mural Done by our art teacher Most of what was done in the art room didn't turn out because it was too loud, and because it wasn't planned. People with ideas were jumping around faster than the camera could follow, and they were too far from the mike.
- 18. Popcorn popper Kindergarten teacher explaining I taped this whole sequence, after finding out what the project was. I knew the story line was to see if colored popcorn would pop white or colored, so I made sure I had tape to show the whole process.
- 19. Kaa Yem Poe "What is this?" video from San Juan tape. Audio a little rushed.
- 20. Mr. Martel Student questions I selected just a couple. good tape.
- 21. Student Intro of tape from Japan school San Juan had been studying Japan and wanted to see some of what we got on our exchange with a Japanese school.
- 22. Cleaning school gardening, et al from Japanese video exchange
- 23. Students Goodbye

Harris, Mark. Confessions of a Prime Time Kid. Lothrop, 1985.
A 13 year old TV star writes his memoirs.

Heide, Florence and Roxanne. A Monster is Coming. A Monster is Coming.
Franklin Watts, 1980.
Little brother encounters a monster sneaking in the window while his sister is totally absorbed in a TV show.

Heide, Florence. The Problem With Pulcifer. Lippincott, 1982.
Pulcifer's parents are worried because he refuses to watch TV.

Heidbroner, Joan. Tom the TV Cat. Random House, 1984.
Tom the cat is a "vatchaholic".

Hicks, Clifford. Alvin Fernald-TV Anchorman. Holt, 1980.
Alvin takes a TV news spot and solves an 11 year old crime.

Johnson, Larry. Abis & Bita. Miam, 5545. A few tales like "Garden Hose Cable TV" available as reprints for \$ASE. Two TV stories, "The Devil and the Tree House" and "This is a Film Production - Destruction of Pompeii" available for \$8.95 plus \$1.00 postage and handling on KEY OF SEE'S audiotape Running Scared and Flying High.

Lewy, Elizabeth. Something Queer is Going On. Delacorte, 1973.
Jill's dog is used in a TV commercial.

Lindgren, Astrid. Karlson on the Roof and Karlson Piles Again.
Among the tales in these lesser known works by the creator of Pippi Longstocking are episodes like the one where Karlson tries to figure out where the "cute weather girl" goes when the TV picture changes.

McPhail, David. Fix-It. Dutton, 1984.
Emma is upset one Saturday when the TV won't work, but while the repairman is coming, her parents help her discover books.

Miles, Betty. The Secret Life of the Underwear Champ. Knopf, 1981.
Larry is thrilled to be doing TV commercials till he learns he will appear in underwear.

Personal Experience -- Here's where a lot of great TV stories can come from: the child who accidentally discovers you can permanently distort the TV image like a funhouse mirror by waving a magnet in front of it; the boyfriend who doesn't like to stand in the corner and hold the antenna to get good reception. What are your unusual or funny or serious experiences with television?

Rettic, Margaret. "Television in the Snow" in The Silver Touch and Other Family Christmas Stories. Morrow, 1978.
Two children discover they can see TV programs in holes they make in the snow.

Rodgers, Mary. A Billion for Boris. Harcourt, 1974.
An old TV set shows programs a day in advance.

Rosen, Winifred. Ralph Proves the Pudding. Doubleday, 1972.
Ralph makes a TV commercial even though he feels the dessert tastes like shoes.

"The Selfish Giant" by Oscar Wilde -- I consider this a TV story because when I first read it, I thought "I like it but I can't tell it". Then I saw the animated TV version and changed my mind. More and more students in my storytelling classes are telling stories they heard on TV. I think that's good.

Shyer, Marlene. Adorable Sunday. Scribner, 1983.
The story of Sunday's career as a TV commercial performer.

Weber, Judith. Lights, Camera, Cats. Lothrop, 1978.

Wildsmith, Brian. Daisy. Pantheon, 1984.
Daisy, an inquisitive cow, becomes a TV performer.
West, Dan. The Day the TV Blew Up. Albert Whitman and Company, 1988.
Ralph's TV explodes, and he discovers the library.

Video Production Handbooks

The trouble with many of these fine books is that they go out of print almost right away, but they are around, and if you can find them, they're valuable supplements to any kind of involving young people in video.

Coloroso, Barbara. Media for Kids. Love Publishing Company, Denver, Colorado, 1982.

Fuller, Barry J. and Kanaba, Steve and Janyce. Single Camera Video Production Handbook. Prentice-Hall, Inc., Englewood Cliffs, New Jersey, 1982.

Kaplan, Don. Video in the Classroom: A Guide to Creative Television. Knowledge Industry Publications, Inc., White Plains, New York, 1980.

Lebaron, John and Miller, Philip. Portable Video: A Production Guide for Young People. Prentice Hall, Englewood Cliffs, New Jersey, 1982.

Norwood, Nancy; Editor. The Video Handbook. Intermedia Arts, 425 Ontario St. S.E., Mpls, Minn, 55414.

Robinson, Richard. The Video Primer. Putnam Publishing Group, New York, 1981.

Organizations

Global Education Motivators Network (Gemnet), Chestnut Hill College, Germantown and Northwestern Aves, Chestnut Hill, Pa., 19118-2695, (215)-248-1150.

Specializes in a package of electronic mail and on-line global education information for schools. Inheritor of international video letters work begun by Alan Soffin at Temple University, they are presently talking with the author of this writeup about taking it over and developing it.

JVC Company of America
41 Slater Drive
Elmwood Park, New Jersey, 07407

Distributor of portable video equipment (and of course other electronic equipment. Sponsor of Tokyo Video Festival, and supporter of international video exchange.

Key of See Storytellers
2615 So. 6th St.
Minneapolis, Minnesota, 55454
612-333-0970

Larry Johnson and/or Elaine Wynne, besides storytelling performance and workshop, do workshops and residencies on all kinds of video letter exchange.

A Touching Tale Of Kids Wows Video Fest Judges

By Yoko Mizui

Although the couple never before applied for this kind of video contest, Johnson won the Action for Children's Television Award in the United States six years ago. "It's not a festival but each year, they give an award to people who are doing innovative work with children for television," she explained. Johnson, who has been telling stories and producing local children's TV for 15 years, is now teaching video art at Longfellow International School in Minneapolis. Wynne, who uses video a lot in her job as a therapist these few years, started to handle video in 1973 when she became a member of the Women's Film Collective. "We made tapes about women, about our own lives and tried to figure out where we were and where we wanted to go," she said.

At present, she is involved in clinical work which helps children to relax, to exercise and teach how to use language. "Children who have pain," she explained, "learn how to control pain using a relaxation and imagery video. They see another child on the video being able to do that. It makes it easier for them to understand what it looks like and how it works." As a mother of three grown-up children and two stepchildren, she of course uses video besides her job, "on special occasions."

Wynne, who watched other prize-winners' works on Monday, said: "I got terribly revitalized being at the festival. I just felt so excited about what people were doing here. So many of them are very personally related. People were looking at things that are very human. I was so proud to know how this festival is related to life."



ELAINE WYNNE

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What is unique about their work is that Longfellow's part was filmed by children in the primary school themselves. Said Wynne: "Children were so unafraid of the equipment. They have no mechanical fears like we do. They learned so fast. As for the London part, Johnson and Wynne took it themselves "as we had only two hours and didn't have enough time to teach children how to use a video camera."

"What we did with the club," she said, "the first day, we showed them the mechanical part of using the equipment, and something about framing, shots and focusing. The second day, we started scripting. It took about 10 hours to finish the video."

"I was very amazed and surprised to win the grand prize," said Elaine Wynne, who visited Japan for the first time to attend the festival in an interview. According to Wynne, it was only three days before the contest's deadline when she and her husband received a brochure on the festival, sent by a friend who recommended they enter the festival. "We had a British Festival in Minnesota last year and we did the video letter exchange as part of that," explained Wynne. Since that video letter was too long for the contest (20 minutes to 25 minutes for each tape look in Longfellow and Furzedown), they reedited it and came up with the 13-min, 50 sec-long film.

This composition, using orthodox methods, succeeds in giving a vivid picture, and reminds us of the fundamentals of video production. The scene in which the children develop a close relationship fully illustrates the potential of video. The grand prize was given to the work for its splendid utilization of video in developing a close relationship between children beyond national boundaries.

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National Federation of Local Cable Programmers
Box 27290
Washington D.C., 20038-7290
202-829-7186

The organization promoting cable access TV throughout the U.S. They, through the cable access center closest to you, might be helpful in providing video help or equipment, if needed. Cable access is very different from city to city; get to know yours.

National Telemedia Council
120 East Wilson Street
Madison, Wisconsin, 53703
608-257-7712

This organization has been promoting "critical viewing skills" and quality broadcast since radio days. As a demonstration model for the connection between making TV and watching it intelligently, they sponsored the first "made by kids" cable TV access channel in Sun Prairie, Wisconsin.

Unicef Information Center on Children's Cultures
331 East 38th Street
New York, New York, 10016
212-686-5522.

I have listed them because I have from them a "non-reproducible without permission" list of organizations to do written and people to people exchanges. It occurs to me we should begin asking UNICEF and these organizations about help with video exchange contacts.

Video Village Network
147 West 22nd Street
New York, New York, 10011
212-255-2718

An affiliate of Martha Stuart Communications, Inc., they train women in developing countries to use portable video to show how they deal with various problems and issues. The tapes are then traded or made available to other areas needing the information. I have had brief discussions with them and feel there is some emerging fit as more and more school children exchange videos internationally.

The Tokyo Video Festival is open to individuals and groups, both amateur and professional. According to a JVC spokesman, a total of 863 works came from 23 foreign countries and the remaining 922 domestic entries included works from each of Japan's 47 prefectures.

A notable trend seen in this year's entries is an increase in the number of works by people in their sixties and seventies. Entries from this age group numbered 186 works, six times the 31 works submitted last year. It is regarded that improvement in video hardware, especially smaller and lighter cameras, was a major factor behind the increased entries from these groups.

The JVC President's Award went to 71-year-old Teruo Kawasaki for his work "Himraya Odan: Unjio no Michi" (Across the Himalayas: A Route Above the Clouds).

The panel of the judges included Nobuhiko Obayashi, film director; Masahiro Ogi, movie critic; Osamu Tsuzuki, president of the Japan Animation Association and Kazushiro Yamaguchi, video artist, professor of Tsububa University.

The winning works will be open to public viewing at the 21 VIC Centers and Victor Video Rooms throughout Japan from Dec. 1.



Key of See Storytellers

ELAINE WYNNE & LARRY JOHNSON

~~Box 9007~~, MINNEAPOLIS, MN ~~55466~~

(612) 333-0970

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George -

I meant to send this
- before. Would you be OK
- with being a reference
for me for this job.

This is the Department
I already teach
Storytelling and
involving young people in
video. I'm a
Community faculty.

I have some
references who know
my day to day work
well, but I'm
interested in your
Comments about my

integrated background.
This is the speech
and broadcast
dept (such as they
have) but a lot
of people don't
get the mix —
e.g. they can't
get how I could
both teach storytelling
and video — or how
the 2 might be
related &

Larry Johns

See you Feb 18
at noon

Larry Johns

Video Letter Exchange

An experiential day of training for teachers

March 1, 1991

Hamilton Elementary School

4119 Dupont Ave. N.

Questions: 612/627-2173

8-4 p.m.

- Work in small groups with an experienced leader to research and make a 'simulated to an actual site' video letter which will be shown and gently critiqued at the end of the day
- Video examples of video exchanges between school and hospitalized classmate, between Minnesota schools and New Mexico, Georgia, Florida, between Minnesota schools and Ecuador, Soviet Union, Japan, England
- Provision for extra camcorder practice for those needing it; your questions answered about finding exchange sites, video conversion, getting students to research and develop content.
- Receive the comprehensive 'video letter handbook' developed as a chapter for a new State Department of Education manual on global exchanges.

Instructors:

- Larry Johnson and Elaine Wynne, winners of 1986 grand prize in Tokyo Video Festival for 'International Video Exchange - Furzedown - Longfellow'. Both are storytellers. Larry teaches storytelling and video at Hamilton and Ramsey Elementary schools in Minneapolis. Elaine is a therapist in private practice.
- Chirstine Bekaires, Media Specialist, Hamilton School
- Kathleen Abel, presently a freelance screenplay and children's writer; formerly a video teacher at Wilder Elementary school in Minneapolis.
- Lyman Smith, producer/director of numerous student opera residencies in the region, video letter consultant to Northfield schools and to U.S. - U.S.S.R. Connect.

Greetings and Comments: Roger Wangen, State Department of Education

Walter Enroe, former principal of Hiroshima International School and presently Director of Global Education Center, College of Education, University of Minnesota

Minneapolis Courseware Integration Center
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March 1, 1991

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School Address	City
Phone	Zip

District

Send \$5.00 registration fee with form. Make check payable to Special School District #1. Certificates for Recertification Clock Hours will be given. Call now to register (612)627-2173. Send registration Form and Fee By February 24, 1991 to:

Kay Sack, Media Resource Center
Minneapolis Public Schools
807 NE Broadway, Mpls., Mn 55413

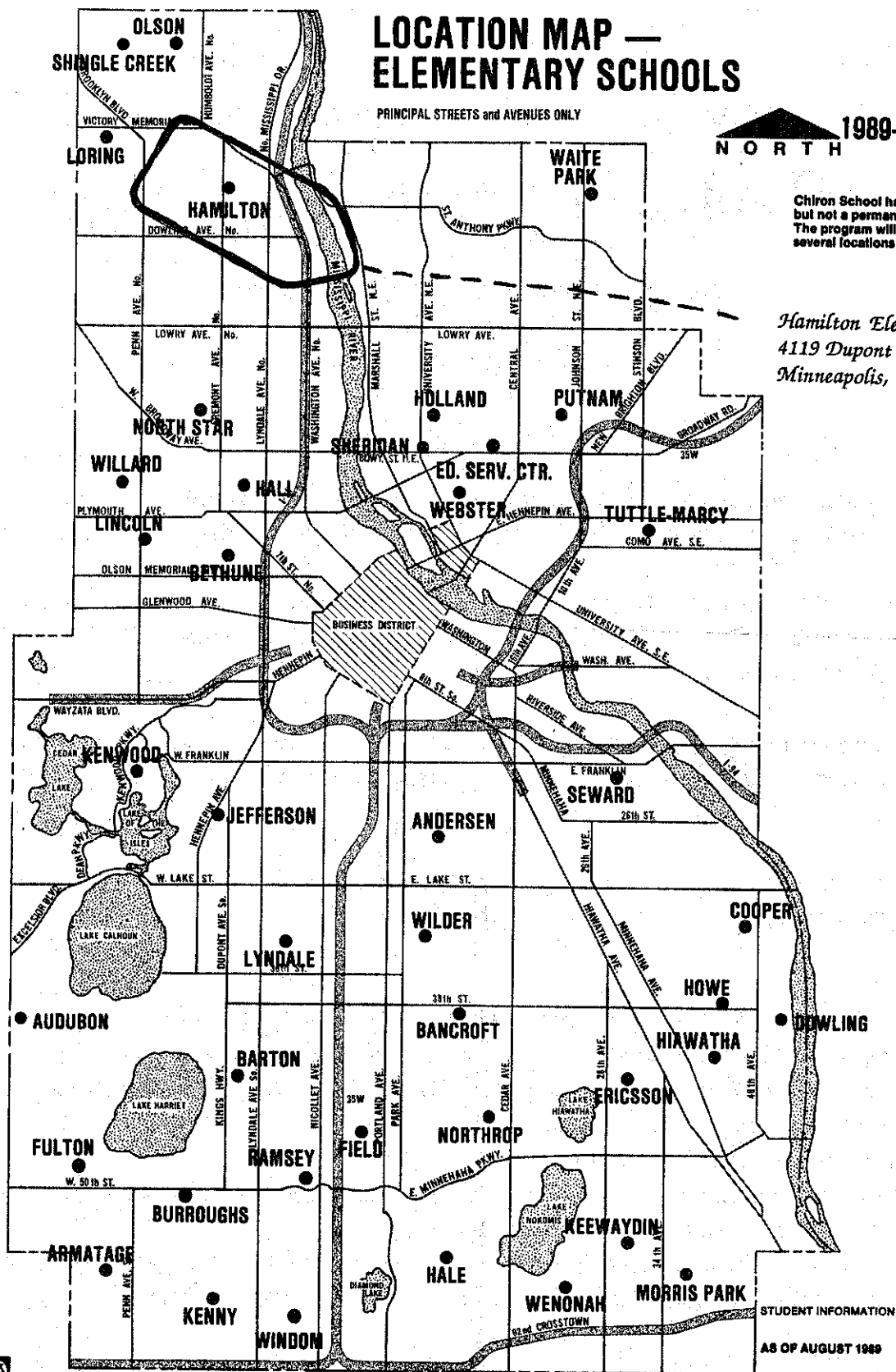
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Chiron School has a permant office
but not a permanent program site.
The program will rotate through
several locations this school year.

Hamilton Elementary School
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Minneapolis, MN 55412



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