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THE VIVARIUM PROGRAM: AN ETHNOGRAPHIC VIDEO DOCUMENTARY
EXPLORING THE ROLE OF THE VISUAL ANTHROPOLOGIST
AND THE SUBJECT AT THE OPEN SCHOOL
IN LOS ANGELES

THESIS

Presented to the Graduate Council of the
University of North Texas in Partial
Fulfillment of the Requirements

For the Degree of

Master of Science

By

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Denton, Texas

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Levin, Carolyn Melinda, The Vivarium Program: An Ethnographic Video Documentary Exploring the Role of the Visual Anthropologist and the Subject at the Open School in Los Angeles. Master of Science (Radio, Television and Film). August, 1992. Documentary videotape, shot on Hi-8 video, S-VHS release, 29 minutes, color; production book, 87 pages, 5 illustrations, references, 31 titles.

The Open School in Los Angeles is an elementary school which is a field research site for Apple Computer, Inc. This reflexive documentary videotape explores filmmaker/subject relationships, media perception by children, and issues of representation.

An accompanying production book describes the grantwriting process, the pre-production, production, and post-production stages, as well as theoretical implications of the documentary.

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Documentation of grant materials and correspondence used with the permission of Apple Computer, Incorporated.

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CHAPTER I

INTRODUCTION: BACKGROUND

In September of 1991, Apple Computer's Vivarium Program solicited entries for the Apple Computer Vivarium Program Video Project Grant. Entry was limited to college senior and graduate level student ethnographic filmmakers. Within this paper, the term "filmmaker" will be used synonymously with videographer and ethnographic visual documentarian. (See Appendix A for grant application guidelines). My participation in the program was a project produced on high resolution 8 millimeter (Hi-8) videotape.

The word vivarium is a scientific term that refers to an enclosure for observing plants or animals indoors. The Apple Vivarium is a committed research program that explores new, innovative, and widely varied technologies and fields of study which might shed light on future uses of personal computers and the act of learning itself. The Vivarium Program's main research site involves collaboration with The Open School: Center for Individualization, a progressive elementary school in Los Angeles that draws upon an economically and ethnically diverse set of some three hundred children from all parts of the Los Angeles Public Unified School District. Advisors to the Vivarium Program

include musicians and music producers, professional animators, artificial intelligence researchers, and progressive education advocates.

The Apple Vivarium Program has an in-house archival videotape library of different aspects of its project and of the elementary school, and coordinators of the Program felt that the possibility of allowing ethnographic filmmakers who were previously uninvolved in the project full access to the Vivarium Program and to the Open School might promote fresh insight into the needs, goals, and culture of the Program and the elementary school.

Thus, in the fall of 1991, a call for applications was sent out by Mitchell Block, President of Direct Cinema Limited and Co-Director of the Vivarium Program Video Project Grant (see Appendix B). Only qualified students in the states of California, Nevada, New Mexico, Texas, Oregon, Washington, and Utah were eligible to apply.

This grant was set up into two distinct stages. The first stage was a proposal to do fieldwork at the Open School in Los Angeles (see Appendix A for application - note that minor word changes and dates from this application differ from the application I submitted in December, 1991). This Field Work Grant was for \$500.00, and was available for up to four students. The funding was to allow the student to do preliminary fieldwork at the Vivarium Program, and to use

this research as a basis for applying for the second stage of the granting process - video documentation.

I was the only student awarded this grant, and spent November 30 through December 4, 1991 in Los Angeles at the Vivarium Program facility performing fieldwork. The following is the text from this field work grant proposal.

Stage I Grant Proposal for Field Work

at the Open School in Los Angeles

The following guidelines for development were set forth within the proposal call:

Tell Us About What You Want To Do: Write a short narrative about your work, your accomplishments, films, and videos you have made, publications, exhibitions, awards, prizes, and honors you have received.

What strikes me as so intriguing and attractive about the proposed video documentation at the Vivarium Project in Los Angeles, is the search for intuitive thinking and a heightened awareness which is common to both expanding computer literacy, and to the very roots of ethnographic visual documentation. The Vivarium Project endeavors to identify and understand barriers that have been placed on basic learning processes and to comprehend ways in which new technologies might allow and promote the breaking of such barriers. I propose that the visual ethnographer can forge a simple and organic synthesis between camera observation/shooting styles, and the cultural acts of questioning, probing, learning, and becoming, which the

students at the Open School are encouraged to achieve. The camera should not be merely a distant spectator, but should be actively involved in the penetration of the previously understood surface of things. The ethnographer's observation should be guided by the subjects themselves - in this case, the students involved in the Vivarium Project.

Field work for an ethnographic visual documentation of the Vivarium Project would require a summary of the history of this and similar projects (beyond what was covered in the bibliographic texts), and an overview of scientific and philosophical studies of the act of learning. Field work for a project of this scope also would require a position of relative observational and interactional freedom on the part of the ethnographer. I have always found that unless there is a great deal of respect and relaxed trust between the visual ethnographer (in this case, the camera operator) and the subjects under observation, the ethnographer might as well go home. Open and honest public interaction, a first person narrative, is the most natural way of describing or conveying experience. The ethnographer as a data gathering instrument must make the process by which he or she gathers visual information explicit. Ethnography can only be valid if the means of documentation are made known.

Ethnographic film and video producers have often sought to be visionary in their search for a gleaning of bits of truth in the study of human culture and behavior. Many,

myself included, have sought to go deeper in the outward appearances and actions and bring out what has been overlooked, what has been caught in the prevailing current of influence.

I suggest a very active ethnographic study of the connection between the way in which an individual perceives himself and his surroundings, and the methods in which he allows the computer and other learning tools to become an extension of himself and push his previously defined realities. An active study by the ethnographer would require time spent in removed observation, but more importantly, time spent with each individual as a trusted observer and fellow student.

This project will fit in with and greatly expand my field of study at the University of North Texas. My area of emphasis lies primarily in anthropological/ethnographic film theory and documentary film and video production. My Master's Thesis, which is in the proposal stage, deals primarily with reflexivity in visual ethnographic studies - an exploration of the idea that ethnographic knowledge must contain not only messages, but also information as to how it came into being. I propose that a visual ethnographic study does not accidentally reveal information about a culture but instead gives information about the ethnographic process itself. We therefore must make known and affirm our own role as ethnographers in the documentary process. The opportunity

to be involved in documenting the events at the Los Angeles Open Magnet School would provide an occasion to unite theory with practice.

My thesis supports the belief that true ethnographic documentary research requires the producer to deliberately reveal to the audience the epistemological premises that caused certain questions to be asked in a certain way, certain answers to be sought in a particular way, and findings to be presented in a certain way. If a given situation was objectively interpretable, the ethnographer/filmmaker would be merely a vehicle for the people he or she visually documents and would ethically need to become as transparent and nonassuming as possible. However, an ethnographic camera operator cannot be placed in a classroom setting, for instance, without altering the learning processes. In order for an honest evaluation of such footage taken at the Vivarium Project, the ethnographer as information gathering instrument, must make explicit the process by which he or she gathers data. The ethnographic filmmaker is an integral part of the final product, and should be acknowledged as such by the audience of any visual documentation.

Both my graduate committee and the Division of Radio, Television, and Film at the University of North Texas are very supportive of my application to the Apple Computer Vivarium Project Grant. The occasion to be included in such

an important study will greatly enhance my academic career and will promote my continuing interest in the field of ethnographic documentation.

Tell us about yourself: Write a short narrative about the kind of fieldwork you propose to do, based on the information provided by us with this packet. What is interesting to you about this project? How will this project fit into your course of study? How will you work with your faculty advisor? Your department?

My interest in ethnographic filmmaking has evolved over several years and has been shaped by many events. Throughout my academic and filmmaking career, I have endeavored to consider film and video production outside of a commercial context. I have sought out widely varying experiences, some of which have gained recognition, and all which have contributed to my continuing interest and education in film and video production and theory. My personal studies in the filmmaking process seek to understand filmmaking as an axis on which to circulate other areas of thought.

Productions

Film and video productions I have been involved in include a half-hour documentary film, Home to Montana, about a Boston Globe columnist and his search for his roots and his relationship with his father. I consider my involvement as editor and production manager on this film an honor, as I was one of two college students asked to work on the grant-funded faculty production. This film was shown on public television stations in the Northern Rocky Mountain and Pacific Northwest

regions, and has won several regional awards. As a result of this production, I was asked by the director to serve as Cinematographer on another grant-funded film, an experimental study on the filmmaking process called Peregee.

More recently, I have served as Associate Producer and Co-Editor of A Working Life, a half-hour documentary videotape portrait of Bob Rock, an eighty-four-year old blacksmith and banjo maker from southwest Pennsylvania. This videotape has recently won awards at the Sinking Creek Film and Video Festival and the American Folklore Society, and is scheduled for screening at the Museum of Modern Art in New York in the spring of 1992.

I am currently in the post-production phase of a short documentary shot in small format video that explores a local coffeehouse/diner and how several of its "regulars" feel about the important role it plays in their lives.

Honors, Publications

In 1987 and 1988, I was one of fifteen students in the United States working on a year-long statistical study funded by the Volkswagen Foundation of Germany and the West German government, which examined the German image in American mass media. During the last three months of this period, I was chosen to live and work at the research base in Giessen, West Germany. My duties involved numerous meetings with academic and government officials concerning media literacy and public

perceptions, as well as serving as consultant and co-editor on several German academic papers.

In 1990, I was elected by the Executive Committee of Cambridge Community Television in Cambridge, Massachusetts, to sit on the Members Advisory Board. During my tenure there, I served as Chair of this board, which dealt with such issues as First Amendment Rights, funding grants, public access networking, membership rights, and distribution issues.

I am currently serving as one of five Graduate Teaching Fellows in the Division of Radio, Television, and Film at the University of North Texas. My duties include teaching a required undergraduate course, "Introduction to Film and Video Production and Technique."

Also included in this proposal was a required letter of endorsement from a university faculty member (see Appendix B). Upon completion of the fieldwork stage, I continued researching computer technologies, but began to focus my inquiries more in the areas of theories of education and learning, theories of media and popular culture, and the history of reflexivity (referring back to the filmmaker) in anthropological documentary filmmaking. As will be seen in the following text from my application for the second stage of the Grant (video documentation), my proposed areas of emphasis evolved even further in the directions of issues of representation and of claiming the documentary filmmaker as

author of a socially constructed message. Along with the proposal, Apple required information about additional funds, production crews, and access, as well as a budget summary and detailed budget (see chapter on Pre-Production). I also included information on a short edited version of the videotape footage I had shot during the field work stage, a log of my sample reel, and an addenda (to be discussed in the chapter on Pre-Production). The following is the text from this second stage of the proposal process.

Stage II Grant Proposal for Three Week

Ethnographic Video Documentation

From the Field Work you have recently completed at Vivarium, describe specifically how you envision your video research to proceed, and the work-in-progress or end product you expect to produce.

There is a level of media literacy in the world now that is unprecedented. This soaring input level has caused what could be perceived as a shift in our perceptions of ourselves, both because of the overload of media information about ourselves and our culture by others, and just as importantly, by ourselves concerning our perceptions of the world around us. Because there is such an abundance of media documentation going on in the world, it is my feeling that people need to feel that they have a certain amount of control over, and understanding of, the representation of their own images in the media, and of the images and media creations that they take part in producing.

As a part of my field work research, I had the opportunity to view the British Channel 4 broadcast production Equinox: School's Out. I found this videotape to be captivating, full of information and technically and structurally complex. However, it appears to me that this is yet another case where adults passionately state their case on a subject, express their hopes and fears for future generations, and children are left to fill the available cracks - to illustrate the points being made by the more knowledgeable experts. The children in this production are, in most cases, being spoken for.

I propose that the right to understand representation is the right to "control one's identity in the world arena" (Ruby, 1991, p.51). The perception of one's own questions is basic to this understanding of representation. Instead of speaking for the students at the Vivarium Program, I propose speaking with them. In this stage of ethnographic filmmaking, the observations are taking place at the level of human interaction. We are no longer standing above a culture objectively documenting its nature and actions. In acknowledging the documentary filmmaker as the author of a socially constructed message, a number of consequences result. The filmmaker/ethnographer, "demystified as sole bearer of the truth, becomes a vehicle for transmission of a message that is produced by someone who openly admits that articulations and images are formed in a certain way" (Ruby, 1991, p. 54). Being able to hear people tell their stories

and observing their lives, with the knowledge that the filmmaker is readily admitting the fact that observations are guided in a certain direction, represents a major shift in attitude about where one looks for authority.

To this end, I propose the following: I see in the possibility of producing a visual ethnographic study at the Vivarium Program a unique opportunity to create an organic synthesis between the theoretical ideas of reflexivity and media perception (spoken of above) and the very issues I wish to explore with the children at the Open School. As people born and raised in the Post-Modern Age, and as students actively learning "computeracy," they are in constant contact with issues of representation.

I intend to examine their feelings on such issues as:

1. How they feel about documentation in general and about their images being represented in relation to the experiences at the Vivarium Program
2. Their feelings on the abundance of technologies available to them at the Open School
3. Their perceptions of the multitude of media (including computers and other mass media) that allow for representation
4. Ethical responsibilities of representational technologies, including the technologies which they are using
5. How they feel when images are taken out of context and edited by someone

6. Their perceptions about how deeply one must interact with media to make it "one's own" (both in relation to visual media and to computer programming)

A basic starting point for such investigation of several of these issues would be an examination of the "Guides Project," the interactive laser-disc program in the Blue Cluster that allows a student to actively "edit," to choose different points of view (see field footage excerpt) on a given topic and to rearrange them in a linear fashion. Another possible point of investigation is the news broadcast which was coordinated by Julaine Salem and involved several upper level students. Other interactions with media and with the very act of being videotaped will serve as points of departure for investigation and discussion. Out-of-classroom activities such as games and interpersonal conflict or support will most likely also provide insight into perceptions on representation and points-of-view.

I will concentrate on the Blue Cluster (grades 4 and 5), the Purple Cluster (grades 5 and 6), and the Orange Cluster (grades 2 and 3). In the higher clusters, the cognitive skills for thinking through one's relationship to surrounding media will be more fully developed. In the Orange Cluster, I hope to examine students who may be at the threshold of such understanding. I will be choosing three or four students from each cluster to concentrate on.

As stated in the enclosed budget, I will shoot approximately thirty hours of footage over a period of

fifteen days. In addition, I will produce a final edited version, twenty to thirty minutes in length, with shorter segments being completed if needed.

On January 9, 1992, I was informed by Apple Computer that I had been awarded the Production Grant to perform ethnographic visual documentation at the Open School in Los Angeles. Changes in the budget and in legal ownership of footage were made, and will be discussed in the chapter on Pre-Production.

The Purpose

The purpose of this visual documentation is two-fold. The first is to perform an ethnographic study of the culture of the Vivarium Program at the Open School. The second purpose is an experiment in documentary filmmaking that has been a thread running through the history of visual ethonography; that of actively making the filmmaker's presence known and exploring the landscape of documentary filmmaker/subject relationships.

The Format

This thesis is comprised of two parts. The first part is a twenty-nine minute documentary videotape. The second part is a production book that contains background material and information on the granting process and production stages of this videotape, as well as correspondence and documents used in the production, and implications of the project.

CHAPTER II

PRE-PRODUCTION

The granting process for this production was in two stages. The pre-production period stretched from September, 1991 through mid-December, 1991, and included a fieldwork trip to Los Angeles in early December. The primary purpose of this pre-production stage was research for the two grant proposals.

Preparation for the first proposal was spent primarily in research on the Vivarium Program itself, a broad overview of current computer technology and theory, theories and practice on teaching and the learning process, as well as in-depth research on the history and theories of ethnographic filmmaking. Upon receipt of the \$500.00 Fieldwork Grant, provisions were made regarding housing, rental car, round trip transportation from Dallas to Los Angeles, and subsistence for the fieldwork period of November 30 through December 4, 1991.

Monday, December 2 through Wednesday, December 4 were spent on-site at the Open School in Los Angeles and the Vivarium Program's main office in Beverly Hills. During this very brief period of time I met the staff of the Vivarium Program and obtained additional background materials on the Project (both written and visual). I also sat in on a

monthly Open House/Tour of the Open School for anyone interested in learning more about the teaching theories of the school and Apple Computer's current involvement in its curriculum support.

During this period, I was given access to the Vivarium Program's video equipment which included a Sony 701 Hi-8 video camera. I used this camera as a fieldwork tool while at the Open School, shooting approximately four hours of observational and interactive footage.

On Wednesday, December 4, a meeting was set up with myself, the staff and coordinators of the Vivarium Program, and the teachers at the Open School. This meeting allowed me the opportunity to present background information on myself as well as to set forth my observations after completion of the fieldwork and to posit ideas for possible visual ethnographic documentation. Great care was taken at this stage by those involved in the Vivarium Program not to bias me in the formulation of my ideas - the goal of this video documentation was to get a fresh perspective on the work being done at the Open School.

Upon completion of this phase which was supported by the \$500.00 Fieldwork Grant, I began preparation for the second stage of the granting process, the proposal for Visual Documentation (see text from this section in Chapter I, Background). Much of the research and information gained in the fieldwork stage went into the writing of this section of

the grant application. Possible areas of emphasis in the visual documentation were studied - some of these areas, such as sole emphasis on computer technologies, were discarded, while other areas were developed.

In addition to the proposal for Visual Documentation, the grant application included several other sections, including use of crew members, production schedule, additional funds and access. The following is text from these sections of my grant application for Visual Documentation.

Who will be involved in your project?
Briefly explain their role(s)

Due to the need for an establishment of trust and unreserved interaction, I will not be using an extended location crew. All videography, lighting, sound, and direction will be performed by myself. Part of my goal here is to look at the relationship between a filmmaker and the observed documentary subjects (which is a rarely examined communication). The use of an extended production crew would interfere with this study and with the ease with which an ethnographer can adapt to a setting, and is not thought to be necessary due to the use of small format video.

For one three day period during the production phase, I will be working with my brother, James Matney, a still photographer out of Houston, Texas, who specializes in documentary and portrait photography of children. Production

stills are an important part of any ethnography, and will be necessary for inclusion in my Master's Thesis. As I mentioned during my field work stage, reflexivity is a thread which will be woven through this videotape, and documentation of my interaction as a filmmaker/ethnographer will be invaluable.

Several other professionals who have had, and will continue to have, direct input into the many stages of this production include:

Justin Wyatt, Ph.D. - Graduate advisor and professor specializing in theoretical and cultural applications of narrative filmmaking.

Steven Fore, Ph.D. - Graduate Committee member and professor specializing in current theories in the study of popular culture.

John Kuiper, Ph.D. - Department Chair, Graduate Committee member and professor specializing in archival issues in mass media.

Richard Meyer, Ph.D. - C.E.O. and Director of KERA public television station in Dallas, Texas.

Ben Levin - Documentary filmmaker/videographer and professor specializing in documentary and ethnographic production and theory.

Barton K. Weiss - Filmmaker/Videographer and Director of the Dallas Video Festival.

Mike Flores - Filmmaker and video technician.

Ron Huebner - Production Coordinator and on-line editor,
Center for Instructional Services, Denton, Texas.

Theoretical research and shooting styles for this project will be based, in part, on the writings of Jay Ruby, anthropological filmmaker and professor at Temple University, Philadelphia.

All consulting members are donating their time "in-kind."

Production Schedule. Identify milestones with dates.

Pre-production Trip - Tuesday, January 28, 1992 through Thursday, January 30, 1992. (Note that these dates were eventually moved to Thursday, February 20 through Sunday, February 23, 1992)

Production Trip - Saturday, February 29, 1992 through Friday, March 20, 1992.

Still Photographer's Trip - Monday, March 16 through Wednesday, March 18, 1992.*

*These dates are floating and may change slightly.

Transfer Hi-8 footage to Beta SP and VHS - Monday, March 23, 1992 through Monday, March 30, 1992.

Log Review and Rough Edit - March 31, 1992 through May 15, 1992.

Final Off-Line Edit - By May 29, 1992.

Final On-Line Edit - June 3, 4, and 5, 1992.

How do you plan to raise additional funds, if needed?

Additional funds for this project will be an area of research if awarded the visual documentation grant. Granting agencies such as the Paul Robeson Fund for Film and Video, the Television Network Projects (supporting research which will offer new insight into social and psychological attitudes, learning, behavior, and perception of media with regard to children), the National Endowment for the Humanities, and the American Film Institute are potential funding sources. Other smaller agencies may also have philanthropic goals relating to the research at the Vivarium Program.

However, the amount of time lapsed between initial proposal and the granting of funds can oftentimes take one year or longer. Additionally, deadlines for most granting agencies take place in the months of September and November. Therefore, in many cases, funding could not even be solicited until Fall of 1992. This time schedule would be unacceptable both to myself and to the needs of the Vivarium Program.

It is hoped that the "in-kind" contributions of \$29,025.00 will justify the budget proposal of \$10,000.00 to be funded by the Vivarium Program.

Can you let us know what, if anything, Apple might provide, in addition to access to the Vivarium Project?

As stated in the enclosed budget, this proposal relies upon the Vivarium Program providing the use of several pieces of its production equipment for utilization on this video documentary. This equipment is listed as in-kind rental, and includes the use of Sony 701 Hi-8 video camera and accessories, tripod, light kit, Sennheiser microphone, Steadicam Jr[®], production bag, MacIntosh[®]-based graphics system, Hi-8 playback system, MacIntosh[®] computer, office supplies, fax and telephone access, and working space at the Vivarium Program's main office. I also request access to the Vivarium's written research and archival video library.

In addition, I will need copies of all visual release forms signed by the parents or guardians of students at the Open School, and a legal assignment of copyright and right, title, and interest to any visual documentation produced by myself as recipient of this grant (See Appendix D).

Also required in this grant proposal was a budget summary and an extended budget. These were submitted as follows (note that the maximum monetary grant allowable per submission was \$10,000.00).

Budget Summary

	<u>Cash</u>	<u>Apple</u>	<u>Other</u>	<u>Total</u>
Research Covered by field research grant and my own studies				
Personnel	\$1,110		\$16,650	\$17,760
(incl. subsistence)				
Prod. Costs	376	6,675		7,141
(incl. equipment)				
Video Stock	2,379			2,379
Post Prod. Costs	1,290		4,800	6,090
Xerox, Fax, Phone	275	150		425
Office/Overhead		500		500
On-Line	1,120			1,120
Rights				----
Music				----
Travel/Board/				
Car Rental	3,450		160	3,610
<u>Cash Total = \$10,000.00</u>				\$39,025.00

Proposed Budget For The Vivarium Video Project

Based on 15 shooting days (21 day trip), one 3 day pre-production meeting and one 3 day trip by still photographer (necessary for Master's Thesis documentation). I request freedom to move these numbers around if budget needs necessitate doing so. Figures in parenthesis are donated "in-

kind", thus not affecting the amount of proposed cash expenses.

Travel

Air: 3 trips x \$400	\$1200.00
Hsg: 21 days x 80	1680.00
Hsg: 3 day pre-prod trip covered "in-kind"	(160.00)
Car: 3 weeks x 160	480.00
Car: 3 days x 30	90.00
Sub: 24 days x 30 (Producer/Videographer)	720.00
Sub: 3 days x 30 (Still Photographer)	90.00
	\$4,420.00
Actual	\$4,260.00

Equipment

Wide angle lens attachment (for Sony 701	
Hi-8 Video camera)	\$76.00
Polarizing Filter	35.00
Neutral Density Filter	20.00
Zoom microphone attachment for Sony 701 camera	95.00
Lavalier microphone	150.00
Following items rental donated "in-kind" by Vivarium	

Projects for 3 weeks:

Sony 701 camera and accessories (rental donated	
in-kind by Vivarium Project for 3 weeks)	(1,050.00)
Tripod	(420.00)
Light kit	(1,470.00)
Sennheiser microphone	(945.00)
Steadicam Jr	(1,680.00)
Production bag	(315.00)

MacIntosh [®] -based graphics system	(135.00)
Hi-8 Playback system for viewing dailies	(400.00)
MacIntosh [®] Computer	(350.00)
	\$7,141.00
Actual	\$376.00

Tape/Film stock

30-T60 Hi-8 Tapes @\$6.00	\$180.00
70-T30 Beta SP Tapes @25.00	1,750.00
40-T60 VHS Tapes @5.00	200.00
35mm still film	100.00
Labels and sleeves for videotape	149.00
Actual	\$2,379.00

Post-Production ** See attached addendum # 1

30 Hours transfer Hi-8 to Beta/SP @ 20/hr	\$600.00
30 Hours transfer Beta/SP to VHS @ 15/hr	450.00
(includes time code window burn-in)	
8 Weeks Off-Line Editing	
Donated in-kind @ 15/hr 600.00/wk)	(4,800.00)
16 Hours On-Line @ 70/hr	1,120.00
Still Photographs developing and printing	240.00
	\$7,210.00
Actual	\$2,410.00

Crew

Producer/Videographer/Editor	\$(15,600.00)
donated in-kind at 300.00/day for 13 weeks	

Still Photographer - 3 days @100.00/day	300.00
Balance of photographer's 200.00/day fee donated in-kind	(300.00)
Production Consultant donated in-kind @ 250.00/day for 3 days	(750.00)
	16,950.00
Actual	\$300.00

Miscellaneous

Postage and handling	225.00
Supplies	50.00
Supplies in-kind by Vivarium office	(50.00)
Xerox, Fax, Telephone - in-kind	(100.00)
Office space @ Vivarium office (3 wks) donated in-kind	(500.00)
	925.00
Actual	\$275.00

Total	39,025.00
Minus in-kind donations	<u>-29,025.00</u>
Actual Total	\$10,000.00

In addition to the information required in the grant application, I also included an explanation of the short edited version of the footage shot during the fieldwork stage, an index to my personal sample reel, and an addenda. The text from these sections follows:

Videotape Contents

1. Short rough edit of Vivarium Field Footage, December 3 and 4, 1991. (Total footage shot during field stage, approximately four hours). This edit is not necessarily representative of the type I am proposing for the Video Documentation at the Vivarium. It is interesting in its own respect, however, because it portrays the unique time period during which a filmmaker and the subjects interact as new acquaintances, and during which a certain "rapport" and trust is set. I find it particularly interesting and revealing in the ways in which the students aggressively interact with the camera in this early stage.

When viewing, please keep in mind that this is a rough edit. This footage will also validate some of the additional equipment I am requesting - polarizing lens, zoom microphone attachment, etc.

- a) "Now I really have to correct it!"
- b) Getting ready for lunch: "Can I help you with that?"
- c) Lunch: "I've got a prettier napkin!"
- d) Playing ukuleles: "We can play 'My Dog Has Fleas'."
- e) "Are you somebody's Mom?"
- f) "This looks really complicated."
- g) "Put your hand up through this little slot."
- h) "That's a little crabby, now!"
- i) "See, they're talking about the same story, but they're talking about it in different points of view."
- j) Double Dutch

2. Short samples of three film/video productions I have completed or am currently working on:

A. (3:16) Clip from Coffee in June, a twelve minute video work in progress. This tape is an experimental documentary about Jim's Diner, a unique coffeehouse in Denton, Texas. Additional footage, sound mixing, and on-line edit have yet to be completed. Original music.

Producer, Director, Camera, Editor

B. (4:35) Clip from A Working Life, a half-hour portrait of Bob Rock, an 84 year-old blacksmith and banjo maker who has lived for sixty years in the Snake Spring Valley in southwest Pennsylvania. This recently completed documentary has already won awards at the Sinking Creek Film Festival, the American Folklore Society, and is scheduled for screening at the New York Museum of Modern Art on April 23, 1992.

Associate Producer, Co-Editor, and Second Unit Sound

C. (2:00) Clip from Home to Montana, a thirty minute documentary film about a columnist for the Boston Globe who searches for his family's roots on the High Line in Eastern Montana.

This NEA funded film has been shown on public television and has won several awards in the Rocky Mountain and Pacific Northwest regions of the United States.

Editor, Production Manager, and Second Unit
Camera

Addenda

#1. As discussed with Kim Rose, the transferring of field Hi-8 footage to Beta SP will require my use of the Vivarium Project's Hi-8 camera in Texas for approximately one week (immediately following my three week stay). Due to my graduate student status, I have access to greatly reduced rates at the University post-production facility (at a savings of approximately \$6,400.00, compared to several major Dallas post-production facilities). The University of North Texas post-production services will offer a transfer rate of \$20.00 per hour, contingent upon my providing a Hi-8 deck or camera to be used as a playback machine for dubbing purposes.

Ms. Rose and I also briefly discussed the possibility of using the Vivarium's available decks to transfer the Hi-8 footage to regular Beta (as opposed to the industry preferred format of Beta SP). I strongly feel it is in the best interest of this project and my own creative production interests to master the material on the higher quality, and now standard, Beta SP. In accordance with the format needs of the Vivarium Project's archival library, I will provide

all original Hi-8 tapes, as well as final edited version both on regular Beta and 1/2 VHS formats.

#2. In looking at a copy of the Video Project Grant - Part II (the second Field Work application published by the Vivarium Program), I notice that there has been a major and important change. Rule number five in the field work application which I submitted, and provisions of the grant for which I am now applying (see page 1, paragraph beginning "All submissions, written and audiovisual . . .), require that original material and all copyrights to such written, visual and audiovisual material produced under the provisions of the grant be surrendered to Apple Computer, Inc. Copies of such material would be made available to the grant recipient.

In this revised version of the grant (Part II), this same rule has been changed to read:

Applicant hereby grants to Apple Computer, Inc. a nonexclusive, royalty-free, irrevocable, worldwide license to use, reproduce, perform, display, and distribute any video funded by this grant (including all raw footage and the final edited version) and to prepare or have prepared derivative works based on any such video. All written, visual and audiovisual submissions and all right, title and interest, including copyright, therein are and shall remain the property of Applicant, subject to this license granted to Apple Computer.

If awarded the Video Project Grant to produce visual documentation of the Vivarium Program, I request a legal modification of rule number five in my initial application and in the above stated section of this current application, to read as it does in the Video Project Grant - II (stated above). This modification would provide me, as recipient of the grant and producer of video documentation, all right, title, and interest, including copyright of such material. As stated in addenda # 1, I will provide all original Hi-8 footage for the Vivarium's video archives. I will keep the Beta SP dubs for personal use, including further work on my Master's Thesis.

In January, 1992, I was awarded the Apple Computer Video Project Grant. After contacting their legal department, the Vivarium Program agreed with Addenda # 2 in my proposal, granting my all right, title, and interest to any visual video material funded by the grant (see legal modification agreement, Appendix D).

However, at their discretion as stated in the original grant application guidelines, I was not awarded the full amount of the budget I submitted with my application. Instead of \$10,000.00, I was awarded \$5,000.00. A major portion of the remainder of the pre-production stage was spent modifying the budget, and therefore, also of the technical quality of the final edited videotape. The final

proposed cash budget for production of the twenty-eight minute videotape was:

Travel

Air: Producer/videographer, two trips	\$ 507.00
Air: Still Photographer, one trip	232.00
Housing: Oakwood Apartments	1,067.00
Car: Pre-Prod. Trip (4 days)	100.00
Car: Production Trip (3 weeks)	315.00
Subsistence: 25 days @ \$30 (Producer/Videographer)	750.00
Subsistence: 3 days @ \$30.00	<u>90.00</u>
Sub Total	\$3,061.00

Equipment

Supplied "in-kind" by Apple Vivarium Program	
Sub Total	0.00

Tape/Film Stock

Supplied "in-kind" by Apple Vivarium Program	
Sub Total	0.00

Post-Production

Off-line editing facilities provided by the University of North Texas	400.00
(Note that professional on-line edit eliminated)	
Stills - Developing and printing	<u>240.00</u>
Sub Total	\$640.00

Crew

Still Photographer	300.00
--------------------	--------

Miscellaneous

Postage and Handling	225.00
Supplies	50.00
Phone Hook-Up	<u>19.95</u>
Sub Total	\$294.95
Total	\$4,295.00

The main area of budget reduction was in the Post-Production Stage. Instead of performing an off-line rough edit and then going to a professional on-line edit from the original field footage as proposed in my application, comprises had to be made with regards to the technical quality of the finished product. This will be discussed in Chapter IV, Post Production.

Other areas of budget reduction included both the equipment and tape/film stock sections, which the Vivarium Program decided to cover separately from my budget. In addition, costs were cut in the areas of airfare (I used personal traveler's coupons for reduced rates), and housing. Through connections with Emerson College in Boston, Massachusetts, I signed on as a temporary student with their Extension Program in Los Angeles, thus allowing me access to the student rate at the Oakwood Apartments in North Hollywood (see Appendix E). The Oakwood Apartments are multi-use dwellings overlooking both Universal and Burbank Studios, and cater to film and video production personnel who may need short-term housing in the Los Angeles area.

Also during this Pre-Production stage I hired my brother, a still photographer from Houston, Texas, who specializes in documentary and portrait photography of children. He accompanied me for a three day period while in production in Los Angeles. His housing, airfare, subsistence and fee were covered by the budget.

Finally, before starting the Production Stage, much research was done on the equipment technology to be used on location. At the time of production, the Hi-8 videotape format was fairly new, and its abilities and limitations were researched, as well as those of sound and lighting equipment, lens and filters for use in particular location situations, linear and non-linear editing systems. The Steadicam, Jr.[•] stabilizing unit which was used in the field was also researched at this time.

CHAPTER III

PRODUCTION

The production stage of the video documentary on Apple Computer's Vivarium Program took place at the Open School in Los Angeles. Various elements of production including equipment, crew, subjects, and location shooting were dealt with during this stage.

The production phase began on February 20, 1992 and ended on March 20, 1992. This stage included two trips to Los Angeles, the first of which was referred to as a "pre-production" trip in the proposed budget, but at which location shooting also occurred. During this first trip, from February 20 through February 23, I was involved in several necessary elements of production. Legal audiovisual releases from the subjects were obtained (See Appendix D). Signed legal papers returning copyrights to me for visual material produced while in this production phase of the Vivarium Program Video Project Grant were executed (See Appendix D). First contact with several of the subjects and familiarity with the area of ethnographic study was achieved. (Having lived in the Southern California area previously made this transition a smooth one).

Also during this first trip of the Production phase, familiarization with the video, audio, and support equipment

occurred. As mentioned previously, the Sony 701 Hi-8 video camera was the sole camera used in production. This Hi-8 technology provides a professional high resolution image which transfers well to other formats. Additional equipment used in conjunction with the video camera included a wide angle lens adapter (allowing close range shooting), a polarizing filter (to cut out glare from computer screens), an Azden-Pro[®] zoom microphone mounted to the video camera, and a wireless lavalier microphone for use in controlled interview situations.

No additional lighting or filters (other than the polarizing filter) were used during this production. Lighting kits were available at no cost to the producer. Their use would have hindered the spontaneity of the documentary process in this particular shooting situation, and would have been disruptive to the situations under observation. The Sony[®] Hi-8 video camera contains an automatic white balance function for use in different color temperature situations, which can be placed in three different settings: outdoor, auto, and indoor (balanced for Tungsten color temperature). Much of the shooting occurred outside, and thus no additional lighting or color correction was necessary. The interior shots usually occurred in a mixed lighting situation with both fluorescent and exterior lighting illuminating the area. This particular mixed lighting situation is difficult for many video cameras to resolve, but as additional lighting and gels were

impractical, the camera was placed in the auto white balance mode. In most cases, the camera successfully resolved this lighting disparity, and the resolution stayed sharp.

During this early stage of production, I became familiar with the Steadicam Jr.[®], a stabilized camera mounting system for use with small-format cameras. The mount employs gimbals and weights which effectively disengage the camera from the vertical tilting movements of the camera operator. The Steadicam Jr.[®] is a moderately complicated device that requires practice to operate successfully. I spent time during this stage at the headquarters of Cinema Products, Inc., located in Los Angeles (the maker of Steadicam[®] Products) being trained on the use of the Steadicam Jr.[®]

The second production trip occurred from February 29 through March 20, 1992. The bulk of the documentary footage was shot at this time. Final decisions on which children to concentrate upon as dominant subjects were made the first day on location - nine children were chosen in various grades and at various levels of interactional ability.

Every weekday was spent on the campus of the Open School, usually for the duration of the school day. An average of one and one-half hours of footage was shot per day. The shooting schedule was usually determined by the activities of the school and of the individual children. At times specific shooting situations were determined in advance (such as a field trip to the beach in Malibu and one-on-one interviews), but more often than not, the fluctuating

academic schedules and varying interests of the children dictated situations to be taped. Flexibility was necessary, and most days were spent in a wide variety of shooting situations - at times strictly observational, at times interactive, and at other times in interviews.

Because of the relatively brief shooting period allowed for this ethnographic documentary, observations, areas of emphasis, and filmmaker/subject relationships were developed rapidly. It was necessary in this shooting situation for communication to be continuous and open. The children acted very favorably to the shooting situation and seemed to find the experience quite enjoyable. I quickly picked up the tempo and slang of their conversations and provided a receptive audience to their observations.

There are two points of importance during this production phase that affected both the shooting situations and the content and style of the finished videotape. The first was the use of a still photographer, the only other crew member I allowed on location due to the need for relaxed interaction between myself as filmmaker and the subjects. This still photographer spent three days on site with me and shot approximately twelve rolls of black and white and color still photographs. The area of his emphasis was mainly the interaction between filmmaker and subject, and most of the stills include both myself and the students (See Illustrations for examples). His second area of emphasis was close up portraits of the children. The photographer and I

very well together, and the subjects accepted his position as an extension of the filmmaking process. The still photographs were transferred to video in the post-production stage.

The second point of importance was the use of the Steadicam Jr[®]. In its normal operating position, this piece of equipment is held away from the body with the camera "floating" on a slightly bottom-heavy suspension system. In its secondary position, the Steadicam Jr[®] can be folded up in a way that allows it to be held under one's arm, up against the body (note that this position eliminates the primary steadying function of the mounting system).

This piece of equipment has a liquid quartz viewing monitor on the front of it that is attached to the camera, thus allowing the operator to use it as a viewfinder as opposed to using the camera's eyepiece. By holding the camera low and up against the body in this manner, one can carry on conversations with people and move around with ease while keeping the image in frame and in focus by viewing the monitor. I found this technique to be of great significance when shooting in these uncontrolled situations, and the lower level of the camera position to be appropriate to the height of the subjects. Approximately twenty hours of footage was shot during this three week production stage.

CHAPTER IV

POST-PRODUCTION

In the post-production phase, some twenty hours of footage shot in the field was edited into the twenty nine minute final videotape. Immediately upon return from the production in Los Angeles, I began the post-production stage utilizing the University of North Texas editing facilities. The Hi-8 camera used in the field was temporarily brought back to Texas and used as a playback deck to dub all of the field footage onto Super-VHS Videotapes. Super-VHS is a half-inch format comparable in quality to Hi-8 video. Because of the necessary reduction of the budget, the Super-VHS format was used in editing this version of the videotape, as opposed to the industry-preferred formats of Beta-SP, 1 inch or D-2.

As the budget also precluded the hiring of a Hi-8 editing bay allowing the producer to perform the edit directly from the original Hi-8 footage, the Super VHS dubs became submaster tapes from which the edit was performed.

During this post-production stage, the black and white still photographs were shot on videotape using an animation stand. Several of these stills were incorporated into the final piece.

was completed before going to the fine cut stage. The fine cut was carried out on a Super-VHS 1/2 inch A/B roll system, thus allowing transitions such as fades and dissolves. No mixing of the sound was possible other than the boosting of levels. The credits and title inserts were computer generated on a Chyron® Graphics system.

The various stages of editing, from dubbing, logging and transcribing the footage (see Appendix C for example of log sheet), rough edit and fine cut edit, lasted approximately two and one-half months.

As agreed upon in the grant application, the main office of Apple Computer's Vivarium Program now holds the original Hi-8 videotapes in its visual archival library. However, as legal owner of the tapes and holder of all copyrights, I have complete access to this material when needed. I see a professional on-line edit at a post-production facility as the next stage for this project, and am planning on writing grants for further funding of the post-production phase. At that point, an edit from the original Hi-8 tapes to a professional high quality format tape, such as Beta Sp will occur, as will sound mixing and the addition of professional titles. Music may also be a component added at this stage.

CHAPTER V

CONCLUSION AND IMPLICATIONS

It was in the Pre-Production stage that I realized the far reaching importance of Apple Computer's Vivarium Program. Research for the program is taking place at the renowned Media Lab at the Massachusetts Institute of Technology, among other areas. The advisors and scientists involved are on the edge of theoretical reality in terms of the arenas of education and computer technology. The children and teachers at the Open School are, in a sense, real life experiments. The Vivarium attempts to merge apparently ill-matched disciplines (such as literature, cultural studies, city planning, music theory, and new computer technologies) causing them to comment upon and add to each other.

I set out in my proposal to include visual anthropology as one of these disciplines, and in doing so asserted that the voice of the visual documentarian and anyone else involved in the manipulation of a culture was something to be claimed and indeed included as a part of the culture being studied. This trend in anthropological documentary filmmaking is referred to as self-reflexivity. In this view, the filmmaker claims that his or her point of view controlled the choices made in the visual study (revealing the steps taken in the experiment), therefore allowing a more honest

rendition of the culture being studied. In order for the visual anthropologist to be as scientific as possible, he or she must claim that his or her behavior while in the field is affecting the very culture being studied.

The videotape that I produced at the Vivarium Program at the Open School in Los Angeles was one attempt to carry forth this reflexive theory of anthropological filmmaking into the field. Instead of concentrating on the importance of computer technologies which are at the forefront of most cultural studies at the school, I instead tended to focus on the "behind-the-scenes", everyday cultural activities where the choices I was making could be made more obvious. I oftentimes included what another filmmaker might have excluded. Interactions between myself and the subjects and discussions on the videotape equipment and processes became a dominant theme running through the final piece. Thus, at least the illusion, if not the reality of a relinquishing of control on the part of the filmmaker is conveyed.

The most basic premise of this self-reflexive stance in ethnographic documentary filmmaking is that the filmmaker sets forth the idea that the documentary is an exploration and an articulation of a point of view, thus denying the assumption that it is a window into reality. By doing so the author claims that this way of filmmaking is more honest and valid than other modes of documentary filmmaking where the author is, in a sense, hidden.

After successfully attempting this theoretical position in the field, I have grown to appreciate its goals and to better understand its faults. In the documentary film that I have completed at the Open School in Los Angeles, the field process of anthropological filmmaking is made fairly evident. The behind-the-scenes procedure of what occurred in front of and around the camera are included in a way which effectively makes known the filmmaker's presence and point of view. In this case, the content of the film appears to be a basis for a successful claim of self-reflexivity.

However, standing upon this platform of "content-is-reflexivity," one can see the next level of theoretical implications; the authority given to the subjects and the honesty of the filmmaker cannot be taken solely at face value. In the complex and lengthy process of filmmaking, the structure of the film still, in this case, belonged in the hands of the filmmaker.

Alan Kay (1991), Apple Fellow and Director of the Vivarium Program, has said of computer technologies:

The form is much of what does get into our heads; we become what we behold. The form of the carrier of information is not neutral; it both dictates the kind of information conveyed and affects the thinking processes. (p. 140)

The same statement can be made of reflexive documentary filmmaking. Unless the subject has significant input into the editorial process, the apparent power given to the subject is misleading and somewhat illusionary. The

filmmaker is still the author of a socially constructed message, and a very important part of this authorship is still hidden from the audience. In the case of the Vivarium Project videotape, I waded through some twenty hours of footage before deciding on the twenty-nine minutes which were included in the final edited version. The only structural input I had was from professors at the University of North Texas at a point fairly late in the editing process. None of the subjects of this documentary had any voice in the structural process.

I attempted to allow the content of the footage to guide my decisions in the editing process. Yet, these were still personal decisions. The images were woven together and constructed by my perception of the culture I filmed, and yet no claim of this form of authorship has been made. Thus the shift in authority is only partial and should be claimed as such.

The idea of editorial input and /or control by the subject is a difficult one, yet one several anthropological filmmakers are attempting. In many cases, members of a culture are creating their own media using personal voices to convey information. There appears to be many directions this question of editorial control can travel. However, if the control does, in fact, remain in the hands of the filmmaker, this point should be claimed and acknowledged as a map for weaving the content of the film. The stories being conveyed,

both that of the content and that of the structure, must be allowed to comment upon each other.

One possible way of beginning the stage of claiming and making known editorial control is the inclusion of the filmmaker's voice, either real or in an accompanying written account, of his or her personality characteristics and social circumstances.

. . . To be complete, his description will include some consideration of the ethnographer's particular adaptational stresses and gratifications, his problems with informants, his strategies in coping with aversions attractions, and his social role in the community (Nash & Wintrob, p. 532).

In doing so, the filmmaker further claims any content and editorial control, pushing ethonographic filmmaking in the direction of a self-oriented discipline though not necessarily a self-centered one (Nash, Wintrob). I have not completed this stage of reflexivity in the Vivarium Program Film, but plan to continue moving in this direction.

Reflexivity is a multi-faceted theoretical aim of some ethnographic documentary filmmakers, and one which can be carried out with varying levels of success according to the situation. I feel that my attempt at merging theory with the actual filming process has been a very successful one at the level within which I intended to work, and has opened up new doors through which I will continue to explore and the idea of self-reflexivity within the documentary filmmaking process.

ILLUSTRATIONS



Fig. 1. Demonstrating the camera to students



Fig. 2. Steadicam Jr. monitor



Fig. 3. Interviewing Pierre



Fig. 4. Using camera technology as an interactive tool



Fig. 5. Students listening to themselves through the microphone

APPENDIX A

The Apple Computer Vivarium Program Video Project Grant - II

Overview of Video Project Grant

About The Vivarium Program Apple Computer Video Project Grant Program

The Apple Computer Video Project (ACVP) announces a two-part grant program designed for senior-year undergraduate or graduate level students interested in ethnographic video documentation. ACVP is looking for up to five students to write grant applications to do field work and video documentation at the Vivarium Program in Los Angeles (see below). Different viewpoints are welcomed and provide an opportunity to share our experiences with others. Apple Computer will acquire the right to all submissions, written and audiovisual, including any submitted video documentation (and the right to use this material) as outlined in Rule 5. All other rights will belong to the student. The actual form of any work made by the student is up to the student. Apple will, however, select which projects it wishes to fund.

The First Grant: \$500 for Proposal Writing

ACVP will award 4 grants of \$500 each to students to do preliminary field work at the Vivarium Program and, based on that research, to generate a proposal for a second grant. To be considered for the first grant, students must submit the attached application by February 1, 1992.

The Field Work: From February 15 to March 15

The four students (or student projects) selected will do research at the Vivarium Program in Los Angeles in order to develop a grant application for video research. These grants will be awarded on a competitive basis based on the students' written work, grant proposals (based on a form provided by Apple) and personal contact with Vivarium and the grant program administrators. The second grant proposal for the actual video documentation and field work is due on March 15, 1992.

The Second Grant: Field Work & Video Documentation

The ACVP will award grants totaling up to \$20,000 to 2 to 4 students to fulfill the projects as outlined in their grant proposals. Each grant can be for up to \$10,000 in direct aid to support video research at Vivarium. The actual amounts of the grant awards will be determined during the evaluation of the proposals. Only the four students selected to do field work as recipients of the first grant may apply for this second grant. These grants will be announced on April 1, 1992. This second stage field and video work must be completed by September 1, 1992.

About the Vivarium Program at the Open School

Apple Computer's Vivarium Program is a long-range research program with the goal of improving the use of computers. The program examines the intuitive thinking of young children to explore new possibilities in computer programming and user interfaces.

Apple Computer is committed to research and development to explore innovative technologies and applications that could eventually unveil future uses of personal computers. The Vivarium Program examines how teachers and young children might use personal computers as an extension of themselves and their learning endeavors. These teachers and children are reshaping the computer to fit their own situations, as well as utilizing the computer as an amplifier of their joint reach for knowledge. Future uses of the computer will entail using networks, and the program explores exemplary curriculum designs for groups and for working with knowledge bases.

The main research test site for the Vivarium program is the Los Angeles Open Magnet School. In cooperation with the staff and 375 elementary school pupils, grades 1 to 6, program members have developed an evolving Vivarium Program that is included in their Los Angeles Unified Public School's curriculum. The school's children come from homes where over 30 different languages are spoken.

The curriculum is designed to encourage children to think more about thinking. Not all activities are computer-driven. Learning to use the computer is not the goal. Rather it is a vehicle used to enhance the learning process. While great strides in usability have made it possible for elementary schools to make good use of computers to support their curriculum, there is much to learn from the ways thinking is fostered in the classroom. The classroom computer of the future will be a learning environment which augments the acquisition of mental tools of both organization and creativity.

The Vivarium Program uses Macintosh computers. Each of the six classrooms in the program has a computer for every two children. The Vivarium Program is part of Apple Computer's research and development efforts.

The Vivarium Program looks at the following questions:

- What philosophies of learning most benefit children and adults?
- What does deep computer literacy mean for the general population?
- What kinds of hardware and software designs facilitate deep use of computers?

The excellent "Learning Environment" at the Open Magnet School provides a unique setting to explore how to achieve a level of "computeracy" unknown to date.

The Vivarium program was begun on January 1, 1986 by Apple Fellow Alan Kay, and it continues today under his direction. An advisory council to the research team includes Disney Animator Frank Thomas, creator of Bambi and other popular characters; Gossamer Albatross and Gossamer Condor inventor Paul MacCready; Richard Dawkins, professor of Zoology, Oxford University; Herb Kohl, teacher and progressive education advocate of "The Open Classroom"; musician and producer Quincy Jones; artificial intelligence guru Marvin Minsky; coach Tim Gallwey, author of "The Inner Game of Tennis"; and David Macaulay, author and illustrator of "The Way Things Work."

Bibliography

For additional information, see:

- Scientific American*, September 1991, "Computers, Networks and Education" by Alan C. Kay.
- Financial World*, May 30, 1989, "Water into Wine"
- Personal Computing*, October 1989, "Where PCs are Part of the Furniture"
- Authorware Magazine*, First Quarter—1990, "Alan Kay: Going Back to School to Invent the Future"
- Newsweek*, October 2, 1989, "The Innovators"
- The Media Lab, Inventing the Future at MIT*, Stewart Brand, Viking Press, Chapter 6: Vivarium

Grant Program Rules and Information

Please read: This is very important!

1. Applicants must submit a completed application form bearing a faculty member's endorsement. If necessary the entry form may be duplicated.

2. Applicants must provide 4 copies of all application materials and 2 #10 envelopes. Do not submit originals. Provide photocopies.

3. There is no entry fee. Materials must be mailed to ACVP, c/o Mitchell Block, Post Office Box 10003, Santa Monica, CA 90410. Materials sent using Federal Express or other carriers will not be accepted and will be returned unopened. We will not accept any submissions delivered to our office.

4. All applications must be postmarked (by the post office only—postage meter stamps without US Postal Round Dates or cancellation will not be accepted) by February 1, 1992. No exceptions will be honored.

5. Applicant hereby grants to Apple Computer, Inc. a nonexclusive, royalty-free, irrevocable, worldwide license to use, reproduce, perform, display, and distribute any video funded by this grant (including all raw footage and the final edited version) and to prepare or have prepared derivative works based on any such video. All written, visual and audiovisual submissions and all right, title and interest, including copyright, therein are and shall remain the property of Applicant, subject to this license granted to Apple Computer, Inc.

6. Only original work of the Applicant is acceptable for the video. If Applicant wishes to include the copyrighted work of any third party in the video, Applicant will need to secure written permission from the third party during the Field Work phase.

7. Only one application per person is permitted. Two students may apply together for one project grant. Each Co-applicant's submission requires both Applicants' signatures and should be accompanied by separate completed entry forms. If there are any discrepancies between the applications, Apple requires that they be resolved before any award will be made.

8. Apple reserves the right to invite additional submissions at any time before the deadline of February 1, 1992.

9. No winner shall receive any payment from Apple except in the form outlined in this application. Apple reserves the right to award additional grants. Grants are non-transferable and substitution is not permitted. All applicable taxes on grants are the responsibility of the recipients. Recipients will be required to execute an affidavit of eligibility and assignment of copyright if selected to produce a video. If, in the estimation of the judges, there is not an adequate number of superior proposals, then not all grants will be awarded.

10. This Grant Program is valid only to senior-year undergraduate and graduate level students matriculated at an accredited college or university located in any of the states of California, Nevada, New Mexico, Texas, Oregon, Washington and Utah. This Grant Program is not open to employees of Apple Computer or their immediate families.

11. If you wish to reach the Program Advisors, Mitchell Block and Linda Feferman, call between 11:00 AM and 5:00 PM Pacific Standard Time, Monday through Friday (213) 396-4774. Ask for Mimi Freedman. FAXed questions can be sent to (213) 396-3233. Should the Program advisors be unavailable, their office will advise when to call back. Long distance calls will not be returned.

From:
ACVP c/o Mitchell Block
Direct Cinema Ltd.
Post Office Box 10003
Santa Monica, CA 90410

To:

The Apple Computer Vivarium Program Video Project Grant Application II

Cut Application Here

Application Form

The Apple Computer Vivarium Program Video Project Grant II

The First Step — Application Due February 1, 1992

✓ Check List

Be sure you have included the following:

- ☐ Application Form and supporting materials (4 Copies)
- ☐ 2 (Two) Stamped Self-Addressed Envelopes (use #10 envelope, about 9 by 4 inches)

Use UNITED STATES MAIL ONLY

ACVP c/o Mitchell Block/Post Office Box 10003, Santa Monica, CA 90410

Application Packet MUST BE POSTMARKED (MAIL First Class) BY FEBRUARY 1, 1992.
APPLICATIONS SENT UPS, FEDERAL EXPRESS, OR ANY AIR FREIGHT SERVICE
WILL NOT BE ACCEPTED.

Applicant's Name _____

Applicant's Address _____ City _____ State _____ Zip _____

Day (____) _____ or Work (____) _____ Home (____) _____

FAX (____) _____
 Applicant's Phone/FAX Day/Work/Home

LLL LLL LLLL
 Applicant's Social Security Number

School _____ Department _____

Year of Graduation _____ Major _____ Degree Expected _____

Faculty Advisor Name _____

Faculty Advisor's School _____ Department _____

Faculty Advisor's Address _____ City _____ State _____ Zip _____

Work (____) _____ FAX (____) _____
 Faculty Advisor's Phone/FAX Day/Work/Home

The Apple Computer Vivarium Program Video Project Grant Application

Grant Instructions Write Short Narrative Answers—Please type. Use space provided, continue answers on separate sheets.

1. Tell us about yourself... Write a short narrative about your work, your accomplishments, films and videos you have made, publications, exhibitions, awards, prizes and honors you have received. (You may add up to 1 page and a 1 page resumé.)

2. Tell us about what you want to do... Write a short narrative about the kind of field work you propose to do based on the information provided by us with this packet. What is interesting to you about this project? How will this project fit into your course of study? How will you work with your faculty advisor? Your department? (You may add up to 1 page)

3. Faculty Information

Please write a recommendation for the student based on your review of his/her application. Tell us how you will participate in this project. Tell us how your program can help support the student's work. (Please Use a separate page.)

Professor's Signature: To officially validate your student status and this application, please have this form signed by a professor/faculty member of your college or university.

I hereby state that the above applicant is (or was) a student in good standing at the above school, which knows of his/her participation in the Apple Computer Video Project. I have reviewed this application being submitted and agree that it meets the guidelines set forth in the Apple Computer Video Project Rules.

Date _____

Applicant's Signature: I hereby state that the above information is accurate, and I understand that any falsification on this form is grounds for disqualification. My signature constitutes acceptance of the Apple Computer Video Project Rules.

Date _____

The Apple Computer Vivarium Program

VIDEO PROJECT GRANT

Finalist Proposal

The Second Grant: Field Work & Video Documentation

This proposal is due January 15, 1992. Finalists will be announced by February 1, 1992.

The Apple Computer Video Project (ACVP) will award grants totaling up to \$20,000 to 2 to 5 students to fulfill the projects as outlined by this grant proposal. Each grant can be up to \$10,000 in direct aid to support video research at Vivarium. The actual amounts of the grant awards will be determined during the evaluation of the proposals. Amounts awarded may differ from funds requested. Only the five students and/or teams selected to do field work as recipients of the first grant may apply for this second grant.

All submissions, written and audiovisual, will become the property of Apple Computer, Inc. All videos funded by this grant program, including the production master and any duplicate copies, will become the property of Apple Computer, Inc. Applicants agree by submission of their grant proposal to assign all right, title and interest, including copyright, in and to their written and audiovisual submissions and video projects to Apple Computer, Inc. Applicants will be permitted to retain one copy of the final video for their personal portfolios. Prior to receipt of the second grant award, recipients will be required to execute an Affidavit of Eligibility and Assignment of Copyrights.

GRANT INSTRUCTIONS: WRITE SHORT NARRATIVE ANSWERS—PLEASE TYPE. USE SPACE PROVIDED. CONTINUE ANSWERS ON SEPARATE SHEETS.

1. From the field work you have recently completed at Vivarium, describe specifically how you envision your video research to proceed, and the work-in-progress or end product you expect to produce. Summarize here briefly. Enclose up to 2 additional pages.

2. Who will be involved in your project? Briefly explain their role(s).

3. Production schedule. Identify milestones with dates.

4. BUDGET

a. Summary

	<u>CASH</u>	<u>DONATED—APPLE</u>	<u>DONATED—OTHER</u>	<u>TOTAL</u>
Research.....	\$	\$	\$	\$
Personnel.....				
Production Costs.....				
Video Stock.....				
Post Production Costs.....				
Xerox, Fax, Telephone.....				
Office/Overhead.....				
On Line.....				
Rights.....				
Music				
TOTAL.....				

b. Provide a 1-page detailed budget on a separate sheet.

c. How do you plan to raise additional funds, if needed?

5. Can you let us know what, if anything, Apple might provide, in addition to access to the Vivarium Project?

APPENDIX B

Mitchell W. Block

Post Office Box 10003
Santa Monica, California 90410-9003
Phone 213 396-4774 / Teletax 213 396-3233

60

September 1991

Dear Colleague,

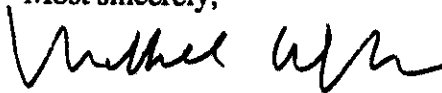
My USC teaching partner, Linda Feferman and I are pleased to announce a new student grant competition, the Apple Computer Vivarium Program Video Project Grant.

Enclosed are some flyers describing the program, which is open to college seniors and graduate students interested in ethnographic video documentation. At this time, we are limiting the program to students in California, Nevada, New Mexico, Texas, Oregon, Washington and Utah.

An application form is included in the flyer; the deadline for submission of this application is November 1, 1991.

I hope you will distribute these flyers to your top students, as well as to other faculty members who might know of potential applicants. If you have any questions about our program, please call me or my assistant, Mimi Freedman, at (213) 396-4774.

Most sincerely,



Mitchell W. Block
Program Co-Director

Enclosures





University of North Texas

Division of Radio, Television, and Film
College of Arts and Sciences

October 28, 1991

Apple Computer Vivarium Program
c/o Mitchell Block
PO Box 10003
Santa Monica CA 90410

Dear Application Committee:

I am writing in support of C. Melinda Levin's application for the Apple Computer Vivarium Program Video Project Grant. I have known Ms. Levin for approximately one-and-a-half years. I am her faculty advisor, and she has been a student in graduate level courses taught by me. Additionally, she has been a valued colleague and friend.

In all situations, I have been consistently impressed by Ms. Levin's professional and intellectual skills. Her written work has demonstrated an ability to grasp and usefully apply a range of "difficult" theoretical concepts, as well as a genuine excitement and enthusiasm for both the subject matter being studied (movies and television/video programming) and for the very activity of learning.

I am also very impressed by Ms. Levin's accomplishments in the area of film and video production. She is a disciplined, intuitive worker with a keen visual eye and a warm sense of humor; her productions convey a rich vein of empathy with and understanding of the human beings who are the primary subjects of her film and video work. Even at this early stage in her professional career, Ms. Levin has demonstrated an ability to strike a balance between the need to accurately document her subjects and the desire to discover innovative and exciting ways to bring them to life on film and video. In short, I find Ms. Levin to be a talented, sensitive, and remarkably mature scholar and film/video producer, and I do not hesitate to give her my highest recommendation.

Sincerely,

A handwritten signature in cursive script that reads "Steve Fore".

Steve Fore, Ph.D.

Assistant Professor and Graduate Advisor

Mitchell W. Block

Post Office Box 10003
Santa Monica, California 90410-9003
Phone 213 396-4774/Teletax 213 396-3233

62

November 22, 1991

Dear Colleague,

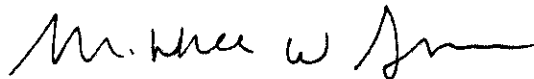
In September, I wrote to you to announce a new student grant competition, the Apple Computer Vivarium Program Video Project Grant. After reviewing the applications we received, we awarded a grant to one student. We still have four openings available for qualified students to participate in our program. Thus, we are now inviting new applications for a second round of competition.

So that you may learn more about the Vivarium Program, I have enclosed an article about it that was published in *Scientific American*. As co-directors of the Grant program, Linda Feferman and I feel that the Vivarium Program provides a wealth of fascinating material for an ethnographic videomaker to work with.

We urge you to distribute the enclosed application flyers to your top seniors and graduate students and make them aware of this opportunity for independent research and video documentation. The deadline for applications is February 1, 1992.

If you have any questions about our program, please call me or my assistant, Mimi Freedman, at (310) 396-4774.

Most sincerely,



Mitchell W. Block
Program Co-Director

Enclosures





November 20, 1991

Ms. Melinda Levin
2003 Locksley
Denton, TX 76201

Dear Melinda:

Apple Computer's Vivarium Program is pleased to present this \$500.00 check to you, the first recipient of our "Video Project Grant."

These funds are intended for you to further your research, do field work, and submit your second grant proposal to Mitchell Block & Associates by January 15, 1992.

We look forward to meeting you, Melinda, and wish you luck with your efforts.

Sincerely,

A handwritten signature in dark ink, appearing to read "Kim Rose", is written over a horizontal line.

Kimberly M. Rose
Vivarium Program
292 S. La Cienega Blvd. #301
Beverly Hills, CA 90211
(213) 657-9261

/kr

cc: Mitchell Block

Item 0946851

26-Nov-91

13:51PST

From: MINTZ1

Mintz, David

To:

Open School, Bobby Blatt, VCA
 Open School, Lillian Gephart, VCA
 Salem, Julaine, VCA
 Shea, Sandra, VCA
 Open School, Pauline Griffith, VCA
 The Open School, Jan Ng, VCA
 Open School, Julie Nishijima, VCA
 The Open School, Genal Weber, VCA
 Open School, Kelli Johnson, VCA
 Schmidt, Mary Ann, VCA
 Open School, Leslie Barclay, VCA
 Open School, Dolores Patton, VCA
 Open School, B J Allen, VCA
 Open School, D DiBernardo, VCA
 Moreno, Barabara Dube, VCA
 Open School, Mona Sheppard, VCA

cc:

Open School, Rhoda Coleman, VCA
 McLoughlin, Sherri, VCA
 Ellery, Sybil
 Kay, Alan
 Rodney Marks, Karen, VCA
 Rose, Kim
 Weiss, Lori
 Wallace, Scott
 Clark, Mike
 Ferrara, Tom
 Kaehler, Ted
 Dewitt, Steve, VCA
 Nelson, Doreen, VCA
 Steinmetz, John, VCA
 Wright, Jill, VCA

ALAN KAY

Sub: A video idea

Hi, everyone --

You are probably unaware that over the past several months, Ann and others on the Vivarium Program staff have been thinking about various ways of producing video documentation about Apple, the Vivarium and the Open School. To this end, we conducted a "video grant project" -- a search for graduate level university students around the western US who may be studying film, video, and anthropology or visual anthropology, to apply to propose to do a video project with us.

This would provide the student a tremendous opportunity for work/study and us a economical and refreshing means to perhaps produce one to five short videos about different aspects of our research.

The "first net" was cast out and we have found a first potential student to work with us. Melinda Levin is studying for her Master's Degree in Radio, Television and Film at the University of North Texas. Melinda has submitted to us a preliminary proposal, which we have accepted as a "first step".

Melinda has only based her proposal on reading about us (Scientific American and other articles which have appeared in various magazines) and seeing the "School's Out/Equinox" show.

Now, the next step in this "Video grant project" is for Melinda to come visit -- do her "field work" and do more research on and off-site so that she can fully flesh out her proposed video to us. (She needs to have this done and submitted to us by January 15, 1992.)

So, to this end, Melinda will be flying to LA this weekend and spending Monday - Wednesday, December 2 - 4 with us all. Monday she'll be at the Apple office, getting history and background of the project from me, and other Apple folks.

Tuesday, she'll see the school for the first time as part of the group tour from 8:30 - 11:00. Then, Dave will be setting up her plans for the rest of the day. Wednesday morning, she'll continue observations at the school, and then join us at the Viv meeting at 3:00. At that time, we'll ask her to talk abit about herself, her ideas, etc. We think this would be a good opportunity to have her ask some questions of you.

This is merely a preliminary visit so that Melinda can gather info, get ideas, collect her thoughts. Her ideas on the video she'll propose are in the formation process only and we have given her until January 15 to present her final proposal to us. More info to follow.

We think it'll be fascinating to get a "fresh perspective" on our work and see what Melinda proposes.

More to follow -- we'll all meet her next week.

Kim



January 28, 1992

Ms. Melinda Levin
2003 Locksley
Denton, TX 76201

Dear Melinda:

Apple Computer's Vivarium Program is pleased to present this \$5,000.00 check to you, the first recipient of our "Video Project Grant." This grant is intended for you to use to produce video as per your "Part Two" proposal submitted to us December 1991. We will require you to submit a full and final accounting of the funds when your video is completed.

We look forward to seeing you again, on February 20 and 21st for your pre-production trip. At that time, we will provide you with copies of our "Model Release forms" as signed by the parents of the students of the Open School, for this current school year. In addition, we will have legal modification to "Rule 5" dealing with rights and ownership of the video material when you are here in Los Angeles and can review it at that time.

We look forward to seeing you again, Melinda.

Sincerely,

A handwritten signature in cursive script that reads "Kim Rose".

Kimberly M. Rose
Vivarium Program

292 S. La Cienega Blvd. #301
Beverly Hills, CA 90211
(213) 657-9261

/kr

cc: Mitchell Block
Kim Cooper, Apple Legal Dept.

February 4, 1992

Hi, Melinda --

Per our conversation on the phone today, here are some books and articles for your reading before you come out here later this month. They are an eclectic mix of things that I believe, somehow, captures alot of the themes prevalent in our research.

Feel free to keep the xeroxed articles - they are duplicates. But, please I beg that you return all of the books. Several are like "bibles" to us books we often refer to - Kohl, Papert, and Postman, especially. I ask you treat them well and return them -- I know you will.

Dave will be sending other notes and we will be copying the model release forms in the meantime.

Happy reading and happy travels -- see you in a few weeks.



sent:

- ✓The Open Classroom : Kohl
- ✓Computer Environments for Children: Solomon
- ✓Mollie is Three: Paley
- ✓Mindstorms: Papert
- Amusing Ourselves to Death: Postman
- ✓Transformations: Nelson
- ✓BRUNER
- Teaching Smalltalk: Goldberg & Kay
- Playground Essays: Kay
- What Happens After the Dream is Realized: Salem & Mintz

February 4, 1992
Hi Melinda,

Looking forward to your visit and work later on. Kim asked that I send some info regarding Orange, Blue and Purple clusters. I enclose a draft copy of a paper that Bobby Blatt wrote concerning her view of the Open School. Kim asked that it be sent as it provides some background on the school as well. I have enclosed two other papers.

The following is what each teacher from the cluster you are interested in is working on this January in preparation for the coming Spring semester.

Additional notes about each cluster follow. Sorry for the brevity of this, but I am in a hurry with lots of projects nearing deadline time. Hope these serve as useful notes.

Winter Contract Work — MARY ANN SCHMIDT + KELLI JOHNSON
Orange Cluster (2+3)

MaryAnn will be creating ways for children to use their existing HyperCard knowledge to write, animate, and produce dramas of Native American and desert stories. The children will study stories, and then, working in groups, use HyperCard to present the story to others. Each of the dramas will include sounds and music. ★

Kelli will work to further develop lessons utilizing the KeyPads. Over the past semester the KeyPads have been debugged and both hardware and software are now working properly. Kelli will develop the methods for teaching the children to use the keypads with the concepts of duration, musical notes, syncopation, and rhythmic patterns. Other lessons will be developed utilizing the KeyPads in math, specifically fractional parts.

Blue Cluster — DONNA DIBERNADINO + B.J. ALLEN-CONN
(4+5)

Donna will create a generic data base template for her students to use to collect data for their social studies reports. Students will use this stack next semester to begin a class data base of California History. She will work with the Missions stack that she created last year, and has been used in her classroom this year, to provide additional navigation tools and capabilities. Specifically she will have the opportunity to include new ways of relating objects in the data base to one another. ★

Students gained a great deal from working with math concepts using Playground this year so BJ will continue to develop simulations and student activities this January. These simulations will include student work sheets and lessons that incorporate math and problem solving. BJ will develop a HyperCard simulation of a

page # 1 of 3

submarine studying the depths of the ocean with a laserdisc created for her class.

Purple Cluster (5+6) *BARBARA MORENO & MONA SHEPPARD*

Barbara will create HyperCard templates for gathering research notes and organizing them for student presentations and written reports. The templates will allow children to enter notes, paste graphics and create buttons for laser disc video clips for a specific research topics. This stack will be used by students as they gather materials during the coming semester. Once gathered the children will create a new stack for presentation to the whole class. From this body of knowledge students will then use HyperCard to reorganize all of their collected notes to write a final paper. ★

Mona will develop a generic HyperCard data base. The stack will be used by students for entering information in a variety of subjects. Information will include both text and graphics. Mona will create the scripts for buttons that will sort and categorize information so that the students will be able to answer questions arising from the data base. The data base will include methods for connecting this data base to children's individual research stacks so that whole class data bases can be created and easily shared with all children. ★

Notes on cluster activities

Orange Cluster

Kelli and MaryAnn split many of the teaching responsibilities - MaryAnn working with writing and Kelli more with Math. Their foci include music, desert life, multicultural diversity, physical fitness, role playing, puppet making, turning abstract computer ideas into physical activities or musical games. MaryAnn teaches a good deal of the work with Canvas, while Kelli works a good deal with the advanced uses of HyperCard. MaryAnn teaches some of the beginning HyperCard. Children do many animation activities in HyperCard. Kelli works with musical keypads, integrating them with HyperCard to give the children experiences composing music and studying fractions with large external pads connected to the computer.

Blue Cluster

BJ and Donna share all major classroom activities other than social studies and science. BJ teaches science - specializing in the ocean, while Donna teaches social studies -- California History and Westward Movement. BJ is much stronger with computer programming and incorporates the computer into activities such as math and science. BJ uses our experimental software Playground in her math activities. Donna uses the computer and teaches children mainly with Canvas and MacWrite. BJ teaches a variety of HyperCard activities including a good deal of animation and use of the laserdisc player connected to HyperCard. children spend a good deal of time in both small reading groups and small math groups. children have

independent time each day to work on center activities or other projects.

Purple Cluster

Mona and Barbara split some of the traditional sixth grade curriculum. Mona teaches all of the math while Barbara teaches most of the Language Arts. Both are strong in those fields. Mona uses Canvas a good deal and many manipulative activities with her math groups. Barbara asks her children to study literature and write thorough papers. The children have a good many independent activities each week. They are involved in year long study of their environment and their own part in that environment. they do a good deal of study of the rainforests, animals, people and plants along with the politics involved.

children in all clusters participate in musical studies, art and garden work outside of the cluster with part time teachers for some period of time each week.

The school is putting on the musical production - Fiddler on the Roof, this June and the children in Blue and Purple will participate a good deal. You will see and hear them practice each Wednesdays. The school has assemblies first thing in the morning every Thursday. Each classroom has its own opening session each day. Blue is particularly independent, with the children running almost the entire process.

Hope this gives you some background, without spoiling you.

Call - 213 936-2595, if I can be of further assistance.

Daye



Kim Rose
 Vivarium Project
 Apple Computer
 292 S. La Cienega Blvd #301
 Beverly Hills, CA 90211

June 15, 1992

Dear Kim,

Here it is! Enclosed please find a dub of the final cut. The original Hi-8 footage and the budget summary will be arriving soon under separate cover.

As I said to you over the phone, I am pleased with this cut version as it holds tightly with what I set out to accomplish and with what I proposed in my applications for the grant. I suggest before watching it you take a quick look again at both of my proposals. I will enclose here one section which I feel best paraphrases my intentions and accomplishments in this research;

"I propose that the right to understand representation is the right to control one's own identity in the world arena. The perception of one's own questions is basic to this understanding of representation. Instead of "speaking for" the students at the Vivarium Project, I propose instead "speaking alongside" them. In this stage of ethnographic filmmaking, the observations are grounded on earth; there is no longer any place of overview from which to map human ways of life to represent the world. In acknowledging the documentary filmmaker as the author of a socially constructed message, a number of consequences result. The filmmaker/ethnographer, demystified as "sole bearer of truth", becomes a vehicle for transmission of a message which is produced by someone who openly admits that articulations and images are formed in a certain way. Being able to hear people tell their own stories and observing their lives, with the knowledge that the filmmaker is readily admitting the fact that observations are guided in a certain direction, represents a major shift in attitude about where one looks for authority and authenticity."

The editing structure of this videotape is one of a multi-textured mosaic of what I saw and experienced at the Open School. Instead of developing only a few characters and situations by weaving a distinct storyline, I have chosen instead here to allow the students to assemble an image with many different levels and implications. Again, "mosaic" seems to be an appropriate term, as you will witness many levels of interaction and several different ideas touched upon by the students and myself. The amount of interaction is at the level both I and the student felt appropriate. At times you will witness them in normal classroom and social situations which are manipulated as little as possible by the camera; at other times the camera and my presence become the object of discussion and education.

With twenty hours of rich footage, the task of producing a thirty minute cut was time-consuming and at the same time quite enjoyable. Although I'm sure at some point you will find the opportunity to view the bulk of the original footage, I hope that this version will be a source of raw material that will promote new ways of seeing your students and the tasks you have set forth for

yourselves. These children have much to say and much to show you about themselves and their way of seeing the world they are growing up in. Some of their insights seem to be developed by the use of computer technologies and their participation in the program at the Open School, and a lot of it doesn't. If I were to make one suggestion for future curriculum research, it would be Media Studies and Media Ethics. As you will see in some of the "interview" segments, several of the kids have strong interests in, and opinions about media manipulation in a variety of situations. And in looking at the more observational footage, keep in mind that here too, they seem to realize that they are interacting with a powerful tool.

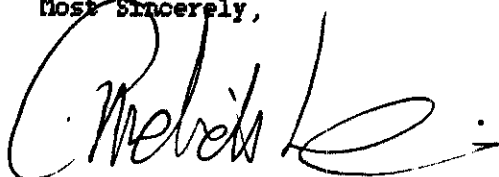
A couple of notes: As some of you will remember, I did shoot a lot of footage of the rehearsals for "Fiddler on the Roof". None of it is included here because I was made aware of the fact that complete royalties had not been paid for its use, and because I had no stage and music clearance rights. Also you will see one section in this cut where several of the kids spontaneously sing Queen's "Bohemian Rhapsody", which recently has become popular again because of its inclusion in the movie "Wayne's World". Please keep in mind that I have not yet secured clearance for use of this song, and will not submit this version publicly until I do.

Lastly - because of necessary budget constraints, I could not perform a professional on-line edit at a post-production house which would have allowed me to mix and equalize the sound and to edit directly from the original footage. I hope to be in a position to carry the project onto this next stage in the near future. As I mentioned to you, I plan on using the remaining funds, in addition to additional monies, to go to an on-line. The dub I am forwarding to you is of necessity three generations down from the original footage (Hi-8 to S-VHS Master, S-VHS Master to S-VHS cut version, S-VHS cut version to S-VHS dub). As you know, video degrades from generation to generation and you will notice this effect in the dub. When you take a look at the original footage, you will see how nice it looks.

I hope all is well with everyone, and you enjoy the videotape. I want to thank you all once again for the opportunity to work with you on this project. I learned a lot, and feel that you may gain some insight into the program which you may not have otherwise had.

I will send you a copy of my thesis, if you like, when it is completed. Take care, and I look forward to hearing from you.

Most Sincerely,



C. Melinda Levin



June 29, 1992

Ms. Melinda Levin
2003 Locksley
Denton, TX 76201

Dear Melinda,

This letter will give you permission to reproduce letters, memos, and forms used in connection with the Vivarium's Video Grant Project as part of the appendix to your Master's Degree thesis.

You might mention in the appendix that documentation reproduced therein is with the permission of Apple Computer.

Best of luck in completing your thesis, Melinda. It's been a pleasure working with you.

Sincerely,

Kimberly M. Rose
Vivarium Program
292 S. La Cienega Blvd. #301
Beverly Hills, CA 90211
(310) 657-9261

/kr

cc: Kim Cooper, Apple legal department

APPENDIX C

ABRIDGED MASTER VIDEOTAPE LOG

- Tape #1 Interior Classroom. Exterior subject/filmmaker interaction observing ants.
- Tape #2 Observing different animal groups, kids leaving school, morning ceremony, subject/filmmaker interaction, Darren explaining animation.
- Tape #3 Darren - animation, Alexia eye exam and explaining journals, group discussion rehearsing Fiddler on the Roof.
- Tape #4 Rehearsal, int. kids at computers, Dorian and friends kidding around.
- Tape #5 Interview with Peter, Darren talking about exploding computers, art class, subject/filmmaker interaction, election speeches, Pierre's basketball game.
- Tape #6 Eyewitness News, interview with Marcello, rehearsal.
- Tape #7 None
- Tape #8 Kids working on metal detector, first interview with Alexia.
- Tape #9 Second interview with Alexia.
- Tape #10 Exterior at recess, ambient shots, newscasts.

- Tape #11 Interview with Pierre, interview with Crystal, Darren explaining animation.
- Tape #12 Kelli and Maryann with basketball, art class, Darren with sculpture, buses and blacktop in morning.
- Tape #13 Transferring animation onto my disc, exteriors, explaining animation.
- Tape #14 Interview with Chad, exteriors, interiors.
- Tape #15 None
- Tape #16 Interview with Crystal
- Tape #17 Field trip to beach.
- Tape #18 Rehearsal, interview with Darren, Dorian interview.
- Tape #19 Dorian interview, Crystal and Hannah, "Galileo," exteriors.

6.

TAPE #5

00:15 Peter Chinelli at round table finishing work.

00:40 Cutaways of Blue while I wait.

1:30 Ms. Di working with group at desk

3:50 "Why is it on me?"

"Are you done yet?" "I'm stuck on #8" Me laugh. It'll only take 5-10 minutes.

No. I'll wait.

LOOK
AT THESE

5:00 Begin interview.

5:30 Why people come here? "This is different from most schools." Explain...

"Interesting, more advanced. Expectations diff. with other schools." "Do you like this better than another?" "Well, I think so. Been here since ___ grade."

7:15 "I think that's why they call it the Open School."

7:30 People come for technology or philosophy? "Both."

25

8:00 Media? He doesn't know. I tell what I think it is. He looks around alot. I talk alot. Truck noise.

10:13 My family. My uncle videotapes alot with family. I filmed some stuff.

11:00 Anything you don't like about computers? "No. I like computers".

12:00 What does it feel like when people come in with camera? "Sometimes scary, sometimes fun. I want to be a moviestar" I say you in a play. (lead in?)

LEAD IN TO
BEACH
SEQUENCE

13:00 I talk alot about me in the 5th grade

14:04 I don't think tv influenced kids as much when I was your age. He talks about Young Indiana Jones.

I goad him into answers!

16:30 "I watch Married with Children, NWA, oldies, Hammer.

17:06 ** Talk about Friday 13th being fake, but JFK real. ETHICS- USE IN CHADS
BIT + ALEXIA

18:11 * Talk about editing. In cameras, just parts we want, or we have editing partners. MTV cut out.

20:00 "Say I took little bits and pieces..."

#10

22:36 *** Darren talking to me at recess about animation, exploding computer, runs to get ball, comes back. "Do you like animation?" "Yeah, I like it alot". He thinks teacher is calling him. Walks off. Comes back. "What does that feel like, when the camera shoots you?" "I just feel like its not for the whole world, so I don't get scared." Needs to go.

IF DON'T USE
THIS WHOLE
SECTION, USE
THIS LINE AS
V.O.

APPENDIX D



February 20, 1992

Melinda Levin
2003 Locksley
Denton, TX 76201

Re: Apple Computer Vivarium Program - Video Project Grant
Grant of Copyright in Second Grant Videos

Dear Melinda:

As recipient of the Video Project Grant to produce visual documentation of the Vivarium Program (the "Grant"), you have agreed to surrender all copyrights in your submissions under the Grant to Apple Computer, Inc. ("Apple").

Apple hereby agrees that you shall retain all right title and interest, including copyright, in all written, visual and audiovisual material you have or will produce under the provisions of this Grant, subject to the following conditions:

1. Apple retains, and you hereby grant to Apple a nonexclusive, royalty-free, irrevocable, worldwide license to use, reproduce, perform, display, and distribute any video or other visual or audiovisual material funded by this Grant (including all raw footage and the final edited version) and to prepare or have prepared derivative works based on any such video or visual or audiovisual material.
2. You agree to provide to Apple free of charge all original Hi-8 footage produced under the provisions of this Grant, as well as the final edited version of any video funded by this Grant (in 1/2" VHS format) for Vivarium's video archives. Vivarium may obtain, at its expense, a master of your master.
3. You are solely responsible for all liabilities, infringement claims, or losses that may result from your use, display, performance or distribution of any video or other visual or audiovisual material you produce as recipient of this Grant.

Apple Computer, Inc.

Accepted and agreed,

By:

Name: JILL R. SARNOFF

Title: SR. TRADEMARK AND COPYRIGHT COUNSEL

Date: 3/10/92

By:

Name: Melinda Levin

Date: FEB. 21, 1992

Model Release

The undersigned, does hereby give consent to Apple Computer, Inc. ("Apple") to use my name, voice, and/or likeness, including but not limited to any and all photographs, videotapes, and/or other audio-visual materials taken of me by or on behalf of Apple, for any and all purposes. I understand and agree that Apple is the exclusive owner of all right, title, and interest, including copyright, in such photographs, videotapes, and/or other audio-visual materials.

Name Pierre Broughton

Address 2919 11th Ave #3

Signature _____

I am over 18 years of age. ☐ Yes ☒ No

If the person signing above is a minor child, the parent or legal guardian shall sign below:

Date: 9/12/91

Signature: Faith Williams

Print Name: FAITH WILLIAMS

Print Address: 2919 11th Ave #3

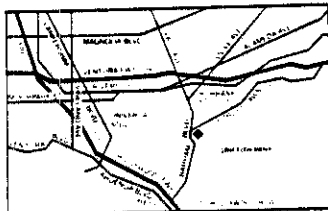
Relationship: MOTHER

APPENDIX E

TOLUCA HILLS

3600 BARHAM BLVD., LOS ANGELES, CALIFORNIA 90068

FROM THE AIRPORT



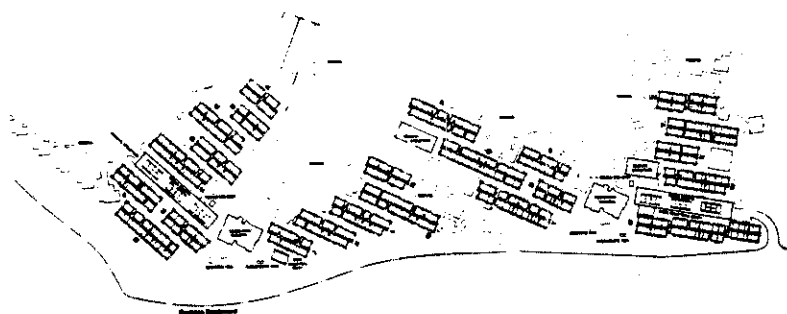
LOCATION

Hilltop location near the heart of Hollywood - Overlooking Warner Bros. Studios, NBC Studios, Disney Studios and Universal Studios - Just 10 minutes from Glendale Galleria and the Burbank Airport - Convenient to Hollywood Bowl, Griffith Park, Dodger Stadium, shopping and restaurants - Easy access to Ventura Freeway (134), Hollywood Freeway (101) and Golden State Freeway (5).

BURBANK: Go South on Hollywood Way to Olive Ave. Turn right onto Olive which merges with Barham Blvd. Turn left at the second entrance to the property.

LAX: East on Century Blvd. to the San Diego Freeway (405). North on the San Diego Freeway to the Ventura Freeway (101). East on the Ventura Freeway to the Hollywood Freeway. South on the Hollywood Freeway to the Barham Blvd. exit. Turn left onto Cahuenga and then left onto Barham. Continue for four blocks to the main property entrance.

SITE PLAN



— over please —

Oakwood
Apartments

1151 Apartments

Gated community

Instant phone service

Convenience store

Car rental

Hair Salon

Night-lighted tennis courts with pro shop and instructor

2 Heated swimming pools

2 Spas

Saunas

Men's and women's fitness centers

2 Sand volleyball courts

2 Dry cleaners

BBQs

Large screen TV theater

Banquet facilities

Cable TV

Complimentary Sunday continental breakfast

APPENDIX F

APPENDIX F

THE VIVARIUM PROGRAM

The Apple Vivarium is a basic research program with the goal of improving the use and usability of computers. The program was begun January 1, 1986 by Apple Fellow, Alan Kay and continues under his direction.

Vivarium examines how teachers and young children might use personal computers as an extension of themselves and of their learning endeavors. Their uses are both to re-shape the computer to fit their own situations, as well as to utilize the computer as an amplifier of their joint reach for knowledge. Future use of the computer will entail using networks, and the program explores exemplary curriculum designs for groups and for working with knowledge bases.

An advisory council to the research team includes Jerome Bruner, one of the great innovators of American education; inventor and creative thinker Paul MacCready, whose influential demonstrations of human and solar powered vehicles include the Gossamer Albatross; author and illustrator of "The Way Things Work", David Macaulay; coach Tim Gallwey, author of The Inner Game of Tennis; Herb Kohl, teacher and progressive education advocate of "The Open Classroom"; animator Frank Thomas, inventor of many popular Disney characters such as Bambi; musician and producer, Quincy Jones; and artificial intelligence guru Marvin Minsky, whose rethinking of theories of psychology has led to many breakthroughs in computer design.

Apple is committed to research and development to explore innovative technologies and applications that could reveal future uses of personal computers which extend human abilities and empower people. To this end, the Vivarium program looks at the following questions:

- What philosophies of learning most benefit children and adults?
- What does deep computer literacy mean for the general population?
- What kinds of hardware and software designs facilitate deep use computers?
- What is needed to get entire schools and school systems to use personal computers as casually and deeply as paper, pencils, crayons and books?

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