"TEACHERS' ART":
A TELEVISION PROGRAM ABOUT ART

Thesis for the Degree of M. A.

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ABSTRACT

"TEACHERS' ART": A TELEVISION PROGRAM ABOUT ART

by Eric Somers

That television is a useful and powerful communications tool is now an accepted fact. This medium would seem to be useful, therefore, in creating an awareness of and interest in the fine arts. There have been numerous musical and dramatic programs on both commercial and educational television. Television programs about the visual arts (drawing, painting, etc.) have been far less frequent and popular, however. Perhaps one of the reasons for this is that it is difficult to make the visual arts "live" over television in the way that the performing arts do. In this thesis I have tried to suggest, by example, a method for producing entertaining and meaningful programs about the visual arts.

In chapter one I have presented a theory that purports to provide a rational basis for the use of certain production techniques. A work of art shown over television can never look the same as it does in a museum. The TV producer trying to present art over television, therefore, must add certain elements of television, such as camera movement or musical accompaniment, to compensate for what is lost.

Chapter two consists of a script for an art program that I have planned following the theory presented in chapter one. In chapters three and four I have described the various stages of planning the program. Finally, in chapter five, I have tried to show how the program fits the theory and where compromises had to be made.

"TEACHERS' ART": A TELEVISION PROGRAM ABOUT ART

By

Eric Somers

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
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MASTER OF ARTS

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Approved _____
Major Professor

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Also, I wish to thank Professor Arthur Weld, Jr. for his helpful suggestions regarding this thesis. Finally, I wish to thank Paul Witkowski for drawing the studio floorplan and Richard Conrad for making the internegatives from the color transparences of the art.

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INTRODUCTION

An essential part of this thesis is a recording of the musical accompaniment to the program presented in chapter II. It may be obtained on tape from the Michigan State University Department of Television and Radio or found on RCA recording LM-2558 (monaural) or LSC-2558 (stereo) entitled Studies in Improvisation and performed by Lukas Foss and the Improvisation Chamber Ensemble. The timings of the music in the script are for the tape recording when played on a machine with a hysteresis synchronous motor. If phonograph records are used, however, and are played on a high quality turntable or changer, the timings should not vary greatly.

The basis of this thesis is a script for a program called "Teachers' Art." In preparing the script I have tried to present an example of what I believe to be an effective and entertaining presentation of art (painting, drawing, prints, etc.) over television. Of course, the script is not without flaws, but its real value lies not in its value strictly as a program to be viewed but as a sample of techniques that may be used in presenting art over television. Certain principles or a theory must accompany techniques as a basis for their use. Chapter one is an outline of my theory of presenting art by television.

To further help the reader to understand my planning of an art program, and to show the circumstances under which this program took shape, I have in chapters III and IV traced the development of the

script from the time the idea was first conceived until it was put in the final form as it appears in chapter II.

As will become evident in reading chapter III, the early stages of the script were first planned when it appeared that the program would be produced and music composed especially for it. During this period a very basic (and not necessarily final) order of pictures was established. This original order may also be of interest to the reader since, from the strictly visual point of view, I believe it to be superior to the revised one (arranged to fit the music I finally used). It is, therefore, included as appendix C.

CHAPTER I

A THEORY FOR THE PRESENTATION OF ART OVER TELEVISION

In the text that follows I will briefly present my philosophy or theory of how I plan television programs about art. I cannot completely justify all parts of this theory on a logical basis, as to do so would require a volume at least as large as this entire thesis. I will, however, outline the basic elements of it and indicate some general production procedures.

I do not feel that this is the only "correct" theory of the presentation of art over television. Different television producers do things in different ways. This is simply my theory and I believe that its basis is sound. The program presented in script form in chapter II was planned according to this theory. Although the present chapter will discuss general form and very basic production techniques, if the reader wishes to examine specific techniques it is best to examine the script.

The theory.-- To understand my theory of presentation let us consider for a moment what happens when a person looks at art. Most art is shown in museums or at exhibitions. This is the way the art used in the program in chapter II was originally displayed. When a work is painted the artist usually intends that the viewer will see it hanging somewhere, very likely in a gallery or other type of exhibit. Little, if any, art is painted especially for use over television except painted stage sets or illustrations of a text.

Paintings and drawings intended for exhibition are best seen in an exhibition. By best seen, I mean the viewer most accurately sees what the artist intends him to see. He can study form, texture, size, etc., and see it approximately as the artist sees it. Colors are most true, being affected only by the color of light in the room where the work is displayed and by differences in people's eyes.

Probably in an exhibit, more than in any other means of presenting art, the viewer considers each picture by itself with little regard to influence from surrounding pictures. That is, a sequence or arrangement is not intended to guide the viewer in his thinking about the pictures. Pictures that are adjacent to each other will influence a viewer to some extent. (A very large picture placed next to a very small one may accent the differences in size, for example.) In a gallery, pictures are generally arranged in some logical groups but there is little attempt to add meanings or impose new forms by arranging pictures in a certain way. In most galleries viewers can wander as they please, each person seeing the pictures in a slightly different order. Each person can spend as long or short a time as he wants to look at each picture, he can view the pictures from different distances and study various details at will. Since artists intend their works to be shown in this manner, it is, in fairness to the artist, the best way to view art.

At first it would seem, therefore, that a television presentation of art should try to recreate this "best" way as closely as possible to be fair to the artist. This is not the case, however. When a TV camera is pointed at a painting the image that appears on the television screen is vastly different from the original painting. The picture has

been changed by television transmission. Color, for example, is missing from the television image, or in the case of color television, at least distorted somewhat. Texture may be hard to distinguish over TV as well as small detail, relative size of the pictures, etc.. The television image is at best an imperfect likeness of the original. The experience of looking at the televised image will not be as aesthetically satisfying as looking at the original. If, then, we make our television camera take the place of the live viewer in a simulated "gallery visit" via television, the broadcast result will be much less satisfying than a live visit. A person who sees the exhibit live would benefit little from such a broadcast.

This is not to say that we never would want to show art over television in this way. If a program were being produced in which a museum curator showed new acquisitions in hopes of interesting people in coming to the museum, it would not be necessary to make the program a more satisfying experience aesthetically since part of what we are trying to do is create a desire for a more satisfying experience.

The televised "visit" technique may be used effectively in an incidental way in other types of programs. The NBC production called "The Louvre" was a documentary of a museum. During the course of the program the camera wandered about and looked at certain paintings. Since the program didn't intend to present the paintings as works of art so much as to point out that they are there during the course of tracing the history of the museum, the technique was effective.

If, however, we intend to present a program about art itself and show it through the imperfect medium of television, we must find a way to make the experience more satisfying aesthetically even though it will

never do the same kind of job as a personal visit. Television can never replace a museum visit and it shouldn't try. Rather, it can produce a result that will serve some of the same purposes as a visit to those who are unable (or lack ambition) to make a personal visit (i.e. it will expose them to art) and also be satisfying to the person who frequently visits a museum since it is different from a visit.

How do we accomplish this? Since certain artistic elements are lost or damaged in television transmission we must add elements from other arts that are within the capabilities of TV transmission to help compensate for the loss. Since these new elements are different from the ones lost, the resulting experience will be different than viewing the original, but it may be no less satisfying.

The nature of artistic elements.-- In order to understand the artistic elements lost by TV transmission or added by it we should first know something about artistic elements in general.

None of the arts have well defined artistic elements that compare with the elements of chemistry. Chemists know that certain compounds contain certain elements (such as hydrogen, oxygen, etc.). Of course the physical elements of art (i.e. paint, canvas) can be analysed in the same way. But it is not the physical elements only that make an art object. The physical elements only make an object. These physical elements must have certain properties to make them a work of art.

The artist creates a painting (or any other work of art) by arranging the physical elements in a certain way that is pleasing to the viewer. To aid in talking about art or in instructing people in its techniques, names have been given to certain physical elements that have certain characteristics. For example, "line" refers to a strip of

paint that is shaped a certain way, "color" refers to the property of certain materials to cause certain wavelengths of light to be reflected, etc.. Similarly, music is concerned with vibrations in the air. The names "pitch" and "rhythm," for example, have been assigned to designate respectively the frequency of vibrations of the air, and the temporal arrangement of tones. In television, an art that works with many physical elements including light, sound, and electricity, the term "shot" for example is used to refer to a single picture.

These so called "artistic elements" then are really names we use to talk about certain parts of a work of art. These parts are defined not by their chemical composition but by certain other ways that relate to what they do in a work of art. There are various levels of artistic elements. For example, "cubism" is an element of overall organization or style, "mass" is the name that applies to many shapes, and "cube" is the name of a single shape.

When talking about sulfuric acid, we can say that it contains two parts hydrogen, one part sulfur, and four parts oxygen. These elements are the building blocks of the chemical, sulfuric acid. Artistic elements do not serve the same function. Art is not built from line, mass, color, etc.. Hydrogen, oxygen, and sulfur all exist by themselves and are combined to form sulfuric acid. The artistic elements do not exist by themselves, but are properties of the physical elements of art. The definitions of chemical elements are mutually exclusive. Oxygen is never hydrogen also. This is not the case with all of the artistic elements. Something that is a line can also be the color red.

Talking about the elements of an art, therefore, is quite difficult, much more so than talking about the chemical elements of a certain compound. When we choose a set of elements to be the elements of art we really mean that we will talk about art in terms of these elements, not that no other elements can be found. We could limit ourselves to mutually exclusive terms but these would not be useful to us. The purpose of naming certain properties or "elements" is to aid in talking about art. If we limit ourselves to mutually exclusive terms, we limit ourselves so severely that we have not aided discussion of art very much. All painting could be talked about in terms of line and form, for example. Color, texture, and other elements could be thought of as properties of line and form. But it is more useful to work with a larger list of elements. So, in choosing a list of elements we want to choose the ones most useful to us. In order to discuss art and television let me choose a list of elements for each and show how they relate.

The elements of art and television.-- The book Art Today mentions five elements of art that the authors call the plastic elements. These are line, form, space, color, and texture.[1] Form in the sense intended in this case means shape or mass, not the general organizational plan of a work of art. Line and color are self explanatory. Texture can be of two types, actual and simulated. If simulated the illusion of texture will be created by the other elements and will therefore, be dependent upon them. Space in sculpture and architecture refers to depth or use of volume. In the two dimentional art we are discussing,

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[1]Ray Faulkner, Edwin Ziegfeld, and Gerald Hill, Art Today (3rd Edition. New York: Henry Holt and Co. 1956), p. 288.

it is simply an illusion caused by certain arrangements of color, line, form, and texture. It can therefore be defined in terms of the other elements. For our purposes we need not consider it a separate element (it will not aid our discussion). The elements of art we will use then are line, form, color, and texture.

Now let us look at television. Ivor Montagu in Film World lists four elements of film: image, speech, sound, and arrangement.[2] I think that we can use these for television although perhaps not exactly as Montagu uses them.

Image, in the sense we will use it, means the single picture or frame on a television screen. These pictures are put together in a special sequence or arrangement. When we were considering the appearance of a work of art on a television screen toward the beginning of this chapter we were considering only the element of image. All of the elements of a work of art discussed above that "survive" being broadcast by television will be part of the single element of television we call image.

Line and form in a painting often transmit fairly well over television. There is poorer definition of line on TV than the eye can make at a live viewing, so a television shot that shows an entire painting may not show fine line. Line and form may be distorted by defects in the television scanning system, but usually this is not serious.

Texture may or may not be faithfully broadcast over TV. Actually texture, in the physical sense is never transmitted by TV since the face

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[2]Ivor Montagu, Film World (Baltimore, Maryland: Penquin Books Inc., 1964), p. 172.

of the television picture tube never takes on a texture. The appearance of texture, which is really what is most important to a picture (since it is seldom touched) may be transmitted by photographing (with the television camera) actual texture in the original or simulated texture. If a simulated texture in the original depends upon color or fine detail that is not transmitted successfully over television the TV image will lack the textured appearance. The element of color, of course, cannot be transmitted by black and white television and will be distorted to varying degrees, depending upon conditions, by color television.

The task of the television producer is to use the elements of arrangement, speech, and sound to make an aesthetically satisfying work of art (television art) to compensate for the fact that our television image is not the same as the original work of art.

In arranging images we must sèquence the images in such a way that two shots, by being adjacent to each other temporally, express an idea different from that expressed by the two shots individually. Sergei Eisenstein in The Film Sense (and in other articles) calls this montage.[3] We can make images adjacent in two ways. First, we can take a new entirely different image by introducing a new shot from

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[3]Sergei M. Eisenstein, The Film Sense (New York: Harcourt, Brace and Company, 1942) p. 69. Actually Eisenstein's definition is, "Representation A and representation B must be so selected from all the possible features within the theme that is being developed, must be so sought for, that their juxtaposition -- the juxtaposition of those very elements and not of alternative ones -- shall evoke in the perception and feelings of the spectator the most complete image of the theme itself." He is talking to the director who is choosing shots to express a particular theme. We are considering a situation where some shots (the paintings) are given and we must arrange them so that certain themes emerge. My definition of "montage," then, fits this situation.

another camera by a take, dissolve, or fade out and fade in. Or, we can change certain elements within an image. In a program involving people or other mobile subjects this latter change can be accomplished by moving either the subject or the camera, or both. Since paintings are motionless, we can only move the camera on art programs. By moving a camera in to take close-ups or panning across part of a picture we can focus the viewer's attention on certain portions of the art and make him "see" things he might otherwise miss. This, and the other techniques to be discussed, can actually help an inexperienced art viewer to understand a work of art better than he might in an art museum if no one is guiding him.

The sequencing of various camera shots and camera movements must be used to add emotional impact to art by making an ever changing experience that builds to certain climaxes. Logical progressions based on similar forms and themes must follow each other with pictures seemingly "growing" out of each other or suddenly "destroying" each other by effective use of the principle of montage. In this way the art becomes a living thing in spite of distortions caused by the medium and will not disappoint even an experienced art lover. These sequences, however, should still do justice to the artist. I think that attempts at "telling a story" and other too "cute" devices impose overly strong artificial meanings on the artists' work. A technique that is valuable, however, when more than one copy of a work of art is available (i.e. where photographs of the art are available) is to switch to a close-up or long shot of a picture by taking the long shot on one camera and the close-up on another and cutting (by dissolve, take, etc.) to the new shot, thereby avoiding another camera move. This can help prevent a

constant in and out motion of cameras dollying to close-ups and out again for long shots.

Many times, however, I think that pictures are best shown without the use of many close-ups or camera moves. At first the television producer might equate this with shooting a play, for example, using mostly long shots. This is not the case. The artist has provided a composition, a frame, just as the TV cameraman shoots. Sometimes this composition is a "long shot," other times a "close-up." We do not always need to create new frames when showing art over television.

A problem arises when the art is not in the three by four ratio of television. I believe that in a program where art as art is being shown (rather than illustrations for some other purpose), it is desirable to preserve the artist's form and "shoot off" provided a suitable neutral backing material is used. Pictures quite close to the three by four ratio can be cropped slightly to avoid having to "shoot off," but I see nothing wrong with showing a vertical or square picture as the artist intended it. Sometimes an interesting effect can be obtained by tilting down a long vertical picture or panning across an extremely long one, but this is not a necessity all of the time.

If used sparingly, various special devices can create interesting effects. Note that in picture 24 of the program in chapter II I intend several photographic copies of the picture to be mounted on a large drum (to minimize distortions caused by sharp curvature of a small one) which is rotated to make the dancing effect of the abstract figures seem to come alive and dance about to the wild musical accompaniment. Other effects can be used that move pictures, create multiple images, distort lines, etc. Care must be taken not to overdo these effects to

the point where the art is destroyed or overshadowed by the effect itself and the effect, not the art, is all that is conveyed to the viewer.

Sound and speech could really be put together under the single heading of sound. However, as we will see shortly, speech does not serve the same purpose as other sound, so we will maintain Montegu's distinction. In the context of art programs we are really most concerned with speech and music. Except in special instances, I believe that use of special non-musical sound effects produces too artificial a result that detracts from the artist's work.

Words can be used to describe an artist's life, discuss his style, or simply to introduce the art. I feel, however, that unless an art program is intended to be primarily instructional in nature, spoken passages should be used sparingly when art is being shown. (In the program in chapter II, I used none at all during the art segments). Art must be allowed to speak for itself, perhaps with the aid of music. Explaining it literally while it is being shown is somewhat comparable to the behavior of a person who tells a joke and then explains it in case anyone missed the point. Also, I question the value of reading poetry or other literature while showing art unless the art is intended (by the artist or writer) to illustrate the text or unless the relationship is very obvious. A text tends to impose too strict a cognitive meaning to the art and the result is that the literature becomes most prominent with the art taking second place. A program about literature could better be accompanied by art than vice-versa although even this technique seems of doubtful value since the mental images evoked by literature are perhaps more meaningful, in respect to the literature,

than the visual ones found in art. I think that music uses the aural potential of television best as an accompaniment to art.

For some reason not yet fully explained by musicians, philosophers, or psychologists, music has a very strong emotional appeal, stronger to many than visual art itself even under the best of conditions. Music conveys general emotional feelings, not specific cognitive ideas as does literature. The emotional effect of music (or of painting) cannot be accurately described by words.[4] The two complement each other in a way that literature and art do not. However, as Eisenstein emphasizes, the musical line and the visual one must be planned as carefully as are two lines of a musical score.

How should music fit the visual elements? First, the musical changes should match the changes in visual elements. Musical phrases must match shot sequences. But the music should also match the character of the paintings being shown as well as match the visual movement. How does music, a temporal art, relate to painting, a spatial one? John F. A. Taylor, comparing the rhythm of poetry (which we can consider as we would music) with what he calls the rhythm of painting, says, "the parts of the image are simultaneous; the parts of the /poetic/ line, as the line is heard, are successive. How then should the one be thought to represent the other? Very simply: it fixes on the structure of the sequence, and omits its temporality. Though time and space differ, the order of the sequence is in both the same....To hear the

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[4] Susanne K. Langer, Philosophy in a New Key (Mentor Books, no. MD101; New York: The New American Library of World Literature, Inc., 1959) p. 199.

line is to hear that pulse; to see the image is to see it."[5] To him the repetition of certain visual forms corresponds to the repetition of certain poetic (or, I think, musical) forms.

Eisenstein admits of an even closer connection between music and painting than does Taylor by contending that since the eye moves across a painting while viewing it, the temporal element is even present in a painting. Answering to the objection that since the visual arts are spatial and music temporal, the visual representation of music cannot really have much connection with the music, Eisenstein states, "The objections at first sound quite reasonable. And then we realize that an extremely important factor has been ignored, namely, that the motionless whole of a picture and its parts do not enter the perception simultaneously (with the exception of those cases where the composition is calculated to create just such an effect). The art of plastic composition consists in leading the spectator's attention through the exact path and with the exact sequence prescribed by the author of the composition. This applies to the eye's movement over the surface of a canvas if the composition is expressed in painting, or over the surface of the screen if we are dealing with a film-frame."[6]

Eisenstein shows in very elaborate detail in the final chapter of The Film Sense how he plans shots and music to fit each other. His methods are too long to explain here, but the point is that considerable

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[5]John F. A. Taylor, Design and Expression in the Visual Arts (New York: Dover Publications, Inc., 1964) p. 82.

[6]Sergei M. Eisenstein, The Film Sense, trans. Jay Leyda (New York: Harcourt, Brace and Company, 1942) p.69.

planning should be done to fit pictures and music together. Camera moves, as well as shot changes, must occur with the music. When the music becomes more intense the camera can dolly in to examine some detail. As the music "relaxes" the camera can dolly out. It is interesting to note that sometimes the effect of a move itself, and not the new composition it creates, is most important in expressing a particular feeling. In this case we are matching visual movement not visual composition with the music.

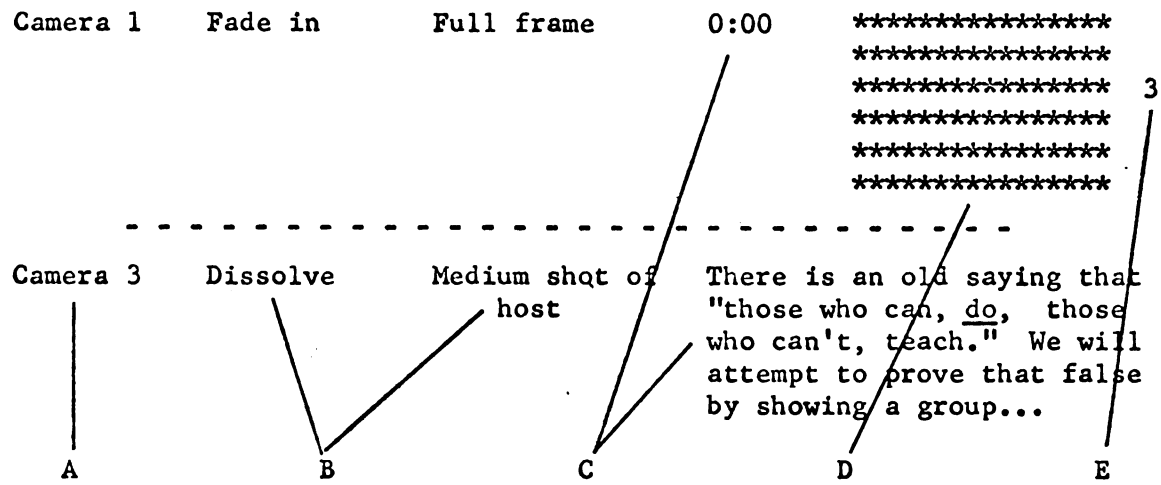
Occasionally, as in the program that follows, limitations imposed by the art and music available create a situation where a shot must be taken that does not coincide well with the music, or a certain shot sequence will not exactly match the musical mood. The producer must attempt to fit pictures and sound together as closely as possible, however.

CHAPTER II

A SCRIPT OF THE PROGRAM "TEACHERS' ART"

The script that follows is intended for the reader, not for actual use by a television director for whom its organization would probably be too "fussy" and detailed. It is arranged as follows:

Figure 1. Layout of Script of "Teachers' Art."



A. The number of the camera intended.

B. A description of the shot.

C. The audio. For music, the times listed are for the playback (on a synchronous machine) of a tape on file with the Michigan State University Department of Television and Radio. For those using RCA record LM-2558 or LSC-2558, the opening and closing titles are side two cut three (fading out at the given times) and the music for the art segments is side two cut one.

D. The art being shot in the art segments.

E. The number of the work for use in discussion later. (If a work is used more than once it has a different number for each occurrence. The works used at the opening and close of the program are not numbered.)

The discussion segment is of an informal type and, therefore, is not scripted in advance.

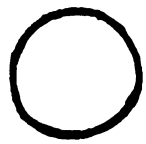
A floorplan for the studio immediately precedes the script. The set is designed to recall a large artists' studio where students work. Many artworks should be scattered about on easels and against the chairs. The lighting should be contrasty and just "spot" certain areas including, of course, the host and guests.

The following is a key to the symbols used in the floorplan:

Large armchair with guest seated in it.

Large armchair for the host.

Small armless chair.



Large round coffee table.

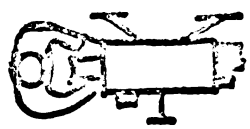
Easel with art.

Flip stand.

Vertical roll drum for credits.

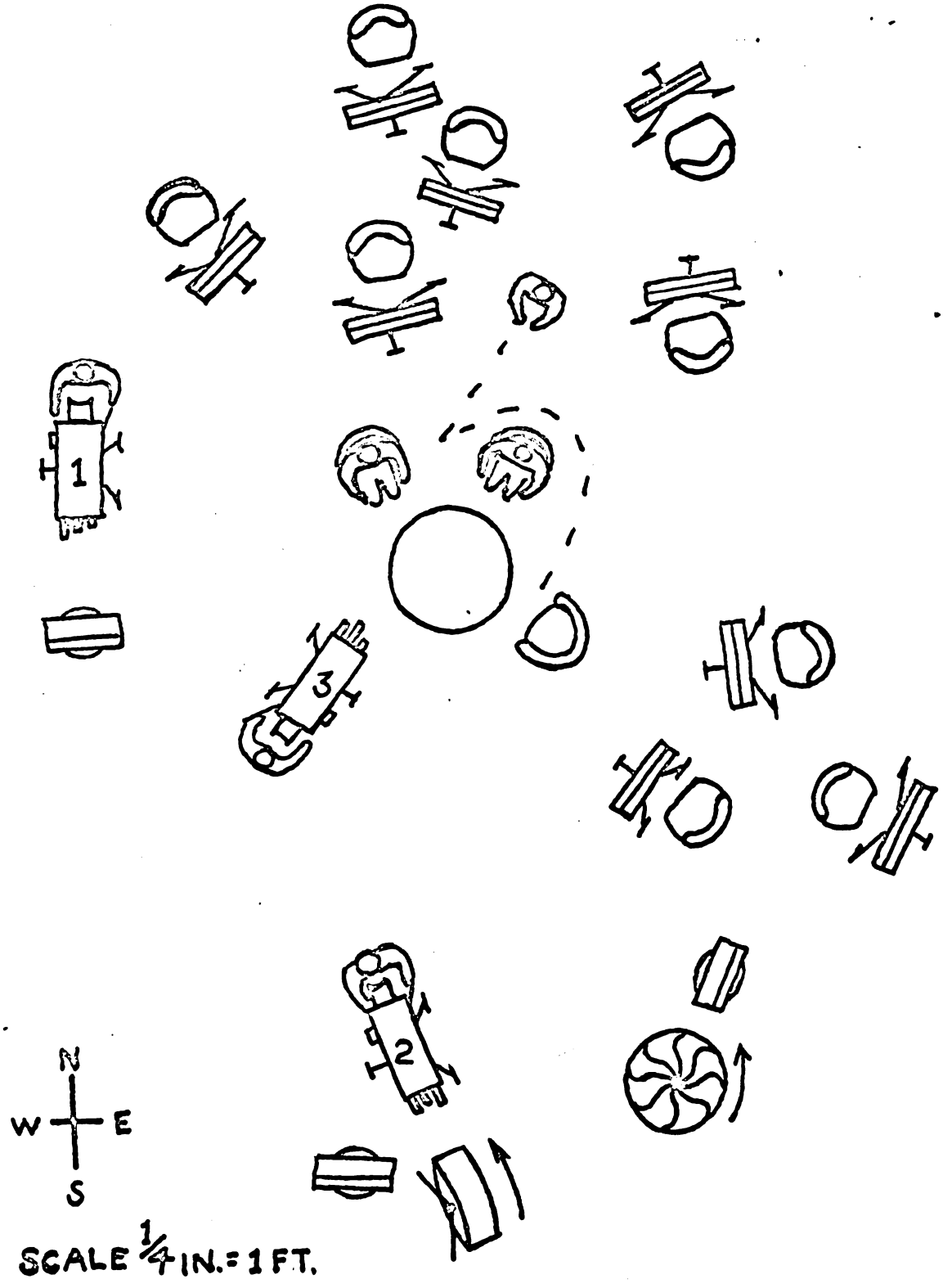
Horizontal roll drum for special effect.

The host in spot from which he starts opening announce. (The dotted line shows his movement during the opening announce.)



Television camera.

Figure 2. Studio Floorplan for the Production of "Teachers' Art"



Camera No.	Shot Description		Audio	Art
Camera 1	Fade in	Full frame	Music for credits 0:00	
Camera 2	Super	Roll drum - Title		
		Producer		
		Host		
	Fade out		0:33	
Camera 3	Fade in	Medium shot of host	There is an old saying that "those who can, do, those who can't, teach." We will attempt to prove that false by showing a group of paintings, drawings, and prints that were all created by teachers. The pictures were part of an exhibit sponsored last fall by the Michigan Education Association and the Michigan Art Education Association for	

Camera No.	Shot Description	Audio
		the purpose of selecting pictures to hang in the MEA building. All of the art was created by teachers in institutions of various levels, grade school through university. Although most of the teachers whose art appeared in the show teach art, works were accepted from teachers of many subjects.
	Dolly out to reveal both guests	(HOST WALKS UP BEHIND GUESTS WHO ARE SEATED) After we see some of these pictures John Van Haren (POINTS CASUALLY), president of the Michigan Art Education Association and himself an artist whose work appears in this program, and George Brown, the public relations director of the Michigan Education Association, will discuss some of the works and talk about the

Camera No.	Shot Description	Audio
	Camera trucks right and follows with medium long shot of host	teacher as a creative person. (HOST WALKS TO HIS OWN CHAIR BUT STANDS AND FACES CAMERA.)
		For musical accompaniment to the art, we have selected a Quintet performed by Lukas Foss and the Improvisation Chamber Ensemble. Called "Moirai" this music is an improvisation based upon a basic form or idea set by Mr. Foss and improvised upon by the entire ensemble. The art is divided into three sections. First we will see pictures of people and abstractions of human forms. Second, a group of abstracts of many types.... and finally pictures based on nature, industry, and other parts of man's environment. (HOST SITS IN HIS CHAIR.)
Fade out just as host sits		

Camera No.		Shot Description	Audio	Art
Camera 1	Fade in	Close up nose and eyes	0:00	
		Slow dolly out to full frame	0:07	
		Stop dolly	0:15	
	Slow fade out		0:20	

1.

Camera 2	Fade in	Full frame	0:24.5	

2.

Camera No.	Shot Description		Audio	Art
Camera 3	Dissolve	Full frame	0:39	 3.
		Immediate dolly in to head and shoulders	0:41	
		Stop dolly	0:55	
Camera 1	Take	Close-up two men at left	0:59.5	
Camera 2	Dissolve	Full frame	1:07	 4.

(In this instance and elsewhere in the program when two or more shots are taken of the same artwork, I intend that each camera will have a separate copy of the work.)

Camera No.	Shot Description		Audio	Art
Camera 3	Very slow dissolve	Full frame	1:17	 5.
Camera 1	Slow dissolve	Close-up of three men at upper left	1:29	
Camera 2	Dissolve	Full frame Immediate dolly in to close-up hands of girl at left	1:41	 6.

Camera No.		Shot Description	Audio	Art
Camera 3	Dissolve	Loose shot of head and shoulders	1:57	 7.
		Dolly out to full frame	2:13	
Camera 1	Dissolve	Full frame	2:21	 8.

Camera No.	Shot Description		Audio	Art
Camera 2	Take	Close-up bottom head	2:35	
Camera 3	Take	Close-up top left head	2:38	
Camera 1	Take	Full frame	2:42	

9.

Camera 2	Dissolve	Not quite full frame	2:49	
		Slight dolly out to full frame	3:04	
	Fade out		3:14	

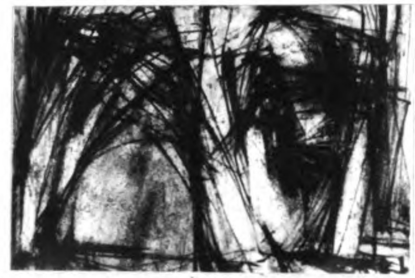
10.

END OF FIRST MOVEMENT

Camera No.	Shot Description		Audio	Art
Camera 3	Fade in	Long shot full frame	0:00	 11.
Camera 1	Take	Full frame	0:19.5	
		Dolly in immediately		
		Stop dolly at	0:25.5	
	Fade out		0:30	 12.

Camera No.	Shot Description		Audio	Art
Camera 2	Fade in	Full frame	0:34.5	 13.
Camera 3	Dissolve	Full frame	0:47	 14.
		Dolly in immediately		
		Stop dolly	1:01	

Camera No.	Shot Description		Audio	Art
Camera 1	Take	Full frame	1:03.5	 15.
Camera 2	Dissolve	Full frame	1:19	 16.

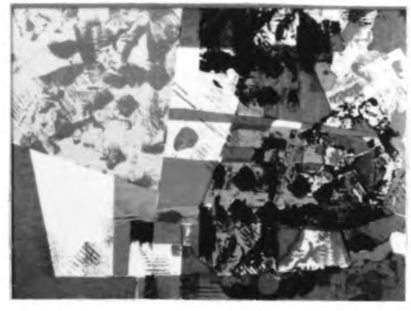
Camera No.	Shot Description		Audio	Art
Camera 3	Fast dissolve	Full frame	1:30	 17.
Camera 1	Dissolve	Full frame Slow dolly in immediately	1:41	 18.

Camera No.	Shot Description		Audio	Art
Camera 2	Dissolve	Full frame	1:55	 19.
Camera 3	Dissolve	Full frame	2:08	 20.

Camera No.	Shot Description		Audio	Art
Camera 1	Dissolve	Full frame	2:27	 21.
Camera 2	Take	Close-up upper left	2:46	
Camera 3	Take	Close-up upper right	2:49.5	 22.
Camera 1	Take	Full frame	2:54.5	

Camera No.	Shot Description	Audio	Art
Camera 2	Slow dissolve Full frame Immediate slow dolly in to extreme close-up center	3:06	 23.
Camera 3	Take Full frame Slowly roll drum then roll faster and faster (Several copies of this picture should be mounted end to end around a large drum. Camera should begin framed on one picture only and on cue drum should be rotated.)	3:20 3:23	 24.

Camera No.	Shot Description		Audio	Art
Camera 1	Take	Full frame	3:37	 25.
Camera 2	Take	Close-up top half	3:46	
Camera 3	Dissolve	Full frame	3:55.5	 26.
Camera 1	Dissolve	Close-up three dots in middle	4:04	

Camera No.	Shot Description		Audio	Art
Camera 2	Take	Full frame Immediate slow dolly in	4:15	 27.
Camera 3	Dissolve	Full frame	4:35	 28.

Camera No.		Shot Description	Audio	Art
Camera 1	Dissolve	Close-up top half	4:49.5	
		Dolly out to full frame	4:58	 29.
Camera 2	Dissolve	Close-up top third	5:07	
		Pan down and dolly out	5:13	 30.

Camera No.	Shot Description		Audio	Art
Camera 3	Dissolve	Full frame	5:25	 31.
Camera 1	Dissolve	Full frame	5:35	 32.

Camera No.		Shot Description	Audio	Art
Camera 2	Dissolve	Full frame	5:51	 33.
Camera 3	Dissolve	Full frame	6:06	
Camera 1	Dissolve	Close-up light "cloud" at left and immediately pan right very slowly	6:11	 34.

Camera No.	Shot Description		Audio	Art
Camera 2	Dissolve	Full frame	6:25	 35.
	Fade out		6:33	

END OF SECOND MOVEMENT

Camera 3	Dissolve	Full frame	0:00	 36.

Camera No.		Shot Description	Audio	Art
Camera 1	Dissolve	Full frame	0:15	 37.
		Immediate dolly in to lower left		
		Stop dolly	0:22	
Camera 2	Dissolve	Full frame	0:30	
Camera 3	Dissolve	Extreme close-up of some of the buildings just left of center at bottom	0:45	 38.

Camera No.		Shot Description	Audio	Art
Camera 1	Dissolve	Close-up top	0:53	
		Immediate slow pan down		39.
		Pan up	0:59	
Camera 2	Fast dissolve	Top part of picture	1:09	
		Pan down immediately		40.

Camera No.		Shot Description	Audio	Art
Camera 3	Fast dissolve	Close-up lower half Immediate dolly out	1:14	 41.
Camera 1	Dissolve	Full frame	1:26	 42.

Camera No.	Shot Description		Audio	Art
Camera 2	Dissolve	Full frame	1:34	 43.
Camera 3	Dissolve	Full frame	1:45	 44.

Camera No.	Shot Description	Audio	Art
Camera 1	Take — Close-up upper left quarter	1:51	
	Dolly out to full	1:55	
	Fade out	2:10	

45.

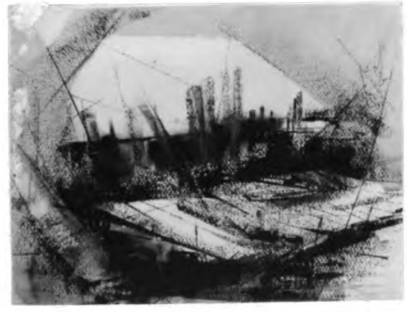
END OF THIRD MOVEMENT

Camera 2 Fade in — Long shot guest over shoulder of host

Informal discussion of the art. (about 13 minutes)

Topics to be discussed. (In order as time permits)

1. Critique of exhibit as a whole.
2. Discussion of entry by guest, John Van Haren.
3. The relationship between teaching art and being a successful artist.
4. The value of art courses for non-art majors.

Camera No.	Shot Description	Audio	Art
Camera 3	Long shot guest over shoulder of host		
	Fade out		
Camera 1	Fade in — Full frame	Music for credits 0:00	
Camera 2	Super — Roll drum - Title	0:51	
	Host		
	Production Staff		
	Engineering Staff		
	Director		
	Producer		
	Fade out		

CHAPTER III

THE DEVELOPMENT OF THE ORIGINAL PROGRAM

The initial idea.-- In September of 1964 I learned that the Michigan Education Association was planning to sponsor an art exhibit as a means of finding paintings, drawings, and prints to hang in the MEA building, then just completed. The exhibit was to be limited to works created by teachers in Michigan. Any teacher in an accredited school could enter regardless of the subject or level he or she taught.

For reasons which I will discuss later, I felt that an interesting television program might be produced based on the works of art in the exhibition. I arranged an interview with Mr. George Brown, public relations director of the MEA, to find out if the Association would have any interest in such a program. I explained to Mr. Brown that I would be interested in producing the program as part of a thesis and briefly described the basic treatment I would employ for such a program. The primary purpose of this meeting, however, was to find out if the Michigan Education Association had any interest at all in seeing an art program produced.

The costs involved in producing a program were only briefly discussed. I did not know exactly what facilities for video recording would be available and what the costs would be. First I felt it more important to determine whether or not I had good program material and support of one kind or another from the Michigan Education Association.

Even during this first meeting with Mr. Brown one major production problem became evident. Although more than two hundred entries were expected for the exhibit, only about seventy-five were to be selected for showing and of this an even smaller number (determined partly by budget) would be purchased. If all the works selected for the exhibit were considered for use on the program (rather than just considering the purchase awards) it would be difficult to make a lengthy program just showing the art. Many works would not be suitable because they could not be worked into logical sequences, and other art would have to be rejected because without color much of its significance would be lost. Certainly to make a sucessful program at least one half hour in length (the minimum program time accepted by most stations) material other than the presentation of art would have to be included.

I suggested a discussion segment be included, perhaps a critical analysis of the artworks. Mr. Brown felt that a discussion about educational topics such as "the role of the art teacher in the public school" would be more useful to the MEA. Although I felt in my own mind that such a topic area, not being directly related to the art shown, would tend to weaken the program slightly by making it less unified or "defocusing" the message to be communicated, I also knew that MEA support of some sort would be necessary if the program was to be produced so I agreed that this type of discussion could be included.

Musical accompaniment would be necessary for the art segments of the program. I originally thought that I could commission a Michigan music teacher to write a score. Mr. Brown said, however, that he had a college degree in musical Theory and Composition and could do the job. We briefly discussed the type of music that would be needed and

tentatively settled on scoring the music for violin, piano, flute and clarinet. A big advantage of this combination is that it is diverse enough to produce varied tonal colors and moods to accompany many different pictures and yet is small enough to enable good performers to be secured.

Finally in our first meeting, Mr. Brown said that if an art program was produced it could be distributed by the MEA to a number of television stations, mostly commercial, that regularly carry public service programs supplied by them.

The purpose of the program.-- Let me now explain why I felt that the MEA art exhibit made interesting material for a television program. First, there is a tremendous "culture boom" presently in progress in the United States. People are becomming increasingly aware of art. With increased leisure time and money there is more participation in the arts and more works are being purchased. A program about art, regardless of the type, therefore, has especially strong appeal nowadays.

But "Teachers' Art" offers still more to attract the average viewer. It offers the viewer close identification with the artist for two reasons. First, there is an identity with locality. All of the art in the exhibit was created by Michigan artists, not someone in Paris, Florence, or Greenwich Village. Second, all of the works were created by teachers, more or less normal respected people in a community, not strange looking eccentric people as in a common stereotype. The viewer then, could look at the art without feeling that the artist was not really speaking to him. For this art is created by relatively average people living in Michigan communities.

Finally, this program does service to the teaching profession by showing teachers as creative individuals capable of producing good art. This tends to weaken the commonly held attitude that "Those who can, do, those who can't, teach."

Also, it should be mentioned that the discussion segment as described above, helps people to understand the function of teaching art to people who will never become professional artists. By showing the value of art courses, the common stereotype of art as an easy course that requires little work can be weakened.

Initial program arrangements.-- To show original paintings and drawings over television would be difficult and risky. Works of many sizes were included in the show, ranging from smaller than eleven by fourteen inches to pictures several feet in length. Handling these in a TV studio would be difficult. Also, there would be the danger of damaging original works. Pictures mounted in glass could cause problems with light reflections, too. I decided, therefore, to photograph the pictures and produce prints approximately eight by ten inches (depending, of course, upon the proportions of the original) for use over TV. The first step was to secure permission for, and make arrangements to take, these photographs.

The administration of the exhibit was being handled by the Michigan Education Association Art Acquisitions Committee. I arranged a meeting with this group and explained that I wanted to take photographs and needed clearances from the artists involved to use their work on television.[7] Arrangements were made to shoot the accepted

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[7]For a brief summary of copyright regulations related to television see: Fred S. Siebert, Donald G. Wylie, and Thomas F. Baldwin, "Using Copyrighted Material for ITV," NAEB Journal, May - June, 1965, p. 44 - 47.

works on the day of the judging just before the pictures were hung. An insert would be included in the acceptance notices stating that unless they heard to the contrary, the MEA would assume the artist had no objection to his work being broadcast.

The Art Acquisitions Committee wanted color transparencies of the entries also, so I agreed to shoot my pictures on color reversal film and have black and white negatives made from which the prints would be made. The quality of the black and white prints suffered slightly with this technique; but much definition is lost on TV anyhow and the prints looked good in a brief camera test. Actually, I would not use this process again, however, because the prints were much more difficult to make than they would have been if photographed directly on monochrome film.

On the day the judging was to take place I gathered together the necessary photographic equipment and arrived at the MEA building about ten A.M. so as to be ready to start photographing the art as it was accepted and to look it over and start thinking of how it could be worked into a television program. My first reaction upon seeing the first fifteen or twenty works accepted was not altogether one of confidence. It took time to get to "know" some of the paintings. Although my own background in art has not been as extensive as it could be, I certainly have had more learning in the area than the vast majority of people who would watch the TV program. This emphasized the point that if this art was to be presented effectively over television, a way must be found to help the viewers "see" the art rapidly. I think that the type of television presentation used, and discussed at length in chapter I, accomplished this to some extent.

Later in the afternoon I was able to take pictures of each of the artworks. Barrell distortion caused by a defective lens, however, forced me to reshoot the pictures at a later date with better equipment taking each picture down one by one from the walls of the MEA building, where they hung, shooting them in a special room set up for this purpose, and replacing them.

This second shooting gave me time to look at the art again. By this time I had come to appreciate it and was very excited about the proposed program. I wrote what I call a program description for the MEA to indicate in writing what I intended the program to be like. This description was not as complete as an actual proposal but it did provide much useful information about the program. It appears as appendix A.

Putting the show together - Early stages.-- From the black and white negatives of the artworks I made twenty-four by thirty-six millimeter contact prints which I pasted on three by five filing cards. This allowed me to work with relatively small cards and write notes beside each picture.

In beginning to plan the program I first took all of the eighty-two pictures and divided them into groups. These groups included pictures of people, abstracted human forms, "pure" abstracts, pictures of buildings, nature, still life, and water scenes. Of the later groups, some works were very representational, others were more abstract or stylized. There were far more "pure" abstracts than anything else. There were too few still life and water scenes to make good segments so I eliminated the still lifes and combined some of the water scenes with the nature pictures. One quite abstract picture of lumber barges and

one still life were so good that I decided to use them for the opening and closing credits since they didn't fit well elsewhere. I then grouped the pictures of buildings and nature together to form a large "environmental" group. Pictures of people and abstracted human forms were grouped together making a total of three groups, people and human forms, abstracts, and environmental pictures.

I sorted through the pictures in each group and tried to arrange them into rough sequences. As discussed in chapter I, I wanted the pictures to follow in logical sequence with moods and ideas growing or evolving from previous ones. At this early stage I did not eliminate any pictures from a group. I simply pretended that I was going to use all of them and tried to arrange them in the best possible order. After this I started to eliminate ones that I didn't think fit for one reason or another. Actually, I wanted to throw away more pictures than I did, but I needed enough to make a television show. It would have helped if I could have started with a larger collection. If I were doing an entire show about the work of one artist or one school of art I probably wouldn't want to eliminate as large a proportion of works as there would not be such great variations in style, quality, themes, etc..

Let me now describe the program as it was planned at this stage. I will describe the sequences and in parenthesis indicate examples of the pictures in each sequence by indicating the picture number of the work in the present program. In appendix B I have listed the numbers of all pictures in the original sequence and included those not used in the present program.

The program opened with two pictures of men's heads (1,2), the first obviously Albert Schweitzer. This set a familiar and easily understood base from which to progress. It went next to shots of men in situations (4,5), feeding pigeons, and patients in a mental institution (presumably). Then it went to increasingly more abstract bold figures (10) climaxing in the very abstract heads (9). The program shifted suddenly to more or less realistic pictures of women (6) that climaxed in the very mystical nude (7). In talking to Mr. Brown at one point we thought of starting with the sequence of women then following it with the sequence of men. The type of music I envisioned for this sequence (starting with the women) was first rather simple and "sweet" (but <u>not</u> saccharine and artificial) that would become slightly more mystical in character as the nudes were shown. To start the sequence of men it would again be simple, but this time bold. Gradually it would develop in complexity and become quite dissonant and somewhat eerie for the more abstracted figures. I had considered visually bridging the three more abstract pictures (3,9,10) to the others by inserting the abstract arch-like pictures (16,17) but later thought better of this idea. It seemed a bit contrived and "overdone."

For any of the sequences I had not, at this stage, planned definite shots (such as close-ups and camera moves) although I indicated to Mr. Brown some such ideas I had considered. For example, I had thought of beginning the sequence of pictures of women by starting on the girl's hands in picture number 6 then either dollying out or dissolving to a full shot. After Mr. Brown had finished the music I would have worked out detailed shots and might have even

changed picture sequences slightly, perhaps even eliminating a few more pictures, to improve the sequences and fit them to the music. I encouraged Mr. Brown not to try to write for each picture but rather to write for the changing moods and let me find the proper place in the music for each shot. I definitely felt that the music was an important part of the program and should not be weakened by forcing the composer to write to too rigid specifications.

The environmental sequence was planned as follows. It started with close-up scenes of flowers (39), progressed gradually through more sweeping nature scenes (such as landscapes), changed to simple buildings, and finally progressed to city oriented pictures (45) ending with industrial scenes (38). It is interesting to note here that picture 40 was not originally included in this section but was with the abstracts. Later I decided it was not abstract enough so I put it with the nature pictures. The music for this sequence would start with simple flowing almost folk-like music and progress through more complex patterns to very dissonant and forceful bold music at the end.

The abstracts were to start with very soft unclear forms (14), gradually progress through clear but flowing lines (30) to more sharp geometric shapes (27) to very elaborate and complex patterns (22,24), to strained dissonant pictures (23) to bold simple block-like forms (31,32). The music would start slowly and have a muted effect. Gradually it would become first flowing and lucid then more and more melismatic and sensuous, then wild, then strained, and finally broad and sweeping (but simple harmonically) yet definitely not like a "Hollywood climax." In all cases the music would be serious modern music, not jazz or "pop concert" music. If Mr. Brown wanted to inject

a bit of humor or shock into the music I was willing to include the pop art entry (12) in the abstract section.

The music for the opening and closing credits was to be simple and short. Although at this stage I had not actually planned the credits, I had thought of opening with a short "teaser" that would show one of the artworks with voices discussing the art. Then the music would begin, the credits would begin to appear, as the voices would fade out. The closing credits would simply be supered over another painting with musical accompaniment.

Since each of the three main art segments would have its own separate musical composition, I was not going to place the segments adjacent to each other. To create more variety and some relief from the art for viewers less knowledgable in this area, I planned to start with the opening credits followed by the human figure and environmental sections. Next the discussion would come followed by the abstracts and the closing credits.

Arranging for production facilities.-- I had planned to use the following television studio facilities to produce the program.

One three hour session with audio equipment only to record music.

Two three hour sessions with studio and cameras as follows:

three cameras and operators
three floor directors
engineering staff (including audio operator)
Videotape recording facilities for second session only

One three hour session with studio and cameras as follows:

two cameras and operators
one floor director
engineering staff
Videotape recording facilities

One two hour Videotape editing session.

One one hour roll of Videotape.

Before each studio session time would be needed to set up and light the studio.

I intended to produce the program in segments. During the first studio period (with cameras) the art segments and the closing credits would be rehearsed. These would be recorded the second session. During the third period the discussion and the opening credits would be rehearsed and recorded. The guests for the discussion would act as the voices for the opening credits.

The music would be recorded in advance, but all announcing would be done live with the announcer on camera. The shots for the art segment would be called from the musical score by an assistant director. He would not ready the cameras but would simply tell the director when to take shots or move the cameras. When a score is available it is best to use this method rather than the stopwatch procedure used for the script in chapter II since the timings will never be exact because of stretching tape and speed inaccuracies of tape decks. (An assistant director that cues shots from timings must be very alert to call shots in the "proper" place musically even if this occurs a second or two before or after the timing given. In either case, camera moves must be given in advance of the correct musical point in order to allow time for cameramen to react. It requires much skill and practice on the part of the assistant director to feel the correct place to call a move so that it will occur at the right time.)

After considerable investigation of television facilities available it was found that the only studios that could be used would

cost the MEA $2500 (including the kinescopes that they wanted, musicians fees, etc.). This money was not appropriated, so the program was developed no further in this original form.

CHAPTER IV

THE DEVELOPMENT OF THE FINAL PROGRAM

Selecting new music.-- Since the program was not going to be produced I felt that I couldn't ask George Brown to write music for it. It takes quite a long time to write fifteen minutes of music and I couldn't afford to pay Mr. Brown for this service. I decided, therefore, to look for appropriate music on records.

Actually there was no longer as much need for specially composed music. By having Mr. Brown compose some for a program to be recorded and distributed I would eliminate any worry about royalties either for use of modern music or for use of a recorded performance of any music.[8] Knowing that the program was now not going to be produced, I was free to look for recorded music that would fit the pictures.

In looking for music I was aware that the pictures would probably have to be rearranged somewhat to fit whatever music I should find, but I still wanted to keep the three basic groups, human forms, environment, and abstracts. As I began listening to music, stopwatch in hand timing sections, it soon became apparent that modern music would have to be used. This of course, seems most logical since all of the art is modern (that is, painted in modern times though not all of the works used what is usually considered a modern idiom). Yet,

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[8] See footnote 7.

sometimes an older piece of music can convey a modern feeling or at least a feeling that is commensurate with modern art. Old music may not be a product of our age, but it can often speak to it.

For this program, however, older music had several drawbacks. The most serious was that most music written before the twentieth century doesn't change moods or character fast enough and the changes that are made are not extreme enough to fit the moods of all of the pictures in a short length of time. This was also a failing (for my purposes) of many modern compositions, especially ones that incorporated classical forms, such as sonatas, concerti, and symphonies.

In the production of a program about a single artist or a single school of art, usually all of the artworks involved have certain similarities and the range of musical moods needed to fit differing styles is not so great. Here, however, there were many styles and types of paintings. All of these styles had to be incorporated into a short space of time since there were not enough pictures to make a good program longer than about fifteen minutes much less a program limited to only a few styles.

One solution, of course, would be to take selections of music suitable for each mood I wished to create and, by editing tape, produce a sound track of many varied pieces. This I felt was a weak idea for this particular program, however. First of all, tape editing problems would be great and each section would be so short that a "choppy" feeling would be created. Also there would be problems regarding matching pieces of music that are in different keys or use widely differing instrumentation.

To make a uniform program, a single composition for each of the three groups would have to be found. I was willing to edit a segment long enough to fit an entire art section out of a longer work as this would not pose such great editing problems. Often a large musical work has many segments that are to a certain extent complete within themselves. For example the exposition section of certain sonata-allegro movements could be used in this way I believe. At this point I did not even imagine I would be able to find a single composition that could be used for all three sections.

After first auditing and rejecting various classical compositions that included a Beethoven string quartet, a Bach fantasy, Chopin preludes, and others, I explored the possibilities of some modern music in my record collection. These included compositions by Arthur Schnabel, Howard Hanson, Paul Hindemith, and others. It became apparent that I would have to look beyond my own collection to find the "perfect" music to accompany the art.

One day I visited a local record shop with my stopwatch in my pocket for the purpose of selecting appropriate music. I selected three records that looked interesting to start with. These included a clarinet concerto by Hindemith, an orchestral work of Bartok, and an interesting looking record called Studies in Improvisation with Lukas Foss and the Improvisation Chamber Ensemble. I wandered back to the record players in the rear of the store to listen to these newest candidates for my program. I put the Lukas Foss record on first, listening to a couple of short cuts. Immediately I was impressed with the variety of tonal colors of the group and the overall musical sound of the performance. I placed the stylus on a band containing a

quintet called Moirai (meaning "fates" after the Greek goddesses who control the destinies of man). Immediately I could visualize very clearly certain sections of the program. I became excited feeling that I had found the "perfect" music but then my joy subsided as I wondered if I could find the variety of moods I needed and each about the right length. At this point I was thinking mostly of using parts of this piece (it is in three movements) for the abstract segment. A check of the music with the stopwatch, indicated that it might be usable. Here was a twelve and one half minute composition divided into three movements each lasting 3:14, 6:33, and 2:10 respectively. At this point I first wondered if the composition could be used for the entire program. I felt, however, that I'd better listen to the other records to make sure I wouldn't like them better. I quickly realized that it was pointless. The "right" music had surprisingly been found right off. I still was not sure I could make it fit perfectly but the chances seemed good that at least some of it would be used for part of the program, so I bought the record.

Initial rearrangement of the pictures.-- At home I began the task of timing the music carefully, recording on paper various words describing certain passages and the length of each passage. If the entire piece was used for all of the art, I wondered, would the three movements coincide with the three art segments? The total length was almost exactly the same as I had intended for the art in the original program (excluding, of course, the opening and closing credits and the discussion). Musically there was enough variety to accompany all of the art fairly well, although, as will be seen later, there were some flaws.

The lengths of the movements were the real problem. The first movement was about the length I had planned for the human forms in the program. Musically it fitted these works of art with certain rearrangement. The second movement was 6:33 and the third, 2:10. The use of these movements, for the abstracts and environmental sections respectively, would mean that the abstract sections would be longer than originally planned (requiring some extra pictures to be added that were originally eliminated) and the environmental section shorter.

I considered various alternatives to this arrangement. Since the first movement fitted the human forms, I decided to use that in any case. Perhaps I could use only part of the second movement for the abstracts and find other music for the environmental section. I could even include some environmental pictures with the second movement (unedited). The unity of using one piece of music for all of the art with the three movements corresponding to the three art sections still excited me, however, so I decided to edit the environmental section and lengthen the abstract one.

To plan the new shot sequences, I first listened to the music and wrote down notes regarding the moods expressed. All of the planning was done by ear. I only briefly scanned the description of the music included with the record which also gives the program intended by the composer.[9] Only after I carefully planned all of the shot sequences did I discover to my surprise how closely my own conception of the moods of the music fitted those described in the notes.

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[9]See pages 85, 87, 88.

After I jotted down notes about the piece (from listening to it), I very roughly grouped the pictures in each group into sections and started to listen to the various musical movements repeatedly, shuffling the cards around as the music seemed to call for this or that picture. I did not throw out any pictures at this point. I only grouped them so that they fitted the moods expressed by the quintet. I could readily see this way that there were far too many pictures for some parts of the music and in a few places there were not as many as I would have liked.

Since there were many pictures of human forms and environmental scenes, I edited out the ones I didn't think fitted the music as well. Although I took out a few abstracts that didn't fit the long second movement at all, I had to add even more that I had not included in the original groupings.

Final arrangement of the pictures.-- Next I repeatedly listened to the music and sorted the pictures while in my mind thinking out basic camera moves and trying to arrive at a "correct sequence" of art. I eliminated still more pictures, added others, and in two cases used a picture twice. When I finally arrived at an order I timed the music, writing on each card the time within the movement it would be shown. Next I typed these timings on sheets of paper, three to a page, and pasted the cards next to the appropriate times to form a "script" so that I could see more than one picture at a time and not have to keep flipping cards.

I next went through my cards and indicated camera moves beside each picture. I didn't put the time of the move at first, only the move. I did much of this without listening to the music so as to

try to limit my attention at first, to pictorial continuity, feeling that appropriate places in the music could be found for these planned moves. After transcribing the music to a tape recorder driven by a synchronous motor, I retimed the shots then indicated the timings of the moves, making revisions where necessary to better fit the music. Many changes were made. This produced the arrangement that appears in the final script in chapter II.

Sometimes, in fitting these final sequences together certain compromises had to be made. There was no really sweeping broad music to exactly fit the bold abstracts 32 and 33. I had to fit them in as best I could. There were a few other scattered pictures that didn't feel "just right" yet I could find no suitable alternative that fit the music better. One can never expect a given set of pictures to fit a given piece of music exactly unless the music is composed to fit the pictures or the pictures painted to fit the music. Even in these cases individual interpretations may (in fact, probably will) disagree to a certain extent. In this respect, television broadcasting of music with art is imperfect.

Final planning.-- Next I was faced with arranging the various elements of the program. In the original program variety was achieved through separating the art sections by the discussion. In this new program however, the musical accompaniment was intended to be played as one piece. Should I separate the movements? After much indecision, I felt it best to sacrifice variety for musical unity and show the entire art sequence as one unit after the opening credits and introduction. The discussion follows the art and finally come the closing credits.

Music for the opening and closing credits comes from a bagatelle, also by Lukas Foss and the Improvisation Ensemble. Since usually more credits are shown at the end, more music will be played. In both instances there is a possible ending (a cadence) at each of the times listed, avoiding the need for an audio fade-out.

Although originally I was willing to discuss topics only indirectly related to the art to please the MEA if they were sponsoring the program, I feel that without such an external consideration it is best to keep the discussion centered around criticism of the art and a discussion of the teacher as a creative individual.

CHAPTER V

SUMMARY

In chapter I a theory was presented that provided a rational basis for the use of certain techniques in presenting art. Chapter II consisted of a script for a program that was planned following this theory. Chapters III and IV described the various planning stages. Let us now briefly review the theory and examine specific instances of the use of some of the techniques in "Teachers' Art."

When an artist paints a work of art he usually intends that it will be viewed hanging somewhere such as in an art gallery or similar situation. When a television camera takes a shot of such a work of art, the art as it appears on the television screen does not look the same as it does to the live viewer. Certain elements or qualities of the art are lost or distorted by the television transmission. The television producer must use certain creative elements of his medium to compensate for the distortions and make the television viewing of the art a satisfying experience, though a much different one than viewing the art "live."

In comparing the pictures originally entered in the MEA exhibit with the imperfect reproductions in the script (which approximately simulates the distortions created by television) there are certainly many elements lost. The simple coloring of picture 39, the delicate lines of picture 7, and the massive size of picture 33 cannot be seen

in the script (or over television). Since color is totally lost by black and white television (which would have been used if the program were actually produced), there were several fine works of art that could not be used at all because they relied so heavily on color for their meaning. Other pictures, included in the script, take on a much different appearance over television than they do "live." Picture 21 is an example.

In presenting the pictures over television according to my theory I had to arrange them in a meaningful way as well as use camera movement, music, and other devices to enhance the presentation. In the early planning stages, when I thought that I would be able to have the music composed to fit my shot sequences, I tried to arrange the pictures in the way I considered most meaningful. From the total exhibition pictures were selected that seemed to best form logical progressions. Certain excellent works could not be used simply because they did not properly fit into any logical sequence with the other works. The pictures finally used in the opening and closing credits (over which to super the credits) are an example of these "misfits."

When it was determined that I would have to use already recorded music, many changes had to be made. First, music had to be found that would express the many different moods called for by the art. After this was found I had to rearrange the art to fit the music. Of course, the visual sequence still had to be meaningful by itself without the music, yet also fit the music.

Compromises had to be made. Visual sequences had to be weakened slightly to fit the pre-arranged audio sequences. The task of taking a group of paintings of all kinds and arranging logical pictorial

sequences from them is hard enough. When these sequences also have to fit a certain musical composition, the problems are multiplied. Generally I was able to fit the moods of the paintings with the moods of the music and also arrange the shot changes and camera moves to fit the music. The "free" style of the improvised music was useful here since it didn't require so rigid a shot arrangement.

In a few places the moods of the pictures and the mood of the music couldn't be exactly matched. As mentioned before, pictures 31, 32, and 33 are just such a sequence. I wanted music with a broader feeling but could not find any in this composition and so was forced to accept the best that was available to me. A few shots had to be taken in places where there was little musical change in order to maintain a smooth pictorial sequence. Picture 35 is an example of this. Shot 34 could not be sustained to the end of the section because it didn't have the interest for such a long viewing without breaking the flow of shots nor did it quite fit the "relaxing" of the music. Picture 35 did fit but there was no musical place for it to enter so the time for its appearance was chosen rather arbitrarily.

Just as there were compromises, so also were there "perfect" sequences. I feel that the environmental section, with its music, is especially effective. Here we have a sequence that begins with the power and scope of industry, quickly shifts to the contrasting ornate beauty of living plants, finally shows some simple houses, an ancient looking city, and ends with a modern slum area. Note how the pictures match the description of the music found in the notes accompanying the recording.[10]

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[10]See page 88.

> "The Motto is heard, is expanded, but remains dispassionate, objective."

During this part of the music we see shots of industry. Not dramatic shots of the men involved in industry, just long exterior shots of industrial locations.

> "A semblance of life is attempted, breaks down."

During this part we see living plants (though not represented completely realistically in all cases), first ornate flowers then a more barren bush.

> "The Motto resumes. There is no motion, no drama. "End" is, as it were, spelled out in tones."

Here again we shift to scenes of man-made buildings. Not the scope or power of factories this time, but less impressive buildings, some simple homes, an ancient city, a modern slum. If "end" is spelled out in tones, is it not also spelled out in pictures? It is interesting to note that I planned the picture sequence before I read the musical description.

"Teachers' Art," then, does seem to have been planned in accord with my theory. The theory, however, really acts only as a guide. There are no set "rules" for planning an effective program. Much trial and error is necessary. Through years of experience, technique can be refined. Eisenstein's techniques are very complex, mine are simple. Eisenstein was a great film master, I am an apprentice. The final product is all important to the television viewer who cares little about theory or advance planning. I have tried to produce an acceptable product.

BIBLIOGRAPHY

I found no books that discussed the presentation of art over television. The following is a list of books that I consulted about related topics:

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The combining of music and pictorial elements in film--

Eisenstein, Sergei M. The Film Sense. Translated and edited by Jay Leyda. New York: Harcourt, Brace and Company, 1942.

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APPENDIX A

PROGRAM DESCRIPTION OF "TEACHERS' ART"

"Teachers' Art" (working title) is designed to aquaint viewers with the drawing and painting that is being done in Michigan by people who teach. Most of the art will be that that has been done by art teachers although some may be done by teachers of other subjects.

It is often said that "those who can, do, those who can't, teach." This program will try to show that teachers too are often highly creative and talented artists. The works to be broadcast will be selected from an exhibit that was sponsored by the Michigan Education Association in October. Teachers from all over the state entered works from which a Milwaukee juror, James A. Schinneller selected about 80 for exhibition.

The audience to which this show will primarily appeal is people who are already interested, at least mildly, in art. This program is not intended to explain art to those who don't understand it although the method of presentation (which will be discussed later) may help make it more easily understood. The program will present a variety of artwork from which the viewer can draw his own conclusions. Also this program may have some appeal to those who are interested in knowing more about the capabilities of today's teachers.

The construction of the program is as follows. One or two art works will be shown as an opening "teaser." The audio will be either

music or "eavesdropping" on a critical discussion of the works. The host will then be shown who will introduce the program and lead into the opening credits.

The artworks will be grouped into three segments each about four minutes long. The groupings will be determined on the basis of styles, themes, moods expressed, etc.. Although each section will include some explanation by the host, they will mostly consist of the artworks being shown with appropriate musical accompaniment. The pictures in each section will be arranged in logical sequences or "pictorial phrases" to which the music will correspond.

After a brief explanation of how the art exhibit came into being, two of the segments will be presented and then, before the final segment a twelve minute discussion segment will be inserted. This will consist of one or two of the artists and the composer of the music, with the host as leader, discussing the artwork. The artists can describe their thoughts while creating their paintings or drawings and the composer can tell how he wrote music to compliment the art. The group can briefly discuss the role of art education in a complete school curriculum.

Finally, the last art segment will be shown followed by the closing credits.

Paintings and drawings are more or less static pieces of art as compared with the performing arts. The emotional excitement inherent in the performing arts often attracts people who are less interested in the "static" arts. This program will try to bring the "static" art to life. Camera moves will focus people's attention on different sections of a painting. Careful, creative cutting and a logical

sequence of shots coupled with the emotional influence of music can lend some of the excitement of the performing arts to "static" art. This type of TV presentation can help people to "see" the works of art. It can of course, be argued that this type of television presentation changes the original meaning of the art. This is true to some extent; but can't (and doesn't) any performance show the creative influence of the performer while preserving (except in bad performances) the intentions of the original creator? Though the art may be slightly changed by this program, it will not be destroyed.

APPENDIX B

ORIGINAL ARRANGEMENT OF PICTURES FOR "TEACHERS' ART"

In each pair of figures the number at the left of the dash indicates the position of the work in the original program. The figure to the right of the dash, if a number, indicates the number of the picture in the present program (see chapter II) and if a letter, indicates a picture not used in the present program. These latter pictures can be found on the following pages. It should be noted that these original sequences were only tentative and probably would have been modified somewhat if the program had been produced in this form.

Pictures of people and human forms:

1--1	6--10	11--7
2--2	7--9	
3--4	8--6	
4--5	9--A	
5--3	10--B	

Abstracts:

1--13	6--14	11--40	16--23	21--19	26--31
2--35	7--20	12--16	17--D	22--27	
3--15	8--8	13--21	18--E	23--33	
4--C	9--30	14--24	19--F	24--32	
5--34	10--22	15--25	20--19	25--11	

Pictures of man's environment:

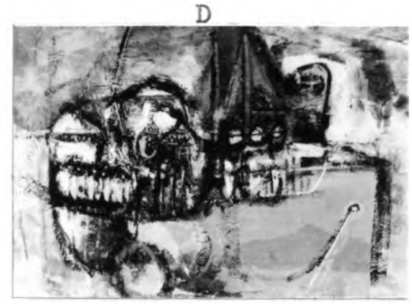
1--G	6--J	11--42	16--38
2--41	7--K	12--44	
3--39	8--L	13--43	
4--H	9--M	14--45	
5--I	10--N	15--37	

A

B

C

D



E

F

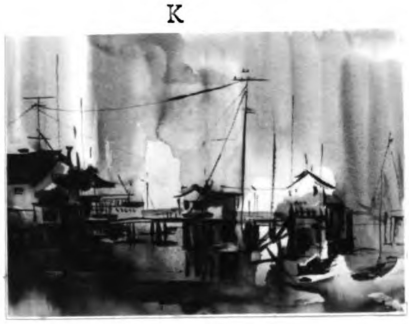
G

H

I

J

K



L

M

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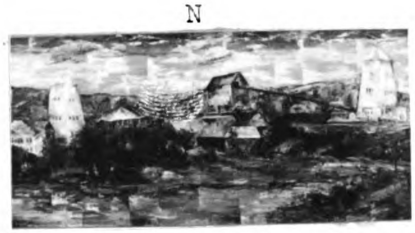


APPENDIX C

THE NOTES THAT ACCOMPANY THE MUSIC FOR "TEACHERS' ART"

by Lukas Foss and Richard Dufallo

The music on this record is not composed, not the result of random ad-libbing, not jazz. It falls into the category of what might be named: SYSTEM AND CHANCE MUSIC. A specific formal or textural musical vision is committed to paper. Instead of traditional musical notation, the paper contains instructions set down in symbols, letters, numbers. Example: $S^1 \longrightarrow H^L$ (signifies: supports player 1 until ready to lead the harmony). The musicians, as they play, translate the symbols into sound. They do not stake their hope on the element of chance and its capacity for yielding interesting musical results, -- they do not put their trust into the order, the system, which coordinates the chance happenings. System and chance form the basis for ensemble improvisation, but the performer holds the reins. He does not passively translate his symbols into sound, he listens critically and plays accordingly. His task is to find the appropriate note, rhythm, phrasing, dynamic, register on his instrument, and at a moment's notice. He corrects chance rather than surrenders to chance -- chance controlled rather than chance in control.

The resulting music sounds at times as contrived as a written-down composition. Advance planning, ordering, is responsible for the

"composed" effect. Actually it is the rigid planning which makes spontaneity, improvisation possible.

THE THEORY

It would be presumptuous as well as impossible to reproduce the technical procedure here in toto. We shall limit ourselves to such theoretical data as are essential for those who wish to follow the score (the charts) while listening.

Guide-sheets.-- Each musician has a guide-sheet in front of him on which his tasks are listed. The guide-sheets are like individual parts extracted from the score (the charts).

Guide-tones.-- Guide-tones predetermined, appear on the guide-sheet. They are used only in pieces (or parts of pieces) where tonality is desired. Guide-tones usually consist of easily memorizable four-tone patterns. (Example: F E^b D^b F) These may be rigidly transposed to the degree of the second or third note. (Example: E^b D^b A^b E^b -- B^b A^b D^b B^b) Or inverted. (Example: G A D G)

Guide-tones are not themes, not even musical motives. They are points of reference, helping the musicians stay together; sometimes they are "roots," sometimes just a degree of the scale on which to form the "preferred-intervals series."

Preferred-intervals series.-- Over a given guide-tone the musician has the choice of the major second, minor and major thirds, the fifth, the minor and major seventh. These intervals are the least likely to undermine the supremacy of the guide-tone. Their use is therefore safer for vertical (harmonic) control than the use of the remaining five intervals. Naturally all existing intervals may be used wherever it is

possible to arrive at a choice of note by way of "listening." The restriction to preferred intervals is recommended only when such listening is impossible (for instance, when a chord is struck by all, simultaneously). When the guide-tone shifts, the preferred-interval series is transposed accordingly.

Duration.-- Duration of a guide-tone, or of a particular area, is sometimes indicated on the individual player's guide sheet in terms of bar numbers, but more frequently it is not fixed in advance; an area, or guide-tone duration will be shorter or longer depending on the moment of entrance of the subsequent leading instrument.

THE ROLES

Only the four basic roles are listed here. The chart will reveal many subsidiary roles.

Melody or theme.-- Usually the leader unless otherwise indicated.

Accent.-- This is the most characteristic role in ensemble improvisation: the critical listening to another, and playing accordingly.

Harmony.-- When called for on the guide-sheet, usually stands for chords, struck on cue from either the melody player or harmony leader.

Counterpoint.-- A line, resulting from the interplay between three instruments who keep "out of each other's way." Each of the three usually has a specific part of the bar assigned. If guide-tones are in effect the counterpoint players will adhere to the preferred-intervals series.

THE PRACTICE

No matter how often the musicians play from the same guide-sheet, the music emerges changed: "We try to remember the good notes, forget the bad ones. We work toward a goal, the realization of the basic, initial, musical vision. The piece changes, grows in unity and clarity as we keep playing it. We do not play 'anything that comes to mind', rather, we play 'anything that comes to mind within a pre-determined, limited sound-conception'. After we have performed a piece a dozen times, it usually emerges a new piece, one in which the first attempt can barely be recognized. In a word, we evolve our pieces through the process of improvisation. Even when we feel that a piece has been achieved, even then we do not memorize. We cannot; since one of us will invariably inject an unexpected element which forces everyone to change his course. Only when a player is on a solo, may he end up by repeating, memorizing his improvisation (example: the pizzicato cello-solo in Air Antique). Short themes, motifs, might be remembered, spontaneously altered, exploited. Then comes the point when the musicians feel the need to improvise new themes, or abandon the piece altogether, discard that particular guide-sheet. Improvised pieces seem to have their own life-span. The basic vision which prompted the piece may yield so much and no more. Other pieces stay, as it were, in the repertoire, yielding ever new ideas for improvisation.

Charts.-- The following charts will reveal the interrelation between the predetermined basis and the improvised content. Bracketed indications in thin print are meant to facilitate following the score. They refer mostly to tempo changes, repetitions, and other occurrences particular to the recorded improvisation. (In other performances of the same piece the bracketed indications are likely not to obtain.)

QUINTET (MOIRAI)

for Clarient, Horn, Cello, Percussion, Piano.

The Moirai (Fates) are Greek goddesses who control the destinies of man. CLOTHO, who spins the thread of life (birth), LACHESIS, who determines life's length, and ATROPOS, who cuts it off (death). This is program music. In accordance with their guide sheets, the musicians begin by improvising four quiet chords, the Motto, which opens the first and second movement and develops in the last. On the programmatic plane, this Motto takes us on the journey: birth, life, death.

M - Melody

H - Harmony

H^{L} - Leads harmony

H^{1}, H^{2} - On cue from leader (player 1, player 2, resp.)

MH^{L} - Leads harmony in Motto

S - Support

P - Pulse

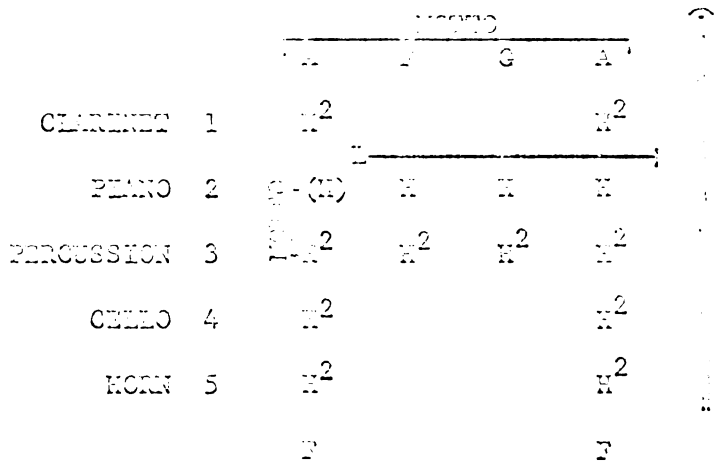
C - Counterpoint

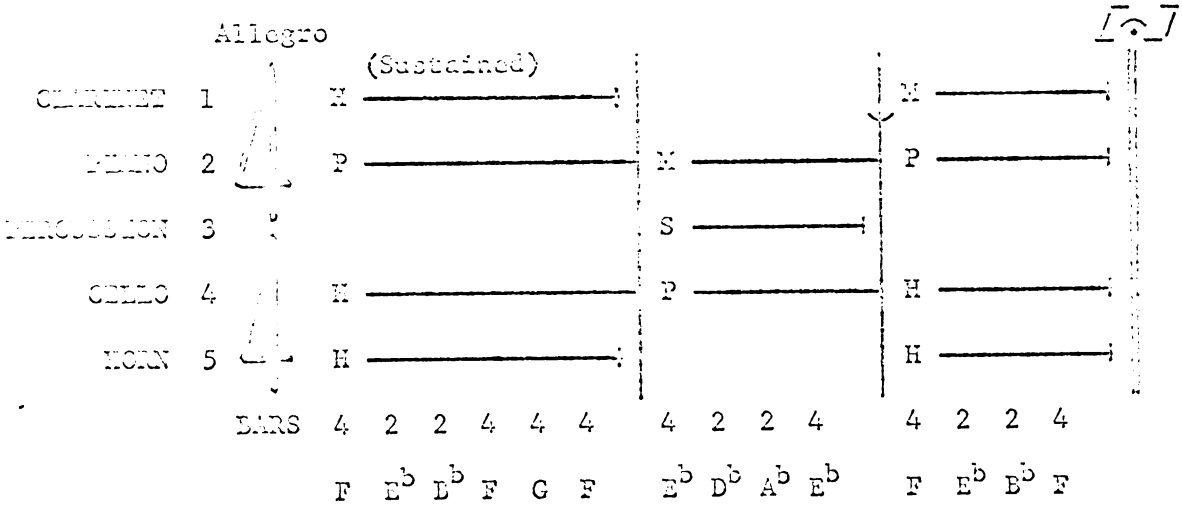
FC - Free counterpoint

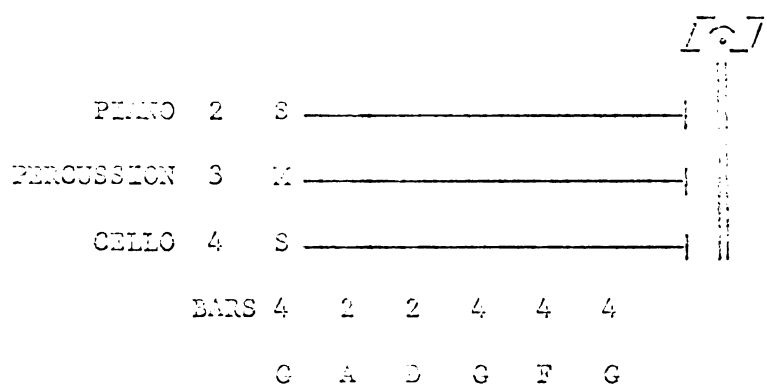
$\longrightarrow$ - Entrance

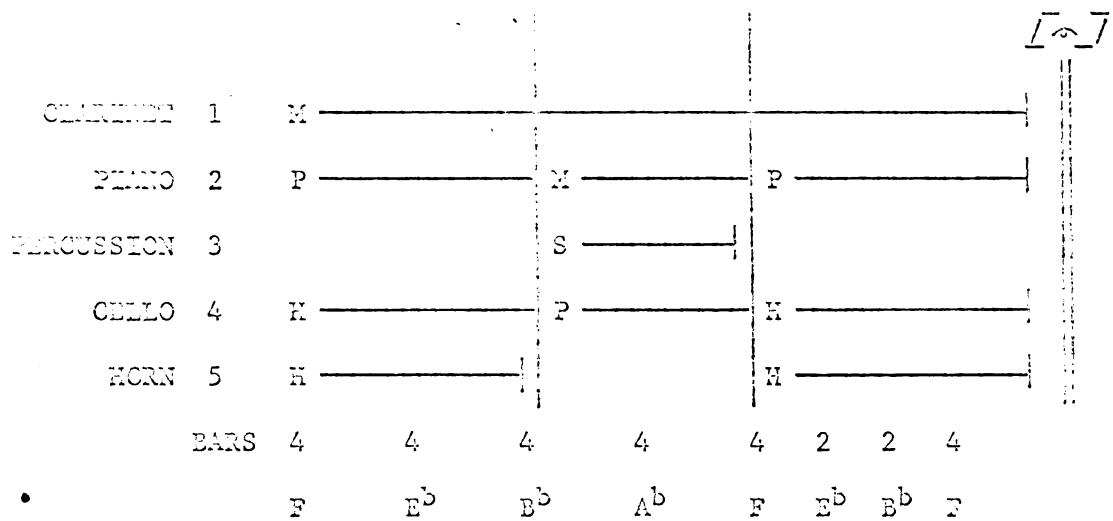
MOTTO: Motto melody notes A, F, G, A predetermined. Harmonization improvised for initial statement. Each time motto occurs, players attempt to recall the initial sound.

I. CLOTHO -- An invocation; the piano weaves around the clarinet tune. A bell-like cradle-song is heard in the middle of the movement.

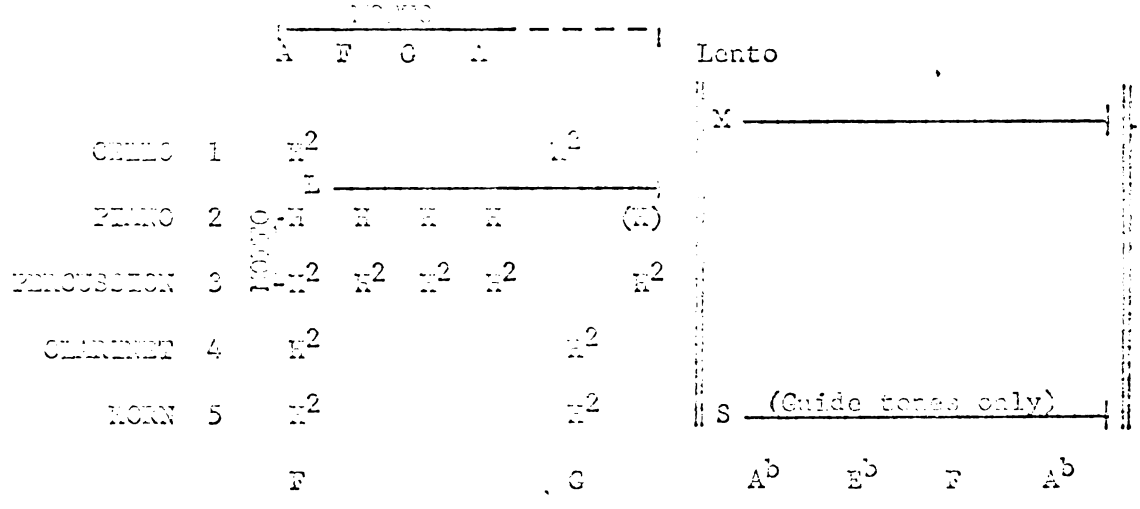


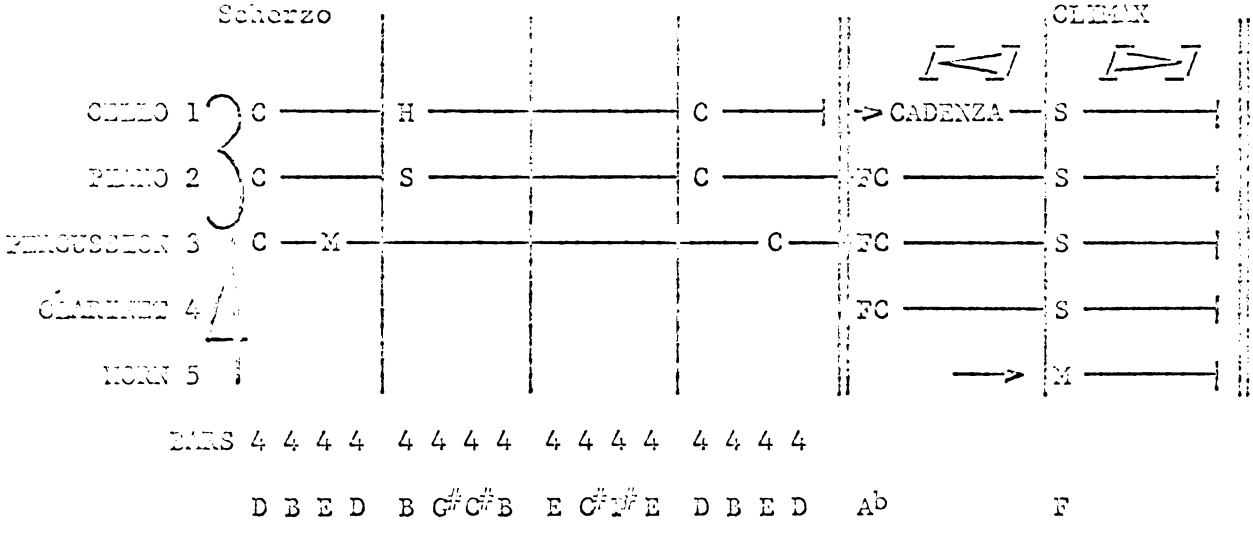


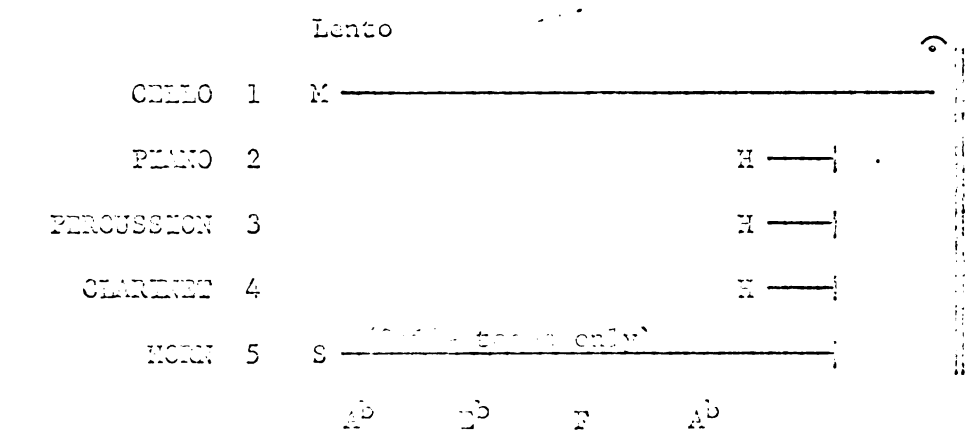

PIANO 2 S
PERCUSSION 3 M
CELLO 4 S
BARS 4 2 2 4 4 4
C A D G F G


CLARINET 1 M
PIANO 2 P M P
PERCUSSION 3 S
CELLO 4 M P M
HORN 5 M M
BARS 4 4 4 4 4 2 2 4
F E♭ B♭ A♭ F E♭ B♭ F

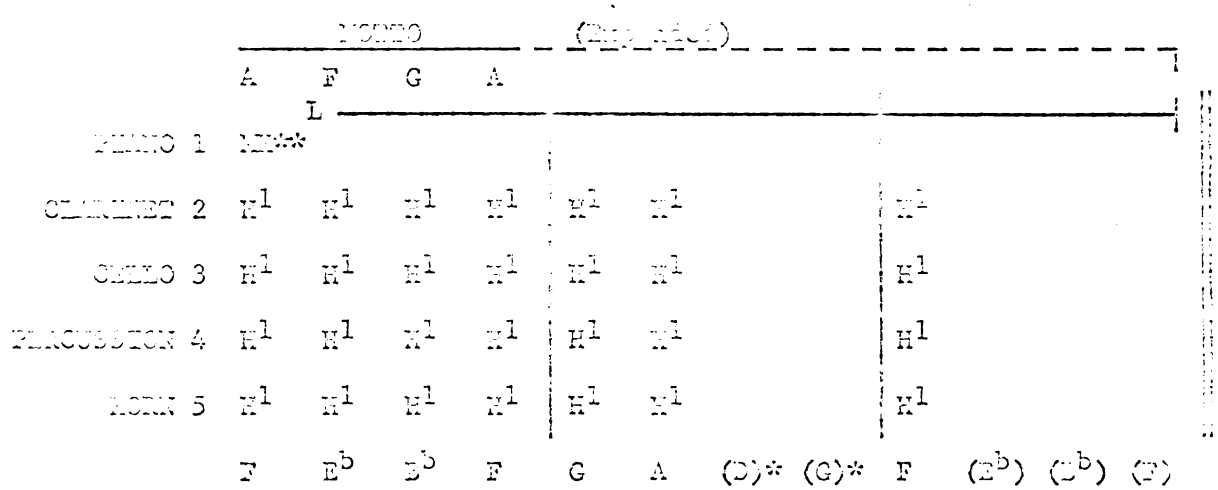
II. LACHESIS -- This forms the main body of the piece. Different sections cover a wide dynamic range. An extended cello solo, accompanied by a few sparse horn notes, gives way to a short scherzo. There follows a struggle climaxed by the re-entrance of the horn. Finally, return of the cello melody, older, wiser.





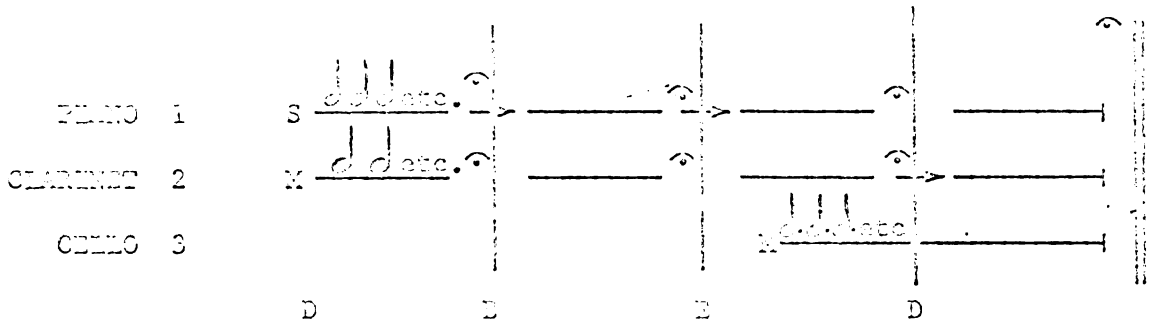


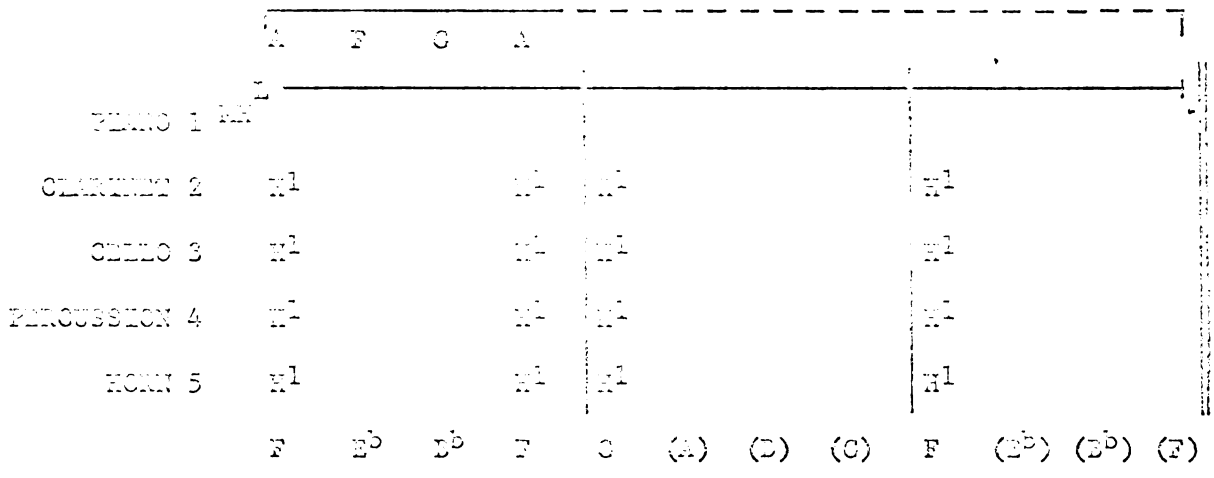
III. ATROPOS -- The Motto is heard, is expanded, but remains dispassionate, objective. A semblance of life is attempted, breaks down. The Motto resumes. There is no motion, no drama. "End" is, as it were, spelled out in tones.



***MM^{L} Conducts all cords, plays along or in between at will.

* MM^{L} Chose to omit these two chords, indicated return to F G. T. (1st chord) by finger sign, then chose to omit remaining three G. T.s by inviting clarinet to proceed.





The following is a description for the opening and closing credits. (This composition is not used in its entirety in the program.)

ENCORE II (Air Antique) shows the use of only two instruments, purely coupled: the cello, playing mostly pizzicato (a la guitar), the percussion, playing mostly on vibraphone (without vibration). The three da capos force the cellist to recall his solo in detail. This task resulted in a piece which, unlike the others on this record, is not so much improvised as it is the result of improvisation.