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**CHOREOGRAPHY FOR THE CAMERA: AN HISTORICAL,
CRITICAL, AND EMPIRICAL STUDY**

by

Vana Patrice Carter

**A Thesis
Submitted to the
Faculty of The Graduate College
in partial fulfillment of the
requirements for the
Degree of Master of Arts
Department of Communication**

**Western Michigan University
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CHOREOGRAPHY FOR THE CAMERA: AN HISTORICAL, CRITICAL, AND EMPIRICAL STUDY

Vana Patrice Carter, M.A.

Western Michigan University, 1992

This study investigates whether a dance choreographer's lack of knowledge of film, television, or video theory and technology, particularly the capabilities of the camera and montage, restricts choreographic communication via these media.

First, several film and television choreographers were surveyed. Second, the literature was analyzed to determine the evolution of dance on film and television (from the choreographers' perspective). Third, shooting and editing theories that maximize kinesthesia were examined.

Three primary conclusions were drawn: (1) Historically, choreographers of critically acclaimed film or television products seemed to understand major principles for shooting and montage; (2) choreographers who expanded their knowledge of film or television production theory and technology tended to assume more control over directing and editing; and (3) most of the surveyed choreographers perceived the communicative value of their dances to increase with their increased participation in aspects of production other than dance. Five secondary conclusions describe desirable conditions for quality dance and film, television, or video productions.

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Vana Patrice Carter

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empirical study**

Carter, Vana Patrice, M.A.

Western Michigan University, 1992

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CHAPTER I

INTRODUCTION

"The Dance is an animate composition in space. Dancing is movement made significant; technique [is] used to express spiritual content in intelligible form" (Armitage, 1969, p. 1).

"The function of dance is communication.... Communication is not meant to tell a story or to project an idea, but to communicate experience by means of action and perceived by action" (Armitage, 1969, pp. 83-84).

Early in my performing career, I found myself wondering why a dance was shot for film or television from a particular perspective when the dance had not been choreographed to be viewed from that perspective. The limitations or perspective of the camera seemed frustrating. Artistic statements communicated through the choreography were often lost in the transformation of the dance from the rehearsal studio to the television set. I blamed the director. I imagined how upset the choreographer must have been to see how the television version failed to reveal the visual intent of the movement.

Dancers were often upset because they were framed or edited out of scenes. Many times the amount of energy they had put into their dancing was not evident. Some dances seemed to have been "ruined" because of inappropriate filming methods or editing. This caused dancers to be disappointed with the finished

product. The director shot what he/she wanted to shoot, and we were not to expect the choreographer's perspective to be shown. I personally settled into the notion that "that was just the way things were."

During the rehearsal of my first television special, the director came in, giving notes to his assistant while watching us perform the complete dance routines. The choreographer described the effects of the costumes and the spacing. The director came back another day and called cues to his assistant while we performed the routines. Later, the choreographer told us to perform for the studio audience and not to be concerned with the cameras. We were told the camera view would be randomly changing. We were told not to look into the camera. We were not told where the cameras would be. I concluded that the choreographer really did not know what was going on. It was no wonder the dance scenes seen later on television replays were so disappointing to many of us.

Such experiences led me to think that the choreographer either trusted the director or that choreographers did not care what happened to the dance once it was choreographed. From what I could surmise, choreographers did not stage the movements to be filmed in a specific way. It was usually staged to be performed in one direction. It was the director who made camera angle and shot decisions.

I questioned how a choreographer could allow any dancer to be cropped out of a frame. It was difficult for me to understand why our intricate footwork was ignored in favor of medium close-ups of our upper bodies. I was told by dancers,

who had been in the business longer than me, that sometimes entire dances did not appear in the final version of many feature films, that dance sequences are often left on the cutting room floor.

The stage choreographer has quite a bit of control over the final form in which the dance is presented. The dance is choreographed for the proscenium arch. The view of the work is from one angle, that beyond the proscenium wall. The choreographer stages the work with that single factor in mind. Theatrical stage or concert stage choreography was created for a clearly defined point of view.

Fresh out of college, I could not understand why such artists compromised their work. Was it solely for the money they were able to earn? Fortunately, I began to work for choreographers who were also directors, and other choreographers who appeared to work closely with directors. These choreographers were active in the production process. They provided the dancers direction for the camera. One choreographer even videotaped rehearsals. Others choreographed in segments to allow for editing. Some knew ahead of time where the cameras would be and when the view would be switched from one camera to another. They were, therefore, able to help us rehearse with an awareness of the position of the camera prior to shooting the dance. Because these choreographers had directing abilities, in time, I could almost envision the end product. I admired those with perceptions of the whole as well as parts of the production.

I was fortunate enough to have worked with a couple of choreographers

who directed and choreographed good dances for film and television. Whether or not they had formal training or a technical background in film or television production, I did not know. I postulated that more production knowledge could be the answer to improving the aesthetic communication of dance on film or television.

Each choreographer handled his or her role differently. Many found it necessary to make suggestions to the director in order to present parts of the dance in a certain way. Others were more reluctant. Some were not given the opportunity to make suggestions. The experienced television choreographers had learned to choreograph movement that was visually effective from several angles. Often movements were changed or adjusted during shooting when the selected camera angle did not complement the choreography. Still, I found it hard to understand how or why choreographers would create dances and then risk allowing their work to be changed by those insensitive to dance. Later, I began to perceive these artists as victims, as opposed to my earlier perception of them as, more or less, apathetic sellouts. They were individuals with a sense of artistic integrity, but for the most part, they seemed to lack film or television skills, resources, or political savvy. I observed that the choreographers, who were able to direct or collaborate with a director, either knew more about the media or they knew the right director who asked their advice.

It was not until after I had personally choreographed for television that I truly began to understand the value of technical knowledge. In the commercial

film and television industry, dances were learned and rehearsed in a very short period of time and shot as quickly as possible.

Could it be that some film and television choreographers were unable to communicate fully their ideas because of what they did not know about the production process? It was at this point that I began to search beyond my personal experiences and observations. I knew that all dance on film and television was not miscommunicated. As my understanding of the production process increased, so did my curiosity.

My desire to help preserve the artistic value of an original choreographic idea forced me to want to examine the involvement of the choreographer in the film and television production process, and to examine production practices. It became important to me to find out how past choreographers were able to produce quality work. In addition, investigating today's film and television choreographers' means of bringing their vision of dance to life appeared to be a way to determine how things had evolved.

My concerns were the impetus for this study and led me to propose the following statement of the problem.

Statement of the Problem

A dance choreographer's lack of knowledge of film, television, or video theory and technology, particularly the capabilities of the camera and montage, restricts choreographic communication via the film, television, or video medium.

In order to focus on this problem, I set about to answer the following questions:

1. What has characterized, historically, the relationship between the choreographer and the film and television production process?
2. What shooting and editing theories would most benefit the film and television choreographer?
3. What encompasses today's choreographers' perceptions and knowledge regarding film, television, and/or video production process for dance?

Definitions

The following definitions serve to clarify the use of certain terms throughout this thesis.

Choreographer: The composer, arranger, and director of dance movement.

Collaboration: When television/film workers work jointly and the responsibility for decisions is divided.

Continuity: Matching the precise relationship of time and/or space from one shot to the next.

Dance: (a) To move the body rhythmically, and (b) any ordered or random succession of movements.

Director: One who directs the talent and is responsible for developing the look and sound of the film or videotape.

Dynamic articulation: An edit where (a) one of the two shots displays a

moving camera or subject/object, (b) both shots display movement, and (c) the speed of movement varies because of the camera's distance to the subject/object from one shot to the other.

Editing: The selection and assembly of shots in a logical sequence.

F/T/V & D: This acronym will be utilized throughout this document to abbreviate the phrase Film/Television/Video and Dance, which refers, collectively, to any dance and film product, dance and television product, dance and video product, dance and film and television product, or dance and video and television product.

Kinesthesia: The sensation of bodily tension or movement perceived through nerve ends in the muscles, tendons, and joints.

Permutation: The arrangement of subjects/objects, or the perspective of the arrangement of subjects/objects in a shot.

Static articulation: An edit from one static shot of static subjects/objects to another shot of static subjects/objects.

Three stages of film and television production: (1) Pre-production/preparation--the phase of production when planning, budgeting, financing, scheduling, scripting, organizing and rehearsing are accomplished; (2) production/shooting--the phase of production when the images and sounds are inscribed on the film or videotape; and (3) post-production/assembly--the phase of production when various shots and sounds are assembled, and the final product is distributed.

Preview

The remainder of this thesis contains an identification of the research methodologies in Chapter II. Chapter III presents the findings of the research conducted, including a summary of: (a) the historical relationship between the choreographer and the film and television production process; (b) the theoretical information that would most benefit the film and television choreographer; and (c) the results of a field survey administered to present-day choreographers. Finally, Chapter IV summarizes the thesis with a qualitative analysis of the research findings. Chapter IV ends with specific recommendations regarding choreography for the camera.

CHAPTER II

METHODS

This chapter addresses the methodology used to investigate the statement of the problem presented in Chapter I. Two research procedures were used in this study. First, an historical and critical review of the literature was conducted. This review was done to characterize the relationship between the choreographer and the film and television production process, and to analyze theories on film and video that would most benefit the choreographer. The historical and critical review addressed questions 1 and 2 of the problem statement. Second, a survey was given to working choreographers to assess their attitudes and knowledge regarding film/television/video and dance (F/T/V & D) products. The field survey was conducted to analyze question 3 of the problem statement.

The historical/critical analysis identified the roles of the choreographers as well as the film, television, or video methods most successfully utilized. The survey method attempted to identify: (a) what today's choreographers know about film and television production, (b) how they work in these media, and (c) what their perceptions are regarding the use of the film/video media for dance.

Procedures

The researcher reviewed and analyzed the literature, designed a

questionnaire, tested the questionnaire in a pilot study, administered the questionnaire, and analyzed the data.

The Review Process

The early stages of this research project involved a review and analysis of the dance, film, and television literature. Six criteria were used to select the literature for review. To be reviewed, the literature had to deal with:

1. Choreographic methods and theories for choreographing original dance for film and/or television;
2. Choreographic methods and theories for adapting dance, originally choreographed for the proscenium arch, for film and/or television;
3. Film and television/video directing and editing methods and theories for dance;
4. Basic camera direction theories or techniques;
5. Basic film/television theories or techniques; and
6. Basic film and television/video aesthetics, methods, and theories used to enhance the movement of subjects/objects and gestures.

The analysis synthesized the theories and methods applied to (and those potentially applicable for) choreographing, directing, and editing dance for the film, television, or video media.

The first step in the literature review process was to review thesis and dissertation abstracts. Five sources were sought through the Inter-Library Loan system.

These sources were abandoned because they failed to meet the review criteria. Next, film and television magazines and journals were reviewed. These sources contained some information that met the review criteria. Dance magazines, books, journals, and film and television books supplied the bulk of information reviewed for this thesis.

Interestingly, there were two columns that appeared monthly in Dance Magazine which covered dance on film and television, but information regarding the choreographing process or the filming and/or videotaping production process was deficient. "Dance in the Movies" (Knight, 1958, 1960) appeared in Dance Magazine until the mid-1960s. "On Television" by Ann Barzel appeared in Dance Magazine from 1950 to 1960. Both Knight's and Barzel's monthly accounts of the numerous dance sequences in the media during that time rarely critiqued the quality of the whole film/dance or the television/dance product.

An article by Allegra Fuller Snyder (1965) entitled "Three Kinds of Dance Film" met the review criteria and provided thorough and critical views of F/T/V & D. This piece provided the study with a wealth of information.

There was a limited number of books under the topic of dance that provided a perspective of choreography for the camera. Several books made mention of dance in the Hollywood musicals; however, such sources failed to meet the review criteria. Robert Coe (1985) in Dance in America provided short descriptions of some filming and choreographing processes employed for dance adaptations for the film medium. Coe's book, Dance in America (1985), and Dance in the

Hollywood Musical by Jerome Delamater (1981) were extremely helpful to this study. Each presented the film and/or television choreographers' role, some filming and videotaping methods and theories used for dance, as well as the choreographing methods and theories used by specific film choreographers.

The journal Dance Perspectives also proved to be valuable. In particular, Cine-dance, volume 30, discussed the theories and methods of both dance film-makers and choreographers. This source met each of the review criteria.

Once sources had been identified, notes from the dance literature were analyzed. Choreographers' F/T/V & D innovations and philosophies were examined and organized in two ways: (1) to state specific choreographic methods and theories for choreographing and adapting dance for film or video, and (2) to identify film or video directing and editing methods employed by dance choreographers and directors. The summary of this analysis describes what has characterized, historically, the relationship between the choreographer and the film and television production process.

Four predominant sources on film and television supplied the basic theories used to enhance the two-dimensional view of gesture or moving objects/subjects: (1) Film As Art by Rudolf Arnheim (1957); (2) Theory of Film Practice by Noel Burch (1969); (3) The Film Sense by Sergei Eisenstein (1975); and (4) Television Production Handbook by Herbert Zettl (1984). Information from these sources was analyzed to present principles for using film, television, or video effectively. Use of the camera and editing theories were given primary attention by the

researcher.

Summary of Review Process

Dance, motion picture, and television publications were investigated. The information obtained established the historical relationship between dance and film, dance and television, and the basic theories that would most benefit the film and television choreographer. The historical/critical review encompassed information collection, information analysis, and information synthesis (according to the pre-established review criteria) to determine the traditional relationship between the choreographer and the visual media production process, and to extract significant concepts potentially usable for enhancing choreographic communication through F/T/V & D.

Questionnaire

An open- and closed-ended questionnaire was developed to assess today's choreographers' experience, knowledge, and perception regarding F/T/V & D products. The instrument was divided into four sections: Part I, "Your Choreographic Background"; Part II, "Your Typical Working Situation"; Part III, "Your Feelings Regarding Production Methods and Techniques"; and Part IV, "Your Suggestions for Improving Production Methods and Techniques." Sections II, III and IV concentrated on: directing, editing, and choreographing, during the planning stage of production; directing and choreographing, during the rehearsal stage

of production; and the editing stage of production. The purpose of the instrument was to assess what today's choreographers know about the F/T/V & D production processes, how they work with these media, and what their perceptions are regarding the use of the F/T/V & D media for dance.

Pilot Study

Prior to administering the questionnaire, a pilot study was conducted. The pilot study was designed to tailor the content and the structure of the questionnaire so it could be understood by professional choreographers. The pilot study also attempted to eliminate bias, if any, in the instrument. Five professional choreographers were sent an initial questionnaire and were asked in a telephone interview to provide feedback on the structure and content of the instrument.

Participants

The participants in the survey were dance choreographers who have made choreographic contributions to film, television, and/or video features, documentaries, series, specials, commercials, music videos, and instructional or educational programs. To find such people, a list of the names and addresses of professional choreographers was compiled. Several sources were contacted by mail and telephone. Sixty-six names and addresses were collected from the telephone directory, the researcher's personal telephone book, and personal contacts. These personal contacts included choreographer Susan Scanlan; Assistant to Choreographer/Director Kenny Ortega, Greg Smith; Producer, Judy Kinbert; a

representative from Creative Artists Agency, Los Angeles, California; and the Stage Directors and Choreographers Guild. The final draft of the instrument was mailed or delivered to 66 choreographers. Twenty-three questionnaires were sent to dance studios in New York, New York and Los Angeles, California.

Summary of Chapter II

Two research methods were used in this study. First, an historical/critical analysis was conducted to establish what has historically characterized the relationship between the choreographer and the film and television production process, and to determine what theoretical information would most benefit the film and television choreographer. Second, a field survey was conducted to assess what today's choreographers know about the film and television production process, how they work with these media, and what their perceptions are regarding the use of the film/video media for dance.

A review of the dance, film, and television literature revealed a limited number of sources which accurately met the review criteria. Three dance sources provided information regarding choreographic methods and theories for choreographing dance for film and/or television; choreographic methods and theories for adapting dance, originally choreographed for the proscenium arch, for film and/or television; and film and television directing and editing methods and theories for dance. Primarily, four film and television publications were relied on to summarize basic film and television theories used to enhance the movement of subjects/

objects and gestures.

A questionnaire was developed based on information found in the review process. The instrument focused on today's choreographers' experience, knowledge, and perception regarding F/T/V & D products. The questionnaire was mailed or hand delivered to 66 professional film and/or television choreographers and 23 dance studios.

CHAPTER III

RESULTS

This chapter is divided into two parts. Part I contains the results of the historical/critical analysis. This analysis addresses questions number 1 and 2 of the problem statement:

1. What has characterized, historically, the relationship between the choreographer and the film and television production process?
2. What shooting and editing theories would most benefit the film and television choreographer?

Part II contains the results of the survey and examines question number 3 of the problem statement:

3. What encompasses today's choreographers' perceptions and knowledge regarding film, television, and/or video production processes for dance?

Part I: Historical/Critical Analysis

Film/Television/Video and Dance Types

Prior to the invention of the moving picture, the performing arts were staged with a live audience in mind. The medium of theater and the medium of film or television posed different choreographic challenges. The musical theater

format provided an impetus for dance on film, even though dance is choreographed for the proscenium, in theater (Delamater, 1981).

Many choreographers gained their initial experience choreographing for the theatrical stage (creating dances for musical theater, concert, nightclubs, or vaudeville) before they choreographed for the media of film or television. Changing the choreographic perspective was not always a successful accomplishment for many choreographers who made the transition from the theatrical stage to film or television. Delamater (1981), Coe (1985), Knight (1958), Snyder (1965), Compton (1968), and Maskey (1966) have all analyzed the successes and failures of F/T/V & D products of theatrical stage choreographers who were not familiar with a camera's perspective.

In their analyses, Snyder (1965) and Compton (1968) have indicated that there are three types of dance on film/videotape. First, they note that the dance has been filmed and videotaped for the purpose of preserving a record of the choreography in order to reconstruct a dance at a later date. The first type is essentially an audio-visual form of notation. The second type is the documentary/adaptation. The teaching film/videotape is included in this second type. Third, filmmakers and choreographers have worked toward integrating the different art forms to attain a shared product which sustains the integrity of both the art of film making and the art of dance making: choreo-cinema.

"Cine-dance" (discussed thoroughly below) was another term attributed to the shared product. During the 1950s and early 1960s, through the cine-dances,

filmmakers, dancers, and choreographers collaborated to make film dances. The emphasis in cine-dance was on the augmentation of the film medium to create a dance of both film and dance elements (Snyder, 1965).

Gene Kelly, one of the influential choreographer/directors in the era of the Hollywood musical, implemented many changes in how dance is shot and edited on film (Delamater, 1981). His work was not considered experimental though he utilized techniques for dance that were revolutionary. Kelly made the third type of F/T/V & D product by creating a fusion of dance and film.

The second type, the documentary, does not incorporate properties inherent in both the first and the third type of F/T/V & D: it is not a notation of a dance and it is not the fusion of dance and film. The documentary is an adaptation of a dance, originally choreographed for the proscenium audience's perspective, choreographed for the film/television audience's perspective. The goal in adapting the dance to the film/television media is to allow the choreographed movements and ideas to be absorbed by the viewer without drawing his/her attention to the film making or television making techniques.

The PBS series "Dance in America" (Coe, 1985) provided television audiences aesthetically pleasing presentations of ballets and modern dances that were originally choreographed for the concert stage. Many of the Fred Astaire dance sequences were successful adaptations from the theater perspective to the camera's perspective. The majority of the dances on television variety shows were adapted from a proscenium perspective, either because they were being

performed for a studio audience or because they were originally set for the concert stage. In both cases, the variety show adaptation of dance for television rarely produced what Snyder defined as true documentary dance (Snyder, 1965).

Simply filming from either front or back does not satisfactorily record the pattern and positions of the dancers in relation to the depth and width of the stage area. For this one needs an overhead camera shooting directly down, preferably on a stage marked with unit measures (as a graph) so that relative positions can be more clearly noted and also related to the other camera angles (p. 34).

Close-ups can also provide details that cannot be captured in wide shots. Snyder emphasized that footage shot for notating purposes cannot be used to produce a documentary, because the material would be "tedious and boring" (p. 36).

It practically destroys the power and spirit of dance. Setting one stationary camera that completely covers the stage is a sufficient way to record a dance, although accurate notating is a much more involved process.

Not provided with a specific label, although clearly described by Snyder (1965) and Compton (1968) in the literature, is a fourth type of F/T/V & D. It is essentially a coupling of dance with film, or dance with videotape. In many cases, the director plans to shoot and edit a dance without an understanding of the communicative purpose of the choreography and the choreographer choreographs a dance without an understanding of the artistic capabilities of the F/T/V & D media. This fourth type occurs when the purpose for the F/T/V & D product is not clearly defined. Maya Deren (1967) describes what tends to occur:

When, however, a motion picture camera has been brought to dance, the filmmaker usually feels compelled to take advantage of the

mobility of the camera. Consequently, the more successful the choreographer has been in composing in theatrical terms, the more his carefully worked out patterns are destroyed by the restiveness of a camera which bobs into the wings, onto the stage for a close-up, up to the rafters, down to the orchestra pit. In most dance films the dancer, knowing little of the possibilities of the camera and cutting, works in terms of theatrical composition; the film-maker, knowing little about theatrical choreographic integrity, refuses to sit still and concerns himself with photographic-pictorial effects which usually have nothing to do with the intentions of the dancer. The usual unsatisfactory result is neither fish nor fowl, it is neither good film nor good dance (cited in Snyder, 1965, p. 38).

Evolution of the Adaptation

There were some ballet and modern dance choreographers who had made film recordings of their dances prior to and during the cine-dance era. Martha Graham adapted proscenium works for film in 1947. Jose Limon adapted works in 1949. During the early stages of film the dancer/choreographer was fascinated by film products because the dance could be preserved. The early film clips of Doris Humphrey, Isadora Duncan, Anna Pavlova, and Ruth St. Denis have not been critically ignored. These records date back to the 1930s and are considered historic treasures.

Dance/film works were valued due to the credibility of the dancers who appeared on film, not because of the credibility of the filming process. Although Martha Graham's "Appalachian Spring" was described as a good attempt at adapting the choreographer's true intentions and feelings, and was originally choreographed into the concert stage version of the dance, the purpose for this dance

film was unclear. Another unsuccessful attempt at the documentary of a dance was the film of Jose Limon's "The Moor's Pavane." The resulting product was part adaptation and part choreo-cinema and presented a dance that was very different than the one Limon choreographed for the concert stage (Snyder, 1965).

The dances aired on television, historically, were a variety of all four types of F/T/V & D products, even though the purpose, clearly, was to adapt proscenium choreographed dances. Television aired a great deal of dance up until the 1970s. National Education Television (NET) had fine arts programming. Canadian television had a dance program with hosts such as Hanya Holm and Katherine Dunham, where collaborative efforts were made to secure the artistic integrity of the dance through documentaries (Venza, 1965). There were some problems that did occur from time to time in these programs, yet eventually solutions were attempted.

It was soon realized that a dance contrived for the proscenium arch stage assumed a vastly different shape on the television screen, and that the elementary need to obtain visual focus and to be selective led to important, and invariably damaging, alterations in the ballet's rhythm and value. Once, however, the producer-directors began earnestly to study the principles of dance form and style and to appreciate too that in good television the camera "participates" in the action, a conspicuous improvement in the general approach followed (TV Dance in Canada, 1957, p. 42).

The experiences George Balanchine, ballet choreographer, had working in Canadian television were positive. He felt Canadian television (which was non-commercial) had a sense of responsibility. However, Balanchine (Snyder, 1965) was concerned with the program "Television and Ballet" because television

producers did not seem to be disturbed that what came across had poor quality, which happened to take away from the pleasure of watching the dance. He did not like the distortion of lines, movement, the assembly of certain ideas of movement, and bodies. The distortions were not perceived as an inherent quality of the television medium. Balanchine felt commercial television producers did not put enough time and thought into the preparation for shooting dance; he believed film did. Snyder (1965) quotes him as saying:

If you want to present ballets on television...then, I think you should tamper with them as little as possible. You should film them as far as possible the way they are on stage. In other words, I think there should be a minimum of fancy camera work. It should be like a spectator who goes into the theater and gets himself a good seat and stays in it--doesn't keep jumping up and down and distracting everybody (p. 38).

The network power structure for Balanchine was a bother, in that when problems occurred, he could not find the person to confront. The number one boss was in fact the sponsor, who was not a person. Balanchine found no matter how promising a television project appeared to be during the planning stages, by the end, the artistic considerations were swallowed up.

There was a time when dance received a tremendous amount of mass media exposure. Dances were choreographed for programs as fillers or to feature the host. The dances choreographed for television were generally staged for a proscenium perspective because there was a studio audience, which was not a factor with early dance on film.

Peter Gennaro, a television choreographer from the late 1950s through the

1970s, found the key to his approach was to simplify the dance for shooting. Through experience, he gained an understanding of the television medium. Gennaro preferred television (Stern, 1970). He did not have to work with large groups of dancers, and he did not have to teach them hard steps. He felt that teaching unison sequences was a basic requirement and worked best for the medium.

In the early years of television, directors shot dance the same as they shot everything else. It was shot with the standard format for live television which used three cameras and on-the-spot editing (switching). The standard television shooting format actually provided one good angle, the "front" angle. For dance, particularly dances with three or more dancers, the standard television shooting format was resourceless, in that, the center camera captured a proscenium perspective and the other cameras merely provided visual variety.

Many modern dance choreographers were able to have their choreography aired on commercial television variety shows between the late 1950s and the early 1960s. Alwin Nikolais' company, The 29th Street Playhouse, was frequently featured, as well as dancers from the American Ballet Theater. The Alvin Ailey Dance Company appeared on variety shows. Dance was on television as adaptations although little effort was placed into the enhancement of the choreography through the television medium.

The Eighth Art: Twenty-three views of television today (O'Doherty, 1962) presents Brian O'Doherty's view of "Art on Television." He suggests that greater

effort is needed to capture art, with quality, on television. Television involving art as opposed to television "on" art can generate the capacity to personalize and summarize. Ideally, O'Doherty (1962) feels the dance artist should write the scripts and the camera directions. He finds part of the problem is unity of conception, which is rare in television programs. The other part, the problem with television art, is the delimitation of camera movement and intimacy with the art work. The camera cannot be static, O'Doherty believes it must be used creatively. He said, "These movements can themselves be an education in how to see" (O'Doherty, 1962, p. 114).

In 1976 the Public Broadcasting Service (PBS) received funding from the National Endowment for the Arts, the Exxon Corporation, and the Corporation for Public Broadcasting to produce the series "Dance in America." Dance was adapted for television successfully. Ballet and modern dance choreographers were faced with the job of adapting theatrical stage work(s) for the new medium. These adaptations involved the following: altering the spatial relationships of dancers, reducing large groupings to smaller ones; changing the direction of traveling movements, and/or re-choreographing movements altogether. The goal was to present the television audience with quality dance programming (Coe, 1985).

Ideal circumstances occurred with the "Dance in America" series: the choreographer had the cooperation of both the producer and the director. This collaborative effort helped choreographers become attuned to the view of the dance that is presented through the camera and editing. In adapting their pieces,

choreographers were provided the assistance, orientation, and staff necessary to successfully produce documentaries of their works. Coe (1985), author of Dance in America, a literary documentation of the PBS series as well as ballet and modern dance in the United States, found that the series provided the kind of precise camera work possible under good studio conditions.

The February 1960 issue of Dance Magazine provided the publication's "1st Annual Directory of Dance Films." The directory listed more than 50 films on ballet and modern dance. It also included educational films. For the most part, they were primarily visual records of dance pioneers, adaptations, or dance instructions. Dance had been recorded by the visual media since the existence of the first known form of moving pictures. The documentary, however, had not been given the filming considerations non-dance productions or sequences had been given.

Hollywood Choreographers Direct

Snyder (1965) wrote that Fred Astaire may be considered the greatest documentary filmmaker. As dancer, choreographer, and director he was able to bring life and vitality to dance/film productions. He understood that when viewing the dance on stage the audience seldom isolates a particular detail from the entire set of movements. He transferred this concept to the film medium by rarely utilizing the close-up. Astaire's artistic intentions were clear. He was able to, choreographically, communicate his feelings to a film audience who he knew would not find

multiple cuts or extreme angles appealing.

Choreographers began to recognize how dance on film was misrepresented in order to bring focus to other elements. Elements within the plot, the characterization, or the mood of a scene were often perceived to be more important than the dance. It was not until later that choreographers were able to choreograph and shoot the dance scene effectively to capture the dance as well as reaction shots, close-ups, cuts or dissolves to and from another scene.

Delamater (1981) points out that dance was generally filmed in wide shots prior to Busbee Berkley's use of close-ups and extreme long shots. Both Berkley's methods and those used before him have cinematic value, although the directors tended to overlook the choreographic value of the dance. Often times the montage of extreme long shots, wide shots, fragments of body parts, and close-ups of faces, tended to take away from the beauty of the dance itself, as opposed to presenting choreographic expression, which was the desire of both the dancer and the choreographer.

Dance in the Hollywood Musical (Delamater, 1981) documents techniques used to film dance. Delamater interviewed four choreographers, two directors, an architect, and a cinematographer. The Hollywood musical tended to be the third or fourth type of F/T/V & D product: the choreo-cinema or the coupling. In addition, Delamater's book analyzes the role of the choreographer, the director, and the position of the dance director (which is no longer employed) in relation to his/her contributions to the quality of dance on film. According to

Delamater, Berkley's contribution to choreography for the camera, as a director, was his ability to create great geometric figures with large groups of dancers, and move them rapidly from one shape to another. He was the first to pan the dancer's faces and the first to shoot dance from overhead. Always shooting dance with one camera, Berkley never concerned himself with intricate dance movements or choreography. He was a theatrical stage choreographer, although he was not a dancer. The latter factor, Delamater points out, made the dance movement less prominent in Berkley films.

Berkley mastered the use of time and space, in terms of integrating dance into the narrative of the film. (This is evident in his juxtaposition of flashbacks and dream sequences within his stories.) He set a trend for filming dance that would be modeled for two decades, yet his work had little influence on the artistic development of dance choreography in the Hollywood musical.

Fred Astaire's choreography for the camera influenced dance in the Hollywood musical. As a dancer, choreographer and box office draw for RKO studios, Astaire, Delamater (1981) reported, gained complete control over preparation, shooting, and editing. Three cameras were used to shoot Astaire's dance scenes and the dancers were framed in full figure. Astaire's insistence on being filmed from three angles allowed him the ability to choose the view that best complemented the dance.

Rarely did a dancer/choreographer have such control over the production process. The filming and editing choices made by Astaire developed a greater

sense of kinesthesia. The dance sequences in the Hollywood musicals displayed more feeling in the dance and explored the spatial concepts for filming dance, which together created new possibilities for the use of dance on film.

Fred Astaire and Gene Kelly were choreographers, according to Delamater (1981), who had control over their material. Their dances were equal to the narrative in that they furthered the story line. Kelly worked most often with film directors who sought the ideal of the integrated musical (a totally collaborative product, which conventionally refers to the relationship of the musical and the narrative elements, although, from the dance perspective that Delamater presents, it signifies an integration of the dance expert's opinion toward the film production process). Astaire often arranged the music for the dance sequences. He also utilized the dance to communicate the emotional disposition of the character(s). The major distinction between the contributions made by Astaire and Kelly was that Astaire tended to make documentaries and Kelly tended to make choreo-cinema.

Delamater (1981) found Kelly's approach to be strongly intuitive and intellectual. He experimented with the camera with a specific goal in mind: to extract the sense of kinetic energy inherent in dance. Kelly was also interested in expanding the sense of space (available to the character within the story line) through changes in camera movements, angles and editing (Delamater, 1981).

Kelly used one camera to maintain control. He was concerned about how the camera's perspective affected the viewer. Director's credit was given to him

on some of his projects. Delamater presents Kelly's use of special effects cinematography such as the double exposure, animation, and the split screen as evidence that Kelly choreographed both the camera for the dance and the dance for the camera.

The non-dancer/director was not aware in early F/T/V & D projects that he or she was not filming dance to demonstrate its full potential. This was the case with Busby Berkley. Capturing dance on film, no matter how it was shot and edited, brought something striking and impressive to the screen. Kracauer (1960) found that there were "certain subjects within the external world which may be termed 'cinematic' because they seem to exert a peculiar attraction to the medium. It is as if the medium were predestined (and eager) to exhibit them" (p. 41). He found dance cinematic. The early F/T/V & D directors seemed to have been more fascinated with capturing dance on film or television than creating some means of displaying the dance to effectively communicate, choreographically.

Interestingly enough, all attempts at "canning" it (the stage ballet) adequately have so far failed. Screen reproductions of theatrical dancing either indulge in a completeness which is boring or offer a selection of attractive details which confuse in that they dismember rather than preserve the original. Dancing attains to cinematic eminence only if it is part and parcel of physical reality (Kracauer, 1960, p. 42).

Kracauer was referring to the documentary. Changes in the shooting practices for dance had occurred for the feature film before improvements happened in filming dance for documentation. The choreographer in the Integrated Dance

Musicals took the initiative to acquire skills in film production techniques. Once they attained an understanding of the camera, editing, and other production elements, choreographers were equipped with the knowledge both to develop better ways of utilizing the medium of film for dance as well as to assume the position of the director over the dance sequences. The Integrated Dance Musical choreographers studied filming methods in order to communicate their artistic intentions and to communicate to studio "higher-ups" the necessity for change (Delamater, 1981).

The Integrated Dance Musical occurred at a time when large studios such as MGM and Warner Brothers held all artists under contracts. The studios had, under long term contracts, complete repertory companies. These included musicians, dancers, designers, and technicians. Artists had access to other artists, equipment, and facilities. If an artist took it upon him/herself to learn about a craft different from his/her own, the means for doing so were readily accessible.

Heads of studios had final say over all film projects. When artists proved to be extremely talented, they were in many cases given more control or more freedom to make choices in subsequent projects. During this period fewer people controlled career advancement in the industry. There was essentially one person to answer to in factories that housed, created, and sold the product. This proved to be an advantage for choreographers such as Kelly and Astaire who were box office draws and assets to the studio. If an artist had the support of the studio head, he/she was able to exhibit more creative control, as Delamater describes the

circumstances that allowed the Integrated Dance Musical choreographers the opportunity to move into directing positions (Delamater, 1981).

Creating the dance with the camera in mind became the choreographer's awareness that had sprung out of years of seeing dances cropped, devalued, and left on the cutting room floor. A large group performing a dance many times was shown in smaller units, as quartets or trios. Tapping feet became medium long shots that cropped off the legs of the dancers; this was the way most of a tap solo was filmed in "Broadway Melody" (1929). Hard-working individuals were seen in geometric designs from long shots. Portions of sequences or whole dances were eliminated for the sake of the dialogue or story line. Delamater (1981) describes the majority of the films of dance from 1930-1945, which followed Berkley's style, as a series of bizarre camera angles accentuating the non-dance aspects of the production numbers. The choreographers' deprivation and forfeitures forced an evolution: the cause for dance in film moved into a new outlook.

Fred Astaire, Gene Kelly, Michael Kidd, Jack Cole, and Bob Fosse gained control over the shooting and then the editing of their work. After detecting the difficulty of getting what he wanted when working through someone else, Cole began by shooting only what was needed with no protection shots (Delamater, 1981). This method removed all editing options, then Cole's dances were pieced together exactly as he had intended. There were other choreographers who developed the means for saving their dances. The first step was to define the visual perspective of their choreography.

Cole choreographed dance sequences for Busby Berkley. He watched how the dance was sacrificed time and time again for a spectacular pattern, a wink from a beautiful blonde, or the hiring of several non-dancing blondes because of their beauty. Kelly's dance sequences did not encompass as wide a variety of space, sets, props, and scenery before he gained total control over choreographing, shooting, and editing (Delamater, 1981). The dimensions and the excitement of Kidd's athletic style of choreography did not receive full value until he began to present them through a wider variety of camera angles. The choreographer not only designed the dance but designed the film elements as well so that his or her choreography communicated through film.

In 1983, modern dance choreographer Twyla Tharp directed an adaptation of her piece "The Catherine Wheel." This event explored the use of space, computer effects, fast and slow motion, animation, stop-action freezes, and symbolism. Tharp felt the television version of "The Catherine Wheel" communicated her perception of the piece in a way that could not be achieved on stage. Coe (1985) stated, "the video version forces audiences into a more exhilarating confrontation with the drama, clarifying and even simplifying its logic" (p. 226).

Why Choreograph for the Camera

The evolution of F/T/V & D products slowly discarded the notion of choreographing the dance to face the "front" or the proscenium arch. When choreographing for the camera, "front" is relative: front is in relation to where the

camera is. In many cases there are several cameras and the camera(s) can be mobile. Choreography for the proscenium tends to direct the focus of the performance in one direction. Here, kinesthetic energy is presented to the "front." Choreographing for the camera proposes that the dance movement be directed in relation to the camera, which can be in many different places at a given time.

When filmmakers began to shoot dance choreographed for the proscenium from different angles, the result was a loss of kinesthesia. As Harris (1967) found, the camera angle was not always the most dynamic or the most effective for a distinct body position, movement, or phrase. The loss in kinesthesia also stemmed from the fact that the dance, when being performed for the proscenium, was not being performed for the angle of the camera. This did not imply that the dancer had to face the camera. It suggested that when a dance is not staged in a way that allowed the dancer(s) to perform for the camera, (in some cases also to know which camera was recording) the presentational projection of energy from a performer is diminished.

Vorkapich (1967), a filmmaker who expressed the need to capture the magnetism of dance found a loss of "intensity and vitality" when viewing, on film, dances choreographed for the proscenium. The choreography was often miscommunicated when the dance was not choreographed for the camera. Balanchine and Taper (1962) found this to be true of the ballet. Filmmakers had deprived the viewer of energy when dances were not staged or directed specifically for the camera.

Coe (1985) reports that choreographer Merce Cunningham held a philosophy which promoted choreographing for the camera. He knew everything had to be faster on television. He was interested in creating a greater variety of rhythm, pacing, and spatial design in order to energize the camera. Cunningham's fascination for the visual media has afforded him the chance to work closely with several filmmakers.

Charles Atlas, a filmmaker, worked extensively experimenting and directing with Cunningham. Their work, Coe (1985) observed, has achieved effects that rarely happen with dance and film. For example, in Cunningham's piece titled "Locale" the camera moved through the dancers and gave the effect of a participant rather than an intruder in the choreography.

During the late 1950s and the early 1960s a new art form was developed. It was the product of the creative synthesis of film and dance. The art form was termed "cine-dance." The work in cine-dance allowed choreographers to become filmmakers and filmmakers to become choreographers. Dance Perspectives (Leabo, 1967) provides the largest collection of philosophies regarding this art form.

Eight filmmakers describe the necessity to choreograph dance for the camera. They express their concerns that dance on film must evolve from the dancer's perspective. Various filming techniques were explored in cine-dance. Those who made cine-dance expressed the most gratifying accounts of their experiences with dance and film.

Deren (1967) created one of the first cine-dances. It was titled "Choreography for the Camera." She experimented with cinematographic space, which she found to be an active element of dance. She preferred working closely with the dancers and choreographers to obtain their opinions and sensation of the dance movements. Deren found close-ups and shots from the wings tended to destroy patterns that were choreographed for the stage.

Tyler (1967) adds to Deren's thought. He found, in filming dance choreographed for the stage, the camera angles changed only to keep the film interesting. This, Tyler expressed, did not allow the medium of film to work with the medium of dance. Tyler saw the camera as a collaborator with the dancer.

Peterson (1967) felt that very little had been done to enhance dance on film. He believed the film industries subjugated the working process by making rash decisions and setting standards which stifled the creative evolution of dance on film.

Clark (1967) was one who felt each art had to be true to the other. Lye (1967) agreed, in that he saw empathy as a uniting factor. Vorkapich (1967) said, "Planning the dance for the camera and analysis are the best means you can use to give semblance of life to a filmed dance" (p. 43).

The dance filmmakers, Emshwiller (1967) observed, were former dancers or those who were married to dancers. He saw cine-dance in terms of films based on the principles of dance. Whether or not F/T/V & D products of aesthetic quality were made by dancers or those married to dancers was not evident in the

historical findings, but, the essence of Emshwiller's statement appears to have validity. In order to capture dance on film the filmmaker must have a strong connection to dance and know the purpose for the choreography, and the energy of the body as it moves through space.

The era of cine-dances developed a synthesis of film and dance. It surpassed the concepts of the days for choreography for the camera and included the idea of choreographing the camera for the dance and choreographing cinematic space and time. Cine-dance became a different art form altogether. These works of art conveyed visual, not verbal, messages through the human body and the film medium.

Deren (1967) defined dance as "the communication of meaning through the quality of movement" (p. 10). She found dance and film so closely connected because of each medium's ability to communicate through a stylization of movement in time. Scenes created without people dancing were sometimes considered to be dance. This concept was developed during the cine-dance era. Here dance is the stylization and relationship of movements that are choreographed, which could include visually projected movements created solely by film techniques.

One way Deren achieved this quality was "by shifting the emphasis from the purpose of the movement to the movement itself" (p. 13). She shot a scene with non-dancers. Through the use of repetition, she brought focus to the manipulated movements choreographed by cinematic effects.

Deren utilized static articulations. The rhythm created in choreography can

serve as a tool for editing. Cole (cited in Delamater, 1981) used editing to perpetuate aspects of the rhythms in the choreography and the music. Tyler (cited in Delamater, 1981) held similar thoughts: he saw editing in terms of a rhythmic instrument.

This sense of openness to the possibilities for film and dance has helped filmmakers and choreographers alike explore new orderings for space and time. Harris (1967) played with the dimensions of camera space and energy by filming a dance solo numerous times, each from a varying perspective. That experimentation later became his cine-dance, Variations on a Dance Theme. Cunningham (cited in Coe, 1985) played with depth and manipulated the foreground, middleground and background, and later used his findings in an award-winning experimental film, Coast Zone. Deren (1967) and Emshwiller (1967) have played with time manipulations for dance such as slow motion, fast motion, filming in reverse, and repetition to create new sensations, effects, and works of art.

Cine-dance collaborators produced the third type of F/T/V & D, generally in the collective mode of production. They also tended to utilize the modern dance style as opposed to jazz, ballet, cultural, or folk styles. The emphasis, among those who participated in the integration, was to choreograph the dance for the camera's perspective; the result was an enhancement of kinesthetic energy from the dance communicated through film or television.

Construction of Images

In film, television, and video three-dimensional objects are shot and projected on a two-dimensional plane. Artistic mediums, to some degree, change the look of real life matter. With the naked eye three-dimensional impressions are the result of the fusion of two pictures. Depth is lost on flat surfaces yet with film or television there is a sense of depth created by the three-dimensional images on the screen: even though the screen itself is two-dimensional. For this reason Arnheim (1957) finds the effect of the media, "neither absolutely two-dimensional nor absolutely three-dimensional, but something between" (p. 12). The more the three-dimensional impression is lost, the more the consistencies of size and shape disappear. On the large or small screen, proportions, real life forms, become distorted.

Gene Kelly summed up the inherent problems with dance on film.

To begin with, dancing loses much on film: it loses its third dimension the same way photographed sculpture does. But it loses even more than sculpture. Lost is the living, breathing presence and personality of the performer, and gone are the kinetic forces that make the strongest interplay between audience and dancer (cited in Snyder, 1965, p. 49).

Since the medium inherently distorts the look of things as well as the relationship of the dance to the audience, the coordination of the object and the camera should not be taken lightly by the director. The angle from which the camera sees an object determines its representation. The angle can portray meaning. The choice of objects in a frame or in relation to the other must be considered

in order to direct the focus of the viewer. Movement, created by the object or the camera, can alter energy level. Not only does frame content, composition, camera/subject distance, and camera/subject movement affect meaning, focus, and energy in a shot, but they also affect how different shots will integrate.

The director chooses the distance of the viewer from the subject/object. The viewer's evaluation of properties, within the message, becomes limited. It is possible to direct the view of the audience and draw attention to whatever is of great importance at the time.

The close-up not only has the ability to magnify, but also emphasizes the perspective on an object through the reduction of depth. "What is visible and what is hidden strike one as being definitely intentional; one is forced to seek for a reason, to be clear in one's own mind as to why the objects are arranged in this particular way and not in some other" (Arnheim, 1957, p. 59). Cropping out portions of the dance movement is discussed later in terms of framing to achieve a desired artistic statement. Cropping portions of an object can have a communicative purpose, as Arnheim suggests.

Burch (1969) illustrates this through his principles for concrete and imaginary space. Concrete space is that which was out of frame that, consequently, comes into view (or the reverse effect). Imaginary space is what is never seen. This is the space located beyond each of the four frame borders, behind the camera, and behind the set. Burch finds that the use of on-screen space can define the off-screen space. When an object moves into and out of frame, focus is

retrospectively drawn to the concrete off-screen. An example is a slow zoom from a group shot to a smiling face; or it can work in reverse. We can see a close-up of a ballerina's point shoe as she takes a step, and then see the rest of her body in the next shot.

A view that cropped out portions of the movement could alter a physical statement without creating a loss of kinesthesia. Artistic intent may require a cropped view, full view, or distant view depending on the desired sensation or idea communicated by the movement through the camera. When a dancer does a split leap and the frame does not allow for the width of the dancer's leg extensions, the focus drawn to the off-screen space tends to pull the viewer's attention away from what is on the screen. Dancers are also framed to draw attention to imaginary space, for instance, when a dancer's arm is seen periodically but the entire body never comes into view. Choreographically, movement is structured to project a particular effect. The effect should include the use of concrete and imaginary space. Determining ahead of time when and how cropping will serve artistic aesthetics can alleviate abrupt entrances and exits of dancers or dancers' body parts.

Burch (1969) also examines the effects on concrete and imaginary space in terms of entrances, exits, and the character's focus. How a subject reacts or gestures in one shot can communicate what will occur in the following shot. Often, a dancer may have an entrance that has not been dictated by the action in progress. In order to bring focus to the entrance of the new subject, a compositional

arrangement must emphasize the relationship. For example, objects in the foreground obtain importance. Therefore, some entrances (of objects/subjects) into the shot do not communicate based on the effect on concrete or imaginary space, but based on the visual arrangement of all of the objects in the frame.

The camera itself should also move the energy from one space to another, or it is not contributing. Timing and framing are the essential tools of a dancecamera man. One must frame on space and let the dancer move into it. Space is the dancer's canvas, whether on stage or on film. Both space and movement, too, may have to be modified or distorted to make the choreo-cinema effective to an audience (Compton, 1968, p. 37).

Good shot composition requires an analysis of how objects are arranged horizontally and vertically as well as in depth. Objects can be moved in the frame to hide what is not desired. Arnheim (1957) suggests that the objects should be arranged in sequential shots to emphasize their relationship to each other. The object that is then presented to obtain focus has communicative value.

In order to create good film images, lines and directions should be balanced in relation to each other as well as to the margins of the frame, according to Arnheim (1957). He suggests that this balance can be devised mathematically but knowing what is best is actually based on feeling. The line of the movement should be balanced in relation to the direction or path the movement takes and then to the horizontal and vertical margins of the frame.

The lines created by each movement or phrase of movements ought to be studied as they correlate to the direction in which the movement (or phrase) faces and/or moves. First, an angle is chosen for the subject and then the subject is

framed from the chosen angle. Loring (cited in Delamater, 1985) was discontented: "The directors are always getting off on an oblique angle which has nothing to do with the original composition" (p. 81). Although Arnheim found that, "by reproducing the object from an unusual and striking angle, the artist forces the spectator to take a keener interest, which goes beyond mere noticing or acceptance. The object thus photographed sometimes gains in reality and the impression it makes is livelier and more arresting" (1957, p. 44). He also thought the oblique or skewed angle helped apply meaning by characterizing an object; and provided the element of surprise. The angles chosen for their resemblance of original views of real life were not chosen to interpret meaning; they were chosen for formal interest. Such is the case when creating the second type of F/T/V & D, the documentary. Oblique and skewed angles could prove useful when creating the third type of F/T/V & D, the choreo-cinema.

The process for determining camera angle and composition may become complicated when subjects are a large group of dancers. In terms of line and direction, the problem is essentially the same. Finding an angle that adequately shows all subjects and does not distort their ensemble is a challenge when reducing three-dimensional figures onto a relatively two-dimensional plane. Depending on the kind of camera lens and the camera angle, the subjects' shape or spacing can become more or less exaggerated, dynamic, oblong, or distant. One subject can hide the view of another subject from a given angle. The subjects in the foreground may appear much larger in size than those in the middle or background.

The relationship of the group may be spread out and yet appear closer together from a certain angle. Therefore, the relation of objects must be considered as well as the balance of lines, directions, and margins.

When creating the dance movement and camera composition simultaneously, Arnheim's (1957) theory of composition should also apply. Earlier the theory was applied to situations where it was assumed that the movement existed prior to the manipulation of its visual perspective, as is the case when producing the documentary (the second type of F/T/V & D). When the dance, and the visual perspective develop together, it can present a somewhat different creative process for incorporating the camera. The balancing theory still applies.

Framing within the margins may entail using more objects than just the dancer(s). A group of dancers may be framed in the upper right corner with the rest of the frame empty. The lines and directions of the movement may work better from that relationship to the margins. Kelly often danced with props: a chair, an umbrella, a room full of toys, etc. Props were framed to communicate the dancer's relationship to the inanimate object and the character's purpose for being in the scene.

Kelly utilized what Arnheim called "standards of comparison" (1957, p. 74). This provides the spectator with an object of reference. A cup and saucer in frame alone appear normal, yet when they are placed next to a chair and the spectator sees that the cup and saucer are as large as the chair, then the chair has served as a standard for comparison.

Kelly used objects as standards for distinguishing depth and motion. On a two-dimensional plane, depth can be lost depending on the lighting and the camera angle. Kelly danced with props or identifiable backdrops that were often framed specifically for the purpose of defining the depth and space of the view. "The dance with the broom in 'Thousands Cheer,' though occurring on one set, moves from floor to soda fountain and back by means of both match cutting and camera movement" (Delamater, 1981, p. 140). When he performed movements that traveled side to side as the camera panned with the movement, Kelly consciously provided props to show that he was moving, and that he had moved a great distance. If the props had been eliminated, the visual statement would have read much differently.

The camera itself should also move the energy from one space to another, or it is not contributing. Timing and framing are the essential tools of a dance cameraman. One must frame on space and let the dancer move into it. Space is the dancer's canvas whether on stage or on film. Both space and movement, too, may have to be modified or distorted to make the choreo-cinema effective to an audience (Compton, 1968, p. 37).

Dance is kinesthetic. When the purpose for the F/T/V & D product is not clearly defined it can cause dances to appear flat (Kelly, 1965). Video has the same ability. Without an analysis of its relationship to the dance's aesthetic qualities, film, television, and video can capture the choreographed movement but not the dynamic levels and emotion also choreographed into the dance. No matter how many camera angles are used to shoot a dance, if the focus does not present the vitality of the dance, then what is seen is simply bodies moving.

It is equally important to understand the difference between how dance appears through the film camera versus the video camera. Long time assistant to Fred Astaire and dance director, Hermes Pan, told Arthur Knight about some of the differences:

The kind of staging that is just fine for movies or in the theater, with your chorus working in rank one behind the other, produces a pretty meaningless blur on the TV screen. But I have been finding out things. I saw that the extreme depth of focus of the television cameras made it possible to create tremendously exciting effects, illusions of space or neatness that could add to the dynamics of the dance. Also by staggering the arrangement of the dancers--maybe one or two in front, and the fanning out behind them--you could make much more meaningful patterns. Not only that, but you could actually fill a stage with relatively few dancers (cited in Knight, 1960, p. 41).

Depth of field is another television/video principle that the lens affects. It determines how much the object or camera can be moved without having to change focus. The depth of field also determines the parts of the frame that will be in or out of focus. Herbert Zettl's (1984) text, The Television Production Handbook, discusses the video camera and its many optical characteristics. According to Zettl, general orientation to the lens's affect on focusing, zooming, and controlling the iris (which alters the amount of light that hits the lens) would give the choreographer an understanding of the television/video camera's optical capabilities.

The terminology for the movements of the camera are valuable in that they are also directing commands. Zettl presents the fundamentals of picture composition. He describes the field of view, organizing the screen area, organizing screen

depth, organizing screen motion, object centering, head room, and lead room from a videographer's point of view.

In order to create effective camera composition for dance the choreographer must define the camera space and understand the optical capabilities of the film or television/video camera. The dance movement can be set prior to, during, or after developing the camera composition, movement, or angle that is dependent upon the type of F/T/V & D being produced. Problems arise when the camera's view is set without an analysis of the available visual perspectives. Without good camera set-ups, well thought-out plans for the construction of images, the shots may not be useable in editing.

Juxtaposition of Images

"It is in the editing of a choreo-cinema work that the actual ballet is created, for the editor moves around and re-arranges all the existing images and poses. He is the choreographer of the final artistic entity" (Compton, 1968, p. 37).

Not having shots that match in editing is dangerous. The term "match" is important to montage. Match refers to the preservation of continuity between two or more shots. The rule for matching shots is one of three main principles, that when adhered to, warrant continuous juxtaposition of shots, although successful exceptions to the rules occur and discontinuity is the result (Burch, 1969).

The second continuity principle is "matched action": "This rule, empirically established during the 1920s, has it that any new angle on the same camera

subject must differ from the previous angle by at least thirty degrees" (Burch, 1969, p. 37). Joining two shots that do not adhere to this rule can cause the viewer discomfort. The result is called a jump.

The third rule says that a change in screen direction is automatically equated with a change in real direction by the audience. This applies to moving objects. Burch finds that film audiences' perception of this kind of change in direction of moving objects from shot to shot, has evolved so that audiences understand it as a regular occurrence.

Continuity can be determined temporally and/or spatially. Temporal continuity occurs when one shot is matched with another shot that picks up the action at the precise point where the previous shot left off. Spatial continuity occurs when the spatial relationship in one shot is picked up in the joining shot (Burch, 1969).

The following is an example of two shots that match. In the first shot is a full-figured view of a dancer squatting. The dancer then begins to rise and lift her right elbow. Before the dancer is completely standing there is a cut to the second shot which is a waist shot of the dancer completing her stand while stretching her right arm up to the ceiling. There would not have been a match if the second shot had caught the dancer closer to the ground than she was when the cut occurred. In that case the viewer would have noticed that the right elbow had not been lifted which would indicate a discontinuity of time. When these temporal and/or spatial similarities do not occur, Burch considers the result dis-

continuity. This implies a temporal or spatial gap between shots: the second shot picks up a little later in the action as opposed to the precise point where the previous shot left off. There has been an ellipsis of time. A spatial ellipsis does not carry what is visible in the first shot over to the second shot.

Discontinuity can also be a gap that is a reversal of temporal and spatial elements. The flashback is a reversal form of temporal discontinuity. A repetition of shots is another temporal reversal. The action in the first shot unfolds and the next shot picks up with part of the action that was revealed in the previous shot. Repetition and the flashback effect spatial reversals in the same manner.

The basic ways to articulate (combine) two shots, as Burch proposes, is by integrating the possibilities for temporal aspects of two shots with the spatial aspects. Discussed in terms of static articulations and dynamic articulations, he defines the two kinds of edits. Static articulations are just that: one shot of static objects edited to another static shot.

Cutting together shots of the same subject from numerous angles is a static articulation technique developed by Eisenstein (1975). It allows the eye to compare each part of the subject with the other parts. These variations of shots and the structure of the montage can present complexity, coherence, and permutations that can be highly satisfying to the eye. The interplay of formal contrasts happens when objects are static.

Both matched and non-matched static articulations can be effective. A rare and difficult achievement obtained by joining a series of non-matched shots is

harmony, the sum total of all the perspectives. A variety of permutations of objects, from shot to shot, the more spatial openness is created, because the relationship of the objects, in space, to one another has not been defined in singular terms. An opportune time to utilize a variety of permuted static articulations is when a dancer sustains or holds a movement. The change of perspective of the static body in space can emphasize rhythms in the music, the extended period of time the position has been held, the dancer's musculature, facial expression, or many aspects which further clarify the purpose for the choreography.

When similar objects are permuted from shot to shot, a sense of variety is created. Without a change in permutations the series of shots may have appeared monotonous. The variation of visual space shows similar objects as they may vary in identity, by size, eye-line direction, and number, within the different shots.

In dynamic articulations, when the cut is made, either (a) one of the two shots displays a moving camera or object; (b) both shots display movement; or (c) the speed of movement varies because of the camera's distance to the object, from one shot to the other. These types of articulations are based on aesthetic effect because they can entail a radical violation of principles (the second rule listed above). For example, in one shot an object moves from right to left and in the next shot the same object (shot from the opposite direction) moves from left to right. Regarding dynamic articulations where an object is moving at a

certain speed, Burch (1969) observes that the closer the camera-subject distance, the faster the object appears to move.

To approach the concept of editing, Arnheim (1957) combines the theories for transitions developed by two different Russian filmmakers/authors. The first theory, by Pudovkin, suggests five methods of montage. The second, by Timoshenko, suggests fifteen principles. Arnheim finds both sets of factors incomplete and unsatisfactory. Pudovkin's five methods (cited in Arnheim, 1957) are: (1) contrast, (2) parallelism, (3) similarity, (4) synchronism, and (5) recurrent theme (p. 91).

The problem here is that logically the classification refers partly to the subject matter and then partly to the manner of cutting. These five means of manipulating shots would be useful in creating choreo-cinema. Each method could be an experimental study in and of itself. Pudovkin's methods could also work when editing the dance documentary if these elements have been structured within the context of the choreography, otherwise edited result would not present the most realistic presentation of the adapted work. Timoshenko's 15 principles (cited in Arnheim, 1957) are: (1) change of place, (2) change of position of the camera, (3) change of range of image, (4) stressing of details, (5) analytical montage, (6) return to past time, (7) anticipation of the future, (8) parallel events, (9) contrast, (10) association, (11) concentration, (12) enlargement, (13) monodramatic montage, (14) refrain, and (15) montage (p. 93).

The problem with these principles is that they are incomplete and

unsystematic, but in terms of editing choices available to the choreographer, Timoshenko's principles can be used in all types of F/T/V & D products. Not all 15 principles would be compatible, although singularly or in small groupings they can dictate the editing concept for the record and the documentary. If the shooting, choreographing, and editing concepts are blended properly it appears possible to incorporate more (possibly all) of the 15 principles for choreo-cinema.

Arnheim (1957) combines the two sets of ideas and titles it, "The Principles of Montage." It is a skeleton, a clear outline of editing possibilities.

I. Principles of Cutting

A. Length of the cutting unit

1. Long strips
2. Short strips
3. Combination of short and long strips
4. Irregular

B. Montage of whole scenes

1. Sequential
2. Interlaced
3. Insertion

C. Montage within an individual scene

1. Combination of long shots and close-ups

- a. First long shot then one or more details of it as close-ups
- b. Proceeding from one detail (or several) to long shot
- c. Long shots and close-ups in irregular succession

2. Succession of detail shot

II. Time Relations

A. Synchronism

1. Of several entire scenes
2. Of details of a setting of action at same moment in time

B. Before, after

1. Whole scenes, succeeding each other in time
2. Succession within a scene

C. Neutral

1. Complete actions that are connected in content, not time
2. Single shots that have no time connection
3. Inclusion of single shots in a complete scene

III. Space Relations

A. The same place (though different time)

1. In whole scenes
2. Within a single scene

B. The place changed

1. Whole scenes
2. Within one scene
3. Neutral

IV. Relations of Subject Matter

A. Similarity

1. Of shape
 - a. Of an object
 - b. Of a movement
2. Of meaning
 - a. Single object
 - b. Whole scene

B. Contrast

1. Of shape

- a. Of an object
- b. Of movement

2. Of meaning

- a. Single object
- b. Whole scene

C. Combination of similarity and contrast

- 1. Similarity of shape and contrast of meaning
- 2. Similarity of meaning and contrast of form (pp. 94-98).

Arnheim's "I. Principles of Cutting" provides several ways to manipulate rhythms through specific kinds of editing choices particularly valuable for the second type of F/T/V & D. Snyder (1965), describes the unity available through rhythms in editing and the dance.

The film-maker must be as much a master of rhythm and phrasing in his mediums as the choreographer is in dance. The length of shot or the pulse of a cut in a film is the film-maker's means of establishing rhythms. In making documentary dance films, we must be particularly aware of this, and relate the rhythm of the film to the rhythm of the dance or else the two will be in conflict (p. 38).

Eisenstein (1975), in The Film Sense, explained the basics for editing to create a connection between the object and the sound. One way is to have both elements (picture and the sound) controlled by rhythm; that is the rhythm of the music as well as the rhythm developed by the scene or the dance, as Snyder suggests. This first method is a metric form of editing.

The second method is rhythmic. When a variety of syncopated combinations

are arranged so as not to parallel the music rhythms or the rhythms dictated by the scene there are not articulations structured on the given metrical subdivisions. With the rhythmic method a melodic expression is created.

The third method is to emphasize tone by the context of the shots. Visualizing tone is the job of the director who sets up shots for this effect. A line that unites, change in movement, vibrating objects, or the color of an object are examples of visual effects that communicate tone when edited in the proper relationship to sound.

Since choreo-cinema uses the materials of dance and the possibilities of the F/T/V & D media together to produce something new, Eisenstein's second and third methods for editing can only augment the third type of F/T/V & D. New melodic structures are created by the rhythmic method. New temperament is developed when editing to emphasize tone. Allowing F/T/V & D to cause fresh contextual melodies and unfamiliar contextual tempers to evolve achieves the goal of choreo-cinema (1975).

Eisenstein (1975) suggests that an intricate synthesis is the key to bringing viewpoints together. Increasing the volume of shots can build excitement or intensity. Repetition of shots has the same result. The development of horizontal planes and layers can also create volume. The linear structure is set by the point of articulation or striking action in a shot, in relation to the sound. The horizontal structure works with the linear, and varied visual perspectives can be overlaid to communicate numerous possibilities to innumerable sound cues or

rhythms. Complex juxtaposition such as this is also found in classical music. Different types of sounds can be compounded as can the visual images. Eisenstein (1975) wrote: "In both art and literature creation proceeds through several perspectives, simultaneously employed" (p. 96).

The only circumstances under which a series of relatively unplanned shots can work together is through the use of what Burch (1969) describes as the method of chance. Here, the production structure is not abandoned completely.

Choices of angles, lenses, and multiple camera-subject distances are set. In action scenes, allowing this kind of freedom in shooting results in a large number of possible interesting matches for editing. Burch (1969) suggests that when these kinds of events are meticulously staged, shot by shot, the action appears less dramatic. There would be less flexibility in editing as well. The chance method of shooting provides more subtle and more complex cutting possibilities.

There is no shot-by-shot plan for editing and the matches occur somewhat by accident. Burch (1969) cites Eisenstein as a master of the chance method in that he used every possible angle and camera-subject distance when filming and confronted the material, not knowing how the angles and shots would interact, and he created the articulations in editing. Through the chance method, kinesis in dance can be maintained on film or video, although the director's risks increase regarding successful camera choices for montage.

Video editing is a different process, in terms of technology, than film editing. Zettl (1984) describes the three ways television editing can be done.

One happens by stopping the videotape to change the set or correct mistakes and then proceeding where the tape was stopped; the second happens by editing different shots during the production, which is called switching; and the third is post-production editing which may involve combining various videotaped pieces together, trimming excess unwanted footage, correcting mistakes or bad takes, and building a pre-determined sequence or show from many takes.

The TV director pre-edits his film in his mind, his imagination envisioning and deciding upon the precise angles and positions to be used. Because of this, a TV dance film is usually shot from beginning to end without stop. This gives TV dance a liveliness and spontaneity not always present in movie dances (Venza, 1965, p. 44).

There are two stages of post-production editing: on-line and off-line. In on-line editing the transitions are embellished and the special effects are incorporated onto the videotape. The plan for the on-line edit is determined during off-line editing. Zettl (1984) suggests that the plan for editing should be determined before the shooting occurs, therefore a predetermined edit list of shots can be devised during shooting.

Transferring film to video can assist the choreographer. Transfers can be made to 1/2" or VHS videocassette for home viewing. Therefore, the choreographer can log shots for editing and make his/her shot choices and even arrange the edit plan, prior to off-line editing. Transferring raw footage, film or videotape, to videotape can make off-line editing more efficient and the on-line editing more cost-effective.

Summary Part I: Historical Choreographer's Perspective

Film and Television Theories for Dance

Effective construction of images requires an analysis of camera angle, camera composition, and camera-subject distance. The choice of camera angle can be one that presents an original, formal, real-life view of a subject or one that presents an unusual or striking view. The latter creates meaning and brings emphasis to unexpected shapes. Once the angle is chosen composition is balanced by the director's feeling for what looks best regarding the balance of lines and directions within the vertical and horizontal margins. The arrangement of objects in the frame, to emphasize or symbolize a character or object or depth of motion, will affect the camera angle, the balance of lines and directions and margins, and camera-subject distance.

Shots of random images that are not planned, in terms of their temporal or spatial relationship to one another tend to pose problems in editing: they do not match because of the lack of continuity. Non-matched editing can be effective when multiple shots of a subject or action event are integrated to reveal subtleties and complexities within the subject matter. Static articulations that permutate similar objects create variety and static articulations that permutate dissimilar objects open film space creating a broader scope of reference.

There are many options for juxtaposing shots, based on shot length and the rhythm created by joining shots of different lengths. The combination of several

scenes or details of the action within a scene can manipulate the perspective of time. Neutral effects happen when actions have a connection in content but not in time: a scene or a series of single shots or scenes which further clarifies something.

Spatial relations occur at the same place (at a different time) or at a different place. The subject matter relations are: (a) similarity, (b) contrast, and (c) combination of similarity and contrast. The relationship between picture and sound can take on both a linear or horizontal structure. Linear structure can be metrical, rhythmical, melodic, or tonal. Complex horizontal juxtaposition of images increases depth. An increase in volume or repetition of shots creates excitement or intensity.

Summary: The Choreographer and the Production Process

What, historically, has characterized the relationship between the choreographer and the film and television production processes are four interrelated aspects. The first aspect, which most clearly defines the relationship, is the type of F/T/V & D. The second aspect was a major reason why choreographers were given the opportunity to have their work on film or television, the adaptation. The third aspect was the choreographers' progression to assume the role of director over the dance sequences. The fourth aspect was the awareness that in order to enhance fully the dance through film, television, or video the choreography had to be created for the camera's perspective. Those four aspects historically

characterize the choreographer and the production process.

Based on both who controlled the directing and editing of the product, and the purpose for the product, there became over a period of 20 years (from the 1930s to the 1950s), four types of F/T/V & D. Cine-dances were F/T/V & D products that synthesized the medium of film with the medium of dance. Through "Dance in America," the television series, the proscenium perspective was eliminated and the dances were restaged to present the camera's perspective. It was after seeing their dances devalued by directors who lacked an understanding of the purpose of the choreography, that the "Integrated Dance Musical" choreographer was compelled to increase his/her power, in relation to how the dance was shot and edited. A loss of kinesthesia was the result of dance movement that was not performed for the camera. Choreographers who sought quality F/T/V & D products taught themselves to see the dance through the camera's eye and then they controlled the dance and film/television/video elements.

Part II: Survey Results

This section presents the results of a survey of professional F/T/V & D choreographers. The survey was designed to answer question number 3 of the Statement of the Problem: "What are active choreographers' experiences and perceptions regarding the use of the film and video media for dance?" To answer this general question, a four-part survey was designed. Part I of the survey asked questions about the respondents' background. The survey's second part asked the

respondents about their typical working situation. Parts III and IV asked about the respondents' feelings regarding production methods and techniques, and the respondents' opinions regarding improving production methods and techniques, respectively.

Response Rate

Fifteen questionnaires were returned. This represented a response rate of 16%. Eighty-nine questionnaires were mailed or delivered: 66 went to choreographers and 23 to dance studios in New York, and Los Angeles. Of the 23 questionnaires sent to dance studios none was returned; this made the response rate for direct mailing to choreographers, 22%. Although the response rate is extremely low, the fact that 15 professional choreographers took the time to respond justifies a discussion of their responses. However, it is impossible to generalize to the larger population given this limited return.

Survey Part I: Choreographers' Background

The first question on the questionnaire asked about the number of years the respondent had worked as a professional choreographer. Ten out of the 15 respondents (67%) had 6 to 16 years of experience. Three participants had 17 or more years experience and only 2 choreographers had less than 5 years experience.

Question 2 addressed the percentage of work done choreographing for film/

television, choreographing film/television stage adaptations, choreographing and directing for film/television, or choreographing and editing for film/television. Six surveyed (40%) choreographed over half of their dances for the media of film or television. Nine of the 15 participants did more than 25% of their work for film or television.

Of those surveyed, 8 out of 15 (53%) had not choreographed dances for the proscenium and then adapted the work for film or television. Eleven out of the 15 respondents (73%) reported less than 25% stage adapted choreography for film or television. Three participants indicated that 50% of their work for film or television was adapted from choreography originated for the stage.

When asked to provide the percentage of choreography they had both choreographed and directed for film or television, two-thirds of the respondents answered seldom or never. In fact, 7 had never choreographed and directed. Only 2 out of 15 had experienced total control. They indicated that all of the dances they had choreographed for film or television, they had also directed.

It appears that more choreographers have had opportunities to edit than to direct their dances for film or television. Those who have directed a large percentage of their choreography have only edited a small percentage of their choreography. One-third had never directed or edited their choreography for film or television. The majority of those surveyed who had not participated in the directing or editing of their work (4 out of 5 participants), choreographed 75% or more of their dances for a medium other than film or television.

Question 3 asked the respondents to rank-order the film and/or video program formats that they choreographed for most. More than half of the respondents tended to choreograph for television variety shows/television specials, and educational and experimental programs. Forty percent of the choreographers tended to choreograph television commercials.

The fourth question was concerned with the respondent's most frequented shooting formats. The camera format used most often by the surveyed choreographers was the multiple video camera format; 90% of the participants tended to choreograph for multiple video cameras. Four out of 15 choreographers used both multi-camera/film and single motion picture camera formats. Those surveyed who ranked a film camera format first tended to rank a video format second.

The fifth question asked the respondents to rank order the ways they had learned the "technical side" of the film and television media. Ninety-eight percent of the participants indicated they had learned the technical side of the film and television media through self-taught means. Twelve percent learned from both formal classes in film or video as well as professional workshops or seminars. One-to-one instruction was the second most used source of learning. Other ways choreographers learned about the film/video methods and techniques was by working as a performer, director, camera operator, and tape operator.

Question 6 asked the respondents to estimate the percent of professional publications they had read within the last two years. The literature read by those surveyed tended to be more dance related than film or television production

related. One-third of the respondents had not read any film or television production related material within the past two years. Nine out of the 15 respondents (60%) indicated that 25% or less of the literature they had read was film or television production related. Three out of 15 surveyed choreographers indicated that more than 50% of the literature they read was film or television production related.

Question 7 asked the respondents about the film and/or video equipment that they could operate. One-third of the respondents indicated that they could operate both film and television editing equipment. Eighty percent could operate, by him/herself, reasonably well, videotape recorders. Five choreographers indicated that they could edit videotape and two could operate a video switcher.

Survey Part II: Typical Working Situation

The first question in Part II asked the respondents about the amount of creative control they held regarding directing. One choreographer identified the total control situation as the most common experience in his/her career. Close to three-fourths of those surveyed tended to work in a shared control environment and one-fourth have found little to no control over the directing of their dances a common occurrence in film and television careers.

The second question asked the respondent about the amount of control they would prefer to have, regarding the directing of their dances. Over 50% of those surveyed would prefer to have total control over the directing of their dances on

film and television. Less than 50% of the surveyed choreographers would prefer a shared control working situation.

For the third question the participants were asked to rate, on a seven point semantic differential scale, the frequency of times they engaged in specific shooting and editing responsibilities. Twenty percent of the participants almost never, or almost always, chose the camera angles. Six out of 15 choreographers indicated that they are able to choose the camera angles about half the time.

Twenty percent of those surveyed always chose the framing for their dances. Thirty-three percent almost always did so. One participant never made this kind of decision for his/her dances and almost never had this opportunity.

Forty percent of the choreographers were always able to specify particular camera movement. Two respondents never specified camera movements for their dances and three specified such almost never.

Three participants tended never to plan for definite editing points within their choreography for film or television. Nearly 50% of the surveyed choreographers almost always planned for editing points. Two participants indicated always.

One participant did not respond to whether he/she tended to or not to utilize a framing device during rehearsals in order to visualize shots for his/her dances. In this category eight participants tended not to use a framing device. Four choreographers never used a framing device, and five always did so.

When asked to approximate the frequency of which they tended to

videotape their dances, prior to shoot day, the totaled responses were split equally. Of those surveyed, one respondent was neutral. Three responded seldom did and three seldom did not. One did so almost always and one did so almost never. Three respondents always shot their dances prior to shoot day and three respondents never shot their dances prior to shoot day.

Again, for question 4, a seven-point semantic differential scale was utilized to determine the frequency of directing activities in which the respondents engaged. One-third of those surveyed always discussed their plans for individual shots with the director well in advance to shooting. None of the participants indicated that they never or almost never discussed their shooting plans with the director.

Only one participant never planned the camera shots alone after the dance movement was set. Only one participant always did so. Five of the surveyed choreographers almost never designed the shots for their choreography after they had finished the dance.

When asked how often the planning for individual camera shots was conceived on paper by the choreographer prior to completing the choreography, the surveyed responses were again varied, ranging from never to always. One-third of the participants indicated that more often than not, they never planned shots for their dances before the choreography was set. One participant did not provide a response in this category. Two surveyed choreographers always drafted shooting plans before their dances were completely choreographed, and one had

never engaged in this process.

Question 5 of Part II asked the participants how often they were involved in varying degrees of post production editing. Nine out of 15 choreographers surveyed had never served as the film or television editor for their dances. Those participants who had performed the role of the editor did so on an average of 8% of the time. One surveyed held this position for 50% of the dances he/she had choreographed.

Most of the surveyed choreographers tended to serve as an advisor to the editor. Over one-fourth of the participants were present in the editing suite and able to make comments 50% of the time or more; one participant served in this capacity 70% of the time. Forty percent of the surveyed choreographers were never able to see the rough cuts or provide editing suggestions based on partially edited footage.

Twenty-two percent was the average frequency that the surveyed choreographers were not included in the editing process. Six out of the 15 participants were never excluded, completely, from post production editing. Three surveyed choreographers were not involved in editing over 60% of the time and one participant was not included in editing during any of his/her film or television choreographing career.

Survey Part III: Feelings Regarding Production

Methods and Techniques

Part III of the survey was concerned with respondents' feelings and attitudes about production methods and techniques. A five-item Likert-type scale was developed. Respondents were asked to Strongly Agree (SA), Agree (A), be Neutral (N), Disagree (D), or to Strongly Disagree (SD). Reported in this section are the percentage of choreographers that responded in each category on the Likert scale.

The first Likert-item was "Most often, a full figured view of the dancer(s) is the best way to shoot dance." Thirteen percent disagreed with this statement. Forty percent agreed, and 46% strongly agreed that the best way to shoot dance is the full figured view.

The second Likert-item was "Close-ups seldom hurt the visual perspective of dance." One-third of those surveyed found that close-ups were effective kinds of shots for dance on film or television half of the time. The choreographers seemed to have held varying opinions, regarding close-ups for dance, and one participant chose not to respond. Three out of 15 surveyed strongly believed that close-ups hurt the visual perspective of dance. Another 3 participants felt similarly and yet another 3 leaned in the opposite direction; the latter tended to find that close-ups seldom hurt the visual perspective of dance.

The third Likert-item was "The artistic value of the choreography has been

protected in the way dance has been shot in the past." The majority of surveyed choreographers found that the artistic value of choreography had "not" been protected in the way dance had been shot in the past. Two out of the 15 surveyed were neutral and 2 felt strongly that the dances on film or television had been captured with the artistic value of the choreography in tack. A large percentage of participants tended to believe that dance, in the past, was not shot to portray its artistic value: 46% held this opinion and 13% held this opinion strongly.

The fourth Likert-item was "Prior to shooting, more effort goes into constructing the dance than into constructing the visual perspective (e.g., camera angles, framing, camera movement, etc.)." Again, the surveyed responses were varied. One surveyed choreographer was neutral, one had no response, and only one felt strongly that prior to shooting, more effort goes into constructing the visual perspective than into constructing the dance. Over 50% of the surveyed choreographers tended to agree or strongly agree that more effort goes into constructing the dance, during pre-production.

The fifth Likert-item was "In collaborative productions, it is preferred that the film/TV director choose the visual perspective for the choreography." When collaborating, most of the surveyed choreographers did not prefer that the film/TV director choose the visual perspective of the dance. Twenty percent strongly felt this way. None of the participants held a strong preference for the film/TV director choosing the visual perspective for the choreography. One participant indicated that in collaborative situations he/she prefers the director to

direct the way the dance is captured. Twenty percent of the respondents were neutral. One choreographer had no response.

The sixth Likert-item was "It is better to choreograph the movement and then define the visual perspective of the choreography through film or video than to choreograph the movement while choosing the visual perspective of the camera simultaneously." Four out of the 15 participants disagreed with the statement. Thirteen percent held this same opinion more strongly. Another 13% held no opinion at all. Three choreographers were neutral. There was one participant who agreed that the two should not be developed simultaneously, and 20% strongly agreed that the dance should be choreographed and then the visual perspective should be defined.

The seventh Likert-item was "The choreographer's suggestions for shooting their dances are always utilized by the film/TV director." Close to 50% of those surveyed found that film or television directors do not utilize the suggestions of the choreographer; and 20% of those surveyed held this perception even stronger. None of the surveyed choreographers "strongly agreed" that the director utilizes such. Only one "agreed." One participant did not respond.

The eighth Likert-item was "Most film and television choreographers have made it their business to learn more and more about the technical side of film and television production." One participant chose not to respond to the statement. One disagreed that most film and television choreographers have made it their business to learn more and more about the technical side of the film and

television production. One-fourth of those surveyed strongly agreed that their colleagues have made it their business to increase their awareness in these areas, close to one-half simply agreed, and a little over one-tenth stood neutral on this topic.

The ninth Likert-item was "The more technical knowledge in film and video production one has, the better one can use the media of film and television creatively." This was one statement for which all of the surveyed choreographers held similar opinions. One-third of those surveyed agreed that more technical knowledge lends a better creative usage of an electronic media. The other two-thirds of the surveyed choreographers strongly agreed that one can use the media of film and television more creatively, the stronger his/her technical background in these areas.

The tenth Likert-item was "Choreographers are generally satisfied with the way others edit their choreography." Three-fourths of the surveyed choreographers did not believe that film and television choreographers tend to be satisfied with the way their dances are edited. Seventy-three percent of those strongly disagreed and 20% disagreed with the statement.

There was an open-ended portion to section III for which two participants responded. Their responses provided a more personal view into the film and/or television choreographers' feelings regarding production methods and techniques. They were asked to describe both positive and negative impressions gained from working with the media of film and/or television. One person stated that, "It is

more often that I work with people who have never shot dance before." The other choreographer wrote:

The technical sides of dance and media are totally incompatible if one is doing precise technical dancing (ballet). Lighting takes an hour more than planned, dancers muscles are cold = bad dancing. Takes are short, so that the viewer doesn't lose visual interest; although the dancer, in doing very short (30 second) sequences, never has the attack and momentum that makes for good dancing. In order not to go out of frame in very precise camera dance work, the dancer has to be so obedient to a precision that cannot be varied even an inch and that ruins momentum and attack and again, good dancing is lost. Given my experience I will never again make media dances but only documentaries where the camera adapts somewhat to the spatial and time needs of good dancing.

Overall, the instrument's third section was highly dependent on a significant return rate for the results to be of any general predictive value. In addition, it was important for everyone who did respond to respond to all the items. This did not happen. However, there were 3 questions out of 10 for which a large majority of the participants felt similarly. One, 73% strongly disagreed and 20% disagreed that, "Choreographers are generally satisfied with the way others edit their choreography." Two, 45% strongly agreed and 40% agreed that, "Most often a full-figured view of the dancer(s) is the best way to shoot dance. Three, 66% strongly agreed, and 33% agreed that, "The more technical knowledge in film and video production one has, the better one can use the media of film and television creatively."

Survey Part IV: Opinions Regarding Production

Methods and Techniques

This section of the survey instrument contained both open- and closed-ended questions. The choreographers were asked to put themselves in a situation where if they could communicate to powers that be, what would their opinions be regarding specific elements of production. A Likert-type scale was used for the closed-ended items. The open-ended items asked them to provide recommendations that they believed would increase the effectiveness of dance as it is captured on film and/or television.

Item number 1 was, "In planning for the camera and planning for editing, there has been a reasonable amount of time provided to capture your dances properly." One choreographer who strongly disagreed that his/her experiences had been such that there was a reasonable amount of planning time for the camera and for editing said: "Enormous care in understanding angle and timing, in knowing the choreography and how it makes its meaning felt, is essential." Another who strongly disagreed wrote, "I feel that unless the dance segment of the film sequence is the featured subject, that choreographers always have to compromise. My suggestion is that directors learn more about dance."

Six surveyed choreographers disagreed with the statement regarding reasonable time for camera and editing planning. Their comments were:

"Generally video people are not prepared. Why--laziness, disinterest.

Recommendation--that more dancers get behind the camera";

"Time is money--film and TV is a more expensive medium than the stage, directors believe that dance is the same as drama--bodies are bodies";

Planning for the camera and for editing is "usually scheduled too short thus all work is done too quickly";

"Quick shoots, not enough time to explore possibilities"; and

"More attention to the rhythm of the dance piece would result in camera moves that flow with the dance rather than stock set-ups or camera angles and moves that work against the choreography."

The neutral responses were as follows:

"It depends on the director and how much of his/her ego will allow collaboration";

"I've been in both situations--enough time and too little. It's the crew that counts. A professional and savvy team can do anything in the time allotted"; and

"There's never enough time!"

The majority of the choreographers did not find that there had been reasonable planning time for the camera and for editing, although three surveyed had ample time for such planning. Those who held the minority response did not expand on their opinions although those who commented as to why they held neutral opinions provided a great deal of insight in that they brought light to the fact that "reasonable time" may be relative and determined by factors such as the ego of the director or a savvy crew.

Item number 2 stated: "In film and television productions, the need for rehearsal time with the camera has been underestimated."

A large majority of those surveyed found that the need for rehearsal time with the camera, in film and television productions, has been underestimated. None of the choreographers believed the amount of rehearsal time to have been planned for appropriately. One person did not indicate a closed-end response but he/she wrote: "Not generally. We all know that big studio time is enormously expensive. One must plan very precisely beforehand." Eight participants agreed and four strongly agreed with question 2 in section four. Two participants felt neutral.

One choreographer who responded neutral wrote:

Completely dependent on the budget. This is a hypothetical dream question. For independent free-lance choreographers you must be willing to deal with what's given to you--not come into a production with demands and expectations.

Of the eight who responded agree, five had comments. They were as follows:

"Always needs more time";

"Rehearsal with camera is always too short";

"At least 2.5 or 3 hours is needed with the camera prior to shoot";

"Lack of understanding"; and

"Usually because of costs the time factor is such that sufficient camera time is not available that should be taken into consideration when scheduling."

Three of four who strongly agreed provided additional information. One choreographer stated, simply, "Ditto." Another said, "Most camera-oriented artists do not know enough about dance." The third believed that, "Most people do not have a clue or the time needed to block and shoot dance." Overall the open-ended responses indicate that reasons for underestimated time allotted to rehearse the shooting of dance in film and television productions is based on either budget/expensive rental fees or lack of understanding as to what kind of time is appropriate.

Item number 3 stated, "Close-ups of the face should only be shot when the choreographer feels it will enhance the view of the choreography."

Only one choreographer strongly disagreed. This person has found that close-ups of the face should not be the choice of the choreographer for the purpose of enhancing the choreography only. "Planned CU's are essential for pacing (note 'All That Jazz')."

One participant who disagreed asked two questions, one, "The view of the choreography?" and two, "or the overall performance?" Obviously there is a difference as to which the choreographer would want to enhance. The other participant who also disagreed said:

Unless the choreographer is directing, the director will always dictate the reaction shots. In a good collaborative team the director will welcome the choreographer's suggestions.

Both those who were neutral and those who agreed did not respond to the open-end portion of this question, although the four choreographers who did not

respond to the closed-end portions of this question did respond in written comments. One person placed the responsibility for the close-up on choreographing "for" the medium:

"Dances should be choreographed for the camera which means places for close-ups and long shots."

Another choreographer focused on an important issue not implied: "A fine director can help a lot on this. Close-ups on the face require careful lighting."

And a participant wrote, "Again, dependent completely on what you're doing. Sometimes a director's instinct for 'going in' on the subject looks wrong at the moment but ends up being right in the final product."

The fourth comment was, "It depends on whether the rhythm of the close-up adds to the dance meaning or is a fake way of making visual variety."

There were comments from two of the four participants who strongly agreed. The first comment was that "dance is BODY movement." The second comment was that, "Close-ups have to be inserted only when it will not interfere with the over all choreography. However, they are necessary as TV and video and such are, removed methods. Audiences need intimacy."

"The best post-production editing of dance occurs when the editing is a collaborative effort between the director/editor and the choreographer" was the fourth closed-ended item.

Over half of those surveyed strongly agreed that the best post-production editing of dance occurs when the editing is a collaborative effort between the

director/editor and the choreographer. No one strongly disagreed and only one person disagreed. This person believed that if this kind of collaborative editing were to occur, "You would have a dead choreographer, editor, and director." One participant responded neutral: "Sometimes the director and/or choreographer lack the ability." Other than these two reasons that do not completely support collaborative editing of dance by the director/editor and the choreographer, the majority were in agreement.

A response from one who strongly agreed was "It's obvious." Another wrote, "If the director listened to the choreographer and his/her reasons (why), there will be good results." The final comment from those who strongly agreed read, "Few editors really know what they are doing when it comes to music and dance on film/ videotape."

The two participants who did not respond to the closed-end portion of this question did provide enlightening information regarding collaboration between the director/editor and the choreographer in post-production editing. "Likely though a great director/editor which I once worked with, named Hinton of BBC and LWTV, had a great sense of proportion and feeling for dance."

The other choreographer found that it "depends who you're working with. I've had monsters and ego maniacs to work with and also sensitive and knowledgeable directors."

Though the majority felt strongly that collaboration is the best for editing the F/T/V & D product, some comments indicate that variables exist that can also

hinder this process.

Overall, the instrument's fourth section offered a good understanding of the working choreographers' perspective because of the responses received in the open-end portion of the four questions. These responses often shed new light on the stage of production, method, or technique; and sometimes the question. Though this portion of the survey was also in need of a larger response rate in order to warrant general predictive value, the comments provided by the surveyed choreographers provide insight from the lives of those working in F/T/V & D products.

Summary of Part II

Fifteen choreographers responded to the survey. Their backgrounds varied considerably. The most frequent shooting format used by the participants was the multiple video camera format. Fifty percent never choreograph and direct, although two participants choreograph and direct always. Only one choreographer had formal classes in film or television production. Primarily, the others were self-taught.

The respondents' working situations also were varied. One-fourth of those surveyed have had little to no control over the directing of their dances for film or television. The other three-fourths tended to experience shared control situations. Although over half of the participants would prefer total control, and the others consider sharing the directing responsibilities most ideal. Forty percent of

the choreographers always specified the camera movement. Two choreographers always planned for editing points. Only two choreographers always served as the editor for 50% of his/her dances. There were also two choreographers who drafted shooting plans before the dance was completely choreographed.

The participants' feelings toward production methods and techniques were similar. A large percentage felt that the full-figured view of the dancer(s) was most often the best way to shoot dance; and in the past dance was not shot to portray its artistic value. Seventy percent of the surveyed choreographers found that film and television directors did not use the choreographer's suggestions for shooting dance. Three-fourths of the respondents did not believe that choreographers are generally satisfied with the way others edit their choreography.

The open-end portion of the survey allowed the choreographers to express their opinions regarding production methods and techniques. The respondents think that more time for planning the camera and editing is essential, due to the intricacies involved in dance itself. They found that more time should be allocated to rehearsals with the camera as well. The surveyed choreographers understood the purpose of close-ups. Specifically they found them useful when it helped the pacing, rhythm, or variety of shots while not interfering with the overall presentation of the choreography. The majority of the participants strongly agreed that the best post production editing of dance occurs when the editing is a collaborative effort between the director/editor and the choreographer.

CHAPTER IV

CONCLUSIONS AND RECOMMENDATIONS

The purpose of this chapter is to discuss the implications of the historical and empirical findings. The statement of the problem, "A dance choreographer's lack of knowledge of film, television, or video theory and technology, particularly the capabilities of the camera and montage, restricts choreographic communication via the film, television, or video medium," seems to have some validity in light of several successful choreographers' reported early experiences in film and television. In addition to this general conclusion, three primary conclusions and five secondary conclusions will be presented. Suggestions for further study in F/T/V & D will also be provided.

Primary Conclusions

Three primary conclusions can be derived from this study:

1. Historically, the choreographers of critically acclaimed dance film or television products understood major principles for shooting and montage; and
2. Choreographers who expanded their knowledge of film or television production theory and technology assumed more control over directing and editing;
3. Most of the surveyed choreographers perceived the communicative value of their dances to increase with their increased participation in production aspects

other than dance.

The primary conclusions, together, indicate that once choreographers gained theoretical and/or technical knowledge in shooting and editing, the communicative quality of their dances via film or television began to improve. Once choreographers understood shooting and editing principles they became confident in their ability to direct and supervise the editing. They then performed such roles. They believed that the input they provided in these roles helped to present their dances more effectively. Yet, without knowledge in production aspects other than choreography, they did not direct, control the editing, or perceive their dances to have communicated their choreographic intent (through film or television or video.)

Secondary Conclusions

The five secondary conclusions are:

1. The collaborative production process historically tended to produce F/T/V & D products that fully communicated the choreographic intent;
2. Historically, choreographers who have assumed more directing and editing responsibilities have produced higher quality F/T/V & D products;
3. Most of the surveyed choreographers gained film or video or television production knowledge by self-taught means;
4. Definition of the camera's view lends the optimum results (unless the "chance method" of shooting and editing is employed); and
5. Planning for editing is essential.

Number One

"The collaborative production process historically tended to produce F/T/V & D products that fully communicated the choreographic intent." This occurred basically because the choreographer was allowed input. The "Integrated Dance Musical" provided Hollywood choreographers with the opportunity to have some kind of say regarding how their dances were presented. The "Dance in America" television series allowed modern dance and ballet choreographers the same opportunity. From the "Integrated Dance Musical," "Dance in America," and the cine-dance projects, the collaborative process generated the most critically acknowledged F/T/V & D works of art. However, as the survey findings report, the collaborative method can be a favorable and sometimes a difficult method of working. Achievements in choreographic communication on F/T/V & D have also been the result of the choreographer assuming more directing responsibility.

Number Two

"Historically, choreographers who have assumed more directing and editing responsibilities have produced higher quality F/T/V & D products." Obviously, the viewing audiences determine what they like best. Both the popular and the critical consensus recognized the work of choreographer/directors Gene Kelly, Fred Astaire, and Bob Fosse as classics. It was when the choreographers' discontent motivated them to obtain the ability to determine the camera's view as well

as the edited view of their choreography that dance on film presented the optimum visual perspectives of the choreography. The more involved the choreographer became in the decision-making, the more the aesthetics of dance were fully represented in the final edited version.

Number Three

"Most choreographers have gained F/T/V & D production knowledge by self-taught means." When the need arose to clarify the communicative value of choreographed movement, the dance expert was forced to obtain expertise in F/T/V & D making. Many of them did. Ninety-eight percent of the surveyed choreographers came to learn the F/T/V & D production process by teaching themselves. Like them, dedicated choreographers were compelled to expand their production knowledge due merely to their dissatisfaction with the way their dances (on film or television) had been captured prior to their personal influence. The historical film choreographers, through trial and error, taught themselves theories of montage, how to use the camera, and special effects.

Number Four

"A clear definition of the camera's view lends the optimum results (unless the 'chance method' of shooting and editing is employed)." Jack Cole went as far as to only shoot what he found necessary and to eliminate excessive shooting for the purpose of obtaining his most preferred view of the dance. Astaire always

specified that he be shot in full figure. That view of dance was preferred by over 80% of the surveyed participants. Michael Kidd magnified the energy level of his dances on film simply by his choice of camera angle. He knew that some angles maximize the sense of kinesthesia.

Noel Burch clearly illustrates that on-screen space is just as important as the off-screen space. (Specifically, this is true when composing shots for which both areas of space are utilized.) Arnheim proposed balancing the lines and directions of images in relation to the horizontal and vertical margins of the frame, even though the proper balance is ultimately determined by feeling. Thus, the chance method can be a creative tool when incorporating crafty montage sequences. If the intent of the scene is to bring focus to the juxtaposition of the layering of ideas as opposed to the juxtapositions of the dance, the chance method can be very effective. Otherwise it could detract from choreographic communication.

Those surveyed desired more planning time for the use of the camera. One suggested that directors learn more about dancing. Most would have preferred to choose (or assist in the choice of) the visual perspective that captured their choreography as did Kidd, Astaire, Kelly, Tharpe, Cunningham, Ballanchine, and more.

Number Five

"Planning for editing is essential." A primary reason that shots are planned for editing is that time is money. An efficient use of time is most appreciated

during the editing process, suggests one of the surveyed choreographers. The majority of those surveyed would have preferred that more time be allocated to editing preparation. This would include planning shot composition for continuity.

Three main principles of montage should be considered well before actual editing occurs. One is continuity for matching shots. A second is that any new angle on the same subject must differ from the previous angle by at least 30 degrees. Three, the change in camera direction corresponds with a change in real direction by the audience. Discontinuity from shot to shot both temporally and spatially can communicate an ellipsis which can create a flashback, artistic use of repetition, or an effective use of static articulations. The latter was mastered by Sergei Eisenstein who created contrast through complex juxtapositions for which he analyzed and structured extensive edit plans.

Recommendations Regarding F/T/V & D In General

There is a need for more information on actual experiences, in-depth details, and feelings gained from specific, workable, as well as unworkable, decisions. The cause behind film or television trends for dance is an important study that can lay out what it is viewers like and dislike and why. Why are the traditional forms of dance (ballet, modern, and jazz) not encompassing the vast majority of dance that is presented on commercial film and television? Why do sexually provocative forms of dance appear on film and television most often? Why are series such as "American Bandstand," which utilize improvised and varied

forms of social dance forms, continually airing nationally and locally? Do people born after 1970 know who Fred Astaire is and why he is a legend? There are numerous unanswered questions concerning dance on film or television. The international public's view of dance on film and/or television is in need of investigation just as much as we are in need of accessibility to F/T/V & D information.

There have been choreographers who have learned through observing directors and shooting procedures and experimentation and those who sought formal training, yet none of the choreographers (film-makers or critics) have documented methods for shooting or editing dance. Kelly disclosed to Jerome Delamater some do's and don'ts for particular situations. Cunningham discussed his use of time and space for his film "Locale" with Robert Coe. Arthur Knight has written many articles describing the fates and fortunes of F/T/V & D. A guide, a notebook, a videotape, or an article for utilizing the visual media to capture dance have not been published (to date). Fortunately, a couple of workshops on filming and videotaping dance have been advertised in dance publications since 1988.

In the 1980s there has been a great popularity of dance on film and television as seen by the longevity of television programs today with, for, or about dance ("Fame," "Dance Fever," "Solid Gold," and "Dance in America"), and the degree to which dance is used in television commercials and music videos. A list of all the dance programs which aired on television should exist. The Screen Actors Guild (SAG) or the American Federation for Television and Radio Artists

(AFTRA) could research the number of choreographers who are also in the directors guild. Studies depicting the average income of the American choreographer for his/her work on film or television would provide the public with the sad, eye-opening, reality regarding the deficiencies in the job market for dance-related skills.

Research in higher education can explore the field of F/T/V & D more extensively in terms of practical (hands-on) orientations or theoretical orientations necessary for dancers or choreographers. The kind of attention that is placed on F/T/V & D working situations or the history of film or television choreographers should be studied as well as the origins of dance, the pioneers of modern dance, or the most influential choreographers in ballet in the twentieth century. For dancers and choreographers in higher education to be exposed to film and or video production methods, and for them to learn the visual capabilities of these media can help to produce artists that can utilize such media effectively for dance. Over a period of time, this would further improve the standards and quality of F/T/V & D.

It would be intriguing to investigate the time efficiency in which dances have been produced: in particular, the relationship of the amount of money spent for each mode and element of production. Again, SAG and AFTRA could implement research in this area. It would help determine the primary expenditure(s) necessary for producing quality F/T/V & D products.

Technological advancements are utilized to enhance the quality of sports on

television because sports are more commercially accepted by the American public, while modern, ballet, and jazz dance forms are not a highly commercially marketable commodities. Sports has a television audience and is therefore the recipient of more air time as well as exciting innovations for presenting it with quality. For example, in order to provide the viewer the player's perspective there is a camera placed in the helmets of hockey and football players.

As a career choice, why parents tend to encourage their children toward sports in comparison to the arts, would be an enlightening essay. The effects of the male-dominated society could be an investigative angle, in terms of viewer popularity or participant popularity. The idea that sports, the competitive form of physical entertainment, versus dance, the non-competitive form of physical entertainment, seems to have a large viewership and large numbers of participants. Why is this so? Sports versus the arts is a professional, educational, and psychological concern affecting this society.

Dance was a ritual in early civilized cultures and is still held in high regard by some societies. In Russia, and some countries in Africa, dance is sacred and dancers are treated as royalty. Based on the athletic orientation provided through extracurricular activities, social sporting competition, and professional sports the competitive physical activity has become the ritual for American society.

Again, very little is documented on F/T/V & D. This indicates the need for more research in the field, particularly regarding the role of the choreographer in the many different kinds of film and or television program formats. Exposing

film, television, and video production theory and techniques utilized for specific styles of dance can assist producers, directors, and editors who lack experiences relating to dance. The masses' orientation to the art of dance making is minimal and even fewer facts on the art of film or television dance making are reported.

Appendix A

Instrument

(Please mail completed questionnaire before May 30, 1986, to be included in the study. If received after May 30, 1986, return immediately.)

A SURVEY OF THE FILM & TELEVISION CHOREOGRAPHIC EXPERIENCE

INSTRUCTIONS: Please circle, or place a check next to the best response. If more than one response applies, then number each response with "1" being the most. Feel free to use the back of the questionnaire to expand on your responses and/or experience. No identification is necessary--your responses are anonymous.

The questionnaire contains four sections:

- 1) YOUR CHOREOGRAPHIC BACKGROUND
- 2) YOUR TYPICAL WORKING SITUATION
- 3) YOUR FEELINGS REGARDING PRODUCTION METHODS AND TECHNIQUES
- 4) YOUR SUGGESTIONS FOR IMPROVING PRODUCTION METHODS AND TECHNIQUES

Thank you very much for your participation!

YOUR CHOREOGRAPHIC BACKGROUND

Which set of numbers corresponds to your years of work as a professional choreographer?

1-4 5-8 9-12 13-16 17-20 21-24 25-29 30 or more

In your career, what percent of your. . .

(Write a percentage [i.e., 0, 10%, 15%,...100%] in for each of the following items:)

- ☐ choreography has been for film and/or television?
- ☐ choreography for film and/or television has been stage adaptations?
- ☐ dances have you choreographed and also directed for film and/or television?
- ☐ dance have you choreographed and also edited the footage for films and/or television?

Of the following film and/or video "program formats," rank the three that you have choreographed the most (1 being the most, 3 being the least).

- ☐ commercial feature films (musicals and non-musicals)
- ☐ TV commercials
- ☐ TV variety shows/TV specials
- ☐ television series
- ☐ music videos
- ☐ educational/experimental/non-commercial films and videotapes
- ☐ industrial films and videotapes
- ☐ other _____

Rank the first and the second shooting formats that you have choreographed for most often (1 being the most).

- | | |
|--|---|
| <input type="checkbox"/> multi-camera video | <input type="checkbox"/> multi-camera/film |
| <input type="checkbox"/> single camera/video | <input type="checkbox"/> single motion picture camera |

Rank order the following ways you have come to learn the "technical side" of the film and television media (1 being the most; mark "X" if the response does not apply).

- ☐ self-taught (books, on-the-job observation, etc.)
- ☐ one-to-one instruction from media colleague(s)
- ☐ professional workshops/seminars
- ☐ formal college classes in film or video
- ☐ other _____

Estimate the percent of Professional Publications you have read within the last two years (the total must not exceed 100%).

- | | |
|--|---|
| <input type="checkbox"/> % dance related | <input type="checkbox"/> % film/TV production theory & technology related |
|--|---|

Check the film and/or video equipment you can operate by yourself reasonably well.

- | | |
|---|---|
| <input type="checkbox"/> motion picture cameras | <input type="checkbox"/> TV cameras |
| <input type="checkbox"/> film editing equipment | <input type="checkbox"/> TV editing equipment |
| <input type="checkbox"/> videotape recorders | <input type="checkbox"/> video switcher |
| <input type="checkbox"/> "framing optical loop" | <input type="checkbox"/> other _____ |

YOUR TYPICAL WORKING SITUATION

Looking back over your career in film and television, what has been the most common (1), and the next most common (2) working situations?

- ☐ choreograph and direct the cameras (total control)
- ☐ choreograph, but collaborate closely with the film/TV director (shared control)
- ☐ choreograph with limited input in shooting (limited control)
- ☐ choreograph only--film/TV director really controls the shooting (little or no control)

Which of the following would you prefer to be the more common working situation?

- ☐ choreograph and direct the cameras (total control)
- ☐ choreograph, but collaborate closely with the film/TV director (shared control)
- ☐ choreograph with limited input in shooting (limited control)
- ☐ choreograph only--film/TV director really controls the shooting (little or no control)

In regard to your choreography for film & television, how often do you. . .

	NEVER						ALWAYS
...choose the camera angles?.....	0	1	2	3	4	5	6
...choose what is to be in a frame?.....	0	1	2	3	4	5	6
...specify particular camera movement?.....	0	1	2	3	4	5	6
...plan for definite editing points?.....	0	1	2	3	4	5	6
...use a framing device during rehearsals to visualize shots?.....	0	1	2	3	4	5	6
...videotape rehearsals before final shoot day?.....	0	1	2	3	4	5	6

How often is planning for individual camera shots. . .

...discussed with the director well in advance to shooting?.....	0	1	2	3	4	5	6
...done by you alone, after the movement is set?.....	0	1	2	3	4	5	6
...conceived on paper (by you) before the movement is done?.....	0	1	2	3	4	5	6
...done by you as the movement is being choreographed?.....	0	1	2	3	4	5	6

In post production after your dances have been shot, how often have you served in each of the following role? (Be sure to consider your entire career and estimate the percentages.)

- ☐ the film/TV editor
- ☐ an adviser to the editor/director
- ☐ present in the editing suite and able to make comments
- ☐ one who can see the "rough cuts" and make suggestions
- ☐ not involved in the editing process

%100

YOUR FEELINGS REGARDING PRODUCTION METHODS AND TECHNIQUES

(circle one)

Strongly Disagree--SD Disagree--D Neutral--N Agree--A Strongly Agree--SA

Most often, a full figured view of the dancer(s) is the best way to shoot dance.

SD D N A SA

Close-ups seldom hurt the visual perspective of dance.

SD D N A SA

The artistic value of the choreography has been protected in the way dance has been shot in the past.

SD D N A SA

Prior to shooting, more effort goes into constructing the dance than into constructing the visual perspective (e.g., camera angles, framing, camera movement, etc.).

SD D N A SA

In collaborative productions, it is preferred that the film/TV director choose the visual perspective for the choreography.

SD D N A SA

It is better to choreograph the movement and then define the visual perspective of the choreography through film or video than to choreograph the movement while choosing the visual perspective of the camera simultaneously.

SD D N A SA

The choreographer's suggestions for shooting their dances are always utilized by the film/TV director.

SD D N A SA

Most film and television choreographers have made it their business to learn more and more about the technical side of film and television production.

SD D N A SA

The more technical knowledge in film and video production one has, the better one can use the media of film and television creatively.

SD D N A SA

Choreographers are generally satisfied with the way others edit their choreography.

SD D N A SA

Please feel free to describe both positive and negative expressions gained from working with the media of film and/or television! (Use the reverse side.)

YOUR SUGGESTIONS FOR IMPROVING PRODUCTION METHODS AND TECHNIQUES

If you could communicate to the powers that be, what would be your opinion regarding the following elements of production? What recommendations would you provide to increase the effectiveness of dance as it is captured on film and/or television?

In planning for the camera and planning for editing, there has been a reasonable amount of time provided to capture your dances properly.

SD D N A SA

Explain why/why not/any recommendations.

In film and television productions, the need for rehearsal time with the camera has been underestimated.

SD D N A SA

Explain why/why not/any recommendations.

Close-ups of the face should only be shot when the choreographer feels it will enhance the view of the choreography.

SD D N A SA

Explain why/why not/any recommendations.

The best post-production editing of dance occurs when the editing is a collaborative effort between the director/editor and the choreographer.

SD D N A SA

Explain why/why not/any recommendations.

Appendix B

Surveyed Responses

SECTION I

1-4	5-8	9-12	13-16	17-20	21-24	25-29	30+
13%	26%	20%	20%	0%	6%	0%	13%

f/TV	adap	dir	ed
35.3%	14%	22%	17%
90-10	8/0s	0%	0%

	total	1	2	3	x
fea	25%	13%	6%	6%	
TV comm	39%	13%	6%	20%	
TV var	58%	6%	26%	20%	6%
TV ser	6%	0%	0%	6%	
mv	45%	26%	6%	0%	13%
ed/ex	59%	20%	13%	20%	6%
ind	13%	0%	0%	13%	
oth	0	0	0	0	0

	total	1	2	3
mul/vid	86%	40%	46%	
sin/vid	19%	13%	6%	
mul/fil	52%	26%	20%	6%
sin/fil	32%	26%	6%	

SECTION I--continued

	total	1	2	3
self	98%	86%	6%	6%
ltol	45%	6%	26%	13%
pro	12%	6%	6%	
form	12%	0%	6%	6%
oth	18%	6%	6%	6%

Other responses:

performing

working professionally

as director, camera

operator, and tape

operator

dance related	37.8%
f/TV related	24%

film cam	film edit	video recorder	frame loop	TV cam	TV edit	switcher	other
20%	40%	80%	6%	40%	33%	13%	0%

SECTION II

	total	1-most common	2-next common
total control	12%	6%	6%
shared control	93%	73%	20%
limited control	59%	13%	46%
little/no control	26%	13%	13%
<u>Preference</u>			
total control	66%	53%	13%
shared control	59%	46%	13%
limited control	0	0	0
little/no control	0	0	0

	never 0	1	2	3	4	5	always 6	no response
choose cam angle	0%	20%	13%	40%	6%	20%	0%	
choose framing	6%	6%	13%	13%	6%	33%	20%	
specify cam movement	13%	20%	0%	13%	33%	13%	40%	
plan edit points	20%	0%	0%	13%	6%	46%	13%	
use framing device	26%	20%	6%	0%	0%	6%	33%	6%
video prior to shoot	20%	6%	20%	6%	20%	6%	20%	
discuss shooting w/ dir.	0%	0%	13%	20%	6%	26%	33%	
plan cam after dance is set	6%	33%	6%	13%	20%	6%	6%	6%
plan cam on paper before dance is set	6%	6%	33%	6%	13%	13%	13%	6%
plan cam while choreographing	6%	6%	0%	20%	13%	0%	40%	13%

editor	8.3%
advisor to editor	29%
present during the editing	25%
makes suggestions after the rough cuts	10.6%
not involved	22.3%

SECTION I

1-4	5-8	9-12	13-16	17-20	21-24	25-29	30+
2	4	3	3	0	1	0	2

% Dances for film and television	% Stage adaptations for film or TV	% Choreographed & directed	% Choreographed & edited
10	50	100	25
50	50	0	0
15	50	30	85
65	0	10	15
90	0	30	30
25	10	15	10
25	0	35	0
80	5	100	15
10	0	0	0
10	0	0	0
20	0	10	20
50	0	0	15
10	20	0	0
60	0	0	40
25	25	0	0

SECTION I--continued

	1	2	3	X
features	2	1	1	
TV commercials	2	1	3	
TV variety & special	1	4	3	1
TV series	0	0	1	
music videos	4	1	0	2
educational/experimental	3	2	3	1
industrials	0	0	2	
other	0	0	0	
multiple video cameras	6	7		
single video camera	2	1		
multiple film cameras	4	3	1	
single film camera	4	1		
self taught	13	1		1-4
1 to 1	1	4	2	
professional	1	1		
formal classes	1	1		
other	1	1	1	

dance related (%)	0	50	10	10	30	85	0	2	90	10	70	60	50	60	40
film/TV related (%)	0	0	75	0	70	15	25	30	0	5	30	40	0	10	60

film cam	film edit equipment	video cam	framing loop	TV cam	TV editing equipment	switcher	other
3	6	12	1	6	5	2	0

SECTION II

	1	2
total control	1	1
shared control	11	3
limited control	2	7
little/no control	2	2
Preference		
total control	8	2
shared control	7	2
limited control	0	0
little/no control	0	0

	never 0	1	2	3	4	5	always 6	no response
choose camera angle	0	3	2	6	1	3	0	
choose framing	1	1	2	2	1	5	3	
specify camera movement	2	3	0	2	5	2	6	
plan editing points	3	0	0	2	1	7	2	
use framing devices	4	3	1	0	0	1	5	1
videotape prior to shooting	3	1	3	1	3	1	3	
discuss shooting w/ director	0	0	2	3	1	4	5	
plan camera after dance is set	1	5	1	2	3	1	1	1
plan camera on paper before dance is set	1	1	5	1	2	2	2	1
plan camera while choreographing	1	1	0	3	2	0	6	2

editor	0	0	0	0	10	5	0	5	0	50	30	0	25	0	0
advisor to	40	15	50	35	70	10	10	5	75	0	0	50	25	0	50
present during	60	10	0	35	0	70	10	30	0	50	0	50	35	0	25
make suggestions	0	0	40	30	10	10	10	25	0	0	10	0	15	0	10
not involved	0	75	10	0	10	5	0	35	25	0	60	0	0	100	15

SECTION III

SD	D	N	A	SA	No Response
-	2	-	6	7	
3	3	5	2	1	1
2	7	2	1	2	
1	3	1	5	3	1
3	7	3	1	-	1
2	4	3	1	3	2
3	7	3	1	-	1
-	1	2	7	4	1
-	-	-	5	10	
11	3	1	-	-	

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree	No Response
0%	13%	0%	40%	46%	
20%	20%	33%	13%	6%	6%
13%	46%	13%	6%	13%	
6%	20%	6%	33%	20%	6%
20%	46%	20%	6%	0%	6%
13%	26%	20%	6%	20%	13%
20%	46%	20%	6%	0%	6%
0%	6%	13%	46%	26%	6%
0%	0%	0%	33%	66%	
73%	20%	6%	0%	0%	

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