

1969

The Use and Effectiveness of 8mm Single Concept Films for the Teaching of Art in the Elementary Grades

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128

THE USE AND EFFECTIVENESS OF 8mm SINGLE CONCEPT
FILMS FOR THE TEACHING OF ART IN THE
ELEMENTARY GRADES

A Thesis
Presented to
the Graduate Faculty
Central Washington State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts

by
Peter Summerill
August, 1969

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Frank Bach

ACKNOWLEDGMENT

In the process of shooting the film for this thesis many local people were contacted. It is fitting that the cooperation of the Ellensburg Community Art Gallery Board of Directors be noted here. This writer is also indebted to Mrs. John Connolly, Director of the Gallery, and to the many contributors to the "Selections from Collections" Exhibit. A special note of appreciation goes to Mr. Bob Rock for his personal comments on filmmaking. The willing cooperation of all the leaders, teachers and administrators in the Ellensburg area indicates how strongly this community feels about new concepts in education.

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Chapter 1

THE PROBLEM AND DEFINITIONS OF TERMS USED

I. THE PROBLEM

"The 8mm film industry is in a state of great technological change" (9:97). It is easy to predict a long and successful future for this comparatively inexpensive area of audiovisual medium. Manufacturers are vying daily for the public's eye with announcements concerning uncomplicated new cameras, projectors that show five 8mm loops automatically and consecutively, new developments in film quality and size, fully synchronized magnetic and optical sound systems and new innovations for the format of the Super 8mm loop cartridge. Despite the number of commercial films available there remains a gap that can only be filled by the individual classroom teacher. He can supplement an 8mm film library with ideas, situations and activities from within and around the child and his community in such a way that will promote creativity.

Statement of the Problem

It was the purpose of this study (1) to explore the educational value of the single concept 8mm cartridge loop

idea; (2) to investigate the possibilities or problems in the production of 8mm films by the classroom teacher; and (3) to produce three single concept films under a variety of conditions.

Importance of the Study

It has been said, "One picture is worth ten thousand words." But is this true concerning a moving picture? It is insofar as the "moving" picture can be stopped, repeated and repeated again. The 8mm film loop can be held in the hand or placed on a desk; it can be carried or mailed to a friend; held close or set at a distance; turned toward us or away from us. It has the characteristic of always being available. As many times as we look at this picture it speaks to us.

People have a tendency to forget facts to which they have been visually exposed only once. The commercial advertisers realize the power of repetition as one is forced to note when watching television. Our society is conditioned to watch and to believe the two dimensional screen in its living rooms. Youngsters expect this type of presentation and understand its message more fully than just the spoken word. "The one-minute television commercial has more educational potential in its format than do either the present audiovisual or visual arts education programs" (1). Young children are especially attentive to the short single concept

commercials which are the perpetual plague of the TV screen; when an advertisement appears so do the children. They know it will be short, will have a single message and will be easy to understand. This is the aspect of the single concept idea which the investigator wished to explore.

It is hoped that this work, both creative and written, will reveal the value of a new approach to teaching (through use of this special visual aid). It is not intended to present the 8mm single concept idea as the "only way" of teaching; neither is it intended to say the 8mm film is the ultimate advancement in visual teaching. It is hoped that this thesis will demonstrate, however, how new developments in format and equipment can not only turn the elementary art classroom into an efficient learning situation but can aid the teacher of art significantly.

II. DEFINITION OF TERMS USED

General Terms

Standard 8mm. Film with the same size sprocket holes as 16mm; thus much film area is wasted.

Super 8mm. Offers fifty percent more picture area than standard and has an optical and magnetic sound track.

Single concept film. A three to four-minute film which deals with one idea, concept, technique, thought or procedure, sometimes called a loop film.

Optical sound. Sound reproduction used traditionally on 16mm films employing the use of perforations.

Magnetic sound. Sound recorded on magnetic tape and attached to each edge of the 8mm film. It is more expensive than optical but has better sound quality.

8mm cartridge. A sealed plastic container into which has been threaded a continuous loop 8mm film.

Scenario. A detailed, scene by scene account of a film.

III. LIMITATIONS OF THE STUDY

Eight millimeter silent movies were chosen for this work because the film, cameras and projectors are relatively inexpensive. The 8mm equipment is also lightweight, compact and portable, adding to the ease of use. There are a variety of projectors and rear projection screens made especially for classroom use in this 8mm size.

The creative aspect of this work was limited to the production of three 8mm films. The first was an indoor activity with subject matter content using a variety of

techniques. The second film was of a more abstract nature--filming textures down town. The third was an experimental film with extremely abstract content--the purpose of which was to stimulate creative thinking.

No attempt was made to set up special situations for the first two films. These presentations were taken from ordinary events and subject matter in the community. The third film was a special sequence of planned happenings--both indoors and out. It should be made clear to teachers that the ideas, techniques, experiences and purposes in these films can very easily be applied, with an infinite number of variations to other 8mm productions.

Chapter 2

REVIEW OF THE LITERATURE

The History and Progress of the 8mm Industry

The 8mm motion picture films have been with us since the 1930's (19:1), but the industry has changed as films and equipment have improved and as cameras have become simplified and less expensive. In recent years many 16mm photographers have been trading in their equipment for 8mm (19:1). Industrial professionals experimented with the 8mm film in sales and training programs. Back in 1961 the Lockheed Company of California began experimenting with 8mm film used by salesmen. Its salesmen found the equipment to be lightweight and compact. Occasionally a salesman would leave a projector and cartridge film with a customer who was too busy at the time to view it (19:2). This was a delightful convenience for the customer.

In 1965 Eastman Kodak introduced the new Super 8mm format which offered fifty percent more image than the regular 8mm. During the continuing developments of 8mm equipment the Super 8mm sales declined because people doubted the permanence of the format. It wasn't until the manufacturers introduced projectors which accepted either regular or Super 8mm that sales began to increase again.

Another slowdown for Super 8mm sales occurred when audio-visual programs directors already using cartridge-loaded regular 8mm films realized that none of the three projection systems in use at the time (Fairchild, Technicolor and Kodak) would adapt to the others (19:3). These people were undecided whether to continue to invest in systems which were not based on standardized equipment.

Introducing the regular 8mm to Super 8mm and now sound to the Super 8mm has placed some doubt in the minds of audiovisual directors as to which system they should purchase. Each manufacturer, Kodak, Technicolor and Fairchild, would like his system to be universally adapted. Kodak sound projector is magnetic and does not use cartridges. Technicolor uses optical sound with an automatic loop cartridge. Fairchild is a magnetic sound cartridge and resembles a TV screen. No one is certain which approach will eventually dominate the industry.

One of the main problems of format is the question of "optical versus magnetic." Fairchild has a six year head start on magnetic and Kodak is following their lead. Technicolor champions the optical sound track, which has by all indications, been more successful than the other magnetic sound systems (25:7). At present, signs of a long and protracted war are visible. The magnetic sound system costs about \$100 more than the optical system. One million

feet of 8mm film with magnetic sound will cost about \$1,700. For optical sound the cost will be ten percent less. This is enough savings to make 5,000 ten-minute prints (25:8).

Another format problem seems to be the design of the cartridge. If these three key companies could come to some agreement as to the design and workings of their projectors, the industry and the buyers could move ahead with their individual programs. Paillard Incorporated is now producing its own version of an 8mm projector called the Multimatic. This projector loads 8mm films into cartridges and projects them with the convenience and similarities of an automatic record changer.

The future of 8mm films can only be conjecture, but there is rapidly developing a list of film-loop producers. The Educational Film Library Association's directory lists more than 5,000 8mm film titles, and in 1967 the releases on 8mm film totaled 1,600 (double that of 1966) (40:123). The rapid growth of interest in art film production was clearly illustrated to this writer when comparing a letter received from Bradhead and Garrett Company in 1965 (Appendix E) and the 1968 edition of Silent Film Loop Source Directory. In the 1965 letter Dale T. Musselman, General Manager of the Western Division, stated, ". . . there are no films available at the present time for Fine Arts programs." In the 1968

Directory, however, there are now seventeen producers of 8mm art films and approximately 350 silent loop films pertaining to art (10:6, 7, 9, 10).

The Use of 8mm by Industry

The use of 8mm films in areas other than the public schools has been forecast. "Western Electric may soon harness 8mm as an employee relations tool . . ." (18:7). They have planned to employ a Fairchild rear-projection unit mounted in a special display rack. Any employee could push a button and view company news, corporate messages and other special announcements. They would locate these projectors near coffee-break or cafeteria locations (18:7). Libraries also have begun providing 8mm films for public use. Mr. Bob Evans, representative from Blackhawk Films Incorporated, said, ". . . there are over six million families in the United States filming home movies. But the average home projector is used only 3 1/2 hours a year" (20:20). He states that there is nothing for the family to look at except their own, often dull, home movies. There are now 184 libraries participating in Blackhawk's 8mm library experiment and the reports are favorable. Each print is circulated about twenty times a year and the damage is insignificant.

I.B.M.'s Office Products Service Training Division has discovered 8mm also. They are using, instead of large

centralized classrooms, individual carrels with AV (audio-visual) and PI (personal instruction) replacing classes and lectures. In these carrels each man has his desk and his workbench combined. It holds an 8mm film projector (designed and built by Porta-Films), a screen directly in front of him, a transcribing unit for projection of sound through ear phones, a text book and the machine he is studying. After being told how all this equipment works together, he is told, "go ahead--work through the program" (22:3).

The Value of the 8mm Single Concept Film to the Child

"Recent improvements in format and quality of 8mm films have provided the classroom teacher with the equivalent of a Genie from Aladdin's Wonderful Lamp" (26:127). What is the value of the 8mm single concept idea to the public school child? These loops can be used with small or large groups for ". . . instruction, enrichment, or review and reinforcement" (26:127). One of the main values is the potential for individual study. If a child is sick one day he can still get the teaching of a special concept or idea by showing the film to himself. One student may have difficulty concentrating on an idea, or he may be distracted easily. The opportunity is then available to him to see the film again. The 8mm idea with its lightweight equipment is also a valuable tool for home study. To a child confined at

home for an extended sickness these loops can become the link that holds him up through his difficulty. Dr. Trenhelme, Director of Instruction Materials for the Public Schools of Portland, Oregon, said:

It has been long apparent that many processes can be understood only by actual observation or by moving pictures. When coupled with simple 8mm projectors which allow a student to operate equipment and to view materials as many times as he wishes, a notable breakthrough in individualized instruction has been achieved (40:123).

If a film, for which no titles are available commercially, is needed to enrich the instruction of the 8mm school library, it can be produced locally with very little difficulty. Production could be done by the teacher, audiovisual director or by the children themselves.

The Value of the 8mm Single Concept Film to the Teacher

Mr. Ray Wyman, Professor of Education at the University of Massachusetts in Amherst, feels that teachers are disgusted with antiquated audiovisual equipment--tired of finding and having to set up heavy and awkward projectors--and dislike having to go somewhere else to see the film (42:133). The 8mm single concept system is a "Genie" for the teacher (26:127). Its equipment is lightweight, compact and inexpensive. The content of commercial film loops can give information with which the teacher is unfamiliar. The use of single concept films can enrich, review, reinforce

and motivate further study of the lesson. For example, the loop film "Tacoma Narrows Bridge Collapse" could be used to introduce a unit on frequency torsional vibration in physics, to stimulate a group for creative writing (26:128), or to initiate ideas for an experimental painting.

Team teaching can be greatly strengthened by using the 8mm single concept film. The primary grades in the Tuba City Public Schools have teachers and an aide. They have tried many ways of using the 8mm format and several are described here:

1. Teacher introduces content material to a large group. They then view the 8mm film in small groups followed by review and discussion.

2. Introduction by the teacher. While viewing the film, students ask questions (verbal and written) about what they see. These questions are used as the basis for exploration of the unit.

3. Let pupils view the 8mm loop as many times as are needed to concentrate on the visual aspect. Then teacher narrates the loop or an aide presents a taped narration (32:127).

The teams from the Tuba schools found that 8mm films without sound could be used in areas not specifically intended by the manufacturer.

Local 8mm Film Productions by Teachers

"There has been a tremendous surge in movie making in the United States in the past few years. The motion picture camera has become the 'IN' means of expression. School teachers, teenagers, painters, writers and a tremendous variety of other people have been motivated toward movies" (29:58). ". . . there are over six million families in the United States filming home movies" (20:20). The Society of Motion Picture and Television Engineers (SMPTE) reports that Super 8mm processing tripled during 1967 (40:123), indicating the overwhelming attraction of this rapidly developing visual recorder. Schools are finding movie making not only educationally valuable, but economically practical. Mr. Steen, Instruction-media Consultant for the public schools of Lansing, Michigan, suggests that local production of 8mm single concept films is relatively simple and only slightly more costly than producing a film strip (39:128). Mrs. Stapley said, "The cost of producing silent 8mm films seems almost negligible, since a four-minute color film can be shot, processed and cartridged for less than \$5.00" (37).

Before undertaking such a production Mr. Steen asks a consideration of the following:

1. Can the concept be developed without sound?

2. Does the concept require motion for a better understanding?
3. Can the concept be visualized in four minutes or less?
4. Are facilities readily available for loading the film into cartridges?
5. Will a commercially produced film do the same job (39:128)?

Gearing the film exclusively to the local learning situation is one of the unique contributions of a teacher-produced film. What is needed to supplement the 8mm film library? Local artists and their work would make a fine subject for a film. Following the development of a painting day by day in a local studio would be another good subject. A trip to the local gallery could be another 8mm film--using actual titles from works in the gallery. A good short film might take the child around town viewing such things as: (a) interesting textures, (b) unusual colors, (c) buildings, (d) signs to show lettering and (e) patterns of fences, windows, shadows, tree limbs and cracks in the concrete. The extent of subject matter to use in local filming is exhaustive in proportion to the imagination. "Many teachers have already been exposed to the 8mm camera and projector through use of their own. It can be expected that this familiarity will help to establish the widespread use which the still camera has achieved for slides" (40:123).

Eight months ago, in the fall of 1968, Mr. Bruce Fairbanks attempted his first movie. Today he has a total of ten loops in his library which he uses in the teaching of his industrial arts classes at Morgan Junior High School. In an interview with Mr. Fairbanks, this writer found that he regarded loops as an asset to his program. He feels that "repetition" is its greatest value. Filming the proper use of tools and how to perform certain operations in furniture construction and industrial techniques is his main subject matter. Mr. Fairbanks believes that "local" filming is necessary to show actual tools and facilities and is not limited by what the commercial producer thinks you might be using. "It is necessary, today, to be able to produce your own films rather than to be forced to use something that was made in another part of the country ten years ago," says Mr. Fairbanks. His own equipment consists of a Kodak Super 8mm camera, tripod and a 600w movie light. The school equipment includes a Super 8mm #810 projector by Technicolor and ten cartridge loops.

Student Produced 8mm Films

Films produced by students also have considerable promise as a means of instruction. Mr. Bob Rock, a teacher at Morgan Junior High School in Ellensburg, Washington, has for the past ten years conducted a ninth grade film producing

class. According to Mr. Rock, there are a number of goals that can be reached through this type of program. He feels that the moving picture is so much a part of "today" that it is essential that the student be exposed to it in school. As the student meets the various problems in movie making, he learns to appreciate the skilled accomplishments he sees on television and at the local movie theater. He becomes aware of the "tricks" that can be played on the viewer through a knowledge of camera techniques and editing, and he develops his creativity within the bounds of the material and equipment (Appendix B).

"Films produced locally may be very useful because they can be made especially pertinent to the specific problem and because they provide excellent training in planning, organizing and evaluating instructional materials of this and other types" (26:128). Mr. Rosco Wright, college teacher and former junior high teacher, conducts a class in film animation for the Art Department at his teacher-training institution. Mr. Wright believes that animation is a formidable part of our culture. "Animated filming," states Mr. Wright, "is an area for training the inventive faculty of the brain, which will be neglected if most school work is the rote-memory type" (4:9). Mrs. Elizabeth Keontz, past N.E.A. President and now director of the Woman's Bureau of

the Department of Labor, states in a current Today's Education magazine that "involvement with production, editing, and instructional use of media gives students and teachers new dimensions for understanding a world where direct experience is increasingly limited" (15:24).

In January of 1969, Mr. Bob Rock and Mr. Frank Marvin applied to the Washington State Department of Education for financial support of a photography program for gifted students. In February, they were notified that the \$1,300 they requested had been granted. Now they are tutoring ten students after school and on weekends in the exciting art of movie making. One boy gave the following reason for wanting to be accepted into the program. "I have a terminal case of boredom." This is not the problem today. According to Mr. Rock, one team of movie makers spent six hours one Saturday afternoon producing a 3 1/2-minute movie. The program has proven to be a valuable addition to the Morgan Junior High School curriculum. Although there are only ten gifted students in the program, these students have involved an additional thirty actors and assistants in the film making (Appendix B).

Making an 8mm Movie

Mr. Don Langer gave some good advice when making a movie. "The best way," he believes, "is to plan every foot

of film to be used In an 8mm film there can be as many as 25 nine-second scenes. Scenes can range from three to fifteen seconds. Every four and one-half seconds you use up one foot of film" (27:114). He added that you will need to stop and think before shooting. Try doing all your editing in the camera. He suggested that a good introduction is very important. Other tips for the interested beginner from Mr. Langer were "vary your scene length; add contrast to the subject filmed; use short, medium and long shots; look for color if you are using color film and contrast if you are using black and white" (27:121).

John Neubauer added some advice for the movie maker in his article "Add Masterpieces to Your Movies." His suggestion was to check ahead of time when desiring to shoot scenes in a gallery. He did some filming in Washington, D.C.'s National Gallery of Art and said the curator was very helpful but many galleries in Europe do not allow you to photograph the works" (31). Mr. Neubauer noted that there were some rules to follow at the National Gallery. "They do not allow tripods on Sundays or holidays because of the crowds . . . and they suggest that your light source be cordless and that you stay at least eight feet from the painting" (31).

Mr. Leslie Steen suggested that minimum equipment needed to make your own films was an 8mm camera, editor splicer combination and film. Mr. Steen feels that a novice should purchase a simple camera and select concepts which will be easy to arrange and photograph, perhaps in a travelog-type format. Pick scenes which need no extra lighting and little or no titling or splicing. He also recommends that if you have no equipment at all, to buy the Super 8mm format (39:128, 130).

Chapter 3

PROCEDURE OF THE WORK

One of the important considerations in the organization of these 8mm films was to be brief but specific. The procedures followed were similar for each movie with some variations to meet the individual film needs.

I. EQUIPMENT AND MATERIAL USED

The selection of equipment and materials for this study was limited to standard 8mm. The following is a list of that equipment with the approximate cost:

1. Bolex P-1 Zoom Reflex Camera with seven speeds, 8mm-40mm f1.9 Zoom lens, variable shutter and backwind.	\$75.00
2. W.L.D. Super 8 Titling Set with adjustable copy stand, two 15 watt lights and titling drum.	40.00
3. Easi-load motorized 8mm editor with attached splicer.	35.00
4. Movie light (650 watt).	6.00
5. Bell and Howell Movie Projector.	50.00
6. Tripod.	25.00
7. Two flood lights	12.00
8. Close-up lens, #2 and #3.	10.00
9. Number 85 indoor filter.	4.00
10. Type "A" color movie film for double 8mm cameras (14 rolls).	56.00
11. Movie splice tapes.	8.00
12. Monopod.	<u>13.00</u>
Total	329.00



Figure 1

Equipment and Materials Used

II. GENERAL PROCEDURES

The following are the basic procedures used for filming this work:

1. Decide on the subject.
2. Prepare a rough plan of the story thinking out each situation.
3. Write a scenario to develop each scene in detail (Appendix C).
4. Select the actors.
5. Organize the shooting (Appendix D).
6. Process the film.
7. Edit according to the plan.

III. SHOOTING THE FILMS

Looking for Textures Down Town

The first film entitled "Texture Is Everywhere" was made to reveal the many textures which can be seen on a walk down town. During the process of looking for textures and filming, this researcher used 300 feet of 8mm film and found many textures he would not have been aware of otherwise. Some of the textures presented in the film are submitted here in black and white photographs with titles taken from the context of the film (Figures 2, 3, 4, 5).

"TEXTURE IS EVERYWHERE"

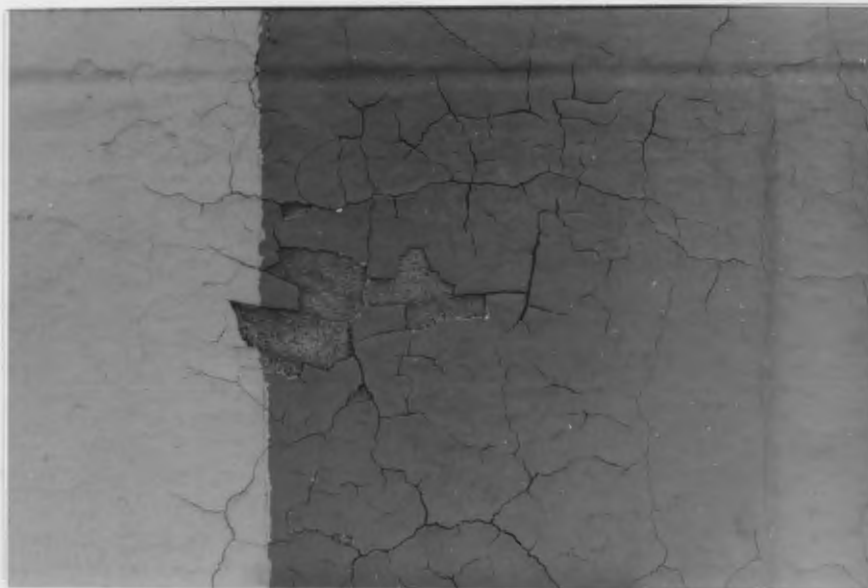


Figure 2

Introductory Scene Showing Paint
Peeling from a Store Front

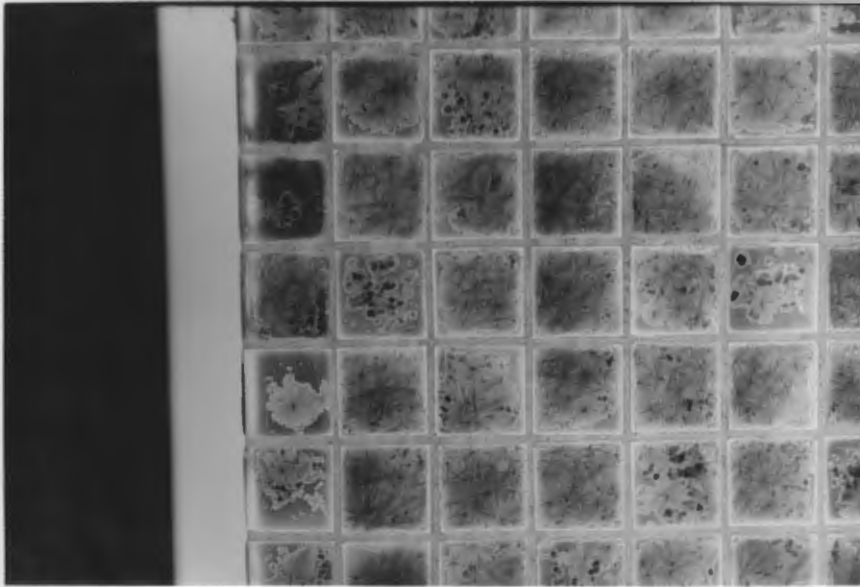


Figure 3

Close-up of Ceramic Tile
Showing the Texture

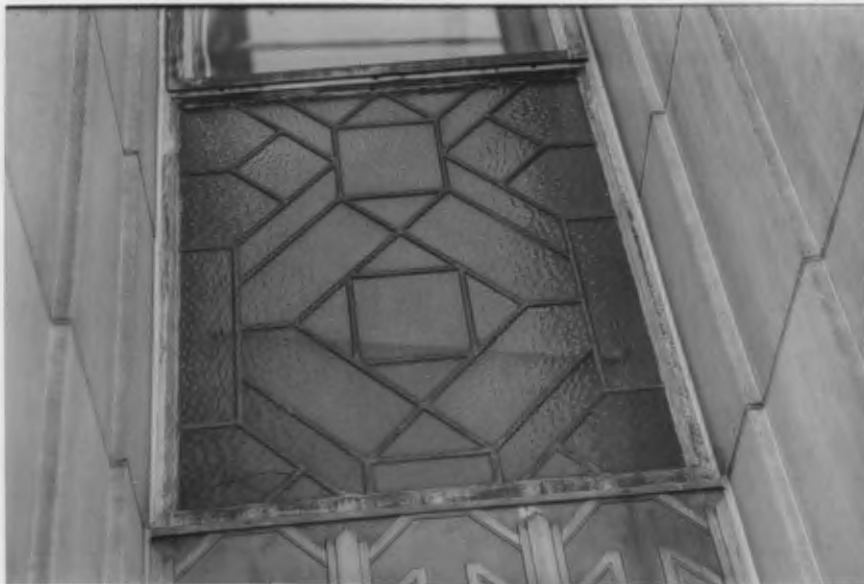


Figure 4

"Some Texture Is Up"



Figure 5

"Some Texture Is Down"

Some special problems encountered with this film were: (1) shooting outdoors forced a reliance on good weather; (2) shooting time was limited by the amount of daylight; and (3) the position of sunlight on the textures could not be entirely controlled.

Art Selections Shared by People in the Community

The second film was made of the Ellensburg Community Art Gallery showing "Selections from Collections." Several members in the community had loaned some of their collections to be displayed in the Gallery from February 19 through February 27.

Two weeks before the show was to open this writer contacted Mrs. Connolly, Director of the Gallery, to discuss this filming idea with her. She liked the idea and suggested that the Board of Directors be contacted the following Monday. After all the necessary clearances had been made with the Board and the contributors this film maker began the shooting. One half of the filming was done the day before the show was to open. A quarter of it was shot during the show and the last part was taken the day after the show closed. The editing continued over a period of several months and three additional scenes were shot in June, four months following the show. The entire film took 350 feet of film before editing.

Some problems that were peculiar to this production were: (1) the series of communications between Gallery Director, Board members, contributors and actors; (2) getting the actors out of school and down town to shoot the outdoor scenes before dark; and (3) shooting indoors using flood lights and strong light entering through outside windows.

The purpose of this film was: (1) to introduce elementary school children to the Ellensburg Community Art Gallery; (2) to show that this Gallery belongs to all the people of the community; and (3) to show the importance of sharing art with others.

SCENES FROM THE FILM "ART SHARED"



Figure 6

Ellensburg Community Art Gallery



Figure 7

Fredrick Remington Painted Scenes of the Old West



Figure 8

Here's a Book Showing the Work of Mary Cassatt

Chapter 4

CONCLUSION AND RECOMMENDATIONS

This researcher has employed a variety of means to obtain some constructive ideas for teaching art more creatively in the elementary classrooms. He has searched through all available 8mm film catalogs (silent and sound), read numerous current pamphlets and magazines on 8mm single concept filming, studied several books on the procedures and techniques in movie making, corresponded with individuals in positions of educational leadership, interviewed teachers who have used these 8mm films, experimented personally with children in the production of 8mm films and, most important of all, this writer has produced several 8mm single concept films.

The single concept 8mm cartridge film is, without a doubt, a tool with outstanding educational advantages. The prethreaded cartridge loop, the projector zoom lenses, the retracting extension cords, the stop frame clutch, the instant review potential and the low cost of films and equipment all make this new education visual aid a boon to the teacher and students.

This writer has concluded, through research and investigation, that the 8mm cartridge film will be of tremendous importance as an educational tool in the years to come. The low cost of these films and long life will allow school districts to establish their own library of loops for the teaching of art. The lightweight, compact projectors and rear projection screens will assist greatly in the mobility and ease of use by the classroom teacher.

The 8mm format will allow the teacher to become a film maker, thereby enriching the content of school film libraries through local productions. This inexpensive audio-visual tool will also permit students to make their own 8mm movies and will, thereby, assist in the teaching of good planning, organizing and evaluation of instructional materials.

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Relates new uses for films in industry.
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New Jersey: Paillard, Inc. 32 pp.
The latest information on filming for television.
7. Editors. Bolex Reporter. (Medical/Science Issue)
New Jersey: Paillard Inc. 16 pp.
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Films.
A catalog showing "Twenty-four" Best Sellers now available in new Super 8 Sound. Each film is seven minutes long and cost \$59.50 (\$8.50 per minute).

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APPENDIX A
STUDY GUIDES

8mm FILM STUDY GUIDE

"Texture Is Everywhere" produced by Peter Summerill

I. Statement of Content:

A walk down town reveals the many textures which can be found on man-made objects.

II. Suggested Preview Activities:

1. Have children discuss the word "texture."
2. How many textures can they see around the room?
3. What is the difference between man-made texture and natural textures?
4. Name some natural textures.

III. Suggested Follow-up Activities for the Children:

1. Recall all the textures you can from the film.
2. Do some of the textures remind you of art work around the room or in the school?
3. Take one or more of the textures you saw in the film and use them to begin your next art project.
4. Make rubbings around the room--see how many textures you can find.
5. How many different textures do you have on you?

IV. Suggested Follow-up Activities for the Teacher:

Plan a field trip down town to look for textures.

8mm FILM STUDY GUIDE

"Art Shared" by Peter Summerill

I. Statement of Content:

Several people from the community loaned art work from their collections to the local art gallery for a display entitled "Selections from Collections."

II. Suggested Preview Activities:

1. Discuss what the children know about art galleries.
2. Do any children have art work displayed in their homes?
3. How many art galleries are there in this community?

III. Suggested Follow-up Activities for the Children:

1. Bring art work from home to make a school display.
2. Look in your home and in the homes of friends and neighbors for art work.
3. Have children tell about art galleries they have visited.

IV. Suggested Follow-up Activities for the Teacher:

1. Organize a field trip to a local gallery.
2. Look for a home displaying good art work and ask permission to bring small groups of children to view it.

8mm FILM STUDY GUIDE

"Experimental Film #1 with Doll" produced by Peter Summerill

I. Statement of content:

An experimental film using live action and animation to present a story for the student's own private interpretation.

II. Suggested Preview Activities:

Discuss the idea that this film can be interpreted in a variety of ways.

III. Suggested Follow-up Activities for the Children:

1. Have the children tell what they feel the film is attempting to say.
2. Can the story or thought from this film be shown through art?

IV. Suggested Follow-up Activities for the Teacher:

1. Have the children write a short explanation of the film.
2. Some children may want to use the ideas and emotions from this film in their next art project.

APPENDIX B

INTERVIEWS

INTERVIEW

Mr. Bob Rock
Junior High School Art Instructor
Morgan Junior High School
Ellensburg, Washington

April 18, 1969

For the past ten years Mr. Rock has been conducting a ninth grade Film Production Class at Morgan Junior High School. The program involves two classes with a total of forty students. Equipment for these classes came from a variety of sources. The local photography store had on its shelves an unused, but older model, 8mm camera which it loaned to the class each year for three weeks. One father, pleased with what the class was doing, donated his old 8mm camera. Certain lights came from the stage crew and Mr. Rock loaned his tripods and movie lights. Much of the film was hand painted with moistened colored pencils, thus eliminating the need for additional cameras. At one time a mother bought a roll of 16mm film and gave it to the class for their direct film painting. Since it was believed that this class was to be of benefit to the students the principal allotted \$16.00 to be used each year for the purchase of film.

This year Mr. Rock has been successful in obtaining, for the class, three new pieces of equipment. They have a new 8mm 5 to 1 Zoom Camera and a new projector that will show Super 8 or regular 8mm and an 8mm editor. Six of the

students are now using their parents' regular 8mm cameras. Mr. Rock feels this generosity on the part of the parents is due to the introduction by Eastman Kodak Company of the new Super 8mm camera making the regular 8mm obsolete and, therefore, very inexpensive.

Mr. Rock, in commenting on the purpose of the movie making classes, said, "The purpose of the program is to bring art out of the Dark Ages." He feels it is important to study and explore movie making because "it is contemporary . . . it is the medium of today." The children develop creative ability in manipulating the equipment. They learn and observe technical procedures, they experience dependence on others and their ability to make plans and see them through is challenged. Students seem to have the most difficulty with this last goal, according to Mr. Rock.

The cartridge film cameras are the best for this junior high program stated Mr. Rock in our interview. The main reason for this, he believes, is their simple replacement in the camera.

INTERVIEW

Mr. Bob Rock, Art Instructor
Mr. Frank Marvin, Science Instructor
Morgan Junior High School
Ellensburg, Washington

April 18, 1969

In January of 1969, Mr. Rock and Mr. Marvin applied for money to support a program for the gifted student. The description of the proposed program read as follows:

A program for creative investigation and expression by gifted students through the use of photography. This would include photomicrography, cinematography, still photography, animation.

Students will define individual projects, investigate possible means of accomplishing goals, gather resources, and make films, filmstrips, slides, single concept film loops or pictorial essays. These projects could be related to course work but are not limited.

In February they were notified that the program would be funded with \$1,300. Equipment as of this date includes a Mamiya 500 Camera with wide-angle and telephoto lens, a heavy duty tripod, colored lights and a light bar. Ten students were selected for this after-school program by several means. They were asked the following questions:

(1) What would you like to do photographically? (2) What is the purpose of your project? (3) What do you think you need to use for your photographic project? (4) How would you organize your time so that it would not interfere with your present responsibilities? (5) Why do you think you

should be considered for this program? (6) Other comments to support your application. (7) Name three adults that would recommend you. The school counselor was also requested to speak on behalf of the applicants. An interesting answer to question number five came from one of the applicants. "The reason why I should be considered for this program is that I have a terminal case of boredom." According to comments from Mr. Rock and Mr. Marvin, this statement sums up the main goal of the program--challenge the gifted to work to their capacity.

This state program is due for completion by June of this year but the students and teachers hope it will continue beyond. The ten students in this program hope to present a film festival before the year is out for the purpose of raising money so that additional materials and equipment can be guaranteed for next year.

Interest seems to be high, from this interviewer's observation. While talking with these two men after school we were constantly interrupted by boys and girls coming and going with movie equipment. Some boys were showing their movies on butcher paper as it hung on its roll on the wall. One girl took an "actor" with her upstairs to shoot a scene for her project.

APPENDIX C

SCENARIOS WITH FILMING AND EDITING TERMS

SERIES: ART IN THE COMMUNITY		TITLE: "ART TO SHARE"			DATE: February, 1969		
Scene No.	Special Instructions	Scene Opening	Description of Scene	Scene Closing	(sec.) Type	Frame	Comments
1.	Use record player for spinning clip.	Spinning news clipping	News clip. of gallery show is spinning (reverse in editing)	Clipping stops, right side up	10		Watch for glare off paper
2.	*2 frames per shot * close, stop one f. stop * change to 16 f.p.s.	Blueline moving	Animation. Yellow or blue line moves under title of clip.	straight cut	4		
3.	* check f. on zoom * change to 18 f.p.s.	straight cut	Zoom down to read first seven lines of clip.	fade out	8		Hold steady on zoom
4.	* use light	fade in	Show art work being removed from home wall	flash back	5		
5.	* use light	flash back	Show art work being removed from a room	flash back	5		Pick unusual angles
6.	* watch for glare from outside light	flash back	Show art work being carried to outside - open - door	flash back	5		
7.	* take slide here at end of part "a" with title	flash back	Show art being taken outside: a. out of door, b. side view on walk, c. back view at car	fade out	a. 5 b. 3 c. 3		Title over slide: "This art is being loaned for 9 days to community gallery"
8.	* Shoot at angle	fade in	Med. shot of gallery front w/ art works being unloaded and carried in	straight cut	5		

Scene No.	Special Instructions	Scene Opening	Description of Scene	Scene Closing	(Sec) Type	Frame	Comments
9.		Straight cut	Close shot of gallery - show window (if no glare) and name plate	cross cut	5		
10. s.m.	slow motion * 64 f.p.s. * open 2 f.stops	cross cut	Same camera. shoot children running (head on) to door	straight cut	3		To this point have used 58 sec. of time
11. s.m.	slow motion * 64 f.p.s. * opened to 2 f. stops * take slide	straight cut	Children running to door - med. shot - side view (slow motion) * stop at door with slide	cut away	5		To this point am using an ave. of 24 f.p.s.
12.	* Back to 18 f.p.s. * close 2 f. stops to normal	cut away	Camera in high position of a painting. children look in camera & pretend it is a painting	cross cut	6		Show entrance of children
13.		cross cut	A new high position w/ children looking into camera	cross cut	4		
14. 15. 16.	Several angles of children looking at works	cross cut	Back of children with low camera position	cross cuts	3 3 3		
17.	* take slide here	cross cut	Guide points to name on one work of art - camera close	action cut	4		Slide title: "Inst. children not to touch - oil on hands"
18.	* med. shot	action cut	Guide points to detail * med. shot	cross cut	3		
19.	* close shot * unusual angles	cross cut	Child looking at names & detail	cross cut	3		

Scene No.	Special Instructions	Scene Opening	Description of Scene	Scene Closing	(Sec) Type	Frame	Comments
20.	* quick, short views of detail mixed w/ faces	cross cut	Other detail - with some 3-D and faces of child.	cross cut	8		
21.		cross cut	Child spots 3-D work from across room - zoom 1/2 way	action cut	3		
22.		action cut	Side view of child 1/2 way to 3-D object holding hand out	action cut	3		
23.		action cut	Over shoulder of child - point at 3-D object	straight cut	3		
24.	* tri-pod zoom * open lens one stop	straight cut	Detail of 3-D object	cross cut	5		Get several angles of object
25.	* med. close dist.	cross cut	Child looking at Mary C. with thoughtfulness (side shot)	straight cut	3		Meditation
26.	* slide here	straight cut	Same child but new angle (low camera front side)	flash back	4		Meditation * slide caption
27.		flash back	Copy of prints by Mary C. (several prints)	flash back	6		
28.		flash back	Take 3 sec. of film of close face & shoulder shots of this child to insert in film between M.C. copies	cross cut	3		These shorts will be inserted in the "prints group"
29.	Pan room to show children	cross cut	Shoot all children in room viewing show	fade out	4		
30.	Pan around room	fade in flash back	In home showing painting in its setting	flash back	6		

Scene No.	Special Instructions	Scene Opening	Description of Scene	Scene Closing	(sec) Type	Frame	Comments
31.	Pan around room	flash back	Another home showing painting in its setting	flash back	6		
32.	New slide slow 64 f.p.s.	flash back	Children running to gallery - stop				New shot of children

SCENARIO OF "EXPERIMENTAL FILM #1 WITH DOLL"

Total Filming Time - Nine Hours

Outdoors: 6 sec. - Pan highway figure (stop at intersection)
- Backwind 60 frames (12 turns at 5fps.).

Indoors: Single frame of doll walking at 16fps - Background
black on white construction paper with 2 flood
lights.

Fast zoom from 40 - 8 approximately (at one point)

Still at 16fps. pan from 1 1/2 feet left to
right camera movement until man is in exact
center of frame.

Backwind 20 frames to cover above pan movement.

Outdoors: Back to 18fps - Red and white car, pan with car
movement from left to right until car is in exact
center of frame approximately 1 second of time.

Indoors: Single frame of man falling backward at 16fps.
Last of fall use motion and 18fps.

Close-up zoom

Close-up lens #3 (approximately 12") plus zoom.

Zoom to face and chest (eyes closed)

Fade out.

Outdoors: Fade in on car speeding away
Second car rounding corner, several cars passing
(lap dissolves). Two girls walking - two cars
straight on
Backwind (double exposure).

Signs with color and action mixed. Stop light.
Cars. Woman. Girl (lap dissolves) Close with
fade out on street light.

Indoors: Close-up lens #3 at 18fps.
Doll laying down - faces of 3 other dolls (with
light on and off each doll, approximately 2
seconds)

Fade out with last doll

Backwind 50 frames on last doll (to lap dissolve
with next scene).

Outdoors: Lap dissolve with last scene - woman with eyes
closed and same angle of head as doll of last scene
To head of doll on concrete - 1/2 second.

Indoors: Magazine photo of woman - pan down to feet -
4 seconds (72 frames)
Backwind 70 frames

Outdoors: Woman - pan from head to feet using single
frames and some blank areas using monopod
Woman walks into street and stops at doll (18fps),
nudges doll with finger and walks on. Camera
stays on doll, half covered with black cloth.

Outdoors: Shot of stop sign with quick zoom in and out
(Backwind).

Indoors: (Too windy outside) Black cloth on doll moves
completely over - single frames.

Outdoors: Car tire moving toward man on concrete side view -
front view - several double exposures.

Outdoors: Side view of wheel crushing doll

Indoors: Signs - people - car (double exposure)

Outdoors: Motorbikes with faces of men and girls on bikes
Backwind double exposure.

Indoors: Copy of magazine photos
Lap dissolves
Short view of doll face
Animated (turning magazine photo of woman)
Lap dissolves to outside (next scene)

Outdoors: White sports car with others crossing in front -
action blurr.

Indoors: Magazine photo spinning by animation
Doll is slowly uncovered by animation
Doll stands (hand held, motion)
Lap dissolve.

Outdoors: Night scenes. Neon lights, car in lot (Backwind)
Doll (hand held with flash light on face)
Zoom in close (1.9f)
Signs. End with cross in distance.

FILMING TERMS

Pan	To move camera horizontally or vertically while filming.
Zoom	To move closer, in or farther out by changing the focal length of the lens.
Lap Dissolve	Overlap an image over another (i.e. double exposure). Fading out the first and bringing in the second.
Fade in or out	To reduce or increase the amount of light producing a darkening "fade-out" or a lightening "fade-in."
Animation	Movement derived from single frame exposures of subjects which have been slightly changed in each frame while the camera remains stationary.
Single Frame	Shooting only one frame at a time (silent 8mm is normally shot at 18 frames per second).

EDITING TERMS

Cut	Any change in scene or camera position.
Straight Cut	Normal transition from scene to scene. Such as from a medium scene to a close-up.
Action Cut	Definite subject movements such as when someone starts to sit down--you cut-- then begin again at a different camera angle on the same action. Repeat action on this cut for overlap. It can be cut later.
Cutaway	Linking scenes with lapse of time. Like a child opening a present--show child opening package then pan to other children watching, then to the opened gift.
Crosscut	Used to connect a series of two or three related views of a single situation. Example: Firemen at a fire--show firemen fighting fire, then show crowds, then show then fire again.
Flashback	If one or more of the related activities are taking place so that more than one time or one place is shown sequentially.

APPENDIX D

SAMPLE SCENE SHOOTING SCHEDULE

SCENE SHOOTING SCHEDULE

8mm Single Loop Film
 Title: "Art Shared"

Community Art Gallery
 Ellensburg, Washington

Scenes in Studio:

1,2,3 Opening with clipping from newspaper spinning.
 27 Several prints of paintings by Mary Cassatt.

Scenes Before Show Opens:

8 The bringing of the Art to the Gallery to be
 hung.
 9 Close-up of the Gallery front, showing name.

Scenes After the Show:

4 Painting by Mary Cassatt in home setting.
 5 Black pottery by Marie and Julian in home set-
 ting.
 6 Painting by Remington in home setting.
 7 Painting by Anton Mauve. Three short cuts of
 8mm and one slide.
 30 Home with Mary Cassatt to show interior setting.
 31 Home with Marie and Julian to show interior
 setting.

Scenes During the Show:

32 (11) Slow motion of children running to Gallery.
 (Two cuts and two slides of each.)
 10 Same as 11 but front view of children running--
 no slides.
 12 Children looking at high camera.
 13 Same.
 14,15,16 Same.
 17 Guide and close-up of art work with slide.
 18-25 Detail of work and close-up of children.
 26 Same as 25 but with slide.
 28 Child in scene 25. Three seconds of close shots.
 29 Pan of children enjoying show.

Total Scenes: 32

Approximate time: 3 min. 40 sec.

APPENDIX E

LETTERS

B R O D H E A D - G A R R E T T C O .

1233 Broadway
Sacramento 18, California

December 7, 1965

P. Summerill
South Kitsap High School
Route 5, Box 552
Port Orchard, Washington

Dear Mr. Summerill:

In reply to your recent card concerning our 8mm single concept projector, there are no films available at the present time for Fine Arts programs.

It is possible to use your own film and have it put in cartridges. However, this must be done through International Communications Foundation, 870 Monterey Pass Road, Monterey Park, California, as it is a patented process, and costs \$1.25 each.

Sincerely,
/s/ D. T. Musselman

Dale T. Musselman
General Manager
Western Division

DTM/lc

600 South Ruby Street
Ellensburg, Washington
February 17, 1969

Board of Directors
Ellensburg Community Art Gallery
Ellensburg, Washington

Dear Sirs,

I would like to produce a short film of your upcoming community art exhibit "Selections from Collections". My purpose is: (1) To show that while Art can be beautifully displayed in a Gallery, it can also be used to make a home more attractive (2) To show how you can share the beauty that surrounds you with others and (3) to point out that the Community Art Gallery is for children as well as adults.

I have enclosed the proposed "Scenario" for this film. The ideas I am attempting to bring out are:

- a. This is a loaned exhibit from the community - Scenes 1,2,3.
- b. Children can visit the Gallery - Scenes 10,11,32.
- c. You can enjoy "detail" in a painting or sculpture by looking closely at all its parts - Scenes 18,19,20,24.
- d. Good Art can be used in the home - Scenes 30,31.

Yours respectfully,

/s/ Peter Summerill

Peter Summerill
High School Art Teacher
Candidate for Masters Degree