



George Morrison Papers

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media fair

Highlighting projects
supported by the
University Media
Production Fund

Rarig Center May 29, 1973



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Dev Morrison
April, 1973

THE MEDIA PRODUCTION FUND: PROCEDURES AND GUIDELINES

Purpose of the Fund

As part of the reorganization and mobilization of resources for the improvement of education through utilization of technology, media, and new methodologies for learning, a Media Production Fund has been established. The Media Production Fund provides a mechanism for supporting educational media projects on their merits and on the basis of their potential contributions to the University's educational programs. The fund will support the production of course-related and other educational program materials in television, film, radio, and other audio-visual media, and the limited broadcast distribution of these materials where such distribution is appropriate. Priority consideration will be given to course-related projects. Production projects which are supported by the Fund will involve collaboration between University faculty members and the production staff of the recently reorganized University Media Resources unit, although facilities and staff from other media production organizations inside and outside the University may be involved as well. Students are particularly encouraged to work with faculty members in the development of ideas and in program production.

The Media Production Fund was begun on a trial basis late in the Spring of 1972, and awarded ten grants totaling \$25,736. A second round, in the fall of 1972, awarded eleven grants, totalling \$25,334. This announcement establishes the procedures and guidelines under which applications for an additional \$20-25,000 will be solicited and evaluated this spring.

Procedures for Submitting Applications

1. Any University faculty member directly involved in instruction is eligible to apply for a grant from the Media Production Fund. Proposals must be developed in consultation with and involve staff members of Media Resources (See below). Any proposals not receiving preliminary review by the Department of Media Resources will be returned. If a proposal involves use of facilities in other University production units or outside the University, then Media Resources staff must be involved in a consulting and coordinating role. University students may initiate or participate in media production proposals by working with a faculty member.

*Radiok Center
right-elevator
5th floor*

Staff Contacts--Media Resources

Sheldon Goldstein, Associate Director for Programming,
373-3805

Dennis Johnson, Associate Director for Production,
373-3774

Arnold Walker, CCTV Coordinator, 373-3863

David Sleeper, Broadcast TV Coordinator, 373-2846

Joseph North, Special Projects Consultant, 373-3897

Marion Watson, Radio Program Director, 373-3802

James Butler, Head of Film Production, 373-3785

John Fuchs, Head of Graphics Production, 373-5848

2. Applications should identify any other grants received, or applied for, from University or outside sources which relate to the proposed project.

3. Proposals should be prepared in the following form:

- a. A standard cover sheet summarizing the nature and magnitude of the project (please use the form attached);
 - i) A detailed description of the activity to be undertaken, including objectives, production procedures to be followed, and the amount and type of utilization expected for the final product;
 - ii) A detailed budget, clearly identifying the anticipated uses of all funds required to complete the project;
 - iii) A production schedule detailing the progress anticipated toward a definite completion date for the production and the time commitments of staff implied by this schedule;
 - iv) A description of the ways in which the effectiveness of the program produced will be assessed;
 - v) Identification of the Media Resources staff members involved in the preparation of the proposal, and the staff and facilities required for the production.

4. Policy on University-Sponsored Educational Materials (USEM Policy) will apply to all materials produced under these grants. Applicants should be familiar with this policy, particularly as it relates to ownership and subsequent use of materials.

5. Recipients of grants will be expected to submit a final report on their work, including any evaluative insights or data as to the relative success of the project. This report should also include an accounting of actual project expenditures.

6. One copy of each proposal, endorsed by the head of the applicant's department, should be submitted to Dr. Gordon Kingston, Assistant Director of the Center for Educational Development, 317 Walter Library, on or before Monday May 28, 1973, for consideration for funding in June, 1973.

7. Announcement of the award of grants in support of these applications will be made by the middle of June, 1973. Awards will be made by the Vice President for Academic Administration, based on recommendations of a faculty-staff-student Advisory Committee on the Media Production Fund.

General Criteria for the Evaluation of Proposals

1. The Media Production Fund is intended to support projects to improve or extend the educational programs of the University which would benefit from the use of the specialized facilities and professional expertise to be found in the University's Media Resources unit. Projects proposing the use of subprofessional equipment found in many departments and collegiate resource units and the general assistance available from faculty and staff members associated with the departments and units, will not receive high priority.

2. Media will be interpreted broadly to include all forms of non-print communications. Innovative proposals that involve Media Resources with other University resource services (for example, Computing Services and University Libraries) are particularly encouraged.

3. Proposals for the production of materials for use in a specific educational context and which also involve students in their planning or production will be given a high priority. The learning experience gained during production may be a prominent element contributing to the worth of a proposal but should not be the predominant element.

4. The Media Production Fund is a means of supplementing other sources of funds for related faculty, staff, and student activities. Therefore, low priority will be given to those proposals which seek support for materials or activities more appropriately funded through other University programs. Applicants seeking funds for general educational development needs such as equipment, released time, travel, etc. are encouraged to investigate other University programs such as the Educational Development Program. Applications to fund the media production component of proposals to other funding groups or programs, however, will be considered.

5. In general, for funding on this round higher priority will be given to proposals with work to begin during summer of 1973.

Size of Grants

The funds available for allocation in June 1973 amount to \$20-25,000. While no fixed limit on the amount awarded to a single applicant has been established, an effort will be made to achieve as wide an impact as possible with the dollars available. Projects of a size which might be reasonably supported out of departmental funds should be funded in that manner. Because the funds are so severely limited for this program, budgets will be carefully scrutinized--especially items for salary support for non-production personnel.

Additional Information

General questions concerning the program, its administration and guidelines, should be addressed to:

Dr. Gordon Kingston, Assistant Director
Center for Educational Development,
373-4537

Gordon Kingston

FILM - GEORGE MORRISON

Length of film: Approximately 50 minutes. (Color).

Subject: The Artist and his Work.

Suggested title: "The Enigma of the Horizon".

Suggested sound: Music by Louis Ballard

Narrated by ? (Mr. Goodvoice).

LOCATION:

North Shore:
Duluth
Grand Marais
Grand Portage

St. Paul
Minneapolis

East Coast:
New York City
Providence, Rhode Island
Provincetown, Mass.

IMAGE:

Horizon line - water, beach,
rocks and woods. Village,
church, interior and exterior
of homes. Driftwood, Indian
people

Converted church - home-studio,
Skyline-Minneapolis.
Work: painting, construction of
collage, drawing.
Unfolding of drawing.
Walker opening, home party,
Studio Arts ball.
Urban Indian Center: ground-
breaking, working with architects;
actual work at center. Pow-wow.
Family at home. (Indian side).
Work at: University, workshop
classes, Dept. of Indian Studies.
Shots of Mpls College Art Design.
Shots of Mixers and Corral Bar.

NYC: Art Students League,
Greenwich Village, East Side,
Cedar Bar, General shots of city.
Skyline of NYC.
Former homes in Providence.
Rhode Island School of Design.
Shots of works in homes and
museums.
Provincetown: skyline, water,
beaches, driftwood. dunes,
Fo'castle Bar, town, home, work,
people

FILM - GEORGE MORRISON

George Morrison: Professor of Art - Studio Arts
Robert Bailey: Film Student - Studio Arts

BUDGET

Raw Film.....	\$600.00
Work Print.....	300.00
Sound Film.....	250.00
Camera Rental.....	375.00
Equipment.....	350.00
Answer or Release Print.....	250.00
Editing.....	300.00
Miscellaneous.....	250.00
TOTAL.....	\$2675.00

TIME SCHEDULE

Shooting: April, May, June, July, August and September, 1973.
Editing: October thru March, 1974.
Sound: April thru May, 1974.

WORK IN PROGRESS

340 feet - (approximately 10 minutes), April and May, 1973.
Walker Art Center opening of drawing show.
Interior of Morrison home.
Ground breaking ceremonies, Urban Indian Center.

COLTON THERMOCOPY
BERKSHIRE
U.S.A.
BOND
CORRASABLE
FABRIC
GOD

FILM - GEORGE MORRISON
Statement--May 25, 1973

Many films have been made about artists and their work, and artists at work, but almost none or very few films have been made about artists from this area. I feel that my own background and development as a painter, my Indian heritage, the various places that I have lived, the locale and landscape, the people, and a general lifestyle, that have had an influence in shaping my own vision as an artist, would serve as interesting material for a film.

The idea for a film had been on my mind for some time, but I never had the time or resources for such a project. I have always felt that the painter, with his own particular imagery, can extend this into other media such as film. Many good film makers began as painters. What prompted this venture was a suggestion from film student, Robert Bailey, to shoot some film at my opening at the Walker Art Center, on April 14, and this began to enlarge into an idea of a more serious biographical sketch, using various locale and connecting it with my work. With suggestions and encouragement from Allen Downs, we decided to embark on a reasonably length film thru help from the Media Production Fund.

My first rough draft uses three locations, tying all the images with my work and me at actual work, in studio, and at the proposed Urban American Indian Center. The horizon line plays a prominent part in my own painting and drawing, and the opening image would be the horizon line of Lake Superior, and the skyline and horizon would subsequently be a recurring theme throughout the film. One sequence will be one of me drawing a horizon line on paper, then proceeding from the center, drawing with black ink, the camera first showing the hand beginning the drawing, then with the camera in a fixed frontal position, ~~which goes to a few frames~~ every few minutes, a five line drawing would grow to completion within one minute. Other images as planned will be of a somewhat 'flash back' technique, tying these again with my background and work. My family will be in the Cape Cod area of Provincetown, Massachusetts, this summer, and I plan to be there in August, via New York City and Providence, Rhode Island, so that I will get the shooting of that locale at that time.

At this time, the title of the proposed film is only a suggested one and may be subject to change. I like the idea of an ambiguous title and something to do with the horizon or with the landscape image would lend itself to the general theme.

A suggested idea for music is to engage Louis Ballard, a good friend of mine who is an American Indian composer, and I am sure that I can persuade him to do this for me in exchange for a painting. Likewise, I would engage a friend to do the narration, possibly using me in an interview.

This film would be of interest to art students, teachers and artists in this area and elsewhere. Since I have gained a wider reputation as an artist, and also as an artist with an American Indian background, I have had numerous requests for information about myself and my art, and this film would serve as added material for that purpose.

I would like to have Allen Downs, Joseph North and David Sleeper to serve as consultants for this project. Our own and rented equipment will be used, and resources at the Film Department at Studio Arts will be used for editing.

Raw Film	- \$ ² 600.00
Work print	300.00
Sound film	250.00
Camera Rental	375.00
Other Equip (Sound Rec etc)	350.00
Answer print or Release print	250.00
Editing	300.00
Misc	250.00
	<u>2675.00</u>

shot → 300 ft.

Time Table

Shooting	April - July, August	1973
Editing	Sept - May , June	1974
Sound	April - July, August	1974

Length of Film: 50 MINUTES

Subject: The Artist and his work

Location & Image:

North Shore
Grand Marais
Grand Portage
People

Horizon line - water
Beach - rocks
village - church
interior - exterior of homes
Driftwood

St Paul
Minneapolis

Home - studios - party - ball
working - painting
drawings
Walker opening

East Coast
NYC
Providence R.I.
Provincetown

city
R.I.D. - home
beach - dunes horizon
driftwood - work

Twin Cities
Indian involvement

Urban and center
ground breaking - power
work with architects
family

School
work

U of M - - classes
teaching
M E of A.D. am indian studio
campus
mixers - Corral Bar.

work

FILM - GEORGE MORRISON

Length of film: Approximately 50 minutes. (Color).

Subject: The Artist and his Work.

Suggested title: "The Enigma of the Horizon".

Suggested sound: Music by Louis Ballard

Narrated by ? (Mr. Goodvoice).

LOCATION:

North Shore:
Duluth
Grand Marais
Grand Portage

St. Paul
Minneapolis

East Coast:
New York City
Providence, Rhode Island
Provincetown, Mass.

IMAGE:

Horizon line - water, beach, rocks and woods. Village, church, interior and exterior of homes. Driftwood, Indian people

Converted church - home-studio, Skyline-Minneapolis.
Work: painting, construction of collage, drawing.
Unfolding of drawing.
Walker opening, home party, Studio Arts ball.
Urban Indian Center: ground-breaking, working with architect actual work at center. Pow-wow. Family at home. (Indian side).
Work at: University, workshop classes, Dept. of Indian Studies
Shots of Mpls College Art Design
Shots of Mixers and Corral Bar.

NYC: Art Students League, Greenwich Village, East Side, Cedar Bar, General shots of city Skyline of NYC.
Former homes in Providence. Rhode Island School of Design. Shots of works in homes and museums.
Provincetown: skyline, water, beaches, driftwood. dunes, Fo'castle Bar, town, home, work people

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