

**UNIVERSITY OF ART AND DESIGN  
CLUJ-NAPOCA**

**THE PARTNERSHIP BETWEEN THE VISUAL IMAGE  
AND THE TV ART SHOWS IN TELEVISION**

**SUMMARY OF PHD THESIS**

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## **The partnership between the visual image and TV art shows - in television**

Key words: partnership, visual image, television, formation, information, media ritual, myth, the lecturing of the real, videopoetry, video art, homo videns, interferences, communication, intervisuality, stream-man, media pedagogy, specialized channels, creation.

Each one of us, whether we like it or not, are enslaved by **the cult of visible**. Of course there are nuances of interpretation both for the shocking verb *to subjugate* - used in an era of declamations of freedoms of any kind, but also for the sintagm *the cult of visible*.

The subject of my PhD thesis is ***The Partnership between the visual image and TV art shows - in television***. Divided into 10 chapters, the paper starts from *the picture* quality being the foundation process of *training* and *information* (chapter 2) in television, then establishes the most important points of the *media ritual* (chapter 3) and applied as an extension of the most important television formats, decodes the *reproduction messages* when reading the *real* (chapter 4). In the end I propose a debate over experimental television applications for a mixed schedule programme for the public, video poem (subchapter 4.2) being accessed, rather, in specialised cultural televisions, with structures of elitistic niche (topics of TVR Cultural, Arte, Mezzo).

I do not propose in this paper to establish criteria nor to build evaluation and limitation systems of the visible with all its paradigm of science even if sometimes I use such inserts. I will try an applicative study of retelling the words of Walter Benjamin: "I watched myself talking", so **I will watch myself watching**. Tying this term is not random because I work at the TVR as a TV producer (chapter 7). My first meeting with the press was at the radio where I was learning how to *hear myself watching*. But the show was more fascinating in the rewatching of the world so television remained my biggest love with all of her +/-.

The complexity of the tv production system comes from the meeting of more professional fields like: journalism, esthetic, art, physics and management. *Oxford English Dictionary* claims that we are talking about "media" only since 1920 and barely a generation later, in 1950, we can talk about "a revolution in communication", although we start having as a rhetoric base, the senior science in ancient Greece and Rome. The television era brings into discussion the visual communication and the appearance of interdisciplinary theory of the mass-media. The modern man is challenged to live in a world of **the real** that exists if it's **communicated**. The speech of knowing the real which television proposes it is a mass

communication system. Not only this system, sometimes very criticized, has the niche structures, but also audiences who rely on the fact that the distribution of information is synonym with the big culture either of lack of time, or from ignorance.

Like the story that is told for the one who is listening, not for the one who is reading it, the *televisual communication* assisted by an *adequat ritual* can be remembered and takes its immediate place in influencing the mind's eyes. This memorable presentation as an identification form of parts of the world, creates new types of communities, where the approximation is not necessary, therefore, from a psychological perspective, there is the trap of breaking off the group – a sort of a paradox for the term itself „mass communication”.

Personally, I don't entirely believe that the press has the roll of the *total agent* who transforms society, but rather is a *reflection* of it. But re-viewing in the mirror, even if it involves a search for private space, even more, a search of the confession is naturally followed by a *return of the head* towards the other sides of the world.

More than that, the creator of television production will have to have, not only as a reflex, but taken as an *assumed gesture*, this rotation of the look from its own mirror to the world's mirror and, implicitly, to the appearance-essence relationship given by these mirrorings.

Although it is *the personal concept of a TV creator*, as a creative approach of the subject, television material requires *teamwork*, each having a strict specialization. Any detail can block and damage the previous phases of TV production. I worked with teams of TVR Cluj (where I am a TV producer), TVR, but also with other television partners in various projects: BBC, Duna TV, a Danish regional TV channel, France 3. The differences were rather in the technical facilities, than the conception work.

The prime function is considered to be the one of informing, without violating the principle of truth, the right to the image, the freedom of expression, the TV creator is a wheel in a system in which the interdependencies are very pronounced. This pattern of images and imaginings of the real makes it not always possible to access artistic factor and the sensible approach of the visual art. However, between regional channels Romanian Television, TVR Cluj always taken into account in hiring into the production team of art professionals (even filmmakers, image directors, graphic designers, scenographers who are among the graduates UAD Cluj), optimizing the TV production process and legitimate artistic creation through professionalism.

For me, the creator of hundreds of movies and live TV productions, as a journalist for over 17 years, I think that is useful to have a rigorous academic coordination, deepen in a study of doctoral profile in the arts, for opening the standby horizon which televisual shapes it.

According to the *Argument*, according to the term used in television, *fast re-winding*, in the first subchapters of the paper (subchapters 2.1; 2.2; 2.3) I'm reviewing the appearance of the mass-media and its interferences with various fields, especially those of art, taking into consideration the fact that *television is one of the most obsessive myths of our contemporary society*.

*Visual management* (subchapter 2.4) is based on the evolution of media, being redrawn the boundaries between the receiver and transmitter. Under the visible's brand, *homo videns* connects to authenticity is confused with *homo comunicans*. *The eyes' trap* (subchapter 2.4.2) is causing a violation of the cultural space, but also random, where press is trying to control the distinction between media and the ordinary, legitimating, sometimes in a wrong way, so called stars. Maps of identification can be changed after the formula: "*you can be seen, so you exist*" Of course, audiences here are those of remote voting. In a telegram sent in 1936 to the *Life* magazine founder, Henry Luce, the essayist, MacLeish Archibald (1892-1982) remarked: "the great revolutions of the journalism are not revolutions of the public opinion, but of how public opinion is formed".

The development of the new media and television, leads towards a place of interferences with **video art** in particularly. Many artists make use of new communication formula diverting it from its prime purpose and actively involving it in the artistic area: Beuys, Paik, Duchamp, Viola, Averty, Acconci, Fred Forest, etc.. Television as a creative medium is a form of creative experimentation increasingly tasted by visual artists. At the top of the hierarchy are the U.S., but lately it is gaining considerable space, Japan. The European video phenomenon will be developed through experimental programs of French television channels or British cultural institutions: Channel 4, British Film Institute.

Video technique provides freedom to the filming, combining the five dimensions of picture grammars: cinema, photography, painting, graphics and television. In fact, there are not "pure" areas, but only common places, reorganizations of the cultural environment according to different criterias.

United States provides the first contingents of video artists. U.S. TV stations provide material and channels to the artists through which they can broadcast their work. WGBH presents experimental art video and broadcasts *Jazz - images* series, the music is accompanied

by abstract electronic images. KQED opened in 1970, a national center televisual experiment. Video art has thus far off in America before Europe.

Only later, European and Japanese artists will make their video work visible. In 1980, in UK, British Film Institute and the Greater London Council have developed *video phenomenon*. Channel 4 will be the one that will facilitate video experiments in particular.

It remains as a landmark in 1960, the year when **Joseph Beuys**, one of the main participants in the Fluxus group, integrates video technology in his works. A television station broadcasted live his action *How to explain painting to a dead rabbit*.

In 1977, together with Nam June Paik and Douglas Davis, Beuys took place for the journalistin order to present his own version of televised news. The central metaphor of his message, broadcasted live in the opening of Documenta 6, is related to the symbol of Buddha. **Nam June Paik** had a unique familiarity with technology, creating a family of televised robots (mother, father, uncle, children, aunt, uncle etc.).

Paik is the first artist who makes a tape of video art, filming the city from the taxi which is taking him to the cafe where he will exhibit (1965).

The means of communication within the creative game of many artists, engaging television into this carousel, even if at the beginning video art develops as opposed to a televisual environment.

It outlines two video art trends: interest in image and the televisual way of processing videography material (Paik) and the call to the ridiculous size, collecting and recycling the discarded objects (Vostell).

**Fred Forest's** concepts are unique and have a high impact to the public, the artist combining several areas: television and radio („Tele - shock tele - trade”, „Learn to watch TV with your own radio”), real estate („Video Family”), the traditional doctoral institution of Sorbonne („PhD in letters and human sciences”), large-scale campaign („Fred Forest chairman of the Bulgarian National TV”).

French Television made a series of shows with video artists creations. Video projections are held monthly at the American Center in Paris, so it is created a formal contact with the artists on two continents.

**Jean-Luc Godard** confessed in an interview, that video taught him to rethink the work on a film. When he casted *Chinoise* (1967), used video equipment as a tool for actors to shoot each other to describe and analyze the communication process – „a movie in a movie".

Unlike cinematography, video technique gives a freer permit to the filming and allows the combination of the languages from cinematographic tradition, television and the painting.

Technological evolution from 90's takes video to a multimedia complex. The artists explore the IT societies and the connection between different media: newspapers, television, cinema, video games, internet. Signs of these media uses in his works **Claude Closky** presenting them with humor and criticizing the standardization and its effects. The current period, the first years of the millennium, brings a new aesthetic to the interactive installations and propose a turning of the technological gesture in poetical context. Thus, the interactive art appears as a hybrid relationship that turns open and rewrites the relationship author - opera - spectator, but also that of its mechanisms to belonging to the culture. **Angie Eng** and **David Linton** present in 2008, „Longue Durée” interactive art which explores the vision and hearing limits.

Not only the filmmakers bring plastic art towards cinema and video artistic experiment, but also the visual artists used introduction in their facilities. Most forms of artistic inventiveness should be welcomed, art is more than ever in an area of opportunities thanks to the playful and creative potential. There is, however, by technological extension, the phenomenon that art mold to much on the society from which we get born and we get "art" to the package, even with instructions. Communication theories emphasizes, sometimes, the tensional character of the communicational determinant. Communication being disguised under another name: interaction, relationship exchange, influence, control, power.

An aesthetic decodification, a touch of flavors can appeal not only to "sign", but also to a hermeneutic perspective. Perhaps the best example is the *abstract painting* that defies mimesis. **Chagall, Kandinsky, Miro, Pollock**, are not „*understandable only by watching*”, after a syntax which brings a valid decodification programme schedule.

Pollock confessed that he wants to express himself through himself, so that his universe can be misinterpreted even if in the spoken languages in other parts of the world.

Communication through visual rather comes from the energy of this area of artistic development.

Unlike the creator behind the camera and video camera who must be a „hunter” of images and captured angles of the subject, **the painter** has the freedom to organize *dynamic* or *static* composition, ordering clearly and calculated all the components in geometric network, *balanced or not, opened or closed*, as his creative idea. The painting, „makes visible”, takes into consideration: Myths, parade events, wars, love, eternal beauty of nature (subchapter 2.3.2).

Unlike fascinating creative act of painting, in field photography and in television, the pressure of real-time index deployment, dictates the compositional regime.

Surprising reality as being its witness, most of the times, the photographer, the visual artist, but especially professional couple image director-producer must seek the *station for editing* that serves the best placement of the elements from the framework as close as they can be to the power lines.

In cinema and television a sequence of frames can be created, so to be build a mental picture of the items' settlement. In the individuals' case must be looked for: mimics, gestures, posture, proxemica. Movement facilitates the marking in the narrative of the topos. Sometimes these reconstructions are polished when assembled.

It should also be taken into account the continuity and discontinuity of motion, if it is not desired as the whole sequence of the stylistic fingerprint. It is well known the *Koulechov effect*, which has used three different montages involving the total inexpressive expression of an actor's close up, Mosjoukine with: a plate soup, a corpse, a half naked woman. Thus, the viewers minds have recorded three different meanings, strongly emotionally loaded.

As a producer, one of the main defining cooperation relationship in defining the TV show I had with the graphic designers who signed visual identity package production. Video graphic stores the the significant unit and has a strong impact, which can rely on the subliminal through rapid promotion of the media product. A seriously gaining ground in the journalism, infographics, counted before, unfairly, only a subset of technical illustration or military cartography.

Logos, generics, scene paintings, the frameworks and rhythms themselves based on visuality receive improvements and developing trends, innovation, going beyond traditional grammars based on the code and model, projecting openings towards animated visual calligraphy networks, three-dimensional simulations, and renovations in cinematic and static sequences.

In the third chapter, about *media ritual*, I emphasize the importance of the media communicators quality and sensitivity between *stereotype* and *representation*. I believe in the idea that by the professionalism of the contemporary journalist, we can learn the lesson about the world of signs in which we live in, especially if we access the *eternal return to the myth*.

*Transfers from the real to in various TV formats* have their roots earlier than 1930, when television appeared, associated at the beginning with *the experiment*. If Hollywood was a „dreams' factory", the radio –„sound factory" television would have the name „image factory". At first, television aimed the ones with higher incomes, but very quickly became the least expensive means of information, education and entertainment. Accessibility to major historical events made possible the accelerated evolution of broadcasting. Live broadcasting

of the coronation of Queen Elizabeth (1953) is an example of a *ritual* that is already being „in sight”, bringing witnesses from the in front of the small screen among actantial from privileged space. These types of passes bring to the journalism the role of *mythmakers*, especially consumed, in news and advertising area. Heroes are known by the accomplishments, and celebrities are known through their *appearances* that’s why often, the two types overlap or get to be confused.

Transfers are created in the professions, the personal secretary having the secretary functions for the public people. *Optical* changes occurred on the other side of the screen, since the early 60's a National Association of listeners and viewers already existed in the UK, founded by Mary Whitehouse.

Visual and language function are two divergent branches of image generation. Many current practices call for welding of the two functions, developing expressive equivalence or correspondence. The visual fraternity story with the oral continues from the archaic *psyche* (subchapter 3.3.3).

Television commercials often use this mix of vision and words. However, at the beginning was the word and the culture legitimizes it with a more important axiological loading than sight.

*The eye is lying* to you - warns one of the Eminescu’s verses, noting that Maya’s veils can cover the being.

One possible eyes’ narcosis, the image leaves no space for the real, is merging with it, so experts warn about a hygiene of the watch, especially in a century when the instruments to enter into such an environment which fulminantly develops. IT society, crossed by the electronic information and communication networks, knows the paradox of richness. Information offer is growing up to 10% per year, requiring a rythm impossible to cover by human being. Such tensions are created within the visual mass media.

Real world is replaced by the proliferation of images that creates artificial iconosferes so that the *image-man* becomes the *stream-man*, if it’s not acting within the limits of real communication that leads to reflection and reason.

Tragedy becomes meeting topos of the performance, it involves the actor, spectator, giving the size of the object overlap with the subject. The tragic man imagined by Nietzsche is annihilated by modern man, engaged in building his own destiny, even if he accepts and changes masks according to other reasons other than those of ancient performance.

Contemporaneity plays its game on sight, reality show, which has the largest audiences in television. Unfortunately, the use of tuning and masking kills the being.

Vertical face of the being is an ideal, and freedom is, in fact, finding its own place. Humanity remains an open unit and a complex plurality and human evolution is selftranscendent.

Being a picture of something is a show for the mind and develops a phenomenology of depth. Of course, this type of watching the operative unit called visual image, engaged in a mass-media message is tempting theme, generating bitter debates. However, it must be legitimized as a real return of the real and remake of the bond with the world's pluralism.

Television diminishes, in fact, the cultural experience to another form of reality. It can be said that more movies are viewed, more music is listened and more books are read - even if „*only on TV*” We hear young people who are expecting the picturising and broadcasting of a great novel in order not to waste their time reading, its codes giving privacy, setting into reflection and rediscovery through a return to details. These cultural habits are becoming more and more foreign for the nowadays young man, dependent on the computer and the virtual world. So the half full glass is that the distribution of screening can bring into sight or even opens the appetite for the close proximity to the prime topos of any masterpiece. The prom dress, is today in the grandparents' trunk, not in everyday wardrobe. Television brings this comfort of the new fashion; seen / contacted - nice / interested - taken / received.

In a time of speed and move correcting its own route on the way, most efficient and fast code that remains the one which is utilising the iconic.

The experience of human eyesis used with image's force. After Baudelaire's theories, the image is related to infinity, so it has no limits. Plato observed that, „mind's eye does not begin to be more insightfull, but only when eyes' sharpness begins to fade mindness.”

Television enters into our homes, completing **homo videns** with **homo comunicans** (subchapter 2.4.3). Audiovisual is IT energy and this mass market gathers the transmitter and the receiver, as partners in the process and environment. Thus, there are two subdivisions: the information market and interest's market. Information through image became exchange currency.

Beyond being a simple reading of iconic signs, television is a cultural field and an awareness of the present developing this social imaginary. Man, as an individual of the city, chose mass-media communication and enters into the game as a role in the game. The image evolved in the same time with world's history.

In the classical journalistic scheme of the 5 W (*Who, What, Where, When, Why*) is attempted the introduction of a sixth W - *whole*, which could create an alternative way to

collect and present information. This would fill an educational gap, providing a new perspective (subchapter 3.1).

Market mechanisms often encourages profitable recycling of old stereotypes and clichés, threatening pluralistic representation. We must ask ourselves whether the news and media products include images, views, living conditions and cultural elements of different racial groups. There also is continuing to question whether these are natural and convincing as cultural descriptions from those races and cultures's point of view. By the way in which media represents these groups, there are organised *the rules of stereotypes* game, racial and cultural ones which is continuing colonial and modernist history (subchapter 3.3.2).

There is a growing trend, talking and analysing on behalf of those from home, especially in the United States and Britain, which involves the perpetuation of Western domination and subordination of small or poor nations. The idea sends to the traps of the *global village* (subchapter 3.3.1).

It is a world of complex interconnections and of fragmentation discontinuities.

The third millennium is disturbing the balance of the training / information contract and that of seduction / intake to the benefit of the latter. This will blur the boundary between real / unreal and information / fiction by creating a new space, that of mixing. Television productions requires the viewer an understanding through fragmentation and labelings, which reduce the distance between the mediatic court and receiver.

Europe knows some types of imaginary found in talk shows: the structure of a Baroque aesthetic (Italian version); playful type (French version) and the ethic tipology of the Spanish talk show focused on passion / reason.

Types of programs that run are basically the same, models beeing imported / exported, but over these overlapping the significant cultural substratum.

In its facets, European televised agora has a common pattern, structured on a debate over a social fact, in the presence of *pro* and *against* citizens a replacement of the society - the public from the TV platform and an animator who suggests stories for decoding (subchapter 3.4.1).

At a first glance, the mass-media does not enter the royal gate of the myth, but asking, even stubbornly, re-viewing, we can say that this *mundus imaginalis* science can be guide for the entire mentally museum of contemporary society. Visual culture becomes overwhelming and defines itself starting from the new approaches of the communication channels, where the manipulation of the objector - not always in its pejorative sense - is accompanied by visual representation market.

The subjectivity of the image located between the *freedom of re-viewing and the viewing responsibility* can not be exceeded only by keeping a balance between the court which proposes the typology of the message (the journalist) and the one which decodes it (the viewer). They are united by the experience of looking of the same sample of real and divides the game from the role.

Journalist's job in his position of a visual artist is to find an optimal representation of reality and assume it not as an rather ingenious *myth-maker*, but as a *representation reflector*. The moments when certain events make their mark on the existence of the individual's existence are stories that have to be told before they sink, generating a more efficient life experience for the collective mental. Here comes the role of the media. Contemporary society revalues the *sacred* with the *profane* hidden tools (subchapter 3.4).

The fourth part of the PhD is an applied study on the *levels of reading the real*, through narrative-visual references of the filming construction and the editing of the image. The presented materials bring into sight a *personal approach* of the compartments of the television patterns, having in common a *living into artistic*.

The TV Reportage, the documentary, the video essay and TV magazine with their extensions are big spaces for the confession of the re-watching of the world (subchapter 4.1). Each video material is an archive of the real's data, for the moment, in a given matrix of scheduled programme. For a project as *Above tolerance*, realised in partnership with seven Eastern European televisions, were filmed nine rough hours in Syria, which provides a returning way back in stylistic register. Of the 540 minutes were showed: a documentary (*Welcome Syria*), two essays (*The alphabet - Ugarit / Bazar - Aleppo*), TV shop (*Home in Europe, Home in Asia ...*). Visual narrations does not require repetitive blocks, but a different key of for film directing and cutting. The *Common Nouns* serie is the most offering, in this way, I insisted upon it using several examples. Being a copyright, has a televisual stylistic trademark that I propose being as a media producer.

Innovative, although not the only in our TV panorama, is *video poem* project, the form of split personality as an author of poetic text and visual transcript was a challenge „painfully sweet”. Poems like *Videopoezie 1* (subchapter 4.2.1), *Moşire* (subchapter 4.2.2) si *Prieteni de-o ploaie* (subchapter 4.2.3), are the proposed applications for „defragmentation” in visual. This videopoetry project will be completed in time, with an **artistic object** for a visual reading and in writing „the personal archive of the real”.

The three essays offer visual interpretations of the lyrics and are built emphasizing the metaphoric and gesture function. Each chapter intended for videopoetry has at the end a

ideatic / thematic correspondence that captures approaches of the contemporary visual artists: Sophie Calle, Christian Boltanski, Vito Acconci.

I started from the ideatic support of my own lyrics and I created the artistic film directing concept for filming and assembling into an experimental form of television: **video poem**. Poetic message meets the editing cutting, although, initially they do not start from the same levels. In a carefully studied parallelism, poetic syntax corresponds to the visual, instrumentation being different, but the same creator. For each of the three TV productions I chose TV actors and I kept a picture of ambient resonance (the real noise when shooting) or a rhythmic musical illustration, a repetitive one.

All three essays were mounted in a common formula, which is in line with the project **Common Nouns**. The inclined white frame, which frames the basic image continues the series of visual sign as a common noun, also it uses the soundtrack, which is simultaneously translated into visual parasites. At the shootings were used non-electronic, optical, gobo type effects (surface with holes and shapes used for creating light effects), mechanical effects (smoke, dust). Image editing was the leitmotiv-Dissolve (mix) as the artistic connection between the two scenes of the same sequence, its length being top 2 seconds. Editing points have kept the shooting rhythm most of the time. Flash cutting site (fast cutting) was not suitable to this type, and fade in / fade-out would have created "stations" that would have stopped the story ceremonial in visual. In the audience's strategies plan, this topic was horizontally scheduled (stripping) at the same time, during the cultural magazine on TVR3, „*Cap de afis / main headline*” to encourage loyalty, being the target audience as one planned (subchapter 4.3).

5th, 6th and 7th chapters of the PhD (*Overview, Video creation list from the discussed applications, Personal creation*) outlines the given research theme and the enclosed chapters 8, 9, 10 (*Abbreviation, Glossary, Bibliographic References*) are theoretical assistance references of their own cultural demarche.

My personal meetings with the visual are leading me to a necessary reconfiguration of the points of view where the image has a key role in collective strategies of media culture. In modern times, the identity is given by how we build, perceive and present ourselves to others, so that in postmodernism, the concept should be considered a myth, an illusion. It is noted that the accelerating rhythm and complexity of postmodern society brings a repositioning of its own identity on the way, but I feel far from the truth Kroker and Cook's theory, that TV self is an „electronic individual par excellence” who gets everything that it can by material's simulation offered by media.

Sometimes, through the cutting and shooting rules, is attempted the erasing of an produced activity and presentation of mediatic show, as coming from itself, as if exists cvasiautomat. I think this endeavor is unjustified, because the whole process works as an accepted convention, even if, sometimes, less assumed and placed on solid scientific bases. Theoretically, practicaly and ethically *mass-media – public relation* works. Creating an informed public from a target audience, however, is a goal which keeps the cultural marketing of the media. Sometimes it is reversed the supply-demand picture on the televisual market, good qualitative cultural shows are disappearing in this case, wich do not have large audience and high and easy entertainment shows last a long time, subcultural. Creation of specialized channels can solve this problem to some extent, such a viable project in our country is TVR Cultural.

Public opinion is fed with information and symbols, we are ready to perceive what we are trained to perceive.

One of the recent interviews of the most prolific French screenwriter Jean-Claude Carriere, one of Umberto Eco's favourite co-worker, was published in the „Médias” magazine. Carriere debates the matter of taste as a form of social censuring and also sends to the boldness and caution in accepting the development of artificial memory stored by the Internet, similar to an Alzheimer of imagination.

Media operates under the persuasion of the performance. Interpretation feature has been defined for the first time by Lasswell, being one of the classic functions of media, by no one denied. *Magic bullet theory, a hypodermic injection of the transsmission belt* is the coherent interpretations of the mass- media impact. Postulates of these theories must always be connected to the developments in the society. Perhaps, in a beneficial civilizing utopia, we will gallop towards a devouring society not only of entertainment, be it a refined one, so that media market require the creation of new complementary cultural channels. Until then we continue scrolling the same tape, through revolutions rather technological than spiritual. New experiments of video art can not easily find their stable place in the TV formats, because like any other factory, even if it is a factory about images of the real, television, firstly informs and then opens the way to the artistic interpretation. Occasionally, there are topics which hosts such TV productions, especially on TVR Cultural, TVR 2, TVR 3, Pro TV.

Postmodern intervention in television area is emerging as a spirit of rebelliousness against the system of codified genres (sitcom, soap opera, action movies), which occur mostly in the U.S. commercial televisual, but many televisions from our country are copying it. Commercial television is concerned about the realism's aesthetics of packing the effect of

making the real into images and narratives that forges reality. Perhaps this aesthetics poorness of the environment is at the bottom of the televisual subranking by the theorists of the high culture and also its designation as a cultural desert. This phenomenon should not be generalized nor stubbornly sat on the suspicion's platform, because it would be a great and an unfortunate mistake. But there is an urgent need of *media pedagogy*, which, as Douglas Kellner noted, can well influence the *image culture* that has a key role in the strategies of our era.

Lately, my concern as a TV producer is to update the transformation effect of the real from a *brute object* into an *object of contemplation*, without overshadowing the five W journalism's golden rule.

The real fact is treated in a vision that is closer to the imaginary one by a living in the artistic which does not fall within the rules, but it opens it to the interpretation placing it between parallel mirrors, and in this visual field, this unitary construct is possible only through the entrance into generous creative formats, such as essay or artistic documentary. Sequential, creative fingerprint can be realised in any type of TV format, if it does not transform the mediatic message required by the profession which goes towards, as a database, after the answers to the questions: Who?, What?, When?, Where?, Why?. This series taught today in most journalism courses is, in fact, the *circumstances' rhetoric* from imperial Rome.

We live in an era where there is a high consuming of *infovisuality*. The mass-media can withstand the spirit of the time only if they make partnerships with major plastic arts territories and with their applications. Beyond a strictly journalistic professional approach of the visual, television-art partnership can only bring benefits to both sides, employing optimum levels of skills and innovation of the message of the visual grammars.

Television, although it is one of the most tech forms of visual communication, can not go further from art as a creative environment and aesthetic and spiritual designer, this message was the foundation of my present PhD for its accomplishment I gratefully thank to my professor, Ph.D., Master Ioan Sbârciu, for his professionalism, the academic rigor and the great attention who guided me in making the thesis preparation, and also to Cluj's institutions, University of Art and Design, The Art Museum.