"For a Better Zoo"

Vincent Lupinetti

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"FOR A BETTER ZOO"

by VINCENT LUPINETTI

CANDIDATE for the MASTER of FINE ARTS in the
COLLEGE of FINE and APPLIED ARTS of the
ROCHESTER INSTITUTE of TECHNOLOGY.

June 9, 1969

ADVISOR: PROFESSOR HANS BARSCHEL
DEDICATION

This book is dedicated to Professor Hans Farschel for his needed encouragement and complete understanding, without which this project may not have seen its completion. I would also like to dedicate this book to my wife Dorothy.
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In today's fast moving world of instant communications, and rapid transportation, Homo sapiens have succeeded in shrinking their physical world. However, in accomplishing this, we have crowded out the living space of the other earth creatures, less fortunate than ourselves. They cannot cope with "onrushing civilization". (I am referring to the animal world.)

Most of us give little thought to our fellow earth dwellers, in our quest to make the world a seemingly better place to live for our own kind.

This lemming like march toward an advanced and highly technical culture greatly contributes to man's total disrespect, disregard and destruction of wild life; as well as all of our natural environmental resources. Witness our polluted waterways, the dirty air we breathe and the rape of once beautiful countryside and woodlands. "By the year two thousand, some conservationists foresee a world whose polluted continents and oceans are the almost exclusive domain of men, livestock, and rats." ¹

It is apparent that man's primary concern is his own economical gains and physical comfort. "In the name of sport, profit and progress, five hundred and fifty species of mammals, birds and reptiles have been pushed to the brink of extinction within the century. In the United States alone, fifty native American species have been wiped out in fifty years." ²

There has been little concern or respect for the beauty and harmony that Mother Nature has provided. If only there was the realization that this delicate balance is necessary

²Ibid., p. 1.
for our survival as earth dwellers and not for us to exploit and destroy.

It is with these thoughts in mind that I, a concerned citizen of the world, began working on this thesis project. The purpose of this thesis is to design and execute an audio-visual presentation for television. I want to arouse public interest for an improved zoo, located in an area that is better suited to meeting the environmental needs of all its occupants of the animal kingdom that inhabit it. Such a zoo is urgently needed in the Rochester area.

In a time when there are so many social and economic problems to deal with, to initiate a project such as this one may not seem very important. However, I feel that these social problems and the problems of our zoos are very closely related. Man's inhumanity to man and inhumanity to animals are one in the same.

To place animals in barren, stark, sterile cages, with little or no regard for their natural environmental habitat and psychological needs is needlessly cruel.

In order to cram as many different kinds of animals into as small a site as possible, the size of the natural living quarters is shrunk. In order to reduce building costs, the design of the cages becomes as uniform as possible; rows of identical cages are cheaper than cages tailored to each animal's spatial requirements. In order to reduce running costs, the cage surfaces are made as durable and hard as possible. In order to maintain hygiene in these cramped units, the contents of the cages are reduced to a sterile minimum. Perches, tiles and slabs of concrete are utilized instead of messy leaves, branches, rocks and earth. For efficiency's sake, the cage units are small, uniform, hard and empty. And they are scrubbed out daily to prevent any offensive smells percolating to the public's noses. 3

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There is an enormous and very economically profitable traffic in wildlife for: food, sport, skins, zoological scientific research and exotic pets. The result of this carnage and rape of wildlife is that whole species are threatened with extinction. "The wildlife trade is such a flourishing business, that last year the United States alone imported twenty eight million live creatures, seventy five thousand of them being mammals. Relatively few of these actually were destined for the more than two hundred public zoos and aquariums in the country. The majority of these animals went to pet shops."\(^4\) They are sold to people who, for the most part, are ill prepared to properly care for them.

"The most wasteful aspect of this business is the mortality rate: for every animal that survives capture and shipment to the United States, many have died. For rare great apes the death ratio can run eight to one, and for birds up to fifty to one."\(^5\)

"Some efforts are being made to mitigate the damage. In the United States, zoos have agreed not to import eight of the rarest vanishing species including the Galapogos Tortise and the Orangutan. Legislation before the Congress would closely regulate the import of more than five hundred other endangered animals."\(^6\) This is only a small beginning in an area that has been long neglected.

All of this information raises the question; are zoos needed? You might argue, that with wildlife vanishing all


\(^5\)Ibid

\(^6\)Ibid
over the globe, that zoos should be abolished and converted into parks for people instead of for animals. Today, with television and transportation to the wilds, you can see these animals roaming in their natural habitat. That may be true, but very few people still have the time or desire to travel to these places. As far as television is concerned, true, it enables an opportunity for everyone to view the wildlife. Yet, it still can't replace the audio visual experience of seeing an elephant or tiger alive and breathing right before your eyes. If our zoos disappear, there is a danger that our vast urban populations will become so physically remote from animal life, they will cease to care about it. Imagine a plastic equivalent of a tiger or lion, such as the plastic flowers we have today. There is no doubt in my mind that zoos must continue to exist, but not in the present condition that we know them today. There must be a whole new radical change in attitudes towards zoos and wildlife.

To me, the zoos offer an opportunity to preserve much of the wildlife in the world. With increasing population and urban sprawl, wildlife is being squeezed out of existence with complete disregard to chance of their survival. With proper equipped and environmentally suited zoos, men can prolong and insure the survival of most of the earth's presently existing creatures.

Perhaps, if Rochester municipal governments changed their present attitudes and archaic concepts of what a zoo is, and should function as, we would see changes made. People must be made to realize that a zoo is not a circus menagerie for spectators. It is, or should be, a habitat for animals, that closely resembles, in every way, the animals natural home. A good zoo should, and will, meet the animals psychological and environmental needs.
The close resemblance to the natural habitat will insure healthy, stable and well adjusted animals. When these conditions exist, there will be assurance of proper breeding and reproduction of the wildlife there in. In many instances, it is the zoo-bred young that will perpetuate the species and prevent extinction of its kind.

At present there are many interested and dedicated people in the Rochester area working for the improvement of present zoo conditions. The zoo keepers, who work very closely with the animals, are trying to make the life of the poor creatures more comfortable. The Rochester Zoological Society is keenly aware of the problems that exist and are also trying to get a new zoo in a more suitable locale.

One suggestion has been made to charge admission to our Seneca Park Zoo. To quote Fred J. Zechandelaar, an animal importer from New Rochelle: "If they charge admission, they should put the operation into the hands of the (Seneca) Zoological Society, and let the society charge admission and arrange for a subsidy by the county. Then they will have money to spend on animals."

Plans for moving Seneca Park Zoo to a new location at Black Creek have been delayed for another year because of lack of money.

Zoo Curator Daniel Michalowski said, "No admission would be charged at the present zoo, but it could possibly be charged some time in the future."

Although there are dedicated, interested people working for improvements, this is not enough. The people of the Rochester area must be made aware of present conditions by television commercials, newspaper ads,
radio broadcasts, etc; they can contribute their support both financially and politically. If Rochester municipal government were pressured by its constituents, it would have to give the matter more serious concern. The only way to achieve this goal, of widespread population awareness, is by public commercials and advertisement.
In executing these television spots, my concern is not exclusively the message, but the media used to convey the message. Communication, by its very nature, is not a one-way phenomena, but demands involvement by two or more people, the sender and the recipient. Most traditional theories of communication don't include and utilize the modern technology available and in use today.

The two media I am employing are television and still photographs. This combination of media creates total environment and mood by involving the viewer physically, psychologically and emotionally.

A still photograph isolates and freezes single moments in time. By the use of the media of photography, I am isolating the animals in Seneca Park Zoo forever in their present caged environment. The purpose of doing this is to emphasize the conditions in which these animals are forced to exist. The camera lens catches every detail in all its stark reality. The still photograph becomes a candid exposure because nothing is left unseen. This uncensored confrontation of frustrated caged animals attacks the viewer head on.

The concept of detention in a closed space as a form of punitive corrective action came into being during the thirteenth and fourteenth centuries. (It was at this time, the concept of perspective and pictorial space was developing in our Western culture.) Upon seeing animals enclosed in small cages, the viewer is forced to see them as victims of punitive action. Yet he knows these creatures have done nothing to deserve such cruel punishment.

This injustice doesn't fit into his neat, tidy life. In our gestalt culture of everything in its place, paralleled in our attempts to rearrange our homes, gardens and cities, these photographs of the local zoo makes the condition unbearable. The mere matching of the picture
with reality provides a new motive for change. The viewer is forced to feel uncomfortable and guilty, because he knows this condition is not culturally acceptable.

The logic of the photograph is not verbal nor syntactical. This condition makes a literary culture, such as ours, quite helpless to cope with the photograph. This complete transformation of human sense-awareness develops a self-consciousness that alters facial expression and body stance in public or in private. If our outer posture is affected by the photograph, so are our inner postures and the dialogue with ourselves. If the viewer accepts the photograph visually, he must, in turn, be confronted with his own mental attitude toward the photograph. In reference to the photographs of the captive animals at Seneca Park Zoo, the viewer experiences guilt and becomes self critical.

However, photography alone is not a suitable media for mass communication. By its nature, it doesn't have the strength and power to engage and hold the viewer's total senses. For this reason, I am also using television as the media to convey my message.

Television, by its very nature, demands the viewer to become physically and emotionally involved. "In television there occurs an extension of the sense of active, exploratory touch which involves all the senses simultaneously, rather than that of sight alone."  

Although the photograph has the power to engage the viewer, it can also make him uncomfortable and unable to cope

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with this visual confrontation. The viewer's first impulse is to block this out of his mind and to reject it. "The technology of the photo is an extension of our own being and can be withdrawn from circulation like any other technology if we decide that it is virulent."^8

However, with television, the viewer can not do this. He is engaged by television which demands him to become physically and emotionally involved. The phenomena of television demands the viewer to reconstruct the image on the television screen himself. "The television image offers some three million dots per second to the receiver. From these, he accepts only a few dozen each instant from which to make an image."^9 It is because of this phenomena that television demands the viewer to participate in "the all involving sensory mandate of the television image."^10

The television projects images at the viewer and, in effect, transforms the viewer into the screen. The images wrap around him and he becomes the vanishing point, turning the viewer inward towards himself."^11

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^9 Ibid, p. 313

^10 Ibid, p. 308

^11 McLuhan and Fiore, p. 125
The objectives of these three, one minute, television spots encompasses two major goals. The first objective is to introduce the audience to the present conditions that prevail at the Seneca Park Zoo. The second objective (in my opinion the most important) is triggering an immediate emotional response from the viewing audience. They will "feel" the atmosphere of the animals at the zoo.

I have compiled three separate television spots, to be shown at three different times of the broadcasting day. They are as follows: Spot A, daytime viewing. Spot B, prime time evening viewing. Spot C, late evening viewing. Because of the diversification of audience types watching at these three different time periods, each spot will have its own psychological approach to meet the needs of that particular audience type.

I will now briefly discuss the characteristics of the three audience types as they are broken down into time periods of the broadcasting day.
ANALYSIS OF TELEVISION SPOT "A"

Introduction

Spot A — Daytime audience

This presentation appears to have a somewhat frivolous tone to it. This is done deliberately to attract the audience's immediate attention. The animals shown are all well known species that children are familiar with. Most of the photographs show the bright colors of the animals and capture them in appealing, cute poses. The music is fast and frivolous with a slapstick quality. The whole spot is presented like a quick trip through the Seneca Park Zoo.

This sense of gaiety is a trick to deceive the audience. This trip through the zoo is not a gay outing, but really a quick peek into the lives of the zoo animals. We see in these photographs the frustrated, bored, wasteful existence of these caged beasts.
ANALYSIS OF TELEVISION SPOT "B"

Introduction

Spot B - Prime time audience

Spot B is designed for prime time evening viewing. This spot engages the largest audience, as well as the most diversified audience type. Everyone watches prime time television irregardless of age, sex, economic factors, and educational level. This spot must have the most universal appeal. The psychological approach must encompass everyone viewing. The audience must be given a feeling of unity as concerned citizens of the Rochester area. This technique of unifying people to work for the cause, for the benefit of all, is employed. Everyone is responsible for the Seneca Park Zoo because it is for our use and pleasure. The conditions of the zoo reflect on the people of the Rochester area, because it is their zoo. This approach will arouse a feeling of civic pride and responsibility. This audience, because of its size, must be considered the largest pressure group to instigate changes at Seneca Park Zoo. The media will involve the audience to experience total sensory participation and become emotionally involved.
ANALYSIS OF TELEVISION SPOT "C"

Introduction

Spot C - Late evening audience

Spot C is designed for an educated, adult audience. A sophisticated, mature approach is used. Because of the late hour and the nature of the audience, a subtle technique must be employed. The psychology here must appeal to the viewers intelligence and reasoning abilities. He knows about the "chain of life", and the "balance of nature". This spot must influence him to act, once he is made aware of present conditions at Seneca Park Zoo. He knows better than to allow these conditions to prevail. The expose plays upon his sense of reasoning and scientific knowledge of nature. This group may also be considered a highly influential group because of the many professional people included in this audience. Again, the media will have an emotional impact and actively involve viewer participation.
PSYCHOLOGICAL APPROACH USED

Spot A is designed for daytime viewing. The audience it is directed at consists mostly of housewives, very young children, and elderly, retired people. The basic approach used for this audience will be aimed at their concern for their children and grandchildren. The communication will awaken this group to realize that time is running out to preserve our vanishing wildlife. Future generations may never experience the joys of seeing live, untamed animals. Once a species becomes extinct, it is lost to their children forever. Through the use of this psychological approach, the nature of the media will carry the message.
VISUAL ANALYSIS

The first shot presented is that of the polar bear. Anyone familiar with Seneca Park Zoo knows the polar bear is the first animal on display by the entrance. The photograph graphically depicts the heavily barred, circular cage. The bars show up starkly against the bear's white coat. People should know that this animal comes from an arctic climate of ice and snow. This cage in no way meets the needs of a hunting animal from a frigid climate.

The entrance way to the main indoor exhibit is the subject of the following shot. The interior looks dark and uninviting. A few spectators are seen looming in the shadows. The viewer is then brought inside the building. Once inside, the camera lens confronts you with a bare, lonely interior. For here is the antiquated, menagerie-like exhibit area that houses the primates, big cats, elephant, seals (before they died) and many other smaller mammals and other various species.

The camera now takes the viewer on a tour of the indoor exhibit. I will briefly discuss each subject.

The orangutan, a vanishing species, is shown swinging on a tire. This is the only equipment provided for exercise and recreation. There is nothing being done at the zoo to insure the preservation of this species.
This forlorn creature may be the last of his kind. The next few shots show this gregarious, fun-loving creature, solemnly munching a carrot. As the species dies out, the zoo provides carrots.

Next shot is of Jimmy. Jimmy, the chimp, is the zoo's largest primate. At one time he was a television and stage performer. Now, in his old age he sits grimly in a very heavily barred cage. There is no place for him to perform his act, so he doesn't do it anymore.

The tour continues through the exhibit area. The viewer sees a family of baboons sloppily eating its meal. So much for the primates.

Now the viewer goes to see the leopard. He is angrily pacing his cage. The leopard is becoming a rare species. He is very difficult to breed in captivity.

Adjacent to the leopard is the male lion, "king of the beasts". He is angrily snarling at the leopard. The following photograph shows him outdoors blankly staring into space. This is the outer limits of his world. His mate is presented next, housed in the same cage.

The viewer is taken indoors again, and witnesses the Lion, snarling through the bars at his neighbor the Tiger. These two species are natural enemies. One can feel the frustration and anger between the beasts.

Next, the audience is shown a series of Tiger shots.
The female is shown rejecting her meal of high protein loaf. This loaf is more efficient, and easier to handle for the zoo. It is not meat, which is the tiger’s natural diet, and is, therefore, eaten as a last resort. The female was pregnant at the time of these photographs. She looks very sad and forlorn. The following shot shows the separated male and female tigers after the birth of the cubs. The female is in a pathetic makeshift den.

The largest mammal at Seneca Park Zoo is the Elephant. She is seen with her keeper, in her cage. The keeper is grooming her.

Outdoors again, at the lower end of the zoo, the viewer sees an African antelope. These animals, because of their isolated exhibit area, are subject to vandalism. Many of them have been cruelly beaten and molested.

The last animal shot shows the Cheetah. He is one of the fastest running animals, and has been observed at speeds as fast as seventy miles per hour. This animal is shown in a very confined cage with no area in which to run. He rarely breeds in zoos. The Cheetah is one of the vanishing animals and has the Vanishing Wildlife Symbol on his cage.

The final shot is a close-up of the Vanishing Wildlife Symbol. It brings to the public’s attention the need to conserve wildlife. It serves to identify vanishing species.
The presentation consists of twenty-two 35 mm stills, to be shown in a one minute time slot. The first twenty-one shots will be flashed on the screen at two and two-thirds second intervals. The last shot, of the Vanishing Wildlife Symbol, will be held for nine and one-third seconds. The music that has been playing throughout the spot stops abruptly. It is replaced with an announcement concerning what the audience can do to help. It is spoken simultaneously with the shot of the Vanishing Wildlife Symbol.

For purposes of smooth transition, each shot is dissolved into the following shot. This technique creates a rhythm that engages the audience's attention.
The background music used is the child's song, "I Wan'na Be Like You". It is from the sound track of the movie, The Jungle Book, a Walt Disney production. It is recorded on a Disneyland label performed by Richard M. Sherman and Robert B. Sherman.

This sound track is appropriate for many reasons. It has a gay, frivolous melody combined with easily recognized, stylized animal sounds. This audio effect compliments the visual presentation of common, ordinary animals found in the Seneca Park Zoo. The purpose of this technique is to create a mood of superficial gaiety. This is a deception employed to attract and startle the audience. They can identify with the familiar animals and the child's record. Everything appears to be very simple.

To further intensify this frivolous atmosphere the record is played at 78 rpm, rather than at its normal speed of 33 1/3 rpm. At this speed, the music takes on a distorted quality with a slapstick sound. The lyrics become undistinguishable from the animal sounds and everything runs together. The listener feels the intense, quick pace of the music. He becomes caught up in the racing, frantic sound. A mood of urgency
and excitement is created. The listener experiences anxiety because he doesn't know why this absurd music is playing. It demands the attention of the listener.

The music plays for approximately fifty-one and one-third seconds, then is abruptly stopped. There is absence of sound for four seconds. This sudden profound silence is employed to emphasize the importance of the announcer's message. Immediately following the four second silence, the message: "Time is running out at Seneca Park Zoo. Find out what you can do.", is spoken by the announcer. The voice is very solemn and intense to insure a pertinent tone to the message.

This verbal message takes five seconds to deliver. It is broadcasted simultaneously with the photograph of the Vanishing Wildlife symbol. This dual technique of audio and visual effects insures total enforcement of the message. It cannot be ignored but demands the viewer to respond both visually and auditorily.
CONCLUSION OF AUDITORY AND VISUAL ANALYSIS

I am assured that this technique of employing extremely rapid music combined with the slower paced slides produces an atmosphere of tension. This tension is desirable to jar the viewer. He becomes aware of the urgent need to act now on the conditions that prevail at Seneca Park Zoo. Time is quickly running out for our vanishing wildlife. The audience must help now.
1. Music starts; Sound track played at 78 rpm.

2. Shot from Jungle Book played at 78 rpm.

3. Shot from inside area is deserted.

4. From outside main building, looking into.
PSYCHOLOGICAL APPROACH

Spot B - Prime Time Audience

Everyone, at some time, has experienced profound sadness and loneliness. These are familiar emotions from which no one can escape. The tone of Spot B is very melancholy and serious. This emotionally charged setting is used to unify the diversified audience. Everyone can identify with sadness and hopelessness. Once the audience can identify emotionally with the atmosphere of Seneca Park Zoo, then it can feel sympathy and compassion for the animals therein. A cause to help the animals becomes established. Causes of any kind always unify people, thus this cause to help the zoo animals serves to unify the audience. This unification approach must be used to involve every member of the audience. This spot isn't aimed at a select group, (example - young, old, male, female) but every citizen of the Rochester area.

By the use of heavy emotional appeal the audience is forced to watch the presentation. Feelings of indignation as to what exists at the local Rochester Zoo, his zoo, will arouse his civic pride.

The melancholy mood was created through various audio and visual techniques. Visually the presentation is very intense and dynamic. High contrast shots,
along with unusual coloration of slides, are employed to achieve this highly emotional atmosphere. The eerie music used, further heightens the emotional pull. The music has a religious quality to it that solemnizes and chills the whole presentation.
VISUAL ANALYSIS

The first slide establishes the visual mood of Spot B. The magenta sky creates an immediate tension. It is ominous. The color red is symbolic of revolution and change. The trees identify nature and define the setting. The tree branches against the sky create a foreboding atmosphere.

The second slide employs the same coloring technique. It is a high contrast slide that has been dyed a very deep blue. This change of color intensifies the mood that is being established. Blue is a cool color. The use of high contrast deepens the blue and produces a very cold, still, eerie feeling. Complete stillness is evident and the unreal mood, created by the first slide, is reinforced.

This cold stillness is quickly contrasted by the return to the magenta coloring in the next slide. This alternating of magenta and blue coloring on high contrast slides is used for the first five slides. Once the pattern is established, the eerie, melancholy mood is definitely created.

This series of magenta and blue high contrast slides is followed by a single high contrast black and white slide. This shot shows very heavy caging, indicating there is confinement here. There is no evidence of life
in any of the cages.

The following slide is a natural color shot of very heavy mesh screening. The audience is abruptly brought into reality by the use of natural color. The viewer is aware of the reality of confinement; but he still doesn't know what, or who, is confined. His curiosity is further aroused.

The following slide, also in natural color, moves in for a close-up shot of an occupied cage. Throughout this presentation the emotional tension has been building. This cage shot is the high point of the sequence. An animal is in the cage but the audience cannot identify it. The emotional level and intellectual curiosity is heightened.

The next slide brings the viewer down slightly. He sees dark forms confined behind a chain link fence, yet these shapes are still undistinguishable. He is not sure what they are. The viewer still doesn't know the location of this presentation, but he may be getting an inkling.

At this point the viewer is shown a high contrast shot of an elongated interior. His eye is forced by perspective to the end of the area where there is a lighted doorway. This lighted doorway symbolically holds the answer to the viewer's psychological need to establish where he is at. Mentally, the viewer walks down the long
room to find the answers to his questions.

The following natural color slide, showing a caged, pacing, leopard, immediately identifies the location of the spot. Now the audience definitely knows he is in the zoo. By the use of natural color, and a definite subject, an uneasy reality is established.

The use of natural color also is employed in the next slide of a baboon in its metal tree. With his emotions aroused from the proceeding slides, the viewer must feel pity for this pathetic animal on its ridiculous perch.

Still in natural color, the next slide shows a female lion, her head framed by heavy steel bars, snarling. One can almost feel her anger and contempt. Next, the audience is introduced to the male lion. This vertical close-up shows the chain-link fence forming a cross hatching across his face. An atmosphere of complete confinement is evident.

Following the lions is a sequence of slides concerning the tigers. In the first slide of the sequence, a tiger is shown pacing in his outdoor cage. The second slide is a close-up of the tiger, showing his head framed by the steel tubing of his cage, signifying the totality of his confinement. The next slide shows the female tiger ignoring her synthetic meat substitute. Following
This is a startling shot of a tiger rug. The purpose of this slide is to shock the audience. It symbolically sums up the preceding slides. If something isn't done to insure the perpetuation of the species, all tigers and all wild life will die out. All of our wildlife will be as dead as this tiger rug.

The tiger was used in this sequence because he is a very common zoo animal and is easily recognized by the audience. The tiger is used symbolically to represent all wildlife. The purposes and concepts of the zoo must change to insure the survival of our vanishing wildlife. The tiger rug is used as a symbol of death and extinction. The use of natural color is to establish a tone of reality. These are real animals in a real zoo, and this is happening now.

The last shot in the tiger sequence is a combination slide consisting of a natural color slide and a piece of clear film dyed magenta. These two pieces of film are sandwiched together. The sitting tiger and the magenta color is used symbolically to represent the need to change zoological concepts. This use of magenta is also used to give a dreamy, almost unreal quality to the shot. This illustrates how the tiger and all wildlife is fading out of existence. They are real now, but are disappearing. Their reality, as living creatures, is threatened.
The following slide of the elephant and her keeper, introduces the presence of man. Man is responsible for these conditions of confinement. He has created this environment these animals are forced to live in. Red, the symbol of change, is used again to reinforce the need for immediate change in zoo conditions. Immediately following this slide is a black and white, high contrast slide of the same elephant. This shot has a surrealistic quality.

The preceding slides have introduced the viewer to the miserable conditions presently existing at the Seneca Park Zoo. The next slide is a natural color shot of an African antelope. It is shown lying down next to the chain-link fence that confines him. This fence is warped and uneven, indicating it has been repeatedly butted.

The Yak in the next slide is gazing over to his right. He is looking intently at something. The answer comes immediately in the next slide.

The subject of this next and last slide is the hind end of a zebra. This has a satirical tone to it. This is the end of the presentation, but it could also be the end of our wildlife. This could be a tragic ending, if something isn't done at Seneca Park Zoo.
The sound track used for Spot B is "Paradise", from the record album "Renaissance", by the Vanilla Fudge, a contemporary group. Because of the somber, melancholy tone of the presentation, "Paradise" is a very ironical title. "Renaissance" is indicative of change. Change is needed in our present conditions at Seneca Park Zoo.

An electric organ is the only musical instrument played throughout the movement. The absence of lyrics, intensifies the musical tone. Organ music is synonymous with church services, so the use of the organ gives the presentation a very serious, solemn, religious aura. Prime time television is usually entertaining and relatively frivolous. This serious interruption will jar the television audience into paying close attention to this presentation.

By employing the organ as the sole instrument played, a very high pitched, thin, isolated sound is produced. It has an eerie, unnatural quality to it. An audio atmosphere of complete isolation and loneliness is created. This, combined with the visual presentation, establishes a very sad, melancholy mood. A universal emotional appeal is developing to envelop the audience. Everyone responds in some way to loneliness and melancholia.
Once the location of the zoo is established visually, the music reinforces and expands on the emotional theme. The desolation of the zoo cannot be ignored. The audience experiences a total emotional involvement with the caged animals.

The organ music continues for fifty-six seconds. It stops simultaneously with the presentation of the last slide. This slide shows the hind end of a zebra, indicating the spot is ending. At this point the announcer solemnly says, "Tragic? Yes! Ending? No. We must help our Rochester zoo, now!" This four second, verbal message concludes Spot B.
CONCLUSION

This presentation has strong emotional appeal. By the use of various technical techniques, the slides become a distortion of reality. The eerie organ music reinforces this unnatural effect. A total emotional atmosphere is created by this audio-visual combination. Used alone, neither media could create the total effect. Each is dependent on the other for reinforcement.

Twenty-four slides are used. The first twenty-three slides are flashed on at approximately two second intervals. The organ music accompanies these first twenty-three slides. As the twenty-fourth slide is flashed on, the music stops. The last slide is presented simultaneously with the verbal message, for the last four seconds. The total length of the presentation is sixty seconds.
1. Music begins.
2. Spot opens with shot of wooded area.
4. Magenta slide of another building.
5. Blue slide of animal hospital.
6. Magenta slide of animal area looking towards main building.
7. Black & white high contrast of cages in main building.
8. Natural color shot of west screening.
10. Move in for closer look at heavy caging.
11. High contrast close-up of monkey-like forms.
13. Natural color shot of leopard pacing.
15. Close-up of female lion snarling.
17. Shot of tiger pawing in corner of cage.
18. Close-up of tiger.
20. Close-up of tiger rug.
22. Elephant & keeper.
23. Magenta & violet colors.
24. High contrast of elephant in her pen.
PSYCHOLOGICAL APPROACH

Spot C - Late evening audience

This audience consists almost exclusively of adults, so a mature, sophisticated approach can be employed. A late night audience usually has a large percentage of well educated, professional type people in it. Because of this, an intelligent, subtle presentation is necessary to insure audience involvement.

A satirical tone is created by the circus music playing in the background. As the circus music plays, the viewer is confronted with the slide presentation of the Seneca Park Zoo. Many of the slides have been technically treated to produce subtle effects. The menagerie-like exhibit, along with the circus music, makes a sarcastic commentary on the conditions at the zoo.

Intelligent people know that a zoo should meet the individual environmental needs of each animal. This superficial circus atmosphere exemplifies the need to change the present location and conditions at the zoo.

By appealing to the viewers intellectual reasoning ability, the presentation will force him to think about the Rochester zoo. Once the audience is made aware of the existing problem he can exert himself to do something about it.
VISUAL ANALYSIS

The first five slides presented are a sequence of tiger shots. High contrast slides colored a bright yellow, white and black are presented first and second. Their contrasting colors create a visual tension. These slides are followed by two shots of a heavily caged tiger, first sleeping, then standing. The viewer immediately realizes the location of this presentation is the local zoo. Next, in the sequence, a dramatic shot of a tiger rug is flashed on the screen. This jarring shot, along with the tension created by the high contrast slides, indicate that all is not well at Seneca Park Zoo.

A lion sequence immediately follows. Lions and tigers are very popular as circus performers. The circus music accompanying these two sequences gives a satirical note to the spot. This is a zoo, not a circus.

First in the lion sequence is the female lion outdoors, confined behind bars and a chain link fence. Next shot shows him indoors snarling at his neighbor, the tiger. Hopefully, the viewer will realize they are natural enemies. Again indoors, we see the female lion snarling angrily because her door, that leads outdoors, is closed. Last the viewer sees the beautiful male lion forlornly looking out of the bars, his face framed between them. The main purpose of this sequence is to
show the audience how confined and restricted these wild animals are. No consideration has been given to their individual needs for natural habitat and environment. They are angry beasts living out their lifelong sentence as prisoners of the zoo.

Food is being thrown to the leopard in the next shot. A person is watching as if he were a spectator at a show. A zoo should not be an exhibit for spectators. It should be a natural home for the animals. The female lion is being fed in the following slide. Again she is being gawked at by spectators. These animals are constantly on display, with no place to go for privacy.

A high contrast slide shows the exhibit area. This building was designed and built in the early 1930's. At that time no thought or consideration was given to the animals. It was designed as a menagerie for spectators only.

In the past thirty years, the concept of the zoo has changed. Science tells us, animals need a natural environment or they become emotionally disturbed, or physically ill. Yet, this archaic building is allowed to remain. In an enlightened time zoos are still in the dark ages.
This high contrast interior shot is followed by a bear sequence. The first shot is a high contrast slide of a black bear in its cage. The negative area is dyed lavender. This creates a dreary mood that exemplifies the shot. The two following slides show the polar bears in their circular cage. They are male and female, yet have never bred young because of the lack of environmental provisions. The bear sequence is concluded by a high contrast black and white slide of the black bear clawing at his cage. Again, this sequence also illustrates the lack of natural habitat and the frustration of the animals.

Baboons are the subject of the next two slides. The first baboon shot shows the animal sitting in his metal tree, in his brick and cement cage. Next, there is a close-up of the same baboon, still sitting in his metal tree. A forelorn expression is on his face. No consideration has been given for the natural habitat of the primates.

Following the baboons, the viewer is brought outdoors to the camel. He appears to be laughing at the whole zoo situation.

Indoors again, for the next slide, the audience is shown the interior of the building. The skylight has a peaked tent-like look to it. Zoo keepers are
shown to establish the human element always present at the zoo. They do the best they can for the animals, nevertheless, it is the human element that has created these conditions.

A sequence of elephant slides are presented last. This is the grand finale. As a circus ends with the elephant act, this zoo presentation ends satirically with the elephant. She is shown first with her keeper, then standing on a stool and next pacing her area. The concluding slide is a close-up shot, taken with a zoom lens, of the elephant's head. Her head is framed by the cage door. This is the conclusion of the presentation.
CONCLUSION OF AUDIO AND VISUAL ANALYSIS

A sarcastic, subtle tone is used for Spot C. Visually, the audience is shown the animals housed at Seneca Park Zoo. "Each animal is shown in its exhibit area. The slide presentation is accompanied by circus music which gives a big, show tone to the spot. It reinforces the message that the present conditions at Seneca Park Zoo do not meet the environmental needs of the animals, but are only putting the animals on display for the spectators to gawk at.

The message is further exemplified by the words of the song, "The cost of one admission is your mind".

The spot is divided into three segments. Lion and tiger shots are shown simultaneously with the first segment of circus music. They are popular circus animals. The caged bears are shown as the electronic music plays and the words, "In the center of the ring they are torturing the bears", are sung.

The third segment returns to the circus music and the elephant slides are presented. Elephants always conclude the circus show. The message, "Have you seen the show at Seneca Park Zoo?", ends the spot on a sarcastic, satirical note. The viewers will realize that all is not right at the local zoo.
AUDIO ANALYSIS

The sound track is from the album, "The United States of America", by the group of the same name. The name of the selection is "The American Metaphysical Circus". A montage of musical elements is employed for total effect.

A calliope, combined with a circus band, gives a circus atmosphere to the selection. Electronic music gives the piece a very contemporary, cryptic sound. This contradiction of traditional and contemporary music, combined with the biting lyrical satire, produces a cutting social commentary on the American way of life. In this presentation the biting satire is directed at the local Seneca Park Zoo.

The entire presentation takes sixty seconds. Circus music introduces the spot and plays for approximately twenty-two and one-half seconds. This, combined with the visual presentation of the zoo animals, creates a sarcastic note to the spot. The subtle, satirical tone is developing.

Followed by the circus music, the satirical lyrics are slowly sung accompanied by electronic music. The lyrics are sung simultaneously with the visual presentation of the black bear and polar bears. The lyrics are as follows:
"In the center of the ring
They are torturing a bear
And the price is right,
The cost of one admission is your mind.
And the price is right,
The cost of one admission is your mind."

These lyrics exemplify the existing conditions at the zoo. The animals are being slowly tortured while spectators watch. It's all for free, if you can mentally accept it. If the viewer cannot, because he knows better, then he must do something to help. This part also plays for twenty-two and one-half seconds.

Concluding the presentation, the circus music is played again. This reinforces the lyrical message and ends the spot on a sarcastic note. The circus music plays for approximately fifteen seconds, while the elephant is presented visually. Elephants usually are the last act at a circus performance. As the grand finale is shown, the announcer solemnly gives the verbal message, "Have you seen the show at Seneca Park Zoo?" This announcement takes approximately five seconds.
CIRCUS MUSIC
LIKE MUSIC
START WITH CIRCUS
LIKE MUSIC.
TIGER SITTING
HIGH CONTRAST SLIDES.
MUSIC CONTINUES
DISCOWE INTO
LEOPARD SITTING.
SIDE OF TIGER
SLEEPING.
NATURAL COLOR
SIDE OF TIGER.
MUSIC CONTINUES
CLOSE UP OF
TIGER RUG.
MUSIC CONTINUES
CLOSE UP OF
MALE LION OUTSIDE.
LION'S TIGER
SNARLING AT
EACH OTHER.
MOVE TO PENGUIN.
CORAL REEF.
CIRCUS MUSIC
AGAIN.
CLOSE UP OF
BEAR.
BEAR SITTING
IN CAGE.
IN NATURAL
COLOR.
BEAR STANDING
UP IN OUTSIDE
CAGE.
THE COLOR
CHANGES TO A
LAVENDER COLOR.
KIPER THROWING
FOOD INTO LION'S
CAGE.
LEOPARD FEED
SITTING FROM
HIGH CONTRAST SLIDES.
MALE LION
HEAD PROPPED
UP ON PAW.
HEAVY STEEL
COLUMNS.
FEMALE LION
SITTING FROM
HIGH CONTRAST SLIDES.
ALOAY FROM
CAMERA.
VOICE SAYS
THE PRICE OF ONE
Polar Bear.
BEAR SITTING.
HIGH CONTRAST SLIDES.
CLOSE UP OF
Polar Bear.
NATURAL COLOR.
REPEATS DURING THIS SEQUENCE.
CLOSE UP OF
BARBARIAN.
BLACK AND WHITE.
HIGH CONTRAST SLIDES.
Polar Bear.
BARBARIAN.
NATURAL COLOR.
REPEATS DURING THIS SEQUENCE.
CLOSE UP OF
BEAR.
BEAR SITTING.
IN CAGE.
IN NATURAL
COLOR.
BEAR STANDING
UP IN OUTSIDE
CAGE.
THE COLOR
CHANGES TO A
LAVENDER COLOR.
KIPER THROWING
FOOD INTO LION'S
CAGE.
LEOPARD FEED
SITTING FROM
HIGH CONTRAST SLIDES.
MALE LION
HEAD PROPPED
UP ON PAW.
HEAVY STEEL
COLUMNS.
FEMALE LION
SITTING FROM
HIGH CONTRAST SLIDES.
ALOAY FROM
CAMERA.
CONCLUSION

To embark on such a project as this entailed many problems. However, because of the time element involved, these problems had to be solved quickly. Many hours were spent photographing the animals at Seneca Park Zoo. That in itself proved to be quite a problem because animals, unfortunately, will not pose while you figure light conditions, "f" stops and camera angles. Consequently, I had to take approximately 400 slides, of which only 70 were used.

Many hours were spent at the zoo, from my first meeting with zoo director Daniel Michowski, in January, till my last shooting trip there, in May. In this time, I came to know the animals and their keepers quite well. I shared in their happiness of new animals born and their loss when certain animals died.

To put together three television spots, required the understanding of the media. Many hours were spent researching the psychological and visual effects that the media has on all that watch it.

Accomplishing the technical aspects of this project proved to be the most frustrating part of the thesis. I had great difficulty in obtaining the equipment needed to photograph the zoo animals, such as a wide angle lens, and a telephoto zoom lens. It seems to me
that a school, which has a reputation such as the Institute has, would have the needed equipment for such projects as mine. I found that it does, but only for certain people. Also I would like to say that when there is equipment available for the School of Art and Design, there isn't enough of it. That means many hours or days of waiting for the equipment to be available.

In conclusion, I would like to say that my project was a worthwhile endeavor. The many hours spent photographing, developing and assembling the finished spots proved to be gratifying to me, as any successful project is. I would like to thank the Rochester Institute of Technology and the School of Art and Design, for this opportunity to have completed my studies.
BIBLIOGRAPHY


