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in Brazilian and German TV Annual Reviews

Préludes

In order to highlight the mutual enforcement of auditive and visual components, we focus on the interplay between Key Measures and Key Visuals: Hardly any offering on TV relies on visual stimuli alone. More and more, sounds and music do not only play in the background, but become professionally produced in exact linkage to the visualizations shown. The digitization of both sound and visuals, as well as ever faster computations, enhance the complementary presentation of what may be called the professional audio-visualization of the public spheres. In the composition and sonorous manipulation of programs and reviews of TV stations, collective memories and neglects, chances and also pastiches or collages emerge in some cultures with global and trans-cultural elements. However, to weave a plot of musical intersections that involve the virtual images of the most controversial contemporary events, it is necessary to have adequate technical support and a vast pool of national and global musical archives. Not all TV networks are equipped to edit soundtracks and to manipulate the standardized and transnational images with musical narratives that transmit from the background to the stage front in the diverse sensorial levels of the screen media. We analyze these *"key" melodies or measures, which encompasses sounds, melodies and stereotypes.* Our model of combined "Key Measure Visuals" is based on analyses of TV annual reviews from Brazil and Germany, from 2003 to 2006. It aims to show how sound strategies, visual conventions and visual strategies complement each other.

The concept of Key Visuals was developed by Peter Ludes for his research projects on TV news in the United States, the Federal Republic of Germany, and the GDR (1989-1997) and Media Information Upheavals (1998 and 1999) in Siegen University's Collaborative Research Program on Screen Media. It necessitated the development and implementation of digital tools of content analyses, which are documented in Ludes (2001, on the CD-ROM, with 86 minutes examples for Key Visuals from TV news and WWW information offerings). A further DVD-ROM production on European media symbols (Ludes 2002) as well as the cooperation with computer scientists and scholars from the humanities and social sciences from Brazil, China, Germany, the UK, and the United States, partially coordinated via a common website (www.

keyvisuals.org) with many analyses and examples (Ludes 2005) turned the formerly Western-limited research into a truly international one.

However, one major insufficiency remained, namely the adequate analysis of the complementarities and tensions between the audio- and visual components of "Tele-Audio-Visions". Since 2004, Leonardo Boccia, a composer and musicologist, and Peter Ludes, a scholar in media and communication as well as social theory, have cooperated to enlighten this multi-modal sphere. Due to the so far better state of research into visuals, we focus here first on music and sounds and then on the complementarities and tensions between them and visual elements (see Zielinski 1989, Segeberg 2005, Wyatt 2005, Huber 2007, and Werner/Lankau 2007) in TV annual reviews. The concept of Key Measures therefore has been developed in analogy to the much earlier concept of Key Visuals and is put here into the forefront.

1   Introduction: The Concepts of Key Measures and Key Visuals

New post-production technology improves the audio dimension of the television programs. "The rapid evolution of post-production technology over the last few years is virtually unprecedented. As it steps into the digital domain, the advances in digital editing and sound design equipment have expanded the producer's horizons. From prime time broadcast to art gallery installation, from educational teaching tools to high-end commercials, today's digital tools are limitless" (Kellison 2006: 150). Music and sounds accompany visual equivalents of print media headlines; in this sense the term Key Measures encompasses key elements of the most publicized visual narratives with music and sound effects. Television Year End Reviews or Annual Reports "re-view and re-sound" the most important events of a year. They are based on journalistic professional selections, repeatedly shown and form a basis for further selections for Reviews of the Decade, etc, with (media) culture specific audio-visual narratives.

However, television annual reviews, elaborated through post-production technologies allow widening the dimension of audio-visual events. The composition, edition and transmission of the audio-visual manipulation of programs and reviews of the largest TV stations in the world excite collective culture-specific, trans-cultural and in a few instances (e.g. major wars, terrorist attacks or sport events, especially the Olympic Games) collective audio-visual memories, which usually are generation- and strata-specific, transform over time and can be formally sketched as shown in Figure 1. These new types of mass mediated collective audio-visual memories, only for certain, definitely not all topics, partially have converged from formerly distinguished collective

memories of music (and sounds) vs. collective visual memories (from first-eyes experiences over paintings, photos, movies, TV programs, to streaming videos), as shown in Figure 1.
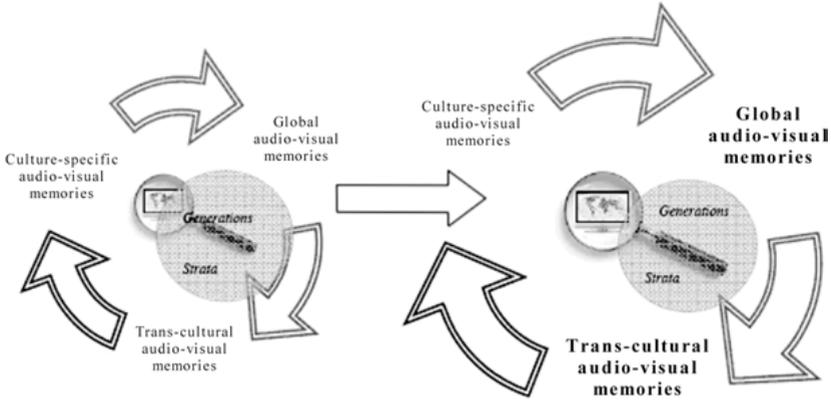

Figure 1: The interdependence of three major types of collective audio-visual memories and their transformation in time

Modern TV equipments such as digital TV, Home Theatre receivers and also the new audio-visual systems of conventional TV equipments permit to airing programs with high sound and visual quality that increasingly attract the auditive and optic senses of viewers/listeners. "More and more people apprehend more and more hours of TV programs and WWW streaming videos per day. The technical transmission quality of these pictures and videos constantly improves, while their origins and their presentation formats become more international and more transcultural. The production, distribution and use of these media visuals turn considerably more economical" (Ludes 2005: 22).

The concept of "Key Measures" can be applied to describe and qualify different procedures of audio manipulation (not only) on television. Key Measures elements encompass:

- Key elements of the most publicized visual narratives with music and sound-design and

- culture specific aspects and aesthetic similarities, which intend the elicitation of certain affective states.

They

- guide audio-visual memories and

- allow for co-orientation and coordination.

In general, the combination of entertainment and news becomes more spectacular. "It is certainly true to say that entertainment is one component of

modern leisure culture, charged with the function of destroying superfluous time. However, within the context of a theory of the mass media, we shall stick to problems concerning the construction of reality and to the question of what kind of effects the coding information/non-information has in this case" (Luhmann 2000: 51).

Music on TV annual reviews works as a real compensation of deficits and neglects in TV production and reception. "It is evident that such quantitative extension of the musical background leads to qualitative changes of television" (Klüppelholz 2005: 172, our translation). In his contribution to: *Sound. Zur Technologie und Ästhetik des Akustischen in den Medien*, Werner Klüppelholz pointed out three main hypotheses concerning these changes:

- Music in the television programs serves the habitual compensation of deficits in production and reception;

- contemporary documentaries are transformed into some kind of fiction (or faction), also and exactly through music;

- the dominant principle of musical invention in television is imitation.

2   Audio-Visual TV Productions

 "Music is certainly insidious and reaches the body even when distant from the source of its emission. For this reason, in some countries music is not welcome in public places, centres of purchases and supermarkets or even newscasts. It is, however, a fundamental means of accompanying moving images, and, in the majority of the cases, when it is absent; one perceives its merit and influence" (Boccia 2005: 74). However, audio-visual TV productions result in different kinds and modes of reception. The concurrent producers limit the time of the TV audio-visuals and the sound production on television usually must be achieved in a very short period of time. The audience share rates impose very fast time conditions. "The competition between journals, the competition between journals and television, the competition between television networks takes the form of a competition for the scoop, to be the first. […] In short, there are objects which are imposed to the viewers because they are imposed to the producers and if they are imposed to the producers, it is because they are imposed through the producer's competition" (Bourdieu 1997: 38, our translation). Competition pressure is incisive for the production of music and sound design on television programs. Mostly, the post production and final editing process must be quickly concluded, sound editors give the final touch to the audio-visual products. But "sound design is a highly creative art. The care-

ful recording of audio during production, as well as in post-production, can make a visceral impact on the project" (Kellison 2006: 132).

However, to edit music on visuals or strategically combine Key Measures and Key Visuals to a new multi-modal unit of Key Measure Visuals, it is important to be aware of the structure of the music. Not every audio-editor is a musician or composer and even has time enough to mix music and visual elements together. The results are frequently pastiches, strange collages or grotesque combinations, which disturb and change the visual messages, provoking a peculiar construction of reality. Many crisis and war news thereby become unreal or seem to be far away from the immediate present. This is often the case in the annual reviews of the Brazilian Globo Television Network, which use music and sound effects throughout the entire program, i.e. for more than one hour. Since its creation in 1973, Globo Reporter, the program in the context of which the annual reviews are shown, is one of the most important programs of Brazilian journalism. Originally, with the collaboration of film makers in 1967, the program had a more "documentary" character.

3   Brazilian and German TV Annual Reviews: Globo and ARD

In the annual review of Globo Television Network, the visuals of the night of March 20, 2003, when Baghdad was the target of violent attacks, become an aesthetic object of short duration to reach the best possible Brazilian audience share and to form the viewers' opinion. By means of melodic references and fade effects between noises and instrumental timbres, the program brightens up the raw ambience of the war. They are ethnic, classic and popular musical citations, which envelop the visual representation of the intense attacks, mitigating the perception of the explosions and its correlative information.

In its German counterpart, broadcast in the same month of the same year by ARD, no musical accompaniment is present during the reported events. Only diegetic sounds and journalist narrations accompany the visuals of the Iraq war and the news are transmitted without any "poetical" support. During the entire ARD annual review, music and sound effects are added on summaries ("Überblicke") only.

In fact, the structure of the German ARD annual review of 2003 seems to be edited with symmetrical rhythm and proportion between the parts. First, the short title theme on four main notes (D, C, F and G) introduces the program with timbres of synthesizer and drum. Then, the anchorwoman Susanne Holst presents the summary of events shown, at the same time, in pictures and titles on the background. In the entire ARD retrospective of 2003, the professional selection of "the most important images and stories of the year" is

shown alternating the voices of the anchorwoman and that of the journalists in regular time proportions. Music and sound effects are added during the summaries, and diegetic sound ("Originalton") is frequently heard. Musical short pieces with percussion and synthesizer timbres are mostly originally composed for the review; nevertheless, diegetic romantic songs, opera and world music are audible in the background of some reports. For the periodical summaries, a grave male voice narrates several events, accompanied by music and sounds.

The Globo report of Globo Television Network, however, is edited differently. The segment *Globo Reporter – Year of War* forms part of an end-of-the-year review of 2003, which has a total duration of 1:14:44 hrs. Of the entire program, the Globo Television Network dedicated 5:58 mins. to the subject of the beginning of the war in Iraq. The segment has the characteristics of an audio-visual spectacle which involves culture-specific, national and global musical themes. They are songs of diverse ethnic groups, selections of classical music and rock, in addition to sound effects that (re-)organize the moving images and add colour to the voice of the anchorman. The *Year of War* is preceded by a panoramic introduction accompanied by the title theme of the program. The anchorman Sergio Chapelin summarizes the issues to be broadcast that night, accompanied all the time by the title theme. A segment about national politics follows government programs, the president and his ministers, occupations and political demonstrations, a second block of sports topics, and a third one with brief topics of varying genre. In turn, after 17 minutes of the program and some additional minutes for commercial breaks, the segment about the beginning of the war in Iraq starts. Furthermore, during the analysis, after many hours of listening to the audio segments of this program, something incredible emerged between sounds, music and text; in response to the anchorman's question: "Does Saddam Hussein have the prohibited weapons?" another male voice affirms, whispering between chords, "He does!" (Listen for yourself at www.keyvisuals.org and see Boccia 2005.)

Is this a subliminal message to manipulate opinion? Or an editing mistake? Is this program a musical show which involves audio manipulations, a fruit of the lack of time to mix the program? Or is it an aesthetic object using spectacular means to raise the curiosity of the audience with considerable success, since audience shares are regularly far beyond fifty percent for the Globo network during primetime? In the block of *Globo Reporter – Year of War*, the images and sequence rhythms are mixed with several well-known musical songs and citations from classical to rock music. All musical citations are of famous songs and hits distributed all over the world. The musical citations are very short; parts of pieces of 'mass art' (Carroll) forming a nervous mosaic of sounds and melodies. In the second segment of *Year of War*, for example, W. A. Mozart's Symphony No. 25 in G minor (KV 183; the same piece that

was used for the opening music of the film *Amadeus* [1984]), accompanies the visuals for 19 seconds and mitigates the images of President Bush reading the Iraq ultimatum. Here, the music hides the subliminal whispered message ("He does!"). A classical piece of musical art is turned into a mass art theme distributed all over the world, without any apparent relation, and recalled to form part of a new message, as a strategic element of an audio-visual composition in which music is selected in terms of how it can attract mass attention.

4   Mass Art as Citation

The success of musical themes turns melodies into national, trans-national and global mass art elements. Parts of them, as short citations, especially in the audio-visual construction of Globo Television Network annual reviews, work to get the attention of the audience, but also to corrupt the message of the visuals. What can Mozart's music recall when it is associated to the images of a contemporary war? It seems to be a strange (an-)aesthetical combination, but famous musical citations are very frequent elements of the sonorous strategy of Globo television audio producers to elicit emotional remembrances from the viewers/listeners in Brazil.

> In so far as mass artworks are formulaic, they are easy to follow, i.e., they accord with our expectation. And inasmuch as mass artwork are easy to follow, they are also apt to appeal to more and more people as suitable or appropriate objects with which to occupy one's leisure time. Of course, in order to command large audiences, mass artworks must be more than merely easy to consume. They must also invite or excite our interest. […] However, the ease with which mass art is consumed is not a flaw, but rather a design element, which is predicated on the function of mass art as an instrument for addressing mass audiences. (Carroll 1998: 194/195)

To address mass audiences, well-known musical themes are great accomplices. In that sense, more and more music is added more frequently to different TV programs traditionally broadcast without any musical support. Lots and lots of people consume mass art, and mass delivery technologies have been fundamental to improve that. In modern "tele-audio-vision" post-production, the digital audio formats and their compression are elaborate with high quality and synchronic precision. Commonly, "audio that is recorded during production on sound stage or at a location is known as *production sound* and refers to all scripted dialogue, ambient sound, and background noise. If an unwanted sound creeps in, or the dialogue changes after the footage has been shot, most

production sound can be recorded later in the post-production stage" (Kellison 2006: 135).

However, in the annual reviews of Globo, the musical citation and audio effects added in the final editing process encompass a major part of the entire program. In our analysis of Globo reviews from 2003 to 2006, this trend is confirmed. Examples from the Tsunami catastrophe, obituaries or the death of Pope John Paul II are shown on Globo and demonstrate that the audio-visual post-production construct is basically a preferred format. Furthermore, in comparison with its German counterpart of the ARD annual reviews, analogous music citations are based on different post-production conceptions. The death of Pope John Paul II is an example that may well expose such differences: The ARD example starts with a big bell and its symbolic chime. For the 38 seconds of the journalist's narration, only ecclesiastic chants sound in different audio levels from the back to the foreground. In the second part of this report, audio elements include journalist's commentaries on the enormous crowd of people coming to give a last tribute to the dead pope; in some part of the *production sound* one can hear Cardinal Ratzinger giving a sermon; no sound of the crowd can be heard.

In stark contrast, the example from the Globo review makes use of the last movement of Tchaikovsky's ballet *Swan Lake*, a very famous musical motive that accompanies the images of the crowd on the Vatican square and streets for 33 seconds. One male journalist narrates while walking trough the crowd. In the second part of this report, a female journalist continues narrating; the audio editing includes world music, jazz and parts of *production sound* where the crowd acclaims the result of the new pope election:

ARD (1:12 mins.)	*GLOBO (1:17 mins.)*
Big bell and ecclesiastic chants for 38 secs.	Last movement of *Swan Lake* for 33 secs.
Voice of a male journalist as narrator	A male journalist narrates, walking through the crowd
Internal images of St. Peter's Cathedral	A female journalist narrates from high above St. Peter's Cathedral; world music, jazz and parts of production sound
Production sound: Cardinal Ratzinger giving a sermon	The crowd acclaims the result of the election of the new pope

Table 1. The death of Pope John Paul II on TV: audio-visual components

Epilogue: Key Visual Measures in the Dialogues of Cultures

A new audio-visual combination reaches television audiences and viewers of the largest TV stations all over the world. Analyzing the annual reviews of the Globo and ARD television networks, it is possible to notice a global trend in the audio-visual construction of television programs. Music and sound design integrate the visuals of global news in a post production phase, however, not merely as an audio background accompaniment but as a part of the suggested meaning of the visuals shown. Annual reviews thereby become a spectacle for entertainment and recall very different memories and sensations. The short music citations selected from a huge pool of mass music pieces distributed from modern delivery technologies are very easy to follow and become an instrument for addressing mass audiences. In our analysis of the annual reviews of the ARD and Globo television networks, the comparison between the analogous programs and years of transmission show different final editing decisions, techniques and formats. But it is also evident that more and more music and sound bits or Key Measures were added to the programs during the last few years. The new post-production technology improves all the time and makes it easy to mix visuals and measures (parts of melodies) for a spectacular audio-visual construction of the new world languages of Key Visuals and Key Measures. They are partially integrated into Key Measure Visuals or Key Visual Measures, depending on whether the audio- or the visual components dominate.

Audio-visual conventions and strategies are implemented to achieve the attention of culture-specific, trans-cultural and global audiences. Trans-cultural visual, sound and musical patterns, rhythms and music of different eras usually back up to two centuries, but rarely including contemporary non-popular musical compositions, and 'realistic' contemporary visual narratives of a few seconds compose a reservoir of symbols to communicate national, international and global (media) events.

For the annual reviews of TV stations, parts of famous old musical themes as well as popular songs are selected to accompany "the most important images of the year", considered to be keys to more encompassing stories to be kept in collective audio-visual memories. Major companies and to a lesser degree parties and movements can make use of the sound-images they want to be associated with; they can even exploit the limited stock of highly positively evaluated Key Measures and Key Visuals for enhancing their own reputation.

At the speed in which global information, entertainment and attention are processed, there is no time for translations. The Key Visuals summarize various events, music and sounds as Key Measures to fill "the voids of the unspoken". Therefore, no time remains for reflecting the multimodal mediated ex-

periences. The power of differences results first in hybridizations, but later in the agile fusion of visual and musical elements of a new technology. Audio-visual hegemonies therefore constitute major driving forces, frames, and goals of media specific publics and consumer markets. More and more, they are offered and accepted as symbols and have become parts of the (audio-visual) co-ordination of expectations, orientations, and actions. This hegemony of the audio-visual compared to the other components of multi-sensual experiences represents a global trend of the 20th century, which will most probably accelerate and increase its worldwide spreading in the first half of the 21st century. Fights for our eye-balls and ear drums, for our attention, amalgamation, and sometimes submission are increasingly carried out with mass-mediated audio-visual symbols.

In the contemporary multimedia and multi-modal age, a single medium can no longer be the message. This historic trend has already been interpreted in terms of intermediality. Key Measures and Key Visuals are – we propose – major nodes for connecting narratives, types of actors, situations, problems, and problem solutions or crises as well as multi-model imaginations of multi-sensual experiences across media types and formats, generations, and cultures. They require more attention than offered so far in mono-disciplinary research for they constitute, shape, and steer collective audio-visual memories and multi-sensual identity-formations. Thereby they form powerful networks of meaning or networks of powerful meanings, which are still vastly neglected in contemporary network analyses.

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