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FREEDOM TO CHOOSE:
A MODERN USE OF THE DOCUMENTARY

by

Aaron Theodore DeWitte Wells

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

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ABSTRACT

FREEDOM TO CHOOSE: A MODERN USE OF THE DOCUMENTARY

by

Aaron Theodore DeWitte Wells

"Freedom to Choose" uses a made-for-television mini-documentary to help solve a nation-wide problem: lack of compliance with the seatbelt law.

Chapter one looks at initial research into the problem. Attitudes and beliefs about the seatbelt law are discussed, as well as reasons for low compliance and the proposed solution. Chapter two reviews current literature on documentaries. Its emphasis is on the history of the documentary.

Chapter three looks into documentary theory. The naturalist, realist, and propegandist traditions are all examined. Documentary types are also discussed in detail. Chapter four discusses the methods and techniques used to produce "Freedom to Choose."

Chapter five summarizes evaluations from a group of people comprised of "television professionals" and "general public." Their comments and criticisms are discussed. Chapter six discusses the overall results of the program and evaluates its success. The appendix contains the marked directors script, a floorplan, and the questionnaires.

A videotape recording of this production, which is an integral part of this thesis, is on file with the Telecommunications Department, Michigan State University.

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INTRODUCTION

The Mandatory Restraint Laws

Public Act 1 of 1985 states, "All drivers and front seat passengers must wear a properly adjusted and fastened safety belt."¹ This is in addition to the child passenger safety laws (Public Act 117 of 1981); "Children under one year of age must be properly buckled into a safe child car seat regardless of where they ride in the vehicle. Children at least one year old (but less than four) must also be in a safe child car seat if they ride in the front seat. As back seat passengers, they may use the regular safety belt - but they must ride buckled up."²

A state-wide poll done in 1986 by Nordhaus Research, Inc., reveals:

- √ 99.7% of Michigan residents surveyed are aware the laws
- √ 82% favor the law
- √ 88% feel a significant number of lives would be saved if use was widespread
- √ 82% desire somewhat or very strict enforcement the laws.³

Robert Van Dam, president of Nordhaus Research, Inc., feels, "The public firmly believes that belt use laws are working... Sentiment in favor of safety belt use laws is clearly on the upswing."⁴

Some Problems

There's no doubt that safety belts save lives and greatly reduce injuries. However, passing mandatory laws and awareness may not be enough to achieve compliance. Effectiveness is closely tied to enforcement. In Michigan, the seatbelt law is a secondary offense, while the child restraint law is a primary offense. The violator of a primary offense may be stopped for that offense, while the violator of a secondary offense must violate a primary offense before being stopped.

In states where the seatbelt law is a secondary offense there often is widespread disregard for the law. "This kind of restriction (being a secondary offense) definitely dilutes the law. It amounts to telling motorists that authorities aren't serious about the law and don't intend to issue tickets except in conjunction with other traffic violations."⁵

Another reason for low compliance in such states is the police officers themselves: their attitudes and beliefs toward the restraint laws greatly effect enforcement. A research project by William Donohue reveals that, in Michigan, "...officers are not inclined to enforce these restraint laws because of little cooperation from the court, the weak nature of the laws (the main reason), and lack of administrative support. They also perceived little public support for enforcement, felt that other traffic issues should receive higher priority than the belt law, and that detection and

enforcement were technically difficult to achieve."⁶

Lack of enforcement of the child restraint law stems from similar beliefs:

- a. Officers were not well informed of the technical aspects of car seat use,
- b. Most officers issue verbal warning rather than citations,
- c. The law is perceived as confusing and difficult to follow,
- d. Road patrol officers said there was little encouragement from superiors to enforce the law.⁷

One way to increase compliance with the restraint laws in Michigan is through higher enforcement levels. The attitudes and beliefs of police officers need to change; they must place a higher value on enforcing the restraint laws. Further, confusion about the laws needs clearing up.

...the data indicate that the first step toward greater enforcement of the restraint laws can be taken by winning the personal support of officers for restraint laws. To win this support officers would need to be persuaded that drivers do not have the freedom to choose to comply, and that restraints are particularly effective in saving lives. If officers are persuaded to adopt these beliefs, they will also come to believe that the public also supports the restraint laws and that such enforcement is important as a traffic safety priority.⁸

Steps in this direction have been taken by the Office of Highway Safety Planning. Through the Telecommunication and Communication departments at Michigan State University, a series of videotapes aimed directly at police officers have

been produced, each attacking a different reason for non-enforcement. The series clears up the confusion surrounding the law, as well as dealing with many of the controversial issues.

Changing police attitudes solves part of the problem. If officers enforce the law strictly, more people will buckle up simply out of fear. However, an additional appeal needs to be made to the public. Educating the public will make enforcement easier and compliance higher. A media campaign, much like the one used with drunk driving, is the ideal approach. Such a campaign would educate the public on the details of the law, show strong community support for the law, and illustrate the effectiveness and benefits of compliance.

Proposal

A full-fledged campaign for safety belt used would entail use of all types of media, from billboards to radio spots. This thesis will examine perhaps the most persuasive and far reaching of today's media: television. This thesis will involve the production of the first program in a series designed to educate and influence the public about the need for compliance with the restraint laws.

Television is the chosen medium because it will reach a large audience very quickly. In addition, television is a major source of news and information; people often place a higher importance on issues presented on T.V. Finally,

residents will not have to go out of their way to be informed. All they have to do is sit down and watch.

Production techniques will be at the professional level. The "educational" or "instructional" look will be avoided. Tapes will be short (5 to 10 minutes) and fast paced. Special effects and computer graphics can be used to emphasize main ideas and add some "flash". Subjects will be people the public can readily identify with: law enforcement agents, accident victims, judges and community leaders. They will make a direct appeal for stronger enforcement of the restraint laws, their effectiveness at reducing injury and death, and their social benefits.

This approach to production will allow a new, visually interesting, high quality presentation of information that may be perceived as "old news" or "boring" to many people. The fact that the program is entertaining and of a quality viewers are used to seeing during prime-time will aide in keeping their attention long enough to at least think about the issues presented. The correct combination of medium and production techniques will make the message very persuasive.

LITERATURE REVIEW

Documentary Defined

"The first movies were all documentaries and, in a sense, most movies still are. It may be perverse to insist on this, but every moment of every film produced with a camera is still a photographic recording of an actual occurrence..." (J. Hoberman).⁹

"...Of or relating to documents; 2) giving a factual presentation in artistic form" (Merrian-Webster Dictionary).¹⁰

"Documentary films are defined as those dealing with significant historical, social, scientific or economic subjects, either photographed in occurrence or re-enacted, and where the emphasis is more on factual content than on entertainment..." (Academy of Motion Picture Arts and Sciences).¹¹

"The nonfiction film dramatizes the factual rather than the fictional situation. The nonfiction film maker focuses his personal vision and his camera on actual situations - persons, processes, events - and attempts to render a creative interpretation of them... It tries to create the feeling of "being there," with as much fidelity to fact as the situation allows" (R. Barsam).¹²

These are just a few of the many different definitions of the documentary. However, most agree the documentary's emphasis is on factual material instead of pure entertainment. Viewers of a documentary are watching something based on "real life" events. Additionally, the documentary tries to influence the viewer with the material presented. "The aim of the documentary medium... must be to present a picture of reality that will enable the community's citizens to form some

positive beliefs...."13 "Documentary communication seeks to initiate a process which culminates in public action by presenting information, and to complete this process by making this presentation persuasive."14 Information and persuasion go hand-in-hand.

However, this does not mean a documentary can not be entertaining. What good is an hour or two of hard hitting, undeniable facts if the presentation is dull?

The best nonfiction films are best not because they are the most informative or the most persuasive or the most useful, but because they are the most creative, effective, and valuable human documents that can be made from the circumstances... The non-fiction film must be liberated from dullness so that it can be... "neither exclusive and snobbish, nor stereotyped and propagandist - but vital, illuminating, personal, and refreshing."15

As Mike Wolverton sums up, "What we produce and label 'documentary' must have a heart; it must have emotion as well as intellect."16

A Brief History of the Documentary

Origins:

The first films/documentaries were produced in the 1890's by inventors Louis Lumiere and Thomas Edison. Both developed and operated equipment of their own design. However, it was Lumiere who became world famous for his one minute "actualities."17 A major reason for this was the nature of

their inventions. Several men were needed to operate Edison's huge camera. In addition, to ensure an even speed of operation, Edison's camera operated on electricity. These factors required the camera to be housed in a studio called "the Black Maria."¹⁸ Edison's invention never ventured out into the world; instead, pieces of the world came to it.

Lumiere's camera was completely different. Lightweight, small enough to fit in a suitcase, and handcranked, there was nowhere the "cinematographe" could not go. "The world outdoors... became its habitat. It was an ideal instrument for catching life on the run...."¹⁹

Lumiere's subjects were everyday events and people. "In 1895 contemporary audiences found them new and exciting: it was the shock of seeing moving reality reproduced upon a screen for the first time."²⁰ Typical Lumiere titles include: "Feeding the Baby," "Watering the Gardner," "Workers Leaving the Lumiere Factory," "Demolition of a Wall," and "Arrival of a Train at Coitat Station."

The First Documentary

In 1922, Robert Flaherty went to the arctic and filmed the classic "Nanook of the North" for the fur company Revillon Freres. "In this first study of man in his natural environment, the formal documentary movement began."²¹ Not only was the film feature length, it was more than a series of events spliced together. "Previous travel films were merely photographed records; 'Nanook' was an interpretation of the

life that the film-maker himself observed...."22

Rejected by Paramount and four other major distribution companies, "Nanook" was finally released through a French film distributor and became an instant box office smash.

Russian Revolution

The films that came out of Russia during the revolution had two main purposes: to instruct the Russian people about the Revolution and to win them over to Communism. Russian film-makers discovered new ways to express these ideas, especially in editing.

Lev Kuleshov came to the conclusion that it was not the shot in itself which was important but the juxtaposition of two images that gives each individual shot its importance and emotional force. V. I. Pudovkin was concerned with the use of close-ups not for pointing up details but as an organic way to say something. And Sergei Eisenstein evolved a theory he paralleled with Japanese hieroglyphics: the juxtaposition of two dissimilar images that took on new meaning by their contrast with one another.²³

These techniques, originally tools of the communist "propagandist," are common in all types of film today.

England

The next major step in the evolution of the documentary stemmed from the beliefs of John Grierson. Like the Russians, he believed the documentary to be a tool of propaganda, and

used many of their editing techniques. However, he disagreed with "the basic premise that stuffing the citizen with facts would enable him to make intelligent self-governing decisions."²⁴ He saw the documentary as a tool that would "give individuals a common pattern of thought and feeling with which they could usefully approach the complex issues of modern living."²⁵

He also borrowed "poetic" or interpretive film techniques first used by Flaherty. However he was wary "of nonfiction films that do not strike out clearly and forcefully with some didactic purpose" and "distrustful of creativity for its own sake."²⁶

The United States

Until the mid thirties, documentary production in the U.S. was sporadic. In 1935, "The March of Time" appeared, a product of Time-Life, Inc. and friends. A technique evolved out of the series that blended actual footage with staged interviews and staged events, in a dramatic rather than descriptive manner. Immensely popular, the series was criticized for "their very conservative bias and manipulation of events;" none-the-less, historically they "exerted profound and world-wide influence on screen journalism and the documentary."²⁷

World War II

Documentary films flourished as a propagandist tool from 1935 through 1945. These films, regardless of nation, had three general aims: "1. to produce training and morale-building films for the armed forces; 2.to strengthen the morale of the public and keep it informed of the progress of the war; and 3. to inform other nations of one's own efforts in the war to gain support for one's goals."²⁸

Germany demonstrated the extent to which the documentary could be used to influence and change public opinion. In 1937 Leni Riefenstahl's "Triumph of the Will" was released. "This full length film was conceived by the Nazis as a means of transmitting to the German people the emotional fervor of the hard Nazi core."²⁹ Hitler realized "the enthusiasm of the Party members... was less important than the transmission of that enthusiasm to the millions of ordinary Germans everywhere...."³⁰

In England "well-trained and experienced documentary film-makers joined forces with fiction film-makers to produce a large number of effective wartime films...."³¹ In the United States Hollywood directors of the likes of Frank Capra, John Huston and John Ford joined the documentary war effort. Perhaps the best known was Capra's "Why We Fight" series, designed to convey to America's troops reasons for entering the war. "All of the films in the series were compilations that used existing footage, including earlier documentaries, newsreels, combat footage and even material from Axis

films."³² "... Capra and his production staff created strong statements which used filmic shock techniques...", proving "... that a film sequence in and of itself has no meaning until a 'point of view' has been created and the film strips fitted into proper sequence within the larger concept."³³

Television Documentaries

Probably the most significant trend in documentaries since the war has been made for television documentaries. It is important because "1. television remains the biggest and, in most countries, the only sponsor with sufficient funds to support continuing production and the means of 'distribution'; 2. television has an enormous potential audience - literally the world...." Examples of influential television documentaries include ABC's "Close-Up!" (1960-63), CBS's "See It Now" (1953-55), and NBC's "Project XX" (1955-63).³⁴

DOCUMENTARY THEORY

There are nearly as many theories on documentaries as there are definitions. However, the ones most authors seem to agree upon are identified below.

The Naturalist

Use of natural scenery and everyday surroundings are the mark of the naturalist. The basic theme of these documentaries deal with the struggle of man against nature. The material for the theme must be observed and experienced first-hand by the filmmaker before production can begin. Further, an idealistic view of man is presented.³⁵ Finally, there is little or no added narration.

Flaherty is an excellent example of a naturalist. He often spent years with his subjects before and during filming. In "Nanook" he presents an epic man versus nature struggle. "... it demonstrated that the progress of civilization depends upon Man's growing ability to make Nature serve a purpose, and by his own skill to bend natural resources to his own ends."³⁶ In "Man of Aran," the struggle between Man and the Sea is epitomized. "The conflict between Man and Nature has never before been so well staged..."³⁷

The naturalist's camera brings out the essence of the man's struggle for existence in a hostile environment. "Here is the perfect idyllic conception of the romantic mind, drawing on

natural material and natural people for its screen interpretation."³⁸

Critics feel this tradition is unrealistic and fails to deal effectively with social themes implicit in the subject matter. Grierson has little trust of Flaherty and the naturalists "for what he sees as their avoidance of modern problems."³⁹

The Realist

As much as the naturalist is romantic, the realist is antiromantic. Here the struggle is Man versus Reality; a reality of dirty cities and crowded streets, as far away from Flaherty's exotic locations as possible. "Man against Nature in distant islands marked the one (naturalist)... Man against the Street, against the turmoil of the City, marked the other (realist)."⁴⁰

Real locations are used to contrast rich and poor, the privileged and the needy. In an attempt to interpret the reality around us, there is "a never ending tendency towards the rhythmic movements of machinery...."⁴¹ Tempo and rhythm are used, very effectively, to "capture the eye and impress the mind."⁴²

Realist films include Walter Ruttmann's 1927 "Berlin," a day in the life of that city; "Rien que les heures," Alberto Cavalcanti's 1926 study of Paris; and many of the films of Joris Ivens: "Bridge" (1928), a film about the movements of railroad bridges, "Rain" (1929), which studies a rain shower,

and "Philips-Radio" (1931), a look at a Philips-Radio factory.⁴²

Critics of the realist tradition call it "art for arts sake." Beyond all the beautiful shots and skillfull editing, there is a neglect of significant underlying issues. "By their concentration on mass and movement, they tend to avoid the larger creative job."⁴³ For example, in "Berlin," there is no mention of the underpaid labor or the meaningless production of the era.

Propeganda

Propeganda films emerged from the Russian Revolution.

By the widespread exhibition of dramatic films reconstructing the events and conditions that motivated the Workers' Revolution, the State hoped to persuade and instruct its people in the new social beliefs. Cinema was recognized as an instrument of unparalleled persuasive properties and, so long as the essential purpose was expressed clearly and vividly, the artist was permitted considerable freedom of technique.⁴⁵

These films are "mainly reconstructions of real events using the actual locations in which these revolutionary events took place, and often had an extraordinary feel of reality about them."⁴⁶ Dramatic structure, irony, caricature, and advanced editing techniques are all employed to persuade the spectator.

Sergei Eisenstein was one of the pioneers of the propagandist tradition. Eisenstein's 1927 "October" dealt

with the political issues and events surrounding the Workers' Revolution of 1917. "Battleship Potemkin" (1925) reconstructs a battle at Odessa in the revolution of 1905, and is considered to be one of the best films of all time.⁴⁷

John Grierson is credited with bringing the propeganda film to its maturity. He felt propeganda was part of democratic education. "We can, by providing propaganda, widen the horizons of the schoolroom and give to every individual, each in his place and work, a living conception of the community which he has the privilege to serve."⁴⁸

Grierson's first film, "Drifters" (1929), looks at herring fisheries and the lives that run them. "It brought alive not just the routine of the catch but the whole drama of emotional values that underlay the task... 'Drifters' laid the foundation for documentary in this country."⁴⁹

Documentary Types

Documentaries can be further classified by how they are put together, or their "type". A documentary's type is often related to, though independent of, the documentary's theory.

Television Theme Documentary

The television theme documentary "relies upon the active effort to create 'worlds of imagination' - to design and execute some larger statement reflecting universal truths which are inherent within the documents."⁵⁰ Symbolic

structures are emphasized; words, pictures, and music are combined "into thematic expression of events."⁵¹

Three basic methods are employed: compilation, biographical, and docudrama. The compilation method "involves the creative application of techniques of cinematic organization, the poetry of the spoken narrative, and the suggestive power of the musical score."⁵² The director, editor, writer, narrator, and composer - "each makes his distinctive contribution." Each contributor equally lends his special talents to the production. Henry Salomon's T.V. series "Victory at Sea" (1952-53) skillfully used these techniques in its emotional statement about World War II.⁵³

The biographical method depicts the story of a person's life and their struggles. "The biographical theme documentary uses all the talents just listed under compilation, but concentrates on the person being scanned with their collective eye rather than undertaking the broader scope that the compilation documentary offers."⁵⁴ Further, there is greater emphasis on spoken narration. "The American Word" (a series of documentaries each of which looks at a "giant of American literature") employs both actors and a narrator to recreate the lives of famous writers.⁵⁵

The dramatic theme documentary, or docudrama, is very much like fictional television programs. However, it is "based" on fact. It relies heavily on the same dramatic techniques used in fictional T.V. programs. Although very effective at grabbing viewers' attention, critics charge reality is

"abandoned entirely, to be replaced by reenactment and fictional reconstructions superimposed on the truth."⁵⁶ "It sacrifices what it can of actuality to gain emotional - 'intellectual' is perhaps a better word - involvement...."⁵⁷ In 1948 Mark Hellinger produced the first "authentic" crime drama. "Naked City" was shot on location in New York and based its story on actual police incidents. The film spawned hundreds of imitators, and coined the tag, "There are eight million stories in the naked city; this has been one of them."⁵⁸

Symphonic Documentary

This approach is often used by realists. It takes a subject or storyline and breaks it up into movements like a symphony. "The symphonic form is concerned with the orchestration of movement. It sees the screen in terms of flow and does not permit the flow to be broken."⁵⁹ Skillful editing and use of tempo gives this approach a lot of emotional impact.

Ruttman's "Berlin" uses such an approach. The film is filled with "moving images of wheels, rails, telegraph wires, couplings and landscapes...."⁶⁰ It skims over the many rhythms of modern life in the streets, factories, and countryside of Berlin.

Critics feel most symphonic documentaries fail to deal with social problems and issues. "The trouble is that the form itself is so fascinating that one tends to get carried away in

the process of building separate images into movements and movements into 'a work of art' that nothing is ever said about the subject matter."⁶¹ Grierson states of "Berlin":

For all its ado of workmen and factories and swirl and swing of a great city, "Berlin" created nothing.... What's more attractive (for a man of visual taste) than to swing wheels and pistons about in ding-dong description of a machine, when he has little to say about the man who tends it, and still less to say about the tin-pan product it spills?⁶²

Paul Rotha states of the style, "Again there is evasion, a deliberate self-satisfaction in the surface rhythms of a printing-press or the processions of a milk-bottling machine, but nothing of inflated circulations or wages paid, nothing to suggest that the social and economic relations contained in the subjects are the real material of the documentary."⁶³

Journalistic Documentary

The journalistic documentary emphasizes information. It begins with a central fact, then elaborates with supporting facts and data. Its impact tends to be linear: the more facts and data used, the more impact the documentary has. Further, it takes an educational approach. Audiences learn about the subject matter as the documentary unfolds.

The journalistic documentary begins like a news story or magazine piece... with lead scenes that tell the whole story up front. The rest is simply adding to the theme. Like a well written news story, it can be concluded at the end of any paragraph after the lead paragraph and still tell

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the essential story.⁶⁴

Examples of present-day journalistic documentaries include "Entertainment Tonight," "Lifestyles of the Rich and Famous," and "Nightline."

News Documentary

"T.V. news documentary is a mixture of art and reportage. It subordinates the visual to the subjective at hand."⁶⁵ It provides in-depth coverage of important issues that arise out of current events.

The news documentary is based on the desire to present all aspects of a given situation to the public, not only the one that is most obvious, most demanding of attention by its sensationalism or because of its shock value. It will get behind the news, observe the factors of influence, and give a perspective of events.⁶⁶

The best news documentaries will present many sides of the same issue.

"March of Time," "See It Now," and "CBS Reports" are all news documentaries. Their primary aim is to tell and show what is happening in the world through in-depth reports. They make viewers aware of the conditions under which people must live; footage is frank, and often "shocking".⁶⁷

Other Types

Sociological documentaries look at human interaction within a particular culture or setting. This type of documentary is

interested in surface reactions, rarely revealing the motivation and reasons for such actions. For example, if this documentary was studying a square dance, wide shots would be used to show the dancers' interaction. The camera could not reveal what the dance was all about if it focused on one dancer.⁶⁸

The investigative documentary focuses on the realities behind human interaction. Appearances are penetrated and motivations revealed. Here, the camera is tight on one dancer, studying each motion and movement.⁶⁹

Travel documentaries, unlike travelogues, are characterized by deep penetration into their subject matter (usually an exotic place or unusual culture). Many of Flaherty's films fit this description. Often, the producer of a travel documentary lives with his subjects in order to fully understand their culture. "Whether we travel into our own backyard or half-way around the world... our travel documentary must show us what goes on their - the realities behind the illusions."⁷⁰

The camera's perspective represents that of a "character's" in an informational or explanatory documentary.⁷¹ Information is gathered, examined in detail, and then put into relationship with the original body of knowledge. "The documentary must first set the stage, that is, acquaint the viewer with the general subject and define terms, visually as well as auditorially. Then, step by step, in good old how-to fashion, each new bit of information is introduced...."⁷²

The Mini-Documentary

A mini-documentary can be of any theory or type, and is typically made up of a series of documentaries. What sets it apart is its short length. While there are no set rules, "each episode should be an entity in itself and yet an integral part of the series... each segment of the mini-documentary may vary from as little as three minutes to as long as ten minutes."⁷³ The number of episodes ranges from three to ten.

A pattern is observable in most mini-documentaries. The subjects generally fall into one of three categories (any one or all may be present in a particular episode): "the victims of deception or misguidance, the perpetrators, and the officials who have taken jurisdiction in the problem area."⁷⁴ The opening of the first episode is very important in a mini-documentary. "It should be an ear catcher and possibly an eye catcher, although the visual should not be so overwhelming that it distracts from what is being said."⁷⁵

The mini-documentary can be very effective at explaining complicated and controversial issues to viewers. The use of short, to the point segments over an extended period of exhibition allows greater time for issues and their relationships to sink in (in addition to reminding the audience of them).

METHODS

A short television documentary (five to ten minutes long) will be produced. It is the first tape in what would be a mini-documentary of ten episodes. The series itself would be part of a larger campaign promoting belt use; other media used in this campaign include radio, magazines, billboards and newspapers.

In the television series, each episode examines a reason for non-compliance. Subjects include effectiveness (do belts really save lives and reduce injuries?), examination of common myths about usage (belts endanger your life if your car becomes submerged), excuses for not wearing (local driving; uncomfortable; always alert and/or prepared for the unexpected), common results of accidents (physical and emotional injuries), and community benefits from compliance. Community leaders, accident victims and their families, police officers, judges, and others will address these issues.

The tape produced for this thesis examines the issue of freechoice. "Freedom to Choose" will answer a number of questions. Do occupants have the right to choose whether or not they wear a safety belt? Is this decision a personal one? Does the law infringe on one's private life? How is society effected? Who pays when someone is injured or killed in an accident?. William Cole received severe head injuries as a result of an automobile accident in 1981; he was not wearing a

seatbelt. William, his wife Cathleen, and his doctor Jeffery Ditty will discuss these questions.

"Freedom to Choose" is propagandist, with the intent of changing viewers attitudes toward higher compliance. It also borrows from the realist tradition. There is a definite struggle between man and his environment: the threat of automobile accidents. Finally, television theme and journalistic documentary methods will be employed.

Much of the footage for "Freedom to Choose" is taken from an existing mini-documentary (produced and directed by the author) looking at these same issues; however, its audience is police officers. The material will be re-examined and re-edited with new material, changing the appeal to the general public. This results in a new program (or series) with a minimum of re-shooting. Two distinctive audiences will be reached very economically.

The Storyline

"Freedom to Choose" is made up of two distinct portions. One is interviews with an accident victim and those close to him. The other is a drama, which raises issues surrounding belt use. The drama acts as a framework in which the interviews fit.

The drama takes place at a neighborhood bar; a place where locals come to relax. The action is focused on a group of friends playing pool; after their game, the subject of a

friend's recent accident comes up. As the group discusses the accident, various attitudes surrounding belt use are exposed.

As specific points are raised, we cut away to the interview segments. Here, the subjects will comment on the issue mentioned in the drama. For example, a character in the drama argues that it is his decision to buckle up; if he gets into an accident, no one suffers but him. After he finishes his comments we cut to an interview segment. Here subjects argue that a lot more people are hurt in an accident than just the accident victim.

This method of cutting between drama and "reality" may be very effective at getting the message to buckle-up across. People go to bars to have a good time; to escape and forget their troubles. The interviews shatter the "safety" of the bar, bringing the reality of the outside world in. The drama raises the questions and arguments already in the viewer's mind, while the interviewees answer the questions and refute the arguments.

Production Techniques

Different methods of production directly affect the "feel" and look of a program. The techniques used in a game show are very different from that of a soap opera. The game show draws attention to itself: bright lighting, snappy sets, loud audio, and fancy wipes are all an important part of the show. A soap opera, on the other hand, is much more subtle in its approach.

Here we see an attempt to mirror "reality". Soft lighting, zooms, tight shots and slow dissolves are among the techniques used. The game show gives us excitement; it lets us know how it feels to be a winner. The soap opera also gives us excitement; however, it hands viewers romance and drama. The techniques used in "Freedom to Choose" are discussed below.

Interview Locations

Interview footage is shot on location for a number of reasons. First, it places subjects in a natural environment. Subjects are more comfortable; this makes for a better interview. In addition, their appearance "on location" adds credibility to their statements. This technique is used everyday by reporters "on the scene," whether it's outside a burning building or on the steps of the capitol.

Remote locations add variety to the shots, avoiding the static look of the studio and keeping viewers' attention longer. In addition, different locations add flexibility in post-production editing. Jumpcuts and awkward edits are easier to avoid.

Drama Location

The drama takes place in a bar. This location is one most viewers are familiar with, and where many go to relax. It is a place where people are used to discussing a wide variety of topics and issues. Use of a believable and familiar location makes the drama, as well as the entire program, more

acceptable to viewers.

The drama was shot on location. Use of a real bar avoids the high cost of set construction and adds to the air of "reality." However, a certain amount of control over the environment is lost.

Camera Use: The Interviews

Camera shots are tight; medium-closeups and closeups are used on subjects. In addition, the camera is positioned slightly lower than the sitting subject. These techniques give the speakers credibility and authority. However, the shots will not be so tight and the angle so low that the subject is distorted and/or the viewer is alienated.

In addition, use of the closeup is appropriate for television, and particularly this type of program, because of its emotional impact. Much of the meaning behind a statement is revealed in the face, not in the words themselves. Every twitch, every nervous glance, adds impact to what is said. Pleas for compliance are much more convincing when we are tight on the accident victim or his wife.

The interviewees' placement is such that they look directly into the camera. This allows them to talk directly to the viewer, instead of to the interviewer. Viewers are brought into the discussion instead of simply watching it. A direct relationship is formed between the viewer and interviewee.

Camera Use: The Drama

Camera placement is as inconspicuous as possible. The viewer is placed in the middle of the action, "part" of the crowd, more than just watching events unfold. Shots and angles vary according to the action. However, as the drama progresses, shots tighten and close in on action. This adds impact and "energy" to the drama.

Lighting

Three-point lighting is primarily used. It is close to natural lighting, unobtrusive, and complimentary to subjects. It adds depth and dimension to television, producing shadows and texture on the face.

It is the most frequent form of lighting used in television: local and national news, interview programs, situation comedies, movies, and dramatic series all use three-point lighting. Viewers are used to seeing three point lighting in conjunction with "important" information and events as well as when they want to be entertained. Lighting in this manner adds to the professional look viewers are used to seeing at home.

Editing

"Freedom to Choose" is fast paced; edits are tight. Statements are kept short and to the point. This keeps the action moving. New information is presented quickly, segment by segment, each person building on the former's point. This

builds a strong and convincing argument for restraint use.

Cuts will be the primary transition used. They are the least obtrusive, calling little attention to themselves. This helps viewers focus on the information (instead of the transition). Cuts also keep the pace fast.

Cutting between the drama and interviewed subjects adds impact to the program. Statements will stick out in viewers' minds as we jump from the "safety" of the bar to the "danger" of reality. More obvious transitions, such as wipes or page turns, are used to indicate a major change in a program. Wipes are used to open and close "Freedom to Choose."

Graphics

Graphics are used in television to highlight important statistics and information. These include full Chyron pages as well as words keyed over video. They are also used in the form of title keys to introduce people as they appear in a program.

In "Freedom to Choose," graphics are used in both manners. At the open, a Chyron page over video asks viewers: "Seatbelts: Do automobile occupants have a choice?" This sets the stage for the program; it is a quick and straight forward way of letting viewers know what to watch for. Graphics are also used as title keys. The program and the interviewees are all introduced with keys.

Graphics are used sparingly in "Freedom to Choose." They are simple and to the point, yet colorful and complimentary.

Again, this is similar to graphic use in news and informational programs.

Audio

Interviews were recorded using lavalier microphones; the audio track was laid down on channel two (right) of the record deck. The drama used shotgun microphones; again, the audio was laid down on channel two. The bar was kept quiet as the actors performed; editing is made easier if there is little or no background noise to deal with. Bar noises were recorded later without the actors, using a cassette recorder and an omnidirectional hand-held microphone. During editing the bar noises were laid down on channel one (left). When sub-masters are made, the audio from both channels of the edited master are mixed together as it is played and recorded onto both channels of the record deck.

This method is an effective way of recreating the environment of the bar audibly, while avoiding the problems of recording and editing "live" sound during the drama.

ANALYSIS

Two sets of questionnaires were developed to help determine the effectiveness of "Freedom to Choose." Both are fairly subjective; the intent is to get a general feeling for viewers' reactions rather than an objective, statistical analysis. (A more detailed and research specific questionnaire would be needed to do extensive study into audience reactions.)

Aimed at The first questionnaire is aimed at television professionals; people who work with television. Respondents could producers, directors, engineers, educators, researchers, and talent.

The second questionnaire is directed toward the general public; basically, anyone who watches television. This questionnaire is much like the first. However, it is shorter and does not delve as deeply into the actual production techniques and methods.

The questionnaires are designed to licit responses in three main areas: (how interesting the program is), (how persuasive it is,) and its overall production quality (See Appendix for questionnaires). "Freedom to Choose" was shown to a number of viewers at different times. Viewers were not randomly chosen; this was to control the variety of people who viewed the program. Specific viewpoints from a wider range could then be obtained. For example, drivers who do not wear their seat belts, as well as those who always do, were viewers

specifically desired.

Interest

All of the respondents find the program interesting. Many find the "drama/testimonial" approach a fresh way to look at the issues. Respondents also like the quick pace. "It was short enough and strong enough to capture me. It was interesting enough to keep my attention." Another viewer comments, "The subject matter never lagged or became bogged down."

Respondents are mixed in their evaluation of the drama portion. Some think it is very realistic, while others feel it lacks something. Television professionals tend to be more critical of it than the general public. However, all of the respondents feel the drama does a good job of raising issues surrounding belt use and freechoice.

The respondents are very impressed with the interviewees; ratings for the testimonial segments are very high. Use of a real tragedy with real people seems to be the key. "Extremely convincing. The victim's situation was enough to make anyone stop and think." "They pose a strong argument for buckling up. I think they were very effective." "Very convincing."

Persuasiveness

Television professionals and the general public find the program very persuasive. All agree the argument to wear seatbelts is well presented. "The interplay between a bar conversation and the reality of the possible consequences from

not wearing a seatbelt drove home the purpose with impact."
"There was a true sense of 'pros' for the law."

The respondents all claim they usually or always wear their seatbelt. The majority also feel they will be more likely to wear their belts after viewing the program. Those who do not, or are not sure, feel they are more aware of the potential effects of their decision. "I was at least more conscious of what could happen if I did not wear it." "...The cost is a new dimension, and the show acts once more as a reminder."

Answers are split on whether or not buckling up is a freechoice issue. Some respondents state buckling up is a personal choice. Those who do typically cite lack of enforcement and truly passive restraints as the reason. "If buckling up is not an issue of freechoice then lawmakers need to make violation a primary offense." Others feel the decision is one of freechoice, but should not be. "Injuries which are more than slight affect the mental and financial health of others: loved ones, family, friends, and taxpayers." Those who feel buckling up is not a personal decision believe the choice affects far more than the person making the decision. "...If they get into an accident, they affect the taxpayer, so they shouldn't have a choice."

"Freedom to Choose" does not make a large change in people's attitudes about freechoice. Those who feel it influenced their opinion most are those who already feel buckling up is not a personal decision. Most feel the program reinforces their beliefs; it should not be a personal

decision, but is. "I've always felt that if the seatbelt is left for the driver to put on, then the driver has the right to choose if he wants to put it on." Many, previously unaware of the financial aspects of crashes, feel the decision should no longer be a personal one; but, until the law changes and enforcement increases, it will be.

All of the respondents find "Freedom to Choose" persuasive at getting themselves to buckle up. Those who always wear their safety belts state the program made their desire to buckle up stronger. Those who usually wear theirs state they are much more likely to buckle up after their viewing. "(The program) poses a strong argument for buckling up. They (the interviewees) were very effective."

Feelings are mixed as to how effective "Freedom to Choose" would be at persuading Michigan residents to buckle up. General public respondents think it would be persuasive, whereas television professionals feel it would only be moderately so.

Production Quality

Results show the production quality to be very high; "Freedom to Choose" is close to professional television. Interestingly, television professionals find the program alot closer to professional quality than do the general public.

Feelings about the actors are mixed. While none of the respondents dislike them, and a few think they are very good, most feel their performance is weak. Lack of believability is

the most commonly cited reason. On the other hand, feelings about the interviewees are uniformly high. Everyone thinks the testimonials are of excellent quality.

Pacing and script quality are described as good. "Scenario was original and effective; pacing good." Continuity is rated good to very good. Audio is overall good, with only a couple criticisms. "Good on interview segments. Fair on bar segments - talent sounds 'far away'...." and, "A little overdriven on interview segments."

Respondents describe the lighting as good to excellent. "Well lit while maintaining the quality of a dark bar." "Excellent lighting of interviewed subjects." Finally, respondents find the quality of images to be "very good" and "professional."

Interpretation

The results point to success. Viewers find the program interesting, persuasive, and of high quality. However, there are some points worth discussing.

✓ First, the drama. Responses show this to be the weaker of the two portions of the program. This largely stems from the quality of acting. Although good, the acting cannot compare with the emotional impact of the testimonials. More convincing performances are needed to match their level of intensity. Such a performance requires professional actors, as well as an extended period of time to rehearse and block the script. Budget and time constraints made these items

difficult to obtain.

Further, quality of scriptwriting contributes to believability. Awkward sentences and phrases undermine the best actor's performance. This is complicated by the fact that everyone knows what they would say and do in a given situation. This may conflict with what they see and hear in the program. Although a large amount of research was conducted prior to writing the script, the dialogue and/or action may still be unbelievable or discredited by certain viewers.

Believability is not a problem with the testimonials because these are "real people" talking. Viewers, whether they agree or not, are more willing to accept something when the person involved speaks. This is especially true in "Freedom to Choose," where you can see and hear the accident results plainly.

Freechoice is another issue worth discussing. The majority of respondents feel buckling up is one of freechoice, and that the program did not influence this point of view. At first glance this seems opposite the program's intended results. However, respondents do not feel it should be a personal decision; only that weak laws and low enforcement levels make it one. Additionally, respondents state "Freedom to Choose" strengthened their belief that buckling up should not be a personal decision.

While all the respondents feel the program is persuasive, and viewing it made them more likely to buckle up, feelings

are mixed as to how effective "Freedom to Choose" would be if broadcast in Michigan. Television professionals are more doubtful of its effectiveness than the general public. This may be a result of the professionals' sensitivity to what audiences like and dislike (for example, the acting). On the other hand, perhaps the professionals are being over critical of things the general public did not notice. In either case, "Freedom to Choose" is designed to be part of a series, and will be more effective in one.

Television professionals differed again with the general public in terms of quality. The professionals find "Freedom to Choose" closer to professional-quality television than do the public (although both rated it highly in terms of quality). This is largely due to the professionals' ability to pick out all the little things that go into a quality production. The general public, use to alot of special effects and "glitz" in their programs, tend to attribute a lack of these extras to less professionalism.

SUMMARY

"Freedom to Choose" is designed to increase compliance with the mandatory seatbelt law. Education and entertainment must be combined in a high quality campaign if this goal is to be achieved. Television is the medium of this thesis. People must be made aware of the consequences of their actions. As the most common source for news and information, television reaches the greatest number of people in the shortest period of time.

To be persuasive, the television program must be well produced. It must be informative, but not at the price of entertainment. Further, production quality must be equal to or better than other television programs. Ideas need to be presented in a quick, organized manner; viewers must readily identify with the material and people on the screen. A very persuasive, and interesting, documentary on belt use will result if these elements are combined correctly.

"Freedom to Choose" fulfills these requirements. It is informative, addressing issues surrounding freechoice, societal effects, and the costs of non-compliance. The interview segments are very effective at getting these issues across. It is also entertaining. The bar scene provides a familiar, comfortable atmosphere; a place where friends go to relax and have fun. This works very well as a framework in which the questions and issues surrounding seatbelts can be

raised.

Cutting from the bar scenes to the testimonials is a very convincing technique. The safety of the bar is broken by the reality of the outside world. Consequences of non-compliance are obvious; the arguments simply cannot hold up against the emotional impact of interviewees. Viewers found this approach a satisfying alternative to the "shock" techniques common today. A television professional comments, "Not graphic (no accident scenes) which are ineffective in this day of R-rated films, but honest, calm effectiveness."

Production quality is high, near or equal to professional television. The production elements work together to create a visually interesting and high quality program. Respondents feel the pacing is effective at keeping the flow of information and ideas moving; the issues never slow the action down.

The only element that takes away from the production quality is the performance of the talent. Most viewers find the actors unconvincing and hard to believe. While none of the respondents state they dislike the acting, it is obvious better performances would result in a better program.

Future performances would be improved through a number of techniques. First, a greater amount of time would be spent on rehearsal. This is especially true when working with non-professionals and/or actors inexperienced in television. A second alternative would be hiring professional television actors. Third, the quality of the script influences the

actors. Good writing and believable dialogue enhances performances. Careful attention must be paid to blocking to avoid a "stagey" look. Finally, the director needs to work with actors to get the performance he seeks. A director must effectively communicate his feelings and observations to talent (and crew) if he is to get the desired results.

All of the respondents state they are more likely to wear their seatbelt after viewing "Freedom to Choose." A strong and convincing argument is presented. It also reinforces their belief that buckling up should not be a personal decision. Many feel the pain and suffering an accident victim and those close to him go through is enough to void the freechoice argument. When added to the cost an accident places on society, the price for non-compliance is intolerable. "Self inflicted stupidity is always a choice for humans. Besides the personal safety arguments, I think the mandatory seatbelt law is necessary due to the... increased costs of insurance."

In view of respondents' comments, "Freedom to Choose" is quite effective at increasing compliance and educating the public. The program successfully presents the issues in an entertaining, interesting, and persuasive manner. Undoubtedly, elements of "Freedom to Choose" could be improved. However, given the restraints present during production, the program meets the quality goals set for it. "Freedom to Choose" is a professional quality mini-documentary; and, it is very persuasive with its point:

"Everyone pays for the one person who didn't buckle up and suffers a very serious injury."

FOOTNOTES

FOOTNOTES

1. *Buckle Up Michigan*, pamphlet, 1986.
2. *Ibid.*
3. Nordhaus, *Michigan Safety Belt Study*, pp.ix-xi, Jan. 1986.
4. *USA Today*, "Nation Agrees State Belt Laws are Working," p.5A; special section for "Traffic Safety Now," Jan. 1986.
5. *Insurance Institute for Highway Safety Status Report*, pp.1-4, Dec. 1986.
6. Donohue, *Statewide Survey of Police Attitudes Toward Restraint Enforcement*, p.3, 1987.
7. *Ibid*, p.4.
8. *Ibid*, p.2.
9. Hoberman, "Ain't Nothing Like the Real Thing," *American Film*, vol.8, no.2, 1982.
10. *Merriam-Webster Dictionary*, p.217, 1974.
11. Bleum, *Documentary in America*, p.33, 1965.
12. Barsam, *Nonfiction Film: Theory and Criticism*, p.14, 1976.
13. Wolverton, *Reality on Reels: How to Make Documentaries for Video, Radio, and Film*, p.21, 1983.
14. see 11, p.14
15. see 12, p.15
16. see 13, pp.25-26
17. Levin, *Documentary Explorations, Fifteen Interviews*, p.7, 1971.
18. Barnouw, *Documentary: A History of the Non-Fiction Film*, pp.4-6, 1983.
19. *Ibid*, p.6.
20. see 17, p.7.
21. see 11, p.42.
22. see 17, pp.8-9.
23. *Ibid*, p.10.
24. see 13, p.9.
25. Grierson, *Introduction to Grierson on Documentary*, 1966.
26. see 12, p.16.
27. see 17, p.14.
28. *Ibid*, p.15.
29. see 11, p.51.
30. see 17, p.16.
31. *Ibid*, p.17.
32. *Ibid*, p.18.
33. see 11, p.55.
34. see 17, p.25.
35. Rotha, *Documentary Film*, p.85, 1968.
36. *Ibid*, p.82.
37. *Ibid*, p.84.
38. *Ibid*, p.85.

39. see 17, p.12.
40. see 35, p.86.
41. *Ibid*, p.85.
42. see 12, p.26.
43. see 17, pp.9-10.
44. see 18, pp.26.
45. see 35, p.92.
46. see 17, p.10.
47. Desser, Fuller, Lloyd, *The Illustrated Who's Who of the Cinema*, p.136, 1983.
48. see 12, p.40.
49. see 35, p.98.
50. see 11, p.141.
51. *Ibid*, p.141.
52. *Ibid*, p.144.
53. *Ibid*, p.148.
54. Montgomery, *The Image Decade: Television Documentary 1965-1975*, pp.25-26, 1981.
55. Shanks, *The Cool Fire: How to Make it in Television*, pp.172-184, 1976.
56. see 54, p.64.
57. see 54, p.26.
58. Halliwell, *The Filmgoers Companion*, p.566, 1974.
59. see 12, p.27.
60. see 35, p.87.
61. see 13, p.31.
62. see 25, Introduction.
63. see 35, pp.93-94.
64. see 13, p.28.
65. see 43, p.24.
66. see 13, p.38.
67. see 11, pp.93-94.
68. see 13, p.39.
69. *Ibid*.
70. *Ibid*.
71. see 11, p.207.
72. see 13, p.24.
73. Field, *The Mini-Documentary: Serializing TV News*, p.24, 1975.
74. *Ibid*, p.26.
75. *Ibid*, p.18.

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APPENDIX

Freedom to Choose - Director's Script

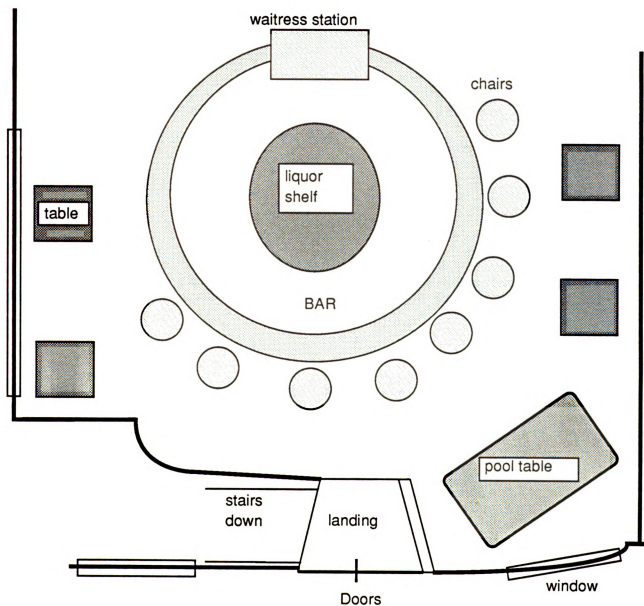
	A	B
1	VIDEO	AUDIO
2		
3	FADE IN: INT TAVERN; DAY	Sound of pool balls being racked;
4	CU Game of pool	bar noises in background
5		
6	CU cue-ball and stick	
7	roll focus to MCU DAN as he lines up shot	
8		
9	CU Bartender wiping bar	
10		
11	CU Couple talking; man takes drink	
12		
13	OTS Dan taking shot	THUD of cuestick hitting ball
14		
15	CU balls scattering	CLANK of balls
16		
17	CU GREG watching w/pool cue in hand	
18	holds drink in other	
19		
20	CU ball going in pocket	
21		
22	CU Greg shaking head; takes drink	
23		
24	MS DAN smiling; walks around table	
25	sets up next shot; waitress walks past	
26		
27	FS Greg & RAY watching Dan take shot	
28	Ray nudges Greg and points toward table	RAY: (TO DAN, LAUGHING) You gonna loose again!
29		
30		
31	Dan takes shot	DAN: Shut-up, homeboy!
32		
33	CU as ball misses	DAN: (VO) Damn!
34		
35	3-SHT; Greg chalking cue in f.g.	RAY: (LAUGHS) I told ya!
36	Dan walks over to Ray in b.g.	
37		
38	Greg walks around table, setting up shot	DAN: (TO GREG) How 'bout two outta three?
39		
40	OTS Greg; he turns his head and smiles	
41	he shoots, head still turned	
42		
43	CU cue-ball knocking ball in	GREG LAUGHS
44		
45	CU cue-ball knocking balls: diff. angle	
46		
47	CU cue-ball knocking 8-ball in: diff. angle	
48		DAN: Ouch!

	A	B
1	VIDEO	AUDIO
2		
3	FS: Greg, Dan, and Ray laughing	GREG: How about another?
4		
5	(FS) Dan, Ray, and Greg (walks in)	DAN: Let's have a drink first. This one's on me.
6		
7	Dan shakes his head	RAY: What're we waitin' for?
8		
9	Ray nods	
10		
11	Ray walks over to bar; Dan & Greg sit at	
12	nearby table	DAN: (SITTING) Hey Greg, did you hear 'bout
13		John's accident?
14	OTS Dan as he sits	
15		GREG: (SUPRISED) No, what happened?
16		
17	OTS Greg	DAN: Pickup ran a red light. Hit'im head on.
18		
19	W-OTS Dan	RAY: No shit! Is he okay?
20		
21	3-SHT as Ray enters w/glasses and pitcher;	
22	sets them on table; starts pouring	DAN: (HOLDING GLASS) Serious condition.
23		went right through the windshield.
24		
25		RAY: (SITTING) Damn. That's terrible... was
26		he speeding?
27	Ray finishes pouring and sits; cut to MS Ray	
28	as he sits	DAN: (SHAKES HEAD) Nope. John was just
29		turning left at Grand and M-139.
30	MS Dan	
31		GREG (DRINKS) That's a bad intersection.
32		
33	OTS Greg; pool game in background	RAY: How fast was the truck going?
34		
35	MS Ray	DAN: (GREETES COUPLE)
36		
37	FS Dan, Ray, Greg; couple walks by & greeted by	
38	table & bartender; couple sits at bar	DAN: (CONTINUES) It was only going about 25.
39		
40	3-SHT Dan, Ray, Greg	RAY: (SETS DOWN DRINK) Only 25...?
41		
42		DAN: (NODS) Ya, but he wasn't buckled up.
43		
44	MS Dan	
45		WAITRESS: Can I get you guys anything?
46	3-SHT Dan, Ray, Greg; they are silent; Greg	
47	sips his drink; waitress enters	RAY: No thanks.
48		

	A	B
	VIDEO	AUDIO
1		
2		
3	Waitress exits.	
4		
5	MS Ray	Ray: He should have known better,
6		with the law and all.
7	MS Greg	GREG: What's the law gotta do with it? No
8		one's got the right to tell us what to do in
9		our own cars. We've got rights.
10		
11	2-SHT Dan & Ray	DAN: Sure, but you just can't ignore laws.
12		
13		RAY: Look at John.
14		
15	OTS Greg; game in background	GREG: Don't you think it's an invasion of
16		privacy? What about freechoice? Buckling
17	(cut as player in background shoots)	is a personal decision.
18		
19	INJURED PERSON SEGMENT	Bill Cole and Dr. Ditty
20		
21	FS player watching balls scatter; we follow as he	(BALLS CLATTERING; BAR NOISE FULL, THEN
22	walks around the table; we stop at a FS of	UNDER)
23	Dan, Ray and Greg; player walks off camera	
24		
25	3-SHT Dan, Ray, Greg	DAN: A lot of good freechoice did John.
26		
27	OTS Greg	GREG: Yes, but it was his choice. A bad one....
28		
29	MS Dan Shaking head.	GREG: (V.O.) I feel as bad as you guys...
30		
31	MS Greg	GREG: (CONT.) ...No one deserves to get hurt.
32		But accidents happen. John knows that.
33		
34	MS Ray	RAY: True. But John was hurt pretty bad.
35		
36	MS Greg	GREG: He took his risk when he decided not to
37		buckle up.
38		
39	MS Dan	DAN: So what's your point? It's my fault if I'm
40		in a car unbelted and get hurt in a crash?
41		
42	MS Greg; glass in hand	GREG: Right. Who needs the law? Let people
43		take their own risk. They're only hurting
44		themselves. (TAKES DRINK)
45		
46	INJURED PERSON SEGMENT	(Bill Cole, Cathleen Cole, Dr. Ditty)
47		
48	OTS Greg; sets down drink	DAN: (V.O.) I don't know....

[illegible]

	A	B
1	VIDEO	AUDIO
2	CU Greg	GREG: What? It all makes sense.
3		
4	CU Ray	RAY: Everyone knows they save lives.
5		
6	(3-SHT Greg, Ray, and Dan)	GREG: Right. So if your dumb enough not to
7		wear your belt, that's your problem.
8		
9	CU Dan	DAN: What about John?
10		
11	CU Greg	GREG: Accidents happen . I feel bad and all, you
12		know... especially with John... but you make
13		your choice and you pay the price. (V.O.)
14	CU balls scattering	I'm not gonna pay for your mistakes.
15		
16	INJURED PERSON SEGMENT	(Dr. Ditty and Cathleen Cole)
17		
18	CU eightball goining into pocket	
19		
20	OTS Greg, lookin at pool table; players exit	GREG: That ends that game. Who's next?
21		
22	3-SHT Ray, Dan, Greg	RAY: (TO GREG) You and me. You rack and
23	people cross in front as they leave	I'll be right there. (STANDS)
24		
25	FS as Ray stands and leaves	DAN: I'll get the tab. (STANDS)
26	Dan stands and walks to bar.	
27		
28	Greg stands and walks to pool table.	GREG: (WALKING) And after I beat Ray, he
29		can get the next round. (CHUCKLES)
30		
31	MS Greg inserting money	(BALLS FALLING)
32	CU lever being pushed in	
33	CU balls rolling in window	
34		
35	MS Greg putting balls in rack	(BALLS ON TABLE; BAR SOUNDS)
36		
37	MCU as Greg pulls out 8-ball; he pauses to look	(BAR SOUNDS FULL)
38	at it	
39		
40	CU as Greg sets 8-ball in rack	(BAR SOUNDS DISSOLVE INTO TRAFFIC)
41		
42	CU 8-ball (FREEZE FRAME)	(TRAFFIC FULL)
43		
44	ROLL CREDITS	
45		
46	FADE TO BLACK	(AUDIO OUT)
47		
48	END	END

FLOORPLAN: PAUL REVERE'S TAVERN

THESIS QUESTIONNAIRE
(television professionals)

For the purpose of evaluating this project please answer the following questions after viewing the presentation of "Freedom to Choose?" Thank you very much for your participation.

- 1) On a scale of one to seven (with 7 being not at all and 1 very much) indicate how much you enjoyed viewing this program:

1 2 3 4 5 6 7

- 2) Did the program hold your interest throughout its presentation?
Please explain:

- 3) On a scale of one through seven (with 7 as not persuasive and 1 very persuasive) please indicate how persuasive the program was:

1 2 3 4 5 6 7

- 4) How well was the argument to wear seatbelts presented? Please explain:

- 5) Do you wear a seatbelt? (circle one)

YES

NO (go to "6")

a) If yes, how often? (circle one)

ALWAYS USUALLY RARELY NEVER

6) Are you more likely to wear your seatbelt now, after viewing "Freedom to Choose?"

7) Do you feel a driver has the freedom to choose to buckle up? Please explain.

8) Did viewing the program influence your answer to #7? Ifso, in what way?

9) Was the dramatic portion of "Freedom to Choose" effective at raising issues surrounding belt use?

10) How much did you like the dramatic portion?

very much 1 2 3 4 5 6 7 not at all

11) How effective were the interviewed responses at convincing you to buckle up?

12) How well did you like the interviews?

very much 1 2 3 4 5 6 7 not at all

13) How close was the quality of production in "Freedom to Choose" to professional television?

very close 1 2 3 4 5 6 7 very far

14) How effective do you think "Freedom to Choose" would be in getting Michigan residents to buckle up if broadcast on television?

very well 1 2 3 4 5 6 7 very poor

15) Please comment on the following areas of production:

a) Choice of talent and subjects:

b) Believability of talent:

c) Pacing:

d) Quality of script:

e) Continuity:

f) Quality of audio:

g) Lighting:

h) Quality of images:

16) Please give me a brief background of your professional experience:

17) May I use your name in relation to your responses you gave on this questionnaire for my analysis? (If yes, please print full name)

18) Do you have any other comments or questions about this production?

THANK YOU VERY MUCH FOR YOUR HELP AND COOPERATION

THESIS QUESTIONNAIRE
(general public)

For the purpose of evaluating this project please answer the following questions after viewing the presentation of "Freedom to Choose?" Thank you very much for your participation.

- 1) On a scale of one to seven (with 7 being not at all and 1 very much) indicate how much you enjoyed viewing this program:

1 2 3 4 5 6 7

- 2) Did the program hold your interest throughout its presentation?
Please explain:

- 3) On a scale of one through seven (with 7 as not persuasive and 1 very persuasive) please indicate how persuasive the program was:

1 2 3 4 5 6 7

- 4) How well was the argument to wear seatbelts presented? Please explain:

- 5) Do you wear a seatbelt? (circle one)

YES

NO (go to "6")

- a) If yes, how often? (circle one)

ALWAYS

USUALLY

RARELY

NEVER

6) Are you more likely to wear your seatbelt now, after viewing "Freedom to Choose?"

7) Do you feel a driver has the freedom to choose to buckle up? Please explain.

8) Did viewing the program influence your answer to #7? Ifso, in what way?

9) Was the dramatic portion (the actors in the bar) of "Freedom to Choose" effective at raising issues surrounding belt use?

10) How much did you like the dramatic portion?

very much 1 2 3 4 5 6 7 not at all

11) How effective were the interviews at convincing you to buckle up?

12) How well did you like the interviews?

very much 1 2 3 4 5 6 7 not at all

13) How close was the quality of production in "Freedom to Choose" to to what you see at home?

very close 1 2 3 4 5 6 7 very far

14) How effective do you think "Freedom to Choose" would be in getting Michigan residents to buckle up if broadcast on television?

very well 1 2 3 4 5 6 7 very poor

15) Please give me a brief background of your professional experience:

16) May I use your name in relation to your responses you gave on this questionnaire for my analysis? (If yes, please print full name)

17) Do you have any other comments or questions about this production? (please write comments on the back if you need extra space)

THANK YOU VERY MUCH FOR YOUR HELP AND COOPERATION

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