

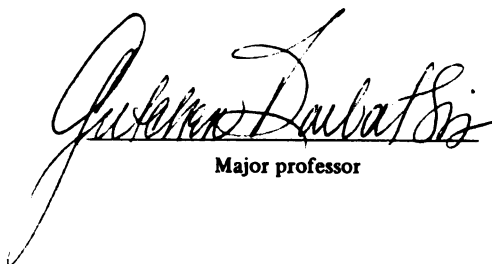


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PAINT BLITZ '89
THE PRODUCTION AND EVALUATION OF AN EDUCATIONAL VIDEO

presented by

Constance Lee McCallum

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Master of Arts degree in Telecommunication


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PAINT BLITZ '89
THE PRODUCTION AND EVALUATION OF AN EDUCATIONAL VIDEO

BY

Constance Lee McCallum

A THESIS

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

MASTER OF ARTS

Department of Telecommunication

1990

647-2138

ABSTRACT

PAINT BLITZ '89

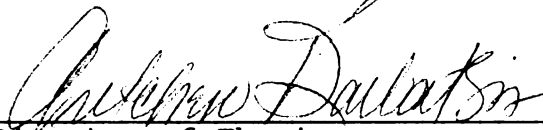
THE PRODUCTION AND EVALUATION OF AN EDUCATIONAL VIDEO

By

Constance Lee McCallum

In 1989, The Lansing Neighborhood Council sponsored Paint Blitz '89. Twenty-two houses owned and occupied by senior citizens or low-income families were painted by approximately 350 volunteers. The Lansing Neighborhood council decided to make Paint Blitz an annual event and planned to recruit volunteers for Paint Blitz '90 by addressing Lansing civic organizations with a video explaining the project. The video, Paint Blitz '89, was produced utilizing an instructional design process, a systematic process of planning, producing implementing, and evaluating instruction. Instructional objectives were accomplished by utilizing instructional design principles and visually reconstructing the actual Paint Blitz event within the television medium in the production of Paint Blitz '89. As shown by the evaluation, the stated objectives were achieved. The researcher suggests that by meeting the stated objectives, the study also tested and validified the instructional design process.

Accepted by the faculty of the Department of
Telecommunication, College of Communication Arts and
Sciences, Michigan State University, in partial fulfillment
of the requirement for the Master of Arts degree.



Director of Thesis

DEDICATION

To my dearly beloved husband,
Chuck

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CHAPTER I

INTRODUCTION

During the Reagan administration (1980-88), federal spending for human services declined a total of \$113.4 billion. According to a study by Lester M. Salamon of John Hopkins University and Alan J. Abramson of The Urban Institute, during the same period (1980-88) federal support to nonprofit agencies declined 20 percent. These federal cuts have forced charitable agencies to pick up many services for America's poor, where government left off. Consequently, volunteer groups have found it necessary to increase their recruiting efforts (Kantrowitz, 1989).

The Independent Sector, an umbrella organization for most of the major charitable groups in the U.S. sponsored a survey in 1987-88 and found that 45 percent of those surveyed claim to volunteer regularly. From the survey's findings, it was estimated that 80 million adults contributed 19.5 billion hours, at a value of approximately \$150 billion in 1987 (Kantrowitz, 1989).

These volunteers include every demographic

characteristic. Men volunteer almost as often as women. Working women are more likely to give time than are housewives. People with household incomes of \$20,000 to \$30,000 volunteered most frequently, followed by households earning \$50,000 to \$75,000 (Kantrowitz, 1989).

Many corporations are encouraging community volunteerism among their employees. As many as 200 firms have sent their employees into the community on company time. They believe that volunteerism boosts employee morale while at the same time improves their corporate image (Miller and Friday, 1988).

New York University psychologist Martin Hoffman states that there is a basic human tendency to be responsive to other persons' needs, not just our own. The basis for this altruism is empathy, which he defines as feeling something more appropriate to someone else's situation than one's own (Kohn, 1988). Volunteers report the greatest, most enduring sense of satisfaction when they have close personal contact with those they are helping. No matter how important the cause, altruism's pleasure does not seem to appear as high from simply donating money, or volunteering time without direct personal contact (Luks, 1988).

A 1988 Gallup Organization poll reported the motivations for volunteerism:

I want to help others	97%
I enjoy the work	93%
The specific work or cause interests me	89%
I feel a responsibility to volunteer	75%

Someone I know asked me to volunteer	59%
I have free time on my hands	41%

(Deferia, 1988)

The Lansing Neighborhood Council's Paint Blitz project is typical of projects relying on volunteerism. Many people are concerned about the condition and deterioration of the neighborhoods in the older Lansing areas. Recently, there has been a growth in neighborhood associations to address specific problems within these neighborhoods. The Lansing Neighborhood Council is an association that works with twelve Lansing neighborhood organizations.

Priscilla Holmes, Director of the Lansing Neighborhood Council, and Mary James, President of the West Side Neighborhood Organization, attended a neighborhood organization meeting in Battle Creek, Michigan. At the meeting, the Battle Creek Neighborhood Organization discussed its recent Paint Blitz. It targeted houses in poor repair, which were owned and occupied by low-income people. The city of Battle Creek provided funding for paint and supplies, while the neighborhood association recruited volunteers to paint the houses. Priscilla Holmes and Mary James returned to Lansing with a renewed commitment to the idea of making Lansing a good place in which to live, and determined to have a Paint Blitz in Lansing.

Officials from Lansing declined to contribute funds to the proposed Paint Blitz project. They reasoned that paint was not a permanent enough solution to the city's deteriorating housing stock. They felt that new siding

and new roofing was a better and more lasting solution, however, there were not sufficient funds available for renovation of that magnitude of renovation. Ms. Holmes felt that since a well-done paint job, with high quality paint would last five years, that it was a long enough time to turn a neighborhood around. A new paint job is not a permanent solution, but it does have a spill-over effect that is permanent, that would show visible improvement in the neighborhood and reinforce owner occupancy.

Neighborhood organizations decided to target neighborhoods. They wanted to concentrate their activity in four or five neighborhoods, since they felt this would make a visible impact. Driving down one street and seeing five houses newly painted can make a powerful visual impact.

Once the neighborhoods were determined, the criteria for individual houses were decided. Each house must be owned by a low-income family or individual, and owner occupied. One half of the selected houses were owned by senior citizens. The senior's average income was less than \$5,000 a year, while the average market value of a paint job was approximately \$4,000. The Neighborhood Builders Alliance supplied the funds to purchase the paint and supplies, while Lansing neighborhood organizations recruited the volunteers. Last June (1989), 22 houses were painted by approximately 350 volunteers.

The Lansing Neighborhood Council decided to make the

Paint Blitz an annual event. In 1990, they planned to paint 36 houses and recruit 700 volunteers. To facilitate recruitment of volunteers, Ms. Holmes planned to address Lansing civic organizations with a presentation explaining Paint Blitz '90.

Representatives of the Lansing Neighborhood Council did not view themselves as accomplished public speakers, however, and desired a creative, dynamic approach in delivering their presentation and accomplishing their goal of recruiting volunteers. The Council decided to utilize media in the presentation in a supplemental mode to enrich and enhance the verbal presentation.

The production of a videotape was deemed appropriate because of the inherent persuasive qualities of the television medium. Dr. Diane M. Gayeski, School of Communications, Ithaca College, states that the greatest percentage of adults use television for entertainment and information, and people will do what they enjoy doing. This predisposition makes video an appealing form of motivation and instruction. A person will be intrigued by the prospect of watching a video (Gayeski, 1983).

One of video's greatest strengths is the ability to present dynamic visuals. Material can be delivered in realistic and meaningful ways. In relationship to the Paint Blitz project, a "visual survey" of the project could be presented so that viewers could judge its potential merits for themselves. An effective television visual

component adds a communication dimension that surpasses that which can be conveyed by a public speaker. The strength of a video presentation at meetings, in comparison with an oral presentation, lies primarily in its ability to provide visual materials (Tiene, 1986).

Visual images and symbols communicate and express valuable information that cannot be formulated in the lexical mode. Information extracted from visual images is consequently different from that extracted from the spoken word. The power of the visual impression to arouse emotions has been utilized by artists since ancient times. The mind is stirred more quickly by the eye than by the ear (Gombrich, 1974).

Television's intense visual characteristic combined with its small picture can create a sense of vicarious involvement with the content presented on the screen (Wober 1988). Television can simulate live situations, with its ability to display sound, motion, and color and consequently can be used as an effective communication and persuasion tool (Gayeski, 1983).

THE GOAL:

The primary goal of The Lansing Neighborhood Council was to recruit volunteers for Paint Blitz '90.

The Council planned to address Lansing civic

organizations with a presentation explaining the project. Within the relatively short time frame allotted them by civic organizations, the agenda of the Council and the objectives of a videotape were:

- 1) gaining members attention
- 2) creating an interest in Paint Blitz '90
- 3) developing a desire to participate
- 4) getting viewers of the presentation to volunteer

The presentation was planned to consist of three parts. First, a five to ten minute videotape, then a question and answer period with a Council representative, and finally a brochure explaining Paint Blitz '90.

The role of a video was seen as accomplishing the following: gaining members attention, creating interest in Paint Blitz '90, and motivating a desire to participate. The question and answer period would provide information unique to each situation. Complex, detailed information, inappropriate for a video of five to ten minutes in length would be presented in a brochure. The question and answer period combined with the brochure would accomplish getting viewers to volunteer by providing specific information about where and how to volunteer. It would provide a hard copy of information that a viewer could carry away from the presentation.

The purpose of the project reported here was to design, produce and evaluate the video component of the Paint Blitz recruitment plan. Instructional design, a systematic

approach to the decision-making process, was utilized as the starting point and the framework upon which this project was developed. Media decisions, are a component of the instructional design process, were based upon an understanding of the relationship between the selected media and the specific symbol system selected to transmit the message.

CHAPTER II

LITERATURE REVIEW

Instructional design is a systematic approach to the decision-making process by means of which the most appropriate instructional method is selected to accomplish a given learning objective. A three-stage instructional model was developed for this research problem. It became the method of decision making for the production. Outcomes and content of the production were delineated utilizing this model.

The instructional design process results in an integrated, internally relevant system of materials and methods for providing instruction. The goals and objectives are consistent with the needs assessment and the selected media and methods appropriate for the content to be taught (Atkinson, 1984). Essentially, instructional design is a rational problem-solving approach to education. It is a systematic way of thinking about learning and teaching (Komoski, 1988).

THE INSTRUCTIONAL DESIGN PROCESS

There are six common characteristics of instructional design. The first is the philosophy that there is a body of knowledge about how people learn. This knowledge is based in theory derived from evidence of controlled studies. The second characteristic is specificity. It is necessary, for example, to have a precise, careful definition of the learning outcomes. Third, although some subjective decisions may be necessary, objectivity is always a crucial characteristic. Instructional designers must collect evidence to support their decisions. Fourth, a systematic approach must be utilized. It is necessary to pay attention to the entire range of factors affecting the instruction. A fifth characteristic is that the process of developing instruction is iterative. Several tryouts and revisions are needed. Finally, decisions at one stage must be made with reference to decisions at later stages, thus instructional design is a nonlinear process (Locatis and Atkinson, 1984).

There are three components to Instructional Design. In the first stage, the Instructional Designer works with delineating outcomes and content; what should be taught and to whom will be determined. The second stage determines the media and methods to be used. This stage will consider what teaching approach should be used by the understanding

of media and symbol systems. In the third stage, implementation and evaluation will be decided. This stage will determine if the approach used was successful (Locatis and Atkinson, 1984).

The first developmental stage includes three steps: select a single concept, research the concept, and write objectives. An objective must specify the subject-matter, content, and, in behavioral terms, describe how the learner would be able to demonstrate or use the content. A general objective for one single concept may contain several specific responses (Brooke, 1988).

In the second stage, with instructional objectives specified, the learning experience is designed. The first step is to explore presentation strategies. The media that are to be used to elicit the desired learner response is now investigated. In preparing the media, two elements--the instructional objectives and a knowledge of the media capabilities--are combined.

If the selected medium is video, the storyboard becomes a tool for the planning of visual presentations. A completed storyboard becomes the master plan for the visual production. During the developmental process three tests are used for evaluating the underlying master scheme: the prerequisite test, the pretest, and the posttest.

The prerequisite test is designed to assess the learner's assumed preparatory knowledge or level of entrance. The pretest and the posttest are drawn directly

from the instruction. The tests are taken directly from the instructional objectives. The completed product is then used to assess its effectiveness in meeting the learning objectives (Brooke, 1988).

When looking at instructional design for a visual medium, specific principles are utilized. Drew Tiene, Assistant Professor, Educational Technology Department, Kent State University believes that in the utilization of the television medium, instructional material can be presented in realistic and meaningful ways. Visual elements add a communication component that does not exist in lecture format. Actual examples can be shown, and possibilities of consequences can be stage and taped.

Television can also be a powerful motivational medium. Music can be used to manipulate emotions. Sequencing of shots and events can be controlled to portray subject matter in a positive or negative light. A script read by a charismatic narrator can be extremely convincing.

The primary strength of the television medium, however, is its ability to present dynamic visuals. It is the visual that makes the narrative material more interesting and provides more information to the viewer therefore making it an effective tool for instruction (Tiene, 1986).

Dr. Larry R. Whiting, head of Information and Applied Communications, Ohio State University, states that a high quality video must be produced. Viewers have seen so much television that they easily recognize the difference between

good and bad video production. Poor quality productions create boredom and loss of credibility. A program must provide more visuals than the typical "talking head." If graphics are to be used, they must contain a mix of colorful, concise, easily understood titles, charts and graphs. The optimal length for educational purposes is 10 to 15 minute segments.

John Phillip of the Merimeck Educational Center in Salsbury, Massachusetts states that people today are visual learners (Larson, 1987). Jaakko Ukkonen an audio/visual specialist from Helsinki, Finland has published some extremely interesting statistics. Of all the things we hear, we remember about 70 percent after three hours and about 10 percent after three days; of the things we see, we remember about 75 percent after three hours and about 20 percent after three days; and of the things we both hear and see, we remember about 85 percent after three hours and about 65 percent after three days (Ukkonen, 1988). In short, information presented both visually and audibly is retained by the viewer for a longer period of time.

LEARNING BY VIEWING

When using media for instructional purposes, a specific symbol system is selected to transmit to learners a selected message. Four interacting factors underlie the choice

of media. These factors are the symbol system, the message, the learner, and the educational task (Salomon, 1974).

To understand how the structure of information differs in video from that of print or the spoken word, one must understand how information is structured by various symbol systems. It is important to examine, then, the nature of symbols and symbol systems and the structure of the symbolic domain that is created by media of electronic communication. Both the potentials and limitations of various media for instructional purposes must be understood.

Words, images and gestures are all symbols which constitute an influential aspect of human cognition. A symbol is a token for identification. It represents something else by association and can potentially be organized into systems. As an example, the word "cat" can be used as a symbol for a carnivorous mammal, the *Felis catus*. The symbol "cat" is used here in a referential way to represent the concept of catness. The information a symbol imparts is taken to be the properties of the referent that can be inferred from the symbol (Gardner, Howard, and Perkins, 1974). In other words, the information a symbol communicates is taken to be the properties of the referent that can be inferred from the symbol. The symbol "cat" belongs to a linguistic symbol system, the words, or vocabulary of a language. Other symbol systems are, gestural, mathematical, pictorial and musical (Olsen, 1974).

It is important at this point to understand that symbol systems are not to be confused with media. They are different yet complementary concepts. A medium is generally accepted as a stimulation of one or more senses which includes informational content. The medium of television can be used as a vehicle for different symbols including language, music and pictorial systems (Gardner, Howard and Perkins, 1974).

There is no one way in which the world exists. Instead, the world exists in as many ways as it can accurately be described. The accuracy of a symbol to represent the world, depends upon the validity of the information that can be obtained from knowing how to use and understand the symbol. Therefore, symbols play an important and perhaps determining role in one's knowledge of the world (Gardner, Howard and Perkins, 1974).

One must learn to "read" a symbol system, even as one learns to read music, maps or models. There is a popular assumption that linguistic symbol systems are more difficult to read than non-linguistic symbol systems, such as the pictorial one. The available literature states, however, that there is nothing inherent in the pictorial mode which makes it easier to read. Pictures run the gamut from highly complex to extremely simple. However, there appear to be some difference in the psychological processing of linguistic and non-linguistic symbols. When dealing with linguistic symbols, one makes discrete, replicable

distinctions in the symbols used. When dealing with non-linguistic symbols, such as, paintings or films, one instead samples as much of the infinite density and repleteness of the symbols used as ability enables or is desired (Gardner, Howard and Perkins, 1974).

Thinking is an activity which comprises cognitive processing, storage, and retrieval of structured information. This information is received, stored, transformed, and communicated through various symbolic modes, which become formularized into symbol systems. These modes can be partially but not totally translated into other modes. Thus, perception and cognitive processing occurs only through actions appropriate to the particular mode (Gross, 1974). Most of the physical, perceptual, and cognitive elements of an artistic performance are not amenable to being coded and comprehended by linguistic symbol systems. In other words, we know more than what we can communicate verbally. However, what we cannot communicate in words, we can communicate in other symbolic forms (Gross, 1974). Rudolf Arnheim in Visual Thinking states that visual images and symbols are capable of communicating and expressing meaningful information that cannot be formulated in the lexical mode (Arnheim, 1974).

Arnheim goes on to state that simply talking and listening, or reading and writing, do not convey a message as sufficiently as when combined with the presence of objects and events. When the objects and events are

incorporated with the language to which they refer, there exists a greater impact upon the learner's grasp of the full meaning of the message. When considering the nature of the two media, spoken and visual, it requires that the picture be dominant. Yet, Arnheim states that creators of instructional media must be aware of one fundamental rule for the use of visual materials: never take for granted that a picture which records a certain fact does actually convey the desired information (Arnheim, 1974).

The picture, a nondiscursive medium, conveys information through concrete sensory experiences, which presents the viewer with an opportunity to use the sense of sight to visually experience an actual or specific thing. In film or video, spoken commentary may conflict with the visual if the narrative is discursive in thought and syntax. Since the very form of logical discourse adapts itself poorly to the free flow of film and video images, Arnheim suggests that commentaries experiment with questions, dialogue, exclamations, or anything that breaks the flow of discursive reasoning (Arnheim, 1974).

It has been observed since ancient times that there is a tremendous power with the visual image to arouse our emotions. When Horace in his Art of Poetry compared the impact of the stage with that of the verbal narrative, he wrote "the mind is more slowly stirred by the ear than by the eye." The potentialities of visual media are used all around us. As an example, advertisers utilize this

knowledge of the impact of the visual message, whether we desire it to affect us or not. When the visual image is supported with language, the combined effect facilitates one's ability to memorize. The use of two independent symbol systems enhances the ease of reconstruction of the message. Therefore, the mutual support of language and visual image facilitates memorization (Gombrich, 1974).

Gabriel Salomon in his article, "What Is Learned and How It Is Taught: The Interaction Between Media, Message, Task, and Learner" maintains that to a large extent, the symbol system affects the nature of the message and its meaning. It is the symbol system, rather than the technologies of transmission or the media, that is critical. It was determined that when East Africans misidentified objects in drawings, for example, they were experiencing difficulties with the symbolic codes not with the media (Salomon, 1974).

Salomon suggests that inherent attributes of a medium's symbol system have particular psychological effects. Essentially, they activate different types of mental skills or mediational activity. A picture, utilizing an extremely dense symbol system, requires a high degree of activity for the selection of cues. Once the cues are selected, they are transformed into one or more internal verbal descriptions. In contrast, a verbal cue allows a far more restricted selection, frequently stimulating a chain of private image associations. For these reasons, information

obtained from pictures is different from that obtained from words. It is virtually impossible to communicate verbally that which can be communicated pictorially. The mental processes or skills involved in the extraction of the information from the symbol systems is what accounts for the differences (Salomon, 1974).

As McLuhan clearly states, it is becoming the norm that we come to know the world as it exists beyond our immediate horizon primarily through electronic telecommunication media. He goes on to suggest that we should avail ourselves of these technologies for the instructionally guided exposure of our students to the world in which they live (McLuhan, 1964).

This literature provides a framework for addressing the design process in terms of 1) the principles of the Instructional Design process and 2) the principles of symbol use. From this framework, a three-stage instructional model was developed to meet the specific needs of the instructional design for the video Paint Blitz '89. This model was used to design and produce the instructional video.

THE INSTRUCTIONAL DESIGN THREE-STAGE MODEL

STAGE 1

I. Define the problem and specify goals and objectives. Identify the problem by the implementation of a needs assessment. Determine what information or knowledge is needed to be imparted to the recipient of the message, and what is the most effective means of conveying the message.

II. Establish the goals of the program. Describe in nonmeasurable terms, what information the viewer is to obtain from the program. Specify objectives. Objectives define what viewers are expected to accomplish after viewing the video.

III. Determine the target audience. Determine age, educational level, experience, general abilities, and the extent of group homogeneity.

IV. Construct a test instrument to assess the effectiveness of the video in accomplishing the objectives.

STAGE 2

I. Determine which instructional approach to select.

Select the relevant media and methods in line with external or extrinsic constraints. Determine length, format, and utilization within the specified physical environment.

II. Gather and/or produce appropriate materials.

Survey resources and constraints of money, time, materials, facilities and personnel.

III. Develop a script and storyboard.

IV. Conduct formative evaluation. Determine if design strategies and production decisions accomplished the expected results.

STAGE 3

Conduct summative evaluation research. Determine if the instructional design met the objectives by utilizing the standard established pedagogic 80-80 benchmark; 80 percent of viewers must obtain 80 percent of the objectives.

SUMMARY

A systematic process of planning, producing, implementing, and evaluating instruction is utilized to produce a systematic method of producing instructional electronic communication. Once this is achieved, a medium for learning should be selected only if its mode of presentation and symbol system can make the intended learning task easier and more effective than another mode or symbol system. The better a symbol conveys the critical features of an idea or event, the more appropriate for instruction it becomes. Therefore, when choosing a medium, one must first analyze what is to be taught, then identify the coding system and, finally, determine the method of presentation that best fits the key features of the information to be conveyed. It is through understanding the unique strengths and capabilities of different symbol systems that we can relate media to learning effectiveness. These principles provide a framework for approaching the design of an instructional video.

CHAPTER III

METHOD

Part I: Program Design

STAGE 1

In designing Paint Blitz '89 as an instructional video, it was essential to obtain a clear understanding of the instructional needs of the Council.

Needs Assessment

In meetings with representatives from The Lansing Neighborhood Council, it was determined that their primary need was to recruit volunteers for Paint Blitz '90. In its previous year's effort, 350 volunteers painted 22 houses. It was the Council's plan to double the number of volunteers and recruit 700 people to participate in Paint Blitz '90. The Council had previously decided that they would make presentations to civic minded organizations such as, the Jaycees, the Civitan Club, and The Optimist

Club, with the express purpose of recruiting volunteers for Paint Blitz '90.

RESOURCES AND CONSTRAINTS

A comprehensive examination of existing materials was conducted to determine if they could be used to accomplish the stated goals.

Videotapes

During Paint Blitz '89, a videographer from the State of Michigan Housing Office and a staff member from Representative Hollister's office shot approximately three hours of videotape. Both tapes utilized the VHF format. Videographers were not given specific instructions on content needed, but, instead were simply asked to visually record events they thought were interesting throughout the day. The tapes showed workers and houses at fifteen different locations, in all phases of the painting process from scraping, to painting to cleanup. Although the shots contained much detail, each shot was several minutes in length with slow zooms and pans, which created a feeling of tediousness and boredom. Many of the interviews had extremely poor audio quality. In many instances, ambient audio was louder than the audio level of the person being interviewed. In some sequences, there were shots the Council did not feel were appropriate. The Council did

not want to show groups of children painting, people drinking or even suggesting the consumption of alcohol beverages, or people working in dangerous looking places.

Still Photographs

There were approximately thirty still photographs available. They were taken randomly with no special order or purpose planned. "Before" and "After" photos of Paint Blitz '89 were taken from different angles which made it difficult to clearly visualize the contrast. There were no photos of volunteers working, but there were a few of paint crews gathered together for a final farewell shot. As a whole, the photos did not show the Paint Blitz process or tell an interesting story.

Print Material

There were no print materials available. The Lansing Neighborhood Council was still in the planning stages of compiling a brochure specifically designed to disseminate information about Paint Blitz '90.

Financial

Since the Lansing Neighborhood Council is a non-profit organization, it depends upon donations for its funding. Consequently, available funds were limited for the production of a recruiting package.

THE OBJECTIVES:

The objectives of the video fell into two types of learning domains. First, the viewer was asked to know something, which is within the cognitive domain. Speciaicallly, the viewer was asked to know that the Paint Blitz is a worthwhile project. Second, the viewer was asked to feel a certain way, which is within the affective domain. The viewer was asked to feel that it would be fun to participate as a volunteer.

Objectives of the video were determined as:

- 1) After viewing, 80% or more of the viewers will know with 80% accuracy that Paint Blitz is a worthwhile project.
- 2) After viewing, 80% or more of the viewers will feel that it would be fun to participate as a volunteer on Paint Blitz '90.

TARGET AUDIENCE

Since the presentation was developed for a specific target audience, it was necessary to determine the general characteristics of the population of potential volunteers who attend civic minded organizations. According to a 1988 Gallup Poll, nearly 50 percent of respondents are involved in charity work or volunteer organizations (Miller and Friday, 1988). Old sterotypes about current volunteers

no longer apply. Volunteers come from all socioeconomic backgrounds, are as apt to be men as women, and most volunteers hold full time jobs (Kantrowitz, 1989). Ervin Staub, a University of Massachusetts psychologist, states that in general people who volunteer time to help others have three defining characteristics. First, they have a generally positive view of people. Second, they are concerned about the welfare of others. Third, they take personal responsibility for how other people are doing (Kohn, 1988).

The Lansing Neighborhood Council sought to encourage all interested people to volunteer. Previous painting experience was not required. The council sought to develop painting teams with a mixture of experienced and inexperienced painters. During Paint Blitz '89, many volunteers picked up trash, trimmed trees and bushes, and engaged in general lawn work activities. If volunteers felt they were unable to climb ladders or do strenuous labor, they were provided with jobs they were capable of performing. They scraped and painted while standing on the ground, handed out lunches and functioned as crew captains coordinating activities. All volunteers are given a task commensurate with their abilities. Due to liability factors, the Council placed one stipulation on recruiting, all volunteers must be 18 years or older.

STAGE 2

The second stage of the instructional design process determined content and treatment.

The selected instructional approach consisted of the implementation of an expository strategy. In the broadest sense, the strategy consisted of providing the viewer with information relevant to the stated objectives. Specifically, the expository strategy utilized interview and demonstration formats.

Financial and practical constraints specified the choice of strategy formats. The Council, a non-profit organization had a limited budget available for promotional materials. Although existing videotapes were not of as high a quality as would be desired, the tapes and photographs were the only visual record of Paint Blitz '89. Since Paint Blitz '89 occurred on one day in June of 1989, it was not possible to generate more footage of the actual project.

Content

Existing footage did not contain all of the information needed to meet the objectives. Although the painting process was presented, the tapes did not convey the necessary information to fulfill the objectives of imparting to the viewer that Paint Blitz is a worthwhile cause. Therefore, an interview with a representative from the

council was taped to satisfy two functions. First, it presented the necessary information not contained in the existing footage. Questions asked were formulated from the objectives to ensure the relevant information was available.

The second function of the interview format was to tie visual material together by using an authority figure. A talking head when used in television suggests that the person talking is an authority, an expert on the subject matter (Becker, 1987). The interview introduced the body of the production, acted as a voice-over during the presentation, and reappeared at the end to tie together and add closure. It provided a cohesiveness to the production and necessary non-visual information.

Priscilla Holmes, Director of The Lansing Neighborhood Council was selected for the interview. Paint Blitz '89 existed due to her commitment and dedication to the idea of making Lansing a better place to live. Ms. Holmes is the most familiar with and feels the most passionately about the project. It was felt that her knowledge and dedication would exude through the interview.

Questions asked in the interview were formulated to generate specific statements. These statements provided the information needed to accomplish the objectives.

Audio from the interview was transcribed from the videotape. A script and storyboard were then developed from the transcription and presented to a representative

from the Council and a production expert. It was determined that the design strategies and production decisions met the requirement of the stated objectives.

Carefully selected footage on the existing tapes was used to show the activities of the painting process which directly related to the voice-over. Short interviews of volunteers and homeowners were used to demonstrate the enthusiasm of volunteers and the appreciation of recipient homeowners. The showcased clips transported the viewers back to the fun and excitement of the day.

The parameters of the viewing environment were also taken into consideration. Most of the targeted civic organizations schedule breakfast or luncheon meetings and will grant an invited speaker approximately a 20 minute presentation time. To disseminate necessary information and accomplish the desired objectives, it was determined that the video should be no longer than 10 minutes in length.

Appeal

A goal of the video was to gain viewer attention.

To immediately grab viewer's attention, the program opens with a dynamic rhythmic interplay of visuals and music. This visual montage communicates to the viewer a structured, organized energy. The audio and video elements perceived together, create a highly intensified event.

Energetic Feel

Visual and aural elements relevant to the intended communication were selected to transmit to the viewer an aesthetic energy. The expressive qualities of color and music lend themselves to establishing and intensifying the mood of a program. A warm color was selected for all character-generated material, since warm colors generally seem more active and create a feeling of energy within the viewer. High energy color reinforces the joyful nature of the Paint Blitz event.

To add aesthetic energy and establish a cheerful mood, upbeat, happy music was used to create the emotional context. The fast paced visual montage sequence demanded that the music contain a definite cutting rhythm.

Credibility

Meanings encoded in the interview format suggest that the person talking is an authority, an expert who is imparting knowledge (Becker, 1987). The project coordinator, on-camera, introduces and ends the narrative section of the program. Off-camera narration by the project coordinator supplies additional information, yet, never explains what can plainly be seen by the viewer. Where possible, visuals communicate the message.

Several of the volunteers interviewed speak directly to the viewer. The viewer is enticed to participate in

the communication process, rather than remain a passive observer, he/she becomes a part of the event (Zettl, 1973).

Realism

Source connected, literal sounds of the event were used to create a sense of realism. The visual dominates by supplying most of the necessary information while the literal audio supports the video, therefore, increasing realism. The viewer sees the scraping, painting, moving of ladders and so forth, simultaneously. The visual and literal sound combination increases the magnitude of the event's total vector field.

Paint Blitz '89 is presented in the program sequentially. The painting preparation is seen first, then the painting process, followed by clean-up and happy rejoicing over the accomplishment. The viewer conceives the sequentially arranged images as a single, whole event.

Intensity

The original Paint Blitz '89 event was energized and intensified by the use of fast paced editing. The perceived short duration of the shots adds to the intensity of the event. The actual event was intensified by building continuous action, from carefully selected audio and video clips. By utilizing fast cuts, the density of the actual event was decreased which then increases the intensity.

PRODUCTION MODIFICATIONS

A working edit was presented to two representatives of The Lansing Neighborhood Council where all content and production variables were found acceptable with one exception. Three visual segments contained the use of paint sprayers by the volunteers. The representatives felt uncomfortable with the visual presentation of paint sprayers due to liability factors. The working edit was tested on three randomly elected individuals. Upon viewing, two of the three viewers verbally commented on the paint sprayers. The visuals in question were replaced with visuals of volunteers painting with brushes.

Part II: Evaluation Design

Instrumentation

A questionnaire was developed to test the knowledge gained from the video relating to cognitive and affective objectives. (See appendix A)

The questionnaire was made up of three 15 items organized in three sections: a) questions testing cognitive and affective objectives b) questions testing over-all appeal of the production variables, c) questions aimed at gathering attitudinal information.

Items 1 through 10 and item 15, which measured cognitive and affective objectives, were constructed as a Likert scale. Responses were coded on a scale from five (5) to one (1), with "strongly agree" corresponding to the highest score (5), and "strongly disagree" corresponding to the lowest score (1).

Example: Question #1.

1. After viewing Paint Blitz '89, I feel the project made a visible contribution to the community.

___strongly agree___agree___neutral___disagree___strongly disagree

Items 10 (a-i) which assessed the appeal of production variables were coded on a scale giving each production segment a score from plus three (+3) to minus three (-3) with plus three signifying the highest score and minus three signifying the lowest score.

Example: Question #10. a.

10. PLEASE RATE THE FOLLOWING PROGRAM COMPONENTS IN THE
VIDEOTAPE BY INDICATING HOW MUCH YOU LIKED OR DISLIKED
THEM.

a. The paint brush "wipe" effect

liked			don't know			disliked
very much						
+3	+2	+1	0	-1	-2	-3
_____	_____	_____	_____	_____	_____	_____

Items 11 through 13 which assessed additional
production variables were designed to elicit "yes", "no"
or "not sure" responses and were coded on a scale of one
(1) to three (3), with "yes" corresponding to the highest
score (3) and "no" corresponding to the lowest score (1).

Example: Question #11.

11. After viewing the program, did you understand that
Paint Blitz '89 happened on just one day?

___YES ___NO ___NOT SURE

Item 14 was designed to elicit a "yes" or "no" response.
The response "not sure" is not a necessary option for this
question.

Example: Question #14.

14. Have you ever painted the outside of a house before?

☐ YES ☐ NO

SAMPLE

A sample of 25 adults over the age of 18 was selected to view the video. Since the video was intended for members of civic organizations, the adults selected to view the tape were members of civic organizations or had perviously volunteered for community projects. Fifteen men from the Midland Adult Literacy Council and ten women with presious volunteer experience in East Lansing, Michigan, were selected for the sample. The viewing environment consisted of private homes with respondents in groups of five to eight viewers at a time. A group of eight viewers were all members of a civic organization in Midland, Michigan.

PROCEDURE

The respondents were asked to view the program and complete a short questionnaire. The program was shown on a home videocassette recorder. The questionnaire was administered immediately following the program. The researcher did not answer any questions about the program

until completion of the questionnaire.

SUMMARY

Development efforts of Stage 1 and Stage 2 of the Instructional Model resulted in an integrated, internally consistent system of materials and methods for producing the video Paint Blitz '89. A needs assessment determined the instructional needs and from these needs instructional objectives were derived. The media and instruction approach were selected to facilitate viewer attainment of the stated objectives. Resources and constraints were taken into consideration to further evaluate the instructional strategies. A survey of existing materials was conducted to determine if they contained information appropriate to the instructional design. The selected instructional approach consisted of an expository strategy, which utilized interview and demonstration formats. For the purpose of validating this research problem, a questionnaire was developed to test the appropriateness of the strategy for teaching the objectives.

CHAPTER IV

RESULTS

This chapter discusses the method of production and addresses the question of whether the video Paint Blitz '89 was successful in achieving the stated objectives.

PAINT BLITZ '89

Opening Visual Montage

Within the overall context of the presentation, a goal of the video was to gain the viewers attention. The opening visual montage was designed to attract viewer attention and orient the viewer to the content of the production. The opening 30 second visual montage fades into a still photo of a house before the scrapping or painting process begins. Utilizing a special effect, a hand with paint brush "paints off" the photo while "painting on" the title, Paint blitz '89. A special effect, the vertical wipe, was used to push off one image with another. This effect was used to increase event density, establish

event rhythm, and intensify the screen event. The montage consisted of signs indicating paint crew locations and crew chief names.

Title and Credit Roll

The color red was selected for the title and credit roll. Red is a warm, highly saturated color which suggests a happy mood, or is used to create an energetic event (Zettl, 1973). The title and credit roll are in identical font style and color to add continuity to the whole.

Music

Upbeat music was selected to supply additional aesthetic energy to the visual component. Transitions in the visual montage were synchronized with the rhythm of the music so that the rhythmic structure of the visual vector established an intensity when synergised with the music. Opening theme music immediately cues the audience to the emotional context of the event (Zettl, 1973). Identical theme music introduced the program and closed it, thus indicating the beginning and end of the program sequence.

Interviews

Project Coordinator: The interview was shot in the coordinator's office with the express purpose of conferring status to the interview. Both video and audio were used

in the open and close of the body of the program to introduce the project coordinator. During the remainder of the program, audio alone was utilized as a voice-over to explain only what could not be communicated visually.

Volunteers and recipients: The selection of interviews in this category was based on three criteria. First, those selected were articulate; second, they conveyed necessary information; and third, they represented gender and racial diversity. The program was designed to show people helping people: not men helping women or whites helping blacks, but simply people helping people.

Sequencing

Visuals of the painting process were sequenced to present an encapsulation of the day. The program starts as the day did with volunteers engaged in scrapping and other preparatory work. Visuals move on to the painting process and end with clean-up activities. In seven minutes, the viewer sees, hears and emotionally experiences the day with event images sequentially presented.

Pacing

Fast pacing of the overall program increases the intensity of the felt moment. Shot time of 15 seconds or less, achieves this program pace.

Literal Sound

Actual sounds from the event were used simultaneously with the visuals to communicate a richer texture of information and thus increase the magnitude of the screen events' total vector field. Audio elements were cross-faded simultaneously, thereby allowing fading-out one sound element while fading-in another to facilitate smooth audio transitions.

EVALUATION RESEARCH RESULTS

With the systematic process of instructional design, evaluation permeates the developmental process. Accordingly, the instructional effectiveness of Paint Blitz '89 was evaluated from two perspectives: first, whether the design was successful in accomplishing the learning objectives; second whether the design was appealing in the production components selected.

Instructional Effectiveness

Items 1,2 and 5 measured the cognitive objective, that is, to recognize Paint Blitz '89 as a worthwhile project. Table 1 indicates high mean scores for all items. The composite mean was 4.87 out of the highest possible

score of 5.0. When combining the "strongly agree" and "agree" selections, over 80 percent of the respondents met objective #1.

TABLE 1. Cognitive Objective (N=25)

ITEM	Contribution	Lasting effect	Appreciation	Composite
Mean	4.88	4.92	4.8	4.87
"strongly agree"	22	23	20	
"agree"	3	2	5	

Objective #2 was achieved since over 80 percent of the respondents felt that it would be fun to volunteer in a Paint Blitz project. Items 3,4,6,7,8,and 9 were designed to test the success of the production in meeting this objective. As shown in Table 2, the mean score on all items was high. When combining "strongly agree" and "agree" selections, we see 90% of respondents indicating that they agree with objective #2.

TABLE 2. Affective Objective (N=25)

ITEM

Composite Mean

4.73

Appreciate	Connection	Gratified	Capable	Do-Able	Fun
4.88	4.52	4.84	4.68	4.6	4.84

ITEM

"Strongly Agree"

Appreciate	Connection	Gratified	Capable	Do-Able	Fun
22	19	21	18	15	21

ITEM

"agree"

Appreciate	Connection	Gratified	Capable	Do-Able	Fun
3	3	4	5	11	4

Effects Of Various Production Components

Each component was rated on a scale of (0) to (7).

As shown on Table 3, the production components used in the program were all evaluated positively. The composite mean for all components was 6.46 out of the highest possible score of 7.0.

TABLE 3. Appeal of Production Components (N=25)

ITEM	MEAN
a) wipe effect	6.76
b) opening montage	5.92
c) music	6.44
d) interview with project coordinator	6.28
e) naturalistic footage	6.84
f) interviews of volunteers	6.52
g) interviews of recipients	6.52
h) pace	6.76
i) color of title and credit roll	6.08

A rank ordering of the production variables according to their mean preference scores is presented in Table 4. The highest preference was for naturalistic footage whose content was that of working volunteers. The next highest preference was for pacing and the special effect. There is not, however, a significant discrimination in preference for the more commonly used techniques, such as interviews or naturalistic features, and the more manipulated special effects possible with the medium.

TABLE 4. Rank Order of Production Variables

- 1) Naturalistic footage
- 2) Pace and wipe effect
- 3) Volunteers and recipients
- 4) Music
- 5) Interview with project coordinator
- 6) Color of title and credit roll
- 7) Opening montage

The production design was also tested to see if viewers were able to make cognitive connections between production techniques and expressed information. Items 11 and 12 addressed this question. Item 11 assessed whether respondents understood that the Paint Blitz actually happens on just one day. As shown on Table 5, 80% of respondents understood that the Paint Blitz happens on just one day, with a mean of 2.64 out of the highest possible score of 3.0. Item 12 assessed whether respondents were able to make a connection between the opening and closing shots of the same house. As shown in Table 5, only 32% of respondents were able to make this connection. This finding shows that the production design was not successful in communicating this message visually.

TABLE 5. Understanding of Production Variables (N=25)

ITEM	One Day	Connection
Mean	2.64	1.76
Yes	20	8
No	4	14
Don't know	1	3

Items 13 and 14 sought to identify the kind of volunteer experience viewers brought to their viewing of the tape. As seen in Table 6, responses to item 13 indicate that 80 percent of the respondents had previous volunteer experience. The mean for this item was 2.6 out of a possible 3.0. Responses to item 14 show that 50 percent of respondents had painted the outside of a house while 48 percent had never painted the outside of a house. The mean was 2.04 out of a possible 3.0.

TABLE 6. Previous Experience (N=25)

ITEM	Volunteer Experience	Painting Experience
Mean	2.6	2.04
Yes	20	13
No	5	12

Item 15 measured intended behavior on the part of viewers to volunteer for Paint Blitz '90. As shown in Table 7, 60 percent of the respondents indicated a high

likelihood to volunteer, and 20 percent indicated a likelihood to volunteer, while 20 percent were neutral to the idea of volunteering. No respondents selected the options "unlikely" or "very unlikely". Interestingly, when comparing the responses to item 13 with those of item 15, 80 percent of respondents had previous volunteer experience and 80 percent of respondents reported "very likely" or "likely" to volunteer for Paint Blitz '90. The fact that 48 percent of the respondents had no previous experience painting house exteriors did not decrease the percentage of respondents intending to volunteer for Paint Blitz '90.

TABLE 7. Viewer Intentions (N=25)

ITEM	Volunteer
Mean	4.4
"very likely"	15
"likely"	5
"neutral"	5

SUMMARY

The selection of production variables used to create the video Paint Blitz '89 was based on appropriate instructional design principles. Results of the evaluation validate the instructional design process.

Research results showed the video successfully achieved the two objectives:

- 1) 100% of the viewers after viewing the program were able to know that Paint Blitz is a worthwhile project.
- 2) 80% of the viewers after viewing the program felt that it would be fun to participate as a volunteer on Paint Blitz '90.

100% of the respondents were able after viewing the program to recognize Paint Blitz '89 as a worthwhile project. This exceeded the expected level of 80% in the stated objective.

The production variables were all evaluated positively. However, only 32 percent of the respondents made the connection between the use of an opening and closing visual of the house as a symbol for information that Paint Blitz was a one day operation.

Attitudinal measurement indicated that 80 percent

of respondents were "very likely" or "likely" to volunteer for Paint Blitz '90.

CHAPTER V

DISCUSSION

It has been well documented that viewers learn from the television medium, with no significant difference in learning from print, a live teacher, or television. Yet, it is naive to assume that the information potential of all media is the same. McLuhan's theory states that the critical problem is that of differentiating these potentials and exploiting them for purposes of instruction (Olson, 1973).

Cezanne points out that the artist does not copy the world in a medium but, rather, re-creates it in terms of the structure of that medium (Olson, 1973). Paint Blitz '89 was not simply a visual record of an actual event, it was the Paint Blitz event reconstructed within the very nature of the video medium. Visual images dominate since it is required by the nature of the medium. Consequently, the information conveyed from the visual components could not have been delivered by any other mode of communication. Other traditional modes of instruction, such as the use

of an oral mode, are not capable of communicating and expressing meaningful information to the extent visual images and symbols are able to express.

The instructional design of this research study was the starting point and the framework on which the instructional planning took place. The instructional design was the decision making process by means of which an appropriate instructional method was selected. A needs assessment was conducted from which overall goals and specific objectives were derived. Keeping the objectives in mind, the most suitable medium was selected, the visual medium of television. These media decisions are part of the instructional design process and were based upon the stated objectives of the program.

As shown by the evaluation, the stated objectives were achieved. The researcher suggests that by meeting the stated objectives, the study has also tested and validated the instructional design process. Although the instructional design process requires considerable time and planning, the ultimate effectiveness as demonstrated in this study provides a strong argument for the desirability of the instructional design process.

Robert R. Lange, Professor of Education Foundations College of Education, and Elba C. Grovdahl, Collection Development Librarian, both affiliated with University of Central Florida, report that training programs produced utilizing an instructional systems design are effective,

however, they require considerable amounts of time which would naturally increase program cost. Most instructional design models contain a task analysis, initial design, formative evaluation, redesign to make corrections if necessary, and some form of summative evaluation. However, Lange and Grovdahl found that in-house and contract instructional designers do not have the time or resources for every step. They frequently have short lead times, limited budgets and have to get the job done, even if it is "quick and dirty." In one study, a highly trained professional claimed that most of what was written about instructional design models did not represent what is feasible or realistic. He claimed that most corporate executives did not see the necessity of using time or money for task analysis, formative evaluation, and assessment of training impact. They were expected to make decisions about content and media selection based on lead times, budgets, and the nature of the assignment. In other words, instructional designers have to get their job done regardless of time lines and budgets. Lange and Grovdahl conclude with a suggestion that textbooks and journal articles too often present what the authors believe to be a logically sound approach rather than a model that has been derived from effective practice (Lange and Grovdahl, 1989).

Some of the constraints mentioned by Lange and Grovdahl were experienced by the producer when producing Paint Blitz

'89. A financial constraint had a major impact upon the final product. Only existing footage of the actual event was available for use and the limited budget precluded additional shooting.

It was found in the formative research that participants in volunteer situations received the greatest satisfaction when there was personal contact with recipients. There were few usable interviews of Paint Blitz recipients in the existing footage and the Council did not have sufficient funds to generate additional recipient interviews.

Since the initial videographer shot the footage before objectives were written, the existing footage contained very few segments of volunteers laughing and participating in activities that appeared to be fun. What were available were saved for the ending to create the greatest impact.

Had the producer been able to generate all footage, many segments would have been shot in a different way. Shooting would have focused on recipient appreciation, and the interaction of volunteers and recipients. What was tried to convey with the opening and closing photo of the house would have been done with visually presenting one house from its initial preparation, to completion. This house would symbolize the entire Paint Blitz project.

The video Paint Blitz '89 created a learning experience for the viewers. Viewers were asked to step back in time to one day in June 1989, to visually and audially experience

the day. The research indicates that respondents scored higher on the cognitive and affective sections than the production variable section of the questionnaire. Viewers indicated that the project was a worthwhile cause and felt that it would be fun to participate in the Paint Blitz. However, it seemed more difficult for the viewers to extrapolate the design principles from the "seamless whole" of the program. As McLuhan has stated, the medium is the message, the researcher suggests that the viewers experienced the message as a unique entity. Since each production variable was specifically selected to fulfill the stated objectives, the viewers saw them as an integrated whole and had difficulty assessing them individually.

From the inception of the research project, the researcher's foundational objective was to work in a professional setting with a client who had a need for a creative video. This was to accomplish two objectives. First, this would allow the researcher to experience constraints and difficulties of the professional instructional designer. Second, it would create professional work experience, necessary upon entering the work force.

Working with both limitations and potentials, this study has been a valuable and rewarding experience in providing the experience of an instructional designer.

SUMMARY

The instructional design process is a systematic approach and set of procedures and techniques which was utilized in the application of knowledge and resources to solving the learning and production problems of this research study.

The instructional objectives were accomplished by utilizing the design principles and visually reconstructing the actual Paint Blitz event within the medium of video.

APPENDICES

APPENDIX A

QUESTIONNAIRE

FOR THE FOLLOWING QUESTIONS, PLEASE INDICATE HOW YOU FEEL ABOUT EACH STATEMENT BY PLACING A CHECK () NEXT TO THE RESPONSE THAT BEST DESCRIBES YOUR FEELINGS.

1. After viewing Paint Blitz '89, I feel the project made a visible contribution to the community.

☐ strongly agree ☐ agree ☐ neutral ☐ disagree ☐ strongly disagree

2. The painting done in Paint Blitz '89 provides a lasting effect on the community.

☐ strongly agree ☐ agree ☐ neutral ☐ disagree ☐ strongly disagree

3. The efforts of the volunteers was appreciated by the recipients.

☐ strongly agree ☐ agree ☐ neutral ☐ disagree ☐ strongly disagree

4. Paint Blitz '89 provided an interpersonal connection between the volunteer and the recipient.

☐ strongly agree ☐ agree ☐ neutral ☐ disagree ☐ strongly disagree

5. Paint Blitz '89 contributed to the increasing value of the recipients environment.

☐ strongly agree ☐ agree ☐ neutral ☐ disagree ☐ strongly disagree

6. Paint Blitz '89 provides immediate gratification for the volunteers.

☐ strongly agree ☐ agree ☐ neutral ☐ disagree ☐ strongly disagree

7. Paint Blitz '89 provides a job for every volunteer, regardless of age, gender, or physical abilities.

☐ strongly agree ☐ agree ☐ neutral ☐ disagree ☐ strongly disagree

8. Paint Blitz '89 takes a huge project and makes it "do-able."

☐ strongly agree ☐ agree ☐ neutral ☐ disagree ☐ strongly disagree

9. It would be fun to help paint on a Paint Blitz crew.

__strongly agree__agree__neutral__disagree__strongly disagree

10. PLEASE RATE THE FOLLOWING PROGRAM COMPONENTS IN THE
VIDEOTAPE BY INDICATING HOW MUCH YOU LIKED OR DISLIKED
THEM.

a. The paint brush "wipe" effect

liked			don't know			disliked
very much						
+3	+2	+1	0	-1	-2	-3
___	___	___	___	___	___	___

b. Opening montage of neighborhood signs

liked			don't know			disliked
very much						
+3	+2	+1	0	-1	-2	-3
___	___	___	___	___	___	___

c. The music

liked			don't know			disliked
very much						
+3	+2	+1	0	-1	-2	-3
___	___	___	___	___	___	___

d. Interview with project coordinator

liked			don't know			disliked
very much						
+3	+2	+1	0	-1	-2	-3
___	___	___	___	___	___	___

e. Scenes of people working

liked			don't know			disliked
very much						
+3	+2	+1	0	-1	-2	-3
___	___	___	___	___	___	___

f. Interview of volunteers

liked			don't know			disliked
very much						
+3	+2	+1	0	-1	-2	-3
___	___	___	___	___	___	___

g. Interview of recipients

liked			don't know			disliked
very much						
+3	+2	+1	0	-1	-2	-3
___	___	___	___	___	___	___

h. Pace of program

liked			don't know			disliked
very much						
+3	+2	+3	0	-1	-2	-3
___	___	___	___	___	___	___

i. Color of title and credit roll

liked			don't know			disliked
very much						
+3	+2	+1	0	-1	-2	-3
___	___	___	___	___	___	___

SOME FINAL QUESTIONS:

11. After the program, did you understand that Paint Blitz happened on just one day?

___YES ___NO ___NOT SURE

12. After viewing the program, did you understand the connection between the house you saw at the open and the house at the close?

___YES ___NO ___NOT SURE

13. Have you ever volunteered for a project to help other people?

___YES ___NO ___NOT SURE

14. Have you ever painted the outside of a house before?

___YES ___NO ___NOT SURE

15. How likely would you be to volunteer for Paint Blitz '90?

___very likely___likely___neutral___unlikely___very unlikely

APPENDIX B

FEBRUARY 6, 1990

PAINT BLITZ '89

QUESTIONS TO ASK PRISCILLA HOLMES:

Define the Paint Blitz:

What is a Paint Blitz?

NEED

- 1) There are a lot of people who need help...food, clothing.

Why did you decide to go out and paint houses?

- 2) How did you chose whose house was to be painted?

What was the criteria?

- 3) Was there an individual need, a community need and a personal commitment need?

WORTHY PROJECT

- 1) Why do you think people should participate in this project?
- 2) Let's get to the phrase, "the workers own a little piece of the house they paint."

FUN

DESCRIBE THE DAY:

- 1) How did the people feel after they participated?
- 2) How did you feel?

- 3) Socialization: Working with friends
Making new friends

ENDING

- 1) "Pride" is that a good word to describe how you felt?
2) In your own words ask the viewers to join you in
Paint Blitz '90.

APPENDIX C

QUESTIONNAIRE ITEM ANALYSIS

OBJECTIVE: 1 After viewing, 80% or more of the viewers
will know with 80% accuracy that Paint
Blitz is a worthwhile project.

Response to the cognitive section (Questions 1,2,5)

OBJECTIVE: 2 After viewing, 80% or more of the viewers
will feel that it would be fun to participate
as a volunteer on Paint Blitz '90.

Response to the affective section (Questions 3,4,6,7,8,9)

Production components

(Question 10, a-i, 11,12)

Respondents' positive intention to volunteer in Paint Blitz
'90. (Questions 13,14,15.)

EVALUATION QUESTIONNAIRE RATIONALE

The following section will provide a design rational for each item on the questionnaire. Each number represents the question number on the questionnaire.

- 1) Tests if the program conveyed to the viewer that the project made a contribution to the community.
- 2) Tests whether viewers understand that the project provides a lasting effect on the community.
- 3) Tests if the viewers feel that if they volunteered their effort would be appreciated.
- 4) Tests if the viewer would be able to feel an interpersonal connection with a recipient if they volunteered.
- 5) Tests whether the viewer understood the fact that volunteer contribution increased the value of the recipients home.
- 6) Tests if the viewer believes that there would be an immediate sense of gratification if they volunteered.
- 7) Tests if the viewer believes that there is a job they would be capable of doing on the project.
- 8) Tests if viewers are overwhelmed by the idea of painting a house on the outside.

- 9) Tests the viewers perception of their level of enjoyment derived from joining a Paint Blitz crew.
- 10) a-i tests the degree to which various program components appealed to the viewer.
- 11) Tests whether the viewer understood the Paint Blitz happens on just one day.
- 12) Tests whether the viewer understood that the shot of the house at the open was before Paint Blitz and the shot at the close was after Paint Blitz.
- 13, 14, 15) Tests the degree to which the viewers exhibit a positive intention to volunteer a Paint Blitz '90.

CODING SCHEME

ITEM	CODE
1) Contribution	5= strongly agree 4= agree 3= neutral 2= disagree 1= strongly disagree 0= not answered
2) Lasting effect	5= strongly agree 4= agree 3= neutral 2= disagree 1= strongly disagree 0= not answered
3) Appreciated	5= strongly agree 4= agree 3= neutral 2= disagree 1= strongly disagree 0= not answered

4) Interpersonal connection

5= strongly agree

4= agree

3= neutral

2= disagree

1= strongly disagree

0= not answered

5) Value

5= strongly agree

4= agree

3= neutral

2= disagree

1= strongly disagree

0= not answered

6) Immediate gratification

5= strongly agree

4= agree

3= neutral

2= disagree

1= strongly disagree

0= not answered

7) Capable

5= strongly agree
4= agree
3= neutral
2= disagree
1= strongly disagree
0= not answered

8) Do-able

5= strongly agree
4= agree
3= neutral
2= disagree
1= strongly disagree
0= not answered

9) Fun

5= strongly agree
4= agree
3= neutral
2= disagree
1= strongly disagree
0= not answered

10) a. Wipe effect

$$+3 = 7 \quad -1 = 3$$

$$+2 = 6 \quad -2 = 2$$

$$+1 = 5 \quad -3 = 1$$

$$0 = 4 \quad \text{NA} = 0$$

b. Opening Montage

$$+3 = 7 \quad -1 = 3$$

$$+2 = 6 \quad -2 = 2$$

$$+1 = 5 \quad -3 = 1$$

$$0 = 4 \quad \text{NA} = 0$$

c. Music

$$+3 = 7 \quad -1 = 3$$

$$+2 = 6 \quad -2 = 2$$

$$+1 = 5 \quad -3 = 1$$

$$0 = 4 \quad \text{NA} = 0$$

d. Interview with Project
coordinator

$$+3 = 7 \quad -1 = 3$$

$$+2 = 6 \quad -2 = 2$$

$$+1 = 5 \quad -3 = 1$$

$$0 = 4 \quad \text{NA} = 0$$

e. Working

$$+3 = 7 \quad -1 = 3$$

$$+2 = 6 \quad -2 = 2$$

$$+1 = 5 \quad -3 = 1$$

$$0 = 4 \quad \text{NA} = 0$$

f. Interview with volunteers	+3 = 7	-1 = 3
	+2 = 6	-2 = 2
	+1 = 5	-3 = 1
	0 = 4	NA = 0

g. Interview with recipients

+3	= 7	-1	= 3
+2	= 6	-2	= 2
+1	= 5	-3	= 1
0	= 4	NA	= 0

h. Pace

+3	= 7	-1	= 3
+2	= 6	-2	= 2
+1	= 5	-3	= 1
0	= 4	NA	= 0

```
i. Color of title and credit roll    +3 = 7    -1 = 3
                                     +2 = 6    -2 = 2
                                     +1 = 5    -3 = 1
                                     0 = 4     NA = 0
```

11) One day 1 = Yes, 0 = No, 0 = not
 sure 0 = NA

12) Connection 1 = Yes, 0 = No, 0 = not
 sure 0 = NA

- 13) Previous volunteer 1 = Yes, 0 = No, 0 = not
sure 0 = NA
- 14) Painted outside 1 = Yes, 0 = No, 0 = NA
- 15) Volunteer 5 = very likely
4 = likely
3 = neutral
2 = unlikely
1 = very likely
0 = not answered

RAW DATE

TABLE A. Frequencies and Means of Questionnaire Items
1 - 9.

	5	4	3	2	1	Mean
1.	22	3	0	0	0	4.88
2.	23	2	0	0	0	4.92
3.	22	3	0	0	0	4.88
4.	19	3	8	0	0	4.52
5.	20	5	0	0	0	4.80
6.	21	4	0	0	0	4.84
7.	18	5	2	0	0	4.64
8.	14	11	0	0	0	4.60
9.	21	4	0	0	0	4.84

TABLE B. Frequencies and Means of Production Components,
Items 10 a - i.

	7	6	5	4	3	2	1	Mean
10.								
a.	21	2	2	0	0	0	0	6.76
b.	8	7	10	0	0	0	0	5.92
c.	13	10	2	0	0	0	0	6.44
d.	10	13	1	0	0	0	0	6.28
e.	21	4	0	0	0	0	0	6.84
f.	13	12	0	0	0	0	0	6.52
g.	15	8	2	0	0	0	0	6.52
h.	21	2	2	0	0	0	0	6.76
i.	8	13	2	2	0	0	0	6.08

TABLE C. Frequencies and Means of Questionnaire Items
11,12,13.

	1	0	0	0	Mean
11.	20	4	1	0	2.64
12.	8	14	3	0	1.76
13.	20	5	0	0	2.6

TABLE D. Frequency and Mean of Questionnaire Item 14.

	1	0	Mean
14.	13	12	2.04

TABLE E. Frequency and Mean of Questionnaire Item 15.

	5	4	3	2	1	0	Mean
15.	15	5	5	0	0	0	4.4

APPENDIX D

PAINT BLITZ '89

Video	Audio
Fade up to still photo of unpainted house	(1) Voice Over? HOW'S YOUR (2) PAINT PETE?
Chroma Key on Title	(3) Music Full
Special effect wipe of paint crew in front of house	
Short montage of paint crew signs	(4) Music fades out as Holmes (5) audio fades in (6) A PAINT BLITZ IS ONE DAY
<u>MCU of Holmes</u>	(7) JUNE THAT WE PAINT HOUSES (8) OF LOW-INCOME AND SENIORS (9) IN LANSING AND WE DO IT (10) WITH VOLUNTEERS.
<u>WIDE SHOT of Barnes Ave.</u>	(11) WE FELT LIKE PAINTING HOUSES
various shots of volunteers scrapping	(12) WOULD BE A REWARD TO (13) EVERYONE THAT PARTICIPATED, (14) A REWARD THAT WOULD NOT

..

MCU of Holmes

(1) GO AWAY. THAT YOU WOULD
 (2) BE ABLE TO DRIVE THROUGH
 (3) YOUR NEIGHBORHOOD AND SEE
 (4) THE HOUSES PAINTED EVERYDAY.
 (5) THE FIRST PART OF THE
 (6) PROCESS WAS TO TARGET
 (7) NEIGHBORHOODS. WE WANTED
 (8) TO CONCENTRATE OUR
 (9) ACTIVITIES BECAUSE TO DO
 (10) THAT WE FELT THAT IF WE
 (11) DO FOUR OR FIVE IN A FAIRLY
 (12) SMALL AREA WE WOULD HAVE
 (13) A VISIBLE IMPACT ON THE
 (14) AREA.

WIDE SHOT of West Ottawa

various shot of
 volunteers scrapping

(15) YOU CAN IMAGINE IF YOU
 (16) DROVE DOWN TOW BLOCKS AND
 (17) FIVE HOUSES WERE PAINTED,
 (18) THAT THE STREET WOULD
 (19) LOOK ENTIRELY DIFFERENT.
 (20) THE SECOND PART OF IT WAS
 (21) THAT THE NEIGHBORHOOD
 (22) ORGANIZATION HELPED US
 (23) IDENTIFY THE SPECIFIC
 (24) HOUSES THAT IS, WE WENT
 (25) DOOR-TO-DOOR AND IDENTIFIED
 (26) LOW-INCOME, OWNER OCCUPIED

	(1) HOUSES THAT WE WOULD PAINT.
<u>WIDE SHOT of Brown house</u>	(2) IN THE BEGINNING OF THE
	(3) PROJECT, WE WERE IDENTIFYING
	(4) THE NEED OF THE OWNER TO
	(5) HAVE THEIR HOUSES PAINTED
	(6) AND THE NEED OF THE
	(7) NEIGHBORHOOD ORGANIZATION
	(8) TO MAKE PHYSICAL
	(9) IMPROVEMENTS WITHIN THEIR
	(10) NEIGHBORHOOD.
 WIDE SHOT of large <u>White house</u>	(11) THE LAST PART OF THAT,
various shots of	(12) I DIDN'T REALLY REALIZE
volunteers painting	(13) HAPPENED WAS TO HAVE PEOPLE
	(14) HELPING PEOPLE.
 MEDIUM SHOT of <u>Volunteer</u>	(15) OF COURSE, THAT'S HOW IT
	(16) ALWAYS WORKS AND HERE I
	(17) AM, A LITTLE PAINT
	(18) BESMIRCHED BUT HAVING FUN.
	(19) AND WE ARE GOING TO GET
	(20) HOUSE PAINTED TODAY. MAKE
	(21) THE NEIGHBORHOOD LOOK BETTER
	(22) AND I THINK IT'S GREAT.
 <u>WIDE SHOT of Ionia St.</u>	(23) ONE OF OUR TEAM CAPTAINS
various shots of painting	(34) DESCRIBED WHAT IT FELT

MEDIUM SHOT of
trimming shrubs

(1) LIKE FOR HER. SHE WOULD
 (2) AVOID LOOKING AT THE HOUSE
 (3) BEFORE IT WAS PAINTED AND
 (4) THEY PAINTED AND CLEANED
 (5) UP SOME TRASH AND TRIMMED
 (6) THE SHURBS, AND SHE SAID,
 (7) "NOW WHEN I GO HOME, I
 (8) HARDLY WAIT TO DROVE DOWN
 (9) IONIA STREET AND LOOK AT
 (10) HOW GREAT IT LOOKS." AND
 (11) I THINK THAT IS A FAIRLY
 (12) TYPICAL FEELING. THE
 (13) PAINTERS THEMSELVES FEEL
 (14) LIKE THEY HAVE A CHUNK
 (15) OF THE NEIGHBORHOOD.

WIDE SHOT of volunteer
getting off ladder

(16) Volunteer: BEAUTIFUL JOB.
 (17) COMING RIGHT ALONG HERE.
 (18) I NEED A SMALLER BRUSH
 (19) FOR THE TRIM.

MCU of Recipient

(20) Recipient: AND I CAME
 (21) OUT AND I SAID, EXCUSE
 (22) ME WHAT IS THIS FOR AND
 (23) SHE TOLD ME THAT I HAD
 (24) BEEN CHOSEN THE HOMEOWNER
 (25) TO HAVE HER HOUSE FIXED.

(1) I WAS SO HAPPY, I ALMOST
 (2) CRIED. I'M VERY EXCITED
 (3) AND APPRECIATIVE. I'M
 (4) THE SORT OF PERSON WHO
 (5) WHEN SOMEONE HELP ME, I
 (6) WANT TO DO SOMETHING IN
 (7) RETURN.

WIDE SHOT of Pearl's
house

various shots of
 volunteers painting

MCU of Volunteer

Zoom out to MEDIUM SHOT

(8) Volunteer: WE THINK IT'S
 (9) GREAT PROJECT. I'M
 (10) PARTICULARLY HAPPY HELPING

Cut to MEDIUM SHOT of

Pearl

(11) PEARL, BECAUSE SHE IS AN
 (12) ACTIVE MEMBER OF THE

Cut to MEDIUM SHOT of

Volunteer

(13) COMMUNITY. I KNOW SHE
 (14) WORKS HARD ON A LOT OF
 (15) PROJECTS AND THIS IS HER
 (16) HOUSE AND WE ARE HELPING
 (17) HER PAINT.

MEDIUM SHOT of Pearl

(18) Pearl: I THINK IT'S REAL
 (19) NICE FOR PEOPLE WHO WOULD
 (20) LIKE TO HAVE THEIR HOUSE

Various shot of painting	(1) PAINTED AND NOT ABLE.
on Pearl's house	(2) BUT DON'T HAVE THE MONEY
	(3) TO DO IT.
<u>MCU of Volunteer</u>	(4) Volunteer: SHE IS JUST
	(5) IN AWE. SHE CAN'T BELIEVE
	(6) IT. SHE SAYS SHE'S BEEN
	(7) HERE 15 YEARS AND THIS
	(8) IS THE FIRST TIME ANYONE
	(9) HAS DONE THIS FOR HER AND
	(10) I THINK THERE ARE SEVEN
	(11) PEOPLE WHO LIVE IN THAT
	(12) HOUSE AND THEY ARE ALL
	(13) DISABLED AND ELDERLY AND
	(14) CAN'T DO THIS TO THEIR
	(15) HOUSE, YESTERDAY, THEY
	(16) HAD A LITTLE BOY HERE
	(17) MOWING THE LAWN FOR US,
	(18) AND NOW WE ARE PAINTING
WIDE SHOT of big white	(19) AND SHE SAID, "WHAT MORE
<u>house</u>	(20) CAN YOU DO FOR ME." SHE'S
Various shots of	(21) PRETTY HAPPY.
volunteers	(22) Holmes: A LOT OF HOUSES
	(23) OWNED BY SENIORS ARE
	(24) SPOTLESS ON THE INSIDE,
	(25) BUT THEY DON'T HAVE THE
	(26) MONEY OR THE PHYSICAL

- (1) ABILITY TO TAKE CARE OF
- (2) THE OUTSIDE.

MEDIUM SHOT of volunteer
stirring paint

- (3) Volunteer: HOW'S YOUR
- (4) PAINT PETE? GOOD, WE
- (5) HAVE SIX MORE GALLONS

(6) COMING.

MEDIUM SHOT of volunteer
stirring paint

- (7) Holmes: THE NEIGHBORHOOD
- (8) BUILDERS' ALLIANCE PROVIDED
- (9) THE MONEY FOR THE PAINT.

WIDE SHOT of yellow house

- (10) Holmes: MARKET VALUE FOR
- (11) AN AVERAGE HOUSE THAT SIZE
- (12) WITH A GOOD PAINT JOB WOULD
- (13) BE BETWEEN \$3,000 TO \$4,000.
- (14) WE FIGURED THAT DAY WAS
- (15) WORTH ABOUT \$50,000 TO
- (16) LANSING, IN TERMS OF THE
- (17) VOLUNTEER CONTRIBUTION.

MEDIUM SHOT of woman
asking for ladders

WIDE SHOT of Allen St.

- (18) Holmes: WE WERE REALLY
- (19) ABLE IN ONE DAY TO MAKE
- (20) A CHANGE IN FIVE
- (21) NEIGHBORHOODS IN LANSING.

MCU of Holmes

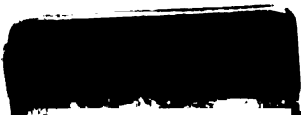
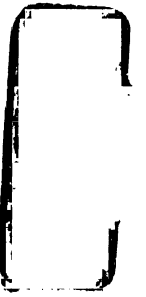
- (22) Holmes: ONE DAY OF

	(1) VOLUNTEERING ON THE PAINT
	(2) BLITZ TRANSLATES INTO FIVE
	(3) YEARS, AT LEAST OF REWARDS,
	(4) PROBABLY MORE THAN THAT.
WIDE SHOT of Meijer's	
<u>house</u>	(5) Volunteer: OH YEA, BY
team captain walking	(6) A LONG SHOT. DEFINATELY
towards camera	(7) WE ARE HAVING A GOOD TIME
MEDIUM SHOT of man	
<u>setting on curb</u>	(8) HERE. WE HAVE GOOD PEOPLE
Various shots of people	(9) AND THIS IS WORKING OUT
having fun	(10) BETTER THAN ANYONE EXPECTED.
	(11) IT LOOKS GOOD, BUT THEN
	(12) I'M SUPPOSE TO SAY THAT.
<u>WIDE SHOT of Barnes</u>	(13) WERE DONE....
Group of people setting	(14) WERE DONE....
down	
DISSOLVE to still photo	(15) MUSIC FULL
Chroma Key on still	
photo	
ROLL CREDITS	
FADE TO BLACK	(16) MUSIC FADE OUT

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