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A QUALITATIVE STUDY OF THE APPLICATION OF
VIDEO TAPE AND TECHNOLOGY TO
CINEMA VERITE

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Bradley Glenn Graham

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A QUALITATIVE STUDY OF THE APPLICATION OF
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CINEMA VERITE

By

Bradley Glenn Graham

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ABSTRACT

A QUALITATIVE STUDY OF THE APPLICATION OF
VIDEO TAPE AND TECHNOLOGY TO
CINEMA VERITE

By

Bradley Glenn Graham

Through the production of an hour-long video
docomentary and qualitative research, the applicability of
video to the film technique of "cinema verite" is studied.

The documentary was shot using cinema verite remote
technique. Liberal use of television special effects
served to test whether video technology and cinematic art
genre were compatible.

A panel of experts from broadcast television,
instructional television and film production viewed the
documentary and responded to a series of questions
regarding verite and video.

Generally, it was agreed that video verite is a viable
option for the use of verite in a classroom setting and the
opportunities available now for television production
professionals to take control of their medium.

ACKNOWLEDGMENTS

This project could only have been attempted with the help and cooperation of many people at different levels of production.

First, and most important was the remote crew, which spent the entire day and evening on August 18, 1984 at Tiger Stadium and WDIV-TV in Detroit. Robert Albers, Fred Doelker and Claus Stefan-Globig were positioned at various locations at the stadium and shot continuously from 3:30 in the afternoon until about 11:30 at night. About a mile away, at WDIV-TV's studios, Dave Brown and Carrie Heeter captured the activity involving the coordinating director, the character generator inserts and other studio operations.

The Department of Telecommunication has been most cooperative and understanding throughout the effort to complete this project. Equipment for the remote and post production facilities were provided by the Department which kept the overall costs down and made it easier to coordinate various phases of the production. More

importantly, the department has been very patient and understanding as this project took much longer than originally estimated. Several time limit extensions were granted, which contributed to a better choice of program subject and adequate time to distribute, receive and analyze the questionnaire.

Michigan State's Department of Public Relations (and in particular, the Broadcast Relations Supervisor, Dave Brown) was gracious in allowing access to its editing facility.

The American Automobile Association permitted free access to its post production studio. With the help of AAA's Director of Support Services, Fred Doelker, digital effects were included, an effect that was well received by all who saw the program.

My expert committee members have proven themselves invaluable with their many comments and suggestions, and the time they devoted to viewing the program (in some cases twice) and answering the questionnaire is most appreciated.

The Detroit Tiger Baseball Club, the American League and Major League Baseball were very cooperative in allowing the remote crews to do their work during a baseball game. In particular, Dan Ewald was instrumental in getting permission from all interested parties and securing access for the Michigan State crews.

Finally, WDIV-TV was very helpful and supportive from the first day the project was proposed to them. Sports Coordinator, Joe Martelle arranged for the meeting with WDIV-TV personnel. Tiger officials and others, accompanied the producer on the remote reconnaissance and on the day of the shoot and was very encouraging throughout. In addition, Senior Producer, Chuck Waziluck; Technical Director, Chuck Chave, and Coordinating Director, George Christensen were very kind and helpful to the crew and their cooperation added greatly to a successful remote.

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INTRODUCTION

Statement of Purpose

The purpose of this research was to test the
applicability of television production techniques and video
technology to the film technique known as "cinema verite."
Cinema verite is the cinematic art form developed by the
French to enable the viewer to experience the event being
shown and to suspend the need for narrative or other
subjective commentary.[1] This technique has been used
exclusively by film producers and this is the first
attempt, so far as the author was able to determine, in
which video tape and video technology has been applied to
it.

The study also sought to determine the instructional
utility of cinema verite.

Assumptions

It is assumed that the reader has a working knowledge of television and at least a basic understanding of video production.

Familiarity with cinema verite is not assumed and the technique is described fully in the "Background and Related Literature" chapter and defined under "Definitions."

Hypothesis

Television technology and modern video special effects are adaptable to the technique of cinema verite.[2] It is assumed, even from the beginning of this project, that one could shoot a cinema verite production with video, rather than film. At issue was whether the "video look" would be compatible with the technique. From an aesthetic perspective the video look is commonly described as having a "live" quality. Technically, the distinction between video and film can best be made in terms of contrast ratio. Eastman color negative film has a contrast ratio of 128:1 or seven stops. Pickup tubes in video cameras have a latitude of about five stops or a contrast range of 32:1.

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Definitions

Cinema Verite:

This definition is based on the author's experience with the technique and on the definitions of verite producers and other film experts.

Cinema verite is the documentary production technique which seeks to represent an event, an institution or a person as closely as possible to reality.[3] To that end the cinema verite producer shoots the subject as unobtrusively as possible, rarely using a narrator or conducting interviews. Shooting and editing are done with an eye toward suppressing the personal feelings, opinions and prejudices of the producer and/or the camera operator,[4] permitting the viewer to thus draw his or her own conclusions about what is seen.

Documentary:

The author recognizes that documentary technique is usually applied to subjects of some social concern.[5] Most documentary subjects are classified as "public affairs" programming they usually fall into one of the categories defined by the Federal Communications Commission as being public affairs.[6]

In this thesis, a much broader view of the term is being taken; that of a "program portraying an actual event, life, or real person, period of history and the like, in a

factual way..." (from Webster's). Indeed, many verite films do not deal with issues of public controversy or debate, but rather simply tell a bit of the human experience, as this production has attempted to do.

Application of Cinema Verite

It should be noted that the above definitions lead the author to make certain decisions in terms of content and continuity. They are not necessarily the decisions the author would have made (as the "producer") if he did not feel constrained by this definition and by the true purpose of the production; namely an academic study of the technique (and video's applicability to it).

The reader should not make the same mistake of some viewers of the documentary, who discerned the thrust of the work as being a study of television coverage of a major league baseball game. That coverage only provides the subject for the production thesis. The focus of this work (the written thesis) is to outline the issues raised in the documentary, to analyze them and draw conclusions.

No conclusions, incidentally, are drawn as to the merits or quality of WDIV-TV's coverage of the Detroit Tiger-Seattle Marine game of August 18, 1984. That is not within the scope of this work and viewers should feel free to make their own judgments on this point.
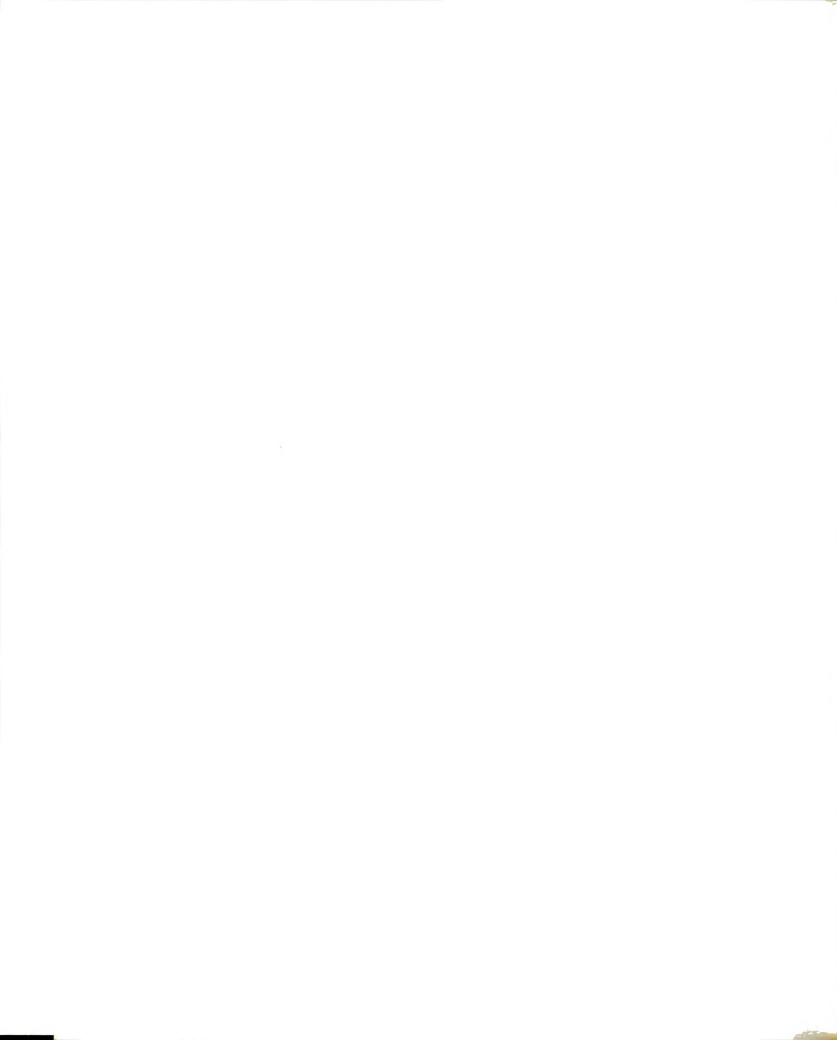
NOTES - CHAPTER I

[1]
R. Ames. *French Cinema Since 1946.* (New Jersey: A.S. Barnes and Company, 1970). p. 15.

and

Rosenthal. *Documentary Cinema.* (University of California Press, 1977), p. 276.

[2]
See *Electronic Cinematography* by Harry Mathias and Richard Patterson, Wadsworth Publishing, Belmont, California, 1984.

[3]
A.W. Bleum. *The People's Films.* (New York: Hastings House, 1973), p. 79.

[4]
Emile DeAntonio violently disagrees with this point. See his comments in *The Documentary Conscience* by A. Rosenthal (University of California Press, 1980), p. 151.

[5]
David and Judith McDougal. *The New Documentarians,* (New York: Random House, 1982), p. 11.

and

A. Westman. *The Making of the Documentary.* (Toronto, Ontario, Canada: Wolsely Press, 1979), p. 23.

6
Rules and Regulations of the Federal Communications Commission: 1935, as amended. Classification of Programming.

7
M.A. Issari and D.A. Paul. What is Cinema Verite? (East Lansing, Michigan, Issari and Paul, Publishers, 1972), p. 21.

CHAPTER II

BACKGROUND AND RELATED LITERATURE

Background

Cinema verite, it could be argued, is a ressurected art form.   Due to the limitations of the young film industry, early filmmakers were relegated to a rather objective view of their subjects, using the occasional title card as a bit of visual "narrative."[1]   Indeed, some critics of the verite make pejorative comparisons between the newsreels of the 1920's and cinema verite productions of today.   In The People's Films, William Bluem writes:

    Cinema verite suffers from the disadvantages of
    the newsreel in that it encourages the audience
    to remain in its blissful ignorance.[2]

The term "cinema verite" is derived from the Russian Pravda Kinema, or truth film.   Early Russian cinemato-grapers are often credited with the first crude attempts at making objective documentaries but it remained for the syncronous-sound French filmmakers of the 1950's to define verite and focus on its application (Pravda Kinema, after

all, was a term loosely applied to all Russian newsreel footage).

With the advent of sound, documentary production took the form of a kind of "running narrative," with music (and some actuality sound) used to fill in the gaps left by the announcer. So-called purists of the objective documentary preferred wild sound to narration and were troubled by the "we'll tell you what to think about this" syndrome of the narrative documentary.[3] These filmmakers experimented with a new technique, dubbed cinema verite, and their efforts gave rise to one of the most popular film styles of the 1950's and 1960's. In short, new, light-weight, sync-sound film equipment provided the instrument, an atmosphere of experimentation was the catalyst, and a growing social consciousness among documentary filmmakers provided the forum. Verite, it would seem, was a technique waiting to happen.

Despite the early development of cinema verite overseas, it has been left to Americans to better define the uses of verite, outlining its limitations and its best applications.[4] This is despite the claim of some foreign producers that American documentary filmmakers are overly concerned with detail. "They never bring the detail into focus," says Jean Rouch and the Maysles brothers (Albert and David) call the American producers "the witty naive."

Both agree, however, that cinema verite in the United States has eclipsed that in Europe both in terms of subject matter and innovation.

Perhaps the lack of focus (if it exists) in America verite films and the desire by each producer to be different has contributed to the debate over the term "cinema verite" in this country. It is the Americans who seem to have the most difficulty with it, believing it to be pretentious and ill-conceived. Very few filmmakers today are willing to call their work "cinema verite" and even those who do have some difficulty defining just what the term means.

Whatever it's called, the style is still being used, especially in the intimate study of institutions and how they work (and don't work). The style continues to be the almost exclusive domain of the filmmaker and the appropriateness and adaptability of video tape to verite has yet to be determined.

One point the current literature on video makes clear is the aversion cinematographers seem to have for the term itself. In an interview in <u>Cinema Magazine</u>, Fred Wizeman (Titicut Follies, 1967; Basic Training, 1971), one of the best known direct cinema filmmakers, calls verite a "pompous, overly-worked, bullshit phrase."[5] Emile DeAntonio (In The Year of the Pig, 1968) calls anyone who shoots verite "pretentious and empty-headed."[7] Even the

style in the 1950's with his films of the African jungle, says the name is "at least inappropriate." Rouch argues the mere pointing of a camera displays a certain amount of subjectivity and prejudice and he would prefer to have his films remembered as sincere, rather than true in the absolute sense.[8]

In addition to this semantic problem, there is a tremendous amount of what one might call artistic disagreement between cinema verite filmmakers (or whatever they would call themselves). DeAntonio labels verite "decadent in the true meaning of the word" (that it is a decaying art form).[9] He accuses verite producers of being apolitical, of going for high moments[10] and cheating the audience out of a more honest portrayal of the events. "There has not been one verite documentary that could not be challenged on the basis of whose bias it is,"[11] he says. "It is better to make a film from your own position, rather than from no position, since that is impossible."

The best known American cinema verite filmmakers are in some agreement with DeAntonio. D.A. Pennebacker (Don't Look Back, 1968; Crisis, 1963) says verite "pretends to be a kind of reporting when it reports nothing." "It's false. It can't do anything but skim the surface."[12] The same from Wizeman who claims a documentary can be nothing but subjective, verite or otherwise. You can't make an

objective film because someone else who was doing the same subject would do it differently."[13]

Characteristics of Verite

All of these filmmakers produce documentaries which are loosely classified as "cinema verite." The characteristics which define their films are: first, a lack of an accompanying narrative; second, objective (or at least unobtrusive) camera work; and, third, editing with an eye toward recreating the events as accurately as possible.[14] While many of these filmmakers criticize the term and question the work of their colleagues, all are quick to argue that making documentaries which approach real honesty is possible.

From Wizeman, who does not believe in objectivity, comes "the ethic that one should, or rather must be fair."[15] Pennebacker, who calls verite a false art, says it is possible to "shoot something as it happened and let the audience decide for itself what to think about it."[16] Even DeAntonio, while maintaining verite to be decadent, believes through proper structure one can create a film "which tells a story and reveals characteristics about the subject."[17]

Is verite a valid documentary art form, and can it yield "truthful insight" as the name implies?

This question, raised by nearly every filmmaker who has been uncomfortably saddled with the term, has not been fully explored or resolved. Perhaps the artistic differences of the producers keep them from arriving at their own meaning of verite, or from coming up with a classification that suits them better. Whatever the reason, it is of no small matter to verite filmmakers as their interviews are filled with disdain for the term, varying interpretations of what it means and protestations that their own work uses a truer, more honest style.

It is possible to produce a verite documentary while acknowledging a point of view or even a conscious subjectivity? Many so-called cinema verite filmmakers claim their documentaries do just that and, if so, concerns over objectivity may be less than academic. The father of verite, Jean Rouch, would have little trouble with an admitted subjectivity as, he too, argues the pointing of a camera and the editing process are prejudicial and unavoidably so. To his colleagues, Rouch might simply stress the need to employ...

> ...cinema sincerity. I'd like the film to say
> 'this is what I saw, I didn't fake it, this
> is what happened; I didn't pay anyone to fight,
> I didn't change anyone's behavior. I looked
> at what happened with my subjective eye and
> this is what I believe took place.18

Applications of Verite

If there is general dissatisfaction with the terminology and some artistic debate among the practitioners, there seems to be little disagreement over the best subjects to which cinema verite should be applied. Alan Rosenthal, author of two filmmaker interview books, writes in The Documentary Conscience that "Fred Wizeman has shown all filmmakers that institutions lend themselves to the verite approach." He says "Wizeman's films delineate the way in which American institutions work and show the dulling effects of the bureaucracy."[19] As mentioned, DeAntonio calls on the documentary producer to reveal something hidden, or subtle about the subject and says "television would provide the ultimate documentary, with a study about itself."[20] Indeed, this documentary will deal with television, though not on the scale envisioned by DeAntonio.

Verite Today

Evolution

Cinema verite is evolving, adapting itself to new developments in cinematography and new ways of thinking about the verite approach. Ellen Hovde (Grey Gardens, 1975) believes verite is doing more now to hold the audience by abandoning real time and adopting "film time"

(editing footage down to a given program length, the footage itself representing more actual time than the program itself). "You needn't develop everything just as you shot it and throw it at the audience just to preserve a certain honesty in your presentation," she argues. Hovde says verite films should be psychologically revealing" (she is, by the way, the only artist currently working with verite who seems to have no problem with the term, as far as the author's research could determine.)

> There's nothing wrong with capturing an audience
> and holding them...we are really trying to take
> people's lives, and the interactions between people
> and make that interesting, because it is
> psychologically interesting, and not because
> something is going to happen that you are waiting
> for.21

The debate surrounding verite has blurred recently, like a slow rack focus at the close of a scene or a film's ending.

David and Judith McDougal in The New Documentarians, argue that "almost noone does it (pure verite) anymore. What you have now are mongrel films, which combine a bit of narration and interviewing with long stretches of indigenous footage."22 They use the recent films of Joan Churchill, and Richard Cohen and the television documentaries on PBS's Frontline as examples of the new "quasi-verite."

Ellen Hovde, in an interview with the author, agreed with the McDougel's.

"Maybe the real value of cinema verite, pure cinema verite, has been what it showed to other documentary producers...showed what is possible. It doesn't have to be interview, narration, interview, ad nauseum. Use the narration only when necessary, not as a crutch."[23]

Wizeman argues verite has made narrative producers better. "They're better shooters on location; they think more about the audio, and even more about the visual, no matter what kind of documentary they are doing...and I think it's because they've allowed themselves to be exposed to 'reality cinema.' We've infected them with the idea that the remote is where the damn thing happens, even if they narrate, interview, voice-over, whatever...[24]

Both Hovde and Wizeman agree there is less distinction among documentary producers today and the clearest delineation is along technical rather than artistic lines.

"Film and video...that's about it," Wizeman concludes. "The only way to remain really distinct would be to go all the way to the other extreme, to the way it used to be done and I'm not sure people would be willing to sit through that anymore.[25]

Techniques

Although the issue of verite may be somewhat out of focus, the technique, as it is practiced today, is quite

clear, and can be described by the following characteristics:

1. Little or no camera direction

Ellen Hovde says she asks nothing of her camera operators "except some editing considerations: cutaways, tracking shots, things like that."[26]

DeAntonio, if he is not shooting the documentary himself, gives his crew general instructions ahead of time, "but I don't bug them on location. Hell, if I'm not shooting I don't even need to be there (he admits that he is there anyway).[27]

2. Adaptability

Adaptability includes both the capability of applying the technique to different producer's styles and applying it to the various subjects (and even whims) of a single producer.

Alan Rosenthal (film critic, lecturer and committee member to this thesis) compares the cinema verite produce to a bronk rider, "swinging wildly with every movement of the beast."[28]

Wizeman says adaptability may be one of the most important factors in his films. "I never know what the thing is about until the final edit. It's

usually very different from the way I envisioned it and you've got to be able to go with that, to change, to let it change."[29]

DeAntonio says other documentarists (in general) dictate which way the film will go. "While I 've got a point of view, I at least let it (the film) have a life of its own."

3. The Paramount Importance of the Editor.

The film editor has become the most important artist/technician in cinema verite production, moreso than even the producer or camera operator.

"That's where the film is directed." Hovde claims. It's where it's found."[30]

"Focus, momentum, those things come from any editor," Wizeman says. "But when you don't have a narrator or interviews, whether the audience understands it or gets anything out of it, that's up to the editor as well."[31]

4. The Trend Towards the Trivial.

Some purists argue (and the list of titles of modern cinema verite productions corroborates) cinema verite subject matter has gone away from issues of public concern to personality profiles.

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"Particularly with the American
cinematographers," says the Maysels Brothers. "They
have dropped the issues with social impact in favor of
subjects of light entertainment."[32]

Ed Pincus (Black Natchez, 1968) says his
colleagues have tried hard to make the art form
palatable.

"Do it on a star, like Dylan, Jane Fonda, Eddie
Sachs... that's all it is now," Pincus says. "Verite
producers forget they are dealing with a created image
reality, one that demistifies, and it takes the trivial
and makes it meaningless...valueless."[33]

Video Verite

Although there is literature on the applicability of
video to cinema verite and research for this thesis
revealed no previous attempt at video verite, verite
producers say they have thought about the use of television
technology and some say they are intrigued by the
possibilities.

"Video has that live look," Wizeman says. "It may very
well help the audience get into the piece, to experience
it, or whatever way you want to put it."[34]

"I'm surprised there haven't been some (video verite
documentaries) says Hovde. "I think it's their background.

Television documentary people are mostly from TV news and they're used to reporting. Verite doesn't report to the viewer, it draws them in, let's them be their own reporter...in other words 'here it is, now you make of it what you will.' I don't think video would be a problem with your project (the author's), but television would. The viewing instrument...there's more of a separation from the viewer with a TV set than with a film screen."[35]

Rosenthal perceives an irony with video verite. "It's the newest technology applied to the oldest form of documentary production. But maybe that's a good thing. Television is dominated by the technicians and there needs to be more input and experimentation from the producers."[36]

All three (Hovde, Rosenthal and Wizeman, committee members on this thesis) argue that more use of verite technique in traditional documentaries would help elevate the role of the producer and camera operator. This project takes verite in the extreme, but film producers and the author agree the project's lessons should be appreciated by professionals from the artistic side of video. As Rosenthal puts it:

> Since the advent of color television,
> technical concerns and considerations
> have stifled the creativity of producers,
> directors and cameramen. It's time to
> give video back to the production people.
> A bit of video verite might help you guys
> do that.[37]

Summation and Statement of Problem

In effect, cinema verite producers argue that they give their creative people more control: that their camera operators and editors are free of the technical constraints which plague the television person.

This control is given for two reasons: the ethics of the art form require it, and because the producer has complete trust in his crew(s). Trust refers not only to the camera operator's and editor's technical skills but also to their objectivity.

It should be noted that cinema verite is a rather expensive shooting style. A great deal of film (or, in the case of this project, video tape) must be shot in order to completely capture the event. A producer shooting with a script or an outline can simply shoot what is required and keep his or her shooting ratio quite low. A cinema verite producer shoots continuously, keeping his crew on location much longer and shooting far more footage. This factor may make the technique somewhat prohibitive, in terms of cost, for some of the uses suggested in this thesis.

From the author's point of view and experience, television technology (and especially remote video production) has progressed to the point where control can, indeed, be returned to the video artist. A test of this assertion is grounded in this thesis' main hypothses:

Television technology and modern video
special effects are adaptable to the technique
of cinema verite.

Film producers believe their art form has advanced to where it is unencumbered by the technician. Cinema verite is the apotheosis of that argument; cinema verite is a technique where camera operators and editors are in complete control.[38]

If it can be shown that television can be applied to this most independent style, then a new generation of video professionals will be given some rationale to take more control of their medium.

NOTES - CHAPTER II

1
M.A. Issari and D.A. Paul. "What is Cinema Verite?"
    (East Lansing, MI: Issari and Paul Publishers), 1972,
    p. 21.
2
A.W. Bleum. The People's Films. (New York: Hastings
    House, 1973), p. 80.
3
The phrase is Emile DeAntonio's. From A. Rosenthal's The
    New Documentary in Action, (University of California
    Press, 1971), p. 202.
4
D. Summerville. "One Man's Truth," Film Comment, Vol. 3,
    No. 2, Spring 1965, pp. 50-51.

    and

    G.R. Levin. Documentary Explorations. (New York:
    Doubleday and Company, Inc., 1971), pp. 73-74 and 179.
5
Film production credits are placed in parenthesis after
    the name of cinema verite producers the first time the
    name is mentioned.
6
The terms "direct-cinema" and "cinema-verite" are
    synonymous and are used here interchangably.
7
"Wiseman," Cinema, Vol. 6, No. 1, p. 35
8
Rosenthal. The Documentary Conscience. (University of
    California Press, 1980), p. 211.

23

9
 G.R. Levin, op. cit., p. 135.
10
  Rosenthal.   The Documentary Conscience.op.cit., p. 212.
11
  Rosenthal.   The Documentary Conscience.op.cit., p. 220.
12
  Ibid.
13
  Levin,op. cit., p. 223.
14
  T. Grant. "The Technology," Film Quarterly, XVII, No. 4,

    Summer, 1964), pp. 24-25.
15
  Outlined by A. Rosenthal, from The New Documentary in

    Action. op. cit., p. 47.
16
  A. Rosenthal. The New Documentary in Action.op. cit., p.

    69.
17
  Levin, op. cit., p. 226.
18
  Rosenthal.   The New Documentary in Action. op. cit., p.

    221.
19
  B. Treyor. "The Films of Jean Rouch." Film Comment, Vol.

    4, Nos. 2 and 3, Fall and Winter, 1967, p. 67.
20
  Rosenthal. The Documentary Conscience. op. cit., p. 15
21
  Ibid., p. 225.
22
  Ibid., p. 373.
23
  David and Judith McDougal, op. cit., p. 57.
24
  Interview with the author, 1/14/85.
25
  Interview with the author, 1/20/85.
26
  Interview with the author.
27
  Rosenthal.   The Documentary Conscience. op. cit,, p. 380.
28
  Rosenthal.   The New Documentary in Action. op. cit.,

    27.

29
  Rosenthal. The Documentary Conscience. op. cit., p. 386.
30
  Interview with the author.
31
  Interview with the author.
32
  Levin. op. cit., pp. 132-133.
33
  Rosenthal. Documentary Cinema. op. cit., 296.
34
  Interview with the author.
35
  Interview with the author.
36
  Letter to the author 2/12/85.
37
  Interview with the author 12/12/85.
38
  In "Recording Africa," Sight and Sound, Vol. 26, No. 1,

    Summer, 1956), Jean Rouch comments about the

    improvement in light weight film equipment. He argues

    that technical improvements in the equipment enabled him

    to pursue the cinema verite technique.

CHAPTER III

THE PRODUCTION

Thrust of the Thesis

As previously stated, it was the author's intention to produce a program which would be valuable to the science of broadcasting not only through its evaluation and testing but also by way of the program content. Thus, the program would have double value to students and practitioners of television production, via analysis of the techniques applied and through the program's subject matter.

This thesis, then has two utilities. There is the more conventional, pure research function (the testing of video's applicability to cinema verite) and there is the development of an instructional tool (a program about remote sports telecasting).

This desire for a "study within a study" was reinforced by the research conducted on cinema verite technique. Several verite film producers claim institutions provide the best subject for nonnarrative films. In addition, one

producer argued that the ultimate production would be a television documentary on TV itself![1]

Subject of the Remote

The choice for the subject of the program was a sports telecast. There are several professional and collegiate sports teams in the Detroit and Chicago areas and network telecasts of their games are going on almost weekly.

Among the many sports to choose from, the range was narrowed to football and baseball. Football has a layout and pace which lends itself well to television coverage. Its linear aspect provides a good frame of reference for the home viewer and the field and playing area fit well into television's aspect ratio.[2] The action is fast and frequent; regular pauses are filled with replays, statistics and commercial breaks. A program covering a football remote telecast would provide an interesting study of television production under pressure with close and instantaneous cooperation and communciation between producers, directors and technical personnel, as well as the intensity of a continual deadline.

Contacts with CBS and NBC sports were made and tentative dates for the remote were chosen. But it was clear there were time and logistic constraints which would hamper the production. The thesis deadline (at the time) was the end of December 1984 and the earliest date for a

remote which could be secured from either network was November, hardly enough time to produce, test and analyze a program and draft a thesis. In addition, some difficulty was experienced in securing permission from all the parties invovled. These included the Detroit Lions, their opponent for the November date, the Green Bay Packers, the Pontiac Silverdome Authority of the National Football League and CBS-TV. Facing these obstacles, the Producer changed the subject to a baseball telecast and secured the cooperation of WDIV-TV in Detroit, the originating station for broadcasts of the Detroit Tigers.

Several factors made the choice a lucky one. Detroit is only 70 miles from Michigan State University, making several trips for meetings and reconnaisance no problem. WDIV-TV personnel were very enthusiatic about the project from the start. In addition, the station owned all the rights to the telecast, so no extra permission was necessary. WDIV-TV sports coordinator Joe Martelle handled all dealings with the Detroit Tigers and with the American League, in effect making the Michigan State crews part of their own crews.

The Tigers, themselves, were having a phenomenal year opening the possibility of doing the production during a penant-winning season.

On the other hand, there were some negative aspects associated with the choice of subject: those dealing with baseball as a television subject. Baseball is sedate (Comedian George Carlin calls its, "pastural").[3] The pace clashes with the hot medium of television. The game is the only nonlinear major spectator sport, where line-of-axis (a perspective reference for the viewer[4]) has no meaning. Televised baseball is for the fan who appreciates nuance and subtleties rather than action. As one television crew member puts it "baseball is three-and-a-half minutes of action packed into a three-hour telecast."[5]

The thesis proposal was reworked to include the new choice of subject and a reconnaisance of a Tiger telecast was made in early August 1984. A game between the Tigers and the California Angels was telecast on the Professional and Amateur Sports System (PASS), a pay-cable service, with virtually the same technical set-up as an over-the-air broadcast. Locations of camera, audio, character generator and other technical personnel were noted and the interplay between the remote truck (at the stadium) and the studio (WDIV-TV) was observed.

The producer had intended to use three remote camera crews to cover WDIV-TV's production, one in the remote truck, one in the broadcast booth and one assigned to cover one of the camera positions. From the reconnaissance,

however, it was clear that a fourth remote crew would be necessry, in order to cover the activity at WDIV studios. WDIV coordinates its telecast from the studio, inserting commercial breaks, billboards, bumpers and uplinking with other stations along the Tiger network. There is intricate timing and close communication involved with the remote truck and the studio and a fourth camera was added to the Michigan State remote crew in order to fully capture this facet of the telecast.

It was also determined, as a result of the reconnaissance, that the best camera available to the Michigan State crew, and the best camera operator should be assigned to the remote truck where low light levels prevailed and where it would be necessary to operate in cramped conditions.

Preproduction

A preproduction meeting was held the afternoon before the remote and the Michigan State crews were given their assignments and a run-down of what to shoot at various times and situations during the remote. For example, Camera A (the broadcast truck camera) was assigned to the control room before the production and then alternated, by innings, between the control room and the video replay room. Camera C (the third base hanger camera) was permitted to roam about the stadium before the game,

shooting more or less at will. When the game began, Camera C was assigned to the hanger deck to shoot WDIV-TV's camera in action and to shoot an "angle-on" perspective of the broadcast booth. All cameras were given shot sheets which gave them their shooting assignnments by time of day before the game and by inning during the game. (See Figure 1 for layout of the remote shoot.) An effort was made to avoid being very specific on these run-downs as cinema verite producers stress the need for photographers to shoot the event as he or she sees it, rather than as the producer imagines it will be.[6] Later, this had some negative implications for the editing process as better coordination between the camera operators would have helped in the program's assembly.

Four television crews were assembled for the Tiger telecast remote. All crew members were volunteers and all remote equipment were donated.

Equipment for the production included an Ikegami 79E and Sony 4800 record deck (stationed in the remote truck), an Ikegami ITC 730 and Sony 4800 (broadcast booth area), JVC KY 2000 camera and JVC 3/4" record deck, supplied by the American Automobile Association (stationed in the third base "hanger" deck, alongside one of the WDIV cameras) and a Sharpe 700 camera and Sony BVU-110 record deck (stationed at WDIV's studios).
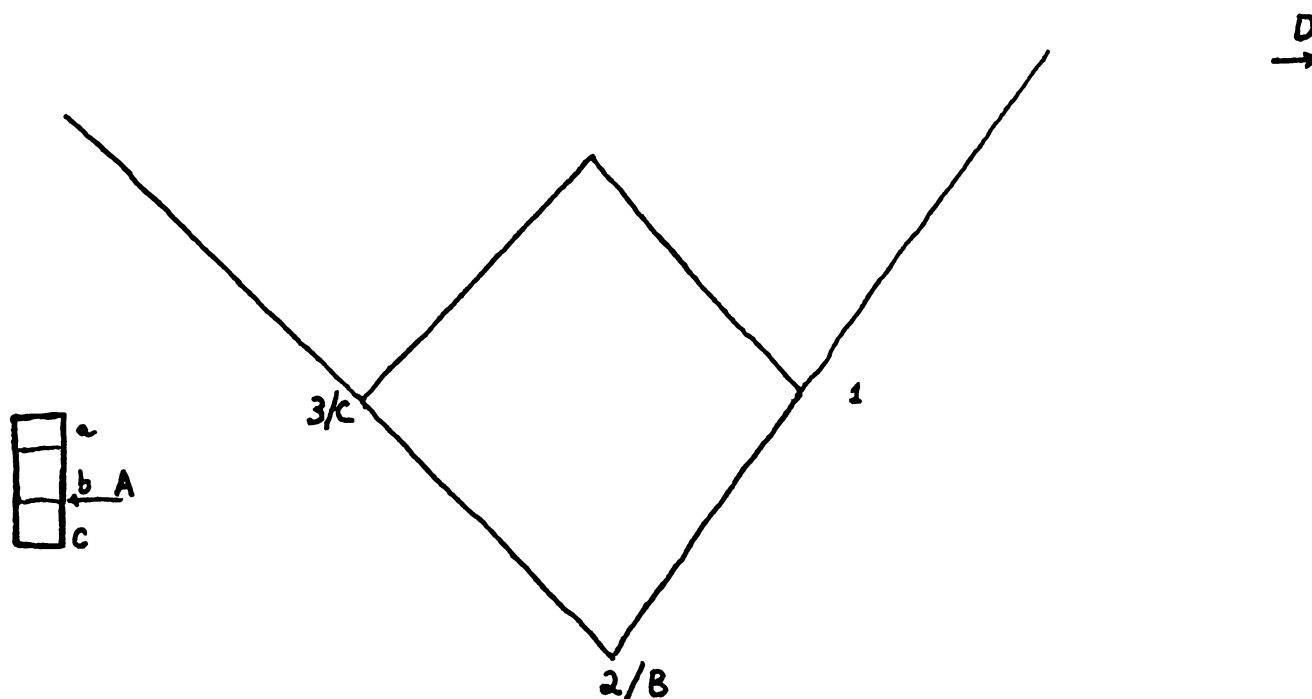
WDIV-TV CREW

1. Camera 1
   (Third Base Hanger)
2. Camera 2
   (Broadcast Booth)
3. Camera 3
   (First Base Line)
4. Camera 4
   (Outfield Bleachers)
a. Audio Console
b. Control Room
c. Video Tape Room

MICHIGAN STATE
          UNIVERSITY

A: Camera A
   (Broadcast Truck)
B: Camera B
   (Broadcast Booth)
C: Camera C
   (Third Base Hanger)
D: Camera D
   (WDIV-TV Studios; one
   mile from stadium)

Figure 1: Camera Locations for "Eyes on the Tiger."

The remote truck was designated "Camera A" for purposes of the production. The use of letters helped to differentiate the Michigan State crews from WDIV's cameras which were numbered "one through four." The "A" crew was given the output of the director's intercom and also recorded the output of a 635A omni-directional microphone, placed to pick up the ambience of the truck.

The broadcast booth crew was designated "Camera B" and recorded the output of an RE-15 super cardioid directional mic, placed on top of the air monitor for the color commentator (Al Kaline). This microphone picked up the play-by-play and color commentary from the perspective of the broadcast booth occupants.

"Camera C," the third base hanger camera, recorded the output of a directional, shot-gun microphone mounted atop the camera chasis.

The studio-based crew, "Camera D" used a lavalier microphone placed on the coordinating director for one audio channel and recorded the output of a 635A microphone in the other. The second microphone picked up the ambience of the control room from which the telecast originated.

Each of the Michigan State crews were given 20 3/4" U-matic mini reels (each between 18 and 20 minutes in length) and another 20 reels were taken along for back up (in case the game went into extra innings). The studio crew was also given four 60-minute video cassettes to video tape the

complete broadcast of the game.   One audio channel of the game tapes was assigned to record broadcast audio and the other recorded the coordinating director's intercom. Another five cassettes (between 30 and 45 minutes in length) were given to the video replay operator in the remote truck to record the output of one of the replay switchers.   (See Figure 2 for Video-Audio Breakdown.)

The Remote

The forecast for August 18, 1984 called for partly cloudy skies, a high of 80 and intermittent rain in the afternoon.   The day dawned clear and warm but became overcast around noon.   As the remote production crews from Michigan State approached Tiger Stadium and WDIV-TV at about 2:30 p.m. a heavy rain began to fall.   The rain soon stopped, but this pattern of sudden heavy showers continued throughout the day and threatened to rain-out the game and scrub the production.   An alternative weekend date, incidentally, was available to WDIV and to the Michigan State group if the game was cancelled.

Two camera crews were deposited at Tiger Stadium with instructions to be ready to shoot as soon as the WDIV crew arrived.   Meanwhile, Bob Albers was taken to WDIV's studios from which he returned with the Tiger telecast crew, getting footage as they drove to and arrived at the stadium.   Already in place at the station were Dave Brown

POSITION	LOCATION	ASSIGNMENTS (VIDEO)	AUDIO
Camera A	Broadcast Truck	Control Room & Video Replay Area	Director's Intercom Control Room wild sound
Camera B	Broadcast Booth	Announcers and Viewfinder of booth camera	Announcers (booth perspective)
Camera C	Third Base Hanger	Third Base Camera (Cam 1) and Booth	Stadium wild sound
Camera D	WDIV-TV	Coordinating Studio	Coordinating Director Studio Wild Sound
Broadcast Tapes	WDIV-TV	Broadcast Feed	Broadcast Audio Coordinating Director's Intercom
Video Replay	Broadcast Truck	Video Tape Replay	Announcer's Audio

Figure 2. Video-Audio Breakdown: Remote for "Eyes on the Tiger."

and Carrie Heeter who captured the activities of the coordinating crew throughout the telecast.

At the stadium heavy rain fell and stadium ground crews predicted several times that the game would be postponed. Centerfield was flooded, water was knee deep in the dugouts and members of the television crew mentioned they could not remember when rain had ever fallen harder at Tiger Stadium.

Calls were made by WDIV's coordinating director to the individual stations along the state-wide Tiger Network, urging them to be prepared, despite the rain in Detroit, to join the telecast at the scheduled time of 7:30 p.m. Despite the weather the game was begun on time and played in its entirety.

The Tigers and Mariners played a fast-paced game and were tied at one run apiece when Kirk Gibson hit a three-run home run, the eventual game winner. In the seventh inning a 20-minute rain delay was called. The game was resumed shortly after 10:00 p.m. and was completed at about 10:45 p.m. Tiger broadcasters, George Kell and Al Kaline filled the time remaining (until 11:00 p.m.) with conversation about upcoming Tiger games and the possibility of post-season Tiger action. The Michigan State crews continued to shoot for about 10 minutes after sign-off and then packed up in order to vacate the stadium before it was closed.

NOTES - CHAPTER III

1
The comment was DeAntonio's in Levin, op. cit., p. 191.

2
Television's aspect ratio is four units of length by three
units of height. Thus, sports played along a single
axis, on a rectangular playing surface fit well into
the video medium,

3
On "Saturday Night Live," October 14, 1975.

4
The shooting axis is an imaginary line drawn through the
center of action with reference points established by
the placement of subjects in the scene. In the case of
football for instance, the axis is drawn down the
middle of the length of the field and cameras are
placed on one side of the axis or the other. Since
baseball is played on a diamond, no shooting axis is
used.

5
Comment from Michael Andro, Continuity Director for WDIV-
TV during the taping of "Eye on the Tiger."

6
From Wiseman in "Wiseman," Cinema, op.cit., p. 30.

CHAPTER IV

POST PRODUCTION

Post Production Technique

A total of 45 mini-video cassettes were shot on the day of the remote. Four hour-long cassettes contained the complete game telecast and four other cassettes were used to record the output of one of the video tape replay switchers.

The tapes were reviewed and logged over a two-week period, with notes made as to the action and the time of day. The log sheets were used to compile a rough draft of an editing cue sheet. This was a tedious and time consuming process, taking much longer than had been anticipated. Next, each tape was viewed again so that the editing choices could be compared with existing video and audio and so that usable segments could be timed. Despite having only a general idea of the length of the segments before this second tape viewing, it turned out that the overall length was only about three minutes more than

desired (about 58:00 was the planned length). Three
minutes of material was removed from the cue sheets and a
second draft of the editing cue sheet was made (see
Appendix D).

During the inital tape review opportunities for using
digital effects (quad and quarter screen splits) were
noticed. These segments were run concurrently on separate
decks to see how they related to each other and another cue
sheet for these effects was formulated. It seemed to the
producer that there were many more opportunities to use
these effects than were actually included in the
production. However, the intent of their use was to test
their applicability to cinema verite. The producer decided
not to include too many to guard against the viewer feeling
the effects were over-used and therefore of little value.

The digital effects were generated at the post
production studios of the American Automobile Association
in Dearborn, Michigan, under the direction of Fred Doelker.
Squeeze Zoom was used to create four work reels (in the
case of the quad-split effects), each containing one
quadrant of the split. No audio was included on these work
reels and audio tracks were synchronized back in during
master tape editing.

Character generator titling and other effects were done
over two evenings in Studio E of the Department of

Telecommunication at Michigan State. Two work reels were used in this capacity and a log sheet for each was compiled.

At this time a master tape was prepared by laying down test and tone, slate and color black. A ten-second countdown was inserted after slate and all edits were done in the insert mode.

Character generator key insert material was done in yellow with a small black border around each letter. Keys included opening titles, close credits and the use of name, location and time references throughout the production.

The master tape was edited over a period of eight evenings spread across two weeks in November 1984. The program was edited on the Sony BVU 820 editing system of the Department of Public Relations at Michigan State. The mastering was done on an Ampex 197 BCA-60, a 3/4", 60-minute video cassette. The finished product was 58:20 complete.

Uses

"Eyes on the Tiger" was first previewed by an audience of students and faculty from the Department of Telecommunication and personnel from WKAR-TV at Michigan State University on December 6, 1984. A special preview for local committee members was held on January 10, 1985. Copies of the program were sent to other committee members.

The program was first viewed by members of the WDIV-TV Tigers '84 crew at a special preview luncheon at the station in December 1984. Copies of the program (on VHS) were given as Christmas gifts to regular crew members by the Sports Department at WDIV. In addition the program was shown at a special premier party for Tiger Network affiliates, held at WDIV in March 1985.

"Eyes on the Tiger" was aired on PBS (WCMU, WTVS) stations in Michigan in 1985, both in the hour-long version and in a half-hour version prepared in January 1985. A copy of this half-hour version was made available to WDIV for use as rain delay filler during the telecasts of Tiger games in 1985. This copy was made on one-inch tape. The half-hour master is on two-inch quad.

The program has been dubbed on 3/4" and 1/2" (the hour version) and made available to instructors in television production who have requested copies. At this writing it is being used in television production courses at Michigan State, Northwestern Michigan College and Ferris State College.

NOTES - CHAPTER IV

[1]
The tactic which calls for the formulation of both positively and negatively worded questions on a particular issue is one designed to combat "category response bias," the tendency of respondents to response to all questions (worded alike) in the same way. (From "Survey Research Workshop," with Dr. John Abel and Dr. Martin Block, College of Communication Arts and Sciences, Michigan State University, November 5, 1976).

CHAPTER V

METHODOLOGY

Qualitative Research

The methodology employed in this thesis is unusual in
that the "test group" is very small and therefore numerical
data extrapolated from the questionnaire is not very
useful. Rather it is the rationale behind the response
which is important here and which will contribute most of
the material for the analysis.

But why shouldn't a large, survey-style testing of the
production have been done? Clearly a viewing body of any
number could be gathered and their impressions recorded and
analyzed. One method of testing this production technique
would be to produce a second documentary, of comparable
length and produced in a more conventional, narrative
style. Then a testing audience could be shown both
documentaries, or separate groups could be gathered and
their impressions tested and compared.

There are several problems with this approach. First,
but not necessarily foremost, there would be the added
burden of producing a second documentary, no small nor

enviable task considering the post production and editing work which went into producing the first one.

Secondly, the general public, or even a select group of frequent documentary viewers, are not versed in the intricacies of video and the esoterica of cinema verite. They would not provide educated viewpoints or enlightened (or enlightening) evaluation. (See Robert Muhlbach's comments regarding the knowledge of the average viewer on page 59.)

It was decided that a group of television and film professionals would provide the necessary educated audience and that a small viewing group would permit the author to adequately utilize their comments.

Third, as the project developed, the scope of the study expanded. Secondary issues concerning multi-camera technique, and educational uses for the production came into play. The average television viewer could hardly be expected to address the educational merits of verite or the difficult issue of the effect of multi-camera technique on unity of perspective. It was more practical and more useful to expand the small test committee to include members of the instructional television profession and others from broadcast television production. These new members were able to speak to the newer, related issues this thesis raised.

Seating of the Committees

In December 1984 an "expert committee" of 11 was enpaneled and each committee member was asked to view the documentary and to fill out a questionnaire. The committee members were from three district professions:

1. Cinema Verite Producers (or, in the case of Rosenthal, a film educator).

2. Broadcast television production professionals.

3. Professionals from instructional television.

About half the committee members were sent tape dubs (duplications on home video formats) of the program and these respondents mailed back their completed questionnaires. The others attended a special preview of the program and filled out their questionnaires afterward.

The Committees

Expert

Instructional

- Robert Muhlbach: Director, Instructional Television, Instructional and Public Television Series, Michigan State University.

- Kent Creswell: Assistant Professor, Department of Telecommunication; Assistant Director, Instructional and Public Television, Michigan State University.

- Frederick Doelker: Director, Communication Support and Instructional Development, American Automobile Association.

- Richard Brundle: Producer/Director: Instructional and Public Television, Michigan State University.

Broadcast Television Professionals

- Joe Martelle: Sports Coordinator, WDIV-TV, Detroit, Michigan.

- Timothy W. Zeko: Producer/Director, WKAR-TV, East Lansing, Michigan.

- Timothy Skubick: Instructor, Department of Telecommunication; Senior Capitol Correspondant, WKAR-TV, Michigan State University.

- Robert Kurtz: Sportscaster, KMSP-TV, Minneapolis, Minnesota.

Film Production Professionals

- Fred Wiseman: Renowned film producer with some 25 titles to his credit. Mr. Wiseman is considered the leading American cinema verite producer and the one who helped to give the American version of the technique its unique flavor.

- Ellen Hovde: Canadian film editor. Ms. Hovde was winner of the 1976 National Film Board of Canada "distinguished technician" award. She has been involved with more than 100 productions during her career.

- Alan Rosenthal: Mr. Rosenthal is a film critic for a chain of California newspapers. He is on the faculty of the University of California at Berkley where he teaches film production. He is the author of three books and several articles on film production and has produced more then 20 films.

Evaluation

- Mr. Robert Albers, Specialist, Department of Telecommunication, Michigan State University.

- Mr. Gary A. Reid, Specialist, Department of Telecommunication, Michigan State University.

The Questionnaire

The questionnaire was drafted shortly after the program was edited and included questions arising from the original thesis (television's applicability to cinema verite), from the review of the literature, from discussions with the evaluation committee chairperson (Robert Albers) and from the program itself.

Efforts were made to cover each issue with at least one positively worded question and one question worded in the negative.[1] The respondents were urged to write comments after each answer, explaining why they answered the way they did and, fortunately, all of them did so, to one degree or another.

The questionnaire contained 32 questions with a six-point response scale indicating the respondents' agreement with the statement. The Committee members were asked to circle the appropriate response.

5 meant "I strongly agree with the statement."

4 meant "I agree with the statement."

3 meant "I neither agree or disagree with the statement."

2 meant "I disagree with the statement."

1 meant "I strongly disagree with the statement."

0 meant "No opinion" or "Does not apply."

Space was left after each question for comments. These comments were found to be of equal, if not greater value then the numerical responses.

See Appendix A for the questionnaire.

Data Analysis

Responses from the committee members were transcribed and organized by issue and the comments were analyzed, looking for trends among and between the professional groups. In addition, some post-questionnaire interviewing was done with certain committee members to get them to expand or clarify their comments. In two cases respondents were asked about numerical responses and comments which seemed to conflict with each other. This follow-up was of

particular value in the area of possible educational uses
for the documentary and other cinema verite productions.

Numerical data from the questionnaire is included in
Appendix B. A frequency distribution table was compiled
for each issue and an overall mean score for each question
was calculated. This data was used to structure the
analysis section which follows and the conclusions of the
thesis.

CHAPTER VI

ANALYSIS

Issues

1. The applicability of television technology and modern video effects to cinema verite.

This was the main issue which was the catalyst for the entire project.

The author sought to determine if using video cameras and video tape for remote shooting, post production and mastering were applicable to the art of cinema verite. In the past verite had been the exclusive domain of the film producer, meaning the use of film cameras on remote, film editing techniques in post production and the presentation of the program in a "film projection" auditorium (although many film cinema verite documentaries have been shown on television). But what if television were used rather than film? Is video an appropriate medium for cinema verite? Or is it better suited to film production and the usual forum for viewing a film? (Quesions 3, 4, 11, 19, and 26 from the questionnaire.)

2. Is multi-camera technque appropriate for cinema verite?

This issue evolved naturally with the project as it was always the intent of the author to use more than one camera on the remote.

Early cinema verite was usually shot with one camera, with the director, (or, more likely, the producer/director) hovering about, observing and giving suggestions. Lately multi-camera technique is being used more often for cinema verite (Wiseman used it for "The Store," a documentary on Neiman-Marcus Department Store in Dallas, Texas [1983], aired on the Public Broadcasting Service). Four cameras were used for "Eyes on the Tiger."

Each technique has its advantages. One camera gives the viewer an obvious and steady frame of reference or perspective (the camera operator's) and can help with the continuity of the documentary. On the other hand a single camera remote is more likely to be "static." It shows the viewer a limited view of the event or subject and cheats the audience out of a look at other participants or perspectives.

Several cameras, shooting simultaneously, can give the viewer different angles (perspectives) on the same event, or show the relationships and interaction of people at different locations all tied to the same event.

Conversely, multi-camera technique can be confusing, leaving the viewer with the feeling "where am I now," and "what is the significance of what I'm seeing now?"

Can this confusion be ameliorated with video post production (character generator time, name and location references)? Which is the best way to shoot a complex event without confusing the audience...one camera...or more than one camera? (Questions 9, 17 and 23 from the questionnaire.)

3. Is the inclusion of an interview (interviews) appropriate to cinema verite.

When this project was begun the author did not intend to include interviews. It was assumed that interviewing conflicted with the ethics of verite and was totally inappropriate.

However, the review of the literature revealed a wide range of opinion and a debate on this issued. Some producers argued they (interviews) were acceptable and even necessary since there was no narrator to guide the viewer through the program. These producers did not hesitate to set up and shoot interviews on location and to shoot cutaways (both for illustration and cosmetic editing purposes). In one case a producer told how he went back, weeks after the event and shot an interview with a participant, carefully having her wear the same clothing as

before, when it was found that some footage from a previous interview with her was unusable.

Other producers maintain that interviewing falls under the same category as narration (unacceptable), but, for different reasons. The remote crew, they argue, becomes a part of the event during an interview and thereby distorts it. The filmmaker is no longer an unobtrusive, objective recorder of the event. The unseen quality of the silent observer is compromised and the film is not a true record of the event.

On the day of the shoot for "Eyes on the Tiger" three interviews were conducted (technical director, floor director, camera operator). One of these interviews, in part, was included in the program, with the camera operator describing the rather complex matter of WDIV's camera locations and responsibilities. In doing so, the author was running a bit of a risk. Including only one interview might make it rather jarring for the audience (as it does appear a bit "out of the blue"). Including several, however, would give an audience no sense of what it would have been like had there been none. And, of course, including none would make the point moot. Therefore, one interview (and a rather lengthly one at that) was included about halfway into the program. (One interesting issue concerning cutaways for this interview arose later and will

be addressed in the analysis portion of this thesis.) (Questions 5 and 12 from the questionnaire.)

4. Treatment

The larger issue of treatment is broken down into the following concerns addressed by the thesis.

- Should low moments, moments of inactivity or game inaction be included. How should they be included? Should their inclusion be representative of the amount of time occupied by these low moments? (Questions 8 and 21)

- Should a narrator be utilized to introduce the subject or to guide the viewer through the entire program? (Question 2)

-Should a chronological continuity be strictly maintained throughout the program? Is it important to keep continuity with the subject of WDIV's telecast (the game). (Questions 16 and 25)

- Should event time parallel documentary time in some kind of strict scale? (Questions 6 and 14)

All these questions are related to treatment and are important because of the author's conscious decision to remain as true to the event as possible. This does not mean the author's own opinions lead him to this particular application of video technology, shooting technique and editing style. This point was of some concern to committee members and others who viewed the program; that there may

have been other, better ways of producing or editing
"Eyes on The Tiger." Indeed there are. But if the intent
of the program is to test the applicability of video to
verite and to analyze the related issues that arise from
that study then the author has naturally felt constrained
within certain, self-imposed guidelines (namely adhering
strictly to chronological sequence of events, keeping a
true representative scale of time between the documentary
and the length of the remote shoot [roughly, a scale of
nine to one] and using no narration.) On this point the
author felt he had no choice.

In addition to the above, certain other production
decisions were made, purely for testing purposes. These
were the exclusion of interviews (or their limited use),
the inclusion of moments of inactivity or inaction both
before and during the game, and maintaining some
continuity with the game being telecast (so that the viewer
of the documentary could follow to some degree, the way in
which the game developed).

Which of these decisions proved justified, and which
detracted from the viewer's experience? How did these
decisions impose themselves on the editing process and what
impact did they have on overall pace, momentum and look of
the documentary? How well did they relate to the ethics of
cinema verite and how did they relate to the other issues
in this thesis?

5. What is the appropriate length for the documentary?

This is a two-sided issue, dealing with an appropriate length for cinema verite in general and this documentary in particular. Can an audience stay with an hour-long documetary on a technical subject like the production of a live sporting event? Would a shorter version distort the feel, the pace, the reality of the event as it happened? What else might have been done to make a longer version more palatable? (Quesion 15)

6. Is the documentary appropriate for broadcast?

This, also, is a two-sided issue. Is cinema verite, in general, appropriate for broadcast on television (as opposed to showing it in a theatre) and is this documentary, in particular, appropriate for broadcast? What telecasting forum is most appropriate for "Eyes on the Tiger?"

(This point is related to the one above on "length." Both issues seemed to the author to be straight forward and only one question for each was included on the questionnaire. This ran the risk, it was later realized, of not having the broader issues of cinema verite--in terms of length and broadcastability--addressed by the committee members. Fortunately, several respondents addressed these

points anyway, and others were asked in the follow-up interview. (Question 20)

7. Are television special effects appropriate to cinema verite?

This last point takes us back to where we started in outlining the issues of this thesis. It is the first issue, taken in the extreme: the application of television special effects to verite. Is this acceptable or does it offend the sensibilities of the practitioners?

Care was taken not to overuse these effects or to use them arbitrarily. They were never used together and they were spaced throughout the program (and far enough apart to be distinct).

Do they help the viewer or do they appear artificial and out of place? (Questions 1, 12, and 18; Questions A-D)

8. Is verite an appropriate tool for education?

This question was in the back of the author's mind from the beginning of the project but developed into a clear issue much later.

It was hoped to produce a program which would be informative in terms of its content, for those interested in television production. Perhaps the documentary would have instructional value in broadcasting courses, giving

insight into television directing, program coordinating and producing and remote crew operation and communication.

The question, therefore is, does it do any of that? Can cinema verite teach? How could this documentary be used in the lab or classroom? What would be an inappropriate use of this documentary of cinema verite in an educational setting? (Questions 3 and 22)

These eight issues are the basis for the analysis and conclusions which follows.

Analysis Findings

Analysis 1: Application of Television Technology to Cinema Verite.

Is the use of video equipment and the "video look" applicable to cinema verite?

Conclusion. The committee generally ageed that the "video look" and television equipment could be applied to cinema verite.

Numerical Analysis. Questions which made a positive link between video and cinema verite, received positive responses from the committee members. Question 3 ("documentary captured the essence of its subject") had a mean of 4.3; Question 4 ("the video look can be used in cinema verite") had a mean of 3.91 and Question 11 ("this

production is cinema verite") a mean of 3.18. Negatively worded questions on this issue ellicited disagreement with the statements. Questions 19 and 26, both of which suggested a negative connection between cinema verite and video, had means of 1.18 and 1.91 respectively.

Comments: Major comments on this issue, as might be expected, came from the film professional group: Hovde, Rosenthal and Wizeman. Possibly because of their bias to film (of the film "look"), the film group was able to aprpeciate the live quality of video and its ability to make the viewer feel a part of the event.

"There's no question your use of video helps transport one to the stadium. There's a snap to video...personally I don't care for it but I must admit it works. It activates the viewer (at least it did me)." However, Hovde feels video technology can also detract from the ethic. "It's the box, the TV set. You have that separation and I found myself easily distracted." Finally, she postulates a solution: "What about video projection?" Rosentahal and Wizeman agree with Hovde to a point. Wizeman, spoke of video verite's "immediacy," Rosentahl of its "technical adherence to reality." But they are less inclined to accept video's intrusion into the world of the non-narrative documentary. "Television has that mesmerizing thing about it," says Wizeman "and your piece fights that. It's demanding of the average television viewer as I see

it." Rosenthal sees the physical dimensions of television as a problem. "Film makes everyone in it larger than life, television cuts them down to size... too easy for the viewer to stray."

Other committee members were included in this project for reasons other than their familiarity with verite, but many gave very astute and interesting responses to this issue.

Martelle (WDIV sports coordinator) appreciated the application of the modern technology to an old art form (although he turns the point around). "It's art from the 30's moved into the 80's and I believe it's very innovative."

Muhlbach, Doelker and Zeko all commented that the documentary showed little need to be concerned about what medium is used by the producer. "It's the execution that's important," argues Zeko. Likewise, Doelker feels "...the crucial thing is the producer's intent (message?) and how well he brings that off, not the technology used--although I can't imagine radio verite!" Muhlbach argues that most people can't differentiate between film and video anyway. "So what's the difference. To most people video is film."

Analysis 2:   Multi-camera technique (does it destroy unity
               of perspective)?

Does the use of multi-camera technique in cinema verite destroy the unity of perspective for the viewer?

Conclusions: The committee felt the use of more than one camera did not destroy unity of perspective for the viewer?

Numerical Analysis: The negatively worded questions, Question 9 (multi-camera destroys unity of perspective) and Question 11 (single camera would have been easier to follow) had mean scores of 1.91 and 1.72 respectively, while the question suggesting a positive link between multi-camera technique and cinema verite had a mean of 4.45.   This incidentally was the highest mean of any question, indicating a very positive appraisal, indeed.

Comments: This issue found an unexpected correlation of thought between a committee member from the film group and one from the broadcast group.

In nearly the same words Fred Wizeman and Joe Martelle agreed that multi-camera technique was more appropriate to a video verite documentary than one on film. Wizeman said: "TV audiences see multi-camera stuff all the time.   They expect it.   It's really the only aspect of this production (apart from your effects) which is in harmony with your medium." Martelle agreed.   "The average TV watcher is used to multi-camera productions.   Multi-camera makes the

production more real. The subject (eyes) is more than one pair and you need multi-camera going simultaneously to adequately tell the story."

Interestingly, all respondents agreed that multi-camera technique does destroy unity of perspective, but they are quick to point out that it's well worth the price. "You've got a trade-off," said Doelker. "I found myself a bit lost at times but this is the problem you face with this kind of production. I think it's worth the risk of some disorientation of the viewer in order to show the whole picture."

Creswell said some loss of perspective is unavoidable but "... this was mitigated by the effects and editing." He feels more use of these effects could have helped the viewer to better follow the various concurrent activities.

Finally, there is the very insightful comment from Hovde, related both to the multi-camera vs. film issues. "You had four cameras, they had four. You had video, they had video. I was quite confused at times as to whose video I was seeing and for what purpose. Why not use film for your remote and use their video for the telecast material you include. This would give you a separation which would help the viewer with this problem." Hovde also sees research implications concerning the relationship of the documentary's and the subject's technologies. "You've got a documentary about a video production. My responses might

be different if you did a video documentary on a subject totally unrelated to the video (like curling)."

While the respondents generally agreed that the use of multi-camera technique did, indeed, destroy unity of perspective and cause some disorientation, they also felt this was unavoidable and a worthy trade-off.

Analysis 3: The inclusion of interviews. Should interviews be included in a documentary of this sort?

Conclusion: Interviews would not compromise the ethics of cinema verite and more interviews should have been included.

Numerical Analysis: Results from this issue are curious but explainable. Question 5, which asked if more interviews should have been included, had a mean of 3.27, indicating mild agreement with the statement. Question 12, which says the interview included was inappropriate, received strong disagreement (mean of 1.62). In discussing this with some of the respondents it was learned they agreed the interview (on camera placement and assignments of WDIV's crews) was necessary in order to impart that rather complex information. The question on including more interviews is not quite the reverse of Question 12 and one should, perhaps, not be surprized that the responses to

this fall along film versus television lines (with television experts weighted more toward agreement).

Comments: This issue elicited very little comment from any of the respondents. Generally, the responses fell into two categories: The feeling that the interview helped to explain an important facet of WDIV's coverage (camera placement and responsibilities) and that more interviews should have been included, and secondly, that they had little or no opinion on the matter.

The broadcast and instructional television professionals were in general agreement that more interviewing was needed. Creswell said he noticed "a lot of opportunities for interviews and they could have made things clearer, unless you want to adhere strictly to verite." Doelker feels "a few short ones would have helped, especially with the director." Kurtz says interviews would have made the piece more "broadcastable." Zeko argues, "It would have helped with continuity" and Skubick believes it would have made the documentary more "informative and interesting."

Martelle and Muhlbach disagree with the others, however. Martelle feels more interviewing would have made "this more of a training film and I don't think that's what you want." Muhlbach feels "more conversations, not

interviewing," would have been enough to get some of the themes and subplots across to the viewer.

The film group had little comment on the issue. Two answered with a "3" (neither disagree or agree) and one with a "0" (no opinion). Wizeman says he "doesn't use them (interviews), but I don't have a problem with it." Hovde argued interviews are acceptable provided"...there are enough and appropriate cutaways and they are not overused." She agrees more interviews could have been included. Rosenthal says the "inclusion of interviews, or their exclusion is one of the producer's many judgement calls. You (the author) seem to be straddling the fence in your piece but I assume that's because this is an academic exercise more than it is for casual viewing."

Analysis 4:   This broad topic will be broken down into the
               subtopics mentioned in the outline.

Low Moments of Inactivity:

There was general agreement that moments of inactivity and inaction should be included in the documentary in order for the program to remain true to the event. However, it was also generally agreed that these moments were over used, especially since no narrator could be used to fill in the "dull spots."

Numerical Analysis: Question 8 suggests inactivity
should not be included and the mean suggests mild
disagreement with the statement (2.54). The mean of
Question 21 (2.09) shows stronger disagreement with the
idea that the program attempted to cover too much.

Comments: The television production representatives
and those from instructional television felt it was the
quality of what was shot, technically and aesthetically
which should determine what is used.

"Showing the inactivity is enough," argued Doelker.
"...shouldn't dwell on it." Doelker and Creswell agreed
that more close-ups and tighter editing would make those
moments move along better. Skubick said the entire
production needed more "commercialization." "It's not
paced to keep attention and would need major revisions and
rethinking to make it appropriate to general viewing."
Skubick was alone in his feelings that most of the
production should deal with the game telecast rather than
pre-game set up and activity (or lack thereof).

Doelker, Zeko, Martelle, Muhlbach and the film group
felt there was a good balance between the pre-game and
game, or felt more pre-game should have been included.
"Once you've seen one out, one base hit, one home run,
you've seen it all," one viewer said. I'd have gone from
the third inning to the last out and let it go at that."

Wizeman agrees with the consensus of the committee (concerning the inclusion of inactive material) but puts his case more succinctly. "You (the author) make the mistake of making your crew part of the broadcast crew. It's not and it shouldn't be. Your cameras are surrogates for the viewer. If the viewer were at the stadium they wouldn't break with the crew, work with the crew, watch the rain with the crew. They'd move around--look here, look there. You do some of that--but it needs more--much more."

Should production time (in the documentary) parallel event time?

Numerical Analysis: There was strong disagreement with the statement in Question 6 (that program time should parallel event time mean of 1.82). However, the question which suggests pre-game activities should take up less than half the program (even though it did take up half the remote) broke the committee into their various groups. The film group strongly disagreed, the instructional experts seemed unsure and the broadcast group spread evenly from scores two-through-five.

Comments: All but Joe Martelle believe it was not necessary in this production to use a representative scale to relate event time and documentary time.

The documentary is roughly one hour long and the remote took roughly nine hours to shoot. Therefore, in order to

parallel event and production time each 90 minutes of the event was covered by approximately 10 minutes of the production. Since the pre-game period took up about half the remote, it was given about half of the documentary's 60 minutes of running time.

"Not necessary," argues Zeko. "The significance of the activity and the quality of the footage should dictate how much time is given on the matter."

Creswell believes no parallel is necessary..."even in a pure cinema verite production. It's not completely accurate, anyway, since there are other things which go into the TV station's remote: meetings, laying of cable; which can't be shot that day. How could you work all that into a production which carefully parallels all activity?"

The film group dismiss the notion of a time ratio all together. "A cop who directs traffic 95 percent of the time would yield a mightly dull documentary on his job, if done the way you suggest," says Hovde. You can show that most of his job is directing traffic without most of the program taken up with that. The montage is where you tell your story anyway. Give me a collage of the dull, the inaction and get on with the good part."

Rosenthal puts it thusly: "If you remember back to one of the most fantastic days of your life, you don't remember that most of it, maybe nearly all of it, was filled with uninteresting, boring activity...cinema verite should be

like that, like talking about a terrific day as you
remember it. Therefore, to show everything exactly as it
was is, in effect, a distortion of memory." And from
Wizeman, "...the film is not the event and shouldn't try to
be...keeping to some parallel time is a director's decision
and any decision is a form of editing. So why make
decisions that will hamstring you?"

Should a narrator be used in the documentary?

There was universal agreement among the expert
committees that a narrator would have been helpful to the
viewer, especially at the beginning of the documentary.
There was also agreement that a narrator would have been
incompatible with cinema verite but most felt the technique
should have been abandoned anyway (in favor of a more
traditional--Skubick called it "commercial" production).

Numerical Analysis: The mean on this question
(Question 2, calling for the use of a narrator) was 3.18,
with little to differentiate among the three groups. Not
surprisingly, the only comments on this issue came from
those who strongly agreed or strongly disagreed with the
concept of using a narrator.

Comments: Only Martelle of the broadcast group and
Wizeman from the film group strongly disagreed with the
others, as to whether a narrator should have been used.

Again, all agreed a narrator would have been helpful, but Martelle pointed out that there is "no narrator in life and should not be one in a documentary which tries to capture a part of life as it is. Wizeman did not elaborate on this response to the narrative question but one can assume his bias against narration in general was behind his dismissal of a possible narrator for this documentary.

Should continuity with the game being covered by WDIV be maintained in "Eyes on the Tiger?

Numerical Analysis: While the respondents agreed it was possible to follow the developments in the game itself (Question 16, mean of 3.54), there was a general disagreement with the idea that the producer should make a conscious effort to do so (Quesion 25, mean of 2.64; with seven of the respondents disagreeing to some extent and four neither agreeing nor disagreeing.

Conclusion: Adherence to a structure of continuity between the production and the baseball game is not important.

Comments: As one might expect the broadcast group had no trouble following the game itself as it developed, with the other respondents not quite as successful in this endeavor.

Four respondents felt continuity with the game was important. Joe Martelle, the respondent most closely related with the WDIV telecast, may have put it best when he stated..."the coverage changes as the game progresses. These are subtle changes but changes nevertheless. If I can't tell what's going on in the game I can't make the connection with the changes in coverage."

Representative of those who didn't feel it was important to maintain continuity with the game were the comments of Hovde and Muhlbach.

"The program needs more focus and I think you lose focus by trying to tell the study of the game, as well as the story of the coverage," says Hovde. Likewise, Muhlbach maintains the "production has a story within a story--a difficult task for any producer. A noble attempt, but I suggest you stick to the telecast."

Analysis 5: Length

Conclusions: There was a marked difference between the film group and those from instructional and broadcast television on the issues of the program's length.

Numerical Analysis: The mean for Question 15 ("program should be shorter") was 3.45. All film group respondents disagreed with the statement and all but one from the instructional and broadcast groups agreed. The other

respondent gave the question a score of "three," neither agreeing or disagreeing.

Comments: Wizeman and Hovde both felt the program was an acceptable length. Wizeman did not elaborate, but Hovde spoke of the need to "keep pace with the subject. A shorter program would tend to race to a conclusion; a longer one would probably bore the audience."

The rest of the committee members generally agreed the program could be shorter, although they disagreed as to where it could be cut. "God didn't describe each of the 40 days of the flood and we don't need to see every minute of rain at Tiger Stadium;" said Muhlbach. Muhlbach and the rest of the instructional group argued the pre-game activity could have been cut and that game broadcast activity was more important.

The broadcasters called for more pre-game activity (meetings, equipment set up and the like) and much less game action. "The average fan doesn't realize the effort that goes into putting something like this (a baseball telecast) on the air," Zeko believes. "Your program helps to show some of that--could be even more." Zeko says a 35-40 minute program would be more appropriate.

Kurtz argued the program tried to stay with the game too much. "After showing the kind of shots each camera handles, and each component of the production in action,

jump to the end of the game. Don't need to get bogged down in all that game action...could edit out a lot of it and not miss it."

"Some consciousness of the game is all that is necessary," says Muhlbach, who calls for a 30-minute program. "The length was one of the great weaknesses of the tape."

Siding with the film group, Martelle said the program "felt right. From my experience with sports production I'd say the program gave a fair representation of what it's all about and I don't see where you could cut it."

Analysis 6:   Does the program have broadcast potential?

Conclusion: There was disagreement among the committee members on this point and no definitive answer to this question is forthcoming.

Numerical Analysis: Although the mean scores indicate neither agreement nor disagreement (2.91) the respondents, in fact, fell firmly on the one side or the other of this issue, with noone responding with a "three."

Comments: "The program would need major changes to make it airable," says Skubick.   "I'd toss out the whole verite idea and go back and do it in a more conventional (ie: "commercial"-Skubick) mode."

Less extreme, but still doubtful of the program's possible broadcast use, Zeko, Doelker and Kurtz call for the inclusion of a narrator and more interviewing. Creswell and Muhlbach see a broadcast potential but only for a "limited range of viewers." Crewswell sees the average fan who watches the game on television as the best audience, while Muhlbach thinks "television people would be more interested in this show than others."

One of the most important aspects of the issue, in the author's opinion, is the matter of the broadcast forum (ie: Public or Commercial television). Oddly, only members of the film group addressed this point.

"Commercial television would cast your show upon the rocks," says Rosenthal. "The only medium I can think of for this is public television."

Likewise Hovde believes commercial breaks "and other distracting habits of regular TV would totally destroy this piece."

Wizeman talks about public television as the best broadcast entity for "Eyes on the Tiger." "It has that public TV look about it," he says.

Analysis 7:   Is the application of special video effects
appropriate to cinema verite?

Conclusion: There is universal agreement among the
committee members that special video effects are
appropriate to cinema verite.

Numerical Analysis: Quesions 1 and 18 both received
positive scores (3.27 and 4.3 respectively).   Questions A-D
did not have numerical scores but did call for comments on
specific effects used and all received positive responses,
particularly the quarter screen split effect.

"There's no question they alter the accepted view on
verite but this is video verite," says Creswell.   "It aids
the thic, as I understand it," says Martelle.   "In life
vision, sensation is expanded.   It counteracts the
confining nature of a 19-inch television screen."

Doelker believes the split screens and other effects
help the viewer to relate "complex and interactive aspects
of the production."

Muhlbach argues the effects interrupt the overall
visual presentation of the event, "but they add to the
viewer's intelligence--a worthy trade-off."

"Your effects are part of what TV is today," says
Hovde.   ~You could no more remove them, then you could make
video tape look like film."

Wizeman believes "every producer has to decide what is
appropriate to telling the story.   They are not techniques

I use but I would say they helped me understand what was going on."

One effect in particular lead to a fascinating and totally unexpected phenomenon. The use of character generator inserts to relate the time of day clearly helped to orient viewers when they appeared. But, at the same time, the viewer seemed to become dependent on the "CG time" and to disregard other time indications in the program's video. For instance the scoreboard was frequently included in shots taken inside the ball park and clocks showed up in video shot in the truck and at the studio. The stadium clock was digital and those in the truck and at WDIV had sweep second faces. In addition the time of day was mentioned several times in conversations picked up in the audio portion of the shoot. At no time was there a passage of a quarter hour (of remote time) without some visual reference to the time.

Yet many viewers mentioned they lost track of the time because there weren't more character generator time inserts! In conversation with these viewers the author learned that they were not aware of the stadium and other clocks, that the times shown in that way did not register with them. The author believes viewers became dependent on "CG time" as soon as it first appeared (in the first minute of the program) to the exclusion of other visual and oral time references. This could lead other students and

researchers in television production to an interesting study:

- Do video effects carry more authority than other aspects of a video production?

- Does the use of character generator time references make the viewer dependent on "CG time" to the exclusion of other time?

- If a viewer was shown a video of a wall with a clock showing one time and a CG time insert showing another, which would the viewer believe, or even notice?

Analysis 8: Educational Applications

Conclusions: Video verite has a limited but interesting and effective utility in the television production classroom. What it does, in the author's opinion (based on comments from committee members) is eliminate some of the negative aspects of the lecture hall and get the student involved, leading him/her to "discover" the concepts.

Numerical Analysis: The two questions which suggested a positive connection between this production and its use in an educational environment received positive mean scores: 3.82 for Question 7 and 3.73 for Question 22. Meanwhile, the negatively worded question, (24, suggesting cinema verite is inappropriate for education) received the strongly negative mean score of 1.91.

Comments: The instructional television experts on the panel noticed and readily acknowledged the potential for cinema verite in the classroom.

"It could help change the traditional rote method of instruction to something like a voyage of discovery for the student and teacher," says Creswell.

Doelker agrees.   "I would prefer, in fact, to have a student articulate the point I am trying to convey, without ever having to articulate that point myself.   This style of presentation (cinema verite) could help in that, facilitate it."

Members of the film group can also see the merits of their technique in a classroom setting.   "I think it's great when I hear one of my films has been used in a college course," says Wizeman.   "It's the old idea of bringing the real world into the classroom.   It's not really what I had in mind but I think it's terrific...probably damned cheaper than taking them on a field trip, too."

While it would seem cinema verite could be a viable learning tool some would argue it's not for every teacher. "The instructor who uses a verite piece in his class would have to be one that commonly uses a lot of give-and-take," Creswell believes.   "You wouldn't get very far with this technique if you had a guy who's just used to standing up

there and lecturing all the time, and, unfortunately, too many instructors are like that."

Author's Summary

Traditional instruction is highly structured with clearly stated objectives, presentation of one piece of content at a time and then restatment of the main points. As such it does not require the full attention and participation of the student.

Cinema verite in education, on the other hand, may require the same kind of audience involvement as it does in a more general (entertainment) form. It may change the role of the educator from that of a lecturer to a facilitator, guiding the student (as in the absent narrator) toward understanding the educational points lying within the content. The student would thus be a more active participant in the learning process, extracting the instructional material in his or her own way, within the boundaries of the facilitator's guidance. What would a valuable educational scenario involving this work look like? Granted the documentary covers so much ground and deals with so many facets of the production that it might not be helpful to show the documentary in full for instructional purposes. Therefore certain segments could be shown and discussion based on those segments.

The key to this use is the quality of the segments chosen and the questions the facilitator devises. There must be concepts of remote production which are clearly discernable within the segment and the questions must point the student toward the significance of those concepts.

Examples of Segment Use

Pre-Game

Concepts:

- arriving at site well ahead of the scheduled air time.

- immediate set up and check of equipment.

- pre-taping of significant events before air time.

-close and continuing communication with studio, uplink, network stations.

Recognized Concepts not a part of the Telecast Shown

- preproduction meeting between Producers, Directors and Talent. (Most likely because of frequency of local broadcasts).

- lack of rehearsal of show open (same reason).

Show Open and Intro

Concepts:

- completion and preview of the teaser (or, in this case, the lack thereof).

- a program courtesy note.

- the use of sponsor billboards (and the way they were recorded, and why--prepackaging).

- using a standard open, (and where it is controlled from).

- talent introduction with chroma-key.

- use of a floor director.

During the Game

- placement and responsibilities of cameras (especially concept of "game camera").

- director readying his camera--always calling cameras by camera number.

- communication with crew (especially thanking one camera operator after yelling at him early on).

- consistency with variety in director's choices.

- transitional selections (especially going into and coming from replays).

Use of Replays

- 3rd strike

- base hits

- errors and bad plays (several angles)

- intercutting between replays

- when aren't they used?

Producing

- the placement of cameras

- coordination of CG (character generator material ie. titling) from a different sight.

- roll-in of commericals

- bumper music and graphics

- opening sequence

- sponsor billboards (3 times)

- news break (location, content)

Character Generator Material

- when used

- how used

There may be many more concepts and aspects of remote production that astute production teachers (facilitators) could raise with their students. The above points may not be readily obvious to the untrained eye watching the program and some are subtle or fleeting. Indeed, the author did not immediately notice Waziluck's continual readying of his next shot immediately after a transition, or his reliance on the game camera (Camera 2, in the press box) as an "out," as a camera that is always available to go to. But these points are in the program and it would be the task of the facilitator to bring them out and to accent them.

Possible Classroom Uses of the Documentary

This program could play a significant and highly beneficial roll in teaching students about television remote production if placed in the hands of a good

communicator. Likewise, cinema verite, in general, could be used in teaching a variety of subjects, provided the concepts being taught are clearly shown in the program and good, pointed questions are devised.

1. Students could be guided to think about and verbalize the concepts shown. For instance: When was the newsbreak aired (late in the game). What form did it take? (a run down of news stories coming up on the 11:00 news; in effect, a promo). Why was it aired? (to keep baseball viewers tuned into Channel 4 after the game). Or What did you notice about Waziluck's directing style (eventually you'd get around to "consistency"). What is the importance of consistency? (the crew knows what to expect; the surprises happen on the field and not in the truck and coordination of various elements, especially with studio for CG inserts and commercial breaks). In effect, the fascilitator can set up a stream of logic where specific actions of remote personnel or telecast content lead back to the overall concept the student should grasp.

2. The program segment could be replaced after the concepts have been verbalized and discussed. This may help to drive home the point and allow students to see the concepts in practice they've been exposed to.

3. The technique should not be over-used. All the educational television committee members agree cinema verite, if used well, should be used sparingly and that highly complex facets of production (such as switcher operation and audio engineering) would be inappropriate to verite.

It is possible when used in a classroom which commonly involves discussion, cinema verite, can be a catalyst, leading the student to verbalize necessary concepts and to experience the joy of finding it on his or her own. It can do so much without unsurping the roll of the teacher (as a narrated piece might do) or confusing the student (as might happen if a teacher disagrees with something a narrator says) and can present the concepts in real-life situations, making them more meaningful. In this form, verite may one day find its best audience and television may find the best way to apply its many and wonderful effects and properties to this artful technique.

NOTES - CHAPTER VI

[1]
"Wiseman" _Cinema_ _op_. _cit_., p. 36.

[2]
Conversations by the author with Kent Creswell and Robert

Muhlbach of Instructional Television Services, and with

Dr. Steve Yellon, Instructional Developer, Michigan

State University.

CHAPTER VII

THESIS CONCLUSION

Issue 1: Television Applicability to Cinema Verite.

There is a general agreement, even among the film group, that the medium is incidental to the production and that both film and video can be applied to cinema verite.

Issue 2: Multi-Camera Technique and Cinema Verite.

There is universal agreement within the expert committee that multi-camera technique is not inappropriate to cinema verite but, in fact, enhances the viewer's experience of the event.

Issue 3: The inclusion of Interviews.

With two notable exceptions it was agreed that the interview included was appropriate and that other interviews could have been included.

Issue <u>4</u>:   Treatment

a)   The Inclusion of Low Moments and Inactivity.
The committee agreed the low moments in the event must be
covered but also stated they should not be given as much
coverage as moments of action or amusement.

b) (use of narrator) the committee members agreed with
each other that a narrator could not be used in a cinema
verite documentary, but disagreed on whether one should
have been employed anyway.

c)   (maintaining continuity with the game)   Most
committee members felt it was not important to keep
continuity with the subject of WDIV-TV's telecast (the
baseball game) but there was one notable exception (the
committee member from WDIV-TV).

d)   (paralleling event and production time) There was
profound agreement that there was no need to parallel event
and production time.

Issue <u>5</u>:   Appropriate length for "Eyes on the Tiger."
The film group felt the length was about right while
all others argued the program was too long.

Issue <u>6</u>:   Is the documentary appropriate for broadcast?
The film group gives the documentary its support on
this issue but those from television are lukewarm to the

idea at best.   However, the program has been broadcast, at least three times as of this writing.

Issue 7:   Are television special effects appropriate to cinema verite?

There was general agreement that the effects helped the viewer to relate a variety of events happening at the same time, therefore enhancing the viewer's experience of the overall event.   None voiced concern for the ethics of cinema verite as it might relate to television special effects.

Issue 8: Cinema verite and education.

The committee agreed that, in the hands of the right instructor, cinema verite can be a valuable tool in the classroom.

Author's Conclusion

As previously stated cinema verite film producers see their technique as the best example of film production firmly in the hands of the artists while divorced from the control of the technician.

Video has been shown, at least in this case to be applicable to the tehnique of cinema verite.   The author would argue that this is a sign that video is coming of age as an art form and is passing from its infancy (where it was in the hands of the engineers) to its maturity

(allowing   full   range   of expression and   control   to   the
television production artist).

Television technology and modern special effects can be
applied to the technique of cinema verite.

The hypothesis is affirmed.

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APPENDIX A

Questionnaire

(1) -Modern video effects (such as digital effects, split screen, quad
      split, charecter generator inserts) do not alter the cinema-verite
      ethic of the viewer "experiencing" the event.

            5   4   3   2   1   0
      COMMENT:

(2) -I felt, at times, that I needed a narrator to tell me what was happening
      or what the significance was of what I was seeing.

            5   4   3   2   1   0
      COMMENT:

(3) -The documentary captured the essence of a remote televised sports production.

            5   4   3   2   1   0
      COMMENT:

(4) -Television cameras and video tape (leading to the "video look") rather than film equipment can be used in making a cinema-verite documentary.

     5   4   3   2   1   0

COMMENT:

(5) -The program should have included more interviews with the director, crews, etc.

     5   4   3   2   1   0

COMMENT:

(6) -The program time (in "Eyes on the Tiger") should parallel event time (ie: if the pregame activity is half the total event, it should occupy half the program).

     5   4   3   2   1   0

COMMENT:

(7)   -A student interested in television directing can gain valuable insight
       into the directing process through this program.

              5   4   3   2   1   0
       COMMENT:

(8)   -Moments of crew inactivity or moments of game inaction should not be
       included in the program.

              5   4   3   2   1   0
       COMMENT:

(9)   -Using four cameras, in four locations destroys the unity of perspective
       the viewer would get from shooting at only one location.

              5   4   3   2   1   0
       COMMENT:

(10)   -Since it uses the same technology as its subject, television is not an appropriate medium for producing a documentary on live, televised sports broadcasting.

               5   4   3   2   1   0

COMMENT:

(11)   -This production should be classified as "Cinema-verite."

               5   4   3   2   1   0

COMMENT:

(12)   -The interview used in this program was inappropriate to cinema-verite.

               5   4   3   2   1   0

COMMENT:

(13) -The use of split-screen helped to show the relationships among
      the various components of the televised sports production.

           · 5   4   3   2   1   0
      COMMENT:

(14) -Even though it represents half of the remote, pregame crew activity
      should take up less than half of the program.
             5   4   3   2   1   0
      COMMENT:

(15) -The program could be shorter and still capture the essence of the event
      for the viewer.

             5   4   3   2   1   0
      COMMENT:

(16) -I was able to follow what was happening in the game, as well as the
       coverage.

        5   4   3   2   1
COMMENT:

(17) -Shooting with one camera (rather than four) would have been less confusing
       to the viewer and made it easier to understand the event.

        5   4   3   2   1   0
COMMENT:

(18) -The use of concurrent split-screen aids the viewer in understanding
       the relationships of events happening in different locations at the
       same time.

        5   4   3   2   1   0
COMMENT:

(19) -On the basis of this program, video tape and television effects cannot
      be applied to cinema-verite.

              5   4   3   2   1   0
      COMMENT:

(20) -This program is well suited for broadcast.

              5   4   3   2   1   0
      COMMENT:

(21) -The program attempted to cover too much

              5   4   3   2   1   0
      COMMENT:

(22) -This program gives insight into the producing process for those interested
       in television producing.

               5   4   3   2   1   0
       COMMENT:

(23) -The use of four cameras gives the viewer a more complete picture of this
       subject than one or two cameras would.

               5   4   3   2   1   0
       COMMENT:

(24) -Since it did not tell a student what he or she should be learning from
       the program, "Eyes on the Tiger" and cinema-verite (in general) are
       inappropriate for teaching.

               5   4   3   2   1   0
       COMMENT:

(25)   -It is important to maintain continuity within the game itself (for
        example, keep the viewer of the documentary aware of innings, score,
        etc., at any given time.)

       5   4   3   2   1   0
COMMENT:

(26)   -Cinema verite is better suited to a film audience than to a television
        audience.

       5   4   3   2   1   0
COMMENT:

-What is your opinion of the television special effects used (in terms
of their appropriateness, amount used, the degree to which it helped you
to understand what was happening, etc.)

(A)   -Charecter Generator Material

(B)   -Quarter-screen split.

(C)   -Quad Split.

(CONTINUED FROM QUESTION ON PRECEEDING PAGE)

(D)   -Mutli-camera technique (the use of four cameras in four separate locations).

-0-

(E) -What, would you say, is this program about?

(F)   -How long is the event that was covered?

Thank you, once again, for all your help. It is most appreciated.

APPENDIX B

Data

DATA

I. TV to CV

Question 3: The documentary captured the essence of a remote televised sports production.

	Film	Instructional	Broadcast	TOTAL
0				
1				
2				
3				
4	3	2	2	7
5		2	2	3

MEAN: 4.3

Question 4: Television cameras and video tape (leading to the "video look") rather than film equipment can be used in making a cinema-verita documentary.

	Film	Instructional	Broadcast	TOTAL
0			1	1
1				
2				
3		1		1
4	1	2	2	5
5	2	1	1	4

MEAN: 3.91

Question 11: This production should be classified as "Cinema verite."

	Film	Instructional	Broadcast	TOTAL
0			1	1
1				
2		1		1
3	1	1	2	4
4	2	2		4
5			1	1

MEAN: 3.18

Question 19:   On the basis of this program, video tape and television effects cannot be applied to cinema verite.

	Film	Instructional	Broadcast	TOTAL
0		1	1	2
1	2	3	1	6
2	1		1	2
3			1	1
4				
5				

MEAN: 1.18

Question 26:   Cinema verite is better suited to a film audience than to a television audience.

	Film	Instructional	Broadcast	TOTAL
0			1	1
1	1	2		3
2	1	1	1	3
3	1	1	2	4
4				
5				

MEAN: 1.91

II. MULTI-CAMERA

Question 9: Using four cameras, in four locations destroys the unity of perspective the viewer would get from shooting at only one location.

	Film	Instructional	Broadcast	TOTAL
0			1	1
1	1	1	1	3
2	2	1	1	4
3		1	1	2
4		1		1
5				

MEAN: 1.91

Question 17:   Shooting with one camera (rather than four)
would have been less confusing to the viewer and made it
easier to understand the event.

	Film	Instructional	Broadcast	TOTAL
0			1	1
1	1	2	2	5
2	1	1		2
3	1	1		2
4				
5			1	1

MEAN: 1.72

Question 23:   The use of four cameras gives the viewer a
more complete picture of this subject than one or two
cameras would.

	Film	Instructional	Broadcast	TOTAL
0				
1				
2				
3				
4	2	2	2	6
5	1	2	2	5

MEAN: 4.45

Question 5:   The program should have included more
interviews with the director, crews, etc.

	Film	Instructional	Broadcast	TOTAL
0				
1		1		1
2	1		1	2
3	1	1		2
4	1	2	2	5
5			1	1

MEAN: 3.27

Question 12: The interview in this program was inappropriate to cinema verite.

	Film	Instructional	Broadcast	TOTAL
0		1	1	2
1	1		1	2
2	1	2		3
3		1	2	3
4	1			1
5				

MEAN: 1.63

III. TREATMENT

Question 2: I felt, at times, that I needed a narrator to tell me what was happening or what the significance was of what I was seeing.

	Film	Instructional	Broadcast	TOTAL
0				
1	1		1	2
2		2		2
3	1		1	2
4	1	1		2
5		1	2	3

MEAN: 3.18

Question 6: The program time (in "Eyes on the Tiger") should parallel event time (ieL if the pre-game activity is half the total event, it should occupy half the program).

	Film	Instructional	Broadcast	TOTAL
0				
1	2		2	4
2	1	2	2	5
3		2		2
4				
5				

MEAN: 1.82

Question 8:   Moments of crew inactivity or moments of game inaction should not be included in the program.

	Film	Instructional	Broadcast	TOTAL
0			1	1
1			1	1
2		2	1	3
3	1	2		3
4	2		1	3
5				

MEAN: 2.54

Question 14: Even though it represents half of the remote, pre-game activity should take up less than half of the program.

	Film	Instructional	Broadcast	TOTAL
0				
1	3			3
2		1	1	2
3		3	1	4
4			1	1
5			1	1

MEAN: 2.54

Question 16:   I was able to follow what was happening in the game, as well as the coverage.

	Film	Instructional	Broadcast	TOTAL
0				
1				
2	1			1
3	1	2		3
4	1	2		3
5			4	4

MEAN: 3.54.

Question 21:   The program attempted to cover too much.

	Film	Instructional	Broadcast	TOTAL
0			1	1
1			2	2
2	2	2	1	5
3		1		1
4	1	1		2
5				

MEAN: 2.09

Question 25:   It is important to maintain continuity within the game itself (for example, keep the viewer of the documentary aware of innings, score, etc., at any given time.

	Film	Instructional	Broadcast	TOTAL
0				
1				
2	2	1	1	4
3	1	1	1	3
4		2	2	4
5				

MEAN: 2.64

Question 15:   The program could be shorter and still capture the essence of the event for the viewer.

	Film	Instructional	Broadcast	TOTAL
0				
1	2			2
2	1			1
3			1	1
4		2	2	4
5		2	1	3

MEAN: 3.45

Question 20:   This program is well suited for broadcast.

	Film	Instructional	Broadcast	TOTAL
0				
1		1	1	2
2		1	2	3
3				
4	3	2	1	6

MEAN: 2.91

Question 7:   A student interested in television directing can gain valuable insight into the directing process through this program.

	Film	Instructional	Broadcast	TOTAL
0				
1				
2			1	1
3	1	1	1	3
4	2	1	1	4
5		2	1	3

MEAN: 3.82

Question 22:   This program gives insight into the producing process for those interested in television producing.

	Film	Instructional	Broadcast	TOTAL
0				
1				
2				
3	1	1	1	3
4	2	2	1	5
5		1	2	3

MEAN: 3.73

Question 24: Since it did not tell a student what he or she should be learning from the program, "Eyes on the Tiger" and cinema verite (in general) are inappropriate for teaching.

	Film	Instructional	Broadcast	TOTAL
0				
1		1	2	3
2	2	3	1	6
3	1		1	2
4				
5				

MEAN: <u>1.91.</u>

Question 1: Modern video effects (such as digital effects, split screen, quad split, character generator inserts) do not alter the cinema-verite ethic of the viewer "experiencing" the event.

	Film	Instructional	Broadcast	TOTAL
0			1	1
1				
2			3	3
3	1			1
4	1		2	3
5	1	1	1	3

MEAN: <u>3.27</u>

Question 18: The use of concurrent split-screen aids the viewer in understanding the relationships of events happening in different locations at the same time.

	Film	Instructional	Broadcast	TOTAL
0				
1		1		1
2				
3				
4	2	2	1	5
5	1	1	3	5

MEAN: <u>4.18</u>

APPENDIX C

Edit Cue Sheet

EDIT CUE SHEET - 1

EFFECTS	SCENE	TAPE #	TIME
Opening titles *Time*	Street on way to stadium - up to point where stadium comes into view - with title	C-6	
	Interior Van - Second angle - approach to stadium with stop	A-1 C-6	
	Crew exiting van	A-1	
	Front of Truck with CG location	A-1	1:30
CG -Location	Replay area - tape being threaded	A-1	2:30
CG /Time/Location	Booth - camera operator setting up- include intercam getting wet	B-1	1:00
	Field from C Camera		
CG - Location	Chyron operators loading	D-1	1:20-3:(
	Replay operator explaining operation to new operator - intercut cu's operators, replay control, monitors	A-1	3:00
	Audio operator repairing 1/4 jack - with CU face then soldering and testing	A-1	7:00
CG - Time (5:00)	Waz in booth - bring down screen	B-1	7:10
	Various rain perspectives		
	Chyron operators giving visitor lineups	D-1	4:20
	Cheves on phone - raining like hell	A-1	9:30
	Chyron operators - Chuck says infield under water - composing Perconte on chyron several angles - OTS - monitors, angle-on, etc.	D-1	17:00
	Various rain	A-1	13:00
	Concession area	A-1	11:58
	Crew looking out crack in window (talk of double header)	B-2 A-1	:40 13:38
	Rain pouring into dugout - view finder	Game 1 tape Also B-2	1:30 8:20 5:00

EDIT CUE SHEET- 2

EFFECTS	SCENE	TAPE #	TIME
CG-☀Time 6:04	Dripping - truck watching news - Chavez wiping face	A-2	1:00
	Raise blind	B-2	12:46
	Scoreboard lights in water on tarp	B-2	15:30
	The seagul flies - people arrive	A-2	14:00 (orange) 16:00 (orange)
	Players warming up on infield	B-4 C-3 or 2	4:00
	Chavez dialing phone with satellite people on possible running late	A-2	8:40
CG -Time 6:50	K & K arrive in booth	B-3	14:00
CG -Time 7:00	Tarp removal		7:00
	Christiansen talking with affiliates	D-3	1:30
	Centerfield	B-3and 4	3:30
	Making homeplate	B-4	4:28
	Throwing sand on infield	B-4	2:30
	Possibly - long slow pan around stadium		
	Fans taking seats		
	Mic checks with shots of K & K in booth	A-2 B-4	17:40 6:10
	Sparky to home plate	B-4	6:50
	Christianson- open has not arrived yet	D-3	
	Kell - what are we doing	B-4	7:40
	GC - one minute	D-4	1:10
	CW "go to G&A afternoon then"?	A-2	
	GC - 30 to open	D-4	1:40
	Booth - fred's cam	C-2	9:30

EDIT CUE SHEET-3

EFFECTS	SCENE	TAPE #	TIME
QUAD SPLIT PRODUCTION OPEN	Close of spot		
	Lorado's		
	Here comes the anthem (aud.2)	A-3	7:00
	GC "in 5"		
	Tape up full		
	Game tape		
	Truck - watching opening with another in background		
	Field - anthem		
	Game tape - open continues to standard *open*		
	GC - tells CG about spelling of Lorados		
	Wallick - may have to come out of open to anthem	A-3	7:30
	GC stand by, Chuck		
	Waz - get me the singers quickly	A-3	
	Game - dissolve, go Chuck	D-4	3:30
	Truck as they take over		
	Laughter at singing of anthem in truck		
	Laughter at station they add Lorado's super		
	Field - words to anthem on scoreboard as it ends		
	End of anthem - truck for cue of George - gave tape - operator		8:00 8:40
	Kell just after hello	B-4	9:50
	Rain		
	Booth - cue to break		
	Truck - throw to station		
	Station - break		

EDIT CUE SHEET-3

EFFECTS	SCENE	TAPE #	TIME
	Program - and spot - Lode - Gave - 1 to first three names of line-up		10:30
	Second three names	D-2	8:30
1/4 Split -Track/ game tape	Booth - Kaline gives Seattle line-up	A-3	11:12
	WDIV for Perconte - for 1st batter		
	Field wide for bumper		
	Strike out 2nd batter	A-3	15:00
	CW - let's see it both ways		
	Replay operators with 1/4 split - replay output		
	CW angle on roll A, wipe A		
	Program - Kaline describing		
	Monitors - pan to B?		
	Program with Wazlick track		
	Davis	B-4	15:10
	Kell watching man on davis pitch	B-4	15:45
	R of Davis	A-3	17:00
1/4 split	1/4 split with program in upper right for transition	D-4	10:20
	Chyrom "like 30 seconds, eh?"	D-2	6:10
	Pizza spot - game tape		17:30
	Reference cameras - 4 then 4 shots, they have		
	Brookens - Fred's camera - Replay - Program	B-5	18:00 9:00 19:00

EDT CUE SHEET 4

EFFECTS	SCENE	TAPE #	TIME
CG-Time/inning ¼ split	Game - Brookens flies out		
	Scoreboard - transition	C-3	2:15
	Herndon from truck at base hit	A-4	11:30
	Full screen game tape with Saz audio full and program audio below		37:30
	Program audio full as Gibson steps in	C-3	4:20
	Game Tape #1		39:10
	Truck	A-4	13:30
		D04	16:30
Montage	Catch and Gibson trots back to dugout	C-3	
	Program audio - Hojo steps in - program video for a moment then 3rd base perspective replay tape		32:40
	- with 3rd base camera from	C-2	13:40 or
		C-3	6:20
	Camera 3 audio		
	Game tape 3 to re-establish - then -		45:20
¼ Split	For Hojo (K) and bring in 1/4 split program for bumper	B-6	1:20 (45:30)
	Transition top 3rd inning - time - the wave	C-3	9:16
	Replay tape - 1		36:50 8:25 pr
	- -	D-7	10:10
	As Davis steps in	B-6	11:00
	For Davis super	D-7	12:00
	Replay - 2 for a moment and head for Davis		
	Davis grounder	B-6	11:20
	Bump	A-5	13:00
	Program - 2		9:00
		D-8	4:30

ED IT CUE SHEET - 5

EFFECTS	SCENE	TAPE #	TIME
	Program - tail end of American Express - beginning of BB's		
	Billboards	D-3	5:20
	Cowens steps in	A-5	11:00
	Program - 2 Cowens flies to Herndon		13:30
Waz Nice catch Larry		A-5	12:00
	Scoreboard replay of out	C-4	8:00
	Program 2 - Calderon up		14:40
	Replay	A-5	13:00
	Program - 2 - replay - two versions with cameras in 1/4 split during their shot		
	Stadium cutaway	A-7	
	First 2:00 apx - Kuntz up - passing to various camera for readies and takes - inter-cut with shots of the cameras - 4, 3 & 1		
	Deck on replay bit as well		
	Backgrounds out	A-6	7:00
	Program - 2 - show spot for trans		40:30 ap
	Head? - transition	D-9	
	Replay - Bradley		
	Bradley (K)	A-G	
QUAD SPLIT	Ask for shot of Juan	D-9	2:10
		A-6	10:30
	Replay tape?		
	Camera 1		
	GC comments about baseball	A-0	4:20

EDIT CUE SHEET - 6

EFFECTS	SCENE	TAPE #	TIME
	Program		47:20
	With program in 1/4 split lower right (game tape 2 49:00 apx)	D-0	6:30
	Lose split as Dave zooms to air and GC mentions trannell streak		
	Kaline on hitting streak	B-9	
	Program Tape 2 (51:00) Trammell base hit		
	Replay 3		13:00
	Game Tape 2 just before stolen base		56:00
	Replay 3 - parrish talking		24:30
	Parrish to first	C-5	
1/4 split	Gibson steps in	A-6	20:30
	Super	D-0	16:00
	Gibson swings at first putch and CW reaction	A-6	2:40
	Strike two	C-5	15:00
	Program - 2 - Kaline on being patient		59:30
1/4 split	Hit w/ 1/4 split	A-6	
	Applaud - fans	C-5	
CG - 9:45, Bottom 7th	Baker walks and talk of rain	B-10	5:30
	Game - rain delay		17:20
	Wide shot cutaway from D tape of MCR as GC asks for rain filler		
	should only last three minutes	A-7	7:40
	segment to filler	B-10	9:30
	Gape Tape 3 - filler begins		24:20
	Gives crew break	A-7	13:30
	Field with rain	B-10	11:45

EDIT CUE SHEET-7

EFFECTS	SCENE	TAPE #	TIME
	Game Tape 3		41:00
	Going back	D-11	3:00
	Bergmen flies out to end inning	B-11	2:00
	Seque?	D-11	
	Audio for news break - to countdown	D-11	
¼ Split ~news break	Game 3 - quarter split when it starts		54:40
	Game 4 - top 9th		1:20
	Replay 4 Milbourne		30:38
	(K)	B-11	12:48
	Davis walks	A-9	8:00
	Game 4 - Phelps up		5:30
	B-12 as Berenguer walks Phelps - head of tape Kell shakes his head		
	(Head) here comes sparkey to spot	D-12	
	Game 4 - Art Van		8:29
	Stand by	B-12	2:55
	Game 4 - base hit and runs score		13:30
	AG		17:30
	Game 4 - Bonnell		14:00
	Ready for final pitch	B-12	8:30
	Game 4 - last out		14:40
	Game end	A-9	
	Light goes on or is on - K & K get ready for close	B-12	8:30
	Give me OK	A-9	19:40
CG - time 10:42	Game Tape 4 (somewhere around 16:00)	*Gme 4*	
	Getting set for end	D-13	
	Gives George Kell wrap cue	A-10	7:30

EDIT CUE SHEET-8

EFFECTS	SCENE	TAPE #	TIME
	Wrap	B-13	6:00
	Game Tape 4 at close		28:40
	K & K stood and stretch - see you in the playoffs	B-13	
	Head - news headline	D-13	
	CW clears - credit CW - CC eats his orange credits - CC	A-10	7:30 10:00
Credits	WDIV CREW		
	George Christiansen - Coordinating Director Doug Brock - audio Ron Bukowski - video Pat Moore - VT Cliff Trudean - VT Larry Yerger - camera Kevin Berryman - camera Jim Jewell - camera Mike Baron - camera	A-1 A-1	3:00 3:00
	Special thanks for the cooperation of:		
	Joe Mortelle - Manager, Sports Operations and WDIV - TV		
	Doc Finkel and Dan Ewald - Detroit Tigers Baseball Club.		
	Michigan State Crew:		
	Robert Albers Dave Brown Fred Doelker Carrie Heeter Claus Stefan - Globig		
	Produced in cooperation with American Automobile Association		
	- Michigan State University, Office of Public Television		
	- Produced by Brad Graham		
	- A presentation of the Department of Tele- communications, Michigan State University		
	copyright, 1984, Michigan State University		
	Stadium long shot and fade	B-13	

APPENDIX D

Thesis Proposal

PROPOSAL

FOR

MASTERS THESIS

Department of Telecommunication
Michigan State University

Bradley Glenn Graham
Department of Telecommunication
423 Communication Arts Building
Michigan State University
East Lansing, Michigan 48824

(517) 355-9940

MICHIGAN STATE UNIVERSITY

August 2, 1984

DEPARTMENT OF TELECOMMUNICATION

EAST LANSING • MICHIGAN • 48824-1212

Bradley G. Graham
409 Com-Arts Building

Mr. Joe Martelle
Manager, Sports Operations
WDIV-TV
550 West Lafayette
Detroit, MI 48231

Dear Mr. Martelle:

Enclosed please find the letter of introduction we spoke of yesterday.
I hope it will be of help as you clear the way for the production for
us. We greatly appreciate your cooperation and support in this matter.

We are now in the process of rescheduling equipment and crew for the
shoot and we will assume D-Day to be August 18th unless we hear otherwise
for you. I will tentatively plan on one crew at the station (for all
day) and two-three at the stadium (truck, booth and possibly photo deck
or center field).

Again, I'd like to thank you and Chuck for your help and encouragement.
I look forward to a very enlightening production.

Sincerely Yours:

Bradley G. Graham

MICHIGAN STATE UNIVERSITY

August 2, 1984

DEPARTMENT OF TELECOMMUNICATION

EAST LANSING • MICHIGAN • 48824-1212

To Whom It May Concern:
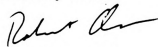
Mr. Bradley Graham of the Department of Telecommunication has undertaken
to study the production technique of WDIV-TV in their telecast of a
Detroit Tiger Baseball game on August 18th, 1984. He has secured the
cooperation of WDIV-TV, arranged for equipment and crew and done the
necessary academic research in preparation for the production and this
letter is being written to ask for help with access to the facility of
Tiger Stadium on the day of the shoot.

We would like to stress that the television crews involved will be small
and unobtrusive and will not interfere in any way with the game or WDIV's
telecast. It is our hope to capture the event as accurately as possible,
thus, it's possible you may not even notice our cameras while they are
rolling.

This production is being done as a Master's Thesis for Mr. Graham and
has research implications in the area of television production technique.
Therefore, we would be very grateful for any help you can give either
Mr. Graham or Mr. Joe Martelle of WDIV, who is making some of the
arrangements on our behalf.

Thank You for your cooperation.

Sincerely Yours:

Mr. Robert Albers
Thesis Committee Chairman

Mr. Bradley S. Greenberg
Department Chairman

Bradley G. Graham
423 Communication Arts Building
Michigan State University

Mr. Robert Albers
Specialist: Department of Telecommunication
409 Communication Arts Building
Michigan State University
East Lansing, MI

Dear Bob:

Enclosed please find the fourth draft of my thesis proposal. This draft incorporates your many comments and suggestions and gives, I believe, better focus to the project.

Once again, I appreciate all the time and effort you have put into helping me refine this proposal. Your comments have been helpful and enlightening and I am delighted with the changes you have suggested.

As you are aware this project is progressing even as the proposal is being formulated, with meetings this week with WDIV-TV and an interview this weekend with Wiseman. I hope you are satisfied with the plans and arrangements that have been made thus far.

I look forward to your comments on this latest draft, as well as the comments of my colleagues in the department.

Sincerely Yours:

Bradley G. Graham

OUTLINE:

A Correction:

The timetable of this thesis calls for the production
to be shot on September 14, 1984. This was the day
originally agreed to by the author and WDIV and it had
several advantages, not the least of which was the time
it allowed for distribution of this proposal before the
shooting date.

However, due to a network television option, the
national interest in a game between the Detroit Tigers and
the Toronto Blue Jays and the possibility that the Tigers
would clinch the American League's Eastern Division title
on that date, WDIV warned that the possibility existed
that the station would not be broadcasting that game.

The last secure date was August 18th and WDIV agreed
to expidite matters with the Tigers and the American
League if the author agreed to move up the shoot to that
game (between the Tigers and Seattle Mariners). In a
matter of only twelve days the shoot was moved up by four
weeks.

Some fifty reels of tape were shot and are now being
logged in preparation for editing in September and October.
The cooperation of WDIV, the Tigers and of my crew was
superb.

INTRODUCTION

Cinema (sin ə-mə) n. The art of making motion pictures. Short for
  CINEMATOGRAPH) (FRENCH cinematographe: GREEK kinema) (stem: kinemat),
  motion, from Kinein: to move.

Verite (var'i-tā) n. The condition or quality of being real,
  accurate or correct. (OLD FRENCH: verite FROM LATIN veritas)
  from verus, true.

Cinema Verite: The documentary film technique, developed by the
  French, employing the camera(s) as an objective observer and edited
  to recreate the event as accurately as possible, using no narrator
  or other subjective embellishment. Also called direct cinema.

Proposed:
     1. To study and research the films and literature of
cinema verite, to determine the issues associated with this
art form.
     2. To outline the variants of cinema verite production.
     3. To interview several cinema verite producers,
recording their views on the technique, its limitations and
applications.
     4. To apply cinema verite to an event (the televised
coverage of an American sporting event) via television
production rather than film. In other words, the application
of video tape technology to cinema verite (namely multi-camera
technique, special effects and video tape editing).
     5. Compilation of observations and opinions of cinema
verite filmmakers concerning this production in realtion to
their own views on verite.
     6. The preparation of a master's thesis consisting of
the documentary tape and an in-depth study of cinema verite,
including the findings of the research mentioned above, the
script for the documentary and the observations and con-
clusions of my panels and myself.

POSSIBLE USES:

This project will yield valuable research and experience to the author in the areas of documentary production technique, live sporting event production and direction and the application of these into a production of my own.

The field of study (Telecommunications) will benefit from the application of the art form to video tape and from the objective study of live sporting event production and direction. In addition, the use of cinema verite in an instructional mode will be reviewed by an expert committee.

Requirements for Thesis:

The handbook for the Master's Program in the Department of Telecommunications at Michigan State University stresses that a production thesis should emphasize originality in one or more of the following areas: content, form and expression.

The thesis will deal with all three of these areas.

1. Content: The documentary half of the thesis will focus on one facet of the American broadcasting industry: televising of an American sporting event. The subject chosen is the television coverage of a professional baseball game (this choice is made based on the need for a subject which is highly structured, providing a foundation for the technique which tends to have little structure, as will be seen in the "review of literature" section of the thesis).

An in-depth study of such coverage can lend insight into the way the medium impacts upon the message received by the viewer:

a) What are the choices made in pre-production meetings with the crew and on-air talent?

b) What kind of innovations or alterations are made during the event itself?

c) What is left out of the coverage?

d) Does the coverage become predictable or repetitious?

e) How does the coverage alter the event itself?

The verite style will give the viewer an objective
look at how the various elements in a production are
brought together and will allow that viewer (the average
fan, the television professional and the production student)
to reach their own conclusions.

2. _Form_: The style employed is one usually reserved
for cinemtatographers and is being applied (so far as the
author can determine) for the first time to video tape.
Normally video tape documentaries employ a narrator and/or
reporter, but none will be used in this production.

3. _Expression_: Is cinema verite and appropriate
and valuable tool in teaching television production? Can
the technique be used, even though there is no authoritative
voice or reporter explaining to the student what they are
seeing? The possibility of using a cinema verite production
as a teaching aid will be explored, thus bringing originality
to this thesis in the area of the viewer's experience.

RESEARCH

The author will be dealing with four areas of research:

a) A study of the issues associated with cinema verite
(through film review, literature review and interviews).

b) A study of the application of video tape technology
and effects to cinema verite (through the production and
its review by verite producers and television professionals.
The effects to be used are video tape editing, split-screen,
insert keying, replay and multi-camera technique.

c) A preliminary determination of the instructional
value of cinema verite (through a review by instructional
television experts.)

d) A study of televised producing and directing
technique (the content of the production.)

Finished Product:

1. A bound thesis manuscript containing the following:

   a) Cinmea verite background research

      i. History

      ii. Issues and analysis

      iii. Interviews with verite producers

   b) Script of the documentary

   c) Observations and conclusions of the panels
      and the author.

   Publication of this thesis will be sought for use
   in instruction of film and video-tape documentary
   production.

2. An hour-long video tape documentary, on three-
   quarter inch video cassette.

   Airing of this program will be pursued through
   local and in-state public television outlets.

AN HISTORICAL PERSPECTIVE

Cinema-verite, it could be argued, is a resurrected art form. Due to the limitations of the young film industry, filmmakers were relegated to a rather objective view of their subjects, using the occasional title card as a bit of visual "narrative." Indeed, some critics of verite make pejorative comparisons between the newsreels of the 1920's and cinema-verite productions of today. In "The People's Films," William Bluem writes:

> Cinema-verite suffers from the disadvantages of the newsreel in that it encourages the audience to remain in its blissful ignorance.[2]

The term "Cinema-verite" is derived from the Russian "Pravda Kinema," or truth film. Early Russian cinematographers are often credited with the first crude attempts at making objective documentaries but it remained for the syncronous-sound French filmmakers of the 1950's to define verite and focus on its application ("Pravda Kinema," after all, was a term loosely applied to all Russian newsreel footage).

With the advent of sound, documentary production took the form of a kind of "running narrative," with music (and some actuality sound) used to fill in the gaps left by the announcer. So-called purists of the objective documentary prefered wild sound to narration and were troubled by the "we'll tell you what to think about this" syndrome of the narrative documentary. These filmmakers experimented with a new technique, dubbed cinema-verite, and their efforts gave rise to one of the most popular film styles of the 1950's and 60's. In short, new, light-weight, sync-sound equipment provided the instrument, an atmosphere of experimentation was the catalyst, and a growing social consciousness among documentary filmmakers provided the forum. Verite, it would seem, was a technique waiting to happen.

Despite the early development of cinema verite overseas, it has been left to the Americans to better focus on the use of verite, defining its limitations and its best applications. Oddly, it is also the Americans who seem to have the most trouble with the term "cinema verite," believing it to be pretentious and ill-conceived. Very few film-makers today are willing to call their work "cinema verite," and even those who do have some difficulty defining just what the term means.

Whatever it's called, the style is still being used, especially in the intimate study of institutions and how they work (and don't work). The style continues to be the almost exclusive domain of the film-maker and the appropriateness and adaptability of video tape to verite has yet to be determined.

REVIEW OF THE LITERATURE:

Though cinema verite has been one of the most popular cinematic styles of the last half century, it is remarkable that there has been so little written about it. While there are chapters devoted to the technique in some books, and while interviews have been conducted with some cinema verite film-makers, there remains a dearth of literature about how and why it is applied to various documentary subjects.

The most comprehensive study of this enigmatic technique was done at Michigan State University by M. Ali Assari of the Instructional Media Center. In cooperation with Doris Paul, Assari attempted to bring together the various issues, thoughts, styles and opinions associated with verite and his work goes far toward defining it ("What is Cinema Verite?" Assari and Paul, 1979). Unfortunately this study seems to raise more issues than it answers and its sturcture lends itself to a sort of collective "letting off steam" by a group of cinematographers who have trouble living with the moniker "cinema verite film-maker." Criticisms touched on

on in this work go unaswered by those criticised. Few
conclusions are forthcoming about such issues as the debate
between real time and "film time," the debate about asking
questions (of the subjects) on location, and other issues.
And, not suprisingly, there is no mention of applying video
tape technology to the technique.

One point the Assari book makes clearly (and that is
made in almost any study of verite) is the aversion cinema-
tographers seem to have for the term itself. In an interview
in "Cinema" magazine, Fred Wiseman (Titicut Follies, 1967; Basic
Training, 1971), one of the best known direct cinema[3] film-makers,
calls verite a "pompous, overly-worked, bullshit phrase."[4]
Emile DeAntonio (In the Year of the Pig, 1968) calls anyone who
shoots verite "pretentious and empty-headed."[5] Even the
Frenchman, Jean Rouch, largely credited with developing the
style in the 1950's with his films of the African jungle, says
the name is "at least inappropriate." Rouch argues the mere
pointing of a camera displays a certain amount of subjectivity
and prejudice and he would prefer to have his films remembered
as sincere, rather than true in the absolute sense.[6]

In addition to this semantic problem, there is a
tremendous amount of what one might call artistic disagreement
between cinema verite film-makers (or whatever they would
call themselves). DeAntonio labels verite decadent in the
true meaning of the word (that it is a decaying art form).[7]
He accuses verite producers of being apolitical, of going for
high moments[8] and cheating the audience out of a more honest
portrayal of the events. "There has not been one verite
documentary that could not be challenged on the basis of
whose bias it is,"[9] he says. "It is better to make a film
from your own position, rather than from no position, since
that is impossible."

The best known American cinema verite film-makers are
in some agreement with DeAntonio. D.A. Pennebacker (Don't

Look Back, 1968; Crisis, 1963) says verite "pretends to be a kind
of reporting when it reports nothing. It's false. It can't
do anything but skim the surface."[10] The same from Wiseman
who claims a documentary can be nothing but subjective,
verite or otherwise. "You can't make an objective film
because someone else who was doing the same subject would
do it differently."[11]

Characteristics of Verite

All of these film-makers produce documentaries which
are loosely classified as "cinema verite." The characteristics
which define their films are, first, a lack of an accompanying
narrative; second, objective (or at least unobtrusive) camera
work; and editing with an eye toward recreating the events
as accurately as possible. While many of these film-makers
criticise the term and question the work of their colleagues,
all are quick to argue that making documentaries which
approach real honesty is possible.

From Wiseman, who does not believe in objectivity,
comes "the ethic that one should, or rather must be fair."[12]
Pennebacker, who calls verite a false art, says it is
possible to "shoot something as it happened and let the
audience decide for itself what to think about it."[13] Even
DeAntonio, while maintaining verite to be decadent, believes
through proper structure one can create a film "which tells
a story and reveals characteristics about the subject."[14]

Is verite a valid documentary art form, and can it
yield "truthful insight" as the name implies?

This question, raised by nearly every film-maker who
has been uncomfortably saddled with the term, has not been
fully explored or resolved. Perhaps the artistic differences
of the producers keep them from arriving at their own meaning
of verite, or from coming up with a classification that suits
them better. Whatever the reason, it is of no small matter
to the verite film-makers as their interviews are filled with

disdain for the term, varying interpretations of what it means and protestations that their own work uses a truer, more honest style.

Is it possible to produce a verite documentary while acknowledging a point of view or even a conscious subjectivity? Many so-called cinema verite film-makers claim their documentaries do just that and, if so, concerns over objectivity may be less than academic. The father of verite, Jean Rouch, would have little trouble with an admitted subjectivity as, he too, argues the pointing of a camera and the editing process are prejudicial and unavoidably so. To his colleagues, Rouch might simply stress the need to employ...

> ...cinema sincerity. I'd like the film to say 'this is what I saw, I didn't fake it, this is what happened; I didn't pay anyone to fight, I didn't change anyone's behavior. I looked at what happened with my subjective eye and this is what I believe took place.[15]

Application:

If there is general dissatisfaction with the terminology and some artistic debate among the practitioners, there seems to be little disagreement over the best subjects to which cinema verite should be applied. Alan Rosenthal, author of two excellent film-maker interview books, writes in "The Documentary Conscience" that "Fred Wiseman has shown all film-makers that institutions lend themselves to the verite approach." He says "Wiseman's films delineate the way in which American institutions work and show the dulling effects of the bureaucracy."[16] As mentioned, DeAntonio calls on the documentary producer to reveal something hidden, or subtle about the subject and says "television would provide the ultimate documentary, with a study about itself."[17] Indeed, this documentary will deal with television, though not on the scale envisioned by DeAntonio.

Cinema verite is evolving, adapting itself to new developments in cinematography and new ways of thinking about the verite approach. Ellen Hovde (Grey Gardens, 1975) believes verite is doing more now to hold the audience by abandoning real time and adopting "film time" (editing footage down to a given program length, the footage itself representing more actual time than that program length). "You needn't develop everything just as you shot it and throw it at the audience just to preserve a certain honesty in your presentation,"[18] she argues. Hovde says verite films should be "psychologically revealing," (she is, by the way the only artist working with verite who seems to have no problem with the term).

> There's nothing wrong with capturing an audience and holding them... we are really trying to take people's lives, and the interactions between people and make that interesting,[19] because it is psychologically interesting, and not because something is going to happen that you are waiting for.[20]

With liberties being taken by film-makers such as Hovde, why not experiment with the wide array of special effects available to the video documentary producer? Such experimentation might lead one to the following questions:

Can video tape and special effects be applied to cinema verite?

Would these embellishments add to the viewers' experience of the documentary?

Would they insult the sensibilities of the traditional verite film-maker?

Would "Video Verite" help to hold the audience, as Hovde has tried to do?

These questions will be addressed to the expert committee composed of verite film-makers and television professionals.

METHOD:

The Program:

An hour-long documentary on the television coverage by W-D-I-V-T-V, Detroit, of a Detroit Tiger baseball game.

Rationale:

1. This choice is based, primarily, on the review of the literature, which reveals that the best applications of cinema verite are on highly structured subjects. The belief is that this structure provides the solid foundation which the technique requires, having so little foundation of its own.

2. DeAntonio argues the ultimate documentary would be about television itself and the author has carefully chosen a subject which reveals some facet of the business.

The documentary will focus strictly on the coverage rather than the game itself. The parts played by various members of the crew will be explored, especially that of the director and producer.

Three or four camera crews will be available for this production and they will be posted in the press box, in the production truck and on the field. In addition, the output of the character generator, instant replay machines and frame storage and digital effects generators will be recorded at various times. The program output of the baseball coverage will be recorded as well.

Apart from the footage shot during the telecast, there will be coverage of the stadium as the crew readies itself for the game; meetings between the producers and the talent and crew will be taped; and pre-game program material will be included, both at the studio and on site. The purpose is to present a complete package of eveything that goes into the telecast of an event such as this, to give the casual viewer a perspective they normally do not see, and to give the student an unadulterated look at a complex television production as it unfolds.

These various perspectives will be edited, using
the many special effects available (especially split screen)
to present as much of the total experience of the event as
possible.

A Matter of Definition: Documentary.

The author recognizes that documentary technique is
usually applied to subjects of some social concern.
Most documentary programs are classified as "public affairs"
programming by stations and they usually fall into one of
the categories defined by the F.C.C. as being public affairs.

The author is taking a much broader view of the term,
that of "a program portraying an actual event, life or real
person, period of history or the like, in a factual way..."
(from Websters). Indeed, many verite films do not deal with
issues of public controversy, but rather simply tell a bit of
the human experience, as this production will attempt to do.

A New Definition: Concurrent Split-Screen.

In his research the author has not found a term for
the showing of concurrent events or perspectives via split
screen. This technique will be employed at several stages
of the production and there is a possibility for coining a
new term to describe it.

FACILITIES

The author is grateful for the many offers of support and access to facilities he has received upon relating plans for this production.

Although the actual equipment used on the day of the shoot may change, here is an outline as it looks at this writing:

Cameras:

3 Ikaegami 730 A remote cameras from the Department of Telecommunication.

1 Ikegami HL 95 remote camera from the Office of Public Relations, Michigan State University.

Record Decks:

1 Sony VO 4800 from the Department of Telecommunication.

1 Sony VO 4800 from Video Workshop, MSU.

1 Sony VO 4800 from the Department of Agriculture, MSU.

1 Sony BVU 110 from the Department of Public Relations.

Audio:

-EV Shot gun mic from the Department of Telecommunication.

-Audio feed of WDIV-TV intercom at the stadium.

Video Tape:

-50-60 mini cassettes, supplied by the producer.

-four 30 min video casettes for work reels.

-four 60 min video cassettes for output of charecter generator and other effects generators.

-three 60 min cassettes for telecast of game.

-two 60 min cassettes for master and dub.

Post Production:

-Studio E, Department of Telecommunication.

-Editing Facility of Department of Public Relations.

-Studios and facilities of the Triple-A Headquarters, Dearborn.

CREW

Many qualified and talented people have offered to
work as crew on this production. Among them are the following:

From WKAR-TV: Production Assistants Phil Barrie, Mark Duckert;
    Producer Tim Zeko and Operations Manager Mike Mihalus.
-Robert Albers, Specialist from the Department of Telecommunication.
-Claus Stephan-Globig, Graduate Assistant, Department of
    Telecommunication.
-Frederick Doelker, Training and Development Specialist,
    American Automobile Association.
-Tim Rathbun, Graduate Assistant, Department of Telecommunication.
-David Brown, Media Liason, Department of Public Relations,
    Michigan State University. In addition to offering his
    services, Mr. Brown has offered to make available his
    remote video package and his editing facilities for post
    production.
-Tim Kelly, Senior, Department of Telecommunication.
-Leah Schneider, Senior, Department of Telecommunication.

TIMETABLE

July: Securing of access to all facilities (Tiger Stadium
        and post production).
Early August: Interviews with Cinema verite producers.
Mid August: Reconnaissance by the Producer of game coverage
        by WDIV-TV.
September 14: Remote shoot day (Alternate days TBA).
Late September: Review of remote and game footage.
Early October: First Draft: shooting script.
October: Special Effects, preliminary draft of written thesis.
Early November: Video Tape production and mailing of dubs to
        out-of-town panelists.
        (Continued)

<u>Timetable</u> (continued):

Late November: receipt of questionaires of panelists (expert
      committees)
Early December: Final Draft, Written Thesis.
Mid-December: Thesis review and evaluation.

COMMITTEES:

   <u>Thesis Committee</u>:
   Robert Albers, Chair. Specialist, Department of
      Telecommunication.
   Gretchen Barbatsis: Instructor, Department of Telecommunication.
   Gary Reid: Instructor: Department of Telecommunication.

   <u>Instructional Television Committee</u>:
   Robert Muhlbach, Chair. Director: Instructional Television,
      Instructional and Public Television, MSU.
   Others TBA

   <u>Expert Committee</u>: (Television and Film Professionals)
   Timothy Skubick, Chair. Senior Capitol Correspondant,
      WKAR-TV.
   Joe Martell, Sports Coordinator, WDIV-TV.
   Others TBA

EVALUATION:

      The two expert committees will view the production
and address themselves to the questions raised earlier
(instructional committee on page 3, under "expression,"
and the professional committee on page 10). A questionaire
will be provided to each committee member.
      The author presumes the thesis committee will evaluate
the thesis on the following points:
      -Has the author fully reviewed the background of cinema
verite, outlined the variants of the art form and identified
the issues associated with it?
      (continued)

-Has the author, through the video tape production, provided insight into the production of a televised sporting event?

-Has the author addressed the matter of video tape's applicability to cinema verite?

-Has the author addressed the matter of cinema verite's applicability to instructional use?

-Has the author addressed the questions raised in the "content" subsection of this proposal (concerning television's impact on the event it covers)?

Questionaire:

Below is an example of some of the questions to be asked of the expert committee on cinema verite and documentary production.

Please respond to each item, indicating your agreement or disagreement with the statement, by circling the appropriate number.

5 means "I strongly agree with the statement."

4 means "I agree with the statement."

3 means "I neither agree nor disagree with the statement."

2 means "I disagree with the statement."

1 means "I strongly disagree with the statement."

0 means "It does not apply" or "No opinion."

Video equipment, rather than film equipment, can be used in making a direct cinema documentary.

5   4   3   2   1   0

Modern video effects do not alter the direct cinema ethic of the viewer "experiencing" the event.

5   4   3   2   1   0

The use of more than one camera in a direct cinema documentary violates the viewer's need for perspective.

5   4   3   2   1   0

The split-screen effect permits the viewer a truer representation of the event as it shows a many-sided view of the same focal point.

5   4   3   2   1   0

Since it uses the same technology as its subject, television is not an appropriate medium for producing a documentary on live television broadcasting.

5   4   3   2   1   0

Television effects are not condusive to direct cinema.

5   4   3   2   1   0 .

The use of four cameras gives the viewer a more complete picture of this subject (live sports broadcasting) than one or two cameras could.

5   4   3   2   1   0

This production should be classified "direct cinema."

5   4   3   2   1   0

A Personal Note

This thesis is quite apropos to the author's career, experience and area of interest. It will be the culmination of a very long effort to complete the thesis in a way that will satisfy both the author's and the department's standards.

The author has been fortunate to work on many television productions and documentaries and to have produced some dozen of his own. All of these, save one, have employed a narrator in the traditional news documentary fashion. Cinema verite will provide a new challenge and give the author experience in a different art form.

A tentative effort at verite has already been made, with the production in 1983 of "Eye on Eyewitness," a half-hour documentary of a day in the life of WZZM-TV News in Grand Rapids (produced by Graham and Joyce Bean). This program however, was only quasi-verite, with long passages of indigenous sound, but some narrative as well. It was, nevertheless, a good warm-up for the production herein proposed.