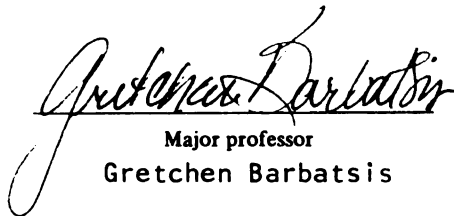


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INSTRUCTIONAL AND PERSUASIVE EFFECTS OF CINEMA VERITÉ  
AND NARRATED DOCUMENTARIES

By

Anne Susan Kavanagh

A THESIS

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

MASTER OF ARTS

College of Communication Arts and Sciences  
Department of Telecommunication

1983

154-0944

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

  
Director of Thesis

ABSTRACT

INSTRUCTIONAL AND PERSUASIVE EFFECTS OF CINEMA VERITÉ  
AND NARRATED DOCUMENTARIES

By

Anne Susan Kavanagh

Past literature on documentary has focused on distinguishing it from other forms of media. This study was conducted to distinguish between two approaches to documentary--cinema vérité and narrated--by measuring their relative effectiveness in carrying out the two principal functions of documentary--persuasion and instruction.

A model was developed which presented principles of persuasion and instruction as modified by expectations of an entertainment context. This model was the basis for production designs of each documentary approach.

Two documentaries--one narrated and one cinema vérité--were produced and shown to two experimental groups. Each documentary's persuasive and instructive effectiveness was measured and compared.

Results showed no significant difference between the two documentary approaches' ability to persuade and to instruct.

## ACKNOWLEDGEMENTS

I wish to thank Bob Albers for advising me on the production design of the documentaries, Mrs. Shirley Goodwin for her dependable typing service, Dr. Gretchen Barbatsis for helping me every step of the way as advisor and counselor and, of course, my family for their loving encouragement.

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## CHAPTER I

### INTRODUCTION

As exemplified below, most literature on documentary has focused on defining it as distinct from other media forms in that it is designed primarily to inform and to persuade.

In so doing, "a documentarist is seen as a teacher and moralist to the world."<sup>1</sup> Not only does he/she want to reveal what is taking place in people's lives, but often the documentarist is hoping to bring about social change:

They (documentarists) work in vastly different ways, but all believe that the function of the documentary is to clarify choices, interpret history and promote human understanding.<sup>2</sup>

A documentarist will inform his or her viewers in the process, but only with the intention of influencing the viewers' thinking in a specific area. "Documentary seeks to inform, but, above all, it seeks to influence."<sup>3</sup> But since it is used in an entertainment context "The function of documentary is to make drama from real life."<sup>4</sup>

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<sup>1</sup>Alan Rosenthal, Documentary Conscience, University of California Press, 1980, p. 2.

<sup>2</sup>Ibid., p. 1.

<sup>3</sup>A. William Bluem, Documentary in American Television, Hastings House, 1966, p. 14.

<sup>4</sup>Ibid., p. 13.

Because the documentarist seeks social change, he/she is most influential in a medium reaching the largest possible audience. Television, has become the appropriate medium of the documentarist. Like radio and film before (television), however, the mass medium of television presents an entertainment context which the documentarist must address in the design of material mainly meant to inform and persuade. The documentary, then, must be a blend of information and persuasion in an entertainment context.

### Approaches

Among the different approaches to presenting documentary material are cinema vérité and narrative. A narrated documentary often tends to expose the narrator and his or her personality:

In most cases emphasis is placed on the reporter himself and occasionally the approach involves no more than a lengthy 'lecture with visuals'.<sup>5</sup>

In the employment of cinema vérité the pictures should suffice to tell the story.<sup>6</sup> No words inserted by a narrator as explanations or interpretation are necessary. Cinema vérité's camera should do its work just as a bystander or observer would, the camera focuses on the object of action that catches the eye.<sup>7</sup> There is no pre-written script to follow for cinema vérité. Whatever happens in chronological order is

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<sup>5</sup>Ibid., p. 212.

<sup>6</sup>Ibid., p. 123

<sup>7</sup>Robert Tyrell, The Work of the Television, Focal Press Limited, 1972, p. 28.

the story. "... the camera is the only real reporter."<sup>8</sup>

Whether a documentary is narrated by a commentator or not, however, it will, in a sense still be narrated. Although narrative documentary is perhaps openly one-sided in that it often tells the viewer what to think, the effectiveness of its point of view has been found to depend on the credibility of the narrator.<sup>9</sup> Cinema verité can have the same effect depending on the manner in which it is edited.<sup>10</sup> Simply by presenting a crisis, the documentarist is saying something about it and its causes.<sup>11</sup>

#### Advantages/Disadvantages of Each Approach

Each of the two approaches has particular advantages and disadvantages in achieving the objectives of documentary. The strengths and weaknesses of both are summarized in Figures 1 and 2.

Narrated documentaries can frequently become boring with too much spoken information all delivered by the same source.<sup>12</sup> This problem can be alleviated by incorporating interviews where information is communicated by various knowledgeable sources.

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<sup>8</sup>Bluem, op. cit., p. 212.

<sup>9</sup>Joseph T. Klapper, "Mass Media and Persuasion," in Process and Effects of Mass Communication, Ed., Wilbur Schramm, University of Illinois Press, Urbana, Illinois, 1955, p. 313.

<sup>10</sup>Ibid., p. 211.

<sup>11</sup>Ibid., p. 180.

<sup>12</sup>Rosenthal, op. cit., p. 211.

<u>Narrated</u>	<u>Entertainment</u>	<u>Persuasion</u>	<u>Instruction</u>
Companionship--A narrator can guide the viewer and help him or her to understand.	<p>The audience can experience the outside world because the characters resemble those in the real world.</p> <p>With no narrator interruption, a stronger contrast between characters can be presented, thus attracting audience attention more readily.</p> <p>Characters can be used who have psychological drives similar to those of the audience which will aid to involve the audience. With no outside inter- pretor of events (narrator), the medium can be considered more of a copy of real life.</p>	<p>If the narrator is highly-credible, chances for immediate results will be enhanced.</p> <p>More chance of opinion change is possible if the narrator states the conclusion to be drawn.</p> <p>A narrator can make the message more objective (less biased) by avoiding the primary effect (that of being persuaded by the first viewpoint presented) and interpolating voice-overs between the two sides presented.</p> <p>A strong emotional appeal has a greater immediate effect.</p>	<p>A narrator can use the line of reasoning to which the audience is accustomed for better results.</p> <p>Emotion improves listener comprehension of the appeal.</p>
<u>Cinema</u> <u>Verité</u>			

Figure 1. Strengths of Documentary Approaches.

	<u>Entertainment</u>	<u>Persuasion</u>	<u>Instruction</u>
<b>Narrated</b>	One definition of drama is that no character ever fully understands the situation in which he or she finds him or herself. But a narrator supposedly would understand the situation.	An emotional appeal is more effective in persuading than a rational one.	-----
<b><u>Cinema Verité</u></b>	The comprehensibility level decreases in cinema verite as compared to a narrated documentary. As comprehensibility decreases, potency will also decrease.	Often, in order to avoid having the audience completely reject the appeal, reassurance (only feasible with a narrator) has to come directly after the emotional appeal.	Instruction is not all looking and listening. But, with cinema verite, little else could be incorporated into the learning process.

Figure 2. Weaknesses of Documentary Approaches.



In cinema verité there have been instances where the subject did not know of or became accustomed to the presence of the camera. The event often becomes more true-to-life, however, as time passes. As the camera becomes an active participant in the occurrences the power of this approach to evoke emotions in the viewer is realized.<sup>13</sup>

Initially cinema verité documentaries tended to be poorly executed due, in all probability, to the fact that the camera person did not know where or when his or her next move would be.<sup>14</sup> Another problem with cinema verité is the difficulty of transmitting "real time" into "film time". It is difficult to condense "real time" and retain all the most representative elements so that the viewer sees the process as the camera saw it in filming or taping.<sup>15</sup>

### Problem Statement

Little research has been carried out to explore how an entertainment context affects the basic principles of persuasion and instruction in a documentary. These principles undergo an alteration in order to comply with the expectations of entertainment. In addition, few, if any, studies have attempted to specify how cinema verité and the narrated documentary differentially incorporate these principles. As a result, there is only speculation as to the effectiveness of either approach in serving the purpose of documentary to inform and persuade.

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<sup>13</sup>Bluem, op. cit., p. 125.

<sup>14</sup>Tyrell, op. cit., p. 28.

<sup>15</sup>Rosenthal, op. cit., p. 384.

The purpose of this study was to construct a model which (1) specifies how the principles of persuasion and instruction are affected by the entertainment context which documentary must address, and (2) which demonstrates how the approaches of cinema vérité and narrated documentary incorporate these principles differentially. Using the model, two separate documentaries of the same subject matter were produced, one cinema vérité, one narrated, to illustrate specified differences. An evaluation design tested the predictions of the model for different effects of material constructed by the two approaches to documentary.

Because the model used in designing the two documentaries was based on principles of persuasion, instruction and entertainment, the review of research focuses on identification of these principles.

## CHAPTER II

### LITERATURE REVIEW

#### Part I: Persuasion, Instruction, and Entertainment

Persuasion, Instruction and Entertainment principles applicable to the distinction of narrated and cinema verité documentary.

#### Persuasion

Persuasion may be defined as communication which influences behavior with audible and visible symbolic cues,<sup>1</sup> by intensifying,<sup>2</sup> or changing the receiver's attitudes, beliefs, physical behavior,<sup>3</sup> or values,<sup>4</sup> so as to produce sympathy and support for the communicator and message.<sup>5</sup>

Three techniques discovered in the review of literature on persuasion seemed particularly relevant to the design of documentary:

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<sup>1</sup>Thomas M. Scheidel, Persuasive Speaking, Scott, Foresman & Co., 1967, p. 1.

<sup>2</sup>Erwin P. Bettinghaus, Persuasive Communication, Holt, Rinehart and Winston, 1980, p. 6.

<sup>3</sup>Ibid., p. 1.

<sup>4</sup>Herbert W. Simons, Persuasion: Understanding, Practice and Analysis, Addison-Wesley, 1976, p. 21.

<sup>5</sup>Wayne C. Minnick, The Art of Persuasion, Houghton Mifflin Company, 1968, 1957, p. 21.

credibility, emotional appeal, and audience involvement.

Credibility is a persuasive technique. The fact that the communicator is credible in one area may be to his or her advantage when communicating in another area. An example of this principle which is often employed in commercial advertising would be the success of using a football player to support a personal hygiene product.<sup>6</sup>

An emotional appeal involves the emotional state of the listener or observer.<sup>7</sup> When it is stimulated, Bluem<sup>8</sup> feels conditions for persuasion will be enhanced. This is because in an emotional state the audience is more vulnerable, less rational and more open to persuasion.

Involving the audience directly in the persuasion process by direct participation may help alleviate any initial resistance, according to Karlins and Abelson.<sup>9</sup> Exposure through direct contact with the experience is apt to be less distracting to the observer and they would be persuaded more easily.

### Instruction

Instruction may be defined as an information-processing system,<sup>10</sup> in which the subject's environment is manipulated so as to produce

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<sup>6</sup>Marvin Karlins and Herbert I. Abelson, Persuasion: How Opinions and Attitudes are Changed. Springer Publishing Company, 1970, p. 111.

<sup>7</sup>Thomas M. Scheidel, Persuasive Speaking, Cott, Foresman & Co., 1967, p. 11.

<sup>8</sup>William A. Bluem, Documentary in American Television (New York: Hastings House, 1965).

<sup>9</sup>Karbis and Abelson, op cit., p. 62.

<sup>10</sup>Stanford C. Ericksen, "The Zigzag Curve of Learning," in Instruction: Some Contemporary Viewpoints, Ed., Laurence Siegel, Chandler Publishing Co., 1967, p. 144.

behavior changes,<sup>11</sup> which come about as a result of experience.<sup>12</sup>

Three techniques found in the review of literature on instruction seemed particularly relevant to the design of documentary: use of certain words to evoke familiar concepts, increased comprehensibility and increased sense stimulus.

Freud stressed the importance of words' capability of triggering a certain feeling or thought.<sup>13</sup> Through the use of such words, feelings or thoughts can be evoked which will help the observer relate more easily to what is being said and remember facts presented.

Lionel C. Barrow suggests a theory for instructional television.<sup>14</sup> Television's instructional value is measured by the amount of activity it can initiate in the receiver of the message. Two concepts involved in the theory are those of potency and comprehensibility. Potency is the medium's strength in attracting and holding attention. Comprehensibility is the degree to which the message makes sense to the receiver. Two of Barrow's principles deemed relevant to documentary follow.

With potency held constant, effectiveness will increase as comprehensibility increases. A clear and concise statement of facts will aid

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<sup>11</sup>Stephen M. Corey, "Definition of Instructional Design," in Instructional Design: Readings, Ed., M. David Merrill, Prentice-Hall, Inc., 1971, p. 6.

<sup>12</sup>Robert A. Weisgerber, Ed., Instructional Process and Media Innovation, Rand-McNally & Co., 1968, p. 3.

<sup>13</sup>Ernest R. Hilgard, Theories of Learning, Appleton-Century-Crofts, Inc., 1948, 1956, p. 273.

<sup>14</sup>Lionel C. Barrow, Jr., "Proposed Theory for the Effect of Educational Television," in The Impact of Educational Television, ed. Wilbur Schramm, University of Illinois Press, 1960, p. 243.

comprehension, and thus be more effective in instruction.

Involving increased sense stimulus will increase both potency and comprehensibility. The more senses affected at any one time, the easier it will be to pay attention, understand and thus be informed.

### Entertainment

Entertainment involves passive participation and constitutes means of escape, companionship or diversion.<sup>15</sup>

Several concepts discovered in the entertainment literature were deemed particularly relevant in the design of documentary. These were the incorporation of real-life characters, provision of companionship, a chance to experience the outside world, drama as a copy of real-life, and a strong contrast in characters.

One of three elements of drama presented by Millett and Bentley<sup>16</sup> was impersonification, which involves making characters resemble those of real or possibly real characters. This they considered a necessary element of drama.

As mentioned in the definition, entertainment can provide companionship--it is someone or something to which one can listen and with which one can empathize.

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<sup>15</sup>Heinz-Dietrich Fischer, Ph.D. and Stefar Reinhard Melnick, M.A., Entertainment: A Cross-Cultural Examination, Hastings House, 1979, p. xiii.

<sup>16</sup>Gerald Eades Bentley and Fred B. Millett. The Art of the Drama. Appleton-Century Co., Inc., 1935.

One main purpose of drama as entertainment,<sup>17</sup> is to offer the audience the opportunity to experience the outside world which is usually accomplished by having characters resemble those of the real world. In this manner inherent human curiosity is satisfied.

Cicero said drama is, "a copy of life, a mirror of custom, a reflection of truth".<sup>18</sup> The more real the message environment is, the more effective it will be. Among other techniques a strong contrast between characters especially attracts the audience's attention.<sup>19</sup>

## Part II: Descriptive Model

Based on the principles discussed above, a model was developed to (1) specify how the principles of persuasion and instruction are affected by the entertainment concept which documentary must address, and (2) which demonstrates how the approaches to cinema vérité and narrated documentary apply these principles differently. The model is presented in Figure 3.

The three principles of instruction--comprehensibility, potency and manipulation of the learner's environment--are more applicable in an entertainment context to a narrated approach to documentary. A narrator can state facts clearly, present familiar concepts and speak in a manner

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<sup>17</sup>Thomas Baldwin and C. Lewis. "Violence in Television: The Industry Looks at Itself," Report #5, Violence in Media, Department of Health, Education and Welfare, 1971.

<sup>18</sup>Allardyce Niccoll, M. A., The Theory of Drama, Benjamin Blom, 1931, p. 24.

<sup>19</sup>Baldwin and Lewis, op. cit.

PRINCIPLES OF INSTRUCTION	MODIFIED BY EXPECTATIONS OF ENTERTAINMENT	PRINCIPLES APPLIED BY NARRATED/NEWS APPROACH
1. Comprehensibility 2. Potency 3. Manipulate learner's environment	1. Modern drama incorporates characters which resemble real-life characters. This increases comprehensibility, which in turn will increase effectiveness or potency. 2. Entertainment can only manipulate a listener's environment through his or her thinking or imagination. The use of the third principle of instruction is limited in this respect.	1. Facts will be clearly stated by the narrator and thus more easily remembered. 2. Comprehensibility will increase because a narrator can use the line of thinking to which the audience is accustomed. 3. Increased sense stimulus (increased variety in video portion w/narrator voice overs) increases comprehensibility and potency.
PRINCIPLES OF PERSUASION		PRINCIPLES APPLIED BY CINEMA VERITE APPROACH
1. Behavior changes 2. Produces sympathy or support for the communicator 3. Deliberate intention of communicator to change listener's behavior	1. Escape, a principle of entertainment, helps the audience forget every-day life and heightens chances of changing listeners' behavior as they're more open to change. 2. In drama the character never fully understands his or her situation; this can help produce sympathy or empathy from the audience because they may be able to feel for the character, having perhaps been in the same situation.	1. Cinema verite is more true-to-life; no narrator interruptions. The audience can become more involved and be more easily persuaded. 2. A highly credible source of communication is more persuasive. More often, experts in their field communicate information (as opposed to narrator). 3. An emotional appeal is more persuasive than a rational appeal. People most affected by the problem will be relaying information more often than in the narrated version. These people may appear more emotional than a narrator might appear.

Figure 3. Model: principles of persuasion and instruction modified by expectations of entertainment and applied in narrated and cinema verité approach to documentary.



which provides for visual accompaniment to aural presentation of information.

The three principles of persuasion--behavior change, producing sympathy or support for the communicator and the deliberate intention of the communicator to change the listener's behavior--are more applicable in an entertainment context to a cinema vérité approach to documentary. Interviewees can provide a more true-to-life atmosphere, highly credible sources of communication and a more emotional appeal.

### Part III: Hypotheses

Based on the descriptive model developed, two hypotheses were advanced regarding the differential effects of narrated and cinema vérité documentary styles:

Hypothesis I: A cinema vérité approach will have more persuasive appeal than a news/narrated documentary approach.

Rationale:

- a) Cinema vérité is more true-to-life: no narrator interruptions. The audience can become more involved and be more easily persuaded.
- b) A highly credible source of communication is more persuasive. More often experts in their field will be communicating information (as opposed to a narrator).
- c) An emotional appeal is more persuasive than a rational appeal. People most affected by the problem will be relaying information more often than in the narrated version. These people may prove more emotional than a narrator would appear.

Audience involvement was the first of the persuasion techniques utilized in the cinema vérité production design. As Tyrell (1972) felt, involving the audience directly with the message communication will

help alleviate initial resistance. Audience involvement was achieved in the cinema verité version by having no narrator. The audience was able to get a sort of "Peeping Tom" feeling in that they could interpret what was happening on their own.

Using a credible source is another persuasion technique cited. This technique was taken into consideration in producing the cinema verité documentary by having someone knowledgeable in his/her field communicate facts and opinions. By contrast this information was presented by the narrator in the narrated version.

Emotional appeal is the third persuasion technique used in the production design of the cinema verité version. This was done by having sources who were directly involved with the problem presented communicate the same feelings that are communicated by a narrator in the narrated version.

Hypothesis II: The narrated/news approach to documentary will be more instructive than the ciname verité approach.

Rationale:

- a) Facts will be clearly stated by the narrator and thus be more easily remembered.
- b) Comprehensibility (degree to which message makes sense to receiver) will increase because narrator can use line of thinking to which audience is accustomed.
- c) Increased sense stimulus (increased variety in video portion with narrator voice-overs) increases comprehensibility and potency.

The first instruction technique utilized in the production design of the narrated documentary was an increase in comprehensibility through the

narrator's stating clearly and concisely, facts that were presented in a more sporadic manner in the cinema verité version.

The second instruction principle, that of using certain words to remind viewers of familiar concepts, was incorporated into the design of the narrated documentary. The narrator had more opportunity to use this technique because she was aware ahead of time just who her audience would be. Students (the audience) have a certain way of viewing things based on their past and present experiences and those of their peers. The narrator was able to take advantage of her knowledge of this way of viewing things.

The third instruction principle employed in the design of the narrated documentary was increased sense stimulus. This was achieved through visual information accompanying the narrator's oral presentation. As a result, comprehensibility, the degree to which the message makes sense to the receiver, should be augmented.

Five concepts of drama as entertainment--incorporation of real-life characters, a provision of companionship, revealing the outside world, a copy of real life and a strong contrast of characters--were incorporated in the design of one or both of the documentaries produced.

Regarding real-life characters, and a copy of real life, in documentary, events and characters not only resemble those in real life, they are those in real life. In order to have the documentary get its point across, it should tell a true story.

As far as provision of companionship is concerned, both a narrator and an interviewee could be considered a companion, depending on whether

the narrator is evoking familiar concepts or whether the interviewee is using emotional appeal.

Documentary can be considered a form of drama because it reveals the outside world to the audience and conflict of some sort is often-times the main topic. Also, various means of resolving this conflict are usually presented, if not carried out. Characters (individuals) who have psychological drives similar to those of the audience are very often incorporated in documentaries in order to better relate to the audience, as in drama.

A strong contrast between characters can better be presented with no interruption of a neutral character such as a narrator.

### Summary

Three instruction techniques--use of certain words to evoke familiar concepts, clear and concise statement of facts, and increased sense stimulus; and three persuasion techniques--credibility, emotional appeal and audience involvement--revealed in the review of appropriate literature, were found to be particularly relevant in the design of the narrated and cinema verité approach to documentary.

A model was developed which specified how the principles of persuasion and instruction were affected by the entertainment concept and which demonstrated how these principles could be applied in cinema verité and narrated documentary.

Hypotheses were advanced based on the model. These hypotheses stated that a narrated documentary should have more instructional

effectiveness than a cinema vérité documentary and that a cinema vérité documentary should have more persuasive appeal than a narrated documentary.

## CHAPTER III

### METHOD

#### Part I: Production Design

Two documentaries, one narrated and one cinema verité (non-narrated) were designed and produced. The theme of the two versions of the documentary was unemployment. Specific content was drawn from a case study of an unemployed auto worker.

Larry Austin was laid off from Motor Wheel of Lansing in the Spring of 1981. When interviewed, he and his family had been living on unemployment compensation for approximately one year. At the time of taping, Larry had applied for welfare (AFDC) because his unemployment was due to terminate in seven weeks.

Main points covered in the documentaries were:

1. Investigation of responsibility for Larry's condition, and
2. Investigation of the consequences of being unemployed.

The entire cinema verité documentary was compiled before editing was begun on the narrated documentary. All copy in the narrated version was based on dialogue in the cinema verité version.

Although all documentaries are characterized by designs which seek both to inform and to persuade, the distinction between the forms of narrated and cinema verité seems to be a difference in balance between

these characteristics. As shown in the model, narrated documentary seems to be produced with more reliance on principles of instruction whereas cinema vérité seems to rely more on principles of persuasion. Each version of the documentary was developed based on this distinction.

### Principles of Instruction

Principles of instruction applied in the narrated approach to documentary were as follows:

1. Facts were clearly stated by the narrator.
2. A line of thinking to which the audience was accustomed was used by the narrator.
3. Complementary sense stimuli were developed through use of variety of video with explanatory narrator "voice-overs".

Examples of how these principles were applied in the design of the narrated version are provided below. In each case, material from the cinema vérité version is provided to demonstrate the attempt to keep actual content the same, while designing variation in form.

#### Example I: Statement of Facts

##### Cinema Verité version:

Larry: "Well, I sold the canoe, sellin' my car because it'll help eliminate some debts, uh ... (later in documentary) ... I've got my house up for sale ... (later in documentary) ... we're gonna move into my rental house."

Narrated version:

Narrator: "Larry, after being on unemployment for about a year, found he had to sell all the things he'd worked so hard to get, such as his canoe, his car and even his house."

In comparing the way information was presented in each version of the documentary, the fact that Larry had to sell three belongings (canoe, car and house) was stated more clearly and concisely by the narrator than by Larry.

The second principle of instruction was applied in producing the narrated documentary by having the narrator refer to phenomena with which the viewers (freshmen college students) were presumably familiar--student health insurance and medical benefits provided by their parents.

Example II: Familiar ConceptsCinema Verité version:

Larry: "I have to worry 'bout feedin' him, his medical care and her--our care, you know. Our Blue Cross expires in June."

Kathy: (wife of Larry) "The only thing that we can do is hope that we can get Medicaid through welfare."

Narrated version:

Narrator: "Being completely responsible for himself and his family, Larry could not count on parents' medical plan or inexpensive student health insurance."

By mentioning student insurance and parents' medical plan, the narrator used a line of thinking with which the audience was familiar.



Most freshmen college students could be assumed to benefit from either student health insurance or retention of the medical plan of their parents. Being in college, they were not very likely to be recipients of Medicaid. By mentioning familiar concepts, comprehensibility is increased. In comparing the manner in which information was presented in each version, the subject of health insurance was presented as a more familiar concept to the audience by the narrator than it was by Larry.

The third principle of instruction was applied in producing the narrated documentary by presenting data both visually and with oral "voice-over".

### Example III: Visual/Oral Reinforcement

#### Cinema Verité version:

##### Video

Larry (talking head)

##### Audio

Larry: And if we want to renew it  
(Blue Cross) it costs us  
\$175.00 a month for three of  
us.

#### Narrated version:

##### Video

Character Generator:

Income = \$300.00/month

Blue Cross = \$175.00/month

Remainder to live on:

= \$125.00/month

##### Audio

Narrator: His income on welfare was  
to be less than \$300.00 per  
month or \$75.00 per week  
for three people.

The narrator presented facts orally in a manner that was easily matched with visual information, increasing viewer comprehensibility through increased sense stimulus. In comparing the manner in which information was presented in each version of the documentary, the cost of Larry's health insurance was presented more thoroughly by the narrator than by Larry because of visual accompaniment to an aural explanation.

Each example shows how the design characteristics which distinguish the narrated form from the cinema verité form of organizing and presenting content represent the two hypotheses of this study.

Hypothesis I predicted that a narrated form would have more instructive effect about the content of the documentary. The examples provided above demonstrate how design principles predict support of this hypothesis.

### Principles of Persuasion

Principles of persuasion applied in the development of the cinema verité version were as follows:

1. No narrator interruptions in presentation of information.
2. Use of personal experience as a credible source of communication.
3. Reliance on emotional appeal.

Examples of how these principles were applied in the design of the cinema verité version are provided below. In each case, material from the narrated version is also provided to demonstrate that the content remains the same in both versions.

The first principle of persuasion was applied in the production of the cinema vérité documentary in the beginning portions. Larry, the laid-off worker, and Kathy, his wife, were alternately revealing their reactions to and feelings about Larry's situation. With no narrator interruption, the viewer gets a feeling of a "peeping Tom" in that no outside presence (other than the camera) is evident and these people are revealing their thoughts as they come to them naturally.

#### Example IV: No Narrator Interruption

##### Cinema Verité version:

Larry: "If I go back to school, take six more months of math and go back down there and they tell me "no" all over again, what was the point? Christmas was kind of bleak this year. 'Course we had a new baby and we wanted Christmas to be really special and I just decided that, after the holidays, after I got through partying, after Christmas and New Year's, that I was going to look for a job. And I--my brother-in-law works at Olds and he's got three or four houses that he rents out so I'm kind of interested in Real Estate."

##### Narrated version:

Larry: "If I go back to school, take six more months of math and go back down there and they tell me "no" all over again, what was the point?"

Narrator: "But Larry wasn't discouraged by this. He kept trying."

Larry: "And I--my brother-in-law works at Olds and he's got three or four houses that he rents out so I'm kind of interested in Real Estate."

As a result, those seeing the cinema verité approach should be able to empathize more easily with Larry and feel more sympathy for him. In comparing the manner in which information was presented in each documentary, Larry's reactions and feelings about his situation were presented more flowingly by Larry in the cinema verité version than they were by combining Larry and the narrator to present the same information in the narrated version.

The second principle of persuasion was applied in producing the cinema verité version by having Dan, a 20-year employee of Motor Wheel of Lansing, express his dissatisfaction with the way management handled every-day work flow.

#### Example V: Personal Experience as Source of Information

##### Cinema Verité version:

Dan: "And the management should have a schedule or have the foresight to try to, uh, line those up, 'cause every time you set the job, it costs them money and the end result is jobs."

##### Narrated version:

Narrator: "Management didn't plan ahead."

Those seeing the cinema verité version should more readily agree that management lacks foresight in planning than those seeing the narrated version. In comparing the manner in which opinions were expressed in each version of the documentary, Dan's experience as an every-day employee for 20 years lent to his credibility in delivery of information in a way the narrator's could not. The narrator's statement was only based on what others had told her--second-hand information.

Dan's statement backed his opinion with information that could only come from on-the-job exposure to such events. Because of Dan's ability to back opinions with truths, his statement was to be more convincing than the narrator's statement.

The third principle of persuasion was applied in producing the cinema verité documentary by having Larry talk about the consequences of being laid off: trying to get another job.

#### Example VI: Emotional Appeal

##### Cinema Verité version:

Larry tells how he is going about re-entering the work force via Real Estate.

Larry: "I'm, you know, drivin' my gas, I'm ... you know. I'm doin' everything on my own. I'm not gettin' paid for it."

##### Narrated version:

Narrator: "He's even willing to put what little money he does have into buying his own gas while not being paid a cent."

In comparing the manner in which facts were expressed in each version of the documentary, the subject of Larry's paying for his own gas while working on Real Estate was delivered in a more emotional manner by Larry than by the narrator. Larry was proud of himself for paying for his own gas. He felt it was an accomplishment to be commended and this feeling showed through in his delivery. The narrator's statement may have been one of commendation, but it lacked the emotion contained in Larry's statement and should, thus, be less persuasive.

Hypothesis II predicted that a cinema verité form would be more effective in the persuasive appeal of the theme of the documentary. Again, the examples provided above demonstrate how design principles predict support for this hypothesis. Scripts for each version are provided in Appendix C.

## Part II: Evaluation Design

### A. Instrumentation

Questionnaires were constructed to test the effectiveness of each documentary in informing and persuading its viewers.

The application of persuasion and instruction principles developed in the model and used in constructing each documentary was tested via questions which referred directly to information given by the narrator in the narrated version and by the interviewees in the cinema verité version. Following are examples of items which correspond in the documentary principles applied in the design of each version of the documentary.

#### Example I: Statement of Facts

##### Question #1 on questionnaire:

1. What did Larry, the laid-off worker, have to sell in order to support his family?

(a) his car (b) his boat (canoe) (c) his camper (d) his house

There were three correct answers to this question; his boat (canoe), his car and his house. The more correct answers chosen by the respondent, the higher his or her score for this question. Thus, the narrator's ability to instruct was tested against Larry's ability to instruct. It was expected that viewers who saw the narrated approach would have a

higher number of correct answers than those who saw the cinema verité version because the narrator gave the information in more concise statements.

### Example II: Familiar Concepts

#### Question #3 on questionnaire:

3. What type of health insurance did Larry find he had to rely on for his family?

- (a) Student Insurance (b) Blue Cross (c) Medicaid (d) None of these

There is one correct answer to this question: Medicaid. Again, instructive effect was measured by quantity of correct answers in this question. It was expected that the narrated version would cause its viewers to give more correct answers because of the narrator's communicating to the audience by referring to concepts with which they were familiar.

### Example III: Visual/Oral Reinforcement

#### Question #2 on the questionnaire:

2. How much would Blue Cross cost per month for Larry and his family?

- (a) \$300.00 (b) \$175.00 (c) \$100.00 (d) \$67.00

There was one correct answer to this question: \$175.00. The documentary approach which produced more correct answers to this question would have more instructive effect. It was expected that the narrated version would cause its viewers to give more correct answers because the visual accompaniment added sense stimulus to the narrator's statement making the information more comprehensible.

Example IV: No Narrator Interruption:

Question #26 on the questionnaire:

26. To what degree do you think Larry is to blame for his own situation?

(a) completely (b) mostly (c) some (d) a little (e) not at all

Answers were scored on a scale from 1-5 (1 being 'a'--completely and 5 being 'e'--not at all).

The higher the score, the more convinced the respondent was to sympathize with Larry. The mean score of answers to this question for those seeing the cinema verité version was expected to be significantly higher than the mean score of answers to this question for those seeing the narrated version. More viewer involvement with the subjects (resulting from less narrator interruption) was expected to cause this outcome.

Example V: Personal Experience as Information Source

Question #17 on the questionnaire:

17. Do you think management did an adequate job in planning ahead for small cars?

(a) Yes (b) No

Answer (b) received a higher score than answer (a).

The higher the score the more convinced the respondent was of management's inability to plan ahead. The mean score of answers to this question for those seeing the cinema verité was expected to be significantly higher than the mean score of answers to this question for those seeing the narrated version. A more experienced source of communication (Dan) was



expected to cause viewers to agree more often than a less experienced source (the narrator).

#### Example VI: Emotional Appeal

##### Question #11 on the questionnaire:

11. Do you think Larry will succeed in real estate?

(a) Yes, he is making a conscientious effort to do well.

(b) No, he does not seem to be working very hard at it.

Answer (a) receives a higher score than answer (b).

The higher the score the more convinced the respondent was of Larry's ability to succeed in real estate. The mean score of answers to this question for those seeing the cinema verité version was expected to be significantly higher than the mean score of answers to this question for those seeing the narrated version. Larry's emotional appeal (pride in his efforts) was expected to evoke more viewer agreement than the narrator's statement.

#### B. Subjects--Sample

Both documentaries were shown to Freshman students at Michigan State University. The cinema verité approach was seen by 62 students and the narrated approach was seen by 42. Although these subjects and their background did not necessarily reflect those of the general population, it was assumed that the two test groups were similar in past experience and demographics.

The population from which the subjects were chosen was enrollment in the Freshman American Thought and Language (ATL) classes at Michigan State University in the spring of 1983.

In order to obtain the sample, a list of ATL professors was obtained from the Department secretary. These professors were contacted and asked if they would be willing to have their class participate in the experiment. The classes whose professors agreed to participate were used as experimental groups. Three classes viewed each version of the documentary. The classes ranged in size from 13 to 29 students.

The first three classes chosen saw the cinema verité version and the next three classes chosen saw the narrated version.

### C. Procedures

Students were introduced to the subject of the documentary by a brief synopsis of who it was about before seeing the documentary. Students were told to listen carefully to the documentary so that they could answer questions as honestly and correctly as possible. The documentaries were shown on television monitors set up in front of the students at the head of the class. Viewing took place during their normal class period. Students viewed the documentary assigned to them (approximately 14 minutes in duration). After the viewing, questionnaires were administered which dealt with facts given and opinions expressed in the documentary. Students were asked not to write in the left-hand column as this space was to be used for coding.

After completing the questionnaires, students handed them to the administrator and left the room.

Both groups saw the documentary either in late morning or early afternoon of one day. Both groups saw the questionnaire for the first time only after seeing the documentary.

#### D. Analysis

Each questionnaire consisted of items measuring instructive and persuasive effectiveness. Twelve items were used to measure instructive effectiveness. These were objective questions for which there was one or more correct answers. Sixteen items were used to measure persuasive effectiveness. These were subjective questions for which there was no correct answer, although a limited number of choices was presented.

Questions #22 and #23 were disregarded in the calculations because answers to these questions were considered superfluous.

Persuasiveness was also measured by several open-ended questions for which students gave their own reasons supporting previous answers to limited response persuasion questions. These questions were not included when calculating means.

Those individual questions having no answer on individual questionnaires were not calculated in determining the mean answer for that individual question.

All answers were coded and tabulated. Mean answers were found for each question. These means were standardized in order to calculate the four total means:

1. Instruction questions for those seeing the cinema verité version.
2. Instruction questions for those seeing the narrated version.
3. Persuasion questions for those seeing the cinema verité version.
4. Persuasion questions for those seeing the narrated version.

After figuring the four total means, the mean for "narrated-persuasion" was compared with the mean for "cinema verité-persuasion" and the "narrated-instruction" mean was compared with the "cinema verité-

instruction" mean. A t-test was used to identify the significance of differences.

### Summary

Two documentaries--one narrated and one non-narrated (cinema vérité)--were produced dealing with the same subject matter--unemployment. The cinema vérité version was produced based on the three main principles of persuasion and the narrated documentary was produced based on the three main principles of instruction. Examples of how each of the instruction principles was applied in the narrated version and how each of the persuasion principles was applied in the cinema vérité version were presented. For each example, the manner in which the same information was presented in the other version was also included. This was done to show that the same content was in each documentary version. As each example was given, how it represented the principle at hand was explained.

Questionnaires were developed to test the ability of the narrated version to better instruct when the instruction principles have been incorporated in its production and the ability of the cinema vérité version to better persuade when the persuasion principles have been incorporated in its production. Questions testing each principle separately were included on the questionnaire. The subjects were drawn from enrollment in American Thought and Language courses at Michigan State University. Forty-two students viewed the narrated version and sixty-two viewed the cinema vérité version. Students were given a brief synopsis of the content of the documentary before seeing it and were handed questionnaires after the viewing at which time they completed them.

The questionnaire contained items measuring both instructive and persuasive effectiveness. Total means for both instructive effectiveness and persuasive effectiveness were figured for both the narrated version and the cinema vérité version, after standardizing the means for each item. A t-test was used to find the significance of differences.

## CHAPTER IV

### RESULTS

The researcher was curious as to the instructive and persuasive effectiveness of various approaches to documentary. Considering that all documentaries contain visual stimulus, it was assumed that the major difference in effectiveness would result from differences in the source of communication. This study was conducted to test whether the source of communication caused different levels of persuasive and instructive effectiveness in documentary.

It was found that there was no significant difference between the mean of responses to instructive questions in the narrated version and the mean of responses to instructive questions in the cinema vérité version. Likewise, it was found that there was no significant difference between the mean of responses to persuasive questions in the narrated version and the mean of responses to persuasive questions in the cinema vérité version.

The first hypothesis stated: The cinema verite approach will have more persuasive appeal than the news/narrated documentary approach.

As is shown below, the t-test for significant differences resulted in no significant difference between the mean of responses to persuasion

questions in the cinema verité version and the mean of responses to persuasion questions in the narrated version.

$$t = \frac{|3.5451 - 3.4202|}{\sqrt{\frac{.2670}{16} + \frac{.2771}{16}}} = \frac{.1249}{.1844} = .6773$$

At 15 degrees of freedom and .05 level of significance, for a one-tail test, t should be at least 1.753 to reject the null hypothesis. It was not. We, therefore, cannot reject the null hypothesis which says a cinema verité approach will not have more persuasive appeal than a narrated documentary. Thus, there is not a significant difference between each version's ability to persuade. The hypothesis that a cinema verité approach would have more persuasive appeal than a narrated documentary approach was not supported.

The second hypothesis stated: The narrated/news approach to documentary will be more instructive than the cinema verite approach.

As is shown below, the t-test for significant differences resulted in no significant difference between the mean of answers to instruction questions in the cinema verité version and the mean of answers to instruction questions in the narrated version.

$$t = \frac{|2.0267 - 2.1822|}{\sqrt{\frac{.3598}{12} + \frac{.3133}{12}}} = \frac{.1555}{2.3683} = .6567$$

At 11 degrees of freedom and .05 level of significance, for a one-tail test, t should be at least 1.796 to reject the null hypothesis.

It was not. We, therefore, cannot reject the null hypothesis which says the narrated approach to documentary will not be more instructive than the cinema vérité approach. Thus, there was not a significant difference between each version's ability to instruct. The hypothesis that the narrated approach to documentary would be more instructive than the cinema vérité approach was not supported.

Tables A1-A5 in Appendix A provides a listing of the standardized mean, the standard deviation and the variance in each of the four categories: narrated-instructive, cinema vérité-instructive, narrated-persuasive and cinema vérité-persuasive.

There were several demographic variables that could possibly have confounded the results. These were taken into consideration before showing the documentaries and questions covering these aspects were included on the questionnaire. The variables were: sex, the town where respondents went to high school, whether someone in the respondent's family had been laid-off in the past two years and the respondent's perception of Michigan's economic status in comparison to that of other states.

It was thought that the sex of the respondent might affect his or her responses. Perhaps females were more willing to show empathy than were males. There was, however, only a difference of 5 percentage points between the percentage of males seeing the cinema vérité version and the percentage of males seeing the narrated version. The difference was not significant enough to account for a bias (see Table 1).

It was also assumed that the place where the respondent was raised might affect his or her views. The largest difference calculated here was the 8% difference in the amount of people coming from rural areas:



Table 1. Number and Percentage of Male and Female Viewers Seeing Each Documentary Approach

Sex	Cinema Verité		Narrated	
	Number	Percentage	Number	Percentage
Male	34	.55	21	.50
Female	28	.45	21	.50
Total	62		42	

the cinema verité audience contained 8% more people from rural areas than did the narrated documentary audience. If there had been a large difference in the percentage of respondents from "auto factory" cities such as Detroit or Flint, it was assumed that this would be related to the effect of the documentary. People coming from an area with a deprived economy resulting from lower automobile sales, might have been more willing to sympathize with someone who was affected by poor automobile sales such as Larry. A difference in percentage of .006 was found between Detroit/Flint residents in the narrated documentary audience vs. Detroit/Flint residents in the cinema verité audience. This difference was not significant enough to support such an assumption (see Table 2).

If there had been a large difference in the percentage of respondents who had someone in their family who had been laid-off in the past two years, it was assumed that this might be related to the effect of the documentary. People experiencing a lay-off in their family might have been more willing to sympathize with someone who was laid-off himself. The cinema verité audience had .012 more respondents who had someone in

Table 2. High Schools Attended by Viewers of Each Documentary Approach

	Cinema Verité		Narrated	
	Number	Percentage	Number	Percentage
Went to High School in:				
Detroit	1	.016	2	.047
Detroit suburb	2	.032	2	.047
Outlying Detroit suburb	17	.274	10	.238
Flint	1	.016	1	.023
Jackson, Lansing or Grand Rapids	4	.064	3	.071
Rural area or Small town	21	.339	11	.261
Out-of-State	8	.129	4	.095
Mid-sized town	8	.129	6	.142
Total	62		39	

their family laid-off in the past two years. The difference was not significant enough to account for a bias (see Table 3).

If there had been a large difference in the percentage of respondents who felt Michigan's economy was the worst or among the worst in the country, it was assumed that this might bias the results. There was only a .001 difference in the percentage of respondents who viewed Michigan's economy in this way. The difference was not significant enough to account for a bias (see Table 4).

Table 3. Number and Percentage of Viewers Having a Family Member Laid-off in Past Two Years

	Cinema Verité		Narrated	
	Number	Percentage	Number	Percentage
Anyone laid-off in your family in past two years?				
Yes	17	.274	11	.262
No	44	.71	30	.71
Who was laid off?				
Father	8	.471	5	.454
Mother	-	---	1	.09
Sibling	3	.176	4	.36
Other	6	.352	1	.09
Total	62		42	

Table 4. Viewers' Opinions of Michigan's Economy

	Cinema Verité		Narrated	
	Number	Percentage	Number	Percentage
How bad is Michigan's economy?				
The worst	13	.209	11	.26
Among the worst	40	.645	25	.595
Pretty bad	2	.03	4	.095
About the same as others	3	.048	1	.02
Not as bad as most	3	.048	-	---
Total	62		42	

Summary

In comparing responses to persuasion and instruction questions in the two documentary versions via a t-test for significant differences, it was found that neither hypothesis could be supported. Thus, a cinema vérité approach will not necessarily have more persuasive appeal than a news/narrated documentary approach and the narrated/news approach to documentary will not necessarily be more instructive than the cinema vérité approach. Possible confounding variables were accounted for and no significant differences were shown between the two samples of respondents.

## CHAPTER V

### DISCUSSION

As the main functions of documentary are to persuade and to inform, it is important to measure the ability of certain approaches to documentary to carry out these functions. It has often been argued that the ability to persuade or inform correlates directly with the way the message is constructed. In relationship to documentary, differences in form might be expected to result in differences in effect. The main purpose of this study was to test this argument via two approaches to documentary. The form of cinema verité was expected to be more effective in persuasive appeal and the form of narrated documentary was expected to be more effective in instruction about content developed. Since it was found that the two approaches had equal ability to persuade and to inform, the form in which the message or content was presented did not seem to affect either the amount of information extracted or the degree to which the respondent was persuaded.

This study should indicate that viewers can extract and retain as much information from people involved in the content portrayed in the documentary as they can from a narrator. The narrator's ability to state facts more clearly and concisely, to use a line of thinking to which the audience is accustomed, and to present material orally in a manner that can be reinforced by matching it with visual stimulus did not significantly increase the audience's ability to retain and reiterate information.

On the other hand, the results of the study also showed that a narrator can be just as persuasive as can the subjects who are directly involved in the content presented. The predicted advantage of using the emotional appeal of people directly affected by an issue to communicate information and feelings, to present information without narrator interruption, and to provide credibility through actual experience did not significantly increase the degree to which the audience was persuaded.

It would appear that documentarists interested in persuading and informing their audience may accomplish both just as effectively with either a narrated or cinema verité form for the message.

The results expected from this study based on the literature review and the model developed that a narrated documentary approach would be more instructive than a cinema verité approach and that a cinema verité documentary approach would have more persuasive appeal than a narrated approach were not attained. Following are some possible influencing factors in these results.

This study was conducted with Freshman college students as respondents. It should not be assumed that these subjects represent the general population. Hence, results obtained and conclusions drawn from this study cannot necessarily be generalized to a general viewing public. College students are more advantaged than the general populace in that they have a higher degree of education. Their opinions and prejudices may not reflect those of the rest of the country.

This study was limited to a state college in Michigan. Michigan's economy was one of the hardest hit by the failing automobile industry. Because of the subject matter of the documentary, responses of residents

of Michigan may not be comparable to those of residents of states less dependent on the auto industry for a healthy economy.

It would be interesting and, perhaps, more meaningful to have such a study conducted in cities, towns and rural areas through a cable or network television station in states throughout the nation to better reach a general population.

As far as the design of the two versions of documentary is concerned, there were stronger differences that could have been incorporated in applying the persuasive principles in the production of the cinema verité version. First of all, the emotional appeal presented by Larry, the laid-off worker, could have been stronger. The researcher could have questioned him about his situation until he became very upset and blatantly showed more emotions such as crying or yelling. This would have presented a strong contrast to the narrator's calm, rational presentation of the same information. Also, credible sources or sources who had accumulated experience were not expressing opinions as much as they were stating facts. There was a reluctance on the part of these sources to be very subjective about this topic; probably a direct correlation with their will to retain their jobs! Hence, it was difficult to test the principle of a credible source having more persuasive appeal. The researcher is satisfied with the manner in which the other four principles were applied in the design of each documentary version.

Summary

Based on literature and analysis it seemed that documentarists felt that a narrator was needed to better explain what was happening to make the production more comprehensible. It has also seemed that documentarists felt that interviewees could be more persuasive than a narrator.

The conclusion that may be drawn based on this study is that documentarists need not continue to deem it necessary to have a narrator to be more instructive nor to have more directly-involved subjects communicating to be more persuasive.



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## APPENDICES

## APPENDIX A

### RAW DATA AND CODING

Table A-1. Means and standardized means of responses to instruction questions for those seeing the narrated version of documentary.

Question Number	Mean Response	Standardized Mean Response
1	2.3415	2.3415
2	1.0000	3.0000
3	.5952	1.7856
5	.8095	2.4285
6	.9756	2.9218
7	.8049	2.4147
8	.8049	2.4147
9	.8723	1.3085
13	.5714	1.7412
15	.5714	1.7412
18	1.0000	1.5000
19	.8810	2.6430

Table A-2. Means and standardized means of responses to instruction questions for those seeing the cinema verité version of documentary.

Question Number	Mean Response	Standardized Mean Response
1	2.3443	2.3443
2	.9672	2.9016
3	.3770	1.1310
5	.8689	2.6067
6	.8000	2.4000
7	.7541	2.2623
8	.5455	1.6265
9	1.0877	1.6316
13	.5763	1.7289
15	.5333	1.5999
18	.8475	1.2713
19	.9355	2.8065

Table A-3. Means and standardized means of responses to persuasion questions for those seeing the narrated version of documentary.

Question Number	Mean Responses	Standardized Mean Responses
4	2.9523	3.5428
10	.8333	4.9998
11	1.5000	3.0000
12	1.6905	3.3810
14	1.7143	3.4286
16	1.6486	3.2972
17	1.8333	3.6666
20	1.8781	3.7562
21	1.9512	3.9024
24	3.0477	3.0477
25	2.8095	2.8095
26	3.1905	3.1905
27	2.3810	2.8572
28	2.5122	3.0146
29	2.2895	3.4343
30	2.2632	3.3948



Table A-4. Means and standardized means of responses to persuasion questions for those seeing the cinema verité version of documentary.

Question Number	Mean Responses	Standardized Mean Responses
4	2.4590	2.9508
10	.8361	5.0166
11	1.4098	2.8196
12	1.7213	3.4426
14	1.6500	3.3000
16	1.6379	3.2758
17	1.8833	3.7666
20	1.7833	3.5666
21	1.8500	3.7000
24	3.3387	3.3387
25	2.9836	2.9836
26	3.3871	3.3871
27	2.5161	3.0193
28	2.5484	3.0581
29	2.2069	3.3104
30	2.5254	3.7881

Table A-5. Means, standard deviations and variances for instruction and persuasion questions.

	Cinema Verité			Narrated		
	Mean	Standard Deviation	Variance	Mean	Standard Deviation	Variance
Instruction Questions	2.0267	0.5998	0.3598	2.1822	0.5595	0.3133
Persuasion Questions	3.5451	0.5167	0.2670	3.4202	0.5264	0.2771

## CODING

<u>Item</u>	<u>Code</u>
0	1 = Cinema Verite 2 = Narrated
1	0 = c    4 = NA 1 = 1 of a, b & d 2 = 2 of a, b & d 3 = 3 of a, b & d
2	0 = a, c, or d    NA = 3 1 = b
3	0 = a, b or d 1 = c
4	1 = a 2 = b 3 = c 4 = d
5	0 = a    3 = NA 1 = b
6	0 = b    3 = NA 1 = a
7	0 = a, c or d    3 = NA 1 = b
8	0 = a, or d 1 = c, b    3 = NA
9	0 = a    3 = NA 1 = 1 of b & c 2 = both b & c
10	0 = a    3 = NA 1 = b
11	1 = b    3 = NA 2 = a
12	1 = a    0 = NA 2 = b
12 How a?	1 = Been prepared    4 = Attitude 2 = School    5 = Work better at factory 3 = Minimum wage    6 = Change jobs early

continued

## Coding--continued

<u>Item</u>	<u>Code</u>
13	0 = a    3 = NA 1 = b
14	1 = b    3 = NA 2 = a
14 Why a?	1 = Not qualified 2 = Family 3 = No jobs available 4 = Unemployment compensation terminated
14 Why b?	1 = Not sufficient effort 2 = Gone back to school 3 = Relocate 4 = Real Estate
15	0 = a, c, d or none    3 = NA 1 = b
16	0 = Neither, both 1 = b 2 = a
16 Why a?	1 = Victim 2 = Empathy 3 = Family 4 = Sacrifice, hopeless
16 Why b?	1 = Attitude, own fault 2 = He/wife could work 3 = Been prepared 4 = Fact of life
17	1 = a    3 = NA 2 = b
18	0 = c    3 = NA 1 = 1 of a & b 2 = both a & b
19	0 = a 1 = b
20	1 = a    0 = neither 2 = b
20 Why a?	1 = Responsible for self 2 = Burden off society 3 = Should live off job 4 = Always better to work

continued

## Coding--continued

<u>Item</u>	<u>Code</u>
20 Why b?	1 = Not enough money 2 = Not what he's used to
21	1 = b    0 = both 2 = a
24	1 = e 2 = d 3 = c 4 = b 5 = a
-25	1 = e    0 = NA 2 = d 3 = c 4 = b 5 = a
26	1 = a 2 = b 3 = c 4 = d 5 = e
27	1 = a 2 = b 3 = c 4 = d
28	0 = none 1 = a 2 = b 3 = c 4 = d
29	0 = none 1 = a 2 = c 3 = b
30	0 = none 1 = b 2 = c 3 = a
31	0 = NA 1 = Female (a) 2 = Male (b)

continued

## Coding--continued

<u>Item</u>	<u>Code</u>
33	0 = NA 1 = Detroit 2 = Suburb bordering Detroit 3 = Outlying suburb of Detroit 4 = Flint 5 = Jackson, Lansing or Grand Rapids 6 = Rural area or small town 7 = Out of state 8 = Mid-size town
34	0 = NA 1 = a 2 = b
34 Why a?	0 = NA 1 = Father 2 = Mother 3 = Sibling 4 = Other relative
35	0 = NA 1 = a 2 = b 3 = c 4 = d 5 = e
Subject Code	001-042 = 2 Narrated 043-104 = 1 Cinema Verité

## CODING--continued

## A.

1. Code "3" answers to items #5-11, 13, 14, 17 as "No answer" and do not compute in the means.
2. Code "0" answers to items #12, 16, 20, 25, 28, 29, 30, 31, 33, 34, 34a, 34b, as "no answer" and do not compute in the means.
3. Disregard answers to questions #22 and #23. Answers to these questions are superfluous and their means need not be included in the grand mean.

B. Independent Variables

1. Cinema Verite--Those directly involved in or affected by the situation are communicating information and/or expressing opinions.
2. Narrated--A narrator is communicating information and/or expressing opinions.

C. Dependent Variables

1. The amount of information extracted (number of correctly-answered Instruction/Information questions) [1-3, 5-9, 13, 15, 18, 19].
2. The degree to which subjects are persuaded to agree with Persuasion questions [4, 10-12, 14, 16-17, 20, 21, 24-30].

STANDARDIZATION

Total means for instruction, or persuasion questions were calculated from individual question means. Individual question means were standardized before calculating the total mean. These total means were compared by Student's t-test for significant differences.

CODING--continued

INSTRUCTION

Question

- #1 Represents the maximum distribution of all answers to instruction questions. Its mean was used as the standard. Hence, expected means of answers with smaller distributions had to be adjusted to the standard "instruction" mean. Expected standardized mean was 1.5.
- #2 Expected mean is .5. Expected standardized mean is 1.5. Expected mean, .5, was multiplied by 3 to get 1.5. The mean from question 2 was multiplied by 3 in order to standardize it.
- #3 Same as #2.
- #5 Same as #2.
- #6 Same as #2.
- #7 Same as #2.
- #8 Same as #2.
- #9 Expected mean is 1. Expected standardized mean is 1.5. Expected mean, 1, was multiplied by 1.5 to get 1.5. The mean from question 9 was multiplied by 1.5 to standardize it.
- #13 Same as #3.
- #15 Same as #3.
- #18 Same as #9.
- #19 Same as #3.



CODING--continued

PERSUASION

Question

- #24 Represents the maximum distribution of answers to persuasion questions. Its mean was used as the standard mean. Hence, expected means of answers with smaller distributions must be adjusted to the standard "persuasion" mean. Expected standardized mean was 3.
- #4 Expected mean is 2.5. Expected standardized mean is 3. Expected mean, 2.5, was multiplied by 1.2 in order to standardize it. The mean from question #4 was multiplied by 1.2 in order to standardize it.
- #10 Expected mean is .5. Expected standardized mean is 3. Multiply .5 x 6 in order to standardize it. The mean from question #10 was multiplied by 6 to standardize it.
- #11 Expected mean is 1.5. Expected standardized mean is 3. Multiply 1.5 x 2 in order to standardize it. The mean from question #11 must be multiplied by 2 to standardize it.
- #12 Same as #11.
- #14 Same as #11.
- #16 Same as #11.
- #17 Same as #11.
- #20 Same as #11.
- #21 Same as #11.
- #25 Same as #24

## CODING--continued

Question

#25 Same as #24.

#26 Same as #24.

#27 Same as #4.

#28 Same as #4.

#29 Expected mean is 2. Expected standardized mean is 3. Multiply  
2 x 1.5 in order to standardize it. Mean for question #29 must  
be multiplied by 1.5 to standardize it.

#30 Same as #29.

Question

12 How a? Find frequencies of 1-6 for C.V.

Find frequencies of 1-6 for narrated.

14 Why a? Find frequencies of 1-4 answers for C.V.

Find frequencies of 1-4 answers for narrated.

14 Why b? Find frequencies of 1-4 answers for C.V.

Find frequencies of 1-4 answers for narrated.

16 Why a? Find frequencies of 1-4 answers for C.V.

Find frequencies of 1-4 answers for narrated.

16 Why b? Find frequencies of 1-4 answers for narrated.

Find frequencies of 1-4 answers for C.V.

20 Why a? Find frequencies of 1-4 answers for C.V.

Find frequencies of 1-4 answers for narrated.

20 Why b? Find frequencies of 1-2 answers for C.V.

Find frequencies of 1-2 answers for narrated.

## CODING--continued

Sum all means from questions (Instruction) 1-3, 5-9, 13, 15, 18, 19 for the narrated version. Find mean of means and variance of means. Sum all means from questions 1-3, 5-9, 13, 15, 18, 19 for the cinema verité version. Find means of means and variance of means. Calculate whether there is a significant difference between total means with a t-test.

Sum all means from questions (Persuasion) 4, 10-12, 14, 16, 20-21, 24-28 for the narrated version. Find mean of means (grand mean) and variance of means. Sum all means from questions 4, 10-12, 14, 16, 20-21, 24-28 for the cinema verité version. Find mean of means (grand mean) and variance of means. Calculate whether there is a significant difference between total means with a t-test.

## APPENDIX B

### QUESTIONNAIRE

Please DO NOT

WRITE IN THIS

SPACE

02

- \_\_\_\_\_ 1. What did Larry, the laid-off worker, have to sell in order to support his family? (Choose all correct answers)
  - a) his car    b) his boat (cance)    c) his camper    d) his house
- \_\_\_\_\_ 2. How much would Blue Cross cost per month for Larry & his family?
  - a) \$300.00    b) \$175.00    c) \$100.00    d) \$67.00
- \_\_\_\_\_ 3. What type of health insurance did Larry find he had to rely on for his family?
  - a) Student insurance    b) Blue Cross    c) Medicaid    d) none of these
- \_\_\_\_\_ 4. In your opinion, how well-qualified was Larry to find another job?
  - a) very well-qualified    b) qualified enough    c) not very well-qualified    d) not qualified at all
- \_\_\_\_\_ 5. Did Larry agree with what the man at the Department of Social Services had to say about minimum wage vs. ADC (welfare)?
  - a) Yes    b) No
- \_\_\_\_\_ 6. Did Larry pay for his own gas while working on his Real Estate job?
  - a) Yes    b) No
- \_\_\_\_\_ 7. From where was Larry laid-off?
  - a) Oldsmobile    b) Motor Wheel    c) Chevrolet    d) Owens-Illinois
- \_\_\_\_\_ 8. How long do set-up procedures take at the factory?
  - a) 1 hour    b) 3 hours    c) 1/2 of a work shift    d) 20 minutes
- \_\_\_\_\_ 9. What sometimes happens after re-setting the machines? (Choose all correct answers)
  - a) They break down    b) They're not used    c) They re-set them to original position
- \_\_\_\_\_ 10. Have unions helped recently to promote the quality of work in factories?
  - a) Yes    b) No

-2-

- \_\_\_\_\_ 11. Do you think Larry will succeed in Real Estate?
- a) Yes, he is making a conscientious effort to do well.  
b) No, he does not seem to be working very hard at it.
- \_\_\_\_\_ 12. Is there something Larry could have done to avoid the consequences of being laid-off?
- a) Yes What? \_\_\_\_\_  
b) No
- \_\_\_\_\_ 13. Was Larry being paid for his Real Estate work?
- a) Yes b) No
- \_\_\_\_\_ 14. Did Larry have to live on either minimum wage or ADC (welfare) or could he have got a better job?
- a) He had to live on minimum wage or ADC. Why? \_\_\_\_\_  
b) He could have got a better job. How? \_\_\_\_\_
- \_\_\_\_\_ 15. Who claims minimum wage would be more than ADC (welfare) most of the time?
- a) Larry b) Leonard den Houter, the man from the Department of Social Services c) Jean Coin, the union rep d) None of these
- \_\_\_\_\_ 16. Do you feel sorry for Larry?
- a) Yes Why? \_\_\_\_\_  
b) No Why not? \_\_\_\_\_
- \_\_\_\_\_ 17. Do you think management did an adequate job in planning ahead for small cars?
- a) Yes b) No
- \_\_\_\_\_ 18. Why is it important to plan ahead for each shift?
- a) More orders can be filled and fewer jobs are lost.  
b) The workers will be better informed as to what to do.  
c) The workers won't feel like they are wasting time.
- \_\_\_\_\_ 19. Does Larry think he could live better on minimum wage or welfare (ADC)?
- a) Minimum wage b) welfare (ADC)
- \_\_\_\_\_ 20. Is it reasonable to expect Larry to support his family on minimum wage?
- a) Yes Why? \_\_\_\_\_  
b) No Why not? \_\_\_\_\_

-3-

- \_\_\_\_\_ 21. Do you think Larry had reason to feel unqualified for many jobs?
- a) Yes, go to # 22                      b) No, go to # 23
- \_\_\_\_\_ 22. Why?
- a) After 8 years in a factory, he is not left with many qualifications.  
b) He has not had enough schooling.  
c) Both of these  
d) Other \_\_\_\_\_
- \_\_\_\_\_ 23. Why not?
- a) He could get a job anyway - and live on that income.  
b) His schooling would be sufficient for a lot jobs.  
c) Both of these  
d) Other \_\_\_\_\_
- \_\_\_\_\_ 24. To what degree do you think management is to blame for Larry's situation?
- a) completely   b) mostly   c) some   d) a little   e) not at all
- \_\_\_\_\_ 25. To what degree do you think the union is to blame for Larry's situation?
- a) completely   b) mostly   c) some   d) a little   e) not at all
- \_\_\_\_\_ 26. To what degree do you think Larry is to blame for his own situation?
- a) completely   b) mostly   c) some   d) a little   e) not at all
- \_\_\_\_\_ 27. How fair is it that Larry had to sell his leisure vehicle(s) in order to get money to live on?
- a) very fair - He should have known it was coming.  
b) fair enough - At least he had something to sell.  
c) not very fair - It must have been rough after working so hard to be able to afford them  
d) not fair at all - He deserved to keep them no matter what.
- \_\_\_\_\_ 28. How fair is it that Larry had to sell his home and move his family to a smaller rental property that he owned?
- a) very fair - He should have expected it.  
b) fair enough - At least he had the rental house to move into.  
c) not very fair - To change his lifestyle like that must have been hard.  
d) not fair at all - He deserved to keep both houses.
- \_\_\_\_\_ 29. Who is the most to blame for Larry's situation?
- a) Larry   b) Management   c) The union

-4-

- \_\_\_\_\_ 30. Who is the least to blame for Larry's situation?  
a) Larry b) Management c) The union
- \_\_\_\_\_ 31. What is your sex?  
a) Female b) Male
- \_\_\_\_\_ 32. What is the name of your high school? \_\_\_\_\_
- \_\_\_\_\_ 33. What city is your high school in? \_\_\_\_\_
- \_\_\_\_\_ 34. Has anyone in your family (other than students) been laid-off  
from his or her job in the past 2 years?  
a) Yes Who? \_\_\_\_\_ b) No
- \_\_\_\_\_ 35. How does Michigan's unemployment situation compare to that in other  
states? Michigan's is...  
a) The worst b) Among the worst c) Pretty bad d) About the  
same as others e) Not as bad as most



## APPENDIX C

### SCRIPTS

CINEMA VERITE'

VIDEO	AUDIO	TIME
Larry's House	Natural Sound	00:00 4:29
Kathy feeding baby, Larry watches	Natural Sound	5:00- 17:29
Larry walking in snow	Natural Sound	18:00- 25:15
Larry in Livingroom	Larry: <u>I spent</u> 8½ years in a factory and I'm out on the st- reet with a <u>7-month</u> old baby and, uh, I'm 'bout ready to run out of unemployment and I've gone down and asked for welfare and food stamps and they tell me that I have to sell every- thing I own to get 'em. <u>When</u> <u>they</u> have Haitians and Cubans comin' in the country; the minu- te they hit shore, "bwam", they get the check, clothes, place to live. Where's the jus- tice? You know, I have to sell everything I worked almost, you know, X number of years to get; houses, cars, boats. Ok, there's some of those things I don't need, like that fishin' boat, 'n stuff.	25:16- 1:03:22
Kathy and baby		
Larry		

VIDEO	AUDIO	TIME
Larry cont'd.	But I worked hard to get it. Now I have to sell it in order to feed my child? Not fair, not fair at all.	
CG: "Unemployed" Super over Kathy & Larry listening	No Sound	1:03:23- 1:12:14
Kathy with baby	Kathy: <u>When</u> he first got laid off I got pretty upset about it and then I- he could bump back in at that time and so, he did.	1:12:15- 1:41:19
Larry listening	<u>He bumped</u> back in and went to work as a forklifter, but then right-	
Kathy	<u>soon</u> after that he was laid off again, so... It was pretty scary. I knew we had our Blue Cross still then, so I knew the baby would be covered through that. And he'd get unemployment, so... It wasn't quite as scary as it is now, you know.	
Larry	Larry: Well, I sold the canoe, sellin' my car because it'll help eliminate some debts, uh...	1:41:20- 2:19:10
Kathy feeding baby	<u>I have</u> to worry 'bout feedin'	
Larry	him, <u>his medical</u> care and her- our care, you know. Our Blue Cross expires in June. And if	

VIDEO	AUDIO	TIME
Larry cont'd.	we want to renew it, it costs us \$175.00 a month for 3 of us. Just no way, you know; can't pay that. So what would I do if we had an emergency - if one of us gets in an accident or something? I guess I'll just have to hope for the best. Turn to the govern- ment, whoever else can aid, you know.	
Kathy & Larry wide shot	Kathy: The only thing we can do is hope that we can get Medicaid through welfare, you know, to cover, take care of him (baby), at least.	2:19:11- 2:27:00
Larry's former house	Larry: <u>I've got</u> my house up for sale. Uh, we've since applied for welfare. We're gonna find out Fri- day whether or not we're gonna get it. <u>We've already</u> received some food stamps, uh... They're a real thrill to take into the store, too. Uh, we are... I went to the barber yesterday and gave him the honour of getting my last \$5.00. <u>We're</u> <u>gonna</u> move into my rental house. It's not much of a house. It's	2:27:01- 4:41:02
Food stamp window		
Larry walking up to rental house		

VIDEO	AUDIO	TIME
Larry cont'd.	500 square feet. Uh, one bedroom. And we have a little baby boy and it's gonna be cozy there, but, uh, the payments there are \$200.00 less a month and we can get by over there but we're not gettin' by on our <u>current house</u> .	
Larry's former house	The payments are... They aren't that big. If I was workin', that'd be no problem at all. But they're jist, jist too big when you're not working. <u>I tried</u> to get into Oldsmobile on the apprenticeship down there. <u>No</u> . <u>They</u> told me to go down to school, take some math classes and come back in 6 months and try it all over again... I thought it was a polite way of tellin' me I wasn't good enough for 'em. So I didn't you know, I thought, what the heck. If I go back to school, take 6 more months of math and go back down there and they tell me "no" all over again, what was the point? Christmas was kind of bleak this year. <u>Course we</u> had a new baby and we wanted Christmas	
Olds plant		
Larry		
Close-up of baby, zoom-out to Kathy		

VIDEO	AUDIO	TIME
Larry cont'd.	to be really special and I	
Larry	<u>just decided</u> that, after the holidays, after I got through partying, after Christmas and New Year's, that I was going to look for a job. And I - my brother-in-law works at Olds and he's got 3 or 4 houses	
Larry walking outside	that he rents out so <u>I'm kind of</u> interested in Real Estate. And that's the first thing I've ever found in my life that I'm really interested in and I feel that I might be good at. So I persued	
Lana Wagner brokerage	it. I went to a few <u>brokers</u> around town and asked 'em, you know, if they would sponsor me. And then	
Larry	I went and took a class. <u>I got lucky</u> and passed the exam the first time and uh, got a license, so. You know. Real Estate, you're more or less your own boss. If you don't want to work hard at it, you're not gonna make any money. Well, I'm just gettin' started.	
Larry out in snow	<u>I'm, you know</u> , drivin' my gas, I'm you know. I'm doin' everything on my own. I'm not gettin paid	

VIDEO	AUDIO	TIME
Larry cont'd.	for it. She's helping me a little bit as far as, you know, business cards and stuff like that.	
Kathy & baby	Kathy: I don't want to get a job. I don't want to leave my child, you know. I had to go through a lot to get him and I don't want to be away from him... I'm not skilled. So I don't think I could make enough money to make it worthwhile to leave home.	4:41:03- 4:58:20
Larry: Zoom out to Kathy & baby	Larry: But, at any rate, in 7 weeks I have to feed him, and Real Estate or no Real Estate, I'll probably end up pumpin' gas, deliverin pizzas, whatever it takes, you know.	4:58:21- 5:09:12
Ingham Co. Dep't. of Social Services, Exterior, door, and interior	Natural Sound	5:09:13- 5:21:06
Leonard den Houter In office	Leonard den Houter: If they have more equity in a trailer or a camper or a boat than \$1,000.00 or other assets together with the trailer, camper or boat exceed \$1,000.00 they would be expected to utilize the resource of their trailer first which would be to sell it. <u>There are some exceptions</u> to that such as your home is ex-	5:21:07- 5:57:06
Application form		

VIDEO	AUDIO	TIME
Leonard den Houter cont'd.	empt if you happen to own a home and live in the home and in that case we don't get into the equity that you have in the	
Leonard den Houter In office	home. <u>But, if you</u> were to move out of the home and be living someplace else, then that would no longer be the home in which you're residing and we'd look at it in terms of the equity that's available.	
Larry and listener	Larry: I'm gonna flat out lie to 'em. I'm gonna tell 'em I don't own a damn thing.	5:57:07 6:02:02
Leonard den Houter and listener in office	Leonard den Houter: Minimum wage would be more than ADC the vast majority, if not all, of the time.	6:02:03- 6:06:25
Larry and Kathy Wide shot	Larry: You know, in, a, in, a guy in my position with a family, it's totally unfeasable to get a \$3.00/hour job. In my position I'd be better off to sit back on my laurels and draw welfare be- cause \$3.00/hour, that don't pay nothin'. I might as well draw welfare and not work a lick.	6:06:26- 6:25:09



VIDEO	AUDIO	TIME
Motor Wheel factory exterior	Natural Sound	6:25:10- 6:29:01
Motor Wheel factory exterior	Jean Coin: Uh, we had, uh, approximately 800 jobs that was moved right out of Lansing. But <u>they're sayin'</u> they can man the plant at the, uh, current level of around 1100. And they're trying to prove it.	6:29:02- 6:43:27
(cont'd)/Jean		
Larry Assembly line	Larry: And the procedure's been the same in every plant; <u>cut back</u> the work force. Modernize where they can eliminate jobs. <u>You know</u> , uh, take advantage of the situation as best they can. And to heck with who's workin' there. To heck if they have kids to feed. To heck if they have medical bills to keep up or anything. They don't care. They're a big corporate. They're a conglomerate. They don't care 'bout nothin' but tax write-offs and their liabilities and assets, period. They don't care who Larry Austin is. They don't care who Joe Blow is. They... Bankbook, period. Stockholders... that's the main thing.	6:43:28- 7:25:26
Larry		

VIDEO	AUDIO	TIME
Dan in yard	Dan: Uh, overall I believe we've gone from about 2800 down to a figure of some where around 950. Anywhere from 900 to 950.	7:25:27- 7:38:14
Larry:  Honda sign	Larry: Consequently we taught the Japanese our way of thinking and, <u>boy, the Japanese</u> are beatin' us at our own game. As far as limiting imports, that's not gonna stop it. We have to learn to lick our own problems.	7:38:15- 7:50:19
Jean Coin      Farm machinery & equipment	Jean: I think management have probably done about as lousy a job of keeping in tune with what's going on in the world as anything in the world. If our farming industry would have done the same, we wouldn't have farmers today. <u>They</u> <u>they recognized</u> that they had to modernize - that they had to get rid of 20 people out in the field, and they did through modernization.	7:50:20- 8:19:02
Jean	<u>And I</u> don't see where we've done that at all here.	
Assembly line	Dan: Like I said, it takes 3 or 4 hours, some of 'em, the change-over - you change them over and not run a piece. The 2nd or 3rd	8:19:03- 8:49:24

VIDEO	AUDIO	TIME
Dan cont'd.	shift will come in following you, change it to something else with- out running a piece, and then, and some cases change right back again. And that management should have a schedule or have the foresight to	
Dan	try to, uh, line <u>those</u> up 'cause every time you set the job, it costs them money and the end re- sult is jobs.	
Jean & listener	Jean: <u>Those 800</u> lost their jobs simply because of-again-of the lack of modernization in that area. <u>I think</u> that if, uh, man- agement would take the <u>profits</u> that certainly they were makin' in the good days and had put it back in- to their own industry here in the United States, we wouldn't be in the position we're in now.	8:49:25- 9:10:27
Exterior of Motor Wheel Jean		
Dan	Dan: I mean if you haven't got the orders, you certainly aren't gonna employ a full work force to produce nothin'.	9:10:28 9:20:27
Union sign, "Local 182"	Larry: I think, I do think our union is wrong in one respect, and that is letting our company- since I've been laid off I know of	9:20:28- 10:04:10
Larry		

VIDEO	AUDIO	TIME
Larry cont'd. Assembly line	many instances where our - our people in that shop <u>have worked</u> 10, 12 hours a day, Saturdays and Sundays, lots of overtime. Now why they couldn't stop all that and work a flat 40 hours a week and get a few people back to work,	
Larry-wide shot	<u>I, I don't know.</u> But, I, like I said, our union leadership down there is - they're a big joke. And I don't care who hears it. I hope they all hear what I got to say. I don't know about union leadership in other factories,	
Zoom In to Larry	but in our <u>particular</u> instance, they're just a bunch of political bozos.	
Jean	Jean: That's probably one of the saddest things that can happen to us. Our contract doesn't allow	10:04:11- 10:34:21
Assembly line	us to get a handle on, uh, <u>excessive overtime.</u> And while I don't like all the overtime that's going on, I, I don't think that I would feel comfortable working under a contract that would absolutely stop them from any overtime because I would, uh, personally I'd feel	

VIDEO	AUDIO	TIME
Jean cont'd.	that we're gamblin' an awful	
Jean	lot, <u>that, uh</u> , we're gonna lose	
	contracts if we don't fill 'em.	
Mike	Mike: They'll take a darn guy that	10:34:22-
	comes in there late every single	10-56:05
	day or will call in sick all the	
	time or will take too much time off	
	or will just do whatever he wants	
	or will stand right there in the	
	aisle-way smokin' dope or drinkin'	
	or whatever it might be and those	
	guys'll get fired right on the spot	
	and the union'll get 'em back.	
Zoom in on Larry	Larry: Well, uh, as far as I'm	10:56:06
	concerned the union I belong to,	11:06:15
	the union I belong to is, uh,	
	worthless.	
Assembly line	Jean: Certainly the union has got	11:06:16-
	to take s-uh-some blame. We, uh,	11:31:20
	we've placed restrictions where	
	we shouldn't have, possibly, such	
	as, uh, this is my job and I don't	
	have to do anything else or no one	
Jean	else can do it- <u>restrictive</u> types of	
	things in that line we have placed	
	on management.	
UAW Exterior	Larry: The guys that are on the	11:31:21-
	committee and the president of	11:49:24
	the local jist-their main concern	

VIDEO	AUDIO	TIME
Larry cont'd.	is their own goals, their own... This is my opinion of course. May be wrong, may be right. But the way I view 'em is mainly what they're lookin' out for is them- selves.	
Jean	Jean: Well, I've never been on welfare so I don't know how that operates but, uh, unemployment ain't gonna last forever. Once it's gone, it's... You're in trouble. And welfare I never, I never applied so I don't know. I can't visualize settin' home jist drawin' welfare.	11:49:25- 12:10:10
Larry	Larry: See, they don't care if you get into a job that you might like, that you might excell in, that you might enjoy, that might be profitable. They don't care about any of that. They want you to get into a job, period, to get off unemployment, period.	12:10:11- 12:26:10
Dan	Dan: Well, uh, I'm always in the market for a job, or a better job. But 20 years is awful hard to just give up and say, "I-I won't return to work." That's not	12:26:11- 12:43:07

VIDEO	AUDIO	TIME
Den cont'd.	so. If they call me back, I'll go back there.	
Jean	Jean: And when we get finished with the modernization, we should be back up to around 1600, which still gives us 1200 laid off.	12:43:08- 12:53:17
Larry:	Larry: Hopefully Motor Wheel'll call me back someday and, uh, you know, and then I can maybe work Real Estate on the side, work in the shop. I don't really want to go back to Motor Wheel...	12:53:18- 13:04:04
Credits supered over Mike, Kathy & Larry	Natural Sound	13:04:05- 13:18:11
Fade to black	Fade Sound	

NARRATED

VIDEO	AUDIO	TIME
"Unemployed" super	None	00:00- 5:26
Zoom out from Flag  to Motor Wheel Bldg. in front of Narrator Motor Wheel	Narrator: With the state of Michigan's economy as it is, <u>it is</u> no wonder the number of unemployment and welfare rec- ipients has so increased in the past few years. I talked with Larry Austin who was laid off from Motor Wheel of Lansing, about a year ago.	5:26- 22:24
Larry in Livingroom  Kathy and baby  Larry	Larry: <u>I spent</u> 8½ years in a factory and I'm out in the st- reet with a <u>7-month</u> old baby and, uh, I'm 'bout ready to run out of unemployment and I've gone down and asked for welfare and food stamps and they tell me that I have to sell every- thing I own to get 'em. <u>When</u> <u>they</u> have Haitians and Cubans comin' in the country; the min- ute they hit shore, "bwam", they get the check, clothes, place to live. Where's the jus-	22:25- 1:02:12



VIDEO	AUDIO	TIME
Larry cont'd.	tice? You know, I have to sell everything I worked almost, you know, X number of years to get; houses, cars, boats. Ok, there's some of those things I don't need, like that fishin' boat, 'n stuff. But I worked hard to get it. Now I have to sell it in order to feed my child? Not fair, not fair at all.	
Larry listening	Narrator: Larry didn't ask to be laid off. He, his wife Kathy and their little baby had to accept the unavoidable consequences.	1:02:13- 1:10:06
Narrator "over the shoulder" of Kathy	Narrator: Kathy, you were pregnant when Larry was first laid off. What was your first reaction? How did you feel about it?	1:10:07- 1:15:00
Kathy with baby	Kathy: <u>When</u> he first got laid off I got pretty upset about it and then I-he could bump back in at that time and so, he did.	1:15:01- 1:46:22
Larry listening	<u>He bumped</u> back in and went to work as a forklifter, but then right-	
Kathy	<u>soon</u> after that he was laid off again, so... It was pretty scary.	

VIDEO	AUDIO	TIME
Kathy cont'd.	I knew we had our Blue Cross still then, so I knew the baby would be covered through that. And he'd get unemployment, so... It wasn't quite as scary as it is now, you know.	
Narrator in front of Larry's former house	Narrator: As you can see, both Kathy and Larry were upset about their situation. Larry, after being on unemployment for a year, found he had to sell all the things he'd worked so hard to get such as his canoe, his car and even his house. <u>Being completely</u> responsible for himself and his family, Larry could not count on parents' medical plan or inexpensive Student Health Insurance. <u>His income on welfare</u> was to be less than \$300.00 per month, or \$75.00 per week for 3 people. Blue Cross is \$175.00 per month for 3 people. As a result, his one and only hope for insurance would be Medicaid.	1:46:23- 2:27:21
Outaway of Larry & family in Livingroom		
CG: Income=\$300/mo. Blue Cross=\$175/mo. Remainder to live on=\$125/mo.		
Kathy and Larry listening	Narrator: You may be wondering whether Larry has tried to get	3:06:12- 3:14:25

VIDEO	AUDIO	TIME
Narrator cont'd.	another job. After 8 years in a factory, his qualifications are not numerous.	
Olds Plant	Larry: <u>I tried</u> to get into Oldsmobile on the apprentice-	3:14:26- 3:47:09
Larry	ship down there. <u>No.</u> <u>They</u> told me to go down to school, take some classes and come back in 6 months and try it all over again... I thought it was a polite way of tellin' me I wasn't good enough for 'em. So I didn't you know, I thought, what the heck. If I go back to school, take 6 more months of math and go back down there and they tell me "no" all over again, what was the point?	
Larry walking outside	Narrator: But Larry wasn't discouraged by this. He kept trying.	3:47:10- 3:51:03
Larry	Larry: And I - my brother-in- law works at Olds and he's got 3 or 4 houses that he rents	3:51:04- 4:22:29
Larry walking outside	out so <u>I'm kind of</u> interested in Real Estate. And that's the first thing I've ever found in my life	

VIDEO	AUDIO
Larry cont'd	that I'm really interested
	in and I feel that I might be
	good at. So I pursued it. I
Lana Wagner brokerage	went to a few <u>brokers</u> around town
	and asked 'em, you know, if
	they would sponsor me. And
	then I went and took a class.
Larry	<u>I got lucky</u> and passed the
	exam the first time and uh, got
	a license, so. You know.
	Real Estate, you're more or
	less your own boss. If
	you don't want to work hard at
	it, you're not gonna make
	any money. Well, I'm just gettin'
	started.
Larry walking outside	Narrator: He's even willing to 4:23:00- put what little money he does 4:32:09 have into buying his own gas while not being paid a cent. And as for his wife, Kathy...
Wide shot: zoom in to Kathy	Kathy: I don't want to get a job. 4:32:09- I don't want to leave my child, 4:50:05

VIDEO	AUDIO	TIME
Kathy cont'd.	you know. I had to go through a lot to get him and I don't want to be away from him... I'm not skilled. So I don't think I could make enough money to make it worthwhile to leave home.	
Larry: Zoom out to Kathy & baby	Larry: But, at any rate, in 7 weeks I have to feed him, and Real Estate or no Real Estate, I'll probably end up pumpin' gas, deliverin pizzas, whatever it takes, you know.	4:50:06 5:00:03
Narrator in front of Ingham Co. D.S.S. Bldg.	Narrator: Leonard den Houter, of the Department of Social Services was asked what belongings would have to be sold in order to receive welfare.	5:00:04 5:10:19
Leonard den Houter In office	Leonard den Houter: If they have more equity in a trailor or a camper or a boat than \$1,000.00 or other assets together with the trailor, camper or boat exceed \$1,000.00 they would be expected to utilize the resource of their trailor first which would be to sell it. <u>There are some</u> exceptions to that such as your home is ex-	5:10:20- 5:22:22
Application form		

VIDEO	AUDIO	TIME
Leonard den Houter cont'd.	empt if you happen to own a home and live in the home and in that case we don't get into the equity that you have in the	
Leonard den Houter In office	home. <u>But, if you</u> were to move out of the home and be living someplace else, then that would no longer be the home in which you're residing and we'd look at it in terms of the equity that's available.	
Narrator "over the shoulder" of Larry	Larry: I'm gonna flat out lie to 'em. I'm gonna tell 'em I don't own a damn thing.	5:22:23- 5:57:29
Narrator in front Ingham Co. D.S.S. Bldg.	Narrator: Although Mr. den Houter claims that minimum wage would be more than ADC most of the time, the man who may have to live on one of these, sees it differently.	5:58:00- 6:07:23
Wide shot of Larry & Kathy	Larry: You know, in, a, in, a guy in my position with a fam- ily, it's totally unfeasable to get a \$3.00/hour job. In my pos- ition I'd be better off to sit back on my laurels and draw wel- fare because \$3.00/hour, that don't pay nothin'. I might as well draw welfare and not work a lick.	6:07:24- 6:26:22

VIDEO	AUDIO	TIME
Motor Wheel sign: tilt and pan to workers	Narrator: Motor Wheel of Lansing is an average sized auto access- ories manufacturing firm. Just, how bad is the unemployment sit- uation there? I asked Jean Coin, union representative for Lansing's Motor Wheel.	6:26:23- 6:42:08
Motor Wheel factory exterior Narrator & Jean  (cont'd)/Jean	Jean: Uh, we had, uh, approx- imately 800 jobs that was moved right out of Lansing. But <u>they're sayin'</u> they can man the plant at the, uh, current level of around 1100. And they're trying to prove it.	6:42:09- 6:58:02
Larry Assembly line  Larry	Larry: And the proceedure's been the same in every plant: <u>out back</u> the work force. Modernize where they can eliminate jobs. <u>You know</u> , uh, take advantage of the situation as best they can. And to heck with who's workin' there. To heck if they have kids to feed. To heck if they have medical bills to keep up or anything. They don't care. They're a big corporate. They're a conglomerate. They don't care	6:58:03- 7:39:14

VIDEO	AUDIO	TIME
Larry cont'd.	'bout nothin' but tax write-offs and their liabilities and assets, period. They don't care who Larry Austin is. They don't care who Joe Blow is. They... Bankbook, period. Stockholders... that's the main thing.	
Dan in yard	Dan: Uh, overall I believe we've gone from about 2800 down to a figure of some where around 950. Anywhere from 900 to 950.	7:39:15- 7:51:23
Assembly line	Narrator: This reduction in workers is a result of fewer orders. But why fewer orders? Management didn't plan ahead.	7:51:24- 8:00:26
Larry Isuzu truck	Larry: Consequently we taught the <u>Japanese</u> our way of thinkin' and boy the Japanese are beatin' us at our own game. <u>As far as</u> limiting imports, that's not gonna stop it. We have to learn to lick our own problems.	8:00:27- 8:12:22
Jean  farm equipment	Jean: I think management have probably done about as lousy a job of keeping in tune with what's going on in the world as anything in the world. If our <u>farming</u> in-	8:12:23- 8:41:14



VIDEO	AUDIO	TIME
Jean cont'd.	dustury would have done the same, we wouldn't have farmers today. They-they recognized that they had to modernize - that they had to get rid of 20 people out in the field, and <u>they did</u> through modern- ization. And I don't see where we've done that at all here.	
Dan	Dan: I mean if you haven't got the orders, you certainly aren't gonna employ a full work force to produce nothin'.	8:41:15- 8:49:23
Jean	Jean: I think that if, uh, man- agement would take the profits that certainly they were makin' in the good days and had put it back into their own industry <u>here</u> <u>in the United States</u> , we wouldn't be in the position we're in now.	8:49:24- 9:03:24
(continue video from last byte) Assembly line	Narrator: Dan explained that set- up proceeedures take up, <u>one-half</u> <u>of one</u> shift's work time. Occasionally they will not even use that set-up and it must be reset for the next shift, which means no production for that shift. But, apparently, management is not	9:03:25- 9:23:15

VIDEO	AUDIO	TIME
Narrator cont'd.	the only one to blame for lay-offs. What about unions?	
Larry	Larry: I think, I do think our union is wrong in one respect, and that is letting our company- since I've been laid off I know of many instances where our - our people in that shop have worked 10, 12 hours a day, Saturdays and Sundays, lots of overtime. Now why they couldn't stop all that and work a flat 40 hours a week and get a few people back to work, I, I don't know. But, I, like I said, our union leadership down there is - they're a big joke. And I don't care who hears it. I hope they all hear what I got to say. I don't know about union leadership in other factories, but in our particular instance, they're just a bunch of political bozos.	9:23:16- 10:07:03
"Union business only" sign Jean	Jean: That's probably one of the saddest things that can happen to us. Our contract doesn't allow	10:07:04- 10:37:18
Assembly line	us to get a handle on, uh, <u>excessive overtime</u> . And while I don't like	

VIDEO	AUDIO	TIME
Jean cont'd.	all the overtime that's going on, I, I don't think that I would feel comfortable working under a con- tract that would absolutely stop them from any overtime because I would, uh, personally I'd feel that we're gamblin' an awful	
Jean	lot, <u>that</u> , <u>uh</u> , we're gonna lose contracts if we don't fill 'em.	
Assembly line	Narrator: Unions have not helped the quality of work in factories which is indeed a cause of de- creased sales and increased lay- offs.	10:37:19- 10:46:11
Mike	Mike: They'll take a darn guy that comes in there late every single day or will call in sick all the time or will take too much time off or will just do whatever he wants or will stand right there in the aisle-way smokin' dope or drinkin' or whatever it might be and those guys'll get fired right on the spot and the union'll get 'em back.	10:46:12- 11:07:15
Inside union bldg.	Larry: As far as I'm concerned, the union I belong to is, uh,	11:07:16- 11:40:06

VIDEO	AUDIO	TIME
Larry cont'd. - Larry	worthless. <u>And as far as unions</u> in general, I think they've reached their peak in our society. They were good in the 40's. But now they need to mellow out a little bit, I guess we could say.	
Assembly line	Jean: Certainly the union has got to take s-uh-some blame. We, uh, we've placed restrictions where we shouldn't have possibly such as, uh, this is my job and I don't have to do anything or no one else can do it, and restrictive types of things in that line we have placed on management.	11:40:06- 12:05:10
Larry	Larry: The guys that are on the committee and the president of the local jist-their main concern is their own goals, their own... This is my opinion of course. May be wrong, may be right. But the way I view 'em is mainly what they're lookin' out for is them- selves.	12:05:11- 12:23:14
Jean	Jean: Well, I've never been on welfare so I don't know how that operates but, uh, unemployment ain't gonna last forever. Once	12:23:15- 12:39:00

VIDEO	AUDIO	TIME
Jean cont'd.	it's gone, it's... You're in trouble. And welfare I never applied so I don't know. I can't visualize settin' home jist drawin' welfare.	
Larry	Larry: See, they don't care if you get into a job that you might like, that you might excell in, that you might enjoy, that might be profitable. They don't care about any of that. They want you to get into a job, period, to get off unemployment, period.	12:39:01- 12:55:00
Dan	Dan: Well, uh, I'm always in the market for a job, or a better job. But 20 years is awful hard to just give up and say, "I-I won't return to work." That's not so. If they call me back, I'll go back there.	12:55:01- 13:11:27
Jean	Jean: And when we get finished with the modernization, we should be back up to around 1600, which still gives us 1200 laid off.	13:11:28- 13:22:09
Larry	Larry: Hopefully Motor Wheel'll call me back someday and, uh, you know, and then I can maybe work	13:22:10- 13:32:26

VIDEO	AUDIO	TIME
Larry cont'd.	Real Estate on the side, work in the shop. I don't really want to go back to Motor Wheel...	
In front of Larry's rental house	Narrator: Larry is one man among many, but his situation seems to be representative of how the failing auto industry is affecting it's individual workers today.	13:32:27- 13:45:25
Credits over Larry and Mike & Kathy in livingroom	Natural Sound	13:45:26- 13:58:14
Fade to Black	Fade Sound	