INVESTING IN CANADIAN FEATURE FILMS: PRODUCTION AND EVALUATION OF A VIDEO-TAPE FOR POTENTIAL INVESTORS

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ABSTRACT

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INVESTING IN CANADIAN FEATURE FILMS: PRODUCTION AND EVALUATION OF A VIDEO-TAPE FOR POTENTIAL INVESTORS.

A 15 min. video-tape was produced on the subject of investing in Canadian feature films.

The video-tape was produced with objectivity in mind and was meant to provide potential investors with a better understanding of the pros and cons of film investment.

Three different groups of students were tested on prior knowledge (pre-test), exposed to the video-tape, and then tested again (post-test). No significant differences were recorded due to sex differentiation within groups or for all groups combined. Scores recorded and T-tests performed showed that all groups separately or combined significantly improved their knowledge on the subject matter ($P < .001$).

An additional section of the questionnaire designed to measure the quality of the production through the use of the Likert Skales (1-5) revealed that the students generally favoured the production with the item mean being $\bar{x}$.57.

Finally, the hypothesis that students that liked the production better would score better on the information test was not supported. No difference was recorded between those subjects who liked the production more from those who liked it less.

Overall, the production demonstrated that a video-tape presentation can serve as a highly useful vehicle for providing information on investing in Canadian feature films.

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CHAPTER 1

Introduction

This thesis equivalent consists of a 15 minute video-tape production on the subject of investing in Canadian feature films and of an administration of a pre-test and post-test to three different groups of students for the purpose of evaluating the production. The effectiveness of the video-tape in communicating the subject matter i.e., the content of video-tape was investigated. Any conclusion drawn from the study is intended as a guideline for future oriented investigators.

1.1 Context of Study

The Canadian Government has taken a series of decisions to upgrade the status of arts in Canada in general and lately the feature film industry in particular. First the Canada Council, an arts granting agency, was established in 1957. Through it, with the government grants, the material base for the practising artists was established. Then, in 1967, the Canadian Film Development Corporation was established. The role of the corporation has been to promote investments in Canadian feature films through loans to producers as well as to advise and assist in administrative matters. The tax shelter in regard to feature films which was created has contributed substantially to the birth of the Canadian feature film

industry.

Another important factor, which contributed to film development and which should be recognized here, has been the formation of film schools at Canadian Universities that reduced the necessity for filmmakers to learn the craft "the hard way, by making mistakes".

Today, film investors are coming from a different population of business oriented people who do not necessarily have an equal understanding of investment in films. A film investor could be a restaurant owner, a dentist, a bank manager or a stock-broker. When faced with investing in films, quite often he/she is met with the technical language of the film and that of the business. Every so often, investors fail to understand the pros and cons of investing in Canadian films because of sometimes omitted information on the part of a salesman. Furthermore, sales of the shares for the films are often handled not only by brokers, but also by producers, lawyers, etc.

Since factual information is scattered through journals and other publications, possible confusion on the part of the investors is understandable. Therefore, by producing an objectively made video-tape on the subject of film investment, this thesis equivalent intends to help potential film investors make easier, better, and more discerning judgements of the nature, and pros and cons of investing in Canadian feature films.

1.2 The Educational Technologist as a Problem Solver

The ultimate goal of education is to enable people to become better human beings and better citizens. Therefore, the role of the educational technologist within the framework of any educational system should be in finding solutions for making human knowledge more accessible to individuals, groups and society in general. The educational technologist is a professional who deals with a variety of problems and subject matter in the field of education and communication. The nature of the educational technologist has been described by Braham (1973) as being neither simply educationist who uses audio-visual or other teaching aids, nor technologist, who is concerned with the development of instructional hard-and-software for limited behavioral objectives. Instead, they are professionals proficient in the field of education and technology.

If educational technologists are professionals proficient in the field of education and technology then educational technology is a rational, problem-solving approach to education, that is, an approach where one thinks sceptically and systematically about educational problems, objectives, learning and teaching (Rowntree, 1974).

Mitchell (1975) points out two schools of thought, one which suggests that coherent course design requires specialized subject knowledge and another that thinks it advantageous not to be an expert in the subject matter but to collaborate

with the experts from the field when producing or evaluating instructional material or courses.

Yet another school of thought suggests that if an educational technology and consequently technologists are to be successful, practitioners must first and foremost be researchers in education. In some instances educational technologists are pushing research so hard Groves (1963), that the research becomes the purposes per se.

However, the most appropriate approach seems to be that of Mitchell and Rowntree, where the educational technologist is a problem solver who collaborates with subject matter experts, where, based on his/her experience as an educator and technologist, he/she is offering and researching solutions for production and evaluation of instructional materials or, equally, he/she is finding solutions for better communicating the subject matter. In that regard, an educational technologist is closer in his/her approach to a journalist or a television producer, television director or script writer than to a teacher. An educational technologist, like media professionals, has to have or find an interest in getting involved in the project matter or to have an interest or purpose for getting involved. Secondly, he/she has to become emerged in available literature so as to build the basic knowledge about the subject matter and find out who are the authorities in the field. From there he/she can successfully start building a core of knowledge about the subject matter. Once the knowledge on the subject has been built, only then can one start looking for the

solutions to the needs expressed. In various situations those needs will differ. They can vary from instructing students to acquiring certain skills through training or, developing a model for bringing about behavioral changes in students or, simply presenting a short segment of information.

1.3 Rationale for Media Selection and Production Design

Today, video-cassettes are commonly used by teachers and by business people in better communicating factual information. The assertion that television, and consequently video-tape, is the most powerful medium of mass communication has been well documented. Carpenter (1958) states that when viewed functionally, television is a composite of two integrated communication systems of visual and auditory stimuli, corresponding to the two great human sensory capacities of sight and hearing. These stimuli, which are instructional in character, are used to strengthen and improve the quality of some kinds of information or instruction. The most important advantage of television for instruction is the capacity of systems for receiving, transmitting and presenting very large amounts of information.

A perusal of the literature in the area readily points out the value of instructional television. Costello and Gordon (1961) in their study conclude that demonstrations are frequently sharpened and examples clarified by television. Cassirer (1962) noted that television and consequently video-tape is time saving, i.e., that the material can be

covered more rapidly on television than in the classroom. And in their study Learning from Television Chu and Schramm (1967), state that television is very efficient in teaching any subject-matter where one-way communication will contribute to learning. They also list results from seventeen studies where the achievement of students that were exposed to television instruction over conventional instruction were significantly higher. "For one thing, it has become clear that there is no longer any reason to raise the question whether instructional television can serve as an efficient tool of learning." (p.98).

Sanderson (1968) states that audio-visual devices can enlarge the students' (in this case clients') experience. As well he notes that film episodes and other potentially reinforcing materials are a strong force for effective learning. Pollock (1969) further notes that television, i.e. video-tape, can bring the material of instruction, such as written matter and demonstrations closer to the average student. Bullough (1974) writes that through the use of video-tape, television has the ability to store information for immediate or delayed replay on a one-time or repeated basis. Among other things, television is very effective in the teaching of concepts. And Gagne and Briggs (1974) recommend the use of video for the presentation of motion, spoken words, other sounds and pictorial portrayal of theoretical concepts.

In summary, Unwin and McAleese (1978) conclude that few areas of educational technology have seen such rapid development

as video recording and reproduction during the last twenty years. The leap-frogging of achievement by one company over another and one country over another has meant an almost bewildering array of choices available to the professional educator, choices which are possibly outdated within weeks of equipment being ordered or delivered.

Several different purposes are served by the use of video recordings in education among which are the following:

1. Lectures which have to be repeated often, such as introductory expositions, elementary instruction and basic information.

2. Demonstrations which involve inaccessible material and scarce resources.

3. Events where observers cannot or should not be present, or behaviours which their presence might alter.

We can conclude once again that television is the most powerful medium of mass communication which has ever existed and it has revolutionized our lives in many ways. Therefore, the author concludes that it can best serve the purpose of the intended production. An evaluation of such a production will be easier; in addition the distribution, and consequently the usefulness of such a production will be greater than if it were to be done through some other audio-visual tool.

1.4 Rationale for the Project

In personal communication with film producers, lawyers and film brokers, it was concluded that the need for a video-

tape production on the subject of film financing is strong. The results of the research on the availability of the hardware within the group showed that the majority preferred to have the product on a video-tape instead of film. This preference for the video-tape over the film is not surprising, because of the positive characteristics of the video-tape.

A video-tape recorder, which is a playback device together with a television set is commonly an integral part of a contemporary office setting and the screening can be done in comfort. The film on the other hand, asks for special conditions such as a projection room with a sound isolated projection booth. At the same time screening is done under special lighting conditions, that is, in the dark, while the video-tape can be played with positive results almost under any lighting conditions but certainly it can comfortably be viewed under office light. Furthermore, film is susceptible to scratches and perforation damage which cause breaks if the film becomes drier as a consequence of a storage under inappropriate conditions, i.e. inappropriate temperature and humidity; video-tape can be safely stored in the office.

As a consequence of all these advantages of video-tape over film, it is used not only more but almost exclusively at film markets all over the world. Film distributors today are used to seeing films on video-tapes since it is much easier for promoters to carry films with them on a video-tape than in its original form on reels which are meant for projection to large audiences.

For all these reasons, not to mention the cost of a production of film which tends to be ten times more expensive, it was felt that the choice of video-tape for the production was strongly justified, not only for the reason that it best serves the purpose of the production, but also because of the power of the medium in the field of mass communication.

1.5 - The Problem Statement

The problem in this thesis equivalent was to determine the effectiveness of a production design, which aims, before everything else, for objectiveness in the treatment of the subject matter, while at the same time keeping the facts clear and the presentation to the point.

The specific objectives of the thesis equivalent were to produce a video-tape on the subject of investment in Canadian feature films which when viewed would:

1. Increase viewers knowledge about the subject of investment in Canadian feature films, which would serve as proof that such a production on video-tape can serve as a useful tool for learning about the subject, or in communicating the subject matter to potential investors.

2. Change the attitude of viewers of the video-tape toward the subject of investment in Canadian films, so that as the consequence of their exposure to the video-tape they would change their attitude so as to become more willing and ready to invest in Canadian feature films.

An additional objective was to evaluate the production

quality, production design and related components of the production such as: message design, technical quality, aesthetics and finally the presentation itself (See Appendix C).

Two further co-relational objectives were to determine the relation of production quality to information acquisition, and ascertain any relation between viewers being more used to video-tape presentations and an increase of knowledge.

1.6 Hypotheses

The objective of this study was to make a presentation on the subject of Investing in Canadian Feature Films using a video-tape. The primary hypothesis was that, once they had been exposed to it, viewers of the video-tape presentation would have a significantly higher understanding of the subject matter than before. Specifically, the following hypotheses were tested:

Hypothesis 1. As a result of exposure to the video-tape presentation subjects will significantly increase their knowledge of the subject matter treated, that is, their knowledge related to investment in Canadian feature films.

Hypothesis 2. As a consequence of exposure to the video-tape, subjects will significantly change their attitude toward the investment in Canadian feature films, i.e., after seeing the video-tape they will be more ready and willing to invest their money in Canadian feature films than before exposure to the

video-tape.

Hypothesis 3. Subjects that liked the production better, that is, those who rate it higher on the "production quality" portion of the questionnaire, will learn more from the video-tape and will score significantly higher on the information related questionnaire then those who liked it less.

Hypothesis 4. Those subjects who are more used to being taught or instructed by video-tape will score better on the information questionnaire.

1.7 Rationale for Hypotheses

The position taken by the hypotheses 1 and 2 are generally justified by the empirical findings of Chu and Schramm (1967) who state that television is an efficient tool of learning. Also, Gagné and Briggs (1974) recommend the use of video for presentation of motion, spoken words, other sounds and pictorial portrayal of theoretical concepts. Hoban and Van Ormer (1979) further support the hypotheses in their findings about the effectiveness of presenting factual information by video and film. Further justification is found in Salomon (1979) who argues that this medium of instruction is effective in teaching and that symbolic codes used in the messages affect relevant cognitive skills of the learner. And finally, Tyler (1980) agrees that media should aid the teacher and help when the teacher cannot solve the problem by himself.

The position taken by the hypothesis 3 is justified by

the empirical findings of Hoban, (1960) who points out that students tend to have more positive attitudes toward the subject matter when they like the production. Also, Dwyer, (1972) argues that it is logical to assume that a favorable attitude toward a production would facilitate learning.

Hypothesis 4 however, was not borne out of the literature nor does it seem to be supported by it. Hypothesis 4 therefore was created on the logical grounds, that is on the basis of an assumption.

1.8 Significance of the Study

Since printed material on the subject of investing in Canadian feature films is scarce and scattered through different trade magazines, this video-tape will clearly fill a gap by providing the broader range of information related to the subject. It is easily available and therefore more accessible to individuals and groups that might have an interest in it. Moreover, it is already proving itself useful to film producers and other individuals involved in the production of feature films in Canada[1].

1. Since the material was produced, it has been distributed to two production houses in Montreal.

CHAPTER 2

Review of Related Literature

2.1 Related Research

The discussion of just what is educational about television and what the future of educational television should be, were already evident during the fifties. Kinder (1959) noted that more research was done in TV than in any other audio-visual material. Among others, the quality of immediacy was praised, and it was noted that from now on, "The inauguration of a president, the coronation of a queen, and other important world events can be seen immediately as they happen" (p.308) "Electronic field trips" (p.308) were considered as replacement for body transportation, and among other things television was praised for the quality of being able to adapt to any age or grade level, to almost any subject matter, and that it could include anything from fiction to documentary, from poetry to prose, and from art to drama.

As early as 1953, San Diego State College televized 90 programs for 10 credit courses on a wide range of subjects. Among others, two things were noticed.

First, Educational TV, although not as popular as commercial television, reached as many people in one broadcasting hour as would a regular classroom in 20 years and, second, that for this reason a television course asked for far better preparation than regular lecturing.

However, Schramm, Lyle and Pool (1963) report that the major problem facing researchers in the fifties and sixties was determining just who the audience for Educational Television was and how to get to them. Except for locating them by phone, it was not possible to get feedback responses. To get audience face to face reactions was too expensive since the number was small and hard to locate in comparison with commercial TV. Consequently, the research strategy that emerged out of such situation was how to improve programing in order to capture the larger portion of the audience. Equally, a problem was how to build the criteria which would not measure educational against commercial television but educational against educational. In addition, the criteria for how many hours of educational television should an audience view was not established.

Also, once the audience was located, it was hard to get data on why they would watch educational instead of the commercial television. The most frequent response was because it was educational or because of its educational value. Although an answer like that would not mean a great deal as to why, it says a great deal about human nature and man's thirst for knowledge. The audience in any case felt that educational television stimulated and added to one's education.

Parallel with the development of educational television, a new look and an effort to better define educational technology started taking place. Brown, Lewis and Harcleroad (1964) described the development of educational technology as being

at a very low level between 1930 and 1935. Then mainly due to money received from the Rockefeller Foundation and the Payne fund of New York, it started developing faster to achieve a sort of peak during and immediately after the World War II due to public and military involvement. After a period of stagnation up to around 1955, a new infusion of money from the Ford Foundation helped move technologists and scientists to do further research on educational technology.

In 1963 the Department of Audio-Visual Instruction of the National Education Association described two important media functions:

"The first function of technological media is to supplement the teacher through enhancing his effectiveness in the classroom...Educational media are both tools for teaching and avenues for learning, and their function is to serve these two processes by enhancing clarity in communication, diversity in method and forcefulness in appeal. Except for the teacher, these media will determine more than anything else the quality of our educational effort..." (p. 7-8).

The second function of educational technology, however, takes place when the teacher determines objectives, evaluates outcomes, and selects content and methods.

Brown, Lewis and Harcleroad (1977) were among the first to discuss the use and possibilities and offer suggestions for the future of the use of video-tape recording in education. They note that although the use of video-tape is extremely expensive, it can be justified, for nothing can replace the

motivation of students who can see themselves video-taped as others see them. This is also a suggestion for greater student involvement in the production of educational video-tapes. That seems to be a logical and correct suggestion which although not yet realised to its full capacity seems appropriate as a future development of the use of video-tapes in education, that is, encouraging students to become involved in production whenever possible.

Another idea from the trio was the suggestion for the establishment of a world tape bank which would be responsible for encouraging the exchange of tapes between individuals and groups throughout the world. About the same time, at the 1964 Granada Seminar on Closed Circuit Television in Universities held in Manchester, a broader range of opinions were voiced, among others the need for attracting professionals into academic communities Duncan (1964). The opinion expressed there, that academics only too often do not make professionals a valued part of the scene or team, still holds today.

Another interesting discussion at the seminar was suggested by Smith (1964), who raised the question of the use of creative television. It is true that up to sixties, educational TV was in a way taken for granted. Anything, no matter how badly it was made or ill percieved, was treated as educational, i.e., anything that was transmitted to students. Before the sixties there was little concern about the creativeness of educational television. In other words, what Smith was really talking about was the end of closed educational TV

where a lecture from the class next door was simply transmitted throughout biology classes. What he was talking about was the emergence of a TV producer and TV programs in today's meaning of the word, where everything is carefully prepared in advance, where scripts are written and shootings are done by professionals.

A step further was taken by McIntyre (1965), at the Third Annual Instructional Television Conference, held at the University of Miami. McIntyre suggested the application of a theory of learning to televised instruction, or the demise of the intuitive use of TV for the accomplishment of educational goals. The theory of Stimulus-Response relationship as later expounded by Miller (1975) was put forward. It was suggested that in order for an instructional program to be successful it should have the following elements:

Drive or Motivation - that is to say, a student must want something. For example, he/she may just want to get a good grade or be praised in front of fellow students.

Cue or Stimulus. Talking about a cue or stimulus shows McIntyre's helplessness in applying S-R theories to television. In a rather clumsy way he tries to apply almost anything to the cue or stimulus, from the role of a classroom teacher in positioning the TV set in front of the class to the pace of the production and sequencing.

Response or Participation. The importance of students' response and participation is explained. Participation and response may take a variety of forms, from testing to

discussions in the classroom.

Reward or Reinforcement. Further suggestion for the application of the final rule of the S-R theory is, that once the response has been made to that who stimulated it, it has to be rewarded or reinforced. In instructional TV this application could be the answer to students' questions, i.e. did I answer this correctly, or did I learn something from this.

This discussion of the application of S-R theory to instructional TV is significant merely in the sense that it brings up the awareness of the need for thinking scientifically about the whole approach to TV and education. Otherwise, it is practically non-applicable as such to instructional TV, which only confirms the belief that when something new is explored the whole approach to it should be new and fresh, liberated from traditional rules and theories. As Adorian (1967) wrote,

> "One can be certain that the use of television for educational purposes is here to stay and that its use in the future will become almost universal." (p.158).

Television, being the most practical and versatile tool or method for showing the pictures at a place other than that where it was produced and a medium which uses moving images and the variety of dynamic sounds, led in 1957 to the opening of Independant School Television as a branch of the British Broadcasting Corporation (BBC). An Educational Advisory Council was named to assist the head of School Broadcasting

and together with the production staff they concluded that TV can best be used in one of the following ways:

"1. By taking the children outside the four walls of the classroom and showing them the world outside.

2. By stimulating practical activity and relating simple demonstrations and experiments to their wider application.

3. By the synthesis of specialized resources of research, illustration and dramatized presentation." (p.32).

The Educational Advisory Council also examined, prescribed, and established a structure or scheme of School Television and the path a production should follow from its inception to its reception in the classroom. (Fig. 1.)

At the approximately same time in the USA, Federal Funding increased in many different curriculum areas, but especially for public libraries and educational television which were granted support and assistance in equipment, money, and guidance. Over 4 million dollars was granted specifically for research in educational media. The larger fund was dedicated to the basic premise of innovation in all fields of education ranging from curriculum methods to organizational structure of instruction and innovation. Moreover, the emphasis was placed on teacher education and re-education. This re-education program was launched in 1958 but fully developed in the sixties. It included a large variety of curricula among which education and re-education of teachers for becoming Media Specialists was prominent.

An effort to reduce the lag between research and practice led to the establishment of ERIC (Educational Research Information Centre). But the money alone was not enough to significantly accelerate the development of ITV due to the lack of experienced producers and the quality of programs. Even though Schramm (1963) concluded "There can no longer be any doubt that students learn efficiently from instructional television", the medium was slow to gain acceptance. Eurich (1966) blamed this specifically on the poor quality of the transmitted instruction and the way it was used in the classroom.

> "As applied to education thus far, television has largely put current modes of teaching on the screen. The result has been widespread disenchantment as the mediocre level of much instruction has been exposed to professional and public scrutiny for the first time. The need for imagination, ingenuity, and innovation in the whole process of education has been forcefully demonstrated. The primary goal of instructional TV in the future must be to raise quality and improve classroom utilization. Here, as elsewhere in education today, more expansion of present practices is not enough. The way forward is necessarily a new way. To create the new, some of the old must be constructively destroyed." (p.302).

So thanks to instructional television "a mediocre level of instruction has been exposed", which will involve in the process of rehabilitation of teaching, a wide range of scientists and philosophers concerned with educational systems.

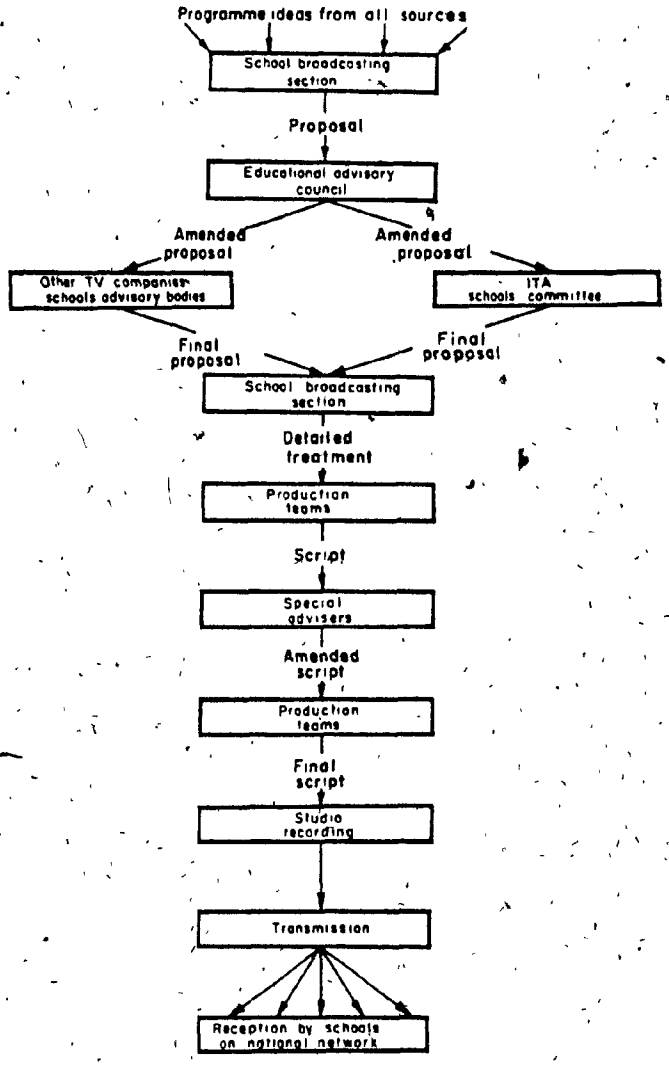

FIG. 2. Development and path of a schools television broadcast from its inception to its ultimate reception in the classroom.

From, Warren, C. "Independent School Television-The First Ten Years", in Moir, G. (Ed.) Teaching and Television, London: Pergamon Press, 1967.

Culkin (1967) quoting McLuhan, a brilliant commentator of the role of the electronic media in society, advised that "Teachers, should carry out constant audience research," analyzing available materials to determine their appropriateness for definite purposes and for individual students." (p.53). Placing the accent on the help modern technology can provide in communicating and in instructing students on an individual basis, McLuhan also emphasized the importance of studying various media in order to determine which can do what, and what kind of messages they can carry best.

In a way, we can say that the mark of the late sixties is that of a more critical approach to educational and instructional TV. After the initial enthusiasm which actually never ended and after a large number of studies on what TV can do and what it can do best, the time came when the more critical and analytical discussions came to surface as to the possible limitations of TV. It was noted and voiced by Dale (1969) that TV is one way communication where little space is left for interaction, which when tried usually prove to be unsuccessful. Further, Dale notes that TV programs move ahead at a constant speed, therefore making it difficult for students to reflect upon some points as is possible with the book. That is to say, TV demands learning at a certain speed or tempo, which is not always a simple matter. Like a book, some TV programs are easier to follow and some are harder, although it does not necessarily mean that those programs are of the inferior quality. Another point which proved to be correct

at the time (1969) was that TV programs are impossible to review. However, it was pointed out that inexpensive videotape recorders will have a revolutionary impact on education in the future.

The size of the screen puts TV in an inferior position compared to motion picture. A melady of the sixties known as the comparison of one media against another, suggested a change to matching media to specific types of educational objectives Campeau (1971). The same argument is supported by Brunner (1960), Bloom (1969), Gagné (1974), and Skinner (1974).

Also, some voices have been heard on the danger of having a passive learner, while others argue that the learner is also passive when the teacher is lecturing.

But the overall conclusion, argues Dale, is that the teacher with TV is better off than the teacher without it, and that there are ways for the proper use of TV in the classroom. As well, Dale notes that there are different types of TV teaching. These are:

Total Television Teaching, meaning teaching by TV only.

Television as a Complementary Basic Resource, meaning that TV becomes part of the teaching program. In this case it is mandatory and not optional.

Television as Supplementory Enrichment, where ITV is meant as a supplement or an illustration to the basic ideas of the course.

With the beginning of seventies, the questions as to validity of research done in the past started to surface in

the discussions. The fact that most of the research done on educational TV or instructional TV showed No Significant Difference (Gordon, 1970) when compared to traditional methods of teaching worried researchers. The accusations that all this time as Kittros (1969) suggested, the wrong questions were asked and wrong answers analyzed, could be heard at conferences. As the quantity and validity of research, Gordon (1970) complains: "The desk of the average student of instructional TV is so cluttered with research findings that it, figuratively speaking, has to be cleared periodically with a shovel." (p.207)

With the seventies, the emergence of video-tape was marked and sparked discussions of how and in which area of education it should be used. At the same time it put discussions about educational, and instructional TV in the background. Among many disagreements on video-cassettes that it provoked, about one thing most experts agreed and that was that the market place for this new media was going to be particularly strong in education. The promises of possibilities for home video-cassettes excited scientists and educators, making some of them believe that students would one day do their homework on video-tape. Thus far, they have been wrong.

However, Gordon and Falk (1972) believed that video-cassette technology, being the ultimate recording system up to that date would represent the most important tool added to "systemized" or "informal" education. Whatever promises ETV and ITV made but could not fulfil, it seemed that

video-cassettes might fulfil them. "In that respect, it is consonant with the MODI OPERANDUM of BOTH -structural-and-informal-education in many significant ways. But, just as it serves as a means of expression for instruction of any type, good or bad, disciplined or unstructured, it is also a powerful means for students of all ages to do their-thing-, whatever it is, and observe themselves doing their-thing- allowing them to audit it, observe it, laugh at it, cry at it, and (hopefully) learn from it." (p.14)

Further in their work Gordon and Falk make an important remark that the only thing technology guarantees is change, which does not necessarily mean progress.

Kinder (1973) suggests that the spectacular development of VTR and its acceptance in education helps teachers achieve what was their goal and their dream for years. Not only are teachers able to see themselves perform as teachers, which helps them improve their teaching styles, it also enables students see themselves perform and helps them conduct self-evaluation of their performance, knowledge, and work. And, Ronchi and Ripple (1972) note that video has an advantage over some other media because of the property of a quick, safe playback, i.e., of immediate repetition of the lecture which in turn will reinforce and increase a student's knowledge.

Ward and Cronin (1973), on the other hand, argue that the use of video-tapes saved teaching time but did not result in increased student achievement.

Gall and others (1972) conclude that in comparing the effectiveness of two video-tape model presentations, one where the lecture was simply taped on a video and second where the scripted lecture was taped on the video, the scripted one was superior, i.e., more effective. Eiseman (1969) noted that although the teaching by a video-tape only in general is not advised, teaching certain subjects is since the results of grades indicated that video-tape teaching did help students perform slightly better.

In sum, many studies reviewed show that presentations by video-tape are usually effective, particularly when the focus of the presentation is directed toward information acquisition.

This is the reason the current video-tape was produced on Investing in Canadian Feature Films and the study was conducted.

2.2 Behavioural Objectives and Learning Theory

Learning, we can say, is an experience which when it occurs causes a change in behaviour. The person that has learned something has new knowledge, has acquired a new skill or has a change of attitude toward the subject matter or toward the world for that matter.

Basically, learning theories fall into two major families. Gestalt, or what is sometimes referred to as Cognitive theory, is concerned with the process of learning more that with what is to be learned, and assumes that organizational abilities, and human intelligence are the characteristics and

fundamentals of human behaviour. The second is the Behavioural theory of a Stimulus-Response pattern of learning or "programmed-instruction" approach to learning, as introduced by B.F. Skinner.

In addition, a position for behavioural objectives was supported by McDonald-Ross (1973), Gagné and Briggs (1974), Davies (1976), and Hamilton (1977). Their position, which is relevant to the present study, states that behavioural objectives:

> Encourage educators to think and plan in detailed specific terms.
>
> Provide a rational basis for evaluation.
>
> Prescribe the choice of instructional means.
>
> Can be made the basis for units in individualized instruction.

Applied to the current study, the objectives are to provide information on the subject of film financing, so that the subjects might learn about the nature of film investment. Once they see the video-tape, they are expected to make independant judgements on the pros and cons of it, and accordingly decide, if in a position to invest in films, if they would or would not do so.

CHAPTER 3

Methodology

3.1 Population and Sample

The subjects for evaluation were 63 graduate students from Concordia University. Out of this number 30 were Educational Technology students, 18 were Master of Business Administration (M.B.A.) and 15 were Diploma in Administration students (D.I.A.).

Educational Technology students were chosen because the researcher believed that they should have higher interest in the Canadian film industry than most other groups of students. The fact is that some of the Educational Technology students already worked in the film or television industry. The majority of them, during the course of their studies, follow a film or a television course, or both, offered by the Department of Education.

Equally, the researcher believes that M.B.A. and D.I.A. students as future Business Administrators would be interested in knowing how the financing of Canadian feature films works, and what are the rules that regulate it.

The experiment was conducted during the month of July, 1982, i.e., during the Summer Session at Concordia University. Permission to conduct the investigation with M.B.A. and D.I.A. students, that is, students from the two courses conducted at the time, was obtained from the relevant department and in

personal contacts with the instructors.

The same experiment was conducted at the Education Department. Similarly, the permission to conduct the experiment was obtained from the Department and in personal contact with the instructors.

3.2 Materials

The video-tape presentation used for the purpose of this experiment was a television production done at Concordia University's Studio A, with the help of a group of students from the university. The production was titled: "Investing in Canadian Feature Films". The shooting schedule of the people involved in the production allowed for eight hours of shooting including off and on camera rehearsals, and four hours of editing.

The production itself was 15 minutes of scripted narration and an interview with a producer-director from Montreal (see Appendix A). The program was recorded in color with two cameras on 3/4 inch video-tape. Once recorded, the program was edited. Some of the shots that were not steady enough were eliminated and replaced with re-shot versions of the same material, e.g., captions.

The material and data for the script were researched and found in various journals obtained from the Canadian Film Development Corporation (CFDC), and from the interviews conducted with several film producers, lawyers and brokers.

In addition to the drawings and photographs, three film

inserts used were obtained from a Montreal film producer. However, due to the poor quality (scratch marks on the emulsion) one insert was cut in the editing phase. The production costs are included in Appendix F.

3.3 Relevance of Subject Matter

The idea for the subject came as a consequence of the researcher's involvement with film-making. For many years he has worked as a film editor on various film projects. Being present at various meetings between film producers, lawyers, brokers, and potential investors, he noticed that they experienced a problem in communicating different aspects of film financing. Also, he noticed that producers in need of finances, and lawyers, brokers, and other people involved in selling film projects would often omit the crutial information concerning the risk and possible negative effects of investing in films. Later, in conversations with the same people, verbal support for the production of the video-tape on the subject of Financing Canadian Feature Films was obtained. It was considered that such a video-tape would represent a welcomed communicator for people involved and people wishing to become involved, in the production of Canadian feature films.

3.4 Research Design

The pre-test, post-test design which was used may be diagrammed as follows:

Ed. Tech. group 30 subjects		MBA group 18 subjects	DIA group 15 subjects
X_1	Production	X_2	
Y_1		Y_2	
		Z	

Where:

X_1 = Information Pre-Test

Y_1 = Attitude Toward Investment Pre-Test

X_2 = Information Post-Test

Y_2 = Attitude Toward Investment Post-Test

Z = Quality of Presentation Evaluation

3.5 The Questionnaire

The Information Multiple-Choice Questionnaire (MCQ) type was designed with a pool of 21 questions to which, out of four forced choices, there was one correct answer to each question. (See Appendix B). The questionnaire aimed toward objectivity, that is, it was constructed in such a way as to evaluate, recall and synthesise the presentation and its concepts. When tested, the information questionnaire achieved a

reliability score of .86 (Cronbach-Alpha) which was considered highly satisfactory for the study.

In addition to the 21-item information questionnaire, attitudes toward investment in Canadian feature films were assessed. It was expected that the subjects would have a more positive attitude once having been exposed to the video-tape than prior to the exposure.

Also, an evaluation questionnaire incorporated tests of the technical, aesthetical, and quality aspects of the presentation. It included 19 questions to which answers were designed to fit a Likert type scale from 1-5, or poor to excelent. This questionnaire was administered only after the exposure to the video-tape, since logically they were not able to judge the presentation before they were able to see it.

A 19-item information questionnaire sought answers to the questions related to Message Design, such as: Appropriateness of content for video-tape production; or appropriate use of visual material, etc.

Technical Quality included questions such as the quality of drawings, quality of colour, etc. Aesthetics included such questions as, composition of shots, appropriateness and effectiveness of film inserts used, creativity of subject treatment, etc. Also, it included questions related to presentation, and the audio level. (For greater details see Appendix C). With these 19 questions, the researcher was able to cover all the aspects of production that were related to quality and evaluation of the production.

3.6 Testing Procedure

Once the questionnaire was ready and the TV production finished, the permission for testing was obtained from the university departments and through the discussions with course instructors. In all instances the classes were held at the approximately the same time of the day, that is in the afternoon. Except for the instructors, the subjects were not informed in advance about the instrumentation of the pre-test. However, during the pre-test they were informed that in the following class they would be asked to watch a TV program and do the questionnaire again. Each subject group was given the same amount of time, 20 minutes, to fill out the questionnaire.

The physical, environmental and other possible variables were, if not identical, then highly similar for both groups. Equally, the video-tape was played in front of each group from the same distance, with the same audio level, under the same light conditions, and from the same Sony video-tape playback equipment.

After the viewing of the tape, in all instances, the questionnaire was distributed among the subjects and then collected by the researcher after 20 minutes.

3.7 Analysis of Data

Once the instrumentation was finished, data were coded and prepared for the computer. First, the code book

was developed (See Appendix D), and, accordingly, all the questions and answers were coded, or translated into numbers, according to the column numbers in the code book. Numerical values were assigned to each question asked and the answer given, or recorded. The results and codes were then punched on to computer cards using the IBM punch card machines at the Concordia University Computer Center that are available for students' use.

Once the punch cards were prepared, the program was developed using the rules developed in the Statistical Package for the Social Sciences (SPSS) as described in the SPSS Primer (Klecka, Nie, Hull 1957).

Statistical levels were set a minimum of .05 level of significance.

CHAPTER 4

Results

4.1 Levels of Prior Knowledge

The questionnaire designed for the pre-test, that is, for the evaluation of knowledge levels before the treatment, consisted of a 21 item information questionnaire. Table 1 shows the means accrued to each group. A one-way ANOVA demonstrated highly significant differences among these mean scores (Table 2). A Newman-Keuls post-hoc comparison revealed that the differences lay between GROUP 1 and both other two groups, that is, the Educational Technology students achieved a significantly higher score than either of the other two groups. As noted earlier in our discussion of subjects, this result was not expected.

Table 1

Means and Standard Deviations for groups on Information Pre-test

Groups	Mean	S.D.
GROUP 1 30 Ed. Tech. Students	9.23	3.52
GROUP 2 18 MBA Students	3.22	2.53
GROUP 3 15 DIA Students	4.47	3.61

Table 2

Analysis of Variance on Information Pre-test for Three Groups of Students

Source	Sum of Squares	df	Mean Squares	F
Between groups	478.65	2	239.32	22.02*
Within groups	652.21	60	10.87	
Total	1130.86	62		

*p = .001

Note: The Newman-Keuls test showed the following post hoc analyses: Group 1 Significantly Greater (p .001) than Groups 2 & 3. N.S.D. between Group 2 and Group 3.

4.2 Pre-Post Test Information Level Comparisons

On the comparison of results between pre- and post-test on the 21-item information questionnaire, the t-tests showed highly significant differences for all subject groups indicating substantial improvement in information on questions concerning the financing of Canadian feature films (Table 3). No significant differences could be discerned between sexes (Table 4).

Analysis of gain scores, however, revealed that the M.B.A. students were significantly higher than either of the other two groups; D.I.A. students were also significantly higher than Ed. Tech. students (Table 5).

Table 4

T-tests on Differences Between Information Pre-test and Post-test by Sex

NUMBER OF CASES	MEAN	STANDARD DEVIATION	T VALUE	DF	P
PRE-TEST					
GROUP 1 (35 males)	6.66	4.45	.57	61	.570
GROUP 2 (28 females)	6.04	4.09			
POST-TEST					
GROUP 1 (35 males)	16.37	2.25	1.97	61	.053
GROUP 2 (28 females)	15.11	2.83			
GAIN SCORE					
GROUP 1 (35 males)	-9.71	3.85	-.68	61	.499
GROUP 2 (28 females)	-9.07	3.57			

Table 3

T-tests on the Information Questionnaire

GROUPS	PRE-TEST	POST-TEST	T VALUE	DF	P
Ed. Tech.	MEAN 9.23	15.80	-20.49	29	.001
30 students	S.D. 3.52	2.35			
MBA	MEAN 3.22	16.39	-19.57	17	.001
18 students	S.D. 2.53	2.59			
DIA	MEAN 4.47	15.13	-14.92	14	.001
15 students	S.D. 3.62	2.99			
COMBINED	MEAN 6.38	15.81	-20.15	62	.001
63 students	S.D. 4.27	2.58			

Table 5

T-tests on Gain Score Comparisons from Pre-test to Post-test between the Three Student Groups

	NUMBER OF CASES	MEAN	STANDARD DEVIATION	T VALUE	DF	P
GROUP 1 Ed. Tech.	30	6.57	1.75	-9.95	46	.001
GROUP 2 M.B.A.	18	13.17	2.85			
GROUP 2 M.B.A.	18	13.17	2.85	2.54	31	.02
GROUP 3 D.I.A.	15	10.67	2.77			
GROUP 1 Ed. Tech.	30	6.57	1.75	-6.06	43	.001
GROUP 3 D.I.A.	15	10.67	2.77			

4.3 Production Quality Ratings

The "Breakdown Likert" in Table 6 is the sum of Likert-Scale answers to questions relating to production and design quality. No significant differences were found between student groups ratings ($F(2,60) = 1.57$).

Table 6

Breakdown Likert by Student Group

GROUPS	GROUP MEAN	GROUP MEAN PER ITEM	STANDARD DEVIATION	STANDARD DEVIATION PER ITEM
Ed. Tech.	69.20	3.64	13.64	0.72
M.B.A.	63.56	3.35	11.27	0.59
D.I.A.	70.67	3.72	12.19	0.64
3 groups combined	67.94	3.58	12.79	0.67

Table 7

Breakdown Likert by Student Group and Sex

GROUPS	N	GROUP MEAN	GROUP MEAN PER ITEM	STANDARD DEVIATION	STANDARD DEVIATION PER ITEM
Ed. Tech.					
Male	15	69.67	3.67	13.00	0.68
Female	15	68.73	3.62	14.69	0.77
M.B.A.					
Male	12	64.17	3.38	10.60	0.56
Female	6	62.33	3.28	13.50	0.71
D.I.A.					
Male	8	72.25	3.80	12.87	0.68
Female	7	68.86	3.62	12.10	0.64

Sex (Table 7) was also not a significant factor between and/or within 3 groups ($F(2,57) = .285$). These results demonstrate that there was no significant difference in judging the

quality of the production between different groups of students nor between sexes. The item mean of 3.58, however, showed that the production was judged well above average.

4.4 Attitude Toward Investment

The attitude toward investment in Canadian films changed as a result of the exposure to the video-tape from 22% YES to 35% YES (Table 8). However, a Chi-square test showed that while was an interesting change in attitude, it was not statistically significant (X^2 2.49, df 1).

Table 8

Attitude Disposition Toward Investing in Canadian Films

	YES	NO
PRE-TEST	14 (22%)	49 (78%)
POST-TEST	22 (35%)	41 (65%)

4.5 Relation Between Production Quality Rating and Information Scores

When a "Condescriptive Likert" was computed with the scores relating to the quality of production, the mean score obtained was 67.94 (SD 12.79), ranging from 37 to 92. Students were divided into three different groups (Appendix E): GROUP 1, who judged the quality of production to be less than 63, GROUP 2, who judged the quality of production to be greater

and less than 76, and GROUP 3, who judged the quality to be above 76.

Table 9 shows the distribution of production quality ratings across groups. No significant differences were detected between low, medium and high loadings between any of the groups.

Table 9

Production Quality Ratings Across Groups

	ED. TECH.	MBA	DIA
LOW	10 (33%)	10 (55%)	3 (20%)
MEDIUM	7 (23%)	5 (28%)	7 (47%)
HIGH	13 (44%)	3 (17%)	5 (33%)

$X^2 = 7.24$, df = 4, N.S.D.

These variables were created so as to check the hypothesis that the students who liked the production better would show significantly higher gains on the information cuestionnaire. Table 10 shows the mix of information gain scores and production quality ratings. A one-way ANCVA revealed an F ratio of .249 indicating no significant differences (Table 11).

Table 10

Information Gain Scores for Low, Medium and High Production Quality Ratings

Production Quality Rating	N	Mean Information Gain Score	S.D.
Low	23	9.87	3.70
Medium	19	9.16	3.48
High	21	9.19	4.06
Total	63	9.43	

Table 11

One Way Analysis of Variance on Information Gain Scores for Low, Medium and High Production Quality Ratings

Source	Sum of Squares	df	Mean Squares	F
Between groups	7.05	2	3.53	.249*
Within groups	848.37	60	14.14	
Total	855.43	62		

*N.S.D.

4.6 Relation Between Production Quality Rating and Investment Attitudes

Table 12 shows the relationship between production quality ratings and investment disposition. No significant

links were detected between the two variables.

Table 12

Production Quality Rating and Investment Attitude

Investment Attitude	LOW	MEDIUM	HIGH
YES	6 (26%)	2 (10%)	6 (29%)
NO	17 (74%)	16 (84%)	15 (71%)

$X^2 = 1.95$, df = 2, N.S.D.

4.7 Relation Between Information Scores and Prior Instruction by Video

No significant difference was recorded in relation to information scores and prior instruction by video (Table 13). Therefore, the hypothesis that students that were more used to being taught or instructed by video would score better on the information gain scores, was not supported.

Table 13

T-tests on Differences Between Pre-test and Post-test Information Scores on Basis of Instruction by Video

	Number of Cases	Mean	Standard Deviation	T Value	DF	P
PRE-TEST						
GROUP 1 (Yes)	37	6.19	4.38			
				-.42	61	.674
GROUP 2 (No)	26	6.65	4.18			
POST-TEST						
GROUP 1 (Yes)	37	15.68	2.91			
				-.49	61	.628
GROUP 2 (No)	26	16.00	2.08			
Pre-test to Post-test Gain Score						
GROUP 1 (Yes)	37	9.49	3.78			
				.15	61	.884
GROUP 2 (No)	26	9.35				

4.8 Summary of Results

1. Ed. Tech. students achieved significantly higher information pre-test scores than either the M.B.A. or D.I.A. students.
2. All three groups scored significantly higher on the post-test in relation to the pre-test, indicating substantial improvement in information gain.
3. No significant differences were recorded on the comparison between sexes for pre-test post-test information scores.

4. No significant difference could be discerned among the different groups of students on the post-tests.
5. In the comparison of the gain score difference between groups, M.B.A. students scored significantly higher than either of the other two groups; D.I.A. students also scored significantly higher than Ed. Tech. students.
6. No significant differences were recorded in the change in attitude toward investment as a result of exposure to the video-tape.
7. None of the three groups liked or disliked the production significantly differently from the other two groups.
8. No significant links were detected between production quality ratings and information gain scores.
9. The fact that some subjects were more used to video instruction than others did not help them to score significantly higher information gain scores.

CHAPTER 5

Conclusions, Discussions and Recommendations for Future Research

The purpose of this study was to evaluate a video-tape on the subject of Financing of Canadian Feature Films so as to assess its value in communicating the subject matter, and to determine if the aquisition of information could play any significant influence in changing attitudes toward investment in Canadian feature films.

5.1 Conclusions

1. Although there was a difference recorded in prior knowledge, all three groups achieved significantly higher knowledge after the exposure to the video-tape. This difference in prior knowledge was not unexpected. In the researcher's opinion it occurred due to the fact that some of the Educational Technology students had already worked in the film or television industry. The majority of them, during the course of their studies, follow a film or a television course or both, offered by the Department of Education. For all these reasons Educational Technology students were bound to be exposed more to the subject of financing of Canadian feature films than the other two groups of students.

2. The means of all three groups were not significantly different on the post-test, meaning that no matter how much they knew before the treatment, they all learned up to a

certain point from exposure to the video-tape. This could mean that the tape is suitable and capable of communicating a certain subject only to a certain point, where its effectiveness ceases. But the overall average final score is above the 75% mastery level, with an average gain of 45% beyond the average pre-test score of 30%. This can be considered very successful from one viewing of the video-tape. Also the results indicated that M.B.A. students had a higher gain score which could be explained by the fact that M.B.A. students are, because of their prior knowledge of general financing, bound to comprehend financing of any particular subject more easily and effectively than any of the other two groups of students.

3. No significant links were detected between production quality rating and information gain scores. That is, no matter how they rated the production quality, i.e., to which low, medium or high rating group they belonged, they all scored the same with no single group scoring significantly higher or lower than any of the other two groups.

4. Although the acquisition of information was significant, the combined group attitude toward the subject of investing in Canadian films did not change significantly.

5.2 Discussion

1. The first hypothesis, that the subjects would improve their knowledge of the subject matter treated, that is, investment in Canadian feature films as a result of a video-tape presentation, has firm support from previous research

Bruner, (1960), Bloom (1969), Eiseman (1969), Campeau (1971), Gordon and Falk (1972), Ronchi and Ripple (1972), McDonald Ross (1973), Skinner (1974), Gagne and Briggs (1974), Davies (1976), and Hamilton (1977).

2. The second hypothesis, constructed around the question of attitude change, was not supported. The subjects treated did not significantly change their attitude toward investment in Canadian feature films as a result of the exposure to the video-tape. As Hovland, (1968) points out, learning of a new information and attitude change should not necessarily be connected. Greenberg, (1968) also notes that there is no basis for correlating acquisition of information and change in attitude.

The same topic was researched by Coates (1970) and Rashkovan (1974). In separate studies they both concluded that there is little correlation between the two. Also Fishbein, (1975) argues that it is far easier to change one's attitude while there is a lack of knowledge on the subject matter, that is before exposure to information.

The results on the second hypothesis are also, in the opinion of the researcher, due to the fact that the program aimed toward objectivity; it equally emphasized the pros and cons of the investment in Canadian feature films.

3. The third hypothesis, that those who rated the production higher would learn more from the video-tape and hence score significantly higher on the information related questionnaire than those who liked it less, was not supported.

As Cassirer (1960) points out, students' favorable attitudes toward a television program does not mean effective learning from it. Also Chu and Schramm (1967) concluded that favourable attitudes are not always necessary for learning. And Dwyer (1972) notes that, although it seems logical that a favourable attitude would facilitate learning, there is no proof of this. Further, aesthetically pleasing visuals could be deceptive in their instructional value, and students' perception of more pleasing illustrations are not proof of their instructional effectiveness.

4. Finally, the fourth hypothesis, that students who were more used to being taught or instructed by video would have significantly higher gain scores in information, was not supported. This may be due to the fact that the novelty or Hawthorne effect did not interfere since television programs cannot be treated as a novelty today almost under any circumstances.

Also no significant difference of any kind could be discerned between the sexes in responding to the production.

5.3 Recommendations for Future Research

Although it has already been proven that video can be effectively used as a tool for learning, and this study confirms it, more research is always needed.

The number of subjects that could be successfully exposed to video is vast. Parallel with the exploration of subject matter suitable for video presentation and television technology that is rapidly developing visual literacy

research so that we are able to tailor production design accordingly.

The question of just what constitutes visual literacy is as important today as it was when TV was used in education for the first time. Should we compare visual literacy to conventional literacy connected to letters and words or should we invent new rules and application for it? If visual literacy is similar to literacy in its conventional print form, are we as educators responsible for the development of visual literacy which is supposed to teach active literacy, where students will be able to express themselves through media, instead of just being passive learners? If we want to achieve this, then I would recommend that the future research connected to video dwell on learning by video-expression and video-creativity. For the experiment, students should be offered a course where they would hand in and do all their assignments by means of video. They would work on the assignments in groups. The course subject matter, however, would not be a video-tape production, or a video workshop. On the contrary, it could be just another course in humanities or the field of science.

It is my belief that through courses like these, visual literacy could be improved more than through courses teaching video production per se. I strongly believe that the interaction of students working together on assignments and involvement with video could significantly improve students' knowledge

about the course subject matter and consequently improve their visual literacy.

And finally it is worth noting that the present study would be better conducted with "actual investors", that is, people who are truly looking for an investment.

Producers to whom I have distributed the video-tape production have been positive toward its contents. The difference is that after the presentation they discuss the subject matter in more depth and detail, which points out as well a method for use of the tapes and possible orientation for further research.

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APPENDIX A

Video-tape Script

Investing in Canadian Feature Films

Video	Audio
Title: Investing in Canadian Feature Films	
Narrator with Claude Castravelli on camera	In the course of this program we are going to examine the financing of Canadian feature films and talk with Claude Castravelli, a producer and director of Heaven Help Us, Bloodroot, Les Jeunes Québecoises, and right now see an excerpt from his latest movie Dead Ringer.
Video Insert: Dead Ringer	
Narrator on camera	The Canadian film industry is booming. Canadian investors committed over 100 million dollars in 1979. That was more than double the 1978 total and about

Photo: Shooting of a movie, titled: Boom.	ten times what was committed during the 1960's and early 1970's. This is
Narrator on camera	a result of a series of decisions taken by the Canadian Government to upgrade the status of "arts" in Canada in general, and more recently, the feature film industry in particular.
Photo of Margaret Atwood	In the 1950's, poet and novelist Margaret Atwood put it this way: "Canadian" and "artist" were mutually exclusive terms, and everyone knew that to be an actor or a writer or a painter you had to go to London or New York.
Narrator on camera	When anyone said "Canadian Culture", about the only thing that
Drawing of a hockey player	came to mind was "Hockey Night in Canada".

Narrator on camera	To change that, the Canada Council, an arts granting agency, was established in 1957. With government support in the field of arts, the country underwent a renaissance of sorts. The government
Drawing of a painter	grants helped many artists achieve excelency in their respective fields.
Narrator on camera	Another important decision taken by the Federal Government in the arts was made in 1967 by the establishment of the
Title CFDC	Canadian Film Development Corporation, in short, the CFDC.
Drawing: CFDC man giving money to the producer	A role of the Corporation is to foster and promote the feature film industry through investment in productions, loans to producers

	and advice and assistance in administrative matters.
Narrator on camera	Although these measures improved the industry, it wasn't really enough to make an appreciable effect. It led only to the sporadic production of feature films, which wasn't exactly what the government had in mind. Therefore, to finally put the industry
Photo of a newspaper title: Shelter in a changing climate	on its own feet, the government, in 1976, introduced drastic changes to the Income Tax Regulations by creating a tax shelter to encourage investment in Canadian Feature Films. At the same time, it
Photo of a newspaper title: Six points first choice project	established the Certification Office. It strictly regulates the definition of the term "Canadian Feature Film" to

determine the eligability of films which qualify for the tax shelter.

Narrator on camera

Anywhere in the world, film is regarded as a very risky investment. So Canadian films wouldn't be an attractive investment if it weren't for the income tax regulations which allow any individual or organization to invest in Canadian feature films and deduct the full cost of the investment from their income.

A certified Canadian feature film must have earned a specified number of points awarded from the secretary of state, that is, the Certification Office for the Employment of Canadian Creative Talent. The Income Tax Act ruled that such a film is a property which, like any other property, can be purchased for cash. Furthermore, it allows the film property to be offered and sold

	at public
Drawing with the title: Film unit 20% cash	offerings through the means of 'film units' of divided or undivided property. An added attraction to it is that an investor can purchase a film unit by paying 20% of the purchase price in cash
Drawing with the title: Canadian chartered bank, 80%	and a remainder by a promissory note guaranteed by a Canadian Chartered Bank.
Narrator on camera	The income derived from the exploitation of the film is first applied to retire the note, while the remaining income is distributed to the investors. A leveraged
Chart of the net cash flow	purchase of a unit provides tax savings for an investor that may be greater than his initial cash

outlay, as is indicated in this chart.

This income tax regulation permitting a 100% write-off from the taxable income of the investor was designed to encourage

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Narrator on camera

Canadian Investment in domestic feature film production. And it did. As a result of such incentives, Canadian producers were able to increase production of feature films. Quantity in production raised the standards in quality as well, because film technicians and production

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film posters

personnel gained and are gaining considerable experience.

The Income Tax Regulations allow any

Narrator on camera

resident of Canada to invest in film or buy a unit of divided or

undivided film property for the purposes of earning an income from the investment. At the same time, the investor is permitted to deduct 'capital cost allowance' in computing income for tax purposes of any amount up to 100% of the capital cost of the film.

But, before we make an estimate of the worthiness of a film investment, we will look at how the production and financing of a feature film is built.

Drawing titled:
Story rights, seed money

First, producer acquires the story rights and develops a production plan. For that, he or she has to have 'seed money'. 'Seed money' is also called 'development money'. In any case, it is the very first money which is usually provided by the producer

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Drawing of a producer and a CFDC man	or CFDC, or both. It represents between 2 and 5% of the total cost of the film.
Narrator on camera	Once recuped, the interest fee will be collected. Two, the pre-production begins. An executive producer, who in the case of a Canadian is usually the main or
Drawing of a producer and a director	only shareholder of a production company, names a director. Together, they develop the budgets, while the producer secures Interim and Equity Financing. Scripts
Drawing of a writer	are written, insurance is placed, completion guarantees are acquired. Casting is completed and shooting schedules and locations are planned.

Photo of a Camera Operator and a Dolly Operator	Three. Production phase begins. The technical and artistic crews are hired, and the principal photography, the actual shooting, is completed.
Drawing of a film editor	Four. Post-production. The film is edited. The directors and producers take their fees or 'cuts'. Dialogues, music, and sound effects are synchronized and
Photo of a film color balanced differently	the color of the film is balanced resulting in 'an answer', or, the final print.
Narrator on camera	The financing we have discussed up to now has concerned the 'seed' or development money, which is that of the producers or CFDC, and presents between 2 and 5% of the total budget of the movie. The next step for the producer in building up finances is to

secure interim

Drawing of two men

financing, that is, money borrowed from a bank, an institution, or an individual for the repayment with interest. So, let's suppose that our producer needs

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Narrator on camera

one million dollars but he managed to borrow only half of it with an interest rate of 20%. This interim financing is of an extreme importance because, once

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Drawing: An actor signing a contract

interim financing is secured, the producer may place principal actors and production personnel under the contract.

Narrator on camera

Investors are also happy to know that someone else has an interest in the project besides them. However, since the interim from the bank in this particular case

	represents only half of the money needed, our producer is forced to look
Drawing Two men shaking hands	for equity financing, in other words, a partner, a co-producer, someone who is willing to invest half of the money in the movie. It could be from the CFDC.
Narrator on camera	Once the interim financing has been secured, the producer would find a broker
Prospectus "Antoine et ses Anges"	who will prepare a prospectus for the prospective buyers of film units. A
Prospectus of a Filmplan	prospectus provides all the information of legal consequence concerning the buyers of film units, producers and

Prospectus "Les Jeunes Quebecoises"	brokers. Also, a prospectus is designed to attract prospective buyers toward the purchase of shares, or film units.
Drawing of a man with a broken leg, titled: Insurance	Further expenses will include insurance for contingences such as the death, illness or injury of leading actors including the director of a film, insur-
Narrator on camera	ance against the loss of destruction of a master negative, important equipment and sets for the shooting of the film, insurance against defective lab work, insurance against injury or damage to property of the third parties, insurance
Drawing of a thief titled: Copy Right	against the infringement of copyright and for libel and slander.

Narrator on camera	Finally, before the selling of the units, 'completion guarantees' must be obtained from a financially reputable corporation which guarantees that the film will be completed with no additional cash investment even if the budgets are exceded. Once the units are made available, the broker fees should be calculated as well.
Chart of Indirect	All these costs are called indirect costs and they represent 30% more on the budget. Therefore, the producer will have to return 30% more of the borrowed sum of $500.000, that is, he will have to return $650,000 as is shown in this graph.
Narrator on camera	Income Tax Risks. Certification of the film may be revoked

Drawing titled: Certification Revoked

if Canadian talent is replaced by non-Canadian. It would cease to qualify as a Canadian film. In this case, the capital cost allowance and the amount of the capital cost available for a tax deduction would be reduced from 100% to

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Photo of a cameraman

30%. If the movie, or 'principal photography' is not finished before the end of the year, December 31, but in a subsequent year, the tax shelter could be stretched over several taxation years.

Narrator on camera

If the film doesn't make any money, the promisory note written to the bank will have to be repayed four years from the day it was written with an interest fee already agreed to. Thanks to inflation however, the value of the interest will have diminished so that the saving on income

	tax from four years will be greater than the interest owed.
Drawing titled Avoid Interest	If the film does make money, tax will be paid on the profit unless it is reinvested in a new movie for another shelter.
Narrator with the guest Claude Castravelli on camera	Now, we are going to discuss the advantages and disadvantages of investing in Canadian films with the producer-director Claude Castravelli. He's done such work
Poster: Les Transistors	as the TV series Les Transistors, the
Poster: Heaven Help Us	movies Heaven Help Us, Les Jeunes
Poster: Les Jeunes	Québecoises,
Poster: Bloodroot	Bloodroot, and most recently

Poster: Dead Ringer	Dead Ringer. And, just before I talk with Claude we are going to see an excerpt from Dead Ringer.

Video Insert
Dead Ringer

Narrator and Claude Castravelli on camera	Comment: That was messy. Interviewer: Blood and gore. That seems to attract audiences to the theatres, doesn't it? Claude: Well, I think that the audience goes to the theatre to get these sorts of thrills. You have to move the audience on the gut level, if you pardon the expression. Whether it's laughter or the tears, or the fright, you have to give them something to steer their emotions. Interviewer: You want to give them something that they want to see. More recently it seems that we are producing bigger Canadian films than ever before

because of tax incentives offered by the Canadian Government. I want to ask you, because it all looks so good on the paper, but in reality, is it that easy to obtain the necessary financing, to get a feature film financed?

Claude: Well, let me tell you, finding money to finance films is never easy at the best of times. It is long and complicated process. It involves a lot of risks on the part of the investors, there is also a lot of potential benefit as you went over in your discussion before, but it nevertheless remains a complicated and tricky business and, as such, it becomes more and more difficult to find money especially in difficult economic times.

Interviewer: Definitely especially these days. What would you say is the most difficult aspect to acquiring financing is

the one particular thing that takes more time than anything else?

Claude: Each stage of financing the film has its own difficulties and its own pitfalls. Strangely enough, the part that is probably the easiest is getting the final investors to cooperate in your film.

Interviewer: Why is that?

Claude: Well, that is because by the time you approach the final investors to invite them to participate, all the groundwork has already been layed, the casting has been done, the distribution deals have been set up, the interim financing is in place, very often the shooting is already under way. That involves the investors more directly where they can come to the screenings, they can see some footage, they can even come down to the set.

Interviewer: Glitter and glamour.

Claude: Exactly. And, that is the big part of the film investment, there is no denying it.

Interviewer: I am sure of that.

Claude: People invest in film certainly. It is for the financial breaks, for the tax incentives, for the possibilities of making profit on their investment. But it is also for the glamour aspect.

Interviewer: Definitely. And, in the world market, as I mentioned, Canada has yet to be recognized as a viable force, as a film producing nation. But, I think, it would improve Canada's image internationally, don't you think so, if we start producing films that become success stories.

Claude: Canada has produced a few remarkable films. It also produced a number of films that are less noteworthy, but I think that is normal, when the industry started to boom often, tax

incentives that were brought in expanded faster than the capability of the talent or the producers to keep up with it, and we all made mistakes at the beginning.

Interviewer: Right. Does that tarnish our reputation permanently?

Claude: No, I don't think so. There have been films, like you've said, that have begun to make dentum at the international

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Poster: Quest for Fire

markets such as Quest for Fire, Atlantic City which was nominated for the Academy Award, and a number of others that are

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Photo from Meatballs

beginning to show that we can turn good

Narrator and Claude Castravelli on camera

quality world class product in Canada.

Interviewer: Well Claude, I

wish you the best of luck.

Claude: Thank you very much.

Interviewer: Thank you very much for joining me. Claude Castravelli, producer and director.

(Interview ends.)

Narrator on camera

TV and film because of their impact on societies are generally regarded as the most important art forms of the 20th century and the most powerful forms of media. That is all the more reason for Canadians to fight for a share of the world film market. Our own Canadian market in the near past belonged almost exclusively to foreign films and foreign distribution networks. Fortunately, the

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Poster: Meatballs

picture is changing. Recently produced films like Atlantic City, Meatballs,

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Poster: Ticket to Heaven	Ticket to Heaven, Quest for Fire, and Heaven Help Us are of better quality than the films produced a decade ago
Narrator on camera	and they are finding audiences not only at home but world over. There are more reasons for optimism. Support for the film industry from the government continues. A production base in Canada is developing more and more
Photo of a student with camera	every day. The formation of film schools at Canadian Universities has reduced the necessity of learning the craft "the hard way, while making mistakes".
Narrator on camera	Canada's border is next to that of the U.S., a country with the largest film industry and the largest film market in the world.

	They produce films in English and French and have co-production agreements with the United Kingdom, France, Italy, West Germany, and Israel. Most people would agree that we live in
Photo entitled Electronic Cinematography	a visual age. New visual technologies are developing every day like Pay TV and
Photo of a High Definition TV equipment	High Definition TV. Markets all over the world are hungry for entertainment. We
Narrator on camera	think that Canada deserves a piece of that market. Don't you? Fade in music.
Poster with the Caption that reads Produced and Direct by Nikola Curcin.	
Fade out picture.	Fade out music.

APPENDIX B

Pre-Test Questionnaire

Student _____

QUESTIONNAIRE:

FINANCING OF CANADIAN FEATURE FILMS

Are you male? _____ or female? _____

Are you an Ed. Tech., M.B.A., or D.I.A. student?

_____

FINANCING OF CANADIAN FEATURE FILMS

SUBJECT INFORMATION QUESTIONNAIRE

In the responses to the following questions, circle the letter which you think best represents the correct answer.

1. If a film does make money:

   a) taxes will not have to be paid on the profit if the film made its money from the sales to foreign countries;

   b) taxes will have to be paid on the profit unless it is reinvested in a new shelter;

   c) taxes will not have to be paid on the profit because of the income tax regulations;

   d) taxes will not have to be paid on the profit if the film is distributed in Canada.

2. Equity financing is:

   a) money that refers only to the insurance costs;

   b) money that will be spent on advertising;

   c) investment money that is provided by the producer or co-producer;

   d) money that is borrowed from the bank.

3. Seed or development money is usually provided by:

   a) a broker;

   b) a producer and CFDC;

   c) an insurance agency;

   d) a distribution company.

4. Of the total costs of a given film, seed or development money usually represents between:

   a) 30 and 40% of the total cost of the film;

   b) 2 and 5% of the total cost of the film;

   c) 8 and 10% of the total cost of the film;

   d) 15 and 25% of the total cost of the film.

5. The role of the Tax Shelter in regard to feature films is:

   a) to make going to the movies tax deductible;

   b) to help promote private investment in Canadian films;

   c) to help film technicians establish their own pension plan;

   d) to help Canadian film schools.

6. If a movie, or 'principal photography' is not finished before the end of the year, i.e., December 31st, but in a subsequent year:

   a) only 50% of the investment would be allowed for the income tax deduction;

   b) only 75% of the investment would be allowed for the income tax deduction;

   c) the tax shelter could be stretched over several taxation years;

   d) the film ceases to qualify for the tax shelter.

7. According to Canadian Income Tax Regulations:

   a) only film producers are allowed to invest in a film or buy a film unit for the purposes of earning an income from the investment;

   b) any resident of Canada is allowed to invest in a film or buy a film unit for the purposes of earning an income from the investment;

   c) only brokers are allowed to invest in a film or buy a film unit for the purposes of earning an income from the investment;

   d) only accountants are allowed to invest in a film or buy a film unit for the purposes of earning an income from the investment.

8. The tax shelter in regard to Canadian feature films was created in:

   a) 1961;

   b) 1967;

   c) 1976;

   d) 1981.

9. Principal actors and production personnel will be put under the contract once:

   a) the film units are sold;

   b) the prospectus has been made;

   c) the equity financing is secured;

   d) the interim financing is secured;

10. On the production budget of the film, indirect costs usually represent more than:

a) 50%;

b) 10%;

c) 30%;

d) 70%.

11. A leveraged purchase of a film unit provides tax saving that is:

a) exactly the same as the investor's initial cash outlay;

b) usually smaller than 10% than the investor's initial cash outlay;

c) significantly smaller than the investor's initial cash outlay;

d) usually greater than the investor's initial cash outlay.

12. If a film does not make any money, the promisory note written to the bank will have to be repaid:

a) two years from the day it was written with an interest fee;

b) four years from the day it was written with an interest fee;

c) two years from the day it was written without interest;

d) four years from the day it was written without interest.

13. The Canadian Film Development Corporation (CFDC) was established in:

a) 1960;

b) 1967;

c) 1974;

d) 1981.

14. The role of the Certification Office in regard to feature films is:

a) to issue a visa for films to be screened in Canada;

b) to determine the eligibility of films which qualify for a tax shelter;

c) to oversee the export of Canadian feature films abroad;

d) to rate the films in regard to their appropriateness for viewing by different age groups.

15. A film unit presents a part of film property that can be purchased by paying:

a) 10% in cash and 90% in a promisory note;

b) no cash and 100% in a promisory note;

c) 20% in cash and 80% in a promisory note;

d) 5% in cash and 95% in a promisory note.

16. The role of Canadian Film Development Corporation (CFDC) is:

a) to help Canadian film producers with investment and loans for production of Canadian feature films;

b) to help protect the Canadian market from foreign distributors;

c) to help Canadian film distributors acquire a larger portion of Canadian film market;

d) to promote Canada abroad as a good place to shoot the movies.

17. According to Canadian Income Tax Regulations, an investor in film is permitted to deduct 'capital cost allowance' in computing his-her income for tax purposes:

a) any amount up to 50% of the investment;

b) any amount up to 100% of the investment over the period of three years;

c) any amount up to 50% of the investment over the period of three years;

d) any amount up to 100% of the investment.

18. Interim financing is usually money that is:

a) borrowed from the bank;

b) acquired through the sale of film rights;

c) acquired as a loan from CFDC;

d) acquired through the distribution of the film.

19. Certification of a film may be revoked if:

a) the language of the film is neither English nor French;

b) the film contains the scenes of explicit nudity;

c) the film is shot in 16mm instead of 35mm;

d) Canadian talent is replaced by non-Canadian.

20. 'Film prospectus' is synonymous to:

a) film screenplay;

b) the contract signed in advance with a prospective distributor of the film;

c) the publication containing information of legal consequence for the buyers of film units;

d) the certificate obtained from the censorship office in regard to the rating of the film.

21. For the production of feature films, Canada has co-production agreements with:

a) United States, United Kingdom, France and Israel;

b) United Kingdom, France, West Germany, Italy and Israel;

c) United States, Australia, France and Israel;

d) United States, Australia, United Kingdom, France, West Germany, Italy and Israel.

ATTITUDE QUESTION

1. If in a situation to look for an investment, would you choose to invest in a film?

Yes _____ No _____

APPENDIX C

Post-Test Questionnaire

Student _____

EVALUATION OF VIDEO-TAPE PRODUCTION:

FINANCING OF CANADIAN FEATURE FILMS

Are you male? _____ or female? _____

Are you an Ed. Tech., M.B.A., or D.I.A. student? _____

Were you ever taught or instructed by television? Yes _____

No _____

Based on the video presentation you have just seen, would you please express your opinion about the effectiveness and "look" of the production by circling the number you think the best describes your opinion, number 1 meaning the lowest and 5 the highest.

MESSAGE DESIGN	Poor				Excellent
1. Appropriateness of content for video-tape production	1	2	3	4	5
2. Clarity of objectives in video-tape presentation	1	2	3	4	5
3. Clarity of presentation	1	2	3	4	5
4. Clarity of organization and development	1	2	3	4	5
5. Appropriateness of organization to content	1	2	3	4	5
6. Level of interest (gain and hold attention)	1	2	3	4	5
7. Pacing of video production	1	2	3	4	5
8. Appropriate use of visual material	1	2	3	4	5
9. Interrelationship of audio and visuals	1	2	3	4	5

TECHNICAL QUALITY					
1. Clarity of narration	1	2	3	4	5
2. Quality of photographs	1	2	3	4	5
3. Quality of drawings	1	2	3	4	5
4. Quality of colour	1	2	3	4	5

AESTHETICS	Poor				Excellent
1. Composition of shots	1	2	3	4	5
2. Appropriateness and effectiveness of photographs used	1	2	3	4	5
3. Appropriateness and effectiveness of drawings used	1	2	3	4	5
4. Appropriateness and effectiveness of film inserts used	1	2	3	4	5
5. Creativity of subject treatment	1	2	3	4	5

PRESENTATION					
1. Appropriate audio level	1	2	3	4	5

FINANCING OF CANADIAN FEATURE FILMS

SUBJECT INFORMATION QUESTIONNAIRE

In the responses to the following questions, circle the letter which you think best represents the correct answer.

1. If a film does make money:

   a) taxes will not have to be paid on the profit if the film made its money from the sales to foreign countries;

   b) taxes will have to be paid on the profit unless it is reinvested in a new shelter;

   c) taxes will not have to be paid on the profit because of the income tax regulations;

   d) taxes will not have to be paid on the profit if the film is distributed in Canada.

2. Equity financing is:

   a) money that refers only to the insurance costs;

   b) money that will be spent on advertising;

   c) investment money that is provided by the producer or co-producer;

   d) money that is borrowed from the bank.

3. Seed or development money is usually provided by:

   a) a broker;

   b) a producer and CFDC;

   c) an insurance agency;

   d) a distribution company.

4. Of the total costs of a given film, seed or development money usually represents between:

a) 30 and 40% of the total cost of the film;

b) 2 and 5% of the total cost of the film;

c) 8 and 10% of the total cost of the film;

d) 15 and 25% of the total cost of the film.

5. The role of the Tax Shelter in regard to feature film is:

a) to make going to the movies tax deductible;

b) to help promote private investment in Canadian films;

c) to help film technicians establish their own pension plan;

d) to help Canadian film schools.

6. If a movie, or 'principal photography' is not finished before the end of the year, i.e., December 31st, but in a subsequent year:

a) only 50% of the investment would be allowed for the income tax deduction;

b) only 75% of the investment would be allowed for the income tax deduction;

c) the tax shelter could be stretched over several taxation years;

d) the film ceases to qualify for the tax shelter.

7. According to Canadian Income Tax Regulations:

   a) only film producers are allowed to invest in a film or buy a film unit for the purposes of earning an income from the investment;

   b) any resident of Canada is allowed to invest in a film or buy a film unit for the purposes of earning an income from the investment;

   c) only brokers are allowed to invest in a film or buy a film unit for the purposes of earning an income from the investment;

   d) only accountants are allowed to invest in a film or buy a film unit for the purposes of earning an income from the investment.

8. The tax shelter in regard to Canadian feature films was created in:

   a) 1961;

   b) 1967;

   c) 1976;

   d) 1981.

9. Principal actors and production personnel will be put under the contract once:

   a) the film units are sold;

   b) the prospectus has been made;

   c) the equity financing is secured;

   d) the interim financing is secured.

10. On the production budget of the film, indirect costs usually represent more than:

a) 50%;

b) 10%;

c) 30%;

d) 70%.

11. A leveraged purchase of a film unit provides tax saving that is:

a) exactly the same as the investor's initial cash outlay;

b) usually smaller than 10% than the investor's initial cash outlay;

c) significantly smaller than the investor's initial cash outlay;

d) usually greater than the investor's initial cash outlay.

12. If a film does not make any money, the promisory note written to the bank will have to be repaid:

a) two years from the day it was written with an interest fee;

b) four years from the day it was written with an interest fee;

c) two years from the day it was written without interest;

d) four years from the day it was written without interest.

13. The Canadian Film Development Corporation (CFDC) was established in:

a) 1960;

b) 1967;

c) 1974;

d) 1981.

14. The role of the Certification Office in regard to feature films is:

a) to issue a visa for films to be screened in Canada;

b) to determine the eligibility of films which qualify for a tax shelter;

c) to oversee the export of Canadian feature films abroad;

d) to rate the films in regard to their appropriateness for viewing by different age groups.

15. A film unit presents a part of film property that can be purchased by paying:

a) 10% in cash and 90% in a promisory note;

b) no cash and 100% in a promisory note;

c) 20% in cash and 80% in a promisory note;

d) 5% in cash and 95% in a promisory note.

16. The role of Canadian Film Development Corporation (CFDC) is:

a) to help Canadian film producers with investment and loans for production of Canadian feature films;

b) to help protect the Canadian market from foreign distributors;

c) to help Canadian film distributors acquire a larger portion of Canadian film market;

d) to promote Canada abroad as a good place to shoot the movies.

17. According to Canadian Income Tax Regulations, an investor in film is permitted to deduct 'capital cost allowance' in computing his-her income for tax purposes:

a) any amount up to 50% of the investment;

b) any amount up to 100% of the investment over the period of three years;

c) any amount up to 50% of the investment over the period of three years;

d) any amount up to 100% of the investment.

18. Interim financing is usually money that is:

a) borrowed from the bank;

b) acquired through the sale of film rights;

c) acquired as a loan from CFDC;

d) acquired through the distribution of the film.

19. Certification of a film may be revoked if:

a) the language of the film is neither English nor French;

b) the film contains the scenes of explicit nudity;

c) the film is shot in 16mm instead of 35 mm;

d) Canadian talent is replaced by non-Canadian.

20. 'Film prospectus' is synonymous to:

a) film screenplay;

b) the contract signed in advance with a prospective distributor of the film;

c) the publication containing information of legal consequence for the buyers of film units;

d) the certificate obtained from the censorship office in regard to the rating of the film.

21. For the production of feature films, Canada has co-production agreements with:

a) United States, United Kingdom, France and Israel;

b) United Kingdom, France, West Germany, Italy and Israel;

c) United States, Australia, France and Israel;

d) United States, Australia, United Kingdom, France, West Germany, Italy and Israel.

ATTITUDE QUESTION

1. If in a situation to look for an investment, would you choose to invest in a film?

Yes _____ No _____

APPENDIX D

Computer Code Map

CODE MAP FCR THE PRE-TEST, POST-TEST QUESTIONNAIRE FCR THE TRANSLATION TO CCMPUTER CARDS.

Cd. 01 Sex

1 - Male
2 - Female

Cd. 02 Ed. Tech., M.B.A., or D.I.A. student.

0 - Not Applicable
1 - Ed. Tech.
2 - M.B.A.
3 - D.I.A.

Cd. 03 Pre-Test or Post-Test

1 - Pre-Test
2 - Post-Test

Cd. 04 Taught or Instructed by Video Production?

1 - Yes
2 - No

Cds. 10 to 18 Production Variable

Cd. 10 Appropriateness of Content for Video-tape Production

0 - No Response
1 - Poor
2 -
3 -
4 -
5 - Excellent

Cd. 11 Clarity of Objectives in Video-tape Presentation

0
1
2
3
4
5

Cd. 12 Clarity of Presentation

0
1
2
3
4
5

Cd. 13 Clarity of Organization and Development

0
1
2
3
4
5

Cd. 14 Appropriateness of Organization to Content

0
1
2
3
4
5

Cd. 15 Level of Interest (Gain and Hold Attention)

0
1
2
3
4
5

Cd. 16 Pacing of Video Production

0
1
2
3
4
5

Cd. 17 Appropriate Use of Visual Material

0
1
2
3
4
5

Cd. 18 Interrelationship of Audio and Visuals

0
1
2
3
4
5

Cds. 19 to 22 Technical Quality

Cd. 19 Clarity of Narration

0
1
2
3
4
5

Cd. 20 Quality of Photographs

0
1
2
3
4
5

Cd. 21 Quality of Drawings

0
1
2
3
4
5

Cd. 22 Quality of Colour

0!
1
2
3
4
5

Cds. 23 to 27 Aesthetics

Cd. 23 Composition of Shots

0
1
2
3
4
5

Cd. 24 Appropriateness and Effectiveness of Photographs Used

0
1
2
3
4
5

Cd. 25 Appropriateness and Effectiveness of Drawings Used

0
1
2
3
4
5

Cd. 26 Appropriateness and Effectiveness of Film Inserts Used

0
1
2
3
4
5

Cd. 27 Creativity of Subject Treatment

0
1
2
3
4
5

Cd. 28 Presentation

0
1
2
3
4
5

Cds. 30 to 50 Subject Information Questionnaire

Cd. 30 If a Film Does Make Money:

1 - Correct
2 - Incorrect

Cd. 31 Equity Financing Is:

1
2

Cd. 32 Seed or Development Money is Usually Provided By:

1
2

Cd. 33 Of the Total Costs of a given Film, Seed or Development money usually represents between:

1
2

Cd. 34 The role of the Tax Shelter in regard to feature films is:

1
2

Cd. 35 If a movie, or 'principal photography' is not finished before the end of the year, i.e., December 31st, but in a subsequent year:

1
2

Cd. 36 According to Canadian Income Tax Regulations:

1
2

Cd. 37 The tax shelter in regard to Canadian feature films was created in:

1
2

Cd. 38 Principal actors and production personnel will be put under the contract once:

1
2

Cd. 39 On the production budget of the film, indirect costs usually represent:

1
2

Cd. 40 A leveraged purchase of a film unit provides tax saving that is:

1
2

Cd. 41 If a film does not make any money, the promisory note written to the bank will have to be repaid:

1
2

Cd. 42 The Canadian Film Development Corporation (CFDC) was established in:

1
2

Cd. 43 The role of the Certification Office in regard to feature films is:

1
2

Cd. 44 A film unit presents a part of film property that can be purchased by paying:

1
2

Cd. 45 The role of Canadian Film Development Corporation (CFDC) is:

1
2

Cd. 46 According to Canadian Income Tax Regulations, an investor in film is permitted to deduct 'capital cost allowance' in computing his/her income for tax purposes:

1
2

Cd. 47 Interim financing is usually money that is:

1
2

Cd. 48 Certification of a film may be revoked if:

1
2

Cd. 49 Film prospectus' is synonymous to:

1
2

Cd. 50 For the production of feature films, Canada has co-production agreements with:

1
2

Cd. 61 Attitude Question

Cd. 61 Would you choose the film investment?

1 - Yes
2 - No

Cds. 78 to 80 Student Number

APPENDIX E

Production Quality Rating Groups

Production Quality Rating Groups

If Production Quality is Less than 63	If Production Quality is Greater than 63 and Less than 76	If Production Quality is Greater than 76
GROUP 1	GROUP 2	GROUP 3
St. No. Score	St. No. Score	St. No. Score
39 = 63	46 = 75	22 = 92
35 = 63	60 = 75	19 = 87
16 = 63	62 = 75	23 = 86
36 = 61	33 = 74	3 = 85
37 = 60	61 = 74	44 = 85
17 = 59	28 = 73	14 = 84
8 = 58	1 = 72	53 = 84
48 = 58	6 = 72	57 = 84
12 = 57	52 = 72	31 = 81
29 = 57	54 = 72	49 = 81
38 = 57		4 = 79
7 = 55	58 = 72 Median	11 = 79
24 = 55	9 = 71	27 = 79
63 = 55	10 = 71	30 = 79
25 = 54	47 = 71	55 = 79
34 = 54	32 = 69	15 = 78
45 = 53	50 = 69	40 = 78
59 = 50	20 = 68	56 = 78
42 = 43	41 = 67	26 = 77
43 = 43	2 = 66	13 = 76
51 = 43		18 = 76
21 = 41		
5 = 37		

APPENDIX F

Cost of Production

Production Budget

The television studio used was Studio A from the Audio-Visual Department at Concordia University. It was free of charge.

Cost of video-tape	$ 50.00
Graphics	50.00
Secretarial work	50.00
Paper	50.00
Television crew	300.00
Host	100.00
Guest	50.00
Music	5.00
Total	$655.00