

Media Studies in Higher Education:

**A case study of the social construction
and reception of pedagogic discourse**

Volume II

by

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Appendix XIV

SCC Questionnaires for Years One, Two, and Three

The following pages contain the results of the questionnaires administered to second-year, third-year, and newly graduated SCC students just before the beginning of the 1995/96 academic year. These students were first-year, second-year, and third-year students during the period I have chosen for my own analysis. At the time they completed the questionnaires, the second- and third- year students had still not taken any lectures or seminars in the new academic year.

The questionnaires were produced and administered by several members of the SCC staff, including myself. They were produced in an effort to help SCC staff to get a sense of student receptions of the course, at a time when the course was about to be restructured. Although the restructuring was to take effect the following year (1996/97), delays in the revision meant that the restructuring was postponed until the 1997/98 academic year.

The following points describe a number of contextual factors which the reader should bear in mind when reading the analysis in chapter four:

1. The evaluations forms were not designed for the purposes of this research. They were designed for the SCC staff members. Although I participated in the design, it should be clear from the questionnaires that they investigate a range of issues which go beyond the scope of my own research. This is one of the reasons why, as I explain in chapter four, I do not attempt to engage in an exhaustive analysis of the questionnaires.
2. The questionnaires were administered during each year's induction session, by the same lecturers who were conducting the yearly induction processes. During these processes, staff handed out Essential Papers, and provided students with an overview of the year ahead. The chair of each induction agreed to begin by asking students to fill out the questionnaires. In the case of questionnaires for graduate students, the evaluation forms were sent by mail.
3. Although the questionnaires were administered at the very beginning of new academic year, they asked students to evaluate experiences during the *previous* academic year (1994/95). For this reason, and as I explain in chapter four, I will refer to the questionnaires and to the

students responding to them in terms of first-year students/evaluations, second-year students/evaluations, and third-year students/evaluations.

4. Although the questionnaires were supposed to be administered to all second-year, third-year and graduate students, in some cases there was a lower response rate than expected. Approximately one quarter of the students did not attend the second-year induction session, during which the questionnaires were administered. And only a third of newly graduated students (1994/95) returned questionnaires which were sent to them by mail.
5. In the case of the graduate surveys, most of the responses were not anonymous. As a result, it became apparent that most questionnaires returned were answered by the most motivated students. For this reason, and due to the fact that there was such a low response rate, I have decided not to analyse these responses in the main text. I have, however, included a summary of the results of those forms which were returned in this appendix.
6. In the case of the first-year questionnaires, it is important to note that the SCC support staff left out two key pages from about two thirds of the questionnaires: those containing questions 94-100, which asked questions which would have yielded key results from the perspective of 'local practice': previous education, A-levels, self-reported social class, ethnicity, and others. The staff administering the questionnaires did not check that each questionnaire contained all pages, and students were not asked to do so either. The error was not noticed until after the questionnaires were administered. This means that it is not possible to analyse responses in first-year questionnaires in a manner that systematically compares the receptions of the course to previous education, and self-reported family social class (only 11 out of the 28 respondents received questionnaires with all pages.) Finally, it is also important to note that the surveys for the first-year responses were administered in a way which may have had a negative effect on the responses. The chair of the induction session told students that the surveys were for the future restructuring of the course, and would have no effect on their own course. (This was not true to the extent that the staff could and were planning to use the questionnaires to evaluate and

possibly modify current practice as well.) It is possible that this statement, which was made just before students answered the questionnaires, had the effect of producing either anger, or less careful responses amongst at least some of the students.

7. As I explain in the main text, I have chosen to focus my analysis on the responses of first-year students. I justify this decision with reference to my special interest and focus on the Communicating Science module. For this reason, I have included a summary of the results of the survey (as in responses to year two and year three), and in addition, copies of the first-year students' responses to the last, open questions. In contrast, questionnaires for years two and year three merely contain summaries of student responses to the last questions. These summaries were prepared by a science lecturer.
8. As will be evident thanks to slight changes in the formatting between the different years, different lecturers produced the summaries for years one, and years two and three. However, in all cases, the summaries include the total number of responses, and a female-male breakdown for each item.
9. The production of the summaries, as well as the need to adhere to University of London regulations for thesis margins, means that the size of the fonts, the spacing, and pagination of the questionnaires that follow are different from the original questionnaires given to students.

September 29, 1995

Dear Student:

University regulations require faculties to evaluate and review new courses soon after the first cohort of students have graduated. As you probably know, the first cohort of SCC students graduated this summer. For this reason, we would like to begin to review the SCC degree, and to think of ways of improving it. Although we have some ideas about what things need to be improved (or left the same), we believe that it is important for students to participate in this process. For this reason, we would like to ask you to complete the following survey. The survey asks you to evaluate a variety of aspects of SCC, such as the modules, staff-student communications, and many other areas. Your answers, which will remain anonymous and completely confidential, will help us to design a new and better SCC.

Thanks in advance for your help!

Sincerely,

The SCC teaching team

Results of Evaluation for Year One

Section One: Teaching and learning in SCC

F M Total

16	13	29	1. How <u>satisfied</u> are you with the overall SCC course?
0	1	1	Very satisfied
10	11	21	Quite satisfied
3	0	3	Neither satisfied nor dissatisfied
3	1	4	Quite dissatisfied
0	0	0	Very dissatisfied
16	13	29	2. How satisfied are you with the standard of <u>teaching</u> on SCC?
2	4	6	Very satisfied
11	6	17	Quite satisfied
3	3	6	Neither satisfied nor dissatisfied
0	0	0	Quite dissatisfied
0	0	0	Very dissatisfied
16	13	29	3. How <u>enjoyable</u> have you found the course, taken as a whole?
1	5	6	Very enjoyable
10	7	17	Quite enjoyable
4	0	4	Not very enjoyable
1	1	2	Not at all enjoyable
16	13	29	4. How <u>difficult</u> have you found the course, taken as a whole?
3	0	3	Very difficult
10	7	17	Quite difficult
3	6	9	Not very difficult
0	0	0	Not at all difficult
16	13	29	5. How <u>interesting</u> have you found the course, taken as a whole?
4	7	11	Very interesting
12	5	17	Quite interesting
0	1	1	Not very interesting
0	0	0	Not at all interesting
16	13	29	6. How <u>useful</u> do you think the SCC course will be for your career?
6	4	10	Very useful
4	5	9	Quite useful
5	3	8	Not very useful
0	0	0	Not at all useful
1	1	2	Don't know
16	13	29	7. If you were given a chance to pick a course again, would you choose SCC?
3	9	12	Yes, I would choose SCC again
7	2	9	No, I would not choose SCC again
6	2	8	Don't know

8. How enjoyable was each of the following modules? (please tick one box only for each module) F=16, M=13, Total=29

	Very enjoyable			Quite enjoyable			Not very enjoyable			Not at all enjoyable			Not sure		
	F	M	Total	F	M	Total	F	M	Total	F	M	Total	F	M	Total
a. DSCC1 Science track	1	4	5	13	5	18	2	3	5	0	0	0	0	1	1
b. DSCC1 Cultural track	7	4	11	8	7	15	1	2	3	0	0	0	0	0	0
c. MPLP	3	3	6	7	6	13	4	2	6	2	1	3	0	1	1
d. Communicating Science	6	3	9	5	7	12	4	3	7	1	0	1	0	0	0
e. CNGM	1	1	2	1	1	2	9	4	13	5	7	12	0	0	0
f. Issues	5	3	8	10	9	19	1	1	2	0	0	0	0	0	0

9. How difficult was each of the modules? F=16, M=13, Total=29

	Very difficult			Difficult			Not very difficult			Not at all difficult			Not sure		
	F	M	T	F	M	T	F	M	T	F	M	T	F	M	T
a. DSCC1 Science track	0	0	0	9	6	15	6	7	13	0	0	0	1	0	1
b. DSCC1 Cultural track	0	0	0	4	6	10	12	6	18	0	1	1	0	0	0
c. MPLP	2	2	4	9	5	14	5	5	10	0	0	0	0	1	1
d. Communicating Science	0	2	2	5	6	11	10	4	14	1	1	2	0	0	0
e. CNGM	10	7	17	6	5	11	0	0	0	0	1	1	0	0	0
f. Issues	0	1	1	4	4	8	10	6	16	2	2	4	0	0	0

10. How interesting was each of the modules? F=16, M=13, Total=29

	Very interesting			Quite interesting			Not very interesting			Not at all interesting			Not sure		
	F	M	T	F	M	T	F	M	T	F	M	T	F	M	T
a. DSCC1 Science track	3	5	8	11	6	17	2	1	3	0	0	0	0	1	1
b. DSCC1 Cultural track	8	6	14	8	6	14	0	1	1	0	0	0	0	0	0
c. MPLP	2	4	6	9	6	15	3	2	5	1	1	2	0	0	0
d. Communicating Science	5	6	11	10	6	16	1	1	2	0	0	0	0	0	0
e. CNGM	1	1	2	4	4	8	6	1	7	5	7	12	0	0	0
f. Issues	5	4	9	9	9	18	2	0	2	0	0	0	0	0	0

F M Total
16 13 29

11. Which module or modules did you spend the most time studying for last year?

F: DSCC(S) 4 DSCC(C) 3 DSCC(no distinction) 3 ComSci 5 CNGM 2 MPLP 2 Issues 1
M: " 3 " 4 " 3 0 4 1 1
Total 7 7 6 5 6 3 2

F M Total

16 13 29 12. Which module or modules did you spend the least time studying for last year?

F:	CNGM 6	Issues 3	ComSci 4	MPLP 1	DSCC(C) 2	DSCC(S) 0
M:	5	4	2	3	0	1
Total	11	7	6	4	2	1

F M T

16 13 29 13. Which of the following statements best describes your feelings about the amount of work required by the course? (please tick one box only)

14	12	26	The amount of work required is about right
0	1	1	The course requires us to do too little work
2	0	2	The course requires us to do too much work

14. As you know, the course teaches a number of different subjects. How enjoyable was each of the following subjects, as taught in SCC? (for each subject, please tick one box only) F=16 M=13 T=29

	Very enjoyable			Quite enjoyable			Not very enjoyable			Not at all enjoyable			Not sure		
	F	M	Total	F	M	Total	F	M	Total	F	M	Total	F	M	Total
a. Biology	2	1	3	9	7	16	5	5	10	0	0	0	0	0	0
b. Media & Cultural Studies	11	5	16	4	7	11	1	1	2	0	0	0	0	0	0
c. Mathematics	1	0	1	2	5	7	7	2	9	6	6	12	0	0	0
d. Literature	6	5	11	10	5	15	0	0	0	0	0	0	0	2	2
e. Physics	1	4	5	6	3	9	3	3	6	6	3	9	0	0	0
f. History	8	7	15	7	5	12	1	1	2	0	0	0	0	0	0
g. Media Production	11	9	20	4	4	8	1	0	1	0	0	0	0	0	0

15. How difficult was each of the subjects, as taught in SCC? F=16 M=13 T=29

	Very difficult			Difficult			Not very difficult			Not at all difficult			Not sure		
	F	M	T	F	M	T	F	M	T	F	M	T	F	M	T
a. Biology	1	1	2	10	6	16	4	3	7	1	2	3	0	1	1
b. Media & Cultural Studies	0	0	0	5	6	11	10	4	14	1	3	4	0	0	0
c. Mathematics	10	8	18	4	3	7	2	1	3	0	1	1	0	0	0
d. Literature	0	0	0	3	3	6	10	8	18	3	1	4	0	0	0
e. Physics	8	6	14	7	4	11	1	2	3	0	1	1	0	0	0
f. History	0	0	0	3	4	7	8	6	14	5	2	7	0	1	1
g. Media Production	0	0	0	0	2	2	9	7	16	7	3	10	0	1	1

16. How interesting was each of the subjects, as taught in SCC? F=16 M=13 T=29

	Very interesting			Quite interesting			Not very interesting			Not at all interesting			Not sure		
	F	M	T	F	M	T	F	M	T	F	M	T	F	M	T
	a. Biology	3	2	5	9	8	17	4	1	5	0	2	2	0	0
b. Media & Cultural Studies	8	8	16	8	4	12	0	1	1	0	0	0	0	0	0
c. Mathematics	1	2	3	3	3	6	7	2	9	5	6	11	0	0	0
d. Literature	4	6	10	11	5	16	1	1	2	0	0	0	0	0	0
e. Physics	2	6	8	2	3	5	5	3	8	6	1	7	0	0	0
f. History	10	6	16	4	7	11	2	0	2	0	0	0	0	0	0
g. Media Production	11	8	19	4	5	9	1	0	1	0	0	0	0	0	0

F M Total

16 13 29

17. Are there any subjects in the course which are not covered, but which you feel should be covered?

6 3 9

Yes

10 10 20

No

If yes, please say which subjects should be covered:

F: Issues 2	Media 1	Media Studies 1	Info Tech 1	Chemistry 1	Politics 1	Science Ed. 1
M: " 1	1	0	0	0	0	0
Total 3	2	1	1	1	1	1

F M Total

16 13 29

18. Are there any subjects in the present course which you feel should be dropped?

8 4 12

Yes

8 9 17

No

If yes, please say which subjects should be dropped:

F: CNGM 6	Maths 2	Physics 2	History 1
M: 0	4	0	0
Total 6	6	2	1

F M Total

16 13 29

19. Are there any subjects in the present course which you feel should be given more time?

12 10 22

Yes

4 3 7

No

If yes, please say which subjects should be given more time:

F: MediaProd. 4	MediaStu. 2	Maths 2	DSCC(C) 2	Human. 2	Physics 1	Issues 1	Liter. 1
ComSci 1	History 1						
M: MediaProd 6	CNGM 2	Maths 1	Literature 1	History 1			

Total: Media Prod 10 MediaStu/ComSci 3 Maths 3 Human. 2 History 2 Literature 2 Issues 1 Physics 1

F M Total

16 13 29

20. Are there any subjects in the present course which you feel should be given less time?

9 4 13

Yes

7 9 16

No

If yes, please say which subjects should be given less time:

F: Maths 4	Physics 4	CNGM 3	Computing 1	History 1	Science 1
M: 2	0	1	0	0	0
Total: 6	4	4	1	1	1

F	M	Total		
16	13	29	21. In general, how enjoyable have you found <u>lectures</u> at Central compared to lectures at St. Andrews?	
3	0	3	More enjoyable	
6	8	14	Less enjoyable	
7	5	12	About the same	
0	0	0	Not sure	
16	13	29	23. In general, how <u>helpful</u> have you found lectures at Central compared to lectures at St. Andrews?	
4	4	8	More helpful	
2	0	2	Less helpful	
10	9	19	About the same	
0	0	0	Not sure	
16	13	29	27. When attending a seminar at <u>Central</u> , which of the following statements best describes your level of participation? (Remember to tick one box only unless instructions say otherwise)	
1	6	7	I always ask a question or make a comment	
4	2	6	I usually ask a question or make a comment	
7	4	11	I sometimes ask a question or make a comment	
3	0	3	I seldom ask a question or make a comment	
1	1	2	I never ask a question or make a comment	
16	13	29	28. When attending a seminar at <u>St. Andrews</u> , which of the following statements best describes your level of participation?	
4	6	10	I always ask a question or make a comment	
7	4	11	I usually ask a question or make a comment	
4	2	6	I sometimes ask a question or make a comment	
1	1	2	I seldom ask a question or make a comment	
0	0	0	I never ask a question or make a comment	
29. In general, what factors do you think might make it difficult for students to participate in seminars? Please explain in the space provided below:				
F: Fear of criticism/incorrect answer 4 Lack of knowledge 4 Very large seminars 3 Blank 2 Dominant students 2 Self confidence 2 Lack of interest 2 Lecturers who do not listen/encourage 2 Lack of teaching aid 1 Central makes feel more tense 1 Silence of other students 1 Don't understand what lecturer is saying 1 Pressure from tutors/other students 1				
M: Self-confidence 4 Atmosphere/informality 2 Lack of knowledge 2 Pressure from tutors/students 1 Arbitrary groups 1 Dominant student 1 Poor attendance 1 Don't think it's difficult 1 Unapproachable lecturers 1 Large Central groups Classroom-like seating disposition at Central 1 Blank 1				
F	M	Total		
16	13	29	30. During term-time last year, approximately how many hours <u>per week</u> did you spend studying for the course, excluding time spent in class? Please give an estimate of the number of <u>hours</u> in the space below:	
F:	1-5hrs: 6	6-10hrs: 7	11-15hrs: 2	16-20hrs: 0
M:	6	4	1	2
Total	12	11	3	2
F	M	Total		
16	13	29	31. Which of the following statements best describes your feelings about the amount of time you spent studying last year?	
3	1	4	The amount of time I spent studying is about right	
12	12	24	I should have devoted more time to studying	
1	0	1	I should have devoted less time to studying	

F	M	Total	
16	13	29	32. Which of the following statements best describes your average attendance to classes last year?
5	3	8	I never, or almost never missed any of my classes
7	5	12	From time to time, I missed some classes
2	5	7	I missed classes quite frequently
1	0	1	I always went to classes in some modules, and almost never went to classes in the other modules
1	0	1	Other

If other, please describe:

15 13 28 33. If you missed any classes last year, was this because you were (please tick the appropriate box or boxes)

7	5	12	ill
1	3	4	working at a paid job
9	7	16	bored by the subject
5	11	16	completing assignments
2	1	3	having difficulties with transport
1	2	3	I attended all classes last year
4	1	5	other

If you ticked more than one reason, which was the most common reason:

F:	Bored:	7	Transport	1	Illness	1	Work	0	Assignments	0	Other	1
M:		6		2		1		1			1	
Total		13		3		2		1			1	1

F	M	Total	
16	13	29	34. Which of the following statements best describes your attendance as the year went on?

1	1	2	My level of attendance increased as the year went on
5	6	11	My level of attendance decreased as the year went on
10	6	16	My level of attendance stayed the same

If your level of attendance changed, why was this?

F:	Blank	12	Increased for own benefit	1	Decreased due to:	laziness	1	personal problems	1	more illness	1						
M:	Blank	6	Decreased due to:	Increased work-load	2	General atmos. of non-attendance	1	increased confidence and thus laziness	1	Not liking some subjects	1	Poor seminar group	1	Exhaustion	1	increased frustration	1

F	M	Total	
16	13	29	35. Which of the following statements best describes how your attendance to lectures compared to your attendance to seminars last year?

7	5	12	I went to lectures <u>and</u> seminars in all of my modules
1	3	4	I went to lectures, but not seminars in all of my modules
0	1	1	I went to seminars, but not lectures in all of my modules
5	3	8	Whether I went to the seminars or lectures depended on the module
3	1	4	Whether I went to the seminars or lectures depended on what was happening each week in the module
0	0	0	Other

If other, please describe

16	13	29	36. Which of the following statements best describes the <u>number of assignments</u> you were given last year?
----	----	----	---

14	10	24	We were given about the right number of assignments
2	3	5	We were given too many assignments
0	0	0	We were given too few assignments

F	M	Total	
16	13	29	37. Which of the following statements best describes your feelings about the <u>pacing</u> of assignments last year?
1	2	3	The pacing of assignments is fine as it is
0	0	0	I would like to have my assignments <u>more bunched</u> together, so that I have more time free from deadlines
15	11	26	I would like to have my assignments <u>less bunched</u> together, so that the work is more evenly spread out

Section Two: Using University Resources

F	M	Total	
16	13	29	38. How satisfied are you with the range SCC books available in the St Andrews and Central libraries?
3	3	6	Very satisfied
7	4	11	Quite satisfied
3	4	7	Neither satisfied nor dissatisfied
3	2	5	Not very satisfied
0	0	0	Not at all satisfied
16	13	29	39. Which of the following statements best describes the number of copies of SCC books in the St. Andrews and Central libraries?
1	2	3	There are enough copies of recommended texts
15	10	25	There are too few copies of recommended texts
0	1	1	Don't know
16	13	29	40. Which of the following statements best describes the availability of books in the St. Andrews and Central libraries?
1	2	3	There are enough recommended books held on short loan
12	8	20	There are not enough recommended books held on short loan
3	3	6	Don't know
16	13	29	41. On average, how often do you consult the books in the library at St Andrews?
8	5	13	More than once a week
7	6	13	About once a week
1	2	3	A couple of times a term
0	0	0	I very rarely use the books in St. Andrews library
16	13	29	42. On average, how often do you consult the <u>journals</u> in the library at St. Andrews?
1	0	1	More than once a week
5	3	8	About once a week
7	7	14	A couple of times a term
3	3	6	I very rarely use the journals in St. Andrews library
16	13	29	43. On average, how often do you consult the books in the library at <u>Central</u> ?
4	5	9	More than once a week
12	5	17	About once a week
0	3	3	A couple of times a term
0	0	0	I very rarely use the books in Central library
16	13	29	44. On average, how often do you consult the <u>journals</u> in the library at Central?
0	0	0	More than once a week
7	3	10	About once a week
8	6	14	A couple of times a term
1	4	5	I very rarely use the journals in Central library

F	M	Total												
16	13	29	45. Do you ever use any other library?											
14	8	22	Yes											
2	5	7	No											
			If yes, which other library(ies) do you use and how often do you use it(them)?											
			Items under this category removed to protect identity of university.											
16	13	29	46. Which of the following statements best describes the <u>reading</u> you do for the course:											
0	0	0	I do all of the required reading for modules											
5	3	8	I do most of the required reading for modules											
7	5	12	I do some of the required reading											
4	4	8	I do only the reading which is essential for assignments or exams											
0	0	0	I do very little reading											
16	13	29	47. Which of the following types of software do you know how to use?											
16	13	29	Wordprocessing											
4	3	7	Databases											
7	4	11	Spreadsheets											
7	7	14	Maths, statistics or related applications											
10	7	17	E-mail											
4	6	10	Internet											
6	8	14	Games											
1	2	3	Other											
15	13	28	48. Which of the following types of computer are you most familiar with? (tick the appropriate box or boxes)											
8	9	17	PC											
5	5	10	mac											
1	2	3	other											
0	1	1	none											
16	13	29	49. Do you ever use computers at University?											
14	10	24	Yes											
2	3	5	No											
16	13	29	50. How satisfied are you with the access to computers at University outside classes?											
6	2	8	Very satisfied											
4	4	8	Quite satisfied											
3	5	8	Neither satisfied nor dissatisfied											
2	1	3	Quite dissatisfied											
1	1	2	Very dissatisfied											
16	13	29	51. Would you like further training in the use of computers?											
6	9	15	Yes											
10	4	14	No											
			If yes, what kind of application(s) would you like training in?											
F:	Internet/www	3	Sprdsheet	2	General	1	E-mail	0	CD Rom	0	D-base	0	Mcad	0
M:	"	6		2		2		1		1		1		1
Total		9		4		3		1		1		1		1
F	M	Total												
16	13	29	52. Do you ever watch any of the <u>videos</u> available in the library?											
8	6	14	Yes											
8	7	15	No											

F	M	Total	
16	13	29	53. How difficult is it to view videos in the library?
1	1	2	Very difficult
3	5	8	Quite difficult
6	1	7	Not very difficult
2	2	4	Not at all difficult
4	4	8	Don't know
16	13	29	54. Which of the following statements best describes the place where you do your studying?
1	0	1	I study mostly in one of the libraries
4	5	9	I study mostly at home
11	7	18	I study in the libraries and at home
0	1	1	Other
16	13	29	55. Is there a satisfactory place where you can study at your term-time address?
15	10	25	Yes
1	3	4	No

Section Three: Staff-Student Communications

F	M	Total	
16	13	29	56. In the present system, student views about SCC may be expressed by student reps at the Award Management Committee meetings. How satisfied are you with this system?
0	0	0	Very satisfied
6	3	9	Quite satisfied
4	6	10	Neither satisfied nor dissatisfied
3	2	5	Not very satisfied
3	2	5	Not at all satisfied
0	0	0	I'm not familiar with the system
16	13	29	57. Do you ever bring any SCC issues to the attention of one of your reps?
10	8	18	Yes
6	5	11	No

If yes, approximately how many times did you do so last year?

F: 1-2:	8	3-5:	1	6-8:	1	Blank:	6
M:	5		2				5
Total:	13	3		1			11

F	M	Total	
15	13	28	58. Are there any other mechanisms for student representation which you think would be helpful?
3	2	5	Yes
6	2	8	No
6	9	15	I'm not familiar with the system

If yes, what mechanism(s) would you recommend?

F:	Blank 13	More course meetings 1	Speaking directly to tutors 1	Choosing better reps 1
M:	Blank 11	More course meetings 2		
Total	24		3	1 1

F	M	Total	
16	13	29	59. How satisfied are you with the availability of the <u>Central</u> staff for meetings/queries?
5	5	10	Very satisfied
8	5	13	Quite satisfied
2	2	4	Neither satisfied nor dissatisfied
1	1	2	Not very satisfied
0	0	0	Not at all satisfied
0	0	0	Don't know

F	M	Total	
16	13	29	60. When you meet with them, how helpful do you find staff at <u>Central</u> ?
7	8	15	Very helpful
8	5	13	Quite helpful
1	0	1	Not very helpful
0	0	0	Not at all helpful
0	0	0	I haven't met with the staff at Central
16	13	29	61. How satisfied are you with the availability of the <u>St. Andrews</u> staff for meetings/queries?
1	1	2	Very satisfied
5	1	6	Quite satisfied
4	4	8	Neither satisfied nor dissatisfied
6	6	12	Not very satisfied
0	1	1	Not at all satisfied
0	0	0	Don't know
16	13	29	62. When you meet with them, how helpful do you find staff at <u>St. Andrews</u> ?
4	5	9	Very helpful
10	6	16	Quite helpful
2	1	3	Not very helpful
0	0	0	Not at all helpful
0	1	1	I haven't met with the staff at St. Andrews
16	13	29	63. How satisfied are you with the personal tutor system?
3	2	5	Very satisfied
2	1	3	Quite satisfied
3	6	9	Neither satisfied nor dissatisfied
3	0	3	Not very satisfied
3	2	5	Not at all satisfied
0	0	0	Don't know
16	13	29	64. How often do you meet with your personal tutor outside classes?
1	2	3	Twice a term or more
3	1	4	Once a term
2	1	3	Once or twice a year
2	0	2	Less than once a year
8	9	17	I have never had a meeting with my personal tutor
16	13	29	65. Which of the following statements best describes <u>how much</u> of the essential papers you read last year?
3	6	9	I read all of the sections of the essential papers
7	3	10	I read most of the sections of the essential papers
6	3	9	I read a few of the sections of the essential papers
0	1	1	I read none of the sections of the essential papers
16	13	29	66. How <u>frequently</u> do you use the essential papers? Please tick the box with the answer which comes closest to describing your use:
0	2	2	Once a week or more
8	8	16	Once every fortnight
8	2	10	Once or twice a term
0	1	1	I never use the essential papers
16	13	29	67. How useful do you find the essential papers?
3	5	8	Very useful
11	6	17	Quite useful
2	0	2	Not very useful
0	1	1	Not at all useful
0	1	1	Don't know

F	M	Total	
16	13	29	68. Do you know where in the Central Campus the SCC notice board is located?
16	13	29	Yes
0	0	0	No
			If yes, go to question 69; if no, go to question 70.
15	12	27	69. On average, how often do you look at the notice board at Central?
12	10	22	Every time I am on that campus
3	1	4	Once a week
0	1	1	Once every few weeks
0	0	0	Very rarely
0	0	0	I never look at the notice board on Central
14	13	27	70. On average, how often do you check your pigeonhole at St Andrews?
4	5	9	Every time I am on that campus
5	4	9	Once a week
4	3	7	Once every few weeks
1	1	2	Very rarely
0	0	0	I never check it
16	13	29	71. Which of the following statements about reading <u>SCC Science</u> applies to you?
2	4	6	I always read all of SCC Science
6	5	11	I always read some of SCC Science
8	3	11	I sometimes read SCC Science
0	1	1	I never read SCC Science
			If you answered that you never read SCC Science, please go to question 73.
16	12	28	72. How enjoyable do you find SCC Science?
0	4	4	Very enjoyable
12	6	18	Quite enjoyable
4	1	5	Not very enjoyable
0	1	1	Not at all enjoyable
16	13	29	73. Do you think there should be more <u>student involvement</u> on SCC Science?
11	9	20	Yes
5	4	9	No
			If yes, how should students become involved?

Section Four: Student Access to Media

F	M	Total				
16	13	29	74. Do you have access to a TV at your term time address?			
16	13	29	Yes			
0	0	0	No			
			If yes, go to question 75; if no, go to question 80.			
16	13	29	75. Do you watch any TV at your term time address?			
16	13	29	Yes			
0	0	0	No			
			If yes, go to question 76; if no, go to question 80.			
15	13	28	76. Approximately how many <u>hours per week</u> do you devote to watching TV during term-time?			
F: 1-5hrs: 2	6-10hrs: 7	11-15hrs: 4	16-20hrs: 1	21-25hrs: 0	26-30: 2	
M: " 2	4	2	3			Not spec. 1
Total: 4	11	6	4	0	2	1

F M Total
16 13 29

77. Which of the following statements best describes how much TV you watch during term-time, in comparison to how much you watched before you enrolled in SCC? (tick one box only)

7 7 14 I watch about the same amount of TV now, as I did before enrolling
1 0 1 I watch more TV now, than did before enrolling
8 6 14 I watch less TV now, than I did before enrolling

78. In general, what types of programmes do you watch?

F: Soap 5 News/CAff 6 Docum. 3 Science 2 Cmedy 2 Film 3 Wildlife 4 Sport 1 Drma 1
M: 5 4 4 3 3 2 1 4 1
Total: 10 10 7 5 5 5 5 5 2

Not specific: 6

F M Total
16 13 29

79. Has there been any change in the type of programmes you watch since you enrolled in SCC?

9 8 17 Yes
7 5 12 No

If yes, please explain what change:

F: More Science 5 More Docum. 2 More Factual 1 More Nature 1 More intellectual 1
M: " 4 2 2 0 More course relat. 1
Total: 9 4 3 1 2

F M Total
16 13 29

80. Do you read any newspapers?

14 12 26 Yes
2 1 3 No

If yes, go to question 81; if no, go to question 84.

81. Which newspaper(s) do you read?

F: Times 5 Sun 4 Mail 1 Telegraph 2 Independ. 2 Guardian 2 Mirror 1 News of W. 1
M: " 6 3 6 4 3 2 1 1
Total 11 7 7 6 5 4 2 1

Other: F: Today 1, M: Evening Post 1 Observer 1 Not Specific 1.

F M Total
14 12 26

82. How frequently do you read the newspapers?

4 4 8 Seven days a week
0 1 1 Six days a week
1 1 2 Five days a week
3 2 5 Four days a week
2 1 3 Three days a week
3 2 5 Two days a week
1 1 2 Once a week
0 0 0 Two or three times per month, or less

83. Which newspaper sections interest you the most?

F: Sport 2 News/C. Aff. 2 Science 1 Media 1 Fashion 1 Politics 1 Stars 1 Not Spec. 4
M: " 7 3 " 1 " 1 Op. Ed. 3 Letters 1 Literat. 1 Health 1
Total: 9 5 2 2

F M Total
16 13 29

84. Do you read any magazines?

15 8 23 Yes
1 5 6 No

If yes, go to question 85; if no, go to question 86.

F	M	Total	
17	12	29	85. Which magazine(s) do you read?

F: Women's:	10	New Scientist	2	Sky	3	Music	2	
M: Men's:	4			3	Sport	4	National Geog.	1
Total:	14			5				

F	M	Total	
16	13	29	86. Do you have access to a computer at your term-time address?

8	4	12	Yes
8	9	17	No

If yes, go to question 87; if no, go to question 89.

8	4	12	87. What software is there in that computer? (tick the appropriate box or boxes)
---	---	----	--

8	4	12	Word processing
6	1	7	Database
7	2	9	Spreadsheet
5	2	7	Games
0	0	0	Not sure
2	0	2	Other

11	4	15	88. Which of the software listed above do you use for SCC, if any? (tick the appropriate box or boxes)
----	---	----	--

9	5	13	Word processing
0	1	1	Database
1	1	2	Spreadsheet
0	0	0	Games
0	0	0	I do not use any for SCC
1	0	1	Other

Now please go to question 90.

7	10	17	89. If you don't have access to a computer, do you have access at your term-time address to any of the following? (please tick the appropriate box or boxes)
---	----	----	--

3	1	4	Typewriter
1	1	2	Word-processor
3	8	11	I have neither of the above

16	13	29	90. Do you have access to any of the following at your <u>vacation</u> address? (please tick the appropriate box or boxes)
----	----	----	--

2	4	6	Computer
5	3	8	Typewriter
8	2	10	Word-processor
4	4	8	I have none of the above

16	13	29	91. Do you have access to any of these other media at your term-time address? (please tick the appropriate box or boxes)
----	----	----	--

10	13	23	Video
15	13	28	Radio
13	13	26	Audio-cassette player
11	12	23	Audio-cassette recorder
14	11	25	CD
2	1	3	Video camera
1	0	1	I don't have access to any of these

Section five: Background Information

F	M	Total	
15	13	28	92. Your age at your last birthday:

4	4	8	17-19
6	7	13	20-22
3	0	3	23-25
1	0	1	26-30
0	0	0	31+

F	M	Total	
16	13	29	93. Sex

16	0	16	Female
0	13	13	Male

5	6	11	94. Ethnic group
---	---	----	------------------

5	6	11	White UK
			Black UK
			Black Caribbean
			Black African
			Indian
			Pakistani
			Bangladeshi
			Malaysian
			Chinese
			Non-UK European
			Other

5	6	11	95. Did you have a paid job during term-time last year?
---	---	----	---

5	2	7	Yes
0	4	4	No

If yes, go to question 96; if no, go to question 98.

96. How many hours per week did you work during term-time last year?

F:	6-10:	3	11-15:	2	16-20:	0	35:	0
M:		0		0		2		1
Total		3		2		2		1

Blank:

F	M	Total	
5	4	9	97. Which of the following statements best describes the reason(s) why you work? (tick the appropriate box or boxes)

2	3	5	I have a paid job because I need the money
0	1	1	I have a job because I am keen to get an early start on my career
0	0	0	I have a job because I had a career prior to enrolling in SCC
3	0	3	I have a job because I'd like some additional pocket money

6	4	10	98. What type of secondary school did you attend, if any? (grammar, comprehensive, etc.)
---	---	----	--

F:	Comprehensive	3	Grammar	1	Technical	1	Independent	1	Private	0
M:		2		1					1	
Total		5		2		1		1	1	

F	M	Total	
5	6	11	99. Did you take any A-levels prior to coming to University?

5	6	11	Yes
0	0	0	No

If yes, which A-levels did you take?

	F	M	Total	
English	4	3	7	
Biology	3	1	4	
Econ	1	3	4	
French	1	0	1	
Art/Design	1	0	1	
Sociology	1	0	1	
History	1	0	1	
Maths	1	0	1	
Physics	1	0	1	
Philosophy	1	0	1	
Law	0	2	2	
Psychology	0	1	1	
Chemistry	0	2	2	
Geography	0	2	2	
General Stud.	0	1	1	
Media	0	1	1	Students with science/humanities mix: F: 4 M: 4 Total: 8

F	M	Total	
5	6	11	100. Most people see their family as belonging to a particular social class. Which class would you say that your family belongs to? (please tick one box only)
0	0	0	High
2	0	2	Upper-middle
2	2	4	Middle
0	0	0	Upper working
1	4	5	Working
0	0	0	Poor

15 13 28 101. Have you given any thought to what you would like to do once you graduate from SCC?

11	13	24	Yes
4	0	4	No

If yes, please describe what you would like to do:

F: Media Prod.	7	Education	3	Marketing	1	Science Publications	1	Not Sure	1	
M:		8	Public Relations	1	Social Work	1	Making money	1	Not Sure	1
Total:		15							2	

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

(The answers to these questions are reproduced in the pages that follow. Answers from pp. 384 to 414 are the answers of female students; those from pp. 415 to 442 are for male students.)

102. How would you describe the aims and objectives of SCC?

103. What is, in your view, the most positive aspect of SCC?

104. What is, in your view, the most negative aspect of SCC?

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

101. Have you given any thought to what you would like to do once you graduate from

Sec
 Yes
 No

If yes, please describe what you would like to do:

Directing, presenting

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{Sec} ?

The aim of SSM is promote better communication between science and media so that science can be communicated better.

103. What is, in your view, the most positive aspect of ^{Sec} ?

It is a new type of degree and will open up ~~of~~ diverse career opportunities.

104. What is, in your view, the most negative aspect of _____?

lack of ^{SCC} communication

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

Sometimes I don't fully understand what is needed in an assignment ie what we are requested to do.

101. Have you given any thought to what you would like to do once you graduate from

Sec?

- Yes
 No

If yes, please describe what you would like to do:

Changes everyday BUT :- Teacher, journalist,

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of SSM?

To encourage an interest + understanding
of science in a social context.

103. What is, in your view, the most positive aspect of ^{Sec} ?

That it gives enough teaching to understand
science issues but basic enough so we
can explain them to others.

104. What is, in your view, the most negative aspect of ^{sci} .?

To much complex mathis, Science - not
explained fully enough.

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

101. Have you given any thought to what you would like to do once you graduate from

^{see}
[] Yes
[] No

If yes, please describe what you would like to do:

SCIENCE PUBLISHING
+ I.C.O _

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{see} ?

COMMUNICATE AN UNDERSTANDING
OF SCIENCE EFFECTIVELY

103. What is, in your view, the most positive aspect of ^{see} ?

IT IS NECESSARY FOR THE EFFECTIVE
COMMUNICATION OF SCIENCE

LINK BETWEEN SCIENCE / HUMANITIES

104. What is, in your view, the most negative aspect of _____?
see

none.

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

101. Have you given any thought to what you would like to do once you graduate from

- Sec
?
 Yes
 No

If yes, please describe what you would like to do:

marketing

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of _____?
Sec

103. What is, in your view, the most positive aspect of _____?
Sec

104. What is, in your view, the most negative aspect of ^{SCC}?

~~Feedback~~ still feel the ^{the course} is not connecting

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

One of the reasons that attracted me to the course was the emphasis of job prospects - ie ^{SCC} was more unusual and would therefore prompt interest from an employer. However, having worked over the summer in a number of different secretarial jobs and talking to directors + managers and 'selling' the course to them, I received a negative response

101. Have you given any thought to what you would like to do once you graduate from

sec ?

Yes

No

If yes, please describe what you would like to do:

Go into company like BBC and work behind
the scenes, the production side. Hopefully become
an editor.

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{sec} ?

Learning how to communicate to more than
one person

To get you familiar with technology in the
media world. etc.

103. What is, in your view, the most positive aspect of ^{sec} ?

The media side

104. What is, in your view, the most negative aspect of ^{Sci}?

The things like advanced maths
and physics because the majority of
people on the course were not expecting
such involvement with those subjects
ie I gave physics up when I was 13.

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

101. Have you given any thought to what you would like to do once you graduate from

- sec ?
 Yes
 No

If yes, please describe what you would like to do:

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of sec ?

103. What is, in your view, the most positive aspect of sec ?

104. What is, in your view, the most negative aspect of ^{Site} ?

(blank)

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

(blank)

104. What is, in your view, the most negative aspect of ^{SEC} ?

ONQM. It seems to have so little relevance.

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

I would love to learn more about the things we've learnt in our lectures at St. Andrews. We have so little time to do so much. Sometimes I've felt that we're trying to do too many modules with not enough detail.

101. Have you given any thought to what you would like to do once you graduate from

^{SCC}
? Yes
 No

If yes, please describe what you would like to do:

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{SCC} ?

It is hard to say what the aims & objectives of SSCM are. ~~to~~ (Because the course is so varied). However, in my opinion, we are made aware of scientific issues and we learn how to communicate them on film. (It would be good to do more newspaper / magazine work).

103. What is, in your view, the most positive aspect of ^{SCC} ?

The enthusiasm of lecturers.

101. Have you given any thought to what you would like to do once you graduate from

- ^{SCC}?
 Yes
 No

If yes, please describe what you would like to do:

I WOULD LIKE TO BECOME A RESEARCHER
FROM CRIME AND DETECTIVE PROGRAMMES

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{SCC} ?

I WOULD ARGUE THAT THE AIMS OF
SCC WOULD BE TO INCORPORATE THE
KNOWLEDGE OF SCIENCE INTO SOCIETY,
THUS MAKING IT A LESS DAUNTING
SUBJECT.

103. What is, in your view, the most positive aspect of ^{SCC} ?

THE MEDIA AND LITERATURE STUDIES
ARE MORE POSITIVE ASPECTS THAN
THE SCIENCE STUDIES.

104. What is, in your view, the most negative aspect of ^{SCC} ?

PREVIOUS PAGE,

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

101. Have you given any thought to what you would like to do once you graduate from

- ^{SCC?}
 Yes
 No

If yes, please describe what you would like to do:

I would like to work in research (television
or radio)
or teach science.

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{SCC}?

103. What is, in your view, the most positive aspect of ^{SCC}?

It's diverse and now
Employers are interested in it
Everyone should leave school and do
this course before they start life!

104. What is, in your view, the most negative aspect of ?
see

1. Some student attitudes.
2. It's sold as a media course.

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

After talking to the new first years, it would appear that once again this course is being sold as a media course (it's in a media section in some information booklet!) Does anyone wonder why 80% of students joining this course become ^{disillusioned?} after the first day...

It is made to sound prettier than it actually is.

101. Have you given any thought to what you would like to do once you graduate from

- ^{See?}
 Yes
 No

If yes, please describe what you would like to do:

DOCUMENTARY RESEARCH OR PRESENTING

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{See} ?

They still don't seem to be that clear.
- the link between ^{St. Andrews} + ^{Central}
is not at all clear.

103. What is, in your view, the most positive aspect of ^{See} ?

Media + Production at ^{St. Andrews}

104. What is, in your view, the most negative aspect of ^{SEC} ?

exam and the unnecessary
Maths.

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

I really would like to concentrate more
on the media section of the course.

104. What is, in your view, the most negative aspect of ⁵⁰⁰ ?

THE SPEED AT WHICH SUBJECTS ARE COVERED.

I JUST GET AN UNDERSTANDING WHEN THE
SUBJECT CHANGES

I FEEL I KNOW A LITTLE ABOUT A LOT OF THINGS

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

THE A.V. WORKSHOPS NEEDED TO BE PLANNED BETTER - I FELT
THAT OUR GROUP RAN AROUND LIKE HEADLESS CHICKENS
- IT NEEDED MORE STRUCTURE.

I FEEL THE LECTURERS SPED THROUGH TOPICS.

THERE WERE A LOT OF ASSIGNMENTS - ~~A~~ LITTLE FEEDBACK
ABOUT THEM WHEN WE GOT THEM BACK.

- I SOMETIMES FELT THEY WERE COMPLETELY IRRELEVANT.

101. Have you given any thought to what you would like to do once you graduate from ^{SCC}?

- Yes
 No

If yes, please describe what you would like to do:

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{SCC}?

covering all science + media
issues

103. What is, in your view, the most positive aspect of ^{SCC}?

use of media / reading etc

104. What is, in your view, the most negative aspect of ^{see} I?

huge variety of
subjects can
be confusing

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

Much more science based
than we were led to
believe at Open day
should be BSc not BA
Science is at very high
level - I was told GCSE
science was sufficient to
enable you to cope on
course - I haven't
found this too
be true

101. Have you given any thought to what you would like to do once you graduate from

^{See} ?

Yes

No

If yes, please describe what you would like to do:

I do post grad in teacher training.
Teach communication studies + media.

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{see} ?

Ans: It gives students the ability to understand the basics of some elements in science so that they would be capable of understanding & explaining these elements to the general public.

103. What is, in your view, the most positive aspect of ^{see} ?

The course is well structured.
Informative & interesting.

104. What is, in your view, the most negative aspect of ^{Sec} .?

Physics & CNGM too advanced
for people with no science back
ground

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

101. Have you given any thought to what you would like to do once you graduate from
?

- ^{See}
 Yes
 No

If yes, please describe what you would like to do: JOURNALISM / WORK
IN TV

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{See} ?
TO PROVIDE US WITH THE ABILITY TO
COMMUNICATE SCIENCE IN A COMPETANT
MANNER USING VARIOUS MEDIUMS
OF COMMUNICATION

103. What is, in your view, the most positive aspect of ^{See} ?
_{See}

104. What is, in your view, the most negative aspect of ⁵⁰⁰ . ?

(blank)

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

(blank)

101. Have you given any thought to what you would like to do once you graduate from

SEC?

Yes

No

If yes, please describe what you would like to do:

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of SEC?

103. What is, in your view, the most positive aspect of SEC?

INTEREST / VARIETY.

104. What is, in your view, the most negative aspect of ^{the} ?

LACK OF FOCUS - ESPECIALLY IN FIRST YEAR AT
BEGINNING .

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

101. Have you given any thought to what you would like to do once you graduate from

^{Sec?}
500

Yes

No

If yes, please describe what you would like to do:

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{Sec} ?

Both the aims + objectives are very clear throughout even though during the exams I wasn't clear about the markings. The aims are followed through in the way that was expected.

103. What is, in your view, the most positive aspect of ^{Sec} ?

The fact that the course is unique, and that students on this course will have a wider knowledge and a positive outlook when it comes to finding a job at the end.

104. What is, in your view, the most negative aspect of ^{SEC}?

The mathematics, as I was never very good at it, then I was hit on the face with A-level standard maths which I couldn't cope with. I felt we weren't eased into it.

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

101. Have you given any thought to what you would like to do once you graduate from

- SCC?
 Yes
 No

If yes, please describe what you would like to do:

EARN LOTS OF MONEY BY
DOING AS LITTLE AS POSSIBLE

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{SCC} ?

I'M NOT SURE WHAT THE QUESTION
MEANS - DOES IT MEAN HOW GOOD
ARE THEY OR WHAT ARE THEY?

103. What is, in your view, the most positive aspect of ^{SCC} ?

IT LINKS TWO POLAR ~~SKILLS~~ SKILLS -
SO FAR THE LINK HASN'T BEEN
STRONG ENOUGH REALLY, BUT THE
POTENTIAL IS THERE.

104. What is, in your view, the most negative aspect of ^{SEC} ?

MAYBE TRIES TO COVER TOO
MUCH TOO QUICKLY.

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

101. Have you given any thought to what you would like to do once you graduate from

- Yes
 No

If yes, please describe what you would like to do:

Journalist.

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{SCC} ?

To convey a knowledge of science to the laymen through the media.

103. What is, in your view, the most positive aspect of ^{SCC} ?

Video Production.

104. What is, in your view, the most negative aspect of ^{REC} ?

math notes.

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

101. Have you given any thought to what you would like to do once you graduate from

- SCC?
 Yes
 No

If yes, please describe what you would like to do:

Youth Work - Social Work

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{SCC} ?

To equip people to communicate science clearly, with experience how to communicate practically.

103. What is, in your view, the most positive aspect of ^{SCC} ?

The Media presentation.

104. What is, in your view, the most negative aspect of ^{SCC} ?

The large amounts of science

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

101. Have you given any thought to what you would like to do once you graduate from

SEC?

Yes

No

If yes, please describe what you would like to do:

I would very much like to become a journalist.

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{SEC}?

To open our eyes to a variety of different issues in science that we previously would have never been aware of. To give us a rounded knowledge of many different areas, i.e. History → Physics

103. What is, in your view, the most positive aspect of ^{SEC}?

The variety.

104. What is, in your view, the most negative aspect of ^{SEC} ?

Tutors and Lecturers
forgetting to set assignments,
which leads to pressure on
the students.

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

101. Have you given any thought to what you would like to do once you graduate from

- SEC
[X] Yes
[] No

If yes, please describe what you would like to do:

SCIENCE JOURNALISM,
SCIENCE TELEVISION

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{SEC} ?

COURSE SHOULD BE A BSc.
MEDIA + SCIENCE SHOULD BE EQUAL
SEMINAR / TUTOR GROUPS SHOULD BE CHOSEN BY US
(WRONG QUESTION!)

COMMUNICATING SCIENCE EFFECTIVELY +
UNDERSTANDING IT EFFECTIVELY.

103. What is, in your view, the most positive aspect of ^{SEC} ?

LINKING BETWEEN SCIENCE + THE MEDIA -
EVEN IF IT IS A BA!

104. What is, in your view, the most negative aspect of ^{SEC} ?

ITS A BA DEGREE

AND

MEDIA + SCIENCE SHOULD BE GIVEN EQUAL
AMOUNT OF TIME.

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

I'VE RUN OUT OF TIME.

EVERYONE ELSE HAS FINISHED!

101. Have you given any thought to what you would like to do once you graduate from

- Sec
[X] Yes
[] No

If yes, please describe what you would like to do:

Research for the BBC (or other T.V. company, production) in science or sport.

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{Sec}?

To develop an understanding in all departments of science, past and present and to establish links and mergers with these into cultural and social subjects within society, and their applications.

103. What is, in your view, the most positive aspect of ^{Sec}?

The combination of science and social subjects. Particularly in the communicating science type subject. I am particularly looking forward to Science Journalism.

104. What is, in your view, the most negative aspect of ^{SCC} ?

Occasionally, we seem to go just slightly too scientific and away from the social implications in some modules (MPLP particularly).

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

Nothing I haven't already mentioned
springs to mind, at the half way
point of the 1st yr I would have
said the ^{Science}, ^{Communication} and ^{Culture}
didn't seem to interconnect, but this
changed and links formed as the year
progressed, This I would point out to
any 1st year student perhaps feeling
slightly confused or demoralised about
^{SCC}

101. Have you given any thought to what you would like to do once you graduate from

SCC?

- Yes
 No

If yes, please describe what you would like to do:

I have given it thought but have not come to any conclusions

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of SCC?

Giving people a broad education and, therefore, an understanding of a wide range of issues relating to science in one way or another

103. What is, in your view, the most positive aspect of SCC?

Its variety

104. What is, in your view, the most negative aspect of ^{see} ?

Sometimes people ~~perceive~~ perceive a lack of overall direction

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

Make sure people work towards a common aim

101. Have you given any thought to what you would like to do once you graduate from

SCC?
 Yes
 No

If yes, please describe what you would like to do:

SCIENCE RADIO PRODUCER (EVENTUALLY)

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of SCC?

to train us to communicate science & scientific issues to the public, based on a foundation of science, science history and media studies. (This sounds more vocational than it really is)

103. What is, in your view, the most positive aspect of SCC?

ANALYSIS of science in the media
UNIQUENESS

104. What is, in your view, the most negative aspect of ^{SEC} ?

- DIFFICULTIES IN COMMUNICATION BETWEEN THE science & humanities lecturers.
- it's hard to describe to others what the course is!

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

101. Have you given any thought to what you would like to do once you graduate from

- Sec
[x] Yes
[] No

If yes, please describe what you would like to do:

MEDIA INSTITUTION, Science/Current Affairs researcher.

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{Sec} ?

103. What is, in your view, the most positive aspect of ^{Sec} ?

104. What is, in your view, the most negative aspect of ^{SCC}?

(blank)

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

(blank)

101. Have you given any thought to what you would like to do once you graduate from

^{SCC} ?

- Yes
 No

If yes, please describe what you would like to do:

Science research in T.V.

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{SCC} ?

To enable students to gain an objective and open minded view of science and then to be able to explain this to the public through media channels.

103. What is, in your view, the most positive aspect of ^{SCC} ?

To demystify what science is about.

104. What is, in your view, the most negative aspect of ^{SCC} ?
*It's difficult to be master of all subjects, within
science.*

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary. ∴

101. Have you given any thought to what you would like to do once you graduate from

- Sec
 Yes
 No

If yes, please describe what you would like to do:

I HAVE THOUGHT ABOUT IT BUT STILL HAVE NO REAL IDEAS.

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{Sec} ?

I WOULD SAY THAT THE AIM OF THE SISM COURSE WAS TO DEVELOP THE STUDENTS KNOWLEDGE OF CURRENT SCIENTIFIC IDEAS WHILE ENABLING THEM TO COMMUNICATE IT IN A WAY THAT IS EASY TO UNDERSTAND FOR A WIDE RANGE OF DIFFERENT PEOPLE.

IT ALSO MAKES YOU QUESTION ~~YOUR~~ ^{WHAT} IS BELIEVED TO BE FACT BY THE MAJORITY OF PEOPLE WITH REGARD TO SCIENCE.

103. What is, in your view, the most positive aspect of ^{Sec} ?

THE WAY IN WHICH THE COURSE MAKES THE STUDENTS MORE AWARE OF THE ROLE OF THE MEDIA.

104. What is, in your view, the most negative aspect of _____ ?

THE FACT THAT THE COURSE SEEMS A LITTLE
BIT DISORGANISED AT TIMES, BUT BEING NEW
COURSE, IT HAS TO BE UNDERSTOOD AND ACCEPTED.

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

101. Have you given any thought to what you would like to do once you graduate from

SCC?

Yes

No

If yes, please describe what you would like to do:

Public Relations with a science theme.

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{SCC} ?

To make ^{SCC} students science literate and to give them the ability to communicate this science to people who may not be science literate.

103. What is, in your view, the most positive aspect of ^{SCC} ?

It is very interesting

104. What is, in your view, the most negative aspect of ^{SCC}?

None

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

101. Have you given any thought to what you would like to do once you graduate from

^{Sec}?

Yes

No

If yes, please describe what you would like to do:

Work in Science/Media field in Hong Kong.

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{Sec} ?

Better understanding of how science, society & media interact.

103. What is, in your view, the most positive aspect of ^{Sec} ?

Broad subject range - keeps the degree interesting.

104. What is, in your view, the most negative aspect of ^{SEC} ?

The mathematical/physics side - only
because they are not my speciality.

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

101. Have you given any thought to what you would like to do once you graduate from

See

- Yes
 No

If yes, please describe what you would like to do:

SCIENCE JOURNALISM,
SCIENCE TELEVISION

Final Section. So far, we've asked mostly closed format questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of ^{SCC} ?

COURSE SHOULD BE A BSc.
MEDIA + SCIENCE SHOULD BE EQUAL
SEMINAR / TUTOR GROUPS SHOULD BE CHOSEN BY US.
(WRONG QUESTION!)

COMMUNICATING SCIENCE EFFECTIVELY +
UNDERSTANDING IT EFFECTIVELY.

103. What is, in your view, the most positive aspect of ^{SCC} ?

LINKING BETWEEN SCIENCE + THE MEDIA -
EVEN IF IT IS A BA!

104. What is, in your view, the most negative aspect of ^{SOC} ?

ITS A BA DEGREE

AND

MEDIA + SCIENCE SHOULD BE GIVEN EQUAL
AMOUNT OF TIME.

105. Finally, we'd like you to use the rest of this page to provide us with any additional feedback which you feel is important. Please use the other side of this sheet if necessary.

I'VE RUN OUT OF TIME.

EVERYONE ELSE HAS FINISHED!

Results of Evaluation for Year Two

Section One: Teaching and learning in SCC

1. How satisfied are you with the overall SCC course?

T	F	M	
43	24	19	(total responses)
1	1	0	Very satisfied
26	14	12	Quite satisfied
9	5	4	Neither satisfied nor dissatisfied
7	4	3	Quite dissatisfied
0	0	0	Very dissatisfied

2. How satisfied are you with the standard of teaching on SCC?

T	F	M	
43	24	19	(total responses)
2	1	1	Very satisfied
26	12	14	Quite satisfied
10	9	1	Neither satisfied nor dissatisfied
4	2	2	Quite dissatisfied
1	0	0	Very dissatisfied

3. How enjoyable have you found the course, taken as a whole?

T	F	M	
43	24	19	(total responses)
6	3	3	Very enjoyable
33	18	15	Quite enjoyable
4	3	1	Not very enjoyable
0	0	0	Not at all enjoyable

4. How difficult have you found the course, taken as a whole?

T	F	M	
43	24	19	(total responses)
0	0	0	Very difficult
21	17	4	Quite difficult
22	7	15	Not very difficult
0	0	0	Not at all difficult

5. How interesting have you found the course, taken as a whole?

T	F	M	
43	24	19	(total responses)
9	7	2	Very interesting
31	15	16	Quite interesting
3	2	1	Not very interesting
0	0	0	Not at all interesting

6. How useful do you think the SCC course will be for your career?

T	F	M	
42	23	19	(total responses)
3	1	2	Very useful
14	10	4	Quite useful
15	9	6	Not very useful
1	0	0	Not at all useful
9	3	6	Don't know

7. If you were given a chance to pick a course again, would you choose SCC?

T	F	M	
43	24	19	(total responses)
17	8	9	Yes, I would choose SCC again
17	11	8	No, I would not choose SCC again
9	5	4	Don't know

8. Which of the following statements best describes the relative difficulty of each year of the course?

T	F	M	
42	23	19	(total responses)
2	1	1	Year one was more difficult than year two
36	20	16	Year two was more difficult than year one
4	2	2	Both years were equally difficult

9. Which of the following statements best describes how enjoyable the first year was, in comparison to the second year?

T	F	M	
43	24	19	(total responses)
17	10	7	Year one was more enjoyable than year two
19	10	9	Year two was more enjoyable than year one
7	4	3	Both years were equally enjoyable

10. Which of the following statements best describes how satisfied you are now, in comparison with how satisfied you were at the end of the first year?

T	F	M	
43	24	19	(total responses)
18	10	8	I am more satisfied now, than I was at the end of the first year
16	12	4	I am less satisfied now, than I was at the end of the first year
9	2	7	I am about as satisfied now, as I was at the end of the first year

11. How enjoyable was each of the following modules? (please tick one box only for each module)

		(total responses)	Very enjoyable	Quite enjoyable	Not very enjoyable	Not at all enjoyable	Not sure
a. DSCC2 Science track	T	43	9	26	7	1	0
	F	24	5	13	5	1	0
	M	19	4	13	2	0	0
b. DSCC2 Cultural track	T	43	9	24	7	3	0
	F	24	6	13	3	2	0
	M	19	3	11	4	1	0
c. Reception of Science	T	43	3	6	12	22	0
	F	24	2	3	8	11	0
	M	19	1	3	4	11	0
d. Issues (Yr2)	T	43	13	18	10	2	0
	F	24	11	8	5	0	0
	M	19	2	10	5	2	0
e. Science Journalism	T	42	6	17	10	9	0
	F	23	4	7	4	8	0
	M	19	2	10	6	1	0
f. MPLP 2	T	43	10	23	8	1	1
	F	24	5	12	5	1	1
	M	19	5	11	3	0	0

12. How difficult was each of the modules?

		(total responses)	Very difficult	Difficult	Not very difficult	Not at all difficult	Not sure
a. DSCC2 Science track	T	43	0	28	13	2	0
	F	24	0	18	6	0	0
	M	19	0	10	7	2	0
b. DSCC2 Cultural track	T	43	3	18	19	2	1
	F	24	1	14	8	1	0
	M	19	2	4	11	1	1
c. Reception of Science	T	43	15	18	10	0	0
	F	24	10	10	4	0	0
	M	19	5	8	6	0	0
d. Issues (Yr2)	T	43	0	10	26	6	1
	F	24	0	7	15	2	0
	M	19	0	3	11	4	1
e. Science Journalism	T	42	4	16	20	2	0
	F	23	2	11	8	2	0
	M	19	2	5	12	0	0
f. MPLP 2	T	43	4	20	16	3	0
	F	24	4	9	11	0	0
	M	19	0	11	5	3	0

13. How interesting was each of the modules?

		(total responses)	Very interesting	Quite interesting	Not very interesting	Not at all interesting	Not sure
a. DSCC2 Science track	T	43	12	26	4	1	0
	F	24	8	13	2	1	0
	M	19	4	13	2	0	0
b. DSCC2 Cultural track	T	43	14	19	9	1	0
	F	24	9	11	3	1	0
	M	19	5	8	6	0	0
c. Reception of Science	T	43	4	8	15	16	0
	F	24	2	5	7	10	0
	M	19	2	3	8	6	0
d. Issues (Yr2)	T	42	14	18	7	3	0
	F	24	11	10	3	0	0
	M	18	3	8	4	3	0
e. Science Journalism	T	42	10	17	7	8	0
	F	23	5	8	4	6	0
	M	19	5	9	3	2	0
f. MPLP 2	T	43	11	25	7	0	0
	F	24	6	14	4	0	0
	M	19	5	11	3	0	0

14. Which module or modules did you spend the most time studying for last year?

	(total responses)	DSCC(s)	DSCC(h)	RS	issues	SJ	MPLP
T	41	14	21	5	8	8	7
F	22	8	11	2	4	4	5
M	19	6	10	3	4	4	2

15. Which module or modules did you spend the least time studying for last year?

	(total responses)	DSCC(s)	DSCC(h)	RS	issues	SJ	MPLP
T	42	0	1	16	8	15	9
F	23	0	0	10	2	9	4
M	19	0	1	6	6	6	5

16. Which of the following statements best describes your feelings about the amount of work required by the course? (please tick one box only)

T	F	M	
41	23	8	(total responses)
31	19	12	The amount of work required is about right
4	1	3	The course requires us to do too little work
6	3	3	The course requires us to do too much work

17. As you know, the course teaches a number of different subjects. How enjoyable was each of the following subjects, as taught in SCC? (for each subject, please tick one box only)

		(total responses)	Very enjoyable	Quite enjoyable	Not very enjoyable	Not at all enjoyable	Not sure
a. Biology	T	43	12	27	2	2	0
	F	24	7	15	0	2	0
	M	19	5	12	2	0	0
b. Media & Cultural Studies	T	42	8	19	11	4	0
	F	23	6	11	4	2	0
	M	19	2	8	7	2	0
c. Mathematics	T	43	2	17	17	7	0
	F	24	1	6	12	5	0
	M	19	1	11	5	2	0
d. Literature	T	42	8	21	11	2	0
	F	23	5	12	5	1	0
	M	19	3	9	6	1	0
e. Physics	T	43	7	20	13	3	0
	F	24	2	9	10	3	0
	M	19	5	11	3	0	0
f. History	T	43	15	19	6	3	0
	F	24	10	10	4	0	0
	M	19	5	9	2	3	0
g. Media Production	T	43	15	23	5	0	0
	F	24	9	12	3	0	0
	M	19	6	11	2	0	0

18. How difficult was each of the subjects, as taught in SCC?

		(total responses)	Very difficult	Difficult	Quite difficult	Not at all difficult	Not sure
a. Biology	T	43	2	16	18	7	0
	F	24	0	8	12	4	0
	M	19	2	8	6	3	0
b. Media & Cultural Studies	T	43	4	9	25	5	0
	F	24	3	4	14	3	0
	M	19	1	5	11	2	0
c. Mathematics	T	43	8	14	11	10	0
	F	24	6	10	6	2	0
	M	19	2	4	5	8	0
d. Literature	T	42	2	9	18	13	0
	F	23	1	4	9	9	0
	M	19	1	5	9	4	0
e. Physics	T	43	6	13	15	9	0
	F	24	5	10	7	2	0
	M	19	1	3	8	7	0
f. History	T	42	0	6	25	11	0
	F	24	0	4	15	5	0
	M	18	0	2	10	6	0
g. Media Production	T	42	1	5	15	21	0
	F	24	1	3	8	12	0
	M	18	0	2	7	9	0

19. How interesting was each of the subjects, as taught in SCC?

	(total responses)	Very interesting	Quite interesting	Not very interesting	Not at all interesting	Not sure
a. Biology	T	43	12	26	4	1
	F	24	7	14	2	1
	M	19	5	12	2	0
b. Media & Cultural Studies	T	43	8	17	14	4
	F	24	5	11	6	2
	M	19	3	6	8	2
c. Mathematics	T	42	2	11	23	5
	F	23	1	2	16	3
	M	19	1	9	7	2
d. Literature	T	42	8	23	10	1
	F	23	5	14	3	1
	M	18	3	9	7	0
e. Physics	T	43	5	23	9	5
	F	24	2	11	6	4
	M	19	3	12	3	1
f. History	T	42	16	20	5	2
	F	24	11	11	1	1
	M	19	5	9	4	1
g. Media Production	T	43	13	20	8	1
	F	24	8	11	5	0
	M	19	5	9	3	1

20. Are there any subjects in the course which are not covered, but which you feel should be covered?

T	F	M	(total responses)
40	22	10	
12	5	7	Yes
28	17	11	No

If yes, please say which subjects should be covered: (total responses T: 11, F: 4, M: 7)

	radio	media prod	holistic med.	psychology	computing &DT	advertising	media studies	mod. scl.
F:	0	1	0	0	1	0	1	1
M:	1	3	1	1	0	1	0	0
T:	1	4	1	1	1	1	1	1

21. Are there any subjects which in the present course which you feel should be dropped?

T	F	M	(total responses)
42	23	19	
26	12	14	Yes
16	11	5	No

If yes, please say which subjects should be dropped: (total responses T: 26, F: 12, M: 14)

	RS	CS	media prod	CNGM &maths	SJ	theory	history	acid rain	issues power	nuke
T:	9	2	1	5	5	1	1	1	1	1
F:	6	1	0	1	3	1	0	0	1	1
M:	3	1	1	4	2	0	1	1	0	0

22. Are there any subjects in the present course which you feel should be given more time?

T	F	M	(total responses)
41	23	18	
26	15	11	Yes
15	8	7	No

If yes, please say which subjects should be given more time: (total responses T: 27, F: 16, M: 11)

	sci	Sj	media prod	media studies	physics	RS	maths	symmetry	mod med	history	DTP
T:	1	5	5	3	3	2	1	1	1	2	2
F:	1	3	1	1	3	1	0	1	1	2	0
M:	0	2	4	2	0	1	1	0	0	0	2

23. Are there any subjects in the present course which you feel should be given less time?

T	F	M	
39	23	16	(total responses)
18	10	8	Yes
21	13	8	No

If yes, please say which subjects should be given less time: (total responses T: 18, F: 10, M: 8)

	RS	issues	DSCC(s)	MPLP	Sj	star	plate	history trek	elec. tectonics	theory	maths labs
T:	4	3	1	2	1	1	1	2	1	1	2
F:	3	1	0	1	1	1	1	0	1	1	1
M:	1	2	1	1	0	0	0	2	0	0	1

	genetics	bad literature
T:	1	1
F:	0	0
M:	1	1

24. In general, how enjoyable have you found lectures at Central compared to lectures at St Andrews?

T	F	M	
43	24	19	(total responses)
19	13	6	More enjoyable
8	4	4	Less enjoyable
16	7	9	About the same
0	0	0	Not sure

25. In general, how helpful have you found lectures at Central compared to lectures at St Andrews?

T	F	M	
43	24	19	(total responses)
23	12	11	More helpful
3	1	2	Less helpful
16	10	6	About the same
1	1	0	Not sure

26. In general, how interesting have you found lectures at Central compared to lectures at St Andrews?

T	F	M	
43	24	19	(total responses)
21	14	7	More interesting
9	4	5	Less interesting
13	6	7	About the same
0	0	0	Not sure

27. When attending a seminar at Central, which of the following statements best describes your level of participation? (Please remember to tick one box only unless instructions say otherwise)

T	F	M	
43	24	19	(total responses)
4	2	2	I always ask a question or make a comment
16	11	5	I usually ask a question or make a comment
16	6	10	I sometimes ask a question or make a comment
4	4	0	I seldom ask a question or make a comment
3	1	2	I never ask a question or make a comment

28. When attending a seminar at St. Andrews, which of the following statements best describes your level of participation?

T	F	M	
43	24	19	(total responses)
6	4	2	I always ask a question or make a comment
11	6	5	I usually ask a question or make a comment
16	8	8	I sometimes ask a question or make a comment
8	5	3	I seldom ask a question or make a comment
2	1	1	I never ask a question or make a comment

29. In general, what factors do you think might make it difficult for students to participate in seminars? (total responses T: 29, F: 18, M: 11)

	T	F	M
1. poor subject/irrelevant topic	1	1	0
2. set work for next sem.	1	1	0
3. set tasks instead of discussion/ group work	3	1	2
4. understanding the question/subject	7	4	3
5. too much 'tutor-talk'	1	0	1
6. shyness	4	2	2
7. large groups	3	2	1
8. boredom	6	2	4
9. not enough background knowledge	3	3	0
10. room organisation/lecturer standing at front	2	2	0
11. fear of looking stupid/no self-confidence/not encouraged	6	4	2
12. reading not handed out in time	1	0	1
13. dominance by other students	2	2	0
14. intimidating lecturers/personality of lecturer	5	3	2
15. lack of preparation	2	1	1
16. no lecturer	1	0	1
17. no questions posed	1	0	1

30. During term-time last year, approximately how many hours per week did you spend studying for the course, excluding time spent in class? (total responses T: 36, F: 19, M: 17)

T: avr 10 hr, min 2 hr, max 33 hr
 F: avr 12 hr, min 2 hr, max 33 hr
 M: avr 9hr, min 2 hr, max 18 hr

	1-5hrs	6-10hrs	11-15hrs	16-20hrs	21-25hrs	over 25hrs
T:	5	19	6	4	1	1
F:	3	7	4	3	1	1
M:	2	12	2	1	0	0

31. Which of the following statements best describes your feelings about the amount of time you spent studying last year?

T	F	M	
41	22	19	(total responses)
9	6	3	The amount of time I spent studying is about right
31	15	16	I should have devoted more time to studying
1	1	0	I should have devoted less time to studying

32. Which of the following statements best describes your average attendance to classes last year?

T	F	M	
43	24	19	(total responses)
3	1	2	I never, or almost never missed any of my classes
24	16	8	From time to time, I missed some classes
8	4	4	I missed classes quite frequently
7	3	4	I always went to classes in some modules, and almost never went to classes in the other modules
1	0	1	Other

If other, please describe:

33. If you missed any classes last year, was this because you were (please tick the appropriate box or boxes)

T	F	M	
43	24	19	(total responses)
18	14	4	ill
3	1	2	working at a paid job
32	18	14	bored by the subject
29	19	10	completing assignments
11	6	5	having difficulties with transport
0	0	0	I attended all classes last year
4	1	3	other

If other, please explain:

	M	F
lecturer at St Andrews not punctual/absent	2	0
"lack of motivation"	1	0
not specified	0	1

If you ticked more than one reason, which was the most common reason:

T	F	M	
33	17	16	(total responses)
6	3	3	ill
1	1	0	working at a paid job
9	3	6	bored by the subject
12	8	4	completing assignments
3	2	1	having difficulties with transport
0	0	0	I attended all classes last year
2	0	2	other

34. Which of the following statements best describes your attendance as the year went on?

T	F	M	
42	24	18	(total responses)
5	3	2	My level of attendance increased as the year went on
21	13	8	My level of attendance decreased as the year went on
16	8	8	My level of attendance stayed the same

If your level of attendance changed, why was this? (total responses T: 21, F: 14, M: 7)

		T	F	M
<u>attendance increased:</u>	more interested	1	1	0
	less transport difficulties	1	0	1
	motivation increased	1	0	1
<u>attendance decreased:</u>	less interested	3	3	0
	disillusionment/loss enthusiasm	3	2	1
	increased no. of assignments	9	7	2
	more transport difficulties	1	1	0
	exams	2	2	0
	no Science Journalism classes	1	0	1
	"lectures mattered less as assignments were finished"	1	0	1
	"some modules at Central were less stimulating"	1	0	1

35. Which of the following statements best describes how your attendance to lectures compared to your attendance to seminars last year?

T	F	M	
43	24	19	(total responses)
4	1	3	I went to lectures <u>and</u> seminars in all of my modules
20	11	9	I went to lectures, but not seminars in all of my modules
0	0	0	I went to seminars, but not lectures in all of my modules
12	8	4	Whether I went to the seminars or lectures depended on the module
6	3	3	Whether I went to the seminars or lectures depended on what was happening each week in the module
1	1	0	Other

If other, please describe:

36. Which of the following statements best describes the number of assignments you were given last year?

T	F	M	
43	24	19	(total responses)
27	15	12	We were given about the right number of assignments
16	9	7	We were given too many assignments
0	0	0	We were given too few assignments

37. Which of the following statements best describes your feelings about the pacing of assignments last year?

T	F	M	
43	24	19	(total responses)
1	0	1	The pacing of assignments is fine as it is
0	0	0	I would like to have my assignments <u>more bunched</u> together, so that I have more time free from deadlines
42	24	18	I would like to have my assignments <u>less bunched</u> together, so that the work is more evenly spread out

Section Two: Using University Resources

38. How satisfied are you with the range SCC books available in the St Andrews and Central libraries?

T	F	M	
43	24	19	(total responses)
3	1	2	Very satisfied
19	10	9	Quite satisfied
7	4	3	Neither satisfied nor dissatisfied
12	8	4	Not very satisfied
2	1	1	Not at all satisfied

39. Which of the following statements best describes the number of copies of SCC books in the St. Andrews and Central libraries?

T	F	M	
43	24	19	(total responses)
3	1	2	There are enough copies of recommended texts
40	23	17	There are too few copies of recommended texts
0	0	0	Don't know

40. Which of the following statements best describes the availability of books in the St Andrews and Central libraries?

T	F	M	
42	23	19	(total responses)
8	2	6	There are enough recommended books held on short loan
30	18	12	There are too few recommended books held on short loan
4	3	1	Don't know

41. On average, how often do you consult the books in the library at St Andrews?

T	F	M	
43	24	19	(total responses)
17	6	11	More than once a week
21	16	5	About once a week
5	2	3	A couple of times a term
0	0	0	I very rarely use the books in St Andrews library

42. On average, how often do you consult the journals in the library at St Andrews?

T	F	M	
43	24	19	(total responses)
7	1	6	More than once a week
5	2	3	About once a week
26	18	8	A couple of times a term
5	3	2	I very rarely use the journals in St Andrews library

43. On average, how often do you consult the books in the library at Central?

T	F	M	
43	24	19	(total responses)
22	16	6	More than once a week
19	8	11	About once a week
2	0	2	A couple of times a term
0	0	0	I very rarely use the books in Central library

44. On average, how often do you consult the journals in the library at Central?

T	F	M	
43	24	19	(total responses)
5	1	4	More than once a week
13	7	6	About once a week
22	13	9	A couple of times a term
3	3	0	I very rarely use the journals in Central library

45. Do you ever use any other library?

T	F	M	
42	23	19	(total responses)
26	17	9	Yes
16	6	10	No

If yes, which other library(ies) do you use and how often do you use it(them)?

Information not included to protect identity/location of the university.

46. Which of the following statements best describes the reading you do for the course:

T	F	M	
42	23	19	(total responses)
2	1	1	I do all of the required reading for modules
12	5	7	I do most of the required reading for modules
21	15	6	I do some of the required reading
7	2	5	I do only the reading which is essential for assignments or exams
0	0	0	I do very little reading

47. Which of the following types of software do you know how to use?

T	F	M	
42	23	18	(total responses)
15	7	8	Wordprocessing
18	8	10	Databases
15	6	9	Spreadsheets
17	5	12	Maths, statistics or related applications
17	6	11	E-mail
26	13	13	Internet
4	1	3	Games
			Other

If other, please specify:

	DTP	graphics	animation/presentation
T:	4	1	2
F:	1	0	0
M:	3	1	2

48. Which of the following types of computer are you most familiar with? (tick the appropriate box or boxes)

T	F	M	
40	22	18	(total responses)
8	3	5	pc
4	2	2	mac
2	1	1	other
			none

49. Do you ever use computers at University.?

T	F	M	
41	23	18	(total responses)
37	20	17	Yes
4	3	1	No

50. How satisfied are you with the access to computers at University outside classes?

T	F	M	
41	23	18	(total responses)
8	3	5	Very satisfied
23	12	11	Quite satisfied
9	8	1	Neither satisfied nor dissatisfied
1	0	1	Quite dissatisfied
0	0	0	Very dissatisfied

51. Would you like further training in the use of computers?

T	F	M	
42	23	19	(total responses)
30	19	11	Yes
12	4	8	No

If yes, what kind of application(s) would you like training in?

	all/ gen.	word processing	unix	CD Rom	graphics	inter -net	mac	spread -sheets	e-mail	speed typing	DTP	CNGM	maths
T:	5	2	1	1	2	7	1	4	5	2	3	2	2
F:	5	2	0	0	2	4	1	4	3	1	3	2	1
M:	0	0	1	1	0	3	0	0	2	1	0	0	1

52. Do you ever watch any of the videos available in the library?

T	F	M	
42	23	19	(total responses)
18	9	9	Yes
24	14	10	No

53. How difficult is it to view videos in the library?

T	F	M	
43	24	19	(total responses)
2	2	0	Very difficult
10	5	5	Quite difficult
15	6	9	Not very difficult
0	0	0	Not at all difficult
16	11	5	Don't know

54. Which of the following statements best describes the place where you do your studying?

T	F	M	
43	24	19	(total responses)
2	1	1	I study mostly in one of the libraries
29	12	17	I study mostly at home
12	11	1	I study in the libraries and at home
0	0	0	Other

If other, please explain:

55. Is there a satisfactory place where you can study at your term-time address?

T	F	M	
43	24	19	(total responses)
41	22	19	Yes
2	2	0	No

Section Three: Staff-Student Communications

56. In the present system, student views about SCC may be expressed by student reps at the Award Management Committee meetings. How satisfied are you with this system?

T	F	M	
42	23	19	(total responses)
2	2	0	Very satisfied
16	7	9	Quite satisfied
12	7	5	Neither satisfied nor dissatisfied
6	4	2	Not very satisfied
2	1	1	Not at all satisfied
4	2	2	I'm not familiar with the system

57. Do you ever bring any SCC issues to the attention of one of your reps?

T	F	M	
43	24	19	(total responses)
26	14	12	Yes
17	10	7	No

If yes, approximately how many times did you do so last year? (total responses T: 23, F: 12, M: 11)

T: avr 3, F: avr 2, M: avr 3

	1-3 times	over 3 times	not specific
T:	17	4	2
F:	9	1	2
M:	8	3	0

58. Are there any other mechanisms for student representation which you think would be helpful?

T	F	M	
42	23	19	(total responses)
7	5	2	Yes
19	9	10	No
16	9	7	I 'm not familiar with the system

If yes, what mechanism(s) would you recommend? (total responses T: 8, F: 6, M: 2)

	T	F	M
suggestion box	2	0	2
"written complaint system e.g. form"	1	1	0
regular student meetings	3	3	0
"not mechanisms but listening to students. . ."	1	1	0

59. How satisfied are you with the availability of the Central staff for meetings/queries?

T	F	M	
43	24	19	(total responses)
8	5	3	Very satisfied
21	10	11	Quite satisfied
9	6	3	Neither satisfied nor dissatisfied
5	3	2	Not very satisfied
0	0	0	Not at all satisfied
0	0	0	Don't know

60. When you meet with them, how helpful do you find staff at Central?

T	F	M	
42	23	19	(total responses)
22	10	12	Very helpful
19	12	7	Quite helpful
1	1	0	Not very helpful
0	0	0	Not at all helpful
0	0	0	I haven't met with the staff at Central

61. How satisfied are you with the availability of the St. Andrews staff for meetings/queries?

T	F	M	
43	24	19	(total responses)
1	0	1	Very satisfied
9	5	4	Quite satisfied
9	5	4	Neither satisfied nor dissatisfied
23	14	9	Not very satisfied
1	0	1	Not at all satisfied
0	0	0	Don't know

62. When you meet with them, how helpful do you find staff at St. Andrews?

T	F	M	
42	23	19	(total responses)
6	2	4	Very helpful
27	15	12	Quite helpful
9	6	3	Not very helpful
0	0	0	Not at all helpful
0	0	0	I haven't met with the staff at St. Andrews

63. How satisfied are you with the personal tutor system?

T	F	M	
42	23	19	(total responses)
5	3	2	Very satisfied
9	2	7	Quite satisfied
13	9	4	Neither satisfied nor dissatisfied
4	2	2	Not very satisfied
5	3	2	Not at all satisfied
6	4	2	Don't know

64. How often do you meet with your personal tutor outside classes?

T	F	M	
43	24	19	(total responses)
3	2	1	Twice a term or more
3	1	2	Once a term
6	2	4	Once or twice a year
4	1	3	Less than once a year
27	18	9	I have never had a meeting with my personal tutor

65. Which of the following statements best describes how much of the essential papers you read last year?

T	F	M	
43	24	19	(total responses)
14	6	8	I read all of the sections of the essential papers
21	15	6	I read most of the sections of the essential papers
8	3	5	I read a few of the sections of the essential papers
0	0	0	I read none of the sections of the essential papers

66. How frequently do you use the essential papers? Please tick the box with the answer which comes closest to describing your use:

T	F	M	
43	24	19	(total responses)
6	4	2	Once a week or more
21	10	11	Once every fortnight
16	10	6	Once or twice a term
0	0	0	I never use the essential papers

67. How useful do you find the essential papers?

T	F	M	
42	23	19	(total responses)
15	9	6	Very useful
26	14	12	Quite useful
1	0	1	Not very useful
0	0	0	Not at all useful
0	0	0	Don't know

68. Do you know where in the Central Campus the SCC notice board is located?

T	F	M	
43	24	19	(total responses)
43	24	19	Yes
0	0	0	No

If yes, go to question 69; if no, please go to question 70.

69. On average, how often do you look at the notice board at Central?

T	F	M	
39	22	17	(total responses)
35	19	16	Every time you are on that campus
4	3	1	Once a week
0	0	0	Once every few weeks
0	0	0	Very rarely
0	0	0	I never look at the notice board on Central

70. On average, how often do you check your pigeonhole at St Andrews?

T	F	M	
42	23	19	(total responses)
3	1	2	Every time you are on that campus
7	0	7	Once a week
14	9	5	Once every few weeks
17	13	4	Very rarely
1	0	1	I never check it

71. Which of the following statements about reading SCC Science applies to you?

T	F	M	
42	23	19	(total responses)
5	0	5	I always read all of SCC Science
15	10	5	I always read some of SCC Science
21	13	8	I sometimes read SCC Science
1	0	1	I never read SCC Science

If you answered that you never read SCC Science, please go to question 73.

72. How enjoyable do you find SCC Science?

T	F	M	
41	23	18	(total responses)
1	1	0	Very enjoyable
27	15	12	Quite enjoyable
12	6	6	Not very enjoyable
1	1	0	Not at all enjoyable

73. Do you think there should be more student involvement on SCC Science?

T	F	M	
41	22	19	(total responses)
28	16	12	Yes
13	6	7	No

If yes, how should students become involved? (total responses T: 19, F: 11, M: 8)

	T	F	M
production/layout	7	3	4
editorial roles/choosing articles	6	3	3
more articles written by students	6	3	3
student section/supplement	1	0	1
encouraged to write more for it	3	3	0
with everything	2	2	0

Section Four: Student Access to Media

74. Do you have access to a TV at your term time address?

T	F	M	
42	23	19	(total responses)
41	22	19	Yes
1	1	0	No

If yes, go to question 75; if no, go to question 83.

75. Do you watch any TV at your term time address?

T	F	M	
41	22	19	(total responses)
40	21	19	Yes
1	1	0	No

If yes, go to question 76; if no, go to question 80.

76. Approximately how many hours per week do you devote to watching TV during term-time? (total responses T: 37, F: 20, M: 17)

T: avr 18 hr, min 3 hr, max 70 hr
 F: avr 17 hr, min 3 hr, max 65 hr
 M: avr 19 hr, min 3 hr, max 70 hr

	1-5hrs	6-10hrs	11-15hrs	16-20hrs	21-25hrs	26-30hrs	over30hrs
T:	4	11	9	6	0	2	5
F:	1	6	7	3	0	1	2
M:	3	5	2	3	0	1	3

77. Which of the following statements best describes how much TV you watch during term-time, in comparison to how much you watched before you enrolled in SCC? (tick one box only)

T	F	M	
43	24	19	(total responses)
16	8	8	I watch about the same amount of TV now, as I did before enrolling
10	8	2	I watch more TV now, than did before enrolling
17	8	9	I watch less TV now, than I did before enrolling

78. In general, what types of programmes do you watch? (total responses T: 34, F: 18, M: 16)

	T	F	M		T	F	M
news	9	4	5	comedy	6	1	5
films	13	5	8	nat. hist.	9	5	4
science	13	8	5	cartoons	1	0	1
soaps	19	13	6	SF	3	0	3
drama	6	4	2	daytimeTV	1	0	1
sport	4	0	4	current affairs2	0	2	
documentaries	13	5	8	sitcoms	2	1	1
music	1	0	1	all	3	2	1

79. Has there been any change in the type of programmes you watch since you enrolled in SCC?

T	F	M	
41	22	19	(total responses)
27	16	11	Yes
14	6	8	No

If yes, please explain what change: (total responses T: 28, F: 17, M: 11)

	+sci	-sci	+docu's	+news	+nat hist	+SF	+educ'al	-soaps
T:	18	1	5	2	3	1	1	1
F:	13	1	3	1	3	0	0	0
M:	5	0	2	1	0	1	1	1

80. Do you read any newspapers?

T	F	M	
43	24	19	(total responses)
42	24	18	Yes
1	0	1	No

If yes, go to question 81; if no, go to question 84.

81. Which newspaper(s) do you read? (total responses T: 42, F: 24, M: 18)

	T	F	M		T	F	M
Independent	19	12	7	Observer	3	1	2
Guardian	16	9	7	Mail	8	7	1
Times	13	7	6	Sun	5	5	0
Telegraph	6	4	2	Mirror	0	0	0
Sunday Times	5	4	1	City Observer	1	1	0

82. How frequently do you read the newspapers?

T	F	M	
39	23	16	(total responses)
6	1	5	Seven days a week
6	4	2	Six days a week
4	2	2	Five days a week
6	3	3	Four days a week
7	5	4	Three days a week
7	4	3	Two days a week
3	2	1	Once a week
2	2	0	Two or three times per month, or less

83. Which newspaper sections interest you the most? (total responses T: 37, F: 19, M: 18)

	media	sci	news	arts	health	sport	all - sport
T:	5	12	9	4	1	8	2
F:	2	8	3	2	1	3	2
M:	3	4	6	2	0	5	0

84. Do you read any magazines?

T	F	M	
42	24	18	(total responses)
39	23	16	Yes
3	1	2	No

If yes, go to question 85; if no, go to question 86.

85. Which magazine(s) do you read? (total responses T: 36, F: 21, M: 15)

	New Sci	Sci Am	Focus	History Today
T:	12	3	1	1
F:	10	2	1	0
M:	2	1	0	1

86. Do you have access to a computer at your term-time address?

T	F	M	
43	24	19	(total responses)
26	17	9	Yes
17	7	10	No

If yes, go to question 86; if no, go to question 89.

87. What software is there in that computer? (tick the appropriate box or boxes)

T	F	M	
26	17	9	(total responses)
26	17	9	Word processing
9	3	6	Database
15	8	7	Spreadsheet
13	6	9	Games
2	2	0	Not sure
5	1	4	Other

If other, please describe:

	DTP	graphics	accounts	internet	presentation
T:	2	3	1	1	1
F:	1	0	0	0	0
M:	1	3	1	1	1

88. Which of the applications listed above do you use for SCC, if any? (tick the appropriate box or boxes)

T	F	M	
26	17	9	(total responses)
26	17	9	Word processing
1	1	0	Database
5	2	3	Spreadsheet
0	0	0	Games
0	0	0	I do not use any for SCC
1	0	1	Other

Now please go to question 90.

89. If you don't have a computer, do you have access at your term-time address to any of the following? (please tick the appropriate box or boxes)

T	F	M	
17	8	9	(total responses)
5	4	1	Typewriter
3	3	0	Word-processor
9	1	8	I have neither of the above

90. Do you have access to any of the following at your vacation address? (please tick the appropriate box or boxes)

T	F	M	
41	23	18	(total responses)
20	10	10	Computer
7	4	3	Typewriter
21	13	8	Word-processor
9	3	6	I have none of the above

91. Do you have access to any of these other media at your term-time address? (please tick the appropriate box or boxes)

T	F	M	
43	24	19	(total responses)
28	13	15	Video
41	24	17	Radio
41	23	8	Audio-cassette player
40	21	19	Audio-cassette recorder
30	15	15	CD
3	2	1	Video camera
0	0	0	I don't have access to any of these

Section five: Background Information

92. Your age at your last birthday:

T	F	M	
42	23	19	(total responses)
0	0	0	17-19
34	19	15	20-22
4	2	2	23-25
0	0	0	26-30
4	2	2	31+

93. Sex

43	(total responses)
24	Female
19	Male

94. Ethnic group

T	F	M	
42	23	19	(total responses)
36	20	16	White UK
0	0	0	Black UK
1	1	0	Black Caribbean
0	0	0	Black African
0	0	0	Indian
0	0	0	Pakistanl
1	0	1	Bangladeshl
1	0	1	Malaysian
1	1	0	Chinese
0	0	0	Non-UK European
2	1	1	Other (F specified as White Canadian)

N.B. some students clearly lied on this question. This probably happened after one student objected that he was going to lose his anonymity and he was told he could tick any box if he so wished.

95. Did you have a paid job during term-time last year?

T	F	M	
43	24	19	(total responses)
17	10	7	Yes
26	14	12	No

If yes, go to question 96; if no, go to question 98.

96. How many hours per week did you work during term-time last year?
(total responses T: 17, F: 10, M: 7)

T:	avr 15 hr,	min 8 hr,	max 25 hr
F:	avr 15 hr,	min 8 hr,	max 25 hr
M:	avr 14 hr,	min 8 hr,	max 23 hr

	1-5hrs	6-10hrs	11-15hrs	16-20hrs	21-25hrs
T:	0	5	5	4	3
F:	0	2	4	2	2
M:	0	3	1	2	1

97. Which of the following statements best describes the reason(s) why you work? (tick the appropriate box or boxes)

T	F	M	
17	10	7	(total responses)
17	10	7	I have a paid job because I need the money
1	1	0	I have a job because I am keen to get an early start on my career
0	0	0	I have a job because I had a career prior to enrolling in SCC
0	0	0	I have a job because I'd like some additional pocket money

98. What type of secondary school did you attend, if any? (grammar, comprehensive, etc.)

	(total responses)	grammar	comp	public	private	girls high	girls grammar	convent	Vlth form college
T	42	9	27	3	2	1	1	1	1
F	23	5	14	1	2	1	1	1	1
M	19	4	13	2	0	0	0	0	0

99. Did you take any A-levels prior to coming to University?

T	F	M	
42	23	19	(total responses)
40	22	18	Yes
2	1	1	No

If yes, which A-levels did you take? (total responses T: 40, F: 22, M: 18)

	T	F	M		T	F	M
mixed	17	9	8				
(counting geog., psychology, gen. studies etc as 'neutral')							
english	21	16	5	media studies	1	1	0
maths	8	1	7	communication	1	0	1
physics	10	2	8	general studies	5	3	2
chemistry	6	1	5	politics	3	1	2
biology	16	8	8	graphic design	1	1	0
social biology	1	1	0	psychology	4	2	2
sociology	7	5	6	modern studies	1	0	1
geography	14	6	8	design&technology	2	2	0
hisotry	11	4	7	RS	1	1	0
art	6	6	0	classics	1	1	0
geology	1	1	0	economics	2	1	1

100. Most people see their family as belonging to a particular social class. Which class would you say that your family belongs to? (please tick one box only)

T	F	M	
39	21	17	(total responses)
0	0	0	High
5	2	3	Upper-middle
21	16	5	Middle
9	2	7	Upper working
1	0	1	Working
1	0	1	Poor
2	1	1	object to question

101. Have you given any thought to what you would like to do once you graduate from SCC?

T	F	M	
42	24	18	(total responses)
33	18	15	Yes
9	6	3	No

If yes, please describe what you would like to do: (total responses T: 33, F: 18, M: 15)

	T	F	M		T	F	M
masters	2	1	1	business	2	0	2
media prod/journalism	14	8	6	time out	1	0	1
advertising	1	0	1	museum	1	1	0
PR	2	2	0	police	1	1	0
teaching	2	2	0	PUS	1	1	0
freelance researcher	1	0	1	not sure	2	1	1
information scientist	2	0	2				

Final Section. So far, we've asked mostly closed questions. In this last section, we'd like to ask you some open questions.

102. How would you describe the aims and objectives of SSM?

	T	F	M
1. To prepare for sci. communication	14	11	3
2. Enlighten about sci., soc. & media	4	3	1
3. Blank	4	1	3
4. 'Links'	5	2	3
5. 'hard to know'	4	1	3
6. misunderstood/not sure of question	3	2	1
7. critique	2	1	1
8. history of science	1	0	1
9. to present broad range of subject	5	2	3
10. other	2	1	1

N.B. analysis for this question has given one category per reply only

5 responses (3F, 2M) made some negative comment about how well these aims are or can be fulfilled

103. What is, in your view, the most positive aspect of SSM?

	T	F	M
1. newness	6	3	3
2. career opportunities	5	3	2
3. enthusiastic/helpful staff	5	3	2
4. diversity/flexibility	7	4	3
5. being taught science for communication	4	2	2
6. blank	6	3	3
7. 'interesting if you want to work in science'	1	1	0
8. understanding/viewing the world differently'	2	2	0
9. media production	3	2	1
10. links	5	3	2
11. media analysis	1	0	1
12. science	5	2	3
13. idea/aims of SSM	2	2	0
14. 'coffee first day back'	1	1	0

104. What is, in your view, the most negative aspect of SSM?

	T	F	M
1. too much science	1	1	0
2. reception of science	3	2	1
3. science journalism done badly	4	1	3
4. too little media production	1	0	1
5. blank	4	0	4
6. lack of coherence of subject matter/teaching meth's	9	6	3
7. diversity/lack of depth	7	5	2
8. bad organisation (esp. assessments)/lack of communication	10	7	3
9. problems with lecturers	7	5	2
10. student attitudes	1	0	1
11. too much seminar/group work	3	2	1
12. too much background science assumed	1	1	0
13. no direction into careers	4	3	1
14. history of science	1	0	1
15. lack of direction	2	0	2
16. lack of outside recognition/status	2	1	1
17. other	2	2	0

105. Finally, we'd like you to use the space below, to provide us with any additional feedback which you feel is important. Please feel free to use the other side of this sheet as well.

	T	F	M
1. anonymity of student/unapproachable staff	2	2	0
2. blank	22	8	14
3. need better staff-student communication/interested staff	4	4	0
4. want 'hard core' sci issues not environmental	1	0	1
5. revamp science journalism	1	0	1
6. need better organisation/assessment scheduling	6	5	1
7. need more prac/media too theoretical	3	0	3
8. aims good but result disjointed	1	0	1
9. 4-yr course with placement (abroad for language skills)	1	1	0
10. need progress meetings with personal tutors	1	1	0
11. need better options	1	0	1
12. 2nd yr lecturers were less interesting → disjointedness	1	1	0
13. avoid repetition of topics in different modules	1	1	0
14. need more up-to-date science	2	1	1

Results of Evaluation for Year Three

Section One: Teaching and learning in SCC

1. How satisfied are you with the SCC course, taken as a whole?

T	F	M	
12	7	5	(total responses)
4	2	2	Very satisfied
7	5	2	Quite satisfied
1	0	1	Neither satisfied nor dissatisfied
0	0	0	Quite dissatisfied
0	0	0	Very dissatisfied

2. Which of the following statements best describes how satisfied you are with the course now that you have graduated, in comparison with how satisfied you were at the end of the first year?

T	F	M	
12	7	5	(total responses)
8	5	3	I am more satisfied now, than I was at the end of the first year
2	1	1	I am less satisfied now, than I was at the end of the first year
2	1	1	I am about as satisfied now, as I was at the end of the first year

3. How satisfied were you with the standard of teaching on SCC?

T	F	M	
12	7	5	(total responses)
1	1	0	Very satisfied
8	5	3	Quite satisfied
1	1	0	Neither satisfied nor dissatisfied
2	0	2	Quite dissatisfied
0	0	0	Very dissatisfied

4. How enjoyable did you find the course?

T	F	M	
12	7	5	(total responses)
4	3	1	Very enjoyable
7	4	3	Quite enjoyable
1	0	1	Not very enjoyable
0	0	0	Not at all enjoyable

5. How difficult did you find the course?

T	F	M	
12	7	5	(total responses)
1	0	1	Very difficult
7	4	3	Quite difficult
4	3	1	Not very difficult
0	0	0	Not at all difficult

6. How interesting did you find the course?

T	F	M	
12	7	5	(total responses)
7	3	4	Very interesting
5	4	1	Quite interesting
0	0	0	Not very interesting
0	0	0	Not at all interesting

7. If you were given a chance to pick a course again, would you choose SCC?

T	F	M	
12	7	5	(total responses)
7	4	3	Yes, I would choose SCC again
2	1	1	No, I would not choose SCC again
3	2	1	Don't know

If no, why is this?

F: wanted more practical experience

M: don't know - not sure about funding

M: lack of concern shown by staff; poor student-staff communication

8. Which of the following statements best describes how difficult you found each year?

T	F	M	
12	7	5	(total responses)
0	0	0	Year one was the most difficult year
2	1	1	Year two was the most difficult year
7	4	3	Year three was the most difficult year
1	1	0	All three years were about as difficult
2	1	1	Other

If other, please explain:

F: yrs 2 & 3 equally difficult

M: yr 1 ridiculously easy; yrs 2 & 3 equally difficult

9. Which of the following statements best describes how enjoyable you found each year?

T	F	M	
12	7	5	(total responses)
1	1	0	Year one was the most enjoyable
0	0	0	Year two was the most enjoyable
7	4	3	Year three was the most enjoyable
3	2	1	All three years were about as enjoyable
1	0	1	Other

If other, please explain:

M: all yrs very interesting; none very enjoyable

10. How enjoyable did you find each of the following modules? (please tick one box only for each module)

	(total responses)	Very enjoyable	Quite enjoyable	Not very enjoyable	Not at all enjoyable	Not sure
a. DSCC3 Science track	T 12	2	8	2	0	0
	F 7	1	5	1	0	0
	M 5	1	3	1	0	0
b. DSCC3 Cultural track	T 12	1	6	4	1	0
	F 7	1	2	3	1	0
	M 5	0	4	1	0	0
c. Humanities Option	T 12	6	6	0	0	0
	F 7	5	2	0	0	0
	M 5	1	4	0	0	0
d. Science Option	T 12	4	5	3	0	0
	F 7	3	4	0	0	0
	M 5	1	1	3	0	0
e. Independent Project	T 12	7	3	2	0	0
	F 7	5	1	1	0	0
	M 5	2	2	1	0	0

11. How difficult was each of the modules?

	(total responses)	Very difficult	Quite Difficult	Not very difficult	Not at all difficult	Not sure
a. DSCC3 Science track	T 11	4	7	0	0	0
	F 6	3	3	0	0	0
	M 5	1	4	0	0	0
b. DSCC3 Cultural track	T 12	0	6	5	1	0
	F 7	0	3	4	0	0
	M 5	0	3	1	1	0
c. Humanities Option	T 12	0	3	8	1	0
	F 7	0	2	5	0	0
	M 5	0	1	3	1	0
d. Science Option	T 12	3	3	6	0	0
	F 7	2	1	4	0	0
	M 5	1	2	2	0	0
e. Independent Project	T 12	2	9	1	0	0
	F 7	1	5	1	0	0
	M 5	1	4	0	0	0

12. How interesting was each of the modules?

	(total responses)	Very interesting	Quite interesting	Not very interesting	Not at all interesting	Not sure
a. DSCC3 Science track	T 12	7	3	2	0	0
	F 7	4	2	1	0	0
	M 5	3	1	1	0	0
b. DSCC3 Cultural track	T 12	3	5	3	1	0
	F 7	1	2	3	1	0
	M 5	2	3	0	0	0
c. Humanities Option	T 12	7	5	0	0	0
	F 7	5	2	0	0	0
	M 5	2	3	0	0	0
d. Science Option	T 12	5	5	2	0	0
	F 7	3	4	0	0	0
	M 5	2	1	2	0	0
e. Independent Project	T 12	8	4	0	0	0
	F 7	5	2	0	0	0
	M 5	3	2	0	0	0

13. Which humanities option did you take?

(total responses)	Lit&Med	SF
T: 12	6	6
F: 7	4	3
M: 5	2	3

14. Which science option did you take?

(total responses)	Cos	STS
T: 12	6	6
F: 7	3	4
M: 5	3	2

15. Which module or modules did you spend the most time studying for last year?

(total responses)	DSCC(s)	DSCC(h)	SciOp	HumOp	Project
T 12	5	1	0	2	8
F 7	3	1	0	1	4
M 5	2	0	0	1	4

16. Which module or modules did you spend the least time studying for last year?

(total responses)	DSCC(s)	DSCC(h)	SciOp	HumOp	Project
T 12	2	5	5	4	0
F 7	2	4	2	2	0
M 5	0	1	3	2	0

17. Which of the following statements best describes your feelings about the amount of work that was required by the course last year? (please tick one box only)

T	F	M	(total responses)
12	7	5	The amount of work required is about right
6	4	2	The course requires us to do too little work
1	0	1	The course requires us to do too much work
5	3	2	

18. As you know, the course teaches a number of different subjects. How enjoyable was each of the following subjects, as taught in SCC? (for each subject, please tick one box only)

		(total responses)	Very enjoyable	Quite enjoyable	Not very enjoyable	Not at all enjoyable	Not sure
a. Biology	T	11	5	6	1	0	0
	F	7	5	2	1	0	0
	M	4	0	4	0	0	0
b. Media & Cultural Studies	T	12	3	4	4	1	0
	F	7	3	1	3	0	0
	M	5	0	3	1	1	0
c. Mathematics	T	12	2	4	3	2	1
	F	7	2	2	1	1	1
	M	5	0	2	2	1	0
d. Literature	T	12	5	5	2	0	0
	F	7	3	3	1	0	0
	M	5	2	2	1	0	0
e. Physics	T	12	2	5	2	3	0
	F	7	1	2	1	3	0
	M	5	1	3	1	0	0
f. History	T	12	3	6	3	0	0
	F	7	1	5	1	0	0
	M	5	2	1	2	0	0
g. Media Production	T	11	4	4	1	1	1
	F	7	3	3	0	1	0
	M	4	1	1	1	0	1

19. How difficult was each of the subjects, as taught in SCC?

		(total responses)	Very difficult	Quite Difficult	Not very difficult	Not at all difficult	Not sure
a. Biology	T	12	3	8	1	0	0
	F	7	1	5	1	0	0
	M	5	2	3	0	0	0
b. Media & Cultural Studies	T	12	0	5	5	2	0
	F	7	0	3	4	0	0
	M	5	0	2	1	2	0
c. Mathematics	T	12	3	7	2	0	0
	F	7	2	3	2	0	0
	M	5	1	4	0	0	0
d. Literature	T	11	1	4	5	1	0
	F	6	0	2	4	0	0
	M	5	1	2	1	1	0
e. Physics	T	12	5	6	1	0	0
	F	7	3	4	0	0	0
	M	5	2	2	1	0	0
f. History	T	12	0	5	7	0	0
	F	7	0	2	5	0	0
	M	5	0	3	2	0	0
g. Media Production	T	11	0	2	4	4	1
	F	7	0	1	3	3	0
	M	4	0	1	1	1	1

20. How interesting was each of the subjects, as taught in SCC?

		(total responses)	Very interesting	Quite interesting	Not very interesting	Not at all interesting	Not sure
a. Biology	T	12	8	3	1	0	0
	F	7	5	2	0	0	0
	M	5	3	1	1	0	0
b. Media & Cultural Studies	T	12	4	5	3	0	0
	F	7	3	2	2	0	0
	M	5	1	3	1	0	0
c. Mathematics	T	12	1	5	5	1	0
	F	7	1	3	2	1	0
	M	5	0	2	3	0	0
d. Literature	T	12	4	6	2	0	0
	F	7	3	3	1	0	0
	M	5	1	3	1	0	0
e. Physics	T	12	4	7	1	0	0
	F	7	2	4	1	0	0
	M	5	2	3	0	0	0
f. History	T	12	5	3	4	0	0
	F	7	2	3	2	0	0
	M	5	3	0	2	0	0
g. Media Production	T	12	4	4	1	1	1
	F	7	4	2	0	1	0
	M	5	0	2	1	0	1

21. Are there any subjects in the course which were not covered, but which you feel should have been covered?

T	F	M	
11	6	5	(total responses)
5	3	2	Yes
6	3	3	No

If yes, please say which subjects should be covered: (total responses T: 5, F: 3, M: 2)

	radio	media prod	philosophy	stats	relativism	opposing theories	media mod. theory	
T:	1	2	1	1	1	1	1	0
F:	1	1	1	1	0	0	0	0
M:	0	1	0	0	1	1	1	0

22. Are there any subjects in the present course which you feel should be dropped?

T	F	M	
11	6	5	(total responses)
5	4	1	Yes
6	2	4	No

If yes, please say which subjects should be dropped: (total responses T: 5, F: 4, M: 1)

	quantum physics	RS	DSCC(h)	cult&media studies	Burren
T:	1	1	1	1	0
F:	1	1	1	0	1
M:	0	0	0	1	0

23. Are there any subjects in the present course which you feel should be given more time?

T	F	M	
9	5	4	(total responses)
6	4	2	Yes
3	1	2	No

If yes, please say which subjects should be given more time: (total responses T: 6, F: 4, M: 2)

	philosophy	SJ	media prod	media studies	science in media	genetics	cosmology	chem.	sci	history
T:	1	1	3	1	1		1	1	1	1
F:	1	1	3	1	1		1	0	0	0
M:	0	0	1	0	0		0	1	1	1

24. Are there any subjects in the present course which you feel should be given less time?

T	F	M	
11	6	5	(total responses)
3	2	1	Yes
8	4	4	No

If yes, please say which subjects should be given less time: (total responses T: 3, F: 2, M: 1)

	physics studies	cult&med	SJ	hstory
T:	1		1	0
F:	1		0	1
M:	0		1	0

25. In general, how enjoyable did you find lectures at Central compared to lectures at St Andrews?

T	F	M	
10	6	4	(total responses)
5	4	1	Lectures at Central were more enjoyable than lectures at St Andrews
2	0	2	Lectures at Central were less enjoyable than lectures at St Andrews
3	2	1	Lectures at Central and St Andrews were equally enjoyable
0	0	0	Not sure

26. In general, how enjoyable did you find seminars at Central compared to seminars at St Andrews?

T	F	M	
11	7	4	(total responses)
4	4	0	Seminars at Central were more enjoyable than seminars at St Andrews
2	0	2	Seminars at Central were less enjoyable than seminars at St Andrews
5	3	2	Seminars at Central and St Andrews were equally enjoyable
0	0	0	Not sure

27. In general, how helpful did you find lectures at Central compared to lectures at St Andrews?

T	F	M	
10	6	4	(total responses)
5	3	2	Lectures at Central were more helpful than lectures at St Andrews
0	0	0	Lectures at Central were less helpful than lectures at St Andrews
5	3	2	Lectures at Central and St Andrews were equally helpful
0	0	0	Not sure

28. In general, how helpful did you find seminars at Central compared to lectures at St Andrews?

T	F	M	
11	7	4	(total responses)
6	4	2	Seminars at Central were more helpful than seminars at St Andrews
2	0	2	Seminars at Central were less helpful than seminars at St Andrews
3	3	0	Seminars at Central and St Andrews were equally helpful
0	0	0	Not sure

29. In general, how interesting did you find lectures at Central compared to lectures at St Andrews?

T	F	M	
11	7	4	(total responses)
7	4	3	Lectures at Central were more interesting than lectures at St Andrews
2	1	1	Lectures at Central were less interesting than lectures at St Andrews
3	2	1	Lectures at Central and St Andrews were equally interesting
0	0	0	Not sure

30. In general, how interesting did you find seminars at Central compared to seminars at St Andrews?

T	F	M	
11	7	4	(total responses)
2	2	0	Seminars at Central were more interesting than seminars at St Andrews
3	1	2	Seminars at Central were less interesting than seminars at St Andrews
5	3	2	Seminars at Central and St Andrews were equally interesting
1	1	0	Not sure

31. When attending a seminar at Central, which of the following statements best describes your level of participation? (Please remember to tick one box only unless instructions say otherwise)

T	F	M	
11	7	4	(total responses)
0	0	0	I always asked a question or made a comment
6	4	2	I usually asked a question or made a comment
4	3	1	I sometimes asked a question or made a comment
1	0	1	I seldom asked a question or made a comment
0	0	0	I never asked a question or made a comment

32. When attending a seminar at St. Andrews, which of the following statements best describes your level of participation?

T	F	M	
11	7	4	(total responses)
2	1	1	I always asked a question or made a comment
5	3	2	I usually asked a question or made a comment
2	1	1	I sometimes asked a question or made a comment
2	2	0	I seldom asked a question or made a comment
0	0	0	I never asked a question or made a comment

33. In general, what factors do you think might make it difficult for students to participate in seminars? (total responses T: 9, F: 5, M: 4)

	T	F	M
1. lack of structure/knowning what to expect	1	0	1
2. too much 'tutor-talk'/sem becomes lec	1	1	0
3. shyness	1	1	0
4. large groups	1	1	0
5. boredom	1	0	1
6. not enough background knowledge	1	1	0
7. room organisation/lecturer standing at front	1	0	1
8. no self-confidence	2	2	0
9. other students not making full contribution	1	0	1
10 dominance by other students	1	1	0
11. intimidating lecturers/personality of lecturer	1	1	0
12. lack of preparation	2	0	2
13. apathy	1	1	0
14. direct questions at individual are intimidating	1	1	0

34. During term-time last year, approximately how many hours per week did you spend studying for the course, excluding time spent in class? (total responses T: 8, F: 4, M: 4)

T: avr 14 hr, min 10 hr, max 30 hr
 F: avr 12 hr, min 15 hr, max 18 hr
 M: avr 16 hr, min 10 hr, max 30 hr

	1-5hrs	6-10hrs	11-15hrs	16-20hrs	21-25hrs	over 25hrs
T:	0	2	4	1	0	1
F:	0	0	3	1	0	0
M:	0	2	1	0	0	1

35. Which of the following statements best describes your feelings about the amount of time you spent studying last year?

T	F	M	
12	7	5	(total responses)
6	4	2	The amount of time I spent studying is about right
6	3	3	I should have devoted more time to studying
0	0	0	I should have devoted less time to studying

36. Which of the following statements best describes your average attendance to classes last year?

T	F	M	
12	7	5	(total responses)
0	0	0	I never, or almost never missed any of my classes
8	5	3	From time to time, I missed some classes
0	0	0	I missed classes quite frequently
3	1	2	I always went to classes in some modules, and almost never went to classes in the other modules
1	1	0	Other

If other, please describe:

37. If you missed any classes last year, was this because you were (please tick the appropriate box or boxes)

T	F	M	
12	7	5	(total responses)
6	4	2	ill
3	2	1	working at a paid job
7	5	2	bored by the subject
6	5	1	completing assignments
2	1	1	having difficulties with transport
0	0	0	I attended all classes last year
4	2	2	other

If other, please explain:

	M	F
oversleeping	0	1
family commitments	0	1
"bloody knackered or hungover"	1	0
not specified	1	0

If you ticked more than one reason, which was the most common reason:

T	F	M	
10	6	4	(total responses)
2	0	2	ill
2	1	1	working at a paid job
4	3	1	bored by the subject
2	2	0	completing assignments
0	0	0	having difficulties with transport
0	0	0	I attended all classes last year
1	1	0	other

38. Which of the following statements best describes your attendance as the year went on?

T	F	M	
12	7	5	(total responses)
0	0	0	My level of attendance increased as the year went on
2	1	1	My level of attendance decreased as the year went on
10	6	4	My level of attendance stayed the same

If your level of attendance changed, why was this? (total responses T: 2, F: 1, M: 1)

<u>attendance decreased:</u>		T	F	M
other commitments		1	0	1
increased no. of assignments		1	1	0
exams		1	1	0

39. Which of the following statements best describes the number of assignments you were given last year?

T	F	M	
12	7	5	(total responses)
10	5	5	We were given about the right number of assignments
2	2	0	We were given too many assignments
0	0	0	We were given too few assignments

40. Which of the following statements best describes your feelings about the pacing of assignments last year?

T	F	M	
12	7	5	(total responses)
2	2	0	The pacing of assignments is fine as it is
0	0	0	I would have liked to have my assignments <u>more bunched</u> together, so that I would have more time free from deadlines
10	5	5	I would have liked to have my assignments <u>less bunched</u> together, so that the work was more evenly spread out

Section Two: Using University Resources

41. On average, how often did you consult the books in the library at St Andrews?

T	F	M	
12	7	5	(total responses)
6	3	3	More than once a week
5	4	1	About once a week
1	0	1	A couple of times a term
0	0	0	I very rarely use the books in St Andrews library

42. On average, how often did you consult the journals in the library at St Andrews?

T	F	M	
12	7	5	(total responses)
1	1	0	More than once a week
6	5	1	About once a week
5	1	4	A couple of times a term
0	0	0	I very rarely use the journals in St Andrews library

43. On average, how often did you consult the books in the library at Central?

T	F	M	
12	7	5	(total responses)
8	4	4	More than once a week
3	3	0	About once a week
1	0	1	A couple of times a term
0	0	0	I very rarely use the books in Central library

44. On average, how often did you consult the journals in the library at Central?

T	F	M	
12	7	5	(total responses)
4	2	2	More than once a week
6	5	1	About once a week
2	0	2	A couple of times a term
0	0	0	I very rarely use the journals in Central library

45. Which of the following statements best describes the reading you did for the course:

T	F	M	
12	7	5	(total responses)
0	0	0	I did all of the required reading for modules
5	4	1	I did most of the required reading for modules
5	2	3	I did some of the required reading
1	1	0	I did only the reading which is essential for assignments or exams
0	0	0	I did very little reading

M: more than the required reading for some modules; enough for all modules

46. How satisfied were you with the access to computers at University outside classes?

T	F	M	
12	7	5	(total responses)
2	1	1	Very satisfied
2	1	1	Quite satisfied
4	2	2	Neither satisfied nor dissatisfied
4	3	1	Quite dissatisfied
0	0	0	Very dissatisfied

47. Would you have liked further training in the use of computers?

T	F	M	
12	7	5	(total responses)
6	3	3	Yes
6	4	2	No

If yes, what kind of application(s) would you have liked training in?
(total responses T: 4, F: 2, M: 2)

	word processing	lexis	CD Rom	problem shooting	inter -net	BIDS	spread -sheets	mac	graphics	DTP	media prod packages
T:	1	1	1	1	1	1	1	1	1	2	1
F:	1	1	1	0	1	1	1	0	0	0	0
M:	0	0	0	1	1	0	0	1	1	2	1

48. Which of the following statements best describes the place where you did your studying?

T	F	M	
11	7	4	(total responses)
2	0	2	I studied mostly in one of the libraries
4	4	0	I studied mostly at home
4	3	1	I studied in the libraries and at home
1	0	1	Other

If other, please explain:

M: at work

49. Was there a satisfactory place where you could study at your last term-time address?

T	F	M	
12	7	5	(total responses)
9	7	2	Yes
3	0	3	No

Section Three: Staff-Student Communications

50. In the present system, student views about SCC may be expressed by student reps at the Award Management Committee meetings. How satisfied were you with this system?

T	F	M	
12	7	5	(total responses)
0	0	0	Very satisfied
4	1	3	Quite satisfied
4	3	1	Neither satisfied nor dissatisfied
3	3	0	Not very satisfied
1	0	1	Not at all satisfied
0	0	0	I'm not familiar with the system

51. Did you ever bring any SCC issues to the attention of one of your reps?

T	F	M	
12	7	5	(total responses)
9	5	4	Yes
3	2	1	No

If yes, approximately how many times did you do so last year? (total responses T: 9, F: 5, M: 4)

T: avr 3, F: avr 3, M: avr 2

	1-3 times	over 3 times	not specific
T:	5	1	3
F:	3	1	1
M:	2	0	2

52. Are there any other mechanisms for student representation which you think would be helpful in the future?

T	F	M	
9	4	5	(total responses)
2	0	2	Yes
0	0	0	No
7	4	3	I'm not familiar with any other mechanisms

If yes, what mechanism(s) would you recommend? (total responses T: 3, F: 1, M: 2)

	T	F	M
suggestion box	1	0	1
more questionnaires	1	1	0
e-mail address for suggestions	1	0	1
staff interested in student views	1	1	0
"more sense from the staff"	1	0	1

53. How satisfied were you with the availability of the Central staff for meetings/queries?

T	F	M	
12	7	5	(total responses)
2	2	0	Very satisfied
4	2	2	Quite satisfied
2	2	0	Neither satisfied nor dissatisfied
3	1	2	Not very satisfied
1	0	1	Not at all satisfied
0	0	0	Don't know

54. When you met with them, how helpful did you find staff at Central?

T	F	M	
12	7	5	(total responses)
4	3	1	Very helpful
8	4	4	Quite helpful
0	0	0	Not very helpful
0	0	0	Not at all helpful
0	0	0	I haven't met with the staff at Central

55. How satisfied were you with the availability of the St. Andrews staff for meetings/queries?

T	F	M	
12	7	5	(total responses)
0	0	0	Very satisfied
4	2	2	Quite satisfied
3	1	2	Neither satisfied nor dissatisfied
1	1	0	Not very satisfied
3	2	1	Not at all satisfied
1	1	0	Don't know

56. When you met with them, how helpful did you find staff at St. Andrews?

T	F	M	
12	7	5	(total responses)
3	2	1	Very helpful
5	2	3	Quite helpful
2	1	1	Not very helpful
0	0	0	Not at all helpful
1	1	0	I haven't met with the staff at St. Andrews

57. How satisfied were you with the personal tutor system?

T	F	M	
12	7	5	(total responses)
0	0	0	Very satisfied
3	2	1	Quite satisfied
2	2	0	Neither satisfied nor dissatisfied
3	1	2	Not very satisfied
4	2	2	Not at all satisfied
0	0	0	Don't know

58. How often did you meet with your personal tutor outside classes?

T	F	M	
12	7	5	(total responses)
3	2	1	Twice a term or more
0	0	0	Once a term
2	1	1	Once or twice a year
2	2	0	Less than once a year
5	2	3	I have never had a meeting with my personal tutor

59. How often did you meet with your independent project supervisor to discuss your project?

T	F	M	
12	7	5	(total responses)
2	2	0	Once a week
6	3	3	Once every two weeks
1	1	0	Once or twice a month
2	0	2	Once or twice each term
1	1	0	Once or twice last year
0	0	0	I never had a meeting with my independent project tutor

60. How helpful was the guidance provided by your independent project tutor?

T	F	M	
12	7	5	(total responses)
7	4	3	Very helpful
4	2	2	Quite helpful
1	1	0	Not very helpful
0	0	0	Not at all helpful
0	0	0	Don't know

61. Which of the following statements best describes how much of the essential papers you read last year?

T	F	M	
12	7	5	(total responses)
3	2	1	I read all of the sections of the essential papers
6	3	3	I read most of the sections of the essential papers
3	2	1	I read a few of the sections of the essential papers
0	0	0	I read none of the sections of the essential papers

62. How frequently did you use the essential papers? Please tick the box with the answer which comes closest to describing your use:

T	F	M	
12	7	5	(total responses)
1	0	1	Once a week or more
4	4	0	Once every fortnight
7	3	4	Once or twice a term
0	0	0	I never use the essential papers

63. How useful did you find the essential papers?

T	F	M	
12	7	5	(total responses)
3	2	1	Very useful
7	4	3	Quite useful
2	1	1	Not very useful
0	0	0	Not at all useful
0	0	0	Don't know

64. Which of the following statements about reading SCC Science applies to you?

T	F	M	
12	7	5	(total responses)
2	1	1	I always read all of SCC Science
7	3	4	I always read some of SCC Science
2	2	0	I sometimes read SCC Science
1	1	0	I never read SCC Science

If you answered that you never read SCC Science, please go to question 66.

65. How enjoyable did you find SCC Science?

T	F	M	
11	6	5	(total responses)
1	1	0	Very enjoyable
7	4	3	Quite enjoyable
3	1	2	Not very enjoyable
0	0	0	Not at all enjoyable

Section Four: Student Access to Media

66. Did you have access to a TV at your term time address?

T	F	M	
12	7	5	(total responses)
12	7	5	Yes
0	0	0	No

If yes, go to question 67; if no, go to question 71.

67. Did you watch any TV at your term time address?

T	F	M	
12	7	5	(total responses)
12	7	5	Yes
0	0	0	No

If yes, go to question 68 if no, go to question 71.

68. Approximately how many hours per week did you devote to watching TV during term-time? (total responses T: 11, F: 7, M: 4)

T: avr 16 hr, min 3 hr, max 44 hr
 F: avr 16 hr, min 3 hr, max 44 hr
 M: avr 15 hr, min 7 hr, max 20 hr

	1-5hrs	6-10hrs	11-15hrs	16-20hrs	21-25hrs	26-30hrs	over30hrs
T:	3	1	1	4	1	0	1
F:	3	0	1	2	0	0	1
M:	0	1	0	2	1	0	0

69. In general, what types of programmes do you watch? (total responses T: 10, F: 6, M: 4)

	T	F	M		T	F	M
news	1	0	1	drama	5	3	2
films	5	3	2	sport	1	0	1
science	2	1	1	documentaries	5	4	1
soaps	4	3	1	all	2	1	1

70. Has there been any change in the type of programmes you watch since you enrolled in SCC?

T	F	M	
12	7	5	(total responses)
8	5	3	Yes
4	2	2	No

if yes, please explain what change: (total responses T: 8, F: 5, M: 3)

	+sci	+course related	+news
T:	7	1	1
F:	4	1	1
M:	3	0	0

71. Do you read any newspapers?

T	F	M	
12	7	5	(total responses)
11	6	5	Yes
1	1	0	No

If yes, go to question 72; if no, go to question 76.

72. Which newspaper(s) do you read? (total responses T: 10, F: 6, M: 4)

	T	F	M		T	F	M
Independent	4	2	2	Sun	1	0	1
Guardian	5	3	2	Mail	2	1	1
Times	4	2	2	Today	1	0	1
Telegraph	2	2	0	Express	1	1	0
Sunday Times	3	3	0	Mirror	1	0	1
Observer	2	1	1	Local	1	1	0

73. How frequently do you read the newspapers?

T	F	M	
10	6	4	(total responses)
5	2	3	Seven days a week
0	0	0	Six days a week
2	2	0	Five days a week
2	1	1	Four days a week
1	1	0	Three days a week
0	0	0	Two days a week
0	0	0	Once a week
0	0	0	Two or three times per month, or less

74. Which newspaper sections interest you the most? (total responses T: 9, F: 6, M: 3)

	media	sci	news	arts	health	sport	jobs
T:	1	5	5	3	2	1	3
F:	1	2	3	1	2	0	2
M:	0	3	2	2	0	1	1

75. Has there been any change in the type of newspapers, or sections you read since you enrolled in SCC?

T	F	M	
11	6	5	(total responses)
4	2	2	Yes
7	4	3	No

If yes, please explain what change: (total responses T: 4, F: 2, M: 2)

- F: before just flicked through Sunday's
- F: rarely read newspapers before
- M: read more of the paper now
- M: read more science
- M: more sci; more interest in journalism

76. Do you read any magazines?

T	F	M	
12	7	5	(total responses)
11	6	5	Yes
1	1	0	No

If yes, go to question 77; if no, go to question 79.

77. Which magazine(s) do you read? (total responses T: 9, F: 6, M: 3)

	New Sci	Sci Am	Focus	BMJ	Living Marxism
T:	5	2	2	1	1
F:	3	1	1	1	0
M:	2	1	1	0	1

78. Has there been any change in the type of magazines you read since you enrolled in SCC?

T	F	M	
11	6	5	(total responses)
3	1	2	Yes
8	5	3	No
	+sci		
T:	3		
F:	1		
M:	2		

79. Did you have access to a computer at your term-time address?

T	F	M	
12	7	5	(total responses)
8	5	3	Yes
4	2	2	No

If yes, go to question 81; if no, go to question 80.

80. If you didn't have a computer, did you have access at your term-time address to any of the following? (please tick the appropriate box or boxes)

T	F	M	
3	10	2	(total responses)
0	0	0	Typewriter
0	0	0	Word-processor
3	1	2	I had neither of the above

81. Did you have access to any of the following at your vacation address? (please tick the appropriate box or boxes)

T	F	M	
11	6	5	(total responses)
8	5	3	Computer
4	3	1	Typewriter
3	2	1	Word-processor
2	0	2	I had none of the above

82. Did you have access to any of these other media at your term-time address? (please tick the appropriate box or boxes)

T	F	M	
12	7	5	(total responses)
9	7	2	Video
12	7	5	Radio
11	6	5	Audio-cassette player
10	6	4	Audio-cassette recorder
8	5	3	CD
1	1	0	Video camera
0	0	0	I didn't have access to any of these

Section five: Background Information

83. Your age at your last birthday:

T	F	M	
12	7	5	(total responses)
0	0	0	17-19
10	6	4	20-22
1	0	1	23-25
0	0	0	26-30
1	1	0	31+

84. Sex

T	
12	(total responses)
7	Female
5	Male

85. Ethnic group

T	F	M	
12	7	5	(total responses)
10	6	4	White UK
0	0	0	Black UK
0	0	0	Black Caribbean
0	0	0	Black African
0	0	0	Indian
0	0	0	Pakistani
0	0	0	Bangladeshi
0	0	0	Malaysian
0	0	0	Chinese
0	0	0	Non-UK European
2	1	1	Other

86. What type of secondary school did you attend, if any? (grammar, comprehensive, etc.)

	(total responses)	grammar	comp	public	private	Vith form college
T	12	2	7	1	1	0
F	7	2	3	0	1	0
M	5	0	4	1	0	1

87. Did you take any A-levels prior to coming to University?

T	F	M	
12	7	5	(total responses)
11	6	5	Yes
1	1	0	No

If yes, which A-levels did you take? (total responses T: 11, F: 6, M: 5)

	T	F	M
mixed	8	4	4

(counting geog., psychology, gen. studies etc as 'neutral')

	T	F	M		T	F	M
english	7	4	3	media studies	1	0	1
maths	3	2	1	communication	2	1	1
physics	4	1	3	general studies	1	0	1
chemistry	1	0	1	politics	1	1	0
biology	2	1	1	french	2	0	2
social biology	1	1	0	psychology	2	2	0
STS	1	0	1	business	1	1	0
hisotry	3	3	0	computing	1	1	0

88. Most people see their family as belonging to a particular social class. Which class would you say that your family belongs to? If you are married, please describe your present situation (please tick one box only)

T	F	M	
12	7	5	(total responses)
0	0	0	High
1	1	0	Upper-middle
7	3	4	Middle
3	2	1	Upper working
1	1	0	Working
0	0	0	Poor

89. Did you have a paid job during term-time last year?

T	F	M	
12	7	5	(total responses)
6	4	2	Yes
6	3	3	No

If yes, go to question 90; if no, go to question 92.

90. How many hours per week did you work at your paid job during term-time last year?
(total responses T: 6, F: 4, M: 2)

T: avr 29 hr,	min 7 hr,	max 78 hr
F: avr 14 hr,	min 7 hr,	max 17 hr
M: avr 44 hr,	min 10 hr,	max 78 hr

	1-5hrs	6-10hrs	11-15hrs	16-20hrs	21-25hrs
T:	0	0	0	0	0
F:	0	1	1	2	0
M:	0	1	0	0	1

91. Which of the following statements best describes the reason(s) why you worked during term-time? (tick the appropriate box or boxes)

T	F	M	
6	4	2	(total responses)
5	3	2	I had a paid job because I needed the money
0	0	0	I had a job because I was keen to get an early start on my career
0	0	0	I had a job because I had a career prior to enrolling in SCC
1	1	0	I had a job because I wanted some additional pocket money

92. Which of the following best describes your current situation:

T	F	M	
11	7	4	(total responses)
4	3	1	I have full-time employment
3	2	1	I have part-time employment
1	1	0	I am taking a part-time post-graduate course
1	0	1	I am taking a full-time post-graduate course
2	1	1	I am unemployed but looking for a job
0	0	0	I am unemployed and not looking for a job

If you are employed, please go to question 93; If you are taking a post-graduate course or are unemployed, then please go to question 95.

93. Which of the following fields best describes the one are you working in? (please tick one box only)

T	F	M	
9	6	3	(total responses)
0	0	0	Media (science communication or natural history)
2	1	1	Media (other)
0	0	0	Science (public relations, or organisational communications)
0	0	0	Science (publishing)
1	1	0	Science (science research)
0	0	0	Museums (science, hands-on etc.)
0	0	0	Museums (other)
7	4	3	Other

If other, please specify:

F: temping
 F: chocolate factory
 F: customer services
 F: retail
 M: temporary provisioner in BA boxing dept & bar work
 M: catering
 M: part-time legal job

94. How useful has the SCC course been for your post thus far?

T	F	M	
9	6	3	(total responses)
1	1	0	Very useful
1	1	0	Quite useful
2	0	2	Not very useful
5	4	1	Not at all useful
0	0	0	Don't know

95. What field would like to work in, in the future?

T	F	M	
11	7	4	(total responses)
1	1	0	Media (science communication or natural history)
4	2	2	Media (general)
1	1	0	Public relations, or organisational communications
1	1	0	Science publishing
1	1	0	Publishing (unspecified)
2	1	1	Research/Science research
1	1	0	Library
1	0	1	Information systems
1	1	0	Social work
1	1	0	Marine biology
1	1	0	Health care
1	1	0	Marketing
1	1	0	Computer aided design
1	1	0	Teaching
1	0	1	Conservation
1	0	1	Acting
1	0	1	Don't know

96. How useful do you think that the SCC course would be for that field or area?

T	F	M	
10	6	4	(total responses)
3	3	0	Very useful
6	2	4	Quite useful
1	1	0	Not very useful
0	0	0	Not at all useful
0	0	0	Don't know

Final Section. So far, we've asked mostly closed questions. In this last section, we'd like to ask you some open questions.

97. How would you describe the aims and objectives of SSM?

	T	F	M
1. To prepare for sci. communication	0	2	2
2. Enlighten about sci., soc. & media	0	1	1
3. Blank	0	3	2
4. 'Links'	0	2	0
5. 'hard to know'	0	1	0
6. to present broad range of subject	0	0	2

98. What was, in your view, the most positive aspect of SSM?

	T	F	M
1. career opportunities	1	1	0
2. enthusiastic/helpful staff	2	2	0
3. diversity/flexibility	2	1	1
4. balance without predetermined conclusions	1	0	1
6. fresh perspective on science	1	1	0
7. understanding/viewing the world differently'	1	0	1
8. links	1	1	0
9. science	1	0	1
10. virtue of knowledge for its own sake	1	0	1

99. What was, in your view, the most negative aspect of SSM?

	T	F	M
1. so much science should be BSc	1	0	1
2. cultural and media studies	1	0	1
3. lec's and sem's during working hrs	1	0	1
4. lack of politics	1	0	1
5. blank	3	2	1
6. lack of coherence of subject matter/teaching meth's	2	2	0
7. bad organisation (esp. assessments)/lack of communication	4	2	2
8. problems with lecturers	2	1	1
9. lack of feedback	1	0	1
10. too much discussion/not enough 'fact'	1	0	1
11. guinea pigs/'lost cause'	2	2	0
12. no negative aspect	2	1	1

100. Finally, we'd like you to use the space below, to provide us with any additional feedback which you feel is important. Please feel free to use the other side of this sheet as well.

	T	F	M
1. need more career guidance	2	2	0
2. blank	4	3	1
3. need better staff-student communication/interested staff	1	0	1
4. lacked direction/pointless lectures	2	1	1
5. need more in depth study	2	1	1
6. need better organisation/assessment scheduling	1	1	0
7. enthusiastic staff; challenging, enjoyable, essential	1	1	0
8. make clearer what is expected for each easignment	1	0	1
9. consult each other more over lecture/essay content	2	0	2
10. management must give more funding	1	0	1
11. 98% of people think course excellent	1	0	1
12. be more flexble on discipline	1	0	1
13. wide range of subjects not reflected in coursework	1	0	1
14. more structure for summative assignments	1	0	1

Appendix XV

Communicating Science 1994/95 Module Evaluation Forms

The following pages contain copies of student responses to the Communicating Science module evaluation form. Students were asked to answer these evaluation forms anonymously during the seminars which took place during the last week of the last term of 1994/95. Only 21 out of the 45 students attended these seminars, so there are only 21 responses. The results are thus likely to be skewed towards those students with a greater level of participation in the course.

TELL US WHAT YOU THINK

We need your feedback on how you feel your courses are going. This will allow us to get a better idea about what's working or not working, what can be improved (or left the same) for next year's students. Please answer the questions below in as detailed a way as you can, and, if necessary, write separately about lectures, seminars, and workshops. Feel free to use the back sides of these sheets if you need more space. All your comments are valuable to us. Thanks.

1. MODULE: Communicating Science

2. What, to you, have been the most valuable aspects of the module? Can you say why? Lectures - Introduction of many new concepts and language which I personally found interesting and easy to expand additional knowledge from library.

Seminars - Poorly attended

Workshop - In my opinion, I felt it was expecting too much group-work from first year immature students.

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

Workshop, - I found it most irritating that there appeared to be two separate divisions of ~~activity~~^{teaching}. This did affect groupwork where at times students had no direction.

I dare say → (P.S. Nils - Too much theory.
[] - Too much cunning know how
Senior instructor)

4. What, to you, have been the most valuable aspects of the overall ^{SCC} course? Can you say why?

Variety of different subjects

5. What, to you, have been the least satisfying aspects of the overall ^{SCC} course? Once again, can you say why?

See point 3

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

7. On a scale of 0-10, how would you rate the overall ^{SCC} course?

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

Thanks for your help. Please put this form in the box you will find next to the exit of the seminar room.

TELL US WHAT YOU THINK

We need your feedback on how you feel your courses are going. This will allow us to get a better idea about what's working or not working, what can be improved (or left the same) for next year's students. Please answer the questions below in as detailed a way as you can, and, if necessary, write separately about lectures, seminars, and workshops. Feel free to use the back sides of these sheets if you need more space. All your comments are valuable to us. Thanks.

1. MODULE: CCS

2. What, to you, have been the most valuable aspects of the module? Can you say why?

The most valuable aspect has been learning to communicate science using media resources available. Also learning the media language + jargon needed for the at side world.

Being able to use cameras, editing suite etc gave this module an air of media interests and helps you discover your limitations through different jobs. (As produce camera person etc).

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

I feel some of the jargon hasn't been explained in a way that would help one understand what it mean. I would have though a sentence and a few examples would do but instead we get pages + pages of no straight answer.

4. What, to you, have been the most valuable aspects of the overall course? Can you say why? ^{SCC}

The most valuable aspects I think were the understanding of science, better than scientists in culture + media concepts being ^{able} to explain it to an audience with limited knowledge of science.

I during A-levels ~~didn't~~ think I'd do science, maths again but doing it on the course has helped me understand it better in theory.

5. What, to you, have been the least satisfying aspects of the overall course? Once again, can you say why? ^{SCC}

I find that the lecturers seem to assume we already have alot of background knowledge in Maths, Physics and expect us to pick it up straight away but im still trying to grasp the ~~bas~~ basic theory of equations. Basically asking why? What?

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

7. On a scale of 0-10, how would you rate the overall ^{SCC} course?

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

Thanks for your help. Please put this form in the box you will find next to the exit of the seminar room.

TELL US WHAT YOU THINK

We need your feedback on how you feel your courses are going. This will allow us to get a better idea about what's working or not working, what can be improved (or left the same) for next year's students. Please answer the questions below in as detailed a way as you can, and, if necessary, write separately about lectures, seminars, and workshops. Feel free to use the back sides of these sheets if you need more space. All your comments are valuable to us. Thanks.

1. MODULE: COMMUNICATING SCIENCE

2. What, to you, have been the most valuable aspects of the module? Can you say why?

Look at the ways in which the media are presenting not what they seem. Now I look at television programmes etc with a more critical and less naive view

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

I don't believe the work we did in the workshops before starting on final filming was adequate for the experience. need to do this. The other videos were far better.

4. What, to you, have been the most valuable aspects of the overall course? Can you say why? SCC

I enjoy learning about and thinking in understanding. I enjoy the history of the scientific knowledge we have today. I believe the whole is better than the useful, it also makes you think more than an overview of what we know now.

5. What, to you, have been the least satisfying aspects of the overall course? Once again, can you say why? SCC

I think the course needs to show how the separate modules integrate from the beginning as there seems to be no link at first and friends of mine have left because of this.

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

7. On a scale of 0-10, how would you rate the overall SCC course?

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

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TELL US WHAT YOU THINK

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1. MODULE: Comm Sci.

2. What, to you, have been the most valuable aspects of the module? Can you say why?

The module has covered a diverse range of subjects and has studied them in depth. Each subject has been incredibly interesting and has required an immense amount of thinking. It has prompted me to question a lot of ideas and discourses associated with the media and has motivated me to find out more.

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

There was nothing that I would say was really dissatisfying. The most annoying thing about the module is that a lot of it requires a great deal of thought, and two classes of it a week really isn't enough compared to the amount we do in Science.

4. What, to you, have been the most valuable aspects of the overall course? Can you say why? ^{SCC}

I find the discussions that are held on subjects really very interesting. As I've mentioned before it's hard to get bored because the subject matter seems to change from day to day.

5. What, to you, have been the least satisfying aspects of the overall course? Once again, can you say why? ^{SCC}

There was a fair bit of physics that was a bit difficult to get a grasp of. Sometimes the course can be a bit too diverse and not well rounded. Although the humanities seems to come across better than the science.

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

7. On a scale of 0-10, how would you rate the overall ^{SCC} course?

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

Thanks for your help. Please put this form in the box you will find next to the exit of the seminar room.

TELL US WHAT YOU THINK

We need your feedback on how you feel your courses are going. This will allow us to get a better idea about what's working or not working, what can be improved (or left the same) for next year's students. Please answer the questions below in as detailed a way as you can, and, if necessary, write separately about lectures, seminars, and workshops. Feel free to use the back sides of these sheets if you need more space. All your comments are valuable to us. Thanks.

1. MODULE: COMMUNICATIONS SCIENCE

2. What, to you, have been the most valuable aspects of the module? Can you say why?

Learning to become literate in communicative terminology and giving techniques

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

Sometimes being caught down by the mechanics of communication so that the message, ironically, is not communicated very well

4. What, to you, have been the most valuable aspects of the overall ^{SCC} course? Can you say why?
A broad overall education which is very diverse and therefore interesting. Also learning to look at science from a new perspective.

5. What, to you, have been the least satisfying aspects of the overall ^{SCC} course? Once again, can you say why?
Something so different to typical seen a bit disjointed; bearing little relevance to each other

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 **7** 8 9 10
Very bad Very Good

7. On a scale of 0-10, how would you rate the overall ^{SCC} course?

0 1 2 3 4 5 6 7 **8** 9 10
Very bad Very Good

Thanks for your help. Please put this form in the box you will find next to the exit of the seminar room.

TELL US WHAT YOU THINK

We need your feedback on how you feel your courses are going. This will allow us to get a better idea about what's working or not working, what can be improved (or left the same) for next year's students. Please answer the questions below in as detailed a way as you can, and, if necessary, write separately about lectures, seminars, and workshops. Feel free to use the back sides of these sheets if you need more space. All your comments are valuable to us. Thanks.

1. MODULE: Com Sci.

2. What, to you, have been the most valuable aspects of the module? Can you say why?

Learning about the different aspects of the media,
especially the forms such as genre, ideology etc

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

All the aspects of the module I found interesting at a basic level, however I felt the lectures could have been made more interesting. This due possibly to the time of the morning they are at a 9.30am, something with show we say more 'kick' was needed.

4. What, to you, have been the most valuable aspects of the overall course? Can you say why? SCC

The overall spread of the issues and subjects covered has kept me interested throughout. The career field at the end of the degree is so open I feel this is invaluable.

5. What, to you, have been the least satisfying aspects of the overall course? Once again, can you say why? SCC

The closeness of the last batch of assignments was to me out of order, to be expected to read in SC6 degree level assignments the majority of which at 2000 words each within four weeks was very tight indeed.

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

7. On a scale of 0-10, how would you rate the overall SCC course?

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

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1. MODULE: _____

2. What, to you, have been the most valuable aspects of the module? Can you say why?

It has been interesting to experience video production but is not something I would want to do again.

I'm beginning to appreciate what the module is all about but wonder if it's now too late.

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

The language used. I have found it difficult to understand some of the module and wish it didn't have to be wrapped up in so many fancy words and sentences. I wish I could start again with the module at day one - having been here for a year I now feel I would understand and appreciate what's being taught a lot more. Also I found it difficult to read all the handouts on top of all the other coursework.

4. What, to you, have been the most valuable aspects of the overall course? Can you say why?

SCC

I have enjoyed the science aspect of the course more
at all.

5. What, to you, have been the least satisfying aspects of the overall course? Once again, can you say why?

SCC

Mathematics and physics I have found difficult
at times. I think the assignments could have been
spread out over the year rather than squashed up
in the last term.

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 ③ 4 5 6 7 8 9 10
Very bad Very Good

7. On a scale of 0-10, how would you rate the overall course?

SCC

0 1 2 3 4 5 6 7 ⑧ 9 10
Very bad Very Good

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1. MODULE: Communicating Science

2. What, to you, have been the most valuable aspects of the module? Can you say why?

Learning to view the media in a completely new way and understand the processes that go on to achieve the overall result through the lectures, seminars & workshops

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

Understanding the jargon in this course has often been confusing

4. What, to you, have been the most valuable aspects of the overall course? Can you say why?

SCC

The Study of the mediapart of the course has been the most interesting and specially studying science in another context is not simply Lab + Lecture work

5. What, to you, have been the least satisfying aspects of the overall course? Once again, can you say why?

SCC

Coping with lectures of 'pure' scientific matter on Monday + Tuesday and a different approach on Thursday + Friday. Although its good to have a contrast. It sometimes seems difficult to fit the two together

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

SCC

7. On a scale of 0-10, how would you rate the overall course?

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

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1. MODULE: Comm. Sci.

2. What, to you, have been the most valuable aspects of the module? Can you say why?

I enjoyed the lectures, but I feel if words such as discourse, recontextualization, ideology etc. were discussed in more detail ~~at~~ at the beginning then it would have been much easier to understand.

The seminars are now much more enjoyable, possibly because I now have a greater understanding of the topic.

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

The organization of the lecture and seminar ~~on~~ on Thursday, was extremely engaging and therefore ^{was} tempting to miss the seminar as we had a few hour gap.

I feel there was a lack of explanations and definitions of words which were key to understanding Comm. Sci.

4. What, to you, have been the most valuable aspects of the overall ^{src} course? Can you say why?

The diversity of the course, as it ~~is~~ is consistently interesting.

5. What, to you, have been the least satisfying aspects of the overall ^{src} course? Once again, can you say why?

There ~~sometimes~~ seems to be a lack of organization. Also a lack of discussion seems to occur, especially in humanities between lecturers. The diversity, which is good, can also sometimes be a downfall, as sometimes sections of the course do not seem to tie in, and come together.

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

7. On a scale of 0-10, how would you rate the overall ^{src} course?

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

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1. MODULE: Communicating Science

2. What, to you, have been the most valuable aspects of the module? Can you say why?

- Learning about a completely new subject: seeing things from a different perspective. It makes you look at newspapers + television in a completely different light: this will be useful as the course progresses

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

- Not being entirely sure how the theory fits into ~~the~~ practice.
(Perhaps this could be clarified by more examples)
It can ~~be~~ be very overwhelming trying to understand and see the relevance of the ~~concepts~~ concepts that are being introduced for the first time.

4. What, to you, have been the most valuable aspects of the overall course? Can you say why?

The broad range of subject matter.
It has been very enjoyable to look at things as diverse as philosophy and physics in the same week
- this helps to keep interest in ^{SCC} going

5. What, to you, have been the least satisfying aspects of the overall course? Once again, can you say why?

SCC

Lack of training in specific areas of the media.
(Perhaps this will come next year.)

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

7. On a scale of 0-10, how would you rate the overall ^{SCC} course?

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

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1. MODULE: Comm Sci

2. What, to you, have been the most valuable aspects of the module? Can you say why?

I feel that I have benefited from the realisation that science is influenced by society. The video workshops have been valuable in showing and enabling me to participate in the active presentation of video projects. With different methods of manipulation of the camera brought to light to influence certain aspects of the project I feel that this has been the most valuable module.

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

It can at times seem that certain modules of Comm Sci are not linked to overall i.e. Nature and our perception of it. All though this module part was interesting I failed to observe the connection - Sorry...

4. What, to you, have been the most valuable aspects of the overall course? Can you say why? see

I have enjoyed the camera workshops due to the excitement of camera work especially final production. M.P.L.P has been good because it is heavily Biology.

I had previously no real knowledge of Biology and wished to expand on what little I did know. NCC disease theories was also very interesting especially alternative medicine. see

5. What, to you, have been the least satisfying aspects of the overall course? Once again, can you say why?

C.N.E.M. → Math head

Having attended nearly all workshops for this module, I felt let down when no assignment were set on it or examination questions. The students who didn't attend would have possibly made the right choice. It was in no way properly integrated into the course.

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 7 8 9 10
Very bad (8) Very Good

7. On a scale of 0-10, how would you rate the overall see course?

0 1 2 3 4 5 6 7 8 9 10
Very bad (9) Very Good

Thanks for your help. Please put this form in the box you will find next to the exit of the seminar room.

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1. MODULE: COMMUNICATING SCIENCE

2. What, to you, have been the most valuable aspects of the module? Can you say why?

The most valuable aspects of the Module have been: learning to critically watch television programmes. Before I would have believed all I had watched e.g. The video we watched when the rabbit looked startled it probably wasn't near a cat. Moreover, I enjoyed the A.V. workshops. I thought they were a valuable introduction into television production.

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

I found some of the language difficult to understand e.g. Discourses, but now I feel I have grasped the concept of such words

4. What, to you, have been the most valuable aspects of the overall ^{Sec} course? Can you say why?

I have particularly enjoyed the modules at St Andrews. Perhaps because my background is in humanities. I have not found one module to be any more valuable than another. I found the seminars on alternative medicine valuable in D.S.C.C(S), I found science and the law valuable in ISSUES, I found the A.V. workshops and analysing videos, valuable in COM.SCI. and work on the "Carnival" valuable in D.S.C.C(H).

5. What, to you, have been the least satisfying aspects of the overall ^{Sec} course? Once again, can you say why?

I have found C.N.G.M. and M.P.L.P. the least satisfying, perhaps because I do not enjoy Maths and find biology quite difficult to understand at times.

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

7. On a scale of 0-10, how would you rate the overall ^{Sec} course?

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

Thanks for your help. Please put this form in the box you will find next to the exit of the seminar room.

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1. MODULE: Comm Sci

2. What, to you, have been the most valuable aspects of the module? Can you say why?

- BEING ABLE TO UNDERSTAND PEOPLE'S PERCEPTIONS OF SCIENCE.
- THE ABILITY TO COMMUNICATE EFFECTIVELY.
- WELL ORGANISED AND INTERESTING - FEEL HAVE BENEFITTED GREATLY FROM THIS MODULE

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

4. What, to you, have been the most valuable aspects of the overall ^{SCC} course? Can you say why?

VARIATION OF SKILLS ACQUIRED - BEING ABLE TO THINK SCIENTIFICALLY AND "NON-SCIENTIFICALLY" ABOUT "SCIENCE" - AND CONSEQUENTLY APPLY PRACTICAL SKILLS TO ~~THESE~~ THESE THOUGHTS AS VIDEO WORKSHOPS

- ISSUES MODULE MOST RELEVANT ALONG WITH DSCC (SCI/TUN) AND COMM SC,

- GOOD TO HAVE SCIENTIFIC & NON-SCIENTIFIC SKILLS - GOOD TO BE ON DIFFERENT CAMPUSES - SEE BOTH DES!

5. What, to you, have been the least satisfying aspects of the overall SCC course? Once again, can you say why?

- CNGM

- ASPECTS OF MPLP

RECOGNISE THAT THESE ARE NECESSARY BUT IT IS FRUSTRATING COMING IN TO DO MATHS, PHYSICS ETC. AT THIS LEVEL WITH NO IN DEPTH PREVIOUS KNOWLEDGE

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

7. On a scale of 0-10, how would you rate the overall ^{SCC} course?

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

Thanks for your help. Please put this form in the box you will find next to the exit of the seminar room.

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1. MODULE: Communicating Science

2. What, to you, have been the most valuable aspects of the module? Can you say why?

- The introduction to techniques for analysis of media texts. Changed my way of watching TV etc.
- The A/V workshops, though I would have liked more time and tuition and fewer exercises. The exercises tended to be in the spirit of 'get something done - anything' rather than get it right.

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

- A/V workshops with low (i.e. just me) attendance. This is a waste of my time & the tutor's. There seemed to be a feeling that turning up was optional. More structured (and tested?) tuition for specific techniques may help to cure this.

4. What, to you, have been the most valuable aspects of the overall course? Can you say why? ^{SCC}

The broad overview of science/history has been useful (and will become more so when it has sunk in)

The Com. Sci. textual analysis techniques will probably prove to be the most used in the long term. They are the basis of a set of tools for both analysing & producing scientific writing etc.

5. What, to you, have been the least satisfying aspects of the overall course? Once again, can you say why? ^{SCC}

The MPLP practicals (especially Biology). Although the intention is for us to 'do some science' so that we get both angles on how science is done, I don't feel that the very basic level of our work can produce any insight into higher research. Perhaps close analysis of case studies (from a scientific viewpoint) would be better (as in The Golem?).

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

7. On a scale of 0-10, how would you rate the overall ^{SCC} course?

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

Thanks for your help. Please put this form in the box you will find next to the exit of the seminar room.

TELL US WHAT YOU THINK

We need your feedback on how you feel your courses are going. This will allow us to get a better idea about what's working or not working, what can be improved (or left the same) for next year's students. Please answer the questions below in as detailed a way as you can, and, if necessary, write separately about lectures, seminars, and workshops. Feel free to use the back sides of these sheets if you need more space. All your comments are valuable to us. Thanks.

1. MODULE: Communicating Science

2. What, to you, have been the most valuable aspects of the module? Can you say why?

Advertising and the public.
I did media studies A-level &
so am familiar with such
concepts. Also, I am planning
to go into the PR. world on
leaving university, and clearly,
advertising is closely connected
to this.

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

~~Anything about~~
Nothing springs to mind,

4. What, to you, have been the most valuable aspects of the overall course? Can you say why? ^{SCC}

The media side. I was assured that the course would be suitable for a media future but there is too much science

5. What, to you, have been the least satisfying aspects of the overall course? Once again, can you say why? ^{SCC}

The physics & maths!
I have no interest in either and cannot see the relevance to everyday life when I leave university.

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

7. On a scale of 0-10, how would you rate the overall ^{SCC} course?

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

Thanks for your help. Please put this form in the box you will find next to the exit of the seminar room.

TELL US WHAT YOU THINK

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1. MODULE: Com Sci

2. What, to you, have been the most valuable aspects of the module? Can you say why?

This module more than any of the others has developed our ability to work in groups. This has not always worked but I think valuable lessons have been learnt.

Apart from that all the modules on ~~the~~ have been very good and they are all stimulating. The degree as a whole is a good one and all the modules are interesting and relevant and that is most important.

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

The 9.30 lecture on Thursday morning because it is so early. (can be difficult because of bus.) Also the lectures are often ~~less~~ about opinions as well as facts and this can cause trouble as we all have different views.

4. What, to you, have been the most valuable aspects of the overall course? Can you say why? ^{SCC}

The most valuable aspects of the overall course are simply that I have learnt a great deal in a short space of time ^{SCC}

5. What, to you, have been the least satisfying aspects of the overall course? Once again, can you say why? ^{SCC}

We have had a lot of lecturers on the DSCC ^(H) module and this has made the module bitchy

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

7. On a scale of 0-10, how would you rate the overall ^{SCC} course?

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

Thanks for your help. Please put this form in the box you will find next to the exit of the seminar room.

TELL US WHAT YOU THINK

We need your feedback on how you feel your courses are going. This will allow us to get a better idea about what's working or not working, what can be improved (or left the same) for next year's students. Please answer the questions below in as detailed a way as you can, and, if necessary, write separately about lectures, seminars, and workshops. Feel free to use the back sides of these sheets if you need more space. All your comments are valuable to us. Thanks.

1. MODULE: Communicating Science

2. What, to you, have been the most valuable aspects of the module? Can you say why?

The analysis of science in the media; I've studied media and media effects, but this type of analysis has developed into something interesting and informative.

The workshops are extremely valuable as they are experiences that are difficult to obtain and can be a good skulls to have when thinking about future vocations.

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

It is a bit disappointing that more of the latter was not available. It seemed quite poorly organised, although the teaching was superb!

It is something everyone enjoyed doing and broke up the monotony of books and paper assignments.

I think we could have used it a little more, as there is so much more to learn about it.

4. What, to you, have been the most valuable aspects of the overall course? Can you say why? SCC

The range of different subjects to learn.
It is nice because it is not a boring course, you have good variety and it helps develop a wide range of skills that are generally specialised to a specific course.

The standard of teaching and support has also been very high, it is nice to be able to feel a little relaxed in that especially when you under so much pressure to produce work.

5. What, to you, have been the least satisfying aspects of the overall course? Once again, can you say why? SCC

The fact that assignments have been set by lecturers, late, not all the time, but enough to create a heavy work load.

Also the bad communication between here and ^{central} ~~just one~~ campus communication is fine, but we have ^{one course} no communication between Capus's and ~~the~~ ~~to~~ ~~the~~ can be quite disjointed because of this.

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

7. On a scale of 0-10, how would you rate the overall SCC course?

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

Thanks for your help. Please put this form in the box you will find next to the exit of the seminar room.

TELL US WHAT YOU THINK

We need your feedback on how you feel your courses are going. This will allow us to get a better idea about what's working or not working, what can be improved (or left the same) for next year's students. Please answer the questions below in as detailed a way as you can, and, if necessary, write separately about lectures, seminars, and workshops. Feel free to use the back sides of these sheets if you need more space. All your comments are valuable to us. Thanks.

1. MODULE: Communicating Science.

2. What, to you, have been the most valuable aspects of the module? Can you say why?

AV workshops - Gave an insight into some media areas I probably would not have considered before.

Lectures were valuable but could have been clearer in some areas. (lots of media language)

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

Not enough time and training re - AV workshops
Did not enjoy working in groups, especially when people are not motivated.

4. What, to you, have been the most valuable aspects of the overall course? Can you say why? ^{SCC}

All have served as informative and in most parts interesting.

Practicals were clearly laid out and easy to do (no scary 'mad scientist' stuff!)

5. What, to you, have been the least satisfying aspects of the overall course? Once again, can you say why? ^{SCC}

① CNGM - Maths I enjoy and can deal with, stupid computer packages (not particularly user friendly - unless you know the language) I cannot deal with. I have it at home and did try my best!

② Student participation and motivation

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

7. On a scale of 0-10, how would you rate the overall ^{SCC} course?

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

Thanks for your help. Please put this form in the box you will find next to the exit of the seminar room.

TELL US WHAT YOU THINK

We need your feedback on how you feel your courses are going. This will allow us to get a better idea about what's working or not working, what can be improved (or left the same) for next year's students. Please answer the questions below in as detailed a way as you can, and, if necessary, write separately about lectures, seminars, and workshops. Feel free to use the back sides of these sheets if you need more space. All your comments are valuable to us. Thanks.

1. MODULE: Communicating Science

2. What, to you, have been the most valuable aspects of the module? Can you say why?

- Seminars, because one can go over the lecture and clear up any queries etc. Also, good to have a group discussion, very valuable.
- The AV workshops, very interesting and have learnt a lot.
- The lectures, very valuable in learning how to be critical, and how to communicate effectively.

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

- No chance to use the studio equipment, unfortunate, as it would be very interesting to see how a studio operates.
- In the Seminars, there has not been enough time for a group discussion. The group discussions have been helpful, but I feel, more time in the seminars, should be used for student participation.

4. What, to you, have been the most valuable aspects of the overall course? Can you say why?

SCC

Most of the course is very valuable. Most lectures very interesting - Old ideas put across in new ways. The seminars are most valuable.

5. What, to you, have been the least satisfying aspects of the overall course? Once again, can you say why?

SCC

In the first term, the course was very 'bitty' ie, not really tied together, but this improved and now, all the modules fit together.

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

7. On a scale of 0-10, how would you rate the overall course?

SCC

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

Thanks for your help. Please put this form in the box you will find next to the exit of the seminar room.

TELL US WHAT YOU THINK

We need your feedback on how you feel your courses are going. This will allow us to get a better idea about what's working or not working, what can be improved (or left the same) for next year's students. Please answer the questions below in as detailed a way as you can, and, if necessary, write separately about lectures, seminars, and workshops. Feel free to use the back sides of these sheets if you need more space. All your comments are valuable to us. Thanks.

1. MODULE: COMMUNICATING SCIENCE

2. What, to you, have been the most valuable aspects of the module? Can you say why?

LECTURES: Have been complicated but will put across to us.

Seminars: Have allowed more time to go over difficult topics covered in lectures.

Workshops: Well structured in that we learn to use equipment by using it.

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

LECTURES: Sometimes can be quite long winded and because of the early time, it is expensive to get there on time.
(buses more expensive in mornings)

Seminars: Nothing really bad about the Seminars.

Workshops: Same as above.

4. What, to you, have been the most valuable aspects of the overall ^{SCC} course? Can you say why?

The most valuable aspect of ^{SCC} as a whole has been the way that the work covered has been done in such a way, as to gradually fit in with the various modules.

This allows a variety of way of looking at a certain part of the course.

5. What, to you, have been the least satisfying aspects of the overall ^{SCC} course? Once again, can you say why?

The least satisfying part of ^{SCC} has been that some assignments haven't been set on time leading to a pile up over easter.

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

7. On a scale of 0-10, how would you rate the overall ^{SCC} course?

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

Thanks for your help. Please put this form in the box you will find next to the exit of the seminar room.

TELL US WHAT YOU THINK

We need your feedback on how you feel your courses are going. This will allow us to get a better idea about what's working or not working, what can be improved (or left the same) for next year's students. Please answer the questions below in as detailed a way as you can, and, if necessary, write separately about lectures, seminars, and workshops. Feel free to use the back sides of these sheets if you need more space. All your comments are valuable to us. Thanks.

1. MODULE: COM SCI

2. What, to you, have been the most valuable aspects of the module? Can you say why?

- Experiencing the workings of the AV workshops - learning the basics of how productions are made, edited etc.
- Learning how to work in groups + getting close to members of your class through this

3. What, to you, have been the least satisfying aspects of the module? Again, can you say why?

- Lectures, not always easy to follow, (language, wise).
- Workshops, not very adventurous, always did the same thing each week, didn't learn very much as would have liked.

4. What, to you, have been the most valuable aspects of the overall course? Can you say why? ^{SCC}

- St Andrews
- Two days a week at
 - more relaxed enjoyable atmosphere
 - Better teacher, student relationships,
 - Better / understandable lectures / workshops
 - None, explained, interesting + not too difficult.
 - Feel like you're actually learning something rather than, not understanding + not being helped.

5. What, to you, have been the least satisfying aspects of the overall course? Once again, can you say why? ^{SCC}

- Central
- Two days a week at
 - Science, maths + physics, far too difficult - students unprepared for this - lots of student ones -
 - Course, very misleading - content to be studied, in the literature that was seen before starting course, needs to be re-examined.

6. On a scale of 0-10, how would you rate this module? Circle your choice:

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

7. On a scale of 0-10, how would you rate the overall ^{SCC} course?

0 1 2 3 4 5 6 7 8 9 10
Very bad Very Good

Thanks for your help. Please put this form in the box you will find next to the exit of the seminar room.

Appendix XVI

Student Crisis in 1995

Introduction

During the Fall 1995 Award Management Committee meeting, second-year student representatives informed SCC staff that there was a deep-seated dissatisfaction amongst many second-year students, and that several students were even thinking of dropping out of the course. In response to this crisis, the award leader and deputy leader met with the two student representatives and agreed that there should be a meeting between all second-year students, and their lecturers. The meeting was to provide students with the opportunity to express their views, and for staff to respond to any problems.

Strictly speaking, this event occurred outside of the limits I established for my own empirical research (the 1994/95 academic year). However, I decided to include it in my analysis for two reasons. First, the students involved were the students whose responses I analysed in the context of Communicating Science during the previous academic year (1994/95). Second, as a result of comments made by my colleagues before the meeting, it became apparent that some of the dynamics that I had begun to detect in the surveys carried out earlier in the Autumn were reaching a crisis point. The “crisis meeting” thus seemed like a valuable opportunity to listen carefully to students’ views.

The following pages contain:

- a copy of the agenda circulated to students prior to the meeting
- my notes of a staff meeting which took place shortly before the staff-student meeting began
- my notes of the meeting itself.

I wish to note, finally, that the highly charged and sensitive nature of the meeting made it impossible to tape-record the proceedings.

SCC 2nd Year Revival!

Thursday 30 November
2:30 pm- 5:30 pm
Meet OG9. Please arrive in good time.

Provisional Agenda

2:30-3:30 Students to meet in randomly selected 'focus groups' of 6 students to discuss issues raised about the course

(During this time, staff will meet in a parallel group of their own)

3:30-3:40 Break

3:40-4:10 Student focus groups reassemble with one staff member present at each to see how points raised in first session might be addressed. Be prepared to hear staff feedback about students!

4:10-4:20 Move to room for whole group session

4:20-5:30 Whole Group Session:

- a. 4:20-4:30 SSM Vision and Identity by
- b. 4:30-5:00 Feedback from Focus Groups: 'What is To Be Done'
- c. 5:00-5:30 Action Plan

Meet for drinks afterwards (Buy Your Own!)

To get the most out of this meeting, think about what you would like to say beforehand.

Please return this slip to Nick or Simon: **everyone needs to attend!**

I will be attending the SCC Revival.

name:

Staff meeting prior to the meeting with students

The following are my notes of the staff meeting prior to the meeting with students.

Present during the staff meeting were the course leader, and acting deputy leader, as well as virtually all of the second-year tutors.

The award leader prefaced the meeting by describing it as a "war council". He read out a list of the complaints that the student reps had made:

1. The course lacked continuity, links between subject matters, direction, and general coordination amongst and between lecturers.
2. Science Journalism was too narrowly based on broadsheet journalism
3. Students wanted more humanities, and more media studies modules
4. Students did not understand the new assessment regulations, as they applied to the dropping of modules with low marks (this was described by the award leader as a "technicality" which was explained to students).
5. Students felt that their participation in seminars was too restricted. They wanted to have greater liberty to intervene in discussions, and to bring in their own interests
6. Students felt that summer vacations were too long, and that these should be shortened. If not, they wanted reading lists, or projects to work on for the following term. They also wanted to elect a 'social secretary' to channel info about events to students.
7. Students lacked confidence in themselves, and in the course. The course didn't seem to have a clear identity, which made it difficult to describe themselves to employers. They wanted a clear 'vision' of the course spelled out for them.

8. Students didn't perceive cohesion between the two faculties; in fact, they perceived a split.
9. Students didn't see relevance of certain subjects.
10. The students felt that they had been insulted by the Environmental Science students, who were making fun of SCC students when they were perceived to ask 'naive' science questions [SCC students shared the Science Journalism module that year with third-year Environmental Science students].

The deputy award leader then added the following points:

1. There was a need for syllabi in the science faculty
2. Changes in assignment schedules were demoralising students
3. Students were demoralised in DSCC2 by the lack of connections between the two tracks.

In the discussion that followed, several interesting points were made by staff members.

1. The award leader felt that students should be told about the relative success of those who had just graduated in obtaining jobs.
2. One physics lecturer spoke of the need to explain to students the links between DSCC as the 'spine' of the course, in relation to the 'ribs'.
3. The award leader suggested that he had explained to one of the student reps that there was really no need to worry so much about the relation between the course and jobs, that the course mattered relatively little in relation to what jobs the students would actually obtain. I suggested that this was in fact not the case, that students were caught in an awkward space which was neither vocational, nor purely 'liberal arts' and that media industry tended to see media studies as threat.
4. The last portion of the meeting was devoted to dividing labour amongst lecturers. Each lecturer was asked to meet with a small group of students, in order to discuss any problems. Each group

would then nominate a student to represent discussions to a plenary session with all second-year students. It was agreed that lecturers should simply listen, and take note of student complaints during small group meetings. It was also agreed that the award and deputy leader should make it clear that staff also had complaints and expectations about students. It emerged that the award and deputy award leaders had not thought through exactly how the plenary session would be organised. It was agreed that students should be asked to elect a rep for each group to express concerns in plenary session, and that the deputy award leader would write these down on the white board. An action plan would then be drafted.

Staff-Student Meeting

Five groups of about six students each met with one, sometimes two lecturers for a period of about an hour. The various groups then reconvened in a plenary session. The following are my notes of this session.

The Award Leader's presentation

The plenary session began with a short talk by the award leader about the course's *raison d'etre*. He began by describing the course with a car metaphor, saying that a driver was not necessarily aware of the thousands of parts that were working together while driving a car. He saw students in a similar situation.

He said that the course had arisen to address the growing awareness that science was having an impact on virtually every aspect of society, and that SCC was to produce an understanding of this process, which was hitherto invisible to students.

He then moved on to say that the external conflicts (between science and other discourses?) were being reproduced in SCC, "and there are problems". He stressed that as this was a new course, students' feedback was needed to get the course right for the next time. He mentioned that the course was being reviewed.

He finally turned to the question of the experiences of graduating students. There were two points to make here: a) once graduates began to explain course to employers, the employers expressed great interest in knowing more; b) there was great diversity in terms of the employment which students were obtaining, and this was presented as something positive. He then described the following positions obtained by students:

- one student had obtained a job doing media production in BBC
- one student was working in science museum, and was appearing in the media as a result of his interest in Star Trek
- two students doing postgraduate work: one an MSc in info technology at Strathclyde, another an MA in Science, Society and Medicine.
- one student had opted to join a direct action protest

The full results of employment, the Award leader explained, would not be known until the following year, when the university would obtain information.

He concluded by saying that the course was very 'diffuse' and thus job opportunities were 'diffuse'. This was a 'good thing'.

Students had been asked to divide into five groups, each with one or two lecturers present. One representative from each group was now asked to represent the issues which her/his group had discussed:

Group 1:

1. The SCC course lacked an identity: students in this group were unsure how to describe SCC when asked about it.
2. Did not see the relevance of the current structure: why so much science, and why so little media?
3. Did not see the role or the relevance of the Reception of Science module, as being taught by current lecturer. Where did Reception of Science fit in with the overall SCC structure?
4. Did not see any links between the Faculty of Humanities, and the Faculty of Applied Sciences.
5. Seminars should be made longer: from one to two hours, but they should not be treated as lectures, as was currently the case.
6. The Science Journalism module was too focused on broadsheet journalism. Students wanted to work with other genres.
7. Students were worried about the relevance of SCC to any jobs: what career was the course preparing them for?
8. The course should include work experience, and summer tasks to maintain continuity between summer and fall terms.

9. The DTP aspect of Science Journalism had been dropped. Students wanted to know why this had happened, and why they had not been consulted about it.

Group 2:

1. The course should establish more contacts with people outside of the course, especially potential employers.
2. Did not see the relevance of some of the history being taught in DSCC.
3. What career was SCC preparing them for?
4. The head of school had mentioned those students who *had* got jobs: what had happened to those who *didn't*?
5. The course should devote far more attention to the science of the future. The course was too 'backward looking'.
6. One student in the group said that he had not gained any computer literacy.
7. Students had been told that there would be more Science Communication than there actually was in the course.

Group 3:

1. The Science Journalism assignment was too difficult: 1000 words was too much for a first assignment, the students did not know enough to tackle the assignment.
2. Media production had simply been dropped after the first-year Communicating Science. Why?
3. Did not see the relevance of the Reception of Science, and did not understand what was being taught. Did not see continuity from one lecture to the next.

Group 4:

1. The course was incorrectly named: one student said he was 'lost on the culture part', and indeed that they did not get to talk about the social issues; furthermore that there was not enough practice in science communication: "critique + hard core science does not equal science communication".
2. "We should learn science here [at the Central campus], go down to St. Andrews [the Humanities campus], and communicate it there."
3. Course should teach more research skills, communication skills, computer skills, investigative skills.
4. Would prefer a more "issues based thing"; issues would be a better core for SCC than the current DSCC.
5. Did not see where the teaching about the Renaissance fit within the overall course.

Group 5:

1. Science Journalism was too focused on broadsheet journalism, and the first assignment was too difficult.
2. There was the need to bring together the science and humanities tracks in DSCC; the two were not integrated.
3. Students should be told about the relevance, and place within the overall SCC course of each and every lecture, in an introduction in each lecture.
4. Seminars should have proper group discussions; students were not participating because of the ways in which questions were raised, e.g. with intimidating language.
5. Students should be taught critical analytical skills.

6. The Reception of Science lecturer should indicate the objectives of the Reception of Science
7. There should be a third year option in DTP, multimedia and communication
8. The lecturers were not communicating amongst themselves

After the the groups finished their presentations, the Acting Deputy Course Leader responded by saying the following:

1. Due to the lack of time, and the many points raised by the students, the staff would not be able to draw up an action plan that afternoon. Students would be informed of official staff response once all staff members had been consulted.
2. Just as students had made demands on staff, the staff also felt that it was right to inform the students about problems in students' response to the course. The first point was that students were not committing enough time to the course. Many students had poor attendance, and/or were not devoting enough time to the course. In this context, it was unsurprising that they failed to understand the various aspects. Indeed there was the sense that many students had 'partied away' the first six weeks of the Autumn term, and were now paying the price for this.
3. It seemed that many students thought that SCC was a vocational degree, which it wasn't. The course was designed above all to develop students' thinking or critical skills.

The Award leader then intervened and made a final point: he said that for the course to succeed, students need to show commitment and motivation. He then asked how many students felt motivated, and between 10 and 15 students (out of 40) raised their hands.

Appendix XVII

Texts Analysed by Communicating Science Students

This appendix contains most of the texts which students analysed in their textual analyses. Two of the texts (or sets of texts) appear in the pages that follow. The rest can be found in a pocket at the back of Volume I of this thesis. The texts which are included are the following:

1. British Telecom advert (in The Independent on Sunday, May 1, 1994, p. 8) [pocket]
2. Good Housekeeping article “Why a woman can’t be more like a man” (November, 1989, pp. 87-93) [pocket]
3. Nuclear Electric advert (in The Guardian, July 23, 1994, p. 11) [pocket]
4. Laboratoires Garnier advert (exact location unknown as this piece was chosen by student groups) [pocket]
5. AIDS/Safe Sex awareness campaign, produced by Health Education Authority (exact location unknown, as students worked with ‘original’ pieces provided by HEA).
6. MOBY leaflet, “Everything is Wrong” (distributed in record shops, along with the CD produced by the singer).

The following texts have not been included because they could not be copied, or because students did not return them when asked to do so.

1. Anti-Smoking Campaign TV adverts produced by Health Education Authority.
2. British Gas Water Heating, Ballygowan Sparkling Water and Comfort Pure Silk magazine adverts analysed by Group 4.
3. Episode No. 1 of Life in the Freezer series.

Despite the absence of these three sets of texts, the reader will still be able to deduce essential information from the textual analyses themselves.

IMAGE REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES

AIDS/SAFE SEX CAMPAIGN

IMAGE REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES



AIDS/SAFE SEX CAMPAIGN

IMAGE REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES



AIDS/SAFE SEX CAMPAIGN

IMAGE REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES



AIDS/SAFE SEX CAMPAIGN

IMAGE REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES



AIDS/SAFE SEX CAMPAIGN

IMAGE REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES



MOBY - 'EVERYTHING IS WRONG'

IMAGE REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES



MOBY - 'EVERYTHING IS WRONG'

IMAGE REDACTED DUE TO THIRD PARTY RIGHTS OR OTHER LEGAL ISSUES



Appendix XVIII

Student Textual Analyses

The following pages contain copies of the papers handed in by Communicating Science for their textual analysis assessment. This assessment is described under the heading of “Assessment” in the syllabus, which is contained in Appendix XI. For the purposes of this thesis, I have deleted students’ names, and assigned each group, and each authored section a number (e.g. 1, 1A, 1B, 1C). There is an analysis of each of these sections in Appendix XIX. The reader should note that one of the papers (Group 3) has been re-typed because the original was too light to be copied adequately.

Textual Analysis Group 1
(BT Advert)

Introduction -

1A

The subject of our textual analysis, A British Telecom Newspaper advertisement, is a good example of its particular genre; That of sharp, persuasive, targeted advertising.

We chose this particular example to analyse the underlying meanings of the text in this advertisement: The particular discourse(s), messages, and ideologies that are present., and how they are interlinked. Key ideas and points that are to be discussed are the use of gender in the advertisement, the manipulation of the reader, the relevant discourse used, and the use of stereotyping and generalization. Our aim through analysis of the text, is to discover the methods and objectives of the advertiser and the interconnection between their chosen text and image and their modes of address. The approach that we will use is the sex / gender stereotyping discourse, as this really is pointing to the crux of the text, the separation and generalizing of males and females to encourage more use of the phone.

Key words which must be understood when analyzing the text are gender, discourse and ideology.

Gender is the classification of words roughly answering to sex, either masculine, feminine, neuter or common gender.

A Discourse is a treatise of a particular subject, a thread or the running through a text.

An ideology is a way of thinking; a systematic scheme of ideas.

The first step is to analyze the aims of the article.

General Structure section-

1B

The obvious aim of the advertisement is that talking on the phone for quite some time doesn't cost as much as men " Payers of the dreaded phone bill" would like to think. Talking on the phone is a part of life, it is a social thing. These are the two most important features of the Text. The advertisement has taken a typically old discourse that women are gossips and timewasters and men are the strong and practical types, and changed it into another discourse or perhaps even modernized the idea. Women are now as seen in the advertisement " The Communicators". The sex that is in touch with their emotions, the deep thinkers. " women like to sit down to make phone calls. They know that getting

in touch is more important than what you actually say” Women have recognized the social side to the phone. Men are now the objective and somewhat unambiguous sex. They are concise and to the point “ their body language says this message will be short, sharp and to the point”. Another typical discourse at work here is , men have no time for idle women’s chit-chat. The advertisement now tries to change this discourse around . Women’s talk may not seem much but according to a certain Winston Churchill

“ Jaw , Jaw is better than war , war”

What the advertisement is trying to do here is basically say that talking is good for you. Communicating with others can stop world wars. Talking costs nothing, it’s what makes the world go round. “ it’s good to talk!”. In other words it’s good to make BT millions.

Is there however an underlying feature in this advertisement. A hidden discourse or form of sexism. We rang up Bt and asked them whom the advertisement was primarily aimed at? Their answer was “Business men” The aim of the advert was therefore to get business men to talk on the phone for longer because as the article puts it

“A five minute call at daytime rates costs about the price of a small bar of chocolate”.

Therefore the business man would save money as well as having longer use of his phone for important matters such as business. The advertisement is saying, take a leaf out of the little woman’s book and talk some more! It has not been aimed or structured for business women or women in general yet , uses their so-called masterful phone skills to further its use. Oh yes they can talk on the phone , but their conversation is of no fundamental importance, unlike men’s!

“ the talk of women is like the straw around china. It isn’t much , but without it everything would be broken”.

Even the picture in the article signifies another traditional discourse. The figure of the naked man is made to look strong and unpenetrable. The women’s body language is open, soft and fragile looking. The article is not actually saying that men should be more like women in the general sense. They simply use it as a form of irony. Men should have more of a women’s laid-back attitude. After all there should be no price on talking! The advertisement seems to state that men pay the bills, that

money matters are in the hands of men and men only. Women seem to know nothing really about money except how to spend it.

“The difference between the sexes becomes somewhat more than academic when the phonebill hits the mat. Some men have a way of making women feel guilty about it.”

The genre of the advert has fulfilled its role. It's hardhitting and powerful and succeeds in drawing the particular audience wanted. “The Business man”

It has been laid out in such a way that it is still recognized by everyone as been a BT advertisement. Yet it is catering for a select group of people. A select sex. It has been advertised in mainly business newspapers which it knows only a certain person will read. But is it saying that certain person is male only?

The article gives us a quote by Winston Churchill, whom was seen as a powerful man, and in the case of the article is been used as a role model. A famous women most definitely could not be a role model could she?

Close Analysis section -

1C

As stated above, the discourse used in this text is that of a sexist nature. I feel that it is more of a sex/gender stereotypical discourse, in that it highly exaggerates differences between men and women, and uses these differences to sell a product (phone calls). The visual image used is that of a naked male and female both using the telephone. They are separated by a distinct line and there is a caption pasted across the middle.

“ why can't men be more like women?”

The strong visual images and the bold, provocative caption draws the audience to read the written text underneath the visual image. The use of nakedness, is a tool to draw the audience to look at the text. The written text goes on to reinforce the idea that men and women are different in the way they communicate. It states there is a difference in position and body language.

“ meet you down the pub alright?”

This use of a very stereotypical male conversation is used to imply that men use the phone for short conversations and are matter of fact. This is very problematic in that it puts all males in one basket , i.e. all the same. This is not true, and it is this part of the text which may appeal to a female audience. There is a very high generalization of male and female images in the text.

“ Women can't understand why men are so abrupt”.

This part of the text is very assuming, and basically tells the audience that all men are abrupt. It is using the particular discourse as a guilt factor to make men feel guilty for not using the phone, and for women to feel good if they use the phone alot. The use of quotations of writers and of Winston Churchill tries to give some authority on what the text is implying. This is very explicit and bestows upon the audience that talking is good and silence is bad. Towards the end of the written text, the cost of the phonecalls is introduced and here the price is linked to a half pint or a small bar of chocolate. This is in a way a clever device to blackmail emotionally as such, in that instead of buying a drink or chocolate for oneself, one could make a phone call for the same price and therefore be a better person. The final sentence,

“ particularly compared with the cost of not talking at all”

is I feel driving the final nail home, and explicitly saying that talking is very important and if you don't talk it will be a disaster.

Conclusion -

1D

To conclude, the sex/gender stereotyping discourse can be formed from analysis with examples from

the text. It can be argued that the advertisers use an outdated ideology ; a particular blatant discourse. Stereotyping is heavily described to , and assumptions are made, yet the advertisement is persuasive, effective and distinct. The visual text strikes the reader initially, setting the somewhat blatant standard with a clear divided image of a male and female. The first written text is the blatantly challenging ,
"why can't men be more like women?"

emblazoned across the visual text. This "goads" the reader into progressing onto the written text with interest. The reader is then involved personally, analyzing the statement made. "Do I behave differently to women, am I abrupt, should I talk more?" These are only some of the questions that the advert clearly raises with the reader. By making so many assumptions and underlying claims through their discourse, the advertisers are immediately making their tactics fairly clear. Reminding the reader of their duty to keep in touch. This is a strong discourse as many readers would not question this, and act accordingly, the objective of the advertisers. They are trying to dominate the reader using a sex/gender stereotyping discourse, one that may work successfully. The group has concluded that there is an ideology, one that works on emotions and sensitivities through a stream of statements and questions. As well as the sex/gender stereotyping discourse, the advertisers are creating a discourse of communication. Even the tone may be contrived as being patronizing. This is how the advertisement finds its success, by creating a challenging situation, drawing in the reader. Through these generalizations, although they may be blatant in a crude way, a discourse is created and used, that of sex/gender stereotyping incorporating an ideology of emotions through statements and questions. Although playing on such personal sensitivities, the text is both challenging, but light and amusing.

REFERENCE

COMMUNICATING SCIENCE LECTURE NOTES-

Nils Lindahl-Elliott

Textual Analysis Group 2
(Anti-Smoking Campaign)

Introduction

We chose to study the recent quit smoking campaign using John Cleese. The ads were developed for the Health Education Authority (HEA) by the Abbott-Mead-Vickers agency. There are eight short adverts in total. We made the choice because the ads are relevant and entertaining. They use a large number of subtle details to produce a lasting impression. We obtained a tape of the ads from the HEA and researched the target audience by contacting the planner of the campaign, Phil Tear at AMV.

We will use a semiotic approach to look at the way the ads communicate with this audience, and discuss the successes and failures in this communication process. This approach is essential because of the subtlety of the ads. They are full of embedded codes that affect the audience in a number of ways. We will especially be looking at the gender of the target audience. We will also examine the how the targeting of a specific social group affects the content of the text. We will examine the use of colour to create the mood of the adverts and the way in which humour is used. The producers needed to get a difficult message across to people who are normally quite resistant. This is aided by the humour, the use of high impact openings and a repeated end message, and the use of heavily loaded words and phrases. How camera position is used to create an informal feel will also be analysed.

Before beginning the analysis, we need to note what the intentions of the producers actually were, and how they were arrived at. I contacted the planner, Phil Tear and asked him about the choice of target audience. The full transcript is in Appendix 1 but a summary is useful here, to put our comments in context.

The target audience was the C2 to D social group (working class), aged between 25 and 44, with an even split between male and female. The first choice was made by examining the profile of smoking habits over time. In the past few years, middle class smokers have been the most likely to quit, leaving a hard core of heavy smokers. This is a difficult audience to target: because smoking forms a larger part of their lives than that of middle class professionals, they are less likely to give it up. Recruitment of smokers is also higher in this group. The profile of smokers peaks and 44, and it was felt unproductive to use this campaign to talk to smokers younger than 25. The ads target three subgroups within this general audience: smokers who do not want to give up; smokers who would like to give up but lack the confidence to do so; smokers who are constantly giving up and then restarting. There are three adverts specifically aimed at the first sub-group: Children, Ash and Morgue. The other ads are aimed at helping the second two groups, either saying 'you can do it' or giving tips on how to keep off the cigarettes.

The main features in common in the general structure of the adverts are that John Cleese appears in each and that there is a repeated message at the end of each advert: 'If you want to stop smoking for you and your children, Quitline can help.'. Other themes that run through the ads are humour (supplied by the perfect vehicle in Cleese), rational arguments, an emphasis on the antisocial aspects of smoking and a wealth of subtle detail. There follows a brief summary

of the ads, in the order they appear on the cassette. The titles are as used by the HEA.

Children(appendix 2) Cleese appears in a variety of small, unlikely spaces. His message is that smokers with young children should smoke away from their children, or better, not at all.

Relax(appendix 3) We see Cleese in a very untidy middle class kitchen. Although he has clearly caused the chaos around him, Cleese sits down and suggests a good way to relax if you've just given up smoking. His relieved family appear from their hiding places at the end.

Withdrawal Symptoms(appendix 4) Cleese is shown exhibiting a range of bizarre symptoms, because he has just stopped smoking. The message is simple: it's hard, but you can pull through.

Morgue(appendix 5) The danger of smoking is made clear as Cleese sits up from under a sheet on the embalming table. He also encourages potential quitters to join the three-quarters of a million people who give up smoking each year.

Tempted(appendix 6) Disembodied hands offer Cleese packets of cigarettes as he walks through a well-appointed sitting room. He sits and offers us advice on how to put yourself off starting to smoke again.

Quitline(appendix 7) Cleese explicitly plugs the Quitline from the confines of a strait-jacket. Quitters are encouraged to take out their antisocial tendencies on the Quitline.

Over(appendix 8) The elation of a smoker kicking the habit is captured in a film scene parody. Cleese ends up shooting his cigarettes, in a dramatic sequence.

Ash(appendix 9) Cleese pours ash from an urn into an ashtray. We think at first that he is demonstrating the amount of ash that comes from a smoker's cigarettes, but he is really getting home the message of death from smoking. The ashes are the smoker's own, after cremation.

The HEA anti-smoking campaign was very consciously planned throughout not only the individual adverts, but the whole sequence of them. Their intention was to create an impact on the intended audience in a subtle way, and it is those subtleties that I am going to analyze in more depth.

Phil Tear from AMV, told us that the target audience was both male and female for all the individual adverts, we disagree. Throughout the campaign there was a recurring masculine bias in the adverts, in particular 'Tempted', 'Withdrawal', 'Ash', 'Quitline' and 'Over' - more than half of them. The reason, we felt, that they had this bias was due to the backgrounds, surroundings and to a certain degree Cleese himself. In 'tempted', for example, there were traditional male ornaments in the room - the mounted animal head, an old photograph of a soldier and portraits. Each item creating an ambience of masculinity. 'Over' had Cleese in a dinner jacket mimicking a gangster in old films which are traditional for male dominance over women. Finally, 'Quitline' and 'Ash' both have large sturdy desks, typically men's furniture, with the background of a study, typically a mans room.

It is because of our analysis that we noticed this problem, the intended audience would not. Over a period time this discourse, of masculine imagery, has been naturalised. This can be problematic as inadvertently they have reduced their capacity to communicate with women, whose "Tobacco consumption reached recordable levels in 1921"¹ and has continued to rise ever since.

The backgrounds and surroundings can also provide an 'ideal home' fantasy, "backgrounds in advertisements promote the illusion that these alternative backgrounds and situations are real."² This aspirational mechanism is created by the standard of the ornaments, furniture, wall hangings, wall paper etc, "slightly better than the conditions in which the target audience live...If you are holding a mirror up to an audience, it must be a flattering mirror."³

The 'ideal home' fantasy is also reinforced by the use of colour in the adverts. The colours used have specific cultural connotations which also have become naturalised within certain discourses. For example, in 'Relax', which is set in the kitchen - a room stereotypical of family life - the colours are yellows and beiges. These colours are culturally specific to warmth and comfort, amplifying the warmth and comfort of family life. In contrast 'Morgue' and 'Ash' have a background hue of green through lighting and wall paper, this colour reinforces the message of death that Cleese is giving in both of them.

The messages in each advert are completely rational intending to advise rather than preach, and most are delivered

¹ Blackburn and Graham (1992)

² Dimpleby and Burton, pg.176 (1987)

³ Phil Tear, AMV (appendix 1)

with the use of humour: "humour is the best way to get under the defensiveness of a smoker. It builds a dialogue with the smoker and encourages him to evaluate his habit."⁴ The messages that are being sent are therefore more likely to engage the audience without resistance. The discourses that humour can break all barriers and laughter is the best medicine have good foundations in society and so communication to the audience will be ultimately more effective.

Where humour is not used in 'Morgue' and 'Ash' in presents them as "the stick of the campaign"⁵ -using the analogy of encouraging a donkey with a carrot or a stick. They use different semiotic approaches to produce the same message. 'Morgue' is very factual using loaded words to intensify the seriousness of the subject, for example 'murder on your children.' - appendix 5. In comparison 'Ash' uses a pun to communicate the message with subtlety and taste, it: "presents a difficult message in a palatable way."⁶

To help gain audience attention most of the adverts have an impact opening. Whether it be an action, like in 'Withdrawal'-Cleese bites into the mantelpiece (appendix 4) or in words, for example the opening statement in 'Children' - "Right I want to talk to smokers with young children!" (appendix 2). These opening approaches are effective as each opening will get the attention of the intended audience by targeting them specifically or by addressing a scenario they can relate to.

To help add to the impact openings, the camera and sound effects was vital to emphasize certain imagery, for example when Cleese bites into the mantelpiece, the camera takes a close up shot and with the added sound effects the audience feels the full effect of this image.

The camera plays a more important role as the audiences 'eyes', when Cleese moves around the room, our eyes follow with the aid of the camera. In certain respects we are a spectator of his life and that is where, I feel, the most important subtlety lies. There is a common discourse of "keeping a polite distance"⁷ by matter of convention, and by intruding on someone else we would expect them to be irate. However, Cleese greets the audience as if they were a guest coming into his home for some advice. This is particularly relevant in 'Withdrawal', 'Relax' and 'Quitline'. The effect that this has on the audience is that it makes them feel at ease, and like the effects of humour it prevents barriers being put up. Cleese appears to be acting out a big brother scenario, supportive and friendly.

The final message that is repeated after each advert has become the slogan for the campaign, this is important to ensure that the audience gets the information as this is what the campaign is based on. By producing the 'Quitline' advert in particular, they have ensured that the audience can really

⁴ Phil Tear, AMV (appendix 1)

⁵ Phil Tear, AMV (appendix 1)

⁶ Phil Tear, AMV (appendix 1)

⁷ Guiraud, pg. 89 (1975)

understand what Quitline is all about. The 'Quitline' advert has Cleese in a straight jacket, but yet he still able to phone up, this demonstrates how easy it is to call Quitline, even when your hands are tied! Furthermore the response from Quitline is immediate, this tells the audience that Quitline is reliable, quick and efficient, and when you hear the ladies voice compassionate as well. All the qualities you expect when you need to talk to someone.

The campaign itself is skilfully put together, with all the different subtleties we have pointed out working together it has proved very effective at communicating a subject that can be, at times, very delicate.

Conclusion

20

We have seen in the campaign evidence of careful planning, over a period of about three months. This has produced what appears to be a very effective set of adverts, although the final word on that depends on the results of future research. We suggest, though, that there is a problematic discourse of male orientation that excludes women smokers. There are other ways to target women smokers, but this campaign was intended to reach them, so it should have done.

The aspirational element, following the discourse that anything less would actually alienate a working class audience, may have been taken a bit too far. There is little in the adverts for someone living in a one bedroom council flat to identify with. The mirror held up is too flattering.

We found that the colours used in the adverts do well to back up the overall feeling of each one, whether this is a deathly green or a homely yellow. This use of colour is a very subtle element, not easily noticed on a first or second viewing, but the cultural meaning of the colours still has its effect. The technique is much easier to see in adverts for paint, where the new coat lights up the room.

The use of humour in the ads was one of our reasons for studying them and this method is one that can be used again and again. People see the joke, laugh and then the message sinks in; very effective. This technique did backfire though, as the HEA received a complaint from the Peruvian embassy about 'Children.' The anti smoking laws in Peru are strict, not the best place to smoke away from your children.

The openings of the ads add impact, the repeated message '...the Quitline can [i.e. promises to] help' at the end makes sure that the important message get across. Overall, the campaign is polite and friendly and well worth paying attention to.

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APPENDIX

Appendix 1. Transcript of telephone conversation with Phil Tear of Abbot-Mead-Vickers advertising agency, campaign planner for the HEA adverts.

Who was your target audience?

In the group C/D, age 25 to 44, evenly divided between male and female. Although the settings appear middle class, this is because they have to be aspirational. An accurate representation of, say, a council flat, would alienate the target audience, even if they live in one themselves. If you hold up a mirror to the audience, it must be a flattering mirror.

Why was this audience chosen?

The profile of smoking habits over time was examined. The decline in smoking from 50-60% a few years ago to 29% has been largely due to middle class smokers quitting. This is the group most likely to quit, leaving a hard core of working class smokers, a much more difficult target. Middle class people tend to have less stress in their lives and so are less likely to need a cigarette. They are more likely to be in a non-smoking office. Smoking will also be a smaller part of their lives and therefore easier to give up. Someone whose only indulgence is their cigarette will want to hang on to them. Recruitment is also higher in the C/D group as well, there are more people starting. The age comes from the lifestyle changes at these ages. Before the age of 25, a smoker may well just be trying it out, and give up when they reach a settled position. At around 44 the profile of smokers peaks and starts to fall off. One reason is that people are told by their doctor to stop smoking for health reasons.

What audience research was done?

Before the ads were written, the profile was researched by questionnaire. Smokers were also asked about their experiences of quitting and this led directly to 'Tempted.' They described how, as soon as you give up, you are surrounded by cigarettes. When scripts were written these were shown to a trial audience for their reactions.

How do the ads target the audience?

The audience is divided according to its behaviour when giving up smoking. Some of the ads aim for the hard core who don't want to give up by giving them a powerful message. Others aim for smokers who would like to give up but lack the confidence; the adverts encourage them, saying 'you can do it'. The last group targeted are the 'serial quitters' who give up every three months; the ads suggest ways they can avoid having to restart. Of course all the ads speak to everyone in some way, sometimes not the way that is intended. The HEA actually had a complaint from the Peruvian embassy about 'Children.' They were upset that we suggested smokers went to Peru, because they have strict anti-smoking legislation.

How successful do you feel the adverts have been?

More so than an equivalent campaign in Scotland. Here, the adverts were designed to scare smokers into ringing a Smokeline, where they could talk to a counsellor. This produced a low response and also meant that trained counsellors were needed. The way in which the humour is used is pleasing. Smokers who saw 'Ash' laughed at the joke at first, but then started to think about their habit. The ads wear in rather than wearing out; this gets the audience to pay attention to the ads every time they are shown.

APPENDIX 2

Script Title: Children

Visual

Audio

1) M/S John Cleese in a dustbin with dustbin lid on his head.

1) JC: "Right, I want to talk to smokers with young children."

2) M/S John Cleese in the boot of a V/W Beetle

2) JC: "Your cigarette smoke can seriously..."

3) M/S John Cleese in a tight fitting cupboard

3) JC: "...damage your childrens health. It can agravate asthma..."

4) M/S John Cleese in a rabbit hutch with rabbits situated around the outside and inside.

4) JC: "...and increase the risk of chest infection. So give it up now hum? Or if you..."

5) M/S John Cleese hanging upside down from a chimney in an open fire place.

5) JC: "...have to smoke, do it somewhere it won't harm your children hum?..."

6) M/S John Cleese in dustbin - same as visual 1

6) JC: "...LIKE PERU!"

APPENDIX 3

SCRIPT TITLE- Relax

Visual

Audio

1) L/S of John Cleese in a kitchen, mess everywhere, tables overturned, complete chaos.

Camera pans round the kitchen to where he sits, finishing with a M/S.

Opens with a plate thrown to the floor.

1)Smash of plate

JC:"Ah Hello....You know some people find they get rather irritable and short tempered when they try to give up smoking, and this can make it hard for the rest of the family.

So it helps if you can learn how to relax. Just find yourself a nice quiet corner, sit down and breath deeply for a minute or two...

John Cleese takes a deep breath...

...that's better. Alright you can come out now!"

Family come out of cupboards.

APPENDIX 4

SCRIPT TITLE - Withdrawal Symptoms

Visual

Audio

1) Close up shot of John Cleese biting the mantel piece.

Camera zooms out to M/S and follows Cleese around a living room.

1)JC:"Hello...if you've just given up smoking, you may be experiencing some withdrawal symptoms...

Cleese Howls...

...but don't worry the craving should go away after a month or so...

Cleese tears hair out of his scalp...

...In the meantime, well you just have to hang in there...

Walks into a cupboard and hugs a extremely large teddy bear.

...Oh Brucey, I need you!"

Visual

1) Camera pans over dead body - John Cleese - in a morgue. Then pans out to frame his upper body in a M/S.
Cleese sits up.

Cleese lies down and covers himself up with the sheet again.

Audio

1)JC:"Now look, I want to be serious for a minute. Smoking doesn't just give you bad breath, smelly cloths and yellow fingers, it can actually kill you, and its murder on your children. So give up now while your still alive...
...and don't tell me you can't live without your darling cigarettes, three quarter of a million quit smoking every year. So why not be one of them...
...its better than being one of these...

...STOP"

APPENDIX 6

SCRIPT TITLE - Tempted

Visual

Audio

1) M/S of John Cleese in a study/den like room. Camera follows him around the room

1)JC:"If you've recently given up smoking there'll be occasions when you're tempted to have just one cigarette..."

Hand comes out of picture offering a cigarette, Cleese moves away

...Trouble is, just one cigarette is often all it takes to get you hooked again...

Hand comes out of mounted animal head offering a cigarette, Cleese moves away

...At times like this it helps to remind yourself why you gave up smoking in the first place...

Hand comes out of a gramophone horn offering a cigarette, Cleese moves away and sits down.

...A good way of doing this is to fill a jar with old cigarette butts and water...

Show jar to camera

...Here's one I prepared earlier, just open the jar and take a long deep sniff...

opens jar, takes a sniff

...UGGGH!...

Hand comes out of jacket and Cleese slaps it

...excuse me please."

APPENDIX 7

SCRIPT TITLE - Quitline

Visual

Audio

1)M/s of John Cleese in a study, wearing a straight jacket and sat in a chair.

1)JC:"Hello there, when you give up smoking, you may find yourself shouting at people, throwing things and generally behaving in a antisocial manner."

2)wife touches his shoulders

2)WIFE:"Bye darling"

3)Cleese moves the chair over to the desk in the study, still tyed up.

3)JC:"Bye-Bye darling...So to avoid any unpleasantness I suggest you telephone the Quitline..."

4)Starts dialing number with his nose.

4)JC: "...they can offer help, advice and a bit of moral support, the number is..."

5)Phones rings twice, and answered

5)JC: "...071 487 3000"

6)QUITLINE:"Smokers Quitline can I help you?"

7)JC:"Oh hello listen, I've recently given up smoking, is it all right to vent my spleen at you?"

6)Cleese sticks his tongue out at the phone reciever

8)QUITLINE:"Of course, if it'll help...."

9)QUITLINE: "...hello..hello!"

APPENDIX 8

SCRIPT TITLE - Over

Visual

Audio

1)W/S Cleese stood in study/den looking at the chair, chair with back turned towards camera.

1)JC:"That's it, it's over, we're finished. I thought I loved you, I thought I needed you. The heck I did. What a sap I've been, the money I've lavished on you, and for what? You're poison you know that? You made me feel used and dirty. Not any more, you're history..."

2)Jumpcut sequence:
Frame - cigarettes on chair
Frame - gun being fired
Frame - cigarettes exploding
Frame - smoking gun
Cleese looks at smoking gun

2)JC:"...and you can stop smoking too!"

APPENDIX 9

SCRIPT TITLE: Ash

Visual

Audio

1)M/S of Cleese sat behind a desk with an urn and an ashtray placed in front of him.

1)JC:"Let me show you how much ash a twenty-a-day smoker makes..."

Cleese pours the contents of the urn into the ashtray

2)JC:"...Course they're not all cremated, I mean some of them are buried!"

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Textual Analysis Group 3
(BT Advert)

TEXTUAL ANALYSIS

INTRODUCTION

3A

By

The media text which we have chosen to study is a British Telecom advertisement including the issues of sexuality and gender superiority. The main question that this specific advert deals with is, "Why can't men be more like women". We felt that this would be an interesting and relevant question to study as we all have strong feelings about gender issues whether personal or otherwise.

In studying this subject matter we shall be dealing in some detail with discourse, naturalization and recontextualization.

Discussing the discourse, the structure of sentences and specific use of language in a way to influence the reader in this context and will be concerned with how it can be construed as being either male or female orientated. One example of the above is illustrated when the author, who assumes that males are more business like and concise with there phone calls writes about men, "Their body says this messages will be short sharp and to the point". There examples of this type throughout the passage and we shall delve into the intricacies and deeper meanings this later in the essay.

It is also very important to deal with how naturalization, in this particular advert, is used. The advert depicts a naked couple, one male and one female, using the telephone, the background being completely black, drawing attention to the facial expressions and body position of the couple.

When the advert states that Winston Churchill believed, "Jaw, jaw is better than war, war", this is a prime example of recontextualization being used of text in a different context to the original. This is a ploy often used in

advertising.

Regarding these three literary tools, naturalization, recontextualization and discourse we will try to give you, the reader a better understanding of this British Telecom advert.

GENERAL STRUCTURE

3B

By

The piece we have chosen to analyse genre is an advert in a newspaper. The advertisement takes a typical medium which is both photographic and textual. The majority of the advert is taken up by two large photographs and a large, bold, eye catching statement. This statement reads "Why can't men be more like women", is very catching and due to it being related to issues such as gender differences which to many is important and interesting the question makes you think and as a result want to read more. Also the photographs are of a man and women naked which is also eye-catching to most people.

The text, written below the photos assumes a particular social discourse about the way in which men are seen as less personally interactive and warm than women and that they are "short sharp and to the point", whereas women know its good to talk. The structure of the text takes on a very short sharp and to the point style, therefore obviously aimed at men as this is the way in which the author says he believes men to communicate. After explaining the differences between men and women on the phone it moves on to some extracts from famous and authoritative people such as Winston Churchill to validate it's points that men should talk more. the text also uses more questions in order to hold a persons interest, maybe also to keep the ideas turning over in the persons head so that the advert is remembered and also to encourage men to use the phone more and question themselves about why they don't. The text then moves on to encouraging men to use the telephone more

by describing it's low cost at particular times, compared to the price of a particularly male related drink, a pint.

Another point I also notice about the structure of the advert is the fact that the British Telecom logo is kept relatively small maybe to give the text more authority in the style of news piece.

It is also interesting that this advertisement is in a newspaper, which are typically read by business men, (although of this statement could be seen as a discourse in itself) who will normally be reading it in a relaxed state and therefore able to think over issues that interest them, e.g. on their way to or back from work or in a break.

CLOSE ANALYSIS

3C

By

The initially striking image in this advertisement is the nakedness of the man and woman portrayed in the photographs. Nakedness is often linked in modern advertising discourses with "nature".¹

By suggesting the fundamental physical differences between women and men it also naturalises the discourses separating men and women attached to the advert. Physical differences are used to back up the discourse that women and men behave differently while using the telephone.

The headline or catchphrase of the piece, "Why can't men be more like women", has intrinsic assumptions about it that if there is a difference between men and women on the telephone. It therefore relies on the fact that the readers of the advertisement could relate to these assumptions immediately.

There is also a major difference in the body language of the subjects in the photographs, which is related to later in the text. While the man stands, the women sits. This could se tht man in a dominant position above the

submissive woman who is seated. It could also insinuate that the man is busy and continually has things to do, so cannot spare time to sit down and talk in a leisurely way. The woman, however, is seated obviously has time to talk at her own pace.

Another discourse could be relevant to this area, that of etiquette. One of the many discourses which is covered in the etiquette is while shaking hands, a woman should sit, while a man stands. This automatically gives the man a more formal, dominant position, which could suggest that a man has a more serious position in society, which is linked to the man being at work while the woman is at home. It could of course be so that nakedness could be portrayed to suggest nature, while covering the woman's breasts.

The woman is sitting on a piece of material which implies that she is surrounded by things of comfort. This can be seen as being at home. She could just as easily have been sitting on a chair, similar to office furniture but the suggestion is that she is relaxed and in comfort, probably at home rather than a business environment.

The facial expressions of the people are very important. The man, whilst looking serious engage the camera with eye contact, while the woman, smiling, looks wistfully away into the distance. This relates to many feature films made with a male audience in mind, which gives a feel of dreaminess to the female sex, while the man has more practical, realistic thought process².

Strangely, the man has a distinct lack of bodily hair. This is odd, because in an advertisement trying to point out the differences between the sexes the lack of bodily hair suggests an androgenous aspect. This removes sexuality while still maintaining gender and "nature" under the guise of nakedness. This is also suggested by the black background, which removes the sense of reality, and puts it in a segregated environment.

From the outset, the text shows very strong discourses. The

sentence, "Men and women communicate differently", states quite clearly that it is a "fact", rather than speculation. the following sentence, which is linked to the first, then points out to the reader that the differences are 'obvious', when it enquires, "Have you noticed?". This feel is continued into the third sentence.

The text then outlines some intrinsic values to the discourse that men and women's actions are spectrally distant in the sentence, "They know that getting in touch is more important than what you actually say." The words used, such as "touch" insinuate that women and men are implicitly more caring and personal than the "short, sharp, and to the point men. This method of describing men's communication suggests ruthlessness a "sharp business mind", a common phrase, is invoked. Interestingly, the style used for this part of the text is also short, sharp and to the point, in order to communicate with the implied audience- men.

The example of a man's telephone call could serve as a security measure. It could be saying that "we know alvei been doing it wrong all this time, but we all do it. "this makes to more acceptable, and gives men more confidence to change into the new revised and "correct" discourse.

Then, the text gives "women's insight" into the discourse than "women can't understand why we are so abrupt". Was this written with years of research into women's views, or is it a reproduction of men's discourses of some women's discourses? I would offer the latter as the more likely.

Years of psychoanalytical debate hasnot yet discovered why men can't "share the simple joys of talking", and various experiments have shown that there is a deep-rooted psychological factor in men, the nature of which is as yet undiscovered, which prevent men from enjoying talking.³

The advertisement quotes "mother writer" in the next section. It is interesting to note that the sex of the writer is not disclosed. Again, it is not obvious whether

this is a man's or woman's discourses. It goes on to quote Winston Churchill. Does the article mean "Even Winston Churchill....." or does it mean "Even Winston Churchill, a man who has shown his strength in a male dominated field and although not omnipotent has a vast amount of knowledge in every field, will admit that being like a woman is unacceptable."

The last section of the text blatantly addresses men, and portrays that it is men who pay the bills. It suggests that men merely pay the bills while it is women, still sitting at home on the telephone, who build up the bills. This section also displays discourses about behaviour of men by juxtaposing the price of telephone calls to the price of beer.

The fact that the BT logo is small and positioned in a less than eye catching place withdraws from the context that the piece is made for -advertising. It implies that it is an article of some significance, rather than an advertising ploy in order to gain interest, and in turn raise profits for the company.

CONCLUSION

3D

By

"Images to do with gender strike at the core of individual identity, our understanding of ourselves as either male or female is central to who we are."⁴

We display these characteristics in the way in which we interact and communicate.

This advertisement draws heavily upon the domain of gender display -not the way that men and women actually behave (or more to the point the way in which the author thinks men and women behave or should to use British Telecom more frequently) For example the text reads " "Meet you down the pub, all right." Thats a mans call".

Overall the advert seems to imply that the whole of female

society acts in a kind of caring way and don't go to such places as pubs and the male side are always abrupt and businesslike who love a pint. This we all know is not true of e v e r y b o d y .

It is as if the author is using strong social discourse about (line unclear) that if you try to remove them it can be beneficial. By suching such an informative structure, with the use of a news article type structure, by keeping logos to a minimum and using important names, the advert gives this idea a certain amount of authority. Although it the text does not actually explain that the ideas about men and women are just discourse, maybe it would be a better idea to to used in the context of an informative article to raise awareness of how these differences are influenced by discourse and how removing them could be beneficial.

The advert also uses a certain amount of domination over the reader. At first it is difficult to say in what way, as at first it seems to be the woman who in the advert is sitting while the man stands and it is implied that she is the lazy but kind type, but the advert could also be seen to dominate men in the way that it appears to be telling men the way in which they should behave, eg talk more, in order to raise their profits.

- 1 KEYWORDS: A vocabulary of culture and society.R. Williams. 1983.
- 2 THE SEXUALITY OF MEN, Ed A. Metcalf and MHumphries 1985.
- 3 Reference unclear in original text.
- 4 Gender, race and class in media, A text reader, Ed. Gail Dines and Jean M. Humes. 1995.

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Textual Analysis Group 4
(3 Adverts with 'Natural' themes)

TEXTUAL ANALYSIS

F) Analyse any of the recent magazine or TV adverts which use the idea of "the natural" to sell a product.

INTRODUCTION by

Having decided upon the above title for our textual analysis Ian and I set about scouring numerous magazines for adverts we considered suitable to analyse. We decided that it may be good to try and obtain a number of adverts advertising the same concept that of "naturalness", but the products being shown under this title being diverse and different. The other main angle of approach when choosing these adverts was the principal that the semiotics and images used to portray "naturalness" were always present but not always entirely obvious. Using the selected adverts this analysis will hopefully attempt to show the factor that the adverts are playing on the term and terminology of "the natural" in order to facilitate the sale of their perspective products.

During this piece the study of the adverts will be not only one of textual analysis but also one of critical analysis. Here we will take into account the concepts of genre, audience, ideology and discourse present in the adverts and what they convey.

The first advert that was chosen was for British Gas water heating, the second was for Ballygowan sparkling Irish spring water and the third advert was for Comfort Pure Silk fabric conditioner. The adverts were chosen from 3 different magazines as we hoped that by ,not only analysing 3 diverse products, we could also perhaps place some significance to the publication with which they were printed in.

The adverts were chosen because they coincided with the criteria we had set out, that of the portrayal of the "natural" and that they were, as we had intended, diverse products.

Here I intend to describe what each of these 3 adverts visually shows. I will also consider whether the adverts presence within the magazine has any relevance as to what the advert is actually trying to convey.

The first advert(as you can see Nils)is very eye-catching. It clearly portrays the concept that through the use of British Gas water heating what is normal to us can become tropical. This advert was found in an issue of the TV Times(a television listings magazine), here we can perhaps attach some relevance. It may well be considered that the average reader of the TV Times is using the magazine solely to find out what is on television and thus is busily flicking through the pages looking for this evenings schedule. The fact that this advert is eye-catching, colourful and interesting perhaps suggests its presence in this magazine as it may well catch the readers attention. Combined with this there is the perhaps relevant image of the woman and baby, mother and child perhaps? And the symbolic nature that goes with it.

The second advert, the Comfort Pure Silk fabric conditioner advert, is again very eye-catching. This advert also has a very clear message within it. It shows the contextualisation that, the Daisy represents normal fabric conditioner and the abundant bloom opposite it represents the Comfort product. This advert was found in an issue of the womans magazine Bella and thus this advert has huge relevance to its presence in the magazine. This is because of the obvious connotations there are present between women and the washing and conditioning of clothes. Combined with this is the image of flowers, and what they represent to women, and the idea that women like flowers.

The third and final advert chosen to be analysed was the

advert for Ballygowan sparkling Irish spring water, this advert like the others we chose to analyse is again eye-catching. Numerous images are portrayed here all seemingly related to a day out as the advert has the feel of a letter or perhaps diary note to it. The items on the advert relating to a particular day or period of time. The advert itself contains the inclusion of rather a lot of text and this perhaps explains why it was found in the Times on Sunday, Sunday supplement as it could be thought, though this perhaps is a slightly stereotypical image that the readers of such a magazine are not "page flickers" as previously mentioned but more the slow, pondering type reader interested in all news and features (characteristics of a typical Times reader perhaps?). The advert is thus, because of its content, a suitable one for this magazine as well as the fact that Ballygowan spring water is the drink of such a reader (educated, of above average wealth?) and thus the further relevance of its presence in this publication.

CLOSE ANALYSIS by

Taking firstly the British Gas advertisement: the ideology this preaches to me straight out is one of "at one with nature". The smiling almost contented face of mother and baby gliding over the coral reef gives off a seemingly tranquil air to the reader. I felt myself smile as I looked at this advert. The naturalness of mother and baby swimming together under the sea seems an odd natural discourse to take. The foetus in the womb scenario I think is being played on here. ie. due to the closeness of mother to child in the child's naked state. The focus is on the baby as a whole whereas the mother is there only in part. (her head and shoulders) Thus the baby being shown as a whole and naked conveys an image of absolute naturalness, as if the baby was straight from the womb and born into this world.

The text of the advert is very simple for the reader to digest. All the main words in the text begin with "B" ie. Brighton, Blackpool, Bognor and Baby. All the places listed are of course British seaside towns (although none have a coral reef to boot). The concept discourse of water is obvious here with the seaside towns and coral reef etc, this obviously holds up with the advertisement for British Gas water heating. As far as social implications go British Gas are taking the discourse of "we will heat the water till it's like the tropics!" This is undoubtedly true as the service they will supply will endeavour to heat water, but as far as providing subliminal paradise in your home, a very far fetched ideology.

Secondly, The Comfort Pure Silk advertisement. This advert was more easily analysed and defined with a very prominent discourse and ideology. This advert whilst bordering on the edges of sexism was nevertheless eye-catching and sufficiently glossy to catch one's attention.

The discourse immediately jumps out at you, the advert is aimed at women and perhaps solely women. In our society women are thought of as the ones who take care of the washing and conditioning of the clothes in a household as David pointed out earlier in the piece. The use of a simple Daisy to define the average fabric conditioner, as the advert suggests "There's fabric conditioner... and using an exceptionally floral display of Lillies to define the Comfort product "and there's Pure Silk" is playing on the natural theme quite indelicately. This is due to the advert suggesting that a plain natural Daisy is not as good as or dare I say it as "natural" as a bouquet of Lillies (which have obviously been arranged by the photographer). Also the close-up shot of the Lillies is very flattering to them bringing out their "natural" colours and lighting effects. Whereas the Daisy is shot from a distance and is pictured with the stem out of focus thus showing its inferiority to the Lillies. The product is shown on the page in a bottle of almost the same shade as the Lillies showing the product's apparent naturalness. The social implications here are blindly obvious saying quite categorically that Comfort Pure Silk will leave your clothes feeling and smelling like a bunch of elaborate Lillies whereas normal less "natural" fabric conditioner will leave your clothes feeling and smelling like an out-of-focus less "natural" Daisy. This is a very powerful discourse taken by Lever Brothers with quite impressive messages given off by the poignant usage of the different "natural" flowers.

Thirdly, the advertisement for Ballygowan sparkling Irish spring water. This advertisement plays upon the "naturalness" in quite a different way to the 2 previous advertisements. This advert used its text to assume a natural scene in the drinking of spring water. As David mentioned earlier the text in this advert is seemingly of a diary note discourse describing a day out in the Irish countryside. The text pleads natural due to its ideological journey of idilic proportions with the two protagonists in the text. By this I mean the main protagonist is describing the day out in a very natural way. For example she (I am assuming it is a she) is saying about her friends blonde hair being so much nicer than her orange hair. Here we can see natural hair colour being envied over. But the most poignant and indeed illustrious use of the natural discourse is in the last two sentences. "We'd circle back by the well at Blakes Crossing. How wonderful then to drink the water, so cold and pure and so welcome it might have been wine". What a claim! Are they saying that the water from the well at Blakes crossing somewhere in the Irish countryside is now presumably the source of Ballygowan spring water which after a walk on a hot day might be confused for wine? Quite remarkable.

Saying that the spring water was bottled at the well at Blakes Crossing, then, a natural discourse would be right to assume. This cannot be true as the spring water Ballygowan sells is sparkling and therefore is full of carbonate, thus not natural at all.

I mentioned earlier that the text gives the advert its naturalness however the symbols and pictures used in the advertisement; pictures of plants, seashells, dry leaves also provide a natural discourse or at the very least adhere to the natural discourse the text provides, contributing to the theme of a walk in the countryside with neutral, natural connotations. We can assume the "natural" photo (black and white, white robe) to be the girl with blonde hair also due to its central position in the advert.

Although to me this advert is using a natural discourse I feel the ideologies conveyed within it to be to widespread and disjointed to thoroughly for the advert to have maximum potency.

CONCLUSION by

4D

We can finally conclude that, though Ian has already made individual conclusions at the end of each of the advert analysis', that the 3 advertisements each, and in numerous and varied ways and formats conveyed the naturalistic discourse. Through this a number of different ideologies connected with the natural theme arose. Although the advertisements were unconnected through the magazines in which they were printed, or through the companies involved the semiotics, images and recontextualisation used promotes the same basic "natural" discourse.

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Nils Lindahl Elliot.

APPENDIX

- 1) British Gas water heating advertisement
TV Times.
- 2) Comfort Pure Silk fabric conditioner advertisement (2 sheets).
Bella.
- 3) Ballygowan sparkling Irish spring water advertisement.
Sunday Times supplement.

Textual Analysis Group 5
(Nuclear Electric Advert)

COS1 Assignment One
Year 1
Submit to: Nils Lyndahl Elliott
Due Date: 5. 5. 95.

5A

Textual Analysis.

Introduction. (.)

We have chosen Nuclear Electric's advert from 'The Guardian' of July 23rd 1994, as it combines our interests in the environment and science. Our analysis of the advertisement will hopefully be objective and critical, but of course, we like all people have our own ideologies which we will incorporate into our interpretations of the advertisement.

General Structure. (,)

5B

The Nuclear Electric advert, being in 'The Guardian' which is a broadsheet paper seems to be directed at the middle class, those people who might have more of an interest and more time to be concerned in the nuclear power industry. The advert is very striking, because of the way in which it uses images which would not normally be associated with nuclear energy. It uses the symbolic form of an idyllic countryside scene, with a rainbow which has obviously never been affected by man, especially not a power station. Also we the reader are supposed to believe that the scene in the context even if there were a nuclear power station, the scene would stay the same.

This is backed up by the number of statements in bold type at the

2.

very top of the advert such as, "We *don't* contribute to global warming".

The word '*don't*' is in a different typeface. so that it has more emphasis.

The way in which the statements are presented is obviously designed to

catch the eye of someone browsing through the paper. What the

statements actually say is also designed to surprise and provoke a

comparison with traditional coal fired power stations.

The advert contains many striking colours such as bright blue and

green to catch the eye amongst the drab black and white of the

newspaper. These colours again give the impression of an environment

that is unmarred.

The type at the bottom of the advert gives a comparison between

nuclear energy and energy from coal, showing how much less polluting

nuclear power is. The scene above this information emphasises these

facts.

Close Analysis. ()

5C

This article is of both a scientific and a environmental issue. Since

the article has been photocopied we have highlighted the facts of colour

with a few pointers as I believe colour is an important issue here. The

rainbow is also significant to the 'plot' s we have drawn that back in. So

to begin with we shall give an overview of the advert explaining what we

see then we shall go into the actual analysis of it.

3.

The colours of the article are green, blue with a sharp contrast of orange and yellow fields with touches of green. There is a rainbow which takes up the whole page and at the end of the rainbow is a farm and is the only building to be seen for miles. There is a significance for this which we'll try and explain later.

The main caption is basically hitting coal power by claiming that they don't cause any damage to the environment such as the ozone, acidrain and global warming. They then question their own role using "Are we friends of the earth?", here they have used the name of a well known environmental group in the form of a statement rather than as a question. Whether this is with intention we don't know.

At the bottom of the advert there are a set of 'facts' saying that 40% of the gases that contribute to the green house effect are caused by the burning of fossil fuels. This is slightly problematic since it doesn't say what purpose the fuels have been burned for to produce that 40% gas, and the issue here is coal power stations V's nuclear power. The article goes on to explain and compare the amount of CO₂ emitted in both nuclear and coal power to shock/surprise people. Next Nuclear Electric say that all their stations are safe, environmentally responsible and reliable and invite you to spend the afternoon with them. With this message we looked at the advert and thought 'what power station?', all we

4.

can see is countryside and a farm. Maybe the view you see is from the power station itself but there is nothing that shows this.

Now that the overview is completed we shall go on to explain more about the colours and what they represent. The blue, green background and sky seems to represent 'nature', health, environment, 'greenys' or environmentalists. The sky is clear except for one or two fluffy white clouds, a sign of a nice day, evening or morning hence the haze. We wondered what does the green haze hovering over the countryside represent since haze can represent smog, but the rainbow could just represent mist as in morning mist.

There is a contrast of colour from the fields which has sudden splashes of orange and yellow with a touch of green. Here Nuclear Electric we believe are trying to unfocus the audience's mind from the image of a powerstation towering over a little village or town with dirty fields around it with black grimy fields and livestock especially sheep who if washed would look white underneath all that grime emitted from the station. This sort of image is of our perception when we think of a power station. If this was Nuclear Electric's aim then for us it worked in producing these images but we feel it is slightly problematic from what we mentioned in the overview the fact as to where a nuclear power station is in conjunction to the picture. So you could say that the reason for this

5.

beautiful empty, 'natural' countryside is because all you can see is a farm and a few trees but not one clue to there being a power station to ruin this. So should Nuclear Electric be giving this false perception when there isn't a power station in the picture to prove their point, that they don't contribute to the various global problems. We then have to try and think the way Nuclear Electric were thinking at the time and give a reason for this specific advert in the first place. They are probably trying to say "this countryside is how it looks like around Nuclear Electric's power stations all over Britain."

The next issue is where Nuclear Electric at the end of the advert says "It certainly won't affect your body but it might.....". This is very controversial as there is that suspected link between nuclear power stations and Leukaemia in children, but now scientists have come up with a new theory to why more children suffer from Leukaemia around these stations than any where else. They say that viruses which can trigger cell mutation which leads to cancer are carried by visiting foreign scientists and administrative officers to the stations. But the advert has only touched this issue lightly but the issue here is fossil fuels and the environment.

To complete this analysis we would like to finish off with the image of the rainbow and the importance of it in this picture. Firstly we found a

6.

dictionary definition of a rainbow to see if it has any significance. "a colour arch in sky caused by refraction and internal reflection of light in raindrops; Any similar array of colours covering the whole spectrum."

This definition only backs up our first feelings that the haze is mist which the rainbow is reflected from. So we had to concern ourselves with the position of the rainbow in the picture, the way it ends on the farm. It is said that you can find a pot of gold at the end of one, so maybe the rainbow is a symbol to say how precious this land is as if it is made of gold and the farm is the very heart of this beauty.

Conclusion. (

5D

There are discourses at work in the advert as we automatically feel that nuclear power is unsafe and potentially dangerous, but the discourses at work are through symbolic forms. The advert makes us feel that nuclear power is safe and environmentally friendly or as they said "friends of the earth".

We feel an ideology is being produced as our normal perception of a landscape which has a power station built on it and it is very smoggy and dirty, the power station being a blot on the landscape. But in the advert a perfect, untarnished landscape is portrayed giving the ideology that a nuclear power station does not effect it's surrounding areas.

7.

There is no concrete evidence given on the safety of nuclear energy and the facts given in the advert are only diminishing coal energy. This makes us feel that a media effects discourse is at work. Nuclear energy may not be as polluting as coal energy but what about long term safety factors. The advert seems to be designed to make us aware about the damage to the environment caused by coal stations so that the general public would then begin to advocate nuclear energy.

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Textual Analysis Group 6
(Nuclear Electric Advert)

SECTION ONE

INTRODUCTION.

The aim of this textual analysis is to look at the advert in the Independent news paper. This advert states the environmental issues that are most relevant today and attempts to suggest that nuclear fuel is a clean and safe method of generating electricity. At the same time the advert openly informs us of the dangers in using fossil fuels.

We decided to study this advert because science in advertising is perhaps the most profitable use of science. It is used to sell everything from cosmetics to washing powder and in most examples the science is deliberately added whether it is relevant or not. Science is also used in advertising to perpusfully mislead the people the product is aimed at after all what is an " A.H.H - Pro vitamin B5 complex "? The fact is it does not exist yet it is used to sell skin cream. Science can also be used in advertising as in the Nuclear Electric example to direct the target audience away from the real issues. this will be further explained in the conclusion. We also decided to study this advert because to the critical eye it was obvious what the advert was attempting to do. This advert is especially interesting because it addresses an issue rather than trying to sell a product directly although selling its product is the overall aim. The advert also seems to respond to public opinions and public fears and the advert is structured and worded in a very unique way in order to address the issues in the most effective way.

The structure of the advert is dominated by a large picture which is representative of a very idyllic, serene and clean open environment. The advert which appears in a broadsheet newspaper, consumes the entire page it is featured on. At the foot of the advert exists some text, which is brief but examines the effects of Nuclear Electric's main competitor, namely British Coal. However the text is presented in small wording, with the given effect of not distracting the readers attention from the main focus of the advert, the photograph. At the head of the page is a short yet strong caption, which is very effective.

The main focal point of the advertisement is the picture, it appears as this is deliberate because it symbolizes a pollution free picturesque scene, this is achieved with the use of rolling fields and animals associated with the countryside. Accompanied with the fact that there are no eyesores present, like for example opencast mines, the picture can be seen as trying to represent the Nuclear Fuel industry as a cleaner and healthier alternative to other means of electricity generation. The skies in the picture are again open and full of colour, and they also contain a rainbow which can be interpreted to mean a new beginning, possibly a new and brighter future for Nuclear Electricity.

The caption at the head of the advert, unlike the text at the bottom, is placed over the picture as its importance appears to be

as significant as the photograph. It comments on how Nuclear Electric do not contribute to global warming, ozone depletion and acid rain, the whole caption is written in bold print but the word "don't", as in "we don't...", is not printed in bold, and thus stands out and is eye catching. It also emphasizes the fact that they are not responsible for these occurrences, whilst implementing another body.

SECTION THREE

6C

The importance of this advert, is that it appears to be attempting to shatter the old image of Nuclear Fuel, which was one consistent with danger to the environment aswell as humans in some extreme cases. It does this effectively with the use of the clean and natural image of the countryside. However the general discourse of the whole piece appears to be to place as much credit on themselves i.e Nuclear Fuel, while at the same time discrediting British Coal, (the burning of fossil fuels). The advert seems to be a tool in which to aid their conversion process of the British public to the Nuclear way of thinking, even though it can appear extreme and unnecessary. These extremities can be seen to exist in what appears to be an invitation to visit a Nuclear Electric centre, of which there are several in England and Wales. This open invitation, which is underneath the text at the bottom of the page, is accompanied by a list of centres available to visit, a small map showing their location and a free phone contact number.

The text positions the audience into believing what they are reading by adopting a form of narration in the text, trying to convince you into their way of thinking. Using the phrase "It certainly won't affect your body", appears to be very convincing in a dominating way. The use of figures in the text appears to be used as hard scientific fact to be, and expected to be believed by the readers.

The text in the advert appears to be aimed at an educated audience, this can be seen in the some of the words and phrases used, for example Greenhouse Effect and Fossil Fuels.

Sections two, three and four,

SECTION FIVE CONCLUSION.

So it seems that the advert attempts to show that producing electrical power using nuclear Fuel is environmentally clean. The advert tries to do this by comparing its self to production of electrical power using fossil fuels. this method is quite effective because Nuclear Electric has identified the most up to date environmental issues such as global warming and acid rain which have had extensive media coverage. The way this issue is approached is with great care. Firstly the environmental issue is made to appear widespread than it actually is. In the main print at the top of the page it is written

" We don't contribute to global warming,
We don't contribute to ozone depletion."

this at first appears as if there are two separate environmental problems here that Nuclear Electric don't contribute to but in fact these are both one in the same thing one is the cause and one is the effect. Also the fact that the words don't are in small print and the rest the statements are in bold print is unusual as they would normally be the other way round. This is done for two reasons. firstly it will attract the readers initial attention more effectively because no one is interested in reading about who does not contribute to environmental issues but want to know who does. also the faint "don't" indicates that perhaps Nuclear Electric assumes that the target audience were under the impression

that Nuclear power was a contributor to acid rain, global warming and ozone depletion. This is further backed up at the end the text on the advert in the statement

" It certainly won't affect your body but it might just change your mind."

This is very unrealistic as most people are already aware that Nuclear fuel does not contribute to global warming. This is however is not the real issue. People are worried about the risk of a reactor meltdown or the dumping of used fuel rods. Comparing Nuclear fuel and fossil fuels is like trying to compare "chalk and cheese" they are both environmentally dangerous but for different reasons. The whole advert is patronising and is written in such a way that it seems as if it is being taught at school. The text even seems to expect a response from the reader when saying

"Breathtaking isn't it."

You can't argue with facts and science is seen as a Discourse of truth. This advert shows that with recontextualisation science can say anything you won't it to.

I () was responsible for handing this in and due to the ~~the~~ VIRUS on sr maths computers it was unable to be handed in until after the ladies ~~ret~~ in reception returned from lunch.

Textual Analysis Group 7
(Moby Promotional Leaflet)

Reception of Science, Assessment Two
Textual Analysis
Moby - "Everything is Wrong"

Introduction

The media text we have chosen to analyze is part of a promotion package from a well known popular musician called Moby. His work is predominantly electronic dance orientated music. However, he makes a strong effort towards raising awareness towards environmental issues, and thus this promotion consists of a pamphlet which outlines what he feels about the world as it is now, and continues with a collection of statistics which he believes strongly indicate the need to make changes to the way people live. We believe that the text falls into the topic of environmental/ecological communication, with the purpose of raising awareness to the 'plight of the planet' often hailed by environmentalists. This media text does not fall quite so simply into that category, chiefly because of the manner in which it is distributed, as will become clear as the analysis progresses.

7A

Structure

The title track of the album is "Everything is Wrong" and this provides the link to the main body of the text, which is a hard hitting radical piece on the state of the world today; with specific relevance to the concepts of lifestyle, including those of diet, food production practices, energy production, and transport.

Initially the pamphlet does not strike you as the typical 'green' piece of information, as the whole pamphlet itself is blue in colour signifying no specific genre. The front cover is plain and simple, the artists name, symbol, and album title are all that adorns the front. This is recognisable to those who already own or know of material by this artist, so many people may pick up the pamphlet without realising what it actually contains.

On entering the piece or text, the initial section is a personal viewpoint of the world in general by Moby himself (not a very optimistic one). The language used is

7B

relatively hard hitting with short, sharp sentences, and harsh words such as, "toxic" and "ripped". This format is designed to have maximum impact on the reader, stating how bad the world situation has actually become. The actual wording itself enables the reader to conjure up a clear picture of the devastation without going into details.

The style of writing is one that enables anyone to read and understand, there is no overly convoluted jargon to confuse or befuddle the reader. It consists of clear and concise statements particularly appealing to a younger generation as it is written in "youth" language; e.g. "I know tons of people who eat meat" (this will become clear later).

This type of piece is typical of those found in the letters pages of any environmental magazine, basically a tirade of woes believed by any individual, a bias towards a viewpoint.

This may be true, and thus appeals to anyone interested in green issues. However, there are people that would read the initial piece and find it a little too biased and revolutionary, so to improve or give weight to his viewpoint, actual facts recontextualised from original environmental studies are included. Each one again is short and easy to read and this time believable. Being as the facts are presented as a straight-forward list, the reader is almost 'exhausted' by the end of it. The use of these facts is also a subtle way to re-enforce his views on vegetarianism as he uses comparisons of land use to production of vegetables and meat - a very thought provoking process. Examples such as these illustrate this:

"one acre of land can produce 20,000 pounds of potatoes."

"one acre of land can produce 165 pounds of beef."

One final method employed in the whole text to re-enforce his viewpoint is the use of quotes by well respected and known historical figures. This has the effect of finally founding the notion that environmental issues are not simply a fad, but the difference now is that the whole problem has acquired a higher degree of urgency.

By using these three methods, does Moby bring respect and reality to global problems?

Discourse & Ideology

The "Everything is Wrong" pamphlet is loaded with various discourses operating within it, and as a whole, strongly serves as an ideological piece of media. Starting with the front cover, the impression received is a very simple one. The title of the product is "Everything is Wrong", which itself is highly provocative, following what I believe is the common discourse of many environmental pressure groups. That is, it serves to encourage people to stand up and take notice of the urgent and sometimes radical changes that are said to be needed to alter the 'health' of the planet and its people. However, at this stage it is important to remember that the audience does not as yet know of the environmental/ecological message contained within.

Upon reading the first section of the text, that is, the personal commentary from Moby, it is apparent that the audience is subject to a discourse of radicalism. The text follows the discourse of a kind of preaching. Indeed, in other pieces I have read that are written by Moby, he refers directly to the practices of Christianity. Perhaps Moby is supporting a vision of 'clean living' that the institution of the church itself encourages, or alternatively, he is merely imitating such a discourse so as to give a sense of knowledgeable authority.

The following section of the text, that is, the collection of established 'facts', involves recontextualisation on a fairly broad level. The information is collected from a variety of sources, mostly from previous environmental studies, and are presented in this instance as a provocative list of statements that support the message written in the previous section discussed. The discourse present here is an extension of the environmental one suggested at the start of this section of the analysis. It is important to note that this publication is merely part of a promotion, which results in a form of discursive transformation, which places the discourse in an unusual context.

As previously mentioned, it may be that Moby has relied on the sort of discourse that adds weight and authority to what he is saying. The inclusion of the three quotes contained within the piece support this suggestion. This is in reference to the fact that they originate from the minds of highly influential figures whose names themselves can evoke strong feeling in people today.

Finally, the last section of the pamphlet provides details of the promoted album and

tour. This includes information regarding contact addresses for mail and Internet connection to the artists record company. A strong discourse is not present here, and it provides a 'step back' from the rest of the text.

Audience

7D

The field of interaction that this piece falls into is that of the music buying public, particular the younger generation. The text is found in general music stores and relies on the recipient choosing to take the pamphlet from the shop's display unit.

This has led to the conclusion that the target audience is the youth dance culture. It relies heavily on the reader actually having some familiarity with Moby and then wanting to discover new information regarding this musician. This could only occur amongst members of an established following. This leads onto the fact that his target audience is the most likely to sit up and take note of what he is saying. Moby is using his position as an influential character to become a modern day guru, striving to arise environmental awareness amongst the youth of today. Taking this path he is also promoting himself, in realising that people want more from their role-models than just the music. He is also pointing out that music is here to stay, unlike the environment.

He presumes that his audience does want to know about global problems, and so in creating this text in a simple, easy way to read he causes this issue to become "trendy" and not a boring rant against the world. He also imbues a sense of guilt in the minds of his readers and this is much easier to apply to the younger generation, who tend to be more idealistic.

If he (Moby) wanted to be successful in causing a change he would have to market his thoughts and ideas through different channels, as many audiences are excluded from this area of information. This includes the older generation and anyone who is not 'into' the dance scene or the music he produces.

As for success in communicating to the desired audience, he does succeed in creating an awareness in the reader of global problems, in a way that is popular amongst the members of the dance culture. He is also successful in promoting his own image of not just a money grabbing musician, but a "right-on-caring-kind-of-guy". This would influence many people to buy his music, which is one of the main aims of the text.

However, this text could not be seen as an influential piece that would cause great changes in peoples lives, it can only cause awareness. Of course, these are elements that can only be confirmed through audience research.

Conclusions

7E

The main discourse present in this text is that of radical environmental pressure groups, and the subsequent ideologies that this entails. However, what distances this particular piece from that, is the fact that it is produced as a promotion piece for a popular musician. Hence, there exists an obvious case for recontextualisation of many established norms.

Textual Analysis Group 8
(Laboratoire Garnier Advert)

TEXTUAL ANALYSIS: FOR NILS LINDHAL-ELLIOT.

BY
 DUE: 9.9.99

For this assignment, we have chosen the Laboratoires Garnier product - Synergie Wrinkle Lift Cream. We chose the advertisement because it is full of analytical material and it caught our attention in the magazine.

> Introduction - by .

The majority of people, at one point in their lives, have been subjected to media pressure. The manner of this pressure lies in television and magazines mostly but it seems to appear in most social activities. Ever since the main communication channels opened, in the form of television, broadsheets, tabloids and magazines, the producers have been able to influence the general public in some manner. It came to the fore after the second world war, when the public started to relax and enjoy themselves, and consequently had more money to spend. This gave the "producers" an ideal opportunity to market their products in the multi-media. An elaborate bombardment of advertisements have now dominated these medians and will continue to do so because the general response and demand is still strong.

Now a war has begun with the major western product companies to portray the most sophisticated, influential and eye-catching advertisements with the aim to acquire the biggest audience or consumer level. This involves different "discourses" which will be defined and discussed later on.

The advertisements can take many forms, which are designed to influence different groups of people, for example, advertisements for cosmetics. An ideal example of this is with any female beauty-enhancing product. The usual "discourse" being involved with beauty. There is always a beautiful woman who is the epitome of health and is portrayed as being very natural. This immediately pulls the female-orientated audience into a false sense of "reality", it is portrayed as being completely "natural", and so the product sells.

The idea of a woman indirectly representing nature is a concept of which it's origins lie in the ancient beliefs of tribes. The "Kogi Amerindians" for example, have no word for nature. Instead, they represent nature in regards to its 'individual attributes'(1). However, their ultimate deity is the "mother nature", that is why nowadays, nature is represented as being female. This belief is manipulated in many advertisements in an attempt to collaborate females and nature, so any advertisement featuring a beautiful woman (the beauty of which enhances the "natural" touch), evokes feelings of health which is associated with nature.

Visual Perception and Analysis -

8B

The concept of "visual perception" is something that is frequently used in advertising. In the case of the Synergie advertisement, the importance of the photograph is immediately apparent, for the simple reason that in a double-page advertisement, the image of a women's face takes up one side.

(1) - Nils Lindhal-Elliott Notes, page 1. (See ref. for details)

Before the visual content will be discussed later, the visual communication plays an important role in the advertising, and especially regarding the key theme of nature and the natural, which is endorsed in this product. The photograph is used to capture the attention of the consumer whilst showing the product in a desirable context. If the product is purchased, the consumer will achieve the natural beauty of the model in the picture. The advert is likely to be in a women's magazine which may be flicked through rapidly, so the message portrayed by the product needs to be communicated 'swiftly, unambiguously and economically' (2), thus the use of a full page image of the effects of the product. All details used in the image, such as hair style, colour, facial structure, clothing and setting are equally important in the communication.

The photograph is of a representation of a woman, aged in her twenties, and is set outdoors. The emphasis is on youth, the natural assumption being that youthful women are seen as being healthy and natural looking. The gender in the advertisement is an important focus on identification. The product of "wrinkle lift cream" would be more aimed at women than men, although not exclusive to women, and so it would be natural that the image portrayed would be of the female gender. This links with the previous comment that females are portrayed as being at one with nature.

(2) Advertising as Communication - Page 97. (See references for details).

The model is white skinned, with blue eyes and blond hair. This image is often portrayed as being the most natural look, especially if we look at the Asian race, first invented in the second world war; the ideal image seen as being blue eyed, fair haired and fair skinned. She is portrayed as the epitome of beauty and femininity.

The "discourse" in feminine beauty is present by the visual features of the model, and as the role of the protagonist; threatened by the appearance of wrinkles, she has been released by the "horrors" of ageing by the Synergie product. The negative belief of western culture viewing ageing as a sign of fading beauty is an ideal "discourse" to market their product.(3)

The hair is one of the potent symbols in cultural communication(4), the hair does not appear to be dyed, thus representing a natural image. The texture is fine and the hair is tied back, whilst not noticeably containing any unnatural hair products, again being portrayed as natural and healthy.

Only the face and neck of the woman are shown, along with a hand lifted to the face. The face and the neck are the target areas of where the wrinkle lift cream would be used, and therefore, it is unnecessary to portray any more of the body. The close-up shot signifies more intensity, thus enforcing the image of the beauty that "will" be achieved by usage of the product.

(3) Advertising as Communication - Page 98 (See References)

(4) Communicating about Science and Nature, 5. Nature Naturalized - Page 5 - Nils Lindhal-Elliott.

The raised hand to the face is an ambiguous message. The model could be using the cream, delicately rubbing it into her face. It may be portraying the message that the results from the cream can be seen on the model, and she is lifting her hand to show the effects from regular use, creating the impression of narcissism. The hand itself is clean with well-manicured fingernails. No nail varnish is visible, again portraying the natural image free from artificial products.

The most important single feature of the picture is undoubtedly the face itself. The teeth are in a perfect line, which enhances the overall beauty of the woman, adding to the natural image of the photograph. Very little visible make-up is worn (although it is almost a certainty that it is actually being utilized), again the healthy and natural collaboration at work. Most importantly, no wrinkles are present at all, implying that if the product is used, the consumer will look like the model.

The expression on the face is a particular focus of attention in advertisements, intended to "arouse our emotion"(5). The expression of the model is a positive, happy, care-free and fresh one, with the implication that this contented "feeling" is a result of the product. The model has direct contact with the viewer, again, the suggestion being that the happiness and pleasure of the image of the woman is the consequence of using an anti-wrinkle cream.

(5) Advertising as Communication - Page 99 (See References for details).

The use of colours is of great importance in this advertisement. The image is set outside giving the impression of a "slice of life" with a "real" background. The sky in the background is portrayed as a deep blue, with lush green shrubbery, and is an ideal representation of a beautiful day. The implication that the sun is shining, along with the outdoors is a "natural" setting, meaning that it is "at one with nature", as is the message that the product is portraying. The background does not distract our attention from the model, and more importantly, the product itself.

There is no mention of the product itself where the picture is. The only hint of what may be advertised *is* from the logo "Laboratoires Garnier, Paris", along the side. The reader would first look at the photograph of the model, wonder how she has achieved her beauty and why she looks so happy and care-free. The attention will then be drawn to the page with the information on the product to discover her secret.

The logo, "Natural Hydroxy-Ceramides" is a key feature in the advertisement. The writing, in capital letters is encased in a green molecular-looking structure, returning to the theme that a scientific base is the chief beneficial factor of the product.

The largest image on this page is the product itself. The white pot, portrays cleanliness and professionalism. A small box containing the image of a leaf returns to the "natural" theme of the product.

Content and Textual Analysis -

Woman dominates the home household and food markets, and in this capacity she buys for herself and for her family. There is a whole sector of markets, however, wherein she purchases chiefly for her own satisfaction and subsistence.

Over 1/4 of all women use cleansing creams daily, and half of all women use them regularly. Beauty creams are expensive, so usage tends to be weighted up-market (6).

The language used in advertising has a primary aim, that being to attract the consumers attention and dispose of favourably towards the product on offer. Advertisers use language quite distinctively, they can make bizarre and indeed controversial statements in unusual ways, in addition to using simple, straightforward language to communicate with the consumer.

The writers of advertisements can play with words, manipulating or distorting their everyday meanings. They frequently break the rules of language for affect, use words out of context and even make new ones. Unusual or stylish words are used, they are short, to-the-point sentences, which are easy to remember. "Catchy" slogans are used which stick in our memory. Sometimes rhythm and rhyme are used to create slogans, sometimes alliteration or repetition. In addition to the type of language used, different typographical and calligraphic techniques can also be used as signifiers so that language can signify the product directly, by writing, language and product.

(6) The Female Consumer - Page 179 (See References).

It could be said that "words have feelings". Words not only describe things, they communicate feelings, associations and attitudes - they bring ideas into our minds.

Many advertisements for face creams, both in magazines and on the television, are stressing the word "natural" and now "natural" their product is, or what a "natural" effect their product will have on the skin. The advertisement for Synergie's Wrinkle-Lift cream is a perfect example of this advertising strategy. They use the "discourse" of the "natural" to sell the product. Even Synergie's slogan, "The Alliance of Science with Nature" stresses the association the cosmetics industry uses between nature and their product, and therefore nature and beauty.

Synergie's slogan is a good example of the rhythm and rhyme technique mentioned earlier. "The Alliance of Science with Nature" rolls off the tongue beautifully, it is both rhythmic and contains rhyming words - "Alliance" and "Science".

At the top of the page is written, "An Innovation from Synergie". This is almost like ^a newspaper headline - informing the reader of this new and exciting cream. Below this heading are the words "Wrinkle Lift". These words are written in large green letters, and are the most important feature on this page. A woman's attention when flicking through the pages of this magazine, would initially be drawn to these words, firstly because they are the biggest letters on the page, and secondly because in a simple and obvious way, the reader (if she has wrinkles) would become interested in the advertisement and read on.

The colour of these words is also significant. The colour green, again stresses nature and the "naturalness" of the product. Many objects in nature are green, leaves etc. The yellow rectangular shape outlining these words also suggests that the words "Wrinkle Lift" are the most important part of the advertisement, drawing the reader's eye to them. This yellow colour possibly representing the sun, the discourse arising again.

The potential consumer then continues reading, being tempted more and more to the product by the way it is described.

The reader is now greatly informed that if she uses Synergie's product, her "skin will feel smoother immediately" and that "wrinkles will be reduced after just two weeks". The potential consumer would be attracted to the product because rather than having to wait for weeks on end for smoother and wrinkle-free skin, with this product, her skin will become smoother "immediately" and the wrinkles will disappear shortly afterwards.

Reading on, the potential buyer sees the words "Natural Hydroxy-Ceramides". The "discourse" - "natural" - is linked with two words which together mean nothing. The word "Hydroxy", is a term used which describes a natural chemical process, so too does the word "Ceramides", but put together there is no such term. The advertisers are simply using words and breaking the "language law" in order to impress the reader with "technical" terms.

The text then continues to explain how Laboratoires Garnier have made "one of the most important skin-care discoveries of recent years. It is debatable as to whether their discovery is one of the most important. Surely more important discoveries have been made, such as the revelation that skin should be protected from the sun, in order to prevent skin cancer.

The name of the company "Laboratoires Garnier, Paris" is an impressive name because it is French. Women associate Paris with fashion, beauty and glamour, and therefore will be interested in a french-based product.

The text then goes on to explain how the "Natural" Hydroxy-Ceramides are extracted from sunflowers, again the "discourse" being mentioned. It is also stressed how similar these Hydroxy-Ceramides are to those cells lost by the skin through ageing, and how the "natural" structure of the skin can be restored with these natural extracts from the sunflowers.

It is stated that the cream is of a high performance, again attracting the potential-purchaser to the product. The words "Visible Results" are written in slightly larger writing than the general text. This increase in size stresses that the results are visible and that the cream is effective. The effectiveness of the product is stressed again, explaining the smoothness and wrinkle reduction qualities that the cream contains.

Conclusion - by .

From the analysis of this advertisement, we can definitely see that nature has been manipulated more than once in order to sell this particular product. The words imply that it has used natural ingredients (Natural Hydroxy-Ceramides), which, to the average person would mean nothing except that it is being portrayed as "natural". Laboratoires Garnier have denied the knowledge to the public, and by doing so forced them to accept the ingredient.

The picture of the woman is also manipulating the concept of nature, because the photograph implies that she is healthy and young-looking, with the background signifying nature. However, the photograph has more than likely been digitally processed, and all natural flaws, like skin discolourisation, have been eliminated, so giving a false representation of "natural".

What is so ironic about the advertisement is that they are trying to portray that getting old is "unnatural", when it has to be the most natural occurrence in life. Even though the advertisement is artificial and is a false representation of beauty, it actually rates very high in the public market. This could be because people "want" to believe it, and so convince themselves that if they buy the product, they will come near to achieving the beauty portrayed by the model.

In our opinion, this is a very clever and successful advertisement, because it is eye-catching, very influential and uses the concept of nature even though it is manipulated.

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Textual Analysis Group 9
(Laboratoire Garnier Advert)

Introduction

The media text we have chosen to use is for the synergie wrinkle lift cream advertisement from Laboratoires Garnier. This text was chosen because of the obvious use of science to promote the product. The words, wrinkle lift, are the most prominent on the page, the minor text is used to illustrate the scientific aspects of the product. The main column of minor text is headed, 'Natural Hydroxy-Ceramides' a further reference to the scientific angle the product is aiming to achieve. The 'Natural Hydroxy-Ceramides' provided by the wrinkle lift cream are supposed to replace the ones lost from the skin due to aging. Whether or not 'Natural Hydroxy-Ceramides' exist is another matter, I certainly have never encountered them during my wide biological experience. Another obvious reason why the advertisement was picked was because of the reference to synergie which described it as 'the alliance of science with nature to maintain younger looking skin.'

The approach we are using to analyse the text is mixed. The two combined methods that we are using are content analysis and semiology. Content analysis is very comprehensive but also lacks some of the analytical aspects used in semiology. From an intertextual aspect semiology is useful to ascertain the relationship between the chosen text and other texts, and how this creates meaning. We have split the analysis into two basic parts, content and form so that both methods will compliment each other. By using this mixed method we hope to provide a more accurate overview of the whole text.

What follows is a brief outline of the method we are going to use in the analysis. The content aspect of the advertisement will analyse the page layout of the text, what the advert appears to be for, and the combined effect of these aspects. The content aspect will also question whether the method used in the advert has been seen, used before. The form aspect of the analysis will examine the presentation of the advert, how the images are presented, the use of colour, the use of typeface, any focus of attention, composition in the text layout and any possible discourse these combined elements might show.

A more detailed analysis of the advertisement, particularly concerned with the treatment of gender and nature, and the ideologies of society reflected in this. By

9B

"SYNERGIE. THE ALLIANCE OF SCIENCE WITH NATURE TO MAINTAIN YOUNGER LOOKING SKIN."

The above slogan, used in the advertisement for Synergie wrinkle-lift cream, sums up the current trend in society to promote the youthful face as the epitome of beauty. This advertisement was published in this year's May issue of the 'GOOD HOUSEKEEPING' magazine - a magazine which targets middle-aged, middle-class women in Britain. There are a hundred adverts of this genre, all selling women the impossible dream that they too can look twenty years younger if they buy this or that product. It is interesting to note that these adverts use twenty-year-olds as models for the products, when they are aimed at forty-year-olds. The advertisements for almost all cosmetics and skincare products claim that there is some scientific connection used in the research for, and development of their product. "An innovation from Synergie....Natural Hydroxy-Ceramides, extracted from sunflowers....have been concentrated in a high-performance cream, Synergie wrinkle-lift". This reinforces the belief that these skincare preparations really can deliver the miracles promised, because of the authority and respect with which science is held, in our culture. If there is a problem, society usually expects technology to be able to solve it, and because of this trust, middle-aged women happily shell-out vast amounts of money on these expensive products because they believe that they really will be able to buy the dream of a youthful face by using these 'miracle' products: "After just two weeks, a visible reduction in wrinkles will give you younger-looking skin".

Nature is also frequently seen as an important part of skincare advertising. 'The natural' is a symbol in our culture, and is used to connote purity, vitality and health in such adverts. Other aspects such as brutality and bloodshed are ignored for such purposes. However, the actual meaning of nature as a symbol is less important than the significance of it being used as a symbol. (7) The idea of nature and 'the natural' is always closely linked to science because as technological development increases society's

distance from nature, the importance of 'the natural' in society increases. (2)

Strangely enough, the text in the advert talks of restoring "your skin's natural structure". This almost denies that the natural ageing process exists, and seems to treat it like a condition or an affliction which can be scientifically treated (similar to medical conditions). When the advert talks of the product as being able to "restore your skin's natural structure", it would seem that the underlying discourse refers to the twenty-year-old model in the accompanying picture - implying that everyone's skin structure should 'naturally' be like hers, even the forty-something's that read this advert. Clearly this is nonsense and illogical, but society seems to make the definitions, and here it defines 'natural' as youthful, even though this is a contradiction in terms.

The advertisement for the 'Synergie wrinkle-lift' cream conforms to the 'product image' format, which is one of the four basic advertisement formats, in which the product has a symbolic relationship with an area of significance other than the mere practical use of the product. (1) In this case, the discourse refers to the way in which society perceives gender, and also how the idea of 'the natural' and science is important of pushing products of this type. With respect to non-durable consumer products such as skin and hair-care preparations, advertisers have found that adverts depicting the opposite sex using the product, are unsuccessful, as the 'target' consumer cannot identify with or aspire to be this 'model person'. (3) Women identify with the youthful image of beauty (4) (they too were young once, though perhaps not beautiful), and their aspirations to be this beautiful, youthful figure that they see in the advert (and believe they remember themselves as being), makes them buy the product and the dream.

We come to recognise these codes which are the semiotics and discourses that we come to expect from each genre of advertising. These codes are reflected by what we can see within the frame of the advert: the written text - "Your skin feels smoother immediately. Wrinkles are reduced after just two weeks". And also within the images - a young and attractive-looking woman, a pot of 'Synergie wrinkle-lift' and the typically 'natural' setting behind the model, consisting of blue skies, trees and open space. However, it is important to note that these codes are often not consistent cross-culturally, and so in other countries, the semiotics and discourses would have to refer to that particular societies ideals. This is clearly expressed by Nils Lindahl Elliot: "Meaning is not something that is 'in' the text, but something that is created by the relationship between text and reader".

The Synergie Wrinkle Lift advert, taken from the May 1995 issue of Good Housekeeping magazine had a predisposed audience even before it was on the shelves for sale. Good Housekeeping is read almost entirely by the slightly maturer woman; one whose children are perhaps away at school and with little financial need to work and thus with plenty of time and money to invest in a six pound twenty nine pence pot of Wrinkle Lift.

Having said all this, if the advert was in Cosmopolitan, for example, I am sure that a lot of women in their twenties and thirties would take a look at the article and quite possibly buy the cream. The advert provides such an attractive and persuasive discourse. It entirely takes the discourse it expresses: "Synergie . The alliance of science with nature to maintain younger looking skin." There are no conflicting discourses in the advert; it is one tracked in that it is nature and the scientific knowledge of nature that are the ingredients of the product which is an excellent selling point to the nature conscious that make up the population today. The product has been extremely well marketed because although it is mainly aimed at the older, slightly weather beaten faced woman, it is tempting for the younger generation to buy it because it is well written in that one is led to believe that the earlier that the cream is used the better your skin will look and feel in ones later years.

As commented on earlier, a limited number of younger women might buy the product as a preventative measure, its target audience is more likely to be the woman who is beginning to feel a little threatened by her advancing years and want to take steps that might possibly physically, and almost certainly psychologically, reduce these signs of aging showing outwardly.^(s)

The look of the text is likely to appeal to all who look at it. It is simple and straightforward and is applicable to the narrative.⁽⁶⁾ As was said earlier- there are no separate discourses. The fact that the narrative says ".....are similar to those lost by the skin through aging and can help restore your skin's natural structure", is a good selling point too. Anything that naturally brings back a look of youth is highly likely to appeal to the older woman. As the advert says "Your skin feels smoother immediately.

There are several conclusions that must be drawn from what has been discovered.

The main one is that there is a possibility that Laboratoires Garnier may actually be having us on. The Natural Hydroxy-Ceramides, extracted from sunflowers, are almost a little far fetched to be able to believe. However, it is likely that a lot of women may use the free sample provided to test the product for workability and with satisfactory results may well buy the product, even though the Hydroxy-Ceramides may not even exist.

The advert was taken from Good Housekeeping and this is a magazine read widely by the older woman. Therefore, the product was well marketed in the fact that it seemed to be only present in magazines that women who might be beginning to age might read. This may however, limit the sales of the Wrinkle Lift because young women might want to use it as a preventative measure rather than a cure.

Another factor to point out is the text used and the language within the text. The text was plain and simple and very attractive. This adds to the sell ability of the product. The language used was simple yet scientific and had no conflicting discourses.

All in all, the advert was well set out and was easy to understand and attractive to look out. It was understandable to all-not only the educated, even though it had a little science involved in the narrative.

Wrinkles are reduced after just two weeks." This is such a persuasive couple of sentences that a lot of women are first of all likely to use the free sample provided and then buy a pot of the cream just because the advert claims that it will work in two weeks.

The article has wide appeal but would obviously be aimed at the older woman. Any youthful user would be a gain as far as the company were concerned, particularly as it seems they only advertise in magazines that the more mature read. I looked through several of the "twenty-something" magazines and did not find the advert in any of them. So it would seem that the Synergie company have a single target-the older woman and any other age group is less likely to buy the product. Why spend money on a glossy advert in a young woman's magazine like Company or Marie-Claire when the product is not really applicable to them?

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Textual Analysis Group 10
(Good Housekeeping Article)

INTRODUCTION

The text we have chosen for our textual analysis is an article from a gentleman's magazine called "GH". A reason for choosing this article was that it contained ample text to analyze with more assumptions to discuss. The title of the text "Why can't a woman be more like a man" interested us immediately as it assumes women would like to be more like men, which is a broad generalisation, and should be more like men.

After reading the article we at once picked up on the fact that the text was written with only one of several aspects that make women different to men in mind. The far most prominent reason the article gives for the variation between the sexes is biological, which is true; but the social conditioning which we experience whilst progressing to adulthood also plays a major role in the way that we think and act. This one sidedness is discussed, in more detail, throughout the essay.

The theoretical approach agreed upon to analyze the text was to break down the structure of the article and accumulate key sentences and phrases to assess and evaluate.

This involves identifying symbolic forms. Characteristics of such symbolic forms are they take something that is absent and they allow us to name the particular by means of more general concepts. Symbolic forms also depend on the context and

classification in which they are used. They can, and are usually, motivated by cultural and political conditions. The term medium identifies the channel through which communication is maintained, which leads on to the term genre.

It's important to emphasise from the text the genre present, that is to highlight in the text concatenates the producer or writer has with the receiver or reader. Then linking topic, medium, manner of expression and social occasion so forming an inter-connecting relationship that can work both ways.

Recontextualisation is another term to take into account when analysing texts. The recontextualisation of text involves taking the text out of its original context and therefore slightly altering the emphasis or meaning of that text.

A discourse is a term that also needs to be incorporated into the analysis. A discourse is a group of statements which provide a language for talking about the text, a way of representing the text and a particular kind of knowledge about the text.

Finally it's important to consider the cultural background which is responsible for structured patterns of meaning. These terms all comes together to form the text which is a structured concatenations of messages of socially ascribed unity.

We felt that this article had a great deal of interesting discourses that could be analyzed to find hidden concepts that are not always obvious to the reader. Later we found reasons behind certain discourses and attempt to make sense of the thought involved. All the terminology mentioned above will be used to explain fully the text chosen and make apparent it's limitations and objectives achieved.

The article we have chosen to analyse is of a general interest, factual genre that tries to relay science to the layman without going into too much depth. The medium through which this article was published is a gentleman's magazine by the name of "GH". This magazine has a very definite target audience of the more mature middle-upper middle class male. This male would probably be educated to a generally high level and therefore this article is written in a style that is not patronising to the reader and assumes a certain level of intelligence and education. But this does not mean that the article is highly factual or crammed with over elaborate vocabulary for it is meant to be an easy to read article for gentlemen in their leisure time.

The general structure of this article is very much of the archetypal magazine format. The text is printed in narrow columns across the page with sentences which are especially eye-catching printed again in slightly larger, bolder type in little inserts in the middle of the text. This format is found in virtually all magazines and newspapers and is designed to give the reader a small taster of what the text says on that page encouraging them to read it fully.

The first page of the article consists of a large headline or title situated right in the middle of the page which reads, "Why a woman CAN'T be more like a man". This title is printed in letters much larger than the actual text and is printed in much bolder ink in an attempt to catch the readers eye as they

flick through the pages of the magazine. The essential word in the title which in this case is the word "can't" is printed even larger and in much bolder type. This word is also underlined in heavy type and therefore the combination of all these additions does result in the required effect of the word standing on the page and catching the readers eye.

The opening page of the article also contains an illustration again is positioned there to make the intended reader stop leafing through the magazine on that page and hopefully read the article. The illustration consists of two babies, male and female, sitting opposite each other beneath a large set of scales. Each baby has a thought bubble next to them. The male's shows a clear unobstructed path while the females thought bubble shows a pathway full of obstructions. This signifies one of the discourses in the article, that men can think and make decisions much more clearly and easily because they can take decisions on facts rather than letting emotions enter into the equation as women do.

On either side of the scales there are several levels. On the levels above the male baby there are more men on the top level than on the bottom. While on the levels above the female bay there are more woman on the lower levels and very few on the top signifying that more men are on the top of the career ladder than women. The women are also to be seen helping each other up and communicating while the men are all standing separately which is a strong view mentioned in text that women are better communicators than men. This illustration is a very important part of the article for it encompasses all the discourses and/or ideologies that are apparent in the text of the article. It therefore gives the reader a glimpse of the whole contents of the piece in one glance.

The article we have chosen seems at first glance to be a reasonably balanced and comprehensive piece which investigates the claims of the book *Brainsex*, but on closer examination there are obvious problems with the discourse undertaken by the authors.

Firstly the feature is entitled "Why a woman can't be like a man". This immediately puts the emphasis on the woman not being a man, (remembering that it is a "gentleman's" magazine) as if it was a flaw and, along with an eye-catching diagram of an "organised" male child symbolically balancing the scales with a "free-flowing" baby girl, subtly sets the tone for the article. The author, Lesley Garner, goes on to write that the difference between men and women is not just measurable in achievement but also in fundamental values and attitudes. This is offered as evidence of a contrasting biological make-up in brains of men and women without even mentioning the huge influence of the environment in forming those self-same attitudes and values. Subsequently in the report the author points to the "fact" that when she was growing up girls were taught that they were basically the same as boys. While I in no way dispute that this was the author's personal experience, I serious doubts whether this would have been universally the case and, in any case, it still glosses over the explicit and implicit social messages that girls receive to the contrary from

the moment they're born.

Later in the article we are confronted by the words "Forget conditioning", which actually sums up the piece's downfall because it is evident that the huge and complex role of social conditioning is indeed forgotten. This reductionist view is taken to its extreme when the claim is made that the shaping of the baby boys' and brains by male hormones

(especially testosterone) actually determines their thought processes, emotions and values. This, it seems to me, is an extraordinarily one-sided statement, ignoring, as it does, how personal experiences mould us into the people that we are. The feature also makes claims that biologically determined differences are not just the opinion of Anne Moir and David Jessel (authors of Brainsex) but that evidence from a growing body of research. This is totally unsubstantiated, with not another mention given to this "growing body" and the only book quoted is, of course, Brainsex, which is full of the personal prejudices of Jessel and Moir.

The article is full of glaring oversimplifications; such as stating that both men's and women's feelings are controlled by hormones without referring to the numerous factors behind the way we feel. The report is also plagued by sweeping generalizations; with women described as good at communication and words while men are single-minded creatures who express emotion through action (with anecdotal evidence of a man who when told to show affection to his beloved washed her car as extremely flimsy support for this accusation of emotional constipation). The article does not even once indicate that these are extremes of black and white, whereas, in reality, there is a huge, overlapping grey area as

people of both sexes defy rigid categorization because, after all, everyone is an unique individual and just part of a homogenous whole.

The piece ends by giving the date on which the book will be published and its cost which could mean that the whole article is a veiled advertisement or simply that the author wants us to make our own minds up.

Overall the article only looks at one side of the story and completely overlooks the prominent part that social conditioning and the environment have to play in explaining the differences between men and women. This, plus the fact no other notable sources were used to criticize the book, detracts greatly from article's validity. The article serves mainly to perpetuate the myth that women and men are just born "different" by not examining the issues properly and it therefore simplifies the vast complexities of human beings.

BIBLIOGRAPHY: GM Magazine

ASSIGNMENT TWO : TEXT ANALYSIS.CONCLUSION. BY

The text discourse is shown in two forms; that women can't be more like men, due to biology, and the social conditions/environment. In the article the writer, Lesley Garner makes a point early on about the biological discourse, 'that men and women are different not only from birth, but from the moment, at around six weeks, when the male foetus begins to produce the hormones that differentiate it from the female.' This argument progresses as it looks at men and women after birth, relating to the book; *Brainsex*, the article states 'the law has begun to recognise premenstrual tension as a source of problems for women, maybe one day men will be able to advance the mitigating plea of VMT- violent male testosterone.'

Lesley Garner uses symbolic forms in the other discourse, about the social conditions/ environment, by the way she uses quotes from *Brainsex* eg. 'the boy naturally involves himself in experiences that sharpen spatial skills; the girl involves herself more in experiences that strengthen interpersonal skills.' Lesley Garner never gives reasons why the social conditions of up bringing and toys children are given, shape the way in which men and women interrelate.

The text also looks at men and women in the work place. How 'women have been led to have lower expectations, are held down by male prejudice', with one of the writers of the *Brainsex* book being an example, from working inside the BBC. 'The BBC may be

full of women but the higher echelons and the board are almost entirely male.' Quoting from the *Brainsex*, Lesley Garner uses examples also of 'in the US 83% of primary-school teachers are female, but 81% of school heads are male.' The article adds more to the *Brainsex* by expressing the book has not looked at enough aspects between men and women. Lesley Garner remarks 'money is more important than *Brainsex* allows' and 'Where woman's work is paid, it is still at a lower rate than men's.' These quotes from the article seem to change the overall discourse from that of the *Brainsexes*; and leaves the reader with a broader social implication that women are still underpaid and kept down by the male domination, because 'most women may not be interested in the pursuit of power for its own sake.'

Near the conclusion Lesley Garner articulates that she agrees with the *Brainsex* writers in 'their celebration of the values that women represent' and how 'women are different in many valuable ways, until we appreciate this their contribution will be wasted.' All this prevents the reader to fully understand the article, with Lesley Garner clearly with her own discourse, writing in a genre different to the style of the *Brainsex* writers. Lesley Garner states this by saying 'I suspect *Brainsex* is one of those books into which people will read whatever they want to read.' Lesley Garner also quotes the *Brainsex* writer on the political conclusion as "we tried to say - this is how it is", were as Lesley tries to give more, and confusing the *Brainsex* findings with her own knowledge, not promoting the book but just giving a small bit of background, which the reader can take their own way, making their own real reasons why women can't be more like men.

Textual Analysis Group 11
(Nuclear Electric Advert)

- INTRODUCTION

The text that we have chosen for the purpose of this analysis was taken from the *Guardian* newspaper on Saturday 23rd July 1994. The text was an advert for Nuclear Electric, one of the electricity producing companies. The advert (see appendix 1 for a black and white photocopy) was a full page colour spread. It features a large picture that covers approximately two thirds of the page with a panel of writing at the bottom and a four-line caption that overlays the top quarter of the picture. We chose the advert because it contains a number of interesting features that provide great scope for discussion.

We have previously referred to the word *text* in reference to the advert. Text in, this case, does not simply refer to the words that are contained in the advert, but implies the whole of the advert, including the picture and any symbols present.

With this in mind, a textual analysis encompasses the whole of the advert, what it means, what it is aiming to do and any hidden ideas or messages that are present within the text. These implicit ideas are known as *discourses*. A discourse is a form of language use that demonstrates a set of ideas ¹. These ideas and beliefs are called *ideologies* ².

In this textual analysis we will be examining the discourses and ideologies² that have formed and motivated this advert. We will examine the relevance of the image and discuss how it has been placed into a different context (*recontextualized*) by the advert.

¹ Watson, J. & Hill, A. 'A Dictionary of...' p.59 ² Watson, J & Hill, A. 'A Dictionary of...' p.85

- GENERAL STRUCTURE

The advert appeared in the *Guardian*. The *Guardian* is a broadsheet newspaper. It's typical readership is usually well educated and, as a result, the paper contains a large number of detailed articles. The advert is therefore designed to fit into this particular genre.

The newspaper will probably be read in one of two possible contexts. It could either be read hurriedly, ie. on the train or bus, where the advert in question would probably be skimmed over quickly. If this was the case, then the advert would not be read thoroughly, the information contained at the bottom of the article would probably not even be looked at.

Another possible context that the advert will be read in lies in the hands of the meticulous reader, who will sit down and thoroughly read the paper. If the advert is striking enough, (which we believe is true) then it is likely that the whole of the advert will be read. So there are two ways in which this advert could be read, meticulously or lightly skimmed over. This will undoubtedly affect the way in which the article is read, the implications this can have will be discussed later.

It is possible to roughly divide the advert into three areas. These areas we shall call 1 - *the picture*, 2 - *the caption* and 3 - *the information*. These areas interrelate to help formulate the message of the advert. The way people read the advert affects the areas that the people read, and thus the extent of the message that they receive.

- CLOSE ANALYSIS.

1. The image.

The first and most striking aspect of the picture is the fact that it is in colour. This alone makes it stand out from the rest of the newspaper which is predominantly black and white. If the advert were in black and white then it would not have the same effect as it does (this can be seen in the photocopied sheet in the Appendix).

The second aspect of the picture is its size. It covers over two thirds of the page. These two aspects together make the advert striking and eye-catching. It is these aspects that the advertising company has combined effectively in the production of this advert. This also suggests that a great deal of time, effort and money has gone in to the making of this advert.

These are basic features of this advert. We are more interested in the subtle aspects that link the advert to the relevant discourses. The picture is a representation of farmlands stretching out into the distance under a blue sky with a rainbow dividing the picture, more or less, in two. The largest feature of the picture is the sky, (it constitutes approximately two thirds of the whole picture). The sky has many shades of blue and is textured with clouds. This suggests a natural and clean beauty which is only expressed through the blue sky or the fresh waters of a river, the bounties of nature. The natural colours of the yellow, green and brown fields also express beauty and life. There are a few trees in the picture, together with a few farm animals in this typical, rural, English scene. The mist-like image of the rainbow also emphasises

nature and vitality, qualities that could not be expressed, as effectively, with words.

2. The Captions.

'We don't contribute to global warming,
we don't contribute to ozone depletion
and we don't cause acid rain.
Are we friends of the earth ?'³

This caption was located at the top of the advert , overlaying the picture. It was printed in white , contrasting to the blue background. The *don't*'s are highlighted , not by making them bolder, but by making the words around them bolder. This has the effect of not isolating the single word but including the whole statement.

We believe that the statements have a central role in the function of the text. The statements raise a question in the reader's mind. They challenge the reader's previous ideas and conceptions. They ask us, 'So what are the qualifications for being environmentally friendly ?'. If we were to answer, 'Not burning fossil fuels' or , 'Not polluting the air' then Nuclear Electric would seem to fulfil these particular qualifications, so why do they have such a bad public image? This is an essential issue in dealing with the article.

It is also interesting to note that the *We* in the caption is repeated a number of times. This is an attempt to personalise Nuclear Electric. It makes the reader feel like they are relating to a group of people rather than a cold business or company. This brings the final question to a personal level. It is as though any questioning of the

³ Guardian Saturday July 23rd 1994.

motives in the advert would be a personal affront. The question in the caption encourages the reader to challenge the notion of what is and what is not, environmentally acceptable. The reference to '*friends of the earth*'⁴ links the previous statements to the credibility of the environmental organisation. It could also be deduced that this is an attack upon the organisation, ie. raises the question, why are we being challenged when others are worse ?

3.Information.

The information acts as an extension to the caption. It continues the attack upon the alternative electricity producing companies through the pollution factor. The information contained in this particular section adds no real value to the advert as a whole. It's main function is to provide an invite (to those who are interested enough to have read this far !) to visit some of Nuclear Electric's visitor centres (notice that they are not called Nuclear Power stations). It is in this section that the Nuclear Electric claim that they are " ... safe , environmentally responsible and reliable."⁵ The implications of this kind of statement will be discussed in the conclusion.

And finally we reach the logo for Nuclear Electric. The company name relates the whole article and brings universal understanding. Once you are aware of the company behind the advert you can then formulate your opinions concerning it's particular discourse. This discourse is ' Nuclear power stations as more environmentally friendly than fossil fuel power stations'.

⁴ Guardian Saturday July 23rd 1994 ⁵ Guardian , Saturday 23rd 1994

● CONCLUSION

11D

This whole advert relies upon the public understanding of pollution gained through the environmental revolution. This was a revolution of ideas that took place in the mid 1980's. It made people aware of the consequences of behaving irrationally concerning the environment. It heralded the introduction of new concepts such as re-cycling, global warming and acid rain. It was, if you like, the introduction of an environmental *ideology*.

Without the basic understanding of this ideology, the advert would not work. ie. the production of " *an extra 50 million tonnes of CO₂*" ⁶ would have no meaning unless the reader has some background knowledge. It is by using this knowledge that Nuclear Electric hopes to advertise.

But what are they advertising, and why? The answer lies in the fact that nuclear power has a bad image. But why does it have such a bad image? The answer to this question lies in the environmental ideology. This ideology has a discourse that says, '*nuclear power is a bad thing*'. So here lies a paradox, in this text Nuclear Electric is using the very ideology that criticises them to advertise themselves.

The statements made in the captions in the advert confront society's popular conceptions, questioning our motives in condemning nuclear power. But while reading this advert, the reader is fully aware of the motives behind the campaign. The issues related to nuclear power, radiation, radioactive waste and cancer, are as widely publicised as those of acid rain and global warming. Yet it is fair to assume generally people are more sceptical of nuclear power stations than they are of fossil

⁶ Guardian, Saturday 23rd July 1994

fuels. The link between nuclear power stations and radiation and cancer is just too strong, in the public eye, to be broken.

In the name of public relations this advert aims to overturn a now inbuilt ideology. This is a gargantuan task but attempts it by questioning popular conceptions and challenging the individual to come and see for themselves. This is not, however, the whole purpose of the article (ie. it is not designed to encourage hundreds of people to visit the centre). The aim of the advert is to make us question our principles concerning environmental issues. It is, more or less, saying, 'We are not as bad as others, so why don't you leave us alone?!'

So why don't we leave them alone? Well, it is because this particular discourse undermines the public ideology of what is, and what is not, environmentally acceptable.

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- TEXTUAL ANALYSIS NOTES.

WAS RESPONSIBLE FOR SECTION 3 - CLOSE ANALYSIS.

WAS RESPONSIBLE FOR SECTIONS 1, 2 AND 4.

Textual Analysis Group 12
(Nuclear Electric Advert)

Introduction:

The text our group has chosen is the Nuclear Electric advert. We chose the advertisement because the issue of nuclear power is always in the news. It is a subject that has always aroused public interest, the main talking point is whether it is safe. The approach used in this analysis is whether Nuclear Electric have used so called 'scare tactics' in order to change the discourse on how nuclear energy is perceived.

The text is the pictorial representation of a countryside landscape, and the rainbow, together with what is said through words about fossil fuels and nuclear power. The discourse is how nuclear energy is perceived, to the person reading the advert, and recontextualisation is taking a subject (in this case nuclear energy) and placing it in a new context, that is fields and the countryside. This enables, in theory, the discourse of nuclear power to be thought of in terms of being compatible with nature.

To a lot of people, 'nuclear' conjures up images of contamination, cancer, death or perhaps more widely Chernobyl. Nuclear energy aims to recontextualise the discourse of the way nuclear energy is understood into a new context. Nuclear electric consider nuclear energy as the solution to the problems that fossil fuels cause; stating that it is safe, environmentally responsible and reliable, it is also renewable, ie, it hasn't got a finite lifespan, unlike fossil fuels which do. One of the benefits there will be when fossil

fuels run out is that there will be less pollution; however, an alternative energy source will be desperately needed. Nuclear energy are trying to promote themselves as this alternative energy source.

Aims of the Nuclear electric advertisement are to persuade sections of the general public to change their opinions about Nuclear power. The advertisement wants us to think that nuclear power is the answer to the three most severe of the earth's problems; that is, global warming, ozone depletion and acid rain. It wants the reader to associate the idea of nuclear power with nature, countryside and all things created by nature, eg, the significance of the rainbow.

Nuclear electric is trying, years before the world's fossil fuel supply runs out, to promote nuclear power in order to reduce public opposition which may occur if it was suddenly introduced on the unsuspecting public.

2) General Structure:

12B

The most important features of the text are the ones related to the countryside and the environment. The main feature is the rainbow, this stands out most vividly as the colours are striking to the reader. The context is entwined with the public's whole idea of nature. The picture wants readers to identify the fact that nuclear power and nature are a good combination.

The medium by which the text is communicated is through a newspaper, The Guardian. This advertisement stands out strongly as The Guardian is mostly a black and white newspaper and so this advert will attract attention which it would not receive if the newspaper was printed entirely in colour, or if the advert was, on the other hand, represented in black and white itself. Adverts are generally expected to be printed in black and white. This one catches the eye.

The readership of The Guardian is typically, middle class. This may be the target audience Nuclear Electric wish to reach as they may have awareness of nuclear power and may actually consider it a viable alternative to fossil fuels. Nuclear Electric wish to reinforce this ideology.

The genre of The Guardian is important-it is a broadsheet without the readership of, for example, The Sun, but it reaches who it wants to reach and persuade. The typical reader is assumed to be "sophisticated" and The Guardian is considered a quality newspaper.

The advert may be read at certain times of the day. For example, in the morning over breakfast it would stand out distinctly as it is bright and attractive, the same goes for if it was viewed in the evening or late at night. The advert would not have the same eye-catching qualities if it was in black and white.

The significance of the context in which the text is viewed is that it aims to reach the general public. It does so

by appearing in a newspaper; it would not reach the same audience if it was in, for example, New Scientist. Nuclear Electric wish to change the tide of opinion, especially in the middle classes; it wants nuclear power to appeal to the reader.

(Richard Starkey)

Close Analysis:

12C

The issue of whether Nuclear Energy is safe or not has raged on for many years now. Every time a new plant is due to be built, arguments persist as to whether nuclear energy is harmful or not. Nuclear Electric, clearly feels that nuclear energy is the way forward, harmless and environmentally friendly. Three statements are made and they link implicitly to the three main environmental problems that face our generation; Global warming, ozone depletion and acid rain. This appeals to our sense of safety. The public is greatly worried about these issues and to be told that nuclear energy doesn't contribute to any of them attracts us to this type of energy source. The structure of the statements, one after the other, with the word "don't" in a different type script, emphasizes and promotes the discourse that nuclear energy is environmentally friendly, i.e We *don't* do this and we *don't* do that. The public is being persuaded to agree with such strong statements.

Further text that accompanies the advertisement,

contributes to assuring a sceptic nation that nuclear energy is trustworthy. It begins by stating a statistic, that 40% of the gases that contribute to the green house effect are caused by the burning of fossil fuels. It continues by informing us that if nuclear energy produced electricity was matched by fossil fuels an extra fifty million tonnes of Carbon dioxide would be released into the atmosphere.

These figures are meaningless and are using scare tactics to bully the public into accepting nuclear energy as the way forward. There are no reference statistics, that could contextualise the information provided, and the reader is instantly horrified at an amount of fifty million. This figure maybe a very small increase on what amounts of Carbon dioxide are presently released, but we are not told, and are left pondering at this apparently huge amount. Following this is a statement, which could be aimed at sympathising with the reader worries, "Breathtaking isn't it". Nuclear Electric is attempting to relate and understand our fears over the current global problems, which may not have been apparent until reading the advert. The beginning word "Breathtaking" makes you think of the air you are at present breathing and from there the pollution which could effect it further if we continue to use fossil fuels as our main source of energy. There has been much publicity, with the Earth Summit in Rio de Janero over reducing amounts of Sulphur dioxide and Carbon dioxide emitted into the air, the nuclear electric advert reintroduces the global problems discussed there.

The word "nuclear" is mentioned only four times throughout the whole of the advert. Possibly this is because on seeing the word "nuclear" we think of radiation and death (Chernobyl). This type of discourse, the connection and notion that nuclear is a pseudo name for "radiation" or "death" is not what Nuclear Electric wants to promote.

It wants to be seen as a natural source of energy, which is safe and reliable. The picture which accompanies the advert promotes the ideology that nuclear energy is natural. Shades of brown, yellow and orange, are warm and comforting to the reader. The blue sky is also very pleasant and both are representations of what many people would see as nature. The English Countryside is seen as natural, and this helps emphasis the safety of nuclear energy and the need for it if we want to continue to have a countryside without pollution. Ironically, what is perceived as occurring in nature and in effect being natural is very much man made. People view nature as being unspoilt, untouched by human labour or design, innocent, peaceful and quiet. The English Countryside is not untouched by humans and is completely shaped and designed by humans, it in no way is totally natural. However, it is depicted as being natural and is seen as being natural. The type of discourse which the advert is promoting, shows nuclear energy as being natural and compatible with our ideas of nature.

The use of the rainbow, adds weight to the idea that natural, produced and formed by nature. The dawn of a new day, fresh, crisp and clean are all ideas that a rainbow conjures up. Possibly the pot of gold at the end of the rainbow could be representing the answer we search for; An energy source which is safe, reliable and clean. The answer we are given is nuclear energy.

The advert asks, "Are we friends of the Earth?". By looking at the evidence given, and the discourses heavily promoted, the reader would be led to believe, or given the impression that nuclear energy is a friend of the Earth. Which is a play on words, considering there is a very influential pressure group called "Friends of the Earth", which is involved with environmental issues. This again emphasizes nuclear energies apparent relationship and commitment to a better environment. No draw backs are presented, but this would be foolish as the main discourses within the advert are those which show nuclear energy to be a good thing, i.e natural and the answer to our global environmental problems.

The advert is directed at a sceptic nation, which has heard many scare stories about nuclear power. The possible cancer it brings, deformities to babies born near nuclear power stations and the legacy of the radioactive waste left. The possibility of nuclear war is also a idea that is associated with nuclear power. No knowledge is required to

understand the advert, but in order to resist being overwhelmed by the facts presented and the statistics given, it would be necessary to have prior knowledge. The Nuclear Electric Company realises however, that the average person reading the Independent will not have indepth knowledge of how many tonnes of Carbondioxide are released into the atmosphere and plays on this fact, by presenting large figures like 50 million. Alarming a general public constantly bombarded with contradicting statistics and apparent facts.

The analysis has concentrated on the discourse of Nature, as this is what I feel is being heavily promoted in the advert, attempting to persuade the public to trust nuclear energy as a good energy source. Over all the advert is saying, nuclear energy is natural, safe and the answer we've been looking for and for now over looked.

(Brian Latham)

Conclusion:

12D

The ideology at work in the advertisement is that nuclear power is good and is the obvious, and safe environmentally sound way forward making the reader think that fossil fuels are bad and that they cause immense damage to the environment. Nuclear Electric wants the ideology to change from nuclear power being dangerous to nuclear power being the answer to the global problems. It also wishes to encourage the ideology that nuclear power can work alongside nature.

Evidence of this appears in the picture itself-it suggests that nuclear energy is natural, hence the

representation of the countryside and the inclusion of the rainbow. Further evidence is that the text is in bold typeset, apart from the keyword 'don't' which doesn't. These words state 'facts' about fossil fuels and that nuclear power is a sound energy source.

Social implications that this might have are large. Presently, society in general is not accepting the idea of nuclear power as a safe energy source-it is considered bad. If the advertisement works, attitudes towards nuclear power will change.

The advert however, does not mention the drawbacks of nuclear power, for example, alleged child deformities, cancer etc. The adverts are trying to persuade people, so it obviously wouldn't. They are not mentioned as the question of drawbacks remains just a hypothetical one so Nuclear Electric consider them not to exist unless these drawbacks are proven.

(Richard Starkey)

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Textual Analysis Group 13
(AIDS Awareness Adverts)

SECTION 1: INTRODUCTION

13A

After much discussion we decided that as a group we would analyse some advertisements used in the AIDS awareness campaign in 1991. AIDS and the HIV virus is a very popular discussion topic and as a result we found that there were many questions that we wanted to discuss. In all we had six magazine advertisements to analyse.

The first two magazine advertisements actually address the whole issue of AIDS and the HIV virus. The first attempts to portray a situation which most young people would be able to associate with and the text used along side the photographs forms a very effective advertisements, making the reader really stop and think about how far they are prepared to go.

The last four magazine advertisements unlike the first two do not as such approach the issue of AIDS, instead they raise people's awareness of the use of condoms. The advertisements merely demonstrate facts about how to 'look after' your condoms;

keep them away from heat, do not mix them with any oils, open the packets with care as all condoms vary in strength.

Copies of all of these advertisements are included in our appendix.

SECTION 2: ANALYSIS

13B

There are six magazine adverts. Two of these adverts may mirror a lot of young peoples behaviour and feelings. The four other adverts assume in their discourse that people are already using condoms, and are therefore ideological.

Some of the headlines used, grab the attention by using double entendre; "is your's up to it?", "Sometimes things can get too hot for a condom". The smaller print that appears at the bottom of the advert is chatty, snappy and uses slang. All these factors mean the young will identify with them more readily, than other older age groups might. This therefore excludes the older generations.

Another important point is that these four adverts assume that young people are

already using condoms. the need is there for this type of advert. because there is not point in using a condom. unless it is done properly. However this still leaves room for the initial pushing for condom use. although these adverts may still serve as a reminder to non-users.

The other two adverts approach the HIV issue from very different angles. One is aimed at heterosexuals, the other at homosexuals. The advert aimed at heterosexuals shows a situation the majority of young people have been in. On closer inspection this advert seems to be aimed exclusively at women. Underneath states the best time to mention condoms is "while you're still wearing your knickers". This advert could easily be targeted at men and women, but the fact it is not suggests sexist ideology.

The advert aimed at male homosexuals reinforces the message that young people feel they will live forever. Although the advert does not go into detail as to how to avoid infection, it gives helpful phone numbers, as do all the adverts.

SECTION 3: IMPLIED AUDIENCE

13C

In an attempt to find out the target audience that the adverts had we contacted the Health Education Authority who then sent us the adverts. On analysing them it soon became clear that the younger population were the target audience, excluding those of an older age group. Obviously then the more at risk group, the ones who are going out "partying" are the ones who should supposedly pay more attention to the adverts. Why though do the adverts seem to portray Hiv as a disease that effects mostly the younger population?

The adverts also seem to target those who have a "great social life", and often as can be seen in the adverts that we were sent, they can be targeted at women more than men, although this possibly could be because there are more women's magazines than there are mens, therefore reaching a wider female audience. So by studying the adverts we came to the conclusion that there was a sexist ideology being carried out, the adverts were trying to encourage more women to carry condoms around with them. The target audience also seemed to exclude the older generation, who in these days of higher divorce rates, seem to be just as much at risk.

The adverts were also aimed more towards the heterosexual rather than the homosexual members of the population. Ten years ago the emphasis may well have been on the "gay community".

SECTION FOUR: CONCLUSIONS

13D

The discourses running throughout the magazine adverts ring true to many young people's lives. The going out, drinking, casual sex, double entendres, and the feelings of immortality, and it will never happen to me.

The ideologies within the texts are; that the young people are more at risk, that condoms are already used, and that responsibility lies more with one sex than another.

The young people ideology appears in all of the adverts, through the pictures and language used. But why are the adverts aimed at the young? It may be that the young are very sexually active, that they have feelings of immortality, or that there is the need to educate from a young age. All these points are true, but it should not be to the exclusion of those above 35. This age group are sexually active too. Statistically four in ten marriages fail - so these older people will be looking for new permanent or casual partners.

Also feeling of immortality do not go away with age. This can be illustrated by the numbers of older people who smoke. The threat of cancer is closer, but the "It won't happen to me" syndrome still applies.

The ideology that condoms are already in use is reflected in four of the adverts.

Sexist ideology can be seen in one of the magazine adverts.

In the end only the individual can make a choice to change their behaviour. The adverts can merely begin a thought process, which in the end may save somebody's life.

Textual Analysis Group 14
(BT Advert)

Introduction

by

The group selected the full-page British Telecom advertisement "It's good to talk" to analyze after some initial difficulties in making a choice. It was originally decided that we would use a hair-care product television advertisement but due to the difficulty of trying to video the chosen advertisement we decided that this would not be practical. Another member of the group particularly wanted to analyze a video but again practical difficulties ruled this option out also and eventually we were able to reach a compromise.

The BT advertisement was chosen mainly because of the opportunity it offered us to contact the producers responsible which, in fact, was successfully achieved by one of the group. The eye-catching nature of the advertisement, ie the photograph, and the question "Why can't men be more like women?" strategically placed across it, also played a part in influencing our choice. I personally felt that this approach encouraged further investigation of the text to possibly find the

answer to a question which we may all have asked at one time or another and will almost certainly have opinions on.

Our theoretical approach towards this has been to identify who the advertisement was aimed at and how they viewed the approach towards this advertisement. As already mentioned, we contacted the producers for more information about the advertisement, eg did they consider it a success? They told us that -

- (a) It was part of a campaign running in conjunction with a television advertisement aimed at men.
- (b) The intended audience was up-market males because, in their opinion, this "intellectual" group was ready for this message.
- (c) With hindsight they wondered whether they were "talking" to men correctly.

We followed this up by focusing on the genre and then analysing the picture and caption in some detail and the smaller print to a lesser degree. In the conclusion we look at the discourses in evidence, in particular the discourse on gender, and to see how this could be problematic.

The photograph is the initial attention-grabbing factor of the advertisement which the text must then successfully hold on to in order to convey its message. It is structured into three

sections, the first consisting of short, concise and bold claims/statements laying out the facts (as BT sees them) about male/female communication behaviour, eg "Men adopt another position", "They stand up" and "Have you noticed?". This is, in fact, in the style of male communication, perhaps. These claims are then backed up in stage two by quotations, two of which are from well-known and respected male personalities (the other being unidentified could, of course, be female although the assumption is (my own, at least) that this quote is also a man's) whose "authority" helps to strengthen the argument for talking/conversation and who have done so themselves, that is shared "the simple joys of talking".

Stage three admits the harsh reality of having to "foot the bill" for this simple joy and, finally, this blow is softened by the good news - that talking is not so very expensive when compared to indulging in other pleasures like, say, eating chocolate or having a pint.

by

The medium used for this advertisement was a national newspaper (broadsheet). This paper has its own particular audience which is primarily middle/upper class. It is reasonable to assume that, as the advertisement was placed in a paper that attracts this audience, it is also aimed at this particular target audience. However, after reading the advertisement through a couple of times it became apparent that it is specifically directed at males in the population who fit into this class category and a certain age bracket. I have mentioned an age bracket as I feel that the text implies that the reader is married or living with someone where it writes "Some men have a way of making women feel guilty about it. Would it help true costs?" and there has been a recent trend in postponing marriage until your mid 20s.

The genre of this advertisement is factual (to a degree) and descriptive. It contains information on the comparative cost "A five minute call at daytime rates costs about the price of a small bar of chocolate" which could be related to statistics. It also contains quotations "Conversation is one of the greatest pleasures of life. But it wants leisure." which could be related to an interview. If this were television I feel that it would be viewed as a light-hearted documentary.

Contact with the producers did show that we had accurately

identified the target audience. They stated that the advertisement was aimed at up-market males aged 25-54. They also said that the advertisement was aimed at stimulating debate by being controversial, challenging firm beliefs of males by comparing the stereotypical male behaviour with that of female behaviour.

As I have stated earlier in the analysis, we had already arrived at who the intended audience was, but in our analysis we have also arrived at the decision that the advertisement was trying to be controversial as the images in the picture and the caption were quite provocative.

The nudity of the models in the picture instantly draws attention to this. The caption "Why can't a man be more like a woman" would also provoke the reader into asking other questions - "Why? In What Way?"

It is obvious that the picture and the caption were placed together not only to provoke the readers' thinking but also to wet the appetite as it were, ensuring that the reader did read the small print (something that I would say, based on my own behaviour, does not always happen with advertisements).

From analysing this advertisement I feel that the producers have made several assumptions about the target audience:

- i) Up-market males do not use the telephone very much (they

might have arrived at this assumption after having a market research survey conducted, although even if this were the case the results may not be truly representative of the population).

ii) Money is very important to them and that everything depends on the cost. This assumption is probably best portrayed in the text "Would it help, gentlemen, if you knew the true costs?".

iii) This target audience is influenced/impressed by so say important people, eg including a quote from Winston Churchill by name, but leaving another quote as "another writer".

Whilst I feel that the advertisement has made a very good attempt at attracting its target audience I do feel that other audiences have been excluded. To a small degree I feel that the working class male would not instantly be included as he would have a tighter budget so sentences like "Not so much, when you think about it. Particularly compared with the cost of not talking at all". To a larger degree I feel that the female members of the population from any class would be, at best, excluded and, at worst, insulted by the comment "The talk of women is like the straw around china. It isn't much but without it everything would be broken". In our group we had mixed reactions to this statement. One person felt that this comment was very sexist, another that it was bordering on being

sexist and the third that it was not. It is apparent from our differing interpretations of this that no matter how well you put across your message people are always going to make their own interpretation of it.

I am unsure of what results the advertisement received in its aim of persuading upper class males to use the phone more as we were not able to obtain this information from the producer. Personally I think that the advertisement would appeal to its intended target audience, however, I do not think that people are so easily influenced that this advertisement on its own could have encouraged them to start "Getting in touch".

Conclusion

by

Advertising does its "work" by means of engaging in an extraordinarily complex process/practice of intertwining a variety of social forms and practices with discourses, to produce meaning that will motivate audiences to buy its "goods".

In our group discussions on the BT advertisement "It's good to talk", we focused our attentions predominantly on the specific and explicit **discourse on gender** relations "Why can't men be more like women".

We interpreted the use of naked models as:

- (a) What Alice and Thomas explain in "Sex, Stereotyping in Advertising" (1984), as provocative, interesting nudity that is used in advertising as a tool, in the belief that it will motivate consumers to buy its products.
- (b) An invitation extended by the producer in an institutional context, to its targeted audience, in this case being male, to join in and assume that gender coding is a "natural" process whereby women "naturally" sit when they talk on the phone (perhaps implying as they would "naturally" do on the toilet), whereas: "Men adopt another position." "They stand up." That is "masculinity" wrapped up in "a man's call" reduced to "short, sharp and to the point".

Furthermore, the group debated whether BT actually wanted "us women" to keep on talking on the phone as we "naturally" do, or whether "them men" should engage in the "unnatural" behaviour of pleasure-leisure-phone-talk.

If meaning is something that is created between text and reader, rather than "in" texts, it is required of us to denaturalize some of our social ideas, especially those that involve the "natural/unnatural" and the "us women/them men". Sut JHally in "The codes of advertising" (1990), explains that in our culture "sex" refers to the biological distinction between males and females, whereas "gender" is the Culture-Specific arrangement of this universal relationship. That means, there is nothing NATURAL about gender relations - they are socially defined and constructed by us, human beings.

As such, in our modern culture, institutions like BT serve **ideological** purposes in that they produce meaning by transforming "gender" into a "gender commodity" on an open market that can be sold to audiences. (refer "gender as commodity" in "A premier for daily life", 1991).

This is **problematic** because the media institution is bent on producing as a totality, a system of images and messages that focuses on gender and sexuality. Women especially are defined in sexual terms or portrayed as indecisive, unintelligent beings whilst men are kept in "their" places as the dominant, powerful, decision-makers. More so, gender is a multi-

dimensional aspect of human individuality that can be defined in many other ways, example, achievement, independence, creativity, etc.

May 1995

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Textual Analysis Group 15
(Natural History Documentary)

Life in the Freezer

Introduction -

The video text we decided to analyse, was episode one of the BBC's natural history documentary series Life in the Freezer. The reason the group chose this particular text, was primarily because of the name of the programme, 'Life in the Freezer'. The title likens a western, domestic appliance, 'the freezer' to the Antarctic. The irony of choosing such a symbolic term as 'freezer' indicates that the producer has the deliberate intention of positioning the audience to expect images of a cold and lifeless environment. This is subsequently confirmed by the opening narrative and visual text which incorporates an aerial view of David Attenborough surrounded by a white featureless landscape of snow and ice¹. The narration here is also making the suggestion that the surrounding environment is indeed, as cold and frozen as the term 'freezer' does imply.

Another determining factor in the group choosing this media text, was that prior to the communicating science module of the course, we were only able to observe documentaries of this type from a certain angle, as we were unaware of any underlying messages that were being communicated. Whereas now we are able to appreciate that this particular type of programme is produced by institutions that each have their own set of preconceived methods and ideologies.

Our theoretical approach to this text, is based upon an analytical overview of the particular discourse employed by the producers of the series. The reasons for approaching the text in this manner, were based on the fact that as the programme developed it became apparent to us that there were various discourses being applied. These were used to create in the mind of the viewer, using the process of non-reflexive visualisation and abstraction, within which the animals 'naturally' function. For example, the abstraction of the whales 'working together as fishing boats do',² was used to describe the feeding pattern of the humped backed whales. It would appear that in order for the viewer to accept the whales abilities, the producers decided that they have to be likened to man.

The use of anthropomorphism as an illustration of the behaviour of animals, could only be justified when used to aid understanding. Unfortunately, instead of recognising that this view of animal behaviour is merely a social construction, the viewer is led to believe that the statements are factual, and as such have real scientific value.

Structure and narrative -

15B

The context or 'genre' in which the programme has been made, is specific to that of a typical natural history documentary. This raises the question of what is typical of a natural history documentary? Primarily, they follow a developed and respected set of rules, that we have come to expect simply by knowing what the genre is. The producers of these documentaries use specific symbolic forms and textual structures which have the effect of naturalising 'nature'. Of course when looking at 'nature' on television we seem to forget that the 'nature' being presented, is merely a network of representations encompassed by what has come to be described as a, 'classical natural history mode of narration'.

The ideology behind this particular genre has evolved within society, affecting the way that our culture perceives the world around it. This can be seen when considering how wide ranging the audience is, irrespective of age, class and social standing, just confirming how far reaching, popular and well known, this type of programme actually is. Thus can be compared to a programme with a specific target audience, for example, *Horizon*, which follows a science discourse that would not necessarily appeal to such a diverse audience.

Currently the genre of natural history documentaries has no room for man, seeing nature and mankind as separate entities which react when brought together. However, this is a transitory relationship, which is expressed by society in terms like 'a trip to the countryside', and 'going back to nature'. These terms suggest that we are somehow outside of 'nature', but we can interact with it at will. A perfect example of this in the text occurred during a scene showing a female albatross feeding her chick in the nest.³ Without warning, David Attenborough stepped into the frame, which came as a surprise, both to us and to the birds. Until now, we had not been made aware that the narrator was in such close proximity to the animals. As Attenborough moved closer to the birds they became agitated. If the discourse of the documentary was such that it accepted humankind's place in nature (alongside all other living things), Attenborough would not have been at the nest, giving the impression that he was anything more than just an observer. Here man as an outsider, is again displaying his authoritative role within nature. By provoking a reaction from the birds, he gave the audience the impression that he was in complete control of the situation as man should be!

When in actual fact he was never in a position of control. This attempt to present an air of objective impartiality was shaken when the bird reacted to the invasion of its territory by another 'animal'. This questioned the position of the audience as voyeurs, because 'nature', represented by the bird, clearly reacted to the threat of man as it would to any other threat to its territory, or its young. The presence of man was now obvious, no longer were the audience unobtrusive observers.

The narrative is structured in such a way, that each time a statement is made about the animals, it is then immediately followed up by visual text. Thus the observational commentary appears predetermined, giving the sense that he has an extra sensory insight into the animals, and the way in which they live.

For example, Attenborough tells us that the whales spiral around the krill forming a ring of bubbles, this is subsequently backed up by the appropriate visual text. He further informs us that the whales swim up through the bubbles mouths agape gorging themselves on the swarms of krill.¹ This proves the point made earlier, that the commentaries made are not based on live observation, but on previously obtained knowledge.

Discourses and ideologies -

15C

A discourse that was being communicated to the audience throughout the text, was one which suggested a structured hierarchy within the groups of animals living in the Antarctic, which was not dissimilar to that of any human culture. Attenborough was suggesting that the most accomplished 'fisherman of the sea', the whale, was at the top of the hierarchical ladder. Comparisons were made between the whales and other creatures such as seals and penguins, with the seabirds on the lowest rung. He positioned them all on this ladder, by their ability to dive, inferring that the seabirds were less than competent 'fishermen'.

An analogy can be drawn between the relationship that a lion and a vulture have, because, like the whales, the lion is viewed as the 'expert' hunter, whereas the seabirds, like the vulture is seen as an opportunist, having limited hunting ability and surviving only as a scavenger.

An anthropomorphic discourse was used in particular when applied to the albatross chick. The chick was shown in a way that led us to feel compassion for the bird, as if it were a human infant, left all alone, in the cold, barren, harshness of the Antarctic.⁴ We are made to feel emotion, thinking of it as helpless, yet, there is no mention that this environment is one which is 'natural' to the birds, or that they have evolved in a way which has enabled them to survive in this climate.

This type of anthropomorphic discourse was used later in the text, as a reference to the young penguins. Attenborough stated that the penguins form immense 'creches',⁵ which is surely a very humanistic discourse, and primarily western. He also goes on to say that the chicks have a tendency to wander off, as in a way a toddler might in a supermarket.⁶ The parents then spend hours anxiously searching for their offspring, 'calling' to them until they hear a familiar whistle from their lost chick.

Conclusion -

15D

Throughout our analysis of *Life in the freezer*, we tried to give an overview of the more obvious examples of evident discourses and ideologies.

The foremost discourse present in the text, communicates a social process which invents a way of speaking about 'nature'.

Humankind finds it impossible to think of 'nature' without attributing to it some human traits, evidence of this is in the common belief that God has taken the human form. In literature anthropomorphism is the depiction of natural objects such as animals or plants, as talking, reasoning, sentient human like beings.

Discourses are never right or wrong they are merely representations of knowledge, based upon an individuals network of opinions, so the perceptions and expectations of the audience when watching any media text will vary greatly. This confirms that all discourses can be challenged, and no discourse can be considered value-free.

Above all the sort of people that watch natural history documentaries often hold similar systems of concepts and beliefs, which determine their ideologies, defined by their cultural conventions. But, putting all this aside, let us not forget, that these programmes still offer highly entertaining, insightful observations into the 'natural' world, which have been beautifully photographed and skilfully constructed.

Appendix

- | | |
|---------------|--|
| Shot 1 | Opening shot of presenter standing amid a bleak white landscape. |
| Shot 2 | Whales in the sea. feeding on krill - working together to make a catch like 'fishing boats'. |
| Shot 3 | Female albatross feeding her chick in the nest, with presenter in shot. |
| Shot 4 | Single shot of the chick alone, during winter. Mother not in shot. |
| Shot 5 | Young penguins en masse on land, few adult penguins present. |
| Shot 6 | Camera follows one penguin, wandering through the crowd. |

Appendix XIX

Summary of Acquisition and Framing of Categories of Textual Analyses

The following pages contain a table with an analysis of each authored section of each textual analysis. The analysis is not meant to replace a detail social semiotic analysis of the students' work. As I explain in the main text, such an analysis would have to be the object of another investigation. My main concern in the present analysis is to examine the extent to which students acquired the different media studies categories which they were taught in Communicating Science; and the way in which they re-recontextualized (cf. chapter four) these categories. This process is necessarily an evaluative, and a risky one. It is evaluative because it entails a process of classification. It is risky because in a pedagogical context characterised by a very weak framing of the different categories (cf. chapters three and four), it is difficult if not impossible to avoid classifying learning practices in ways that reduce their ambiguity. This is particular true in cases where students use terms like discourse without defining them, or without operationalizing them in very explicit ways.

The following is the key to the content in each column of the tables that appear in the following pages:

- Column A: identification of each 'authored' section of each textual analysis. The identification number coincides with the numbers found in the texts themselves (Appendix XVIII). The following should be noted in relation to this system of identification: first, it was a "self-reported" system of identification, and thus open to questions in regard to the accuracy of the identification. Was a particular section actually authored by the mentioned student? Even if it was, was it 'edited' by the person who typed it? Second, in some groups, at least one student authored more than one section. This is why the number of sections does not tally with the total number of students involved. (In all, 18 out of 19 male students, and 22 out of 23 female students handed in papers. Two students, one male and one female, did not hand in any work and received a zero as a result.) In those cases where one or more students authored two or more sections, I have signalled this by using asterisks and tildes. For example, two sections with asterisks (1A* and 1C*) means that a single person wrote both

sections.

- Column B: Gender (F=Female, M=Male) of the author of the section. It should however be noted that this identification is also open to question because a) as I explained above, it relies on the students' *self-reported* authorship of sections; and b) because in some case, a male or a female student may have edited and thereby transformed the work of students of the opposite sex.
- Column C: the text analysed by each group. Copies of most of these texts can be found in Appendix XVII).
- Column D: a bullet point in this column indicates that the section is an introductory section (see instructions for writing textual analysis in the Syllabus for the course, Appendix XI)
- Column E: a bullet point in this column indicates that the section provides an overview of the structure and narrative of the text analysed
- Column F: A bullet point in this column indicates that the section provides a close textual analysis of the text, or of a section of the text analysed
- Column G: A bullet point in this column indicates that the section provides an analysis that discusses in some detail the implied audience, or the response (possible or assumed) of the implied audience of the text analysed
- Column H: A bullet point in this column indicates that the section provides concluding remarks for the analysis.
- Column I: the theoretical framework used, where one is explicitly identified by students (e.g. Sem=Semiotics or Semiology, ConSem=Content Analysis and Semiotics)
- Column J: whether or not the section defines conceptual terms used.
- Columns K through N: an interpretation of some of the ways in which the concepts of Discourse, Recontextualization, Naturalisation, and Ideology are recontextualized by students. If the term "Disc", "ReCon", "Natur" or "Ide" appears beneath its own column, then the student appears to have used the term as expected. If, however, a different term appears, then this identifies instances where students appeared to operationalize the term according to a different meaning. For example, 'Bias' under column K (Discourse) indicates that section treated discourse as 'bias'. The following are the abbreviations used: WV=World View; Them=Theme; Repr=Representation; Argu= Argument; Imp.

Id=Implicit idea. If no classification appears in the column, then the student either did not use the term, or did not use it in a way that could be clearly identified.

- Column O: whether or not a section stated that the group had actually investigated the ‘target audience’ of the producers. A yes signifies that the section did; a blank space signifies that that the section did not.
- Column P: whether or not the section allows for polysemy and ambiguity in the analysis. A yes signifies that the section did so in an explicit manner; a blank space signifies that that the section did not.
- Column Q: whether or not the section considers transformations in the meaning of text on the basis of different contexts of situation e.g. reading a newspaper ad in a subway, or reading at home. A yes signifies that the section did so in an explicit manner; a blank space signifies that that the section did not.
- Column R: whether or not the section explicitly conflates the meaning of the text with the students’ interpretation of the meaning. This is to some extent inevitable in any textual analysis; here I am particular interested in instances where students assume, without further ado, that the text has or hasn’t been ‘successful’ or ‘effective’ on the basis of their own impressions of it; or instances where they use a “we” or an “us” that dissolves the boundaries of different readerships. A yes signifies that the section did so; a blank space signifies that that the section did not.
- Column S: the extent to which the section does or does not engage in close textual analysis. The following coding is meant to provide a very rough indication of the extent to which the section engages in close textual analysis: 1=very little analysis of the meaning of a few forms, 2=some analysis of several forms, 3=close analysis of several aspects of the text. This classification is geared to the expectations that I had for the level of the course and students (first year). It is important to bear in mind that not all sections were required to engage in close analysis.
- Column T: whether or not the section actually offers an analysis of the way in which a text might serve the purposes of ideological domination; and what form of domination. This aspect was particularly difficult to classify, as most groups did not frame the problem of domination in an explicit manner. Moreover, many groups used terms such as “sexism” to refer to patriarchal relations of

domination. The following are the forms of domination which I could elucidate, and which I have abbreviated as follows: Patriar=patriarchal ideology; Bio.Re=Biological Reductionism; Natural=Naturalisation; Manipul=an awareness that the text was attempting to promote the aims of the producing institution using some form of “manipulation”. This last category is particularly vague, but appeared in some form in several papers.

- Column U: the type of texts cited in the bibliography (Media=Media Studies, Lecture=lecture notes, Cult=Cultural Studies, Mark.=Marketing, Psych=Psychology, Dict=Dictionary)
- Column V: mark obtained by group for analysis (see explanation in Communicating Science Syllabus, Appendix XI)
- Column W: mark obtained by individual for her/his share of the work. Although this mark appears next to each section, individuals were given one mark for all of the work they did, and one for each section.

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W
ID	Gen	Text	1	2	3	4	5	Frame	Define	Dis	RCon	Natu	Ideo	Aud	Ply	Mod	Con	Clo	Domin.	Biblio	GM	IM
1	1A*	M	BT	•					Yes	Disc		WV							Manipul		48	48
2	1B	F	BT	•	•					Disc				Yes			Yes		Patriar		48	48
3	1C	M	BT		•	•				Disc							Yes	2	Patriar		48	48
4	1D*	M	BT			•	•			Disc		WV							Patriar	Lecture	48	48
5	2A*	M	Anti-S	•	•	•		Sem						Yes							70	70
6	2B	F	Anti-S		•	•				Disc					Yes		Yes	3	Natural	Media	70	70
7	2C*	M	Anti-S			•	•			Disc							Yes		Patriar		70	70
8	3A	M	BT	•					Yes	"Literary tools"									Natural		65	60
9	3B*	F	BT	•	•	•				Disc	Natur					Yes	Yes	1			60	60
10	3C	M	BT		•	•				Disc/Code	Natur							3	Natural	Cult./Psych	70	70
11	3D*	F	BT			•	•										Yes		Patriar	Media	60	60
12	4A*	M	Mult.	•				Sem													58	65
13	4B	M	Mult.		•	•					Contex					Yes	Yes				65	65
14	4C*	M	Mult.		•	•				Disc	Natur	WV					Yes	2	Patriar		65	65
15	4D*	M	Mult.				•			Disc	Repre	WV					Yes		Natural	Lecture	65	65
16	5A*	F	Nuclea	•								WV					Yes				60	65
17	5B*	F	Nuclea	•	•	•															65	65
18	5C	F	Nuclea		•													3			68	68
19	5D	F&F	Nuclea				•			Disc		Ideo					Yes		Manipul	Media/Dict	68	68
20	6A~	M	Nuclea	•										Yes							40	40
21	6B*	F	Nuclea	•													Yes	1			50	50
22	6C*	F	Nuclea		?					Disc							Yes				50	50
23	6D*	F	Nuclea			•															50	50
24	6E~	M	Nuclea				•			Disc	RCont						Yes		Positivism		40	40

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W	
ID	Gen	Text	1	2	3	4	5	Frame	Define	Dis	RCon	Natu	Ideol	Aud	Ply	Mod	Con	Clo	Domin.	Biblio	GM	IM	
26	7A*	Moby	•																			60	60
27	7B~	Moby		•	•										Yes								55
28	7C*	Moby			•					Disc	ReCon							1					60
29	7D~	Moby				•																	55
30	7E*	Moby					•			Disc													60
31	8A*	Synrg	•	•						Disc									Patriar	Lecture	65	60	
32	8B	Synrg			•					Disc					Yes	Yes		3		Lec\Media		70	
33	8C	Synrg			•					Disc								3		Marketing		70	
34	8D*	Synrg					•										Yes			Media		60	
35	9A	Synrg	•					ConSem														55	40
36	9B	Synrg			•					Argu	Natur							2		Mark\Med\Le		68	
37	9C*	Synrg				•				Argu						Yes	Yes			Media		58	
38	9D*	Synrg					•			Argu							Yes					58	
39	10A	Why	•						Yes	Disc	ReCon											50	55
40	10B	Why		•	•					Disc			Ide					3				65	
41	10C	Why			•	•				Argu								3		Bio.Red		60	
42	10D	Why					•			Argu												60	
43	11A*	Nuclea	•						Yes	Imp.Idj	ReCon		WV			Yes				Media		70	70
44	11B	Nuclea		•		•																	70
45	11C*	Nuclea			•	•				Argu							Yes	3				70	
46	11D*	Nuclea				•	•			Argu			WV										70
47	12A*	Nuclea	•			•				Argu	ReCon						Yes					65	63
48	12B*	Nuclea		•		•										Yes							63
49	12C	Nuclea			•	•												3		Manip			68
50	12D*	Nuclea				•	•			Disc			WV							LectMed			63

A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U	V	W
ID	Gen	Text	1	2	3	4	5	Frame	Define	Dis	RCon	Natu	Ide	Aud	Ply	Mod	Con	Clo	Domin.	Biblio	GM	IM
52		Text																				
53	F	AIDS	•	•													Yes	1	Patriar		45	40
54	F	AIDS			•					Disc		WV							Patriar			45
55	F	AIDS				•						WV							Patriar			45
56	F	AIDS					•			Disc		WV										45
57	F	BT	•	•						Disc				Yes				2			62	58
58	F	BT			•	•									Yes					Med.Cult.		53
59	F	BT					•			Disc		Natur	Ide						Patriar		63	60
60	F	Life	•							Disc		WV										
61	F	Life		•		•				Disc		Natur	WV					1	Natural			63
62	M	Life		•	•	•				Disc							Yes	1				65
63	M	Life			•	•	•		Yes	Disc			WV						Natural			65

Appendix XX

Scripts of Student Videos and Marks for Final Productions

The following pages contain detailed scripts of each student group final production for the Communicating Science module. I drew up these scripts after the productions, in order to provide the reader with a description of the videos, which cannot be included in order to protect the identity of the university, its practitioners, and students. Immediately following the scripts, the reader will find a list of the marks that each group obtained for the various aspects of the final production.

Group A - Media and Violence		
Time	Video	Audio
0:00	FADE IN CG: SCREEN VIOLENCE SCROLL UP TITLE.	F/UP INTRO MUSIC
0:06	FADE IN CU OF VIDEO TAPES ON DISPLAY IN STORE; PAN RIGHT	V.O.: "Screen violence and its possible effects is a controversial issue over which debate has recently been raging in the media. "
0:18	MCU OF PRESENTER[FEMALE]	PRESENTER: "How do young people feel about screen violence in the media? Do they feel as affected as some in the media would have us believe?"
0:27	LS OF YOUTH CLUB MEMBERS SITTING TOGETHER MCU OF MEDIA EXPERT, SITTING IN OFFICE	V.O.: "We spoke to members of the Youth Club in [...] and to Dr. [Male Media Expert], Head of Media Studies Department at the University, and who has done research into the issue."
0:38	MCU SECOND PRESENTER [MALE]	PRESENTER: "Do you think that the media debate on screen violence is justified, or blown out of all proportion?"
0:44	MCU MEDIA EXPERT	MEDIA EXPERT : "I've got two views, I've got a personal view and I've got a researcher's view. My personal view is I like some violence and don't like some other violence, but what I like or don't like is really irrelevant because that assumes that I can know what effect that might have. As a researcher who has been working in this field for about 15 years, I'm very clear it's not just that screen violence doesn't have the effects they say, it's that they're asking the wrong question. There isn't really a category called screen violence that you can even ask the question of. It's the equivalent of asking how much effect do witches have? Can they kill pigs, can they make people ill. It's like that because it's like saying is a cartoon the same as a documentary about violence.

Group A - Media and Violence		
Time	Video	Audio
		So if they show say a documentary about Belsen now that we're near VE day, if they then show alongside that a cartoon or a fast action adventure film, are they the same sorts of things and can you count up the number of acts of violence in one add them to the next, add them to the next and say how much effect does that have. You can't do that so it's a silly question to ask in the first place."
1:51	HIGH ANGLE TWO SHOT OF PRESENTER [F] AND PRESENTER 2 [M] SITTING AT YOUTH CLUB	PRESENTER(F) : "Do you think that screen violence has an effect on people of your age group?"
1:56	LS OF YOUTH CLUB MEMBERS, ALL FEMALE	YOUTH CLUB MEMBER 1 : "Not In our age group because everyone decides what they want to watch." PRESENTER(F) (V.O.): "Do you think you're more likely to go and watch an 18 film because you're not allowed to?" YOUTH CLUB MEMBER 2 "No. If they're showing the same films for 15 or 18, which you know--" YOUTH CLUB MEMBER 1 : "It can spoil sometimes because they can cut big chunks out of it."
2:15	MCU MEDIA EXPERT, STILL IN OFFICE	MEDIA EXPERT : "People look for films they know they will enjoy. I tell you common you think back in your own history I know how mine went. When I was fifteen years old was how can I get into sixteen, when I was fourteen, it was how can I get into sixteens because I'm told they'll be great."

Group A - Media and Violence		
Time	Video	Audio
2:30	LS OF YOUTH CLUB MEMBERS	YOUTH CLUB MEMBER 2 "If a fifteen has got an M, but it's unrealistic, but if you can then see an 18... I don't know, it's better."
2:39	MCU PRESENTER(M)	PRESENTER(M) : "What do you think influences children to behave in the way that they did in the James Bulger case, if it is not screen violence?"
2:45	MCU MEDIA EXPERT	MEDIA EXPERT : "You really think that's the most important factor? Common! Kids growing up in a brutal area of Liverpool, their families falling apart, their neighborhoods falling apart, I think it was 40% unemployment in the area at the time of the murder. Bad housing, poor living circumstances, schools falling apart for lack of resources and anyway just the sheer pressure of kids coming out of those environments and then you ask did they see that one film. I really find that a silly question. I'm not blaming you for asking it because everyone asks it..."
3:15	LS STUDENT YOUTH CLUB MEMBERS, ZOOM IN TO ONE CLUB MEMBER	YOUTH CLUB MEMBER 2 : "It seems it depends on your parents and upbringing..."
3:20	MCU PRESENTER(M)	PRESENTER (M): "Can you honestly say that no matter what violence is portrayed on TV, children subjected to it will not suffer any detrimental effects?"

Group A - Media and Violence

Time	Video	Audio
3:25	MCU MEDIA EXPERT	<p>MEDIA EXPERT: "Yes I can say that absolutely because it's just as likely that children will suffer bad effects from seeing colour television as opposed to black and white, or seeing people smile on TV or clean their teeth, because violence is not a category, it's a made up category of the objectors, it doesn't exist for the viewers' own meanings.</p>
3:46	MCU PRESENTER(F)	<p>PRESENTER (F): "From our discussions with Dr. [Media Expert] and the members of the Youth Club it would appear that that young people do not believe they're affected by screen violence. Although there's no proof to the contrary, could it be that screen violence is created merely as a scapegoat for the media...."</p>
4:16	<p>PRESENTER(F) WALKS SCREEN LEFT, CAMERA PANS TO FOLLOW HER WALKING TOWARDS VIDEO STORE</p> <p>FADE TO BLACK; SCROLL CREDITS.</p>	<p>FADE UP OUTRO MUSIC.</p> <p>FU MUSIC</p>
4:26	FADE TO BLACK	

GROUP B - ASTHMA AND CAR POLLUTION		
Time	Video	Audio
0:00	MCU OF PRESENTER [FEMALE] STANDING IN FRONT OF AVON COUNTY COUNCIL	PRESENTER "An experimental view of air quality has recently been produced by Bristol City Council. The continuing problem of road traffic and air pollution has once again raised questions about public health."
0:13	ZOOM OUT TO ELS OF MOTORWAY IN CITY; PAN LEFT	V.O. "There are about 24 million vehicles in Britain's roads, using 32 million tons of petrol and diesel fuel. They emit high ground level concentrations of pollutants, such as carbon monoxide, nitrogen dioxide, black smoke particles, and low level ozone.
0:31	FREEZE FRAME, CG SUPER-IMPOSITION LISTING POLLUTANTS	
0:41	ECU OF MAN USING BLUE INHALER FREEZE FRAME ON ECU OF FACE	V.O. "As well as causing environmental damage, there is increased concern over the influence that exhaustions may have on asthma sufferers."
0:50	ZOOM IN FROM MS TO MCU OF PRESENTER, STANDING IN ST. ANDREWS CAMPUS	PRESENTER : "As new cases of asthma are on the increase, we asked local GP Dr. [Male] whether in his opinion there is a correlation between traffic pollution and asthma, and what he bases his opinion on."
1:02	MCU OF GP SITTING IN OFFICE	GP : "Well I've been working here in the middle of the city for about 15 years, and when I first came here asthma was an occasional disease of childhood but now it is very common, it affects about 1 in 5 children in this particular patch in Grange Hill, and going into houses on a daily basis, I just haven't seen any large scale environmental change in the home that could account for this enormous increase in the amount of asthma, and at the same time there has been a 75% increase in traffic fumes since 1980,
1:11	ZOOM OUT TO ELS OF GRANGE SCHOOL	
1:18	MCU OF GP SITTING IN OFFICE	

GROUP B - ASTHMA AND CAR POLLUTION

Time	Video	Audio
		<p>there's been this enormous environmental change and it's correlated very well in time with the increase in asthma. Additionally, there's evidence from other parts of the world from Japan and from studies conducted in this country in Birmingham, that there's a correlation of... that children are more likely to be suffering from asthmatic symptoms if they're living near main roads compared to if they're living away from them. So there's the evidence from space but there's also a time relation, that during episodes of air pollution connected with traffic fumes, often after a lag of a few days, there is a rise in hospital admissions for asthma and this is been seen repeatedly in this country and most famously during an inversion smog last summer."</p>
2:29	MCU OF PRESENTER STANDING IN FRONT OF BUSHES	PRESENTER : "Friends of the Earth for the [region]
2:38	B/W STILL OF CAR, WITH CG LETTERS "GASP" SUPERIMPOSED	responded to public concern by setting up a new campaign
2:53	ZOOM IN FROM ELS TO CU OF PRESENTER STANDING IN FRONT OF POLLUTION MONITORING SITE	called GASP. This campaign highlights the growing concern between the possible link of traffic pollution, and asthma. Aimed at the general public to inform, it's also targetted at local authorities, to influence policy making."

GROUP B - ASTHMA AND CAR POLLUTION

Time	Video	Audio
3:00	CU OF MONITORING SITE ID.	V.O.: "Whilst legislative processes can be slow, [Local] County Council has responded positively to the problem and added more monitoring sites all over the city."
3:02	CU OF MAP SHOWING MONITORING SITES	
3:04	MCU OF PRESENTER STANDING IN FRONT OF BUSHES (DIGITIZED?)	PRESENTER : "We asked a spokesman from the department of transport what the plan would involve and how it would alleviate the problem."
3:11	IS OF [LOCAL] COUNTY COUNCIL HOUSE	V.O. : "They replied by saying that the new 20 year plan covers all modes of transport, and intends to improve public transport, introduce new park and ride systems, enforce parking restrictions, and encourage walking and cycling. This would hopefully ease congestion, reduce volumes of traffics, thereby reducing pollution, and make the environment healthier."
3:17	CG: SUPERIMPOSE ITEMS OF 20 YEAR PLAN	
3:39	MCU OF PRESENTER STANDING IN FRONT OF BUSHES	PRESENTER : "It appears that growing public awareness requires and demands information on airquality and health. Only then can we see a reduction in the levels of damaging pollutants."
3:54	FADE TO BLACK SCREEN CG: CREDITS	
4:03	FADE TO BLACK	

GROUP C - DYING FOR A TAN?		
Time	Video	Audio
0:00	FADE IN SEQUENCE OF STILLS, SHOWING WOMEN IN BIKINIS	F/UP BACKGROUND MUSIC
0:11	FADE TO BLACK CG: "Dying for a Tan?"	FU BACKGROUND MUSIC
0:15	FADE IN MCU OF CELL BIOLOGIST [MALE LECTURER AT UNIV.]	CELL BIOLOGIST: "There are.... I think when we think about skin cancer we need to... know that there are different forms of skin cancer and that... the predominant one that is causing most interest in the world at the minute is the malignant melanoma. There are others of course. There are ...spoilless carcinomas andbasel- cell carcinomas, so in essence there are three types of skin cancer that are the commonest sorts (there are rarer ones but we won't discuss those). Of the ones we're looking at we're probably going to be interested in I'm suggesting, the malignant melanoma, and this is a cancer of the cells that produce melanin, which is the pigmented... material in your skin that protects you from ultraviolet light... and we can all see the effects of this quite clearly when we go on holiday. If we are fair skinned and we sit in the sun long enough, we will go brown.
0:51	LS ZOOM INTO MCU OF LAB ASSISTANT LOOKING INTO MICROSCOPE	
0:57	CU PANNING RIGHT ON SKIN TISSUE WITH MELANIN	
1:17	BAYWATCH INTRO SEQUENCE	F/UP MUSIC: BAYWATCH CREDITS FU MUSIC V.O [MALE]: Which image is more powerful?
1:31	MCU PRESENTER [MALE]	PRESENTER: "As the health message is difficult to understand, how do you feel when the media the media competes."

GROUP C - DYING FOR A TAN?

Time	Video	Audio
1:53	MCU CELL BIOLOGIST:	CELL BIOLOGIST : "The health message <i>is</i> difficult to understand because people.. and if you look at most television films that equate with the high life and the good life tend to show people who that of fair skin races particularly if we look at some of the Californian films of some of the things that go on in that area... a healthy tan is regarded as a sign of affluence and a healthy lifestyle
1:52	SEQUENCE OF STILLS SHOWING WOMEN IN BATHING SUITS	CELL BIOLOGIST : "The health message <i>is</i> difficult to understand because people.. and if you look at most television films that equate with the high life and the good life tend to show people who that of fair skin races particularly if we look at some of the Californian films of some of the things that go on in that area... a healthy tan is regarded as a sign of affluence and a healthy lifestyle
2:08	MCU MEDIA EXPERT [FEMALE]	MEDIA EXPERT: "Well I think the media do have an influence on people's attitudes to what norms of beauty are... that people aspire to, but I don't think that they are the cause of people's attitudes towards sunbathing and the desirability of tanned skin... I think that there are other influences that are prior to the media picking up on those desirable attributes of the tanned skin".
2:42	ELS OF CAMPUS GREEN, WITH STUDENTS SUNNING THEMSELVES	VO: "People believe they won't be affected by skin cancer. But there are over 3500 of new cases each year in Britain, and 1700 deaths. But who's really responsible?"
2:53	MCU HEAD OF FASHION STUDIES, AT UNIVERSTY [FEMALE]	HEAD: "The fashion industry hasn't always promoted tans... the person who is most famous for suggesting that tanned skin is attractive is Coco Channel, in the twenties. Tanning became more and more related to holidays by the sea, and I think the fashion industry then reflected that in the sorts of clothes being designed.
	EDIT	

GROUP C - DYING FOR A TAN?

Time	Video	Audio
	<p>EDIT</p> <p>EDIT</p>	<p>I think now the way that things have developed, is that because of the global village, and because foreign travel is so common it is almost more socially acceptable now and more palatable to people to start saying oh well tanned aren't as fashionable which really helps the skin cancer lobby.</p> <p>But on the whole I think designers design for seasons, not really taking flesh into account flesh in terms of tanning its more into account of what's aesthetically pleasing in the clothes that they're designing."</p>
3:51	<p>CU OF FEET OF MODEL IN LONG EVENING GOWN</p> <p>TILT UP TO HER FACE AND FREEZE FRAME.</p> <p>SCROLL CREDITS.</p>	<p>VO: "So the fashion industry could bring back the dialogue, and save our skins."</p> <p>F/UP OUTRO MUSIC</p>
4:14	<p>FADE TO BLACK</p>	<p>FU OUTRO MUSIC</p>

GROUP D - SMOKING AND LUNG CANCER		
Time	Video	Audio
0:00	BLACK SCREEN	F/UP ACTOR'S VOICE : "Let me show you how much ash a twenty a day smoker makes...."
0:01	FADE IN MS OF JOHN CLEESE EMPTYING ASH IN ASH TRAY.	FADE VOICE TO BACKGROUND
0:13	LS OF CLEESE PACING AND GESTICULATING IN ROOM	MALE PRESENTER (V.O.) "In December 1994, the government initiated an extensive advertisement campaign in an attempt to decrease the number of deaths resulting from smoking-related diseases. Currently, there are 12 million smokers in the UK, of those, 300 per day will die as a result of their habit, this is equivalent to a jumbo jet crashing every day with no survivors."
0:29	ZOOM IN TO MS OF CLEESE	F/UP VOICE OF ACTOR: "And for what? You're poison you know that? You make me feel used and dirty. Not any more! You're history!"
0:34	CLEESE SHOOTS PACK OF CIGARETTES	
0:37	FADE TO BLACK	ANNOUNCER: "You can stop smoking as well..."
0:40	CU OF UNIVERSITY SIGN, ZOOM OUT TO SHOW BUILDING	
0:45	MS OF WOMEN SITTING AT CENTRAL REFECTORY	SOUNDS OF REFECTORY
0:54	CU OF SIGN OF FACULTY OF SCIENCE	
0:56	MS OF CELL BIOLOGIST LOOKING THROUGH MICROSCOPE IN LAB (MALE BIOLOGIST)	V.O. [MALE]: "[Cell Biologist], Lecturer at the University, is an expert in the field of cancer research.
1:02	MCU OF PRESENTER [MALE] LOOKING AT CAMERA	Is it true that smoking is the main cause of lung cancer?"

GROUP D - SMOKING AND LUNG CANCER		
Time	Video	Audio
1:05	MCU OF CELL BIOLOGIST IN LAB	CELL BIOLOGIST: "In America, for instance, 350,000 people a year die from smoking-related lung cancer, and this represents one sixth of the whole number of deaths in the United States.
	EDIT	It's clear that the effects of tobacco smoke and some of the constituents of tobacco tar are carcinogenic agents and cause cancer."
1:37	CU OF NEWSPAPERS CLIPPINGS	PRESENTER: "Smoking causes strokes, heart disease, lung cancer, brochitis, and gangrene. 30% of cancer deaths can be attributed to smoking.
1:44	SUPERIMPOSE CG IN BLACK: "30% of all cancer deaths can be attributed to <i>smoking</i> ."	
1:49	"One third of smoking related deaths are from <i>lung</i> cancer."	A third of smoking-related deaths are from lung cancer.
1:53	"One quarter of smoking related deaths are from bronchitis and emphysema"	A quarter of smoking-related deaths are from bronchitis and emphysema.
1:59	"90% of deaths from lung cancer are caused by <i>smoking</i> "	90% of deaths from lung cancer are caused by smoking.
2:04	"3% of deaths from lung cancer are caused by substances in industry"	3% of deaths from lung cancer are caused by substances used in industry. The number of deaths from lung cancer is declining in men, and rising in women. Lung cancer, however, is the most common cancer in men and has taken over breast cancer as the leading cancer in women.
2:20	MCU OF PRESENTER LOOKING TOWARDS CAMERA	What is the incidence of death for passive smoking considering the death of Roy Castle was attributed to this?"

GROUP D - SMOKING AND LUNG CANCER

Time	Video	Audio
2:27	MCU CELL BIOLOGIST SUPERIMPOSE CG IN WHITE: "[NAME OF BIOLOGIST, AND POSITION IN UNIVERSITY]"	BIOLOGIST: "The best way to answer that is perhaps to look at the fact that there are no genuine statistics that show that passive smoking actually causes cancer.
2:38	CU OF NEWSPAPER CLIPPINGS SUPERIMPOSE CG IN BLACK: "Passive smoking increases the risk of lung cancer by 10-30%	They show that passive smoking has an effect on people, for
2:52	"17,000 children are admitted to hospital because of passive smoking."	instance the children of smoking parents have a higher instance of hospitalizations and respiratory diseases than the
3:00	"25% of all cot deaths are linked to passive smoking."	children of none-smokers. This has been shown in studies.
3:04	MCU OF PRESENTER	PRESENTER: "How do the number of deaths differ for different age and sex groups?"
3:10	MCU OF CELL BIOLOGIST	BIOLOGIST: "There appears to be no difference between the incidence of diseases from smoking in males or females.
3:21	MCU OF PRESENTER	PRESENTER: "Do you think that the recent government campaign is aimed at the right people?"
3:25	MCU OF CELL BIOLOGIST	BIOLOGIST: "I think its fair to say, and this is a personal opinion, that I suspect that it's probably aimed at the wrong group given that, I know when I was young I didn't believe I was going to die, and young people don't, and they can't in their own minds associate risk factors 30 years in the future with effects on them at the age they are at the time. I believe you've got to get at them very much and expose them to all these facts and figures so that they appreciate the true effect of smoking."

GROUP D - SMOKING AND LUNG CANCER		
Time	Video	Audio
4:08	PAN RIGHT LS OF UNIVERSITY REFECTORY	SOUND OF REFECTORY
	CAMERA STOPS AT COLUMN IN REFECTORY	
4:19	MCU OF MAN	MAN IN REFECTORY: "The drinkers campaign I think has been very good getting to the people who actually want to stop smoking or have thought about it. I think people who are intent on not giving up won't be affected by it, but perhaps the children and the generation that are thinking about giving up at their age or whatever will be influenced by it. It had some very interesting facts that were stated uhmm, and generally I think that the campaign worked better than ones in the past.
4:55	MCU OF MAN 2	MAN 2 IN REFECTORY: "Uhmm, it's very good....smoke about 10 a day.....(inaudible due to background noise)... but I'm not ready to yet"
5:18	MCU OF MAN 3	MAN 3 IN REFECTORY: "It's quite a good idea to use a comedian, because it's sort of more.... it's not so hard going. There should be .. (inaudible)... sixteen's to twenty-fives... But yeah it is a good campaign for (inaudible) year olds.
	EDIT	
5:38	CU OF CUP OF COFFEE AND EMPTY ASH TRAY	SOUND OF REFECTORY

GROUP D - SMOKING AND LUNG CANCER

Time	Video	Audio
5:46	MS OF PRESENTER STANDING OUTSIDE FACULTY OF SCIENCE	<p>PRESENTER: "It is apparent that there is a link between smoking and lung cancer which is dependent upon prolonged exposure to tobacco. While our responses to the campaign were largely positive, the government should anticipate spending more than the 10 million pounds per year it does so already on health campaigns against tobacco use, educating smokers of a younger age. It is important to note in contrast however, that tobacco companies spend more than 100 million pounds per year promoting their product.</p>
6:10	BLACK SCREEN CREDITS	
6:34	FADE TO BLACK	

GROUP E BREAST VS. PROSTATE CANCER AS PORTRAYED BY THE MEDIA		
Time	Video	Audio
0:00	9 O'CLOCK NEWS LOG	F/UP TV NEWS MUSIC.
0:01	DISSOLVE TO MS OF NAKED FEMALE PATIENT AND LAB TECHNICIAN, PREPARING FOR SCANNING OF BREAST	FU TV NEWS MUSIC. NEWS PRESENTER: "Breast cancer in women: the government announce more money for more screening."
0:05	CU OF WOMAN, SHOWING DISCOMFORT	PRESENTER (V.O.): "26% of all cancers in women of are the breast, and it is currently the second leading cause of cancer deaths in women. The treatment of breast cancer still mainly relies upon early detection.
0:11	MCU OF TECHNICIAN HOLDING WOMAN'S BREAST, FOR SCANNING	
0:16	MS OF SURGEONS OPERATING	Prostate is the most common cancer in men and the second leading cause of cancer deaths amongst men over 55. Again, early detection plays a major role in reducing mortality rates."
0:26	MCU OF PRESENTER (FEMALE), SPEAKING TO CAMERA	Several similarities can be drawn between these two diseases. However, breast cancer has far more publicity attributed to it in comparison to prostate cancer. To assess whether this is the case we asked people in Bristol their opinion. To assess whether this is the case we asked people in Bristol their opinion."(repeats)
0:47	MCU OF YOUNG MAN	PRESENTER (OFF SCREEN): "Which do you think has the highest cancer rates: breast cancer or prostate cancer?" YOUNG MAN: "Breast cancer." PRESENTER (OFF SCREEN): "Why?"

GROUP E BREAST VS. PROSTATE CANCER AS PORTRAYED BY THE MEDIA		
Time	Video	Audio
0:56	MCU YOUNG MAN	YOUNG MAN: "I've seen it on the telly."
0:58	MCU MIDDLE-AGED MAN 1	MIDDLE-AGED MAN 1: "I would say breast cancer (...) ah, well you hear about it more on the news than you do about prostate."
1:05	MCU MIDDLE-AGED MAN 2	MIDDLE-AGED MAN 2: "Ah, I should think breast cancer." PRESENTER: "Why do you think that?" MIDDLE-AGED MAN 2: "I think it's probably publicised more." PRESENTER: "How do you think the media (inaudible)." MIDDLE-AGED MAN 2: "... (long pause) I just think it's publicised more"
1:27	MCU ELDERLY MAN EDIT	ELDERLY MAN 3: "Apparently one of the ideas that float around with the family is that breast cancer is a bigger killer than prostate cancer whereas in actual fact prostate cancer kills as many men as breast cancer does women. I think to a certain extent it's one of those subjects tends to avoid but can't. It's a bit like piles they don't like talking about it. But in fairness ahh, I think it comes home to you when someone close to you suffers from one of those two kinds of cancer."
2:02	MCU PRESENTER STANDING	PRESENTER: "To find out claims made concerning these issues are accurate or purely media hype we spoke to Dr. [FEMALE], a breast cancer specialist."

GROUP E BREAST VS. PROSTATE CANCER AS PORTRAYED BY THE MEDIA		
Time	Video	Audio
2:11	MCU BREAST CANCER SPECIALIST SITTING IN OFFICE	SPECIALIST: "Well I know for a fact that breast cancer kills approximately 16000 women a year. What I'm not sure exactly is how many men die, I dare say it is approximately that number because I know that prostate cancer is very common. But it is a disease which is of mostly of elderly men mainly in their 70's and 80's, whereas breast cancer is killing an awful lot of younger women."
2:33	MCU PRESENTER	PRESENTER: "In your opinion is research into breast cancer more extensive than that for prostate cancer?"
2:38	MCU BREAST CANCER SPECIALIST	SPECIALIST: "Well obviously because I am actually involved with breast cancer myself I know an awful lot more about that and there is a lot of research because as we see it is a very important disease, particularly in the Western World. Prosthetic cancer is being looked at very extensively by urologists but I'm sure that in scale breast cancer is probably taking up more funds."
3:02	MCU PRESENTER	PRESENTER: "Why do you think that the media has chosen to play down the issue of prostate cancer while highlighting that of breast cancer. Surely they're equally important?"

GROUP E BREAST VS. PROSTATE CANCER AS PORTRAYED BY THE MEDIA		
Time	Video	Audio
3:10	MCU BREAST CANCER SPECIALIST	SPECIALIST: "Sure, I mean I think a lot of men feel that things have swung too much the other way that women's health issues are taking up all media's attention and that no one is caring about their own problems. But I think that the main problem has been really that prosthetic cancer is not killing young men who are in their prime of life, working and so on. Most as I say present in their 70's, 60's and 70's. And so therefore it isn't seen by the public as being such a big problem."
3:40	GRAPHICS COMPARING CANCER RATES	PRESENTER (V.O.): "It would appear that there is a general assumption that breast cancer kills more women than prostate cancer kills men, even though research shows that prostate cancer is on the increase. Why then is there more information available on breast cancer.
3:50	CU OF LEAFLETS ON BREAST CANCER	
3:54	MCU OF PRESENTER STANDING IN ST. ANDREWS CAMPUS	We could argue that it is the media's responsibility to educate the male public and make them aware so they can deal with this issue. As yet, the media has not accepted this responsibility and therefore men must become independently active at attacking this problem."
4:09	BLACK SCREEN	

Group F: Electric Cars: leave the petrol polluters at home?		
Time	Video	Audio
0:00	BLACK SCREEN	SOUND OF CAR ENGINE TURNING, THEN MUSIC "I've been riding in my car..."
0:04	TITLE: ELECTRIC CARS BLACK SCREEN	
0:09	FADE IN LS OF CITY STREETS, PAN RIGHT FOLLOWING ONE CAR, PAN LEFT FOLLOWING THE NEXT, PAN RIGHT AGAIN FOLLOWING ANOTHER CAR. SUPERIMPOSE "Leave the petrol-polluters at home" OVER SEQUENCE	FU MUSIC
0:16	MS OF PRESENTER [FEMALE] STANDING IN FRONT OF NATIONAL GRID SIGN	PRESENTER: "Electric vehicles were first used when other motor vehicle technologies were still at an early stage of development. Since then, they have attracted interest from time to time when energy or environmental problems have come to the fore. Growing concern over air pollution in the 1960's stimulated an immediate interest in electric vehicles in many countries.
0:28	PAN RIGHT AND TILT DOWN TO MS OF BLUE FORD.	
0:36	CU OF HANDS TYPING AT COMPUTER KEYBOARD	V.O.: "We went to the University to talk to Dr. [MALE], a lecturer in Environmental Science and Engineering who has studied the progress of electric vehicles."
0:42	ZOOM OUT TO MS OF ENV. SCIENTIST WORKING AT COMPUTER	
0:47	MS OF PRESENTER IN ENV. SCIENTIST'S OFFICE	PRESENTER: "From your studies of electric vehicles, could you tell me what advantages and disadvantages there are of owning an electric car?"
0:54	MS OF SCIENTIST SITTING BEHIND HIS DESK	SCIENTIST: "At present there are very few advantages, which is why you don't see many around... they're very expensive, I mean you probably pay twice as much for an electric vehicle as you would the equivalent conventional vehicle.
1:01	MS OF PRESENTER NODDING	
1:02	MS OF ENV. SCIENTIST CG: SUPERIMPOSE 'EXPENSIVE' ON UPPER LEFT SCREEN	

Group F: Electric Cars: leave the petrol polluters at home?		
Time	Video	Audio
1:18	CG: SUPERIMPOSE 'LIMITED RANGE' BENEATH 'EXPENSIVE'	Another disadvantage is of course that they have a limited range.... the range of an electric vehicle is would be in the region of 50 to 100 miles, after which you have to call in and recharge the battery which can take anything up to an hour, and also, there is another disadvantage which is that
1:44	CG: SUPERIMPOSE 'BATTERY REPLACEMENT' BENEATH 'LIMITED RANGE'	about every 3 years you have to replace the battery, which is a fairly expensive item.
1:46	MS OF PRESENTER	PRESENTER: "On a long term basis, would electric vehicles actually improve the environment, or would battery recharging ... cause more problems than fuel-driven vehicles do at present?"
1:54	MS OF ENV. SCIENTIST	SCIENTIST: "As regards pollution in general the advantage of electric cars is that the power is produced in power stations where you have much greater control over the energy conversion process, energy conversion is more efficient, and more can be done to remove some of the harmful pollutants, for instance, sulfur dioxide."
2:16	CG: SUPERIMPOSE 'ENERGY EFFICIENCY' AND 'LESS POLLUTION'	
2:23		
2:25	MS OF PRESENTER	PRESENTER:"As a researcher do you think that electric vehicles could catch on in the UK?"
2:29	MS OF ENV. SCIENTIST	SCIENTIST: "The short answer is no. I think that there are real problems with electric vehicles, mainly because of the their restricted range, and because of the size andweight of the batteries. We really need a breakthrough in battery technology before electric vehicles of the type we have now could really take off."

Group F: Electric Cars: leave the petrol polluters at home?		
Time	Video	Audio
2:56	INSERT B/W CLIP SHOWING VARIOUS ASPECTS OF SLEEK ELECTRIC CARS	(V.O.) "By 1998 2% of cars on sale in California must be electric, and by the year 2003 one in ten must be zero emission. Car companies in California could face a fine of up to 5000 dollars for every car they fail to sell short of the quota.
3:17	ZOOM OUT OF CU OF SAAB SIGN AT CAR DEALER, TO LS OF CARS PARKED IN FRONT OF ENTRANCE	But while the car companies are obliged to make the cars and market them, the public is not obliged to buy them. As yet, the UK government has not taken such strong action as in California. If they did, would the British public be willing to purchase electric vehicles?
3:24	INSERT B/W CLIP SHOWING MAN CONNECTING ELECTRIC CAR TO POWER OUTLET	
3:32	LS, PANNING LEFT OF TRAFFIC IN GRANGE HILL AREA	We went to Grange Hill, a suburb of the city to find out people's opinions on electric vehicles."
3:38	MS OF PRESENTER AND MAN IN GRANGE HILL	Can you tell me what you know about electric cars? MAN: "Umm, not that much really, I haven't heard much about them, but I would imagine they're very environmentally friendly, I don't really know how they work, or what they do really..."
3:51	MCU OF WOMAN	WOMAN 1: "Umm, battery power... but there's Sinclair... this small little car, Sinclair, that's about all I know, I think."
3:59	WS OF WOMAN 2	WOMAN 2: "... nothing"
4:00	MS OF WOMAN 3	WOMAN 3 "I don't know in fact nothing about electric cars"

Group F: Electric Cars: leave the petrol polluters at home?		
Time	Video	Audio
4:04	MS OF PRESENTER	PRESENTER: "Electric cars are more expensive to buy but cheaper than normal cars to maintain. They have a limit of 100 miles per day, and a maximum speed of 75 mph. They're exempt from road tax in Britain. Bearing these thoughts in mind, what would your thoughts be about buying an electric vehicle next time you needed to buy a new car?"
4:17	PRESENTER TURNS AND LOOKS SCREEN RIGHT	
4:23	MS OF WOMAN 3	WOMAN 3: "I like the idea of electric cars, the thought of an electric car, don't even know that electric cars existed, that you could get electric cars."
4:35	MS OF WOMAN 1	WOMAN 1: "Yes, yes, I don't do many miles, I drive to work, and I drive home, and I go shopping, I mean it's only that sort of thing I don't do long distances so that would be fine."
4:46	CU OF PRESENTER SITTING IN CAR	PRESENTER: "It appears that few people know much about electric cars. This may be because there is a lack of publicity about them, or people are not as concerned with the environment as they would like to think that they are. Whatever the reason, it seems unlikely the electric cars will catch on in the UK, at least for a few years, or if Dr. [Scientist] is right, this day may never come."
5:07	PRESENTER TURNS AND DRIVES AWAY, CAMERA ZOOMS OUT TO SHOW CAR DRIVING AWAY	
5:12	BLACK SCREEN SCROLL CREDITS	F/UP OUTRO MUSIC
5:38	BLACK SCREEN	FU MUSIC.

GROUP G: PASSIVE SMOKING		
Time	Video	Audio
0:00	LS PANNING RIGHT ACROSS CITY SKYLINE	F/UP 'NEWSFILE' MUSIC
0:06	LS CITY SKYSCRAPER	
0:08	LS STREETS OF CITY	
0:10	LS PANNING RIGHT WITH POLICE CAR	F/U MUSIC
0:12	MS OF PRESENTER [FEMALE] SITTING IN STUDIO, WITH CHROMA KEY OF SMOKER IN BACKGROUND	PRESENTER:"Every year, thousands of people die from cancer as a direct result of smoking. Yet passive smoking is an even more contentious issue, representing as it does a gray area both in the lack of hard information concerning its effects, and the fog which characterizes it. Smokers and anti-smokers needs must be weighed up and balanced against each other, culminating in what may become a battle for basic human rights.
0:39	LS OF PRESENTER AND MAN WALKING UP HOSPITAL RAMP	Here we have a health and safety expert from city hospital to tell us more about the issue."
0:45	MS OF EXPERT SITTING IN OFFICE	HEALTH AND SAFETY EXPERT: "Well the harmful effects of smoking have over the last 20 or 30 years become more and more apparent. In straight factual terms we estimate that about 110,000 people a year die as a result from smoking. Now that sounds an enormous number but that's within Britain, the number of people who die. What that means is that there a great many of diseases which smoking can cause, can increase the likelihood of

GROUP G: PASSIVE SMOKING		
Time	Video	Audio
1:25 1:26	MS OF PRESENTER NODDING MS EXPERT	<p>happening and when you add them all together it looks like a very large number of deaths is attributable directly to smoking, it's about one in six of all deaths. Non-smokers are people who don't smoke themselves, but the vast majority of non-smokers at one point or other are subjected to other people's cigarette smoke, however we're absolutely certain, and anyone who has been to a smoke-filled atmosphere will realize this, that passive smoking at the very least causes irritation to people, in those sorts of environments. And there is, it's very very complicated when you look into it, but it's estimated that there's five to six hundred deaths a year are the result of passive smoking. Now you may have heard recently, last year about the death of Roy Castle. He was a non-smoker, but because he played musical instruments in club environments he was actually taking in a lot of smoke himself and he died of lung cancer almost certainly as a result of passive smoking."</p>
1:37 1:38	MS OF PRESENTER NODDING MS EXPERT	
2:25	MS OF PRESENTER IN STUDIO	<p>PRESENTER: "Only 15% of smoke is actually inhaled by the smoker, the rest goes into the surrounding air, which is breathed in by everybody. Cigarette smoke itself contains over 4000 chemicals, such as benzene, arsenic, nyl-chloride, and chromium, some of which have links to cancer. Everyone is at risk from such chemicals, even unborn babies, whose developments can be affected.</p>
2:50	LS OF ST. ANDREWS CAMPUS, WITH GROUP OF STUDENTS SITTING IN FOREGROUND	<p>We went to the University and asked students there what they thought of the issue."</p>

GROUP G: PASSIVE SMOKING		
Time	Video	Audio
2:55	MS OF TWO FEMALE AND ONE MALE STUDENT, SITTING ON GRASS	MALE STUDENT: "If there's loads of people smoking around you it does get bad, but if there's one or two, sometimes it can't be that bad, what, do you think that smoking should be what, sectioned off, like have smoking areas and non-smoking areas so that people can do what they want..."
3:10	MS OF THREE FEMALES STUDENTS, SITTING ON GRASS	FEMALE STUDENT: "Well, I feel quite guilty about it as a smoker, I wouldn't want like to breathe other people's smoke..."
3:15	MS OF TWO MALE, AND ONE FEMALE STDUENT STANDING ON GREEN	GROUP OF STUDENTS: "... think smoking is really annoying you know?... you just get headaches... I think if you don't like it, you know if you can't stand the heat get out of the kitchen.."
3:30	MS OF FEMALE STAFF MEMBERS	FEMALE STAFF MEMBER: "I may be guilty because I do smoke occassionally, because of my children, I think passive smokings' dangerous and I'm against it."
3:39	MS OF TWO MALE, AND ONE FEMALE STDUENT STANDING ON GREEN	GROUP OF STUDENTS: "..... yeah but people don't smoke just because it's good business, people actually enjoy smoking.... if you enjoy smoking you should be able to do it, but I also think that if you don't enjoy smoking you should be allowed to be somewhere where it's OK, where they can feel comfortable."

GROUP G: PASSIVE SMOKING		
Time	Video	Audio
3:53	MS OF PRESENTER IN STUDIO	<p>PRESENTER: "It's extremely hard to gauge the actual effects of passive smoking, because it's difficult to estimate just how much smoke one comes into contact with every day. There is undoubtedly a correlation between passive smoking and cancer, yet by its very nature there can be no scientific proof that it is a cause. However, this is of little consolation to people, such as the family of Roy Castle, who genuinely believe that they have lost their loved ones due to the effects of past smoking."</p>
4:25	BLACK SCREEN, SCROLL CREDITS	

GROUP H - PROSTATE CANCER		
Time	Video	Audio
0:00	LS OF CITY STREETS (DIGITIZED)	V.O. [FEMALE]"Next to lung cancer, prosthetic cancer is the most common cancer in men
0:06	CU OF CITY HOSPITAL SIGN	affecting men over the age of 50. It accounts for 20% of cancers in men. As a rule rule, prosthetic cancer is a slow growing condition but a swift and deadly killer. We asked [MALE CELL BIOLOGIST], lecturer in cancer at the University, to tell us about the disease."
0:10	LS OF HOSPITAL INFORMATION SIGN	
0:16	CU OF BREAST CANCER AWARENESS WEEK POSTER	
0:21	MCU OF CELL BIOLOGIST, IN LAB	CELL BIOLOGIST : "Prostate cancer is a growth of cells in the prostate... that make the prosthatic fluid.
0:27	MICROSCOPE IMAGE OF CELLS	
0:31	MCU OF CELL BIOLOGIST	Men tend sometimes not to bother about things like that... they sort of shove it under the carpet."
0:39	DIAGRAM SHOWING PROSTATE GLAND	V.O. "According to the latest poll carried out by MORI, only 11% of men could locate the prostate on a diagram of the male body. What do <i>you</i> know about prostate cancer?"
0:49	CU OF HEALTH LEAFLETS BEING TAKEN BY TWO HANDS; ZOOM IN TO LEAFLETS	F/UP MUSIC
1:00	CU OF MAN 1.	Vox Pop 1: "I don't know anything about it"
1:03	CU OF MAN 2.	Vox Pop 2:"Never heard of it. I ain't going to get it, anyway!"
1:07	MCU MAN 3, TYING HIS SHOE; SLIGHT ZOOM IN.	Vox Pop 3:"I mean I just haven't been exposed to it at all, you know... the information has not been given to me."
1:12	MCU MAN 4, STANDING.	Vox Pop 4:"... hardens the prostate... makes you get up and pee at night."

GROUP H - PROSTATE CANCER		
Time	Video	Audio
1:17	PAN LEFT AND THEN RIGHT ALONG LIBRARY BOOKSHELF.	V.O. " Historically, there has been relatively little research into prostate cancer. In 1994 the National Institute was estimated to have budgetted some 40 million into protate cancer in comparison to 250 million for breast cancer research. We have asked neurologist consultant Mr. [...] for his opinion on this." FU MUSIC
1:24	MCU OF WOMAN PEERING THROUGH MICROSCOPE.	
1:33	ZOOM IN TO CITY HOSPITAL INFORMATION SIGN. ZOOM IN TO DIFFERENT HOSPITAL INFORMATION SIGN	
1:39	MCU CONSULTANT, SITTING WITH OPERATING GOWN.	
		NEUROLOGIST CONSULTANT: "(unclear) ... I mean I think that in the past the problem has been that Prostate Cancer is not a particular trendy or interesting subject to look at and Breast Cancer is a vital cancer of the female (unclear) ... emotion, and media interest and pressure for people to try and improve survival quite rightly. But in the States what started to happen now is the same thing that's happening with prostate cancer and men's treatment... I think we could argue that what's happening in Prostate Cancer is parallel to what happened in women's tumor's 5, 10 or 15 years ago and that's the way things to go ... (unclear)."
2:26	LS OF CANCER HELP CENTRE	V.O. "We've asked [FEMALE], founding member of City Council Home about men's apparent ignorance of Prostate Cancer."
2:30	CU OF PLAQUE INDICATING DATE OF FOUNDING OF CENTRE	

GROUP H - PROSTATE CANCER		
Time	Video	Audio
2:36	MCU OF FOUNDING MEMBER, SITTING NEXT TO MANTLE	FOUNDING MEMBER : "Women have of course much more intuitive sense of their bodies because of their hormonal cycles and so on, and I think that the macho male image is that you can manage, you don't talk particularly to each other or to professionals until there is a pressing need and this isn't only to do with Prostate Cancer, it's to do with any form of bodily problem."
2:59	TRAVELLING SHOT OF CITY STREETS (DIGITIZED) LS OF HTV TELEVISION CENTRE	V.O."So there are different attitudes to health care between men and women. We have asked [Founding Member] her opinion about media representation of male healthcare."
3:11	MCU OF FOUNDING MEMBER	"Well I think that the media is a part of our culture, though it very much dictates our culture from time to time, but women are more ready to talk, men find it more difficult, and this inevitably will work through to the media as well, but I think that there are programmes, that there are men's pages in newspapers and men's issues are being looked at, and I think that many in our present day culture are having a hard time finding a new identity--"
3:45	MCU OF PRESENTER	PRESENTER : "There seems to be no easy answer if a man finds himself diagnosed with Prostate cancer is quite likely to discover that even leading experts disagree on the best course of action for his particular case. This unresolved issue faced by those who suffer from, and those who treat Prostate Cancer, needs an answer, soon."
3:50	LS OF CITY STREETS	
4:02	MCU OF PRESENTER	
4:09	BLACK SCREEN	F/UP MUSIC.
4:29	CREDITS FADE TO BLACK SCREEN	FU MUSIC

Marks Obtained by Production Groups

Group	Script (20%)	Grp wk (20%)	Video (20%)	Final Group (60%)
A	55	50	57	55
B	60	53	58	58
C	60	60	60	60
D	55	60	50	55
E	58	58	55	57
F	63	64	58	62
G	48	48	52	50
H	63	48	60	57

Appendix XXI

Student Personal Reports and Analyses of their Final Video Projects

The following pages contain

- a list of production functions fulfilled by each individual (identified with an alphanumeric number, that identifies each group- A, B, C, etc. and each individual - 1,2, 3 etc.: A1, A2, A3. etc.) as well as the mark obtained in the personal report.

- copies of the personal reports handed in by each student, as the final aspect of their final productions. As the syllabus in Appendix XI explains, students were asked to write a brief report analysing the video they produced; the group dynamics; and finally, their own role in the video production.

The following personal reports had to be retyped because they were too light to be copied adequately: A5, B6, and C5.

ROLES AND MARKS FOR EACH GROUP MEMBER

ID	Group	Gender	Role	Mark (40%)
A1	A	M	Editor	50
A2	A	M	Presenter	50
A3	A	F	Presenter	50
A4	A	F	Prod./Script	63
A5	A	M	Camera	55
B1	B	F	Prod./Script	62
B2	B	M	None	60
B3	B	F	Presenter	63
B4	B	F	Editor	67
B5	B	M	Camera	57
B6	B	M	Sound/Res	46
C1	C	M	Voice-over	58
C2	C	M	Editor/Script/Asst. Prod.	66
C3	C	F	Producer/script/editor	65
C4	C	F	Script	53
C5	C	F	Camera	58
D1	D	F	Research/Sound/Edit	53
D2	D	M	Presenter/script/research	60
D3	D	M	Camera/graphics	58
D4	D	F	Producer/script	65
E1	E	F	Personal assistant	53
E2	E	F	Producer/research/script	64
E3	E	F	Presenter/researcher	54
E4	E	M	Researcher/sound	50
E5	E	M	Editor	53
E6	E	F	Camera	62
F1	F	F	Prod. Resear/Script	68
F2	F	F	Script/presenter	63
F3	F	F	Camera/researcher	70
F4	F	M	Editor/researcher	63
G1	G	F	Producer	55
G2	G	M	Camera	65
G3	G	M	Researcher	43
G4	G	F	Presenter	60
G5	G	F	Editor	50
G6	G	M	None	48
H1	H	F	Presenter	48
H2	H	F	Reserch/script	80
H3	H	M	Producer	58
H4	H	F	Editor	60
H5	H	M	Camera	65

Final Reports Members Group A
(Screen Violence)

The group video which our group submitted concerned the issue of screen violence, both on television and on the big screen, and its effect on the youth of today. Our group consisted of, as did the others, of an editor, researcher, producer, cameraman and in our case two presenters. We felt that our video would benefit from having two presenters as we were dealing with a group of young people. In our view having two presenters, or interviewers, would help and perhaps inspire a more naturally flowing and unstrained format.

The role which I personally took in our group was that of editor. This task involved viewing all of the footage (rushes) which we had accumulated through our various interviews and contextualising shots over the preparation period. The main concern with editing the video was to use all of the relevant bits of information without making the piece biased towards one discourse or ideology, for example having too many pro-violence or on the other hand anti-violent points of view. In our case making a completely balanced documentary was quite difficult because even though we interviewed different types of people i.e. Dr [Media Effects] and a group of teenagers from a youth club, the overall view was more pro-violence biased than not. Even though this is the case we felt that after editing it was possible for the viewer to draw his or her own conclusion as to whether or not screen violence does have a tangible effect on the youth of today. I personally felt that, whilst editing, it would be a good idea to cut between the youth group and Dr [Media] interviews. We all thought that because the interviewees were from such different ends of the scale, or so polar as it were, that it would be a good idea to play them off against each other. As it turned out the separate interviewees actually complemented each other, this was a result which was quite unexpected but seemed to work out well as all of the points which had been made have been validated by the other group making the end result smoother than it could have been.

As a group, personally, I felt that we all worked very well together. [Name], our scriptwriter, wrote the script for the piece extremely well and was a great help as it was her who was able to get us in contact with the youth group. After reading and discussing, at great length, we as a group decided that the script that [Name] had produced would be adequately fitting for the topic. We decided that interviewing the separate people that we did would be sufficient to get across the point that we felt we needed to. It has got to be said that at this stage, as an

[sic]

group, we all had different views on this specific subject at this point and did not realise that the documentary would turn out to be as biased as it may seem in the final production.

I feel that our presenters [] and [] worked extremely well.

[] who interviewed [] seemed to keep the more academic side of the piece more formal asking direct questions and therefore gaining more direct and to the point answers.

on the other hand whilst interviewing the youth group managed to maintain a more informal and flowing conversation with the teenagers.

The major point that could be most criticised in the production of our video, in my view, is the fact that all of the teenagers who were interviewed were from one single youth group. Perhaps our documentary could have been improved by taking the points of views of different teenagers from different areas. Obviously because this group were all from the same area, although of varying ages, their views were going to be fairly similar. My feeling is that had we interviewed a group from a more violent area such as Govan in Glasgow or Moss Side in Liverpool then the views would have been completely different hence changing the discourse of our video utterly.

Our production concerning screen violence required various different roles, and mine were as follows;

I undertook the interview of Dr [media] ,
 , the main formal interview situation in the video.
This situation was fairly difficult at times, dealing with a person who knew and understood far more about the subject than we did, at times making me feel that my interview technique and angle of questioning were amateurish and obvious.

In this interview, Dr [media] deconstructed our discourse on the concept of screen violence, and its causes (if any) which as said, undermined my confidence. [Cit]

In our trip to the Trident Youth Club in , I took a more supportive role in presenting, co-presenting with .

I viewed my role as creating a relaxed atmosphere, conducive to chatting with the participants and extracting their views, finding a level on which we could communicate.

I feel that this worked to an extent, but the participants were all fairly shy, and found the camera and technical work off putting, and the general situation over awing, perhaps due to us being older.

However, that said, some good material came from our discussions with them.

I feel that the style of the two interview's complimented each other, my interview with Dr [media] being slightly more formal than our discussion with the young people at the Trident Youth Club.

I did not take a large part in the editorial process, but contributed to the overall tone of the piece with ideas and concepts about background music and sound effects, and the ideas of how the questions from both interviews were to be integrated.

I learnt various things from participating and have hopefully noticed where I can improve my input to a production such as this.

Points such as wearing a baseball cap in the youthclub interview caused problems with seeing my face, making me look detached from the proceedings, and when asking questions in the Dr [media] interview, I did not grasp the need to look at my interviewee at the correct angle necessary.

As a group, our ability to work together as an organised, effective body fluctuated.

At times we could be disorganised and badly disciplined especially during the planning stages, but during the filming, of the interviews especially, we came together and worked effectively and dynamically, with the minimum of fuss.

We lacked consistency, which perhaps meant that we did not fulfill our potential, or use our time very well.

However, we had no major disagreements, as we all got on well, and had no personality clashes.

I feel that a good level of compromise was reached, on each others ideas, so we all had creative input into the project, with the common goal of investigating the discourse of screen violence.

As a group, we had to adhere to strict guidelines enforced by the subject we chose to investigate, and the genre we were following; we could ask only certain questions, could not show clips of violent films, and had to tread carefully with the younger participants at Trident Youth Club. In this way, by adhering to the genre that we chose, and our designated audience of young

people, we had to curb certain ideas we had.

At times the production was ragged. The video had a messy beginning with both the audio and visual elements being messy with sudden cuts.

However the video starts with a good contextualising shot in the Video store, scanning violent videos, with background music being taken from the film "Natural Born Killers". setting the tone, and indicating and underlining the subject being addressed.

Our interview with Dr [Name] yielded a lot of good information, and gave us the opportunity to look into the subject more deeply than we thought we were able to initially.

I feel that the sense of continuity was fairly good with the connections between the two interview situations.

In hindsight, our subject may have been too general and open. "Does Screen Violence Affect Young People", is quite a general statement.

We really came to little conclusion, other than there is no evidence to suggest that young people are affected by watching such films.

I am unsure whether the video would have engaged well with the designated audience. On one hand it is accessible and informal, in the youth club situation, and on the other, in Dr [Name] Interview, it is perhaps a bit complex for younger viewers.

That said, Dr [Name] interview is the main contextual feature in that it describes, discusses and deconstructs the discourse of screen violence.

It takes the ideology of screen violence being to blame for societies ills, and deconstructs this also.

Although this is the crux of the video, I am unsure of whether the group has created an idea that can be understood by our designated young audience, and if our objectives were reached.

I feel that we took our title, and investigated it well, but did not present it in a coherent and understandable way to our audience.

To conclude, as a production, I was satisfied with the results, but the potential of the project was not realised and properly communicated through the video.

Screen violence was the subject of our group production, and it proved to be very much a group effort eventually. In retrospect, perhaps there was a little too much group input at every step, rather than dividing the work equally among the group, by giving everybody specific jobs. Although everybody had their own job title in the beginning, due to unforeseeable setbacks, such as the loss of the original script, which was no fault of the group's, we concluded as time became shorter, that the most efficient way of producing a video that everyone felt happy with, was for the entire group to contribute at every step.

My specific job was originally presenter, along with [the film society]. For this we read background information, such as magazine articles, on the debate over screen violence. We also had the benefit of previous lectures on the subject, as well as seeing an episode of "The Late Show" where there was a discussion on the subject chaired by Melvin Bragg, and including Dr. [media effects] lecturer from [the film society]. This enabled us to prepare the questions we would ask our interviewees, who were a Bath youth club, and [media effects].

However, once the original script had been misplaced, and rather shortsightedly we had not made a copy, the entire group met, with a list of the producer's original ideas, to rewrite the script. Once we had a draft that we were all satisfied with, myself, [the cameraman], and [the producer], typed up a final copy to be handed in.

With the actual presenting, I was fairly pleased, especially with the conclusion. Most of the shots used were first takes. I did feel that perhaps the first presenter shot could have been improved. It was filmed in a video shop where there was a lot of activity which was quite distracting. In the eventual shot my eyes are wandering, which I was not aware of at

the time, but gives the impression of reading the speech, which I was not. In future I think more concentration or more practise is required.

A real learning experience however, was the group discussion with the Trident Youth Club in [C14]. I think that it was here that [C14] and I really discovered the trials of being a presenter. The skill of presenting in this situation is maintaining the discussion. The group was very talkative at first, with interesting views and relevant points to make, but as soon as the camera was switched on, they all became very camera-shy. Because we wanted to film natural and instinctive responses, we filmed the entire visit. I felt that we coped well with this slightly alien situation, managing to keep the discussion going, and relevant. We were successful in this because we finished with some very interesting opinions that fitted in well with the interview [C14] had done previously with Dr. [Music Effects]. [C14] was the main editor but [C14] and I assisted in this process too, including organising shot lists and timings, and also the music that we required.

As a group I felt that we worked fairly well. Occasionally the setbacks like the lost script, and a problem with the video footage we wanted to use, slightly affected group enthusiasm, but the majority of the group pulled their weight throughout. [C14] was the main motivating force. The main problem that I felt we encountered was occasionally too much input and too many conflicting ideas. This was because we did not carry sole responsibility for each of our jobs. I felt that we should have trusted each other a little more, rather than everybody telling everybody else how to do their jobs. This was particularly evident in the final editing session, which became rather heated at times. I think this was due to lack of practice at video production, and time in which to build up trust required to work efficiently as a group. This was because during previous videos, one member had not completed their script, and another original member left the course, so we did not have as much practice as we might have done. The group pulled together well when time became short and although there are a few forceful personalities in the group,

nobody became too over-opinionated, and everyone seemed satisfied that their suggestions had been properly considered.

One of the problems to overcome in group work is that some people are more motivated and hardworking than others. These people can become very frustrated with the more laid-back members, but in our group, this problem, when it arose, was solved without loss of temper and without negatively affecting the group. It was unfortunate that the second presenter was ill on the day that the introduction and conclusion was filmed, because this meant we had to deviate from the script, and that the ^{by [media Effects]} interview seemed a little out of place, with an interviewer that was not introduced at the beginning. I felt that this was one of the faults with the finished piece because it slightly upset the flow of the final video.

Because the topic of screen violence has been covered a lot by professional media production teams, we were perhaps a little too ambitious and this resulted in disappointment with the final piece. Our original discourse was that young people would not feel influenced by media violence. This proved to be correct for the group that we interviewed, but by interviewing only a minute section of "young people", we missed different areas of society that may have different opinions.

There were problems that were our own fault as well as problems that were unavoidable. One of these was the significant loss in sound quality from the editing suite to the video tape. This was very unfortunate as we had chosen suitable music from "Reservoir Dogs", and a small sound clip from "Natural Born Killers", that were attention-grabbing. Also, to the 15 to 18 year old age group that we were aiming at, this music would have been recognisable and would have effectively set the scene. However, in the eventual showing of the video, the sound was very weak and the dramatic impact was lost completely. ^[media Effects]

Dr. ^[media Effects] spoke very authoritatively on the subject and this was very much the highlight of the production. The only problem here was that there were no obvious breaks

in his speech in which to edit and this resulted in rather long, visually dull shots. With hindsight, this could have been improved by using carefully selected clips from the films around which the debate revolves, such as "Reservoir Dogs". Another fault was in the cut-away shots to asking the questions because he was sitting in front of a window and his face was in shadow.

Our ideology was not changed by the answers we got because they bore out our original discourse: that is that there is much more behind teenage violence than exposure to violent films. It is such a vast subject area with so many different angles that it was probably too ambitious to try to do it justice in four minutes, but I felt that with the footage that we had, it was effectively edited and all in context. The cutting between Dr. ^[media effects] and the youth club worked well because in many cases, they backed up each others argument. Again, the loss in sound quality spoilt this effect, as the short responses from the youth club were not always instantly audible. We did not deviate greatly from the script, except with the use of presenters, and although the final piece was not as dramatic or fast-moving as we would have perhaps liked, it did put across the discourse that we followed, and taking into consideration our experience, our resources, and the huge topic that we tried to cover, I think we all felt that we fulfilled our basic aims satisfactorily.

Textual Analysis

Group 1A

A4

Presenters - and

Camera -

Sound -

Editor -

Assistant Editor -

Producer -

Script -

My official role in the group production was that of producer and co ordinator between the youth club and the production team. By arranging the group discussion and briefing the members of the youth club on what the topic was , so that they had a basic knowledge. However as the group production got under way I acquired the additional roles of group co ordinator and to a lesser degree assistant editor. As these are not official roles I will try to clarify what I mean by them.

In the role of group co ordinator I arranged the interview with [Dr. Media Effects] and came up with questions for the interviewer to ask (as sufficient questions had not been included in the script). When it came to filming and editing I had to chase up three of the group members to ensure that they were in the right place at the right time. Not to mention having to alter our first filming session with the youth club due to one of our team members saying at the last minute that he could not attend.

The camera man and myself were the only members of the group

present at the work shop immediately after our interview with Dr
[Media Effects]
, when we were meant to be producing a rushes log.
The camera man adopted the role of editor and I adopted the role
of assistant editor and together we did manage to produce a
rushes log.

To describe how well the group worked together is a little
difficult. There was a lack of motivation and enthusiasm for the
production from some members of the team but I feel that it is
only fair to point out that there had been certain problems with
the script that did aggravate this situation. The first script
that we had written was lost by the office staff and the second
script that was written was deemed unsuitable. This meant that
the group had to produce a third script at a time when they had
a lot of assignments due in on the science side, of the course,
making this a rush job. In short the group wrote three scripts
which took a lot of time and after all of this work we did not
feel happy with the end result. Whilst this does explain why
there was a certain lack of motivation in my opinion it does not
justify bad attendance and punctuality. After saying all this
I do think that when every one did attend the sessions they went
very well. We were very lucky as we had presenters, camera man
and editor who were all very good at their designated job. (I
would like to point out that the camera man also had an
attendance rate of 100 per cent).

It is my intention to show the video to the youth club on t June
and I feel that their response to the video will be the deciding
factor in how successful the video was. The purpose of this

video was not to communicate a certain message like "screen violence does/does not affect young people." Instead it was designed to encourage debate and to provoke young people into thinking about this topic. The video could be said to contain a sexist discourse as there is a clear distinction made members of the youth club and one of the presenters, on the different forms of aggressive behaviour displayed by males and females. In my opinion the very topic of "how screen violence affects young people" is an opening for an ageist discourse. Whilst I am ready to admit that the video could be greatly improved as regards text I do think that the video has successfully communicated the concept of screen violence and its possible effects, to the intended target audience.

I feel that if something is your own work it is very difficult to be fair when trying to analyze it. Whether you fail to see any of the bad points in it what so ever or your are so critical that you miss the good points. As the producer it will be difficult for me to critique the finished result but I will try to be as fair as I possibly can.

I think that the music at the beginning and end of the video is a good touch as it is not only a piece of music from one of the films mentioned by one of the youth club members but also that this age group would know this piece of music and that it would help put the video into context.

Including young people in the video was another good point as the target audience would be able to relate to them and their views.

The idea of close ups of the youth club members as they spoke was also a positive aspect of the video. However I do feel that it would have been better if we had shown more of the youth club members taking an active part in the discussion, instead of just showing two of them.

Detrimental aspects of the video due to the editing was the jump cut from the pan of the video shop to the introduction.

It would also have been far better if we had faded in and out when cutting from ^[Media Effects] and the youth club. Camera related problems was the angle of the youth club and the conclusion. I think that it would have been better if the video shop was in the background for the conclusion.

The negative aspects above could have been controlled by the production team but there were negative aspects of the video that were out of our control. One of these was the background music playing in the video shop during our introduction, which was noticeably different to the title music that it immediately followed. With Dr ^[Media Effects] we had an interviewee who deconstructed the questions and intimidated the interviewer by stating "that really is a silly question" when responding to the questions. Due to one of the presenters being ill when filming the introduction and conclusion we have one ^[Media Effects] presenter who just seems to appear from no where, interviews ^[Media Effects] and disappears.

Despite all of this I think that the video is quite good bearing in mind that we only had three week in which to film and edit,

when other groups had four weeks in which to film and still went over the time. I still maintain that the people who are best suited for saying how successful the video is are the members of the youth club who did not take part in the discussion.

As our production was looking at the subject of screen violence and it's possible effects. We wanted to find a novel approach because this subject has had enormous coverage recently.

The angle that we chose was to target an audience of young adults (fourteen to nineteen) to see what they thought about screen violence.

My role in the production process was mainly to be the cameraman, although I also had a little input in the final script. Originally the plan was for the producer to write the script but due to unforeseen circumstances like the original being lost by the university office, we had to change our original idea. Unpredictable events such as these cannot be blamed upon the producers although we did make mistakes that could and should have been avoided. It is all part of our production process though, having to adapt to events beyond our control and it is a good learning experience.

The final script had to be done as a group because it would have been unfair to expect the producer to keep writing script after script on her own. This did eventually lead to problems as it becomes much harder to come to the discourse that you want to put across when many people are having a say. Therefore due to a number of differing factors the script was not up to the standard that we would have wished, but you have to get on and do the best that you can under the circumstances.

The camera work in the finished product on the whole was of average standard. I was quite disappointed with a couple of shots, namely the ones of [the male presenter] asking questions to Dr. [the media expert]. I should have known better than to film in front of a window on a very bright day but I honestly thought that with the blinds down there wouldn't be a problem. I shall know better next time.

Apart from the shots in the youth club and of the media expert, most of the other shots were done without the use of a tripod. There were reasons for this, mainly because of the cramped space available in the video shop and in Dr. [media expert]'s office when pointing towards

the window. I don't think that this had a detrimental effect on the video however, and I think that i did quite a good job of keeping the camera as steady as possible. In fact, many television documentaries they actually use the unsteady camera work to try and convince the audience that they are watching reality. Even some fictional programmes use this style as well (see NYPD BLUE).

On the subject of group dynamics, I thought that we could have worked a bit better. At the start of the production I felt that we were a well motivated group and we were eager to get started. However, after the original script had been lost the motivation gradually dropped until a virtual standstill had been reached. I am not trying to make any excuses because as a group we should have overcome these problems and still been eager (myself included) but that is the way I see it.

The finished production did deviate slightly from the script that we handed in. One of the differences had been the omission of the shot of Dr. [media expert] waling into the building and this was completely our fault as we had forgotten about it. I do think, however, that the video did put across the discourse that we wanted to (that of seeing how young people feel about screen violence) and because it was aimed at a young adult audience I feel that it would appeal to them. The addition of the music at the end of the video is one way in which I feel that we succeeded in this. A young audience would recognise the music for what it was (A track off Reservoir Dogs) even if they hadn't seen the film it'self. This would help them to put the video into some sort of context.

One of our original ideas for the film was to include some clips of violent movies, which would help to put the film into an even better context. However, once we had chosen our angle of targeting a younger audience, we had to show a degree of self censorship because many of our audience would be under age and therefore would be unsuitable for them. On the whole I feel that the final product did not live up to how we originally wanted it to be, although it does seem a lot better than we felt it would be half way through the production process.

Final Reports Members Group B
(Asthma-Pollution)

Group - B

Towards a better 'air' quality of life

The video treatment which covered the topic of 'asthma and car pollution', was chosen by the group for the final project. The reasons for this are because health and the environment are issues which are causing great debate at present and this controversial topic is one which is totally relevant to the ^[science, communication and culture] course.

My contribution to the group was dictated by the assigned role of producer and scriptwriter. The group wanted to use the script I had already written and submitted in my original video treatment. I was reluctant to do this as the concepts and ideas being employed, were specific to my own preconceived methods and ideologies. I was also aware that separate marks were being allocated for individual input, which would certainly prove to be advantageous for me, but unfair to others. This was not the aims and objectives of a group project, as the ideologies being portrayed are not representative of the group as a whole. Because of this, I feel that the messages being communicated are based upon analytical perceptions of my own particular discourses.

As producer, I was disappointed with the group dynamics as I always felt in a position where I had to continually motivate and encourage activity within the group. This, I found, somewhat tedious and annoying as this used up valuable energy and time which could have been used in a more positive and effective way.

Acting as producer, in this particular situation, made me feel responsible for everything and everyone, this was harder work than was necessary as I felt obligated, and at times like a mother! Because of this lack of motivation, I could not completely rely on the team for group participation which was disappointing especially when, aided by each other's contributions and ideas, we were all equally capable of producing a well structured and competent piece of work.

If I were to be critical of my role within the group, I would concentrate on the mistake I made in assuming that, when making the final video, the team would work with as much enthusiasm and cooperation previously displayed during the year. We had all worked very hard on the individual video projects, so I was then surprised to encounter a distinct lack of interest from some of the team. This in turn, demonstrated to me, that my initial reluctance to dictate and demand from the group may have caused some of the unwillingness to participate, therefore resulting in a less ideologically critical video production.

It became apparent from then on, that the context of the final video production, would not benefit fully from the various discourses employed by a group production, only reflect specific discourses possessed by one individual.

One positive aspect that became obvious from the production process, was the realisation that working in a group is not easy and to ensure success within any group activity, involves interaction, cooperation and a united effort from reliable and self-motivated people. This was especially apparent towards the end of the exercise when some members of the group realised how minimal their input had been and that this was being reflected in the general structure of the video.

When evaluating the overall degree of success the text had in communicating its message, you must first take into account the context in which the video was made, the possible discourses and ideologies present within the text and those already held by the intended audience. In this case, the production was based on a style which is of a serious, factual and informative nature - one which follows a news genre and could possibly be shown on a local news programme as either an extended news item or special feature of current interest.

The ideologies, discourses and expectations of the audience when considering any media text will vary greatly as discourses are merely representations of knowledge, based upon an individual's opinion, therefore they can never be right or wrong. The video is generally aimed at parents who probably hold similar ideologies concerning the health of their children and the environment in which they are growing up. I feel that the messages being communicated were successful in informing the audience of the possible link between asthma and car pollution, without displaying panic and alarm. An important visual feature was the inclusion of the doctor's interview, which textually provided an authoritative discourse to which the audience automatically related and understood. This was crucial as it aided in showing the seriousness of the issue as well as proving the credibility of the source.

The narrative within the text was quite well structured, serving the purpose for which it was intended. It was simple, informative, clear and precise but could have covered more aspects regarding the issues of health and children. The visual aids used to accompany the narrative could have been used more effectively, to help enhance the response of the viewer, and increase their interest in the news item. As a whole, the project worked well and given additional practice and a little more attention to detail, I feel that our efforts could have earned and achieved considerable merit.

Individual Report

The opinions expressed in the following report are my own and are not aimed at any one individual within the group, my participation with the group was minimal and as such there will not be any mention of "jobs" done etc.

The final video production for our particular group raised some interesting questions regarding group dynamics, these questions centred around the different aspirations and ideas of individuals within the group, and how these aspirations led to tensions between these individuals.

At first there was a great deal of enthusiasm within the group for the project. However it became apparent as the project progressed that there were major differences of opinion as to the way in which the group should function.

The differing interpretations as to the nature of jobs like producer and editor were as no clear boundaries were defined, this had the effect of creating 'grey' areas of responsibility, which caused confusion and frustration within the group, and contributed to the confrontational atmosphere that developed.

Of great surprise to me personally was the way in which attitudes seemed to have altered amongst younger people. These attitudes manifested themselves in a lack of motivation and disinterest in the well being of the group as a whole, 'mixed' with heated and sometimes irrational competition over those jobs that were seen as giving an individual a 'plum' position in the eyes of the examiner.

Although my observations may seem naive when considering that situations like these occur in the 'real' world everyday, it is important to remember that an individual must reach a point where he or she has to recognise that a group is made up of individuals, therefore if the group fails then the individuals fail. This point did not seem to

be one that was immediately apparent to some members of the group.

The problem of the group dynamics is one that will always be with us, and is a problem born of assumed cultural similarities. The assumption that people attending a particular institution created by a particular society will have similar agendas and ideologies is a mistake in that many of the individuals within that institution have themselves previously been part of different institutions, and have come from various cultures and sub cultures within that society. This means that each individual will have preconceived ideologies, and prejudices firmly fixed in their minds. The groups failure to recognise these points early on, are in my opinion the main cause for its disfunctional structure.

In closing this section of my report it is important to note, that after a heated confrontation some individuals within the group did pull together to produce a competent and well structured video.

The video itself covered the perceived problems of air pollution, caused by road traffic in regard to asthma. The introduction of the video established the subject that was to be covered quiet well, the use of images and narration was used quite effectively to create an atmosphere of sympathy for the views being expressed in the production, this was backed up by a particularly well organised and well structured interview with a local doctor.

The way that the video introduced its points early on then used a mixture of 'expert' interview mixed with images of traffic on a busy section of a road, was very effective on getting across the message, that there were links between an increase in traffic pollution, and the increase in recorded asthma cases.

Another strength of the production was the way in which it went on to produce information form the organisation Friends of the Earth quoting statistical information that

seemed to support the afore mentioned ideas.

In its closing scenes the video included a backdrop of the local council chambers in conjunction with a narrative praising of the councils use of pollution monitoring stations, this seemed to be a good use of 'air-time', as on the one hand it was encouraging and not condemning the 'official' response to the problem whilst at the same time suggesting that the air pollution caused by the increased traffic levels was most definitely the cause in the increase of asthma cases, as the council were concerned enough to monitor the situation (after all if it was not a serious problem the council would not waste money on it would they?)

The discourse throughout the production held its continuity fairly well and the news genre under which the video was constructed seemed to flow quite well, admittedly at times it became a little boded down by trying to include too much information and one could see how that situation might arise, when trying to cover as many angles as were covered in this production.

Overall I would have to say that , the video did get across the point quite effectively. However there are a few points that detracted from the overall production.

1) In the opening few shots it became apparent that opinion of the producer and the team was one that was sympathetic to the argument that traffic pollution does cause asthma. This might create an unfair and ill informed bias in the mind of the viewer. Perhaps some further research into the area of allergies and how they affect individuals may have offered an alternative opinion as to the cause of the increased asthma cases. Or perhaps even an interview or quote from a representative of an oil or car company would have created an air of impartiality conducive to the news genre.

2) The inclusion of a noddy shot that seemed contrived and desperate and was a distraction.

Apart from that and some minor technical glitches I would

be of the opinion that the production was successful and executed with a fair degree of competence.

GROUP 1B ASTHMA AND POLLUTION

The role I elected to undertake for my group's final video production, was that of presenter. Despite the glamorous and stress free image that is often associated with the job, the role of presenter once again proved to be very strenuous and intense, especially when presented with unexpected obstacles.

I choose the responsibility of presenting my group's video, as it was at this job that I believed I excelled, and also had enjoyed the most, on past occasions. This was confirmed by the rest of my group, as were the chosen roles of the other members of the crew.

The role of presenter as I had perceived it to be, was to learn and recite the chosen script in front of the camera, aswell as interview relevant people. However on the day that filming commenced the absence of the final script, due to the failures of the script writer to attend and distribute such material, transformed the role. My job was now to rewrite the original rough draft, with the aid of the producer when available. This inconvenience, often delayed filming and proved a very frustrating and time consuming process for the entire crew.

The other functions I performed in the group was to aid in the decision of the placement of certain shot locations, that would be appropriate to the production. I also participated in the original manufacture of the script used for the documentary along with

several other members of the group.

The most valuable learning process to result from the production of the video, was being able to work as a successful unit with the members of ones group. This obviously would involve equal participation from every member in the making of the video. However, due to complications unknown to myself, our researcher resigned from the production team. The consequences of this effected everyone, not only had a valuable member been lost, but the responsibilities of that person had to be reassigned, and were consequently not fulfilled.

Another incident which had not previously arisen during the production of past videos, was the inability of certain group members to participate with one another. This situation had obvious adverse effects on the entire crew, especially for those not involved in the unsettling incidents. The production of the video had now become a chore, of which few people participated, rather than a group effort which was once an enjoyable and valuable learning process. Unfortunately, I believe that the finished result of the video will reflect the high running emotions and lack of enthusiasm shown by members of the crew.

The technical problems that were encountered during the process of the video production, were that due to complications within the group, the filming of the video was shot over a period of three weeks. Unfortunately the weather was also very unpredictable, so

shots were filmed in bright sunny conditions, and in contrast, some shots were filmed in cold and wet conditions, an occurrence which is fortunately not obvious on the final film.

Time was a limiting factor in the making of the video, however it was also a realistic force, which is undoubtable, evident in most film productions. In future productions it would be valuable to make allowances when planning shot locations, for the time it would take to reach the designated areas and by what means, and once there the availability of car parking facilities. This aspect was a problem that my group encountered on several occasions.

The designated audience for the video, were young women and their children. I believe that the video was successful in reaching this target audience, as it incorporated aspects of everyday life, for example, children at play and traffic and car fumes, with a factual genre. This genre being contributed by the doctors' interview, who mentioned various facts about the effects of car pollution on children especially. However in order to achieve complete success, I believe that interviews with concerned mothers, or even mothers with asthmatic children could have been included in the video, which may have given the target audience something more to relate to. In relation to this I believe that the video may have produced a discriminatory discourse, as it may condition the audience to view the problem as simply associated with mothers and their children, rather than it being a social issue which effects everyone.

In conclusion it may be said, with regard to the individual tasks and functions which were delegated amongst the group at the outset of the production, that there developed a lack of discipline within certain quarters. This resulted in an imbalance emerging as the more dedicated members attempted to take the burden. Despite attempts to galvanize the less motivated into action, the production certainly suffered from the lack of attendance, drive and all-round team spirit.

The use of the studio in the production, may have favourably contributed to the overall effect of the production, in making the end result more professional in appearance. However one may be biased in this assumption, as the use of the studio was previously used in past videos by my group, with a pleasing result.

Instruction in the presenting of videos, like for example effective noddy shots and correct speech and dress, would have also been very beneficial, as problems were encountered when filming noddy shots, in finding the right angle to do them once the interview was over.

However, the production of our final video was a valuable experience, but it was also in great need of effective planning and cooperation by everyone involved.

----- - Group B
25th May 1995

Personal Evaluation and
analysis of group video
(Asthma + Car Pollution)

The production of our four minute video was one of the hardest and yet rewarding pieces of work I have done so far. Not only did we have to communicate more effectively, but we also had to rely on people in the group, even when they worked to a different schedule.

As the editor, it meant that my input was mostly needed at the end, so I tried to get involved in the script writing as much as possible in order to feel that I was participating from start to finish. I feel that both ^{the producer} and I did a good job in writing a concise and informative documentary, whilst including some clear contextualising shots to back up the audio. It was very difficult to visualise in our own minds exactly how it would turn out, so some of the images vary slightly from the script as we tried to adjust them to fit in with the finished audio.

As the editor, I had a few small problems to overcome. Timing was crucial, I had to work quickly in a small amount of time, from booking the editing suite to laying down the footage.

One of my first problems was that the camera was not left to roll long enough inbetween some of the shots, this meant that I had to fiddle about with roll back quite a lot before laying down the edit.

Another problem was that whilst looking at the rushes, I noticed

that the date had been set on the camera. We tried to turn this into a positive thing by putting an overlay, saying the presenters name or where they were filming. This at first worked well, but the next day the editing equipment would not allow me to do this. Not only did I lose a lot of time but it meant an unavoidable lack of continuity.

However despite these unfortunate occurrences I thought that Innes did a brilliant job as camera person. Each shot was very precisely filmed, and where the scene was a little more ambiguous he provided enough shots for me to choose from.

The sound was also quite tricky. There were a selection of inside and outside shots, and so the sound levels varied quite a lot, it is understandable and I did expect it so I tried to accommodate it as best I could.

There was also a problem with the script, the producer had lost the script on the day of shooting, and unfortunately they missed out a vital line that would link one edit to the next. Sadly there was no way of camouflaging the mistake so everybody learnt a valuable lesson in communication skills and organisation.

The group found it very difficult at times to communicate effectively. I think it we all assumed that the producer, to be at the top of the organizational structure. That she would guide us and lead us. Unfortunately we assumed wrong, through lack of communication perhaps, and that is where many errors and tensions arose. It wasn't clearly stated at how she was going to her job to

everyone, and neither were other peoples jobs. We had, if you like, become naturalised to the role playing of each of the jobs, without actually knowing the full extent of our jobs within a group.

For the first time we were put in the situation where we had to rely on other people to help produce a final grade. This was very difficult. A good example is [redacted], who clearly offered to get some research. We gave him a deadline which he never kept too and consequently we missed vital information for the video. The difficulty arises in handling the situation. In an environment where we are all friends and have to get on in different roles as well as the video production, nobody wants to appear unfriendly. However in a professional environment, his attitude to work would not be tolerated and he would be shown the door. It was very difficult to strike a balance, although I think after a while he felt the groups displeasure at him.

I think we have alot to learn about group dynamics, we know that communication is vital, but we have yet to learn the art of effective communication. With more experience we can learn how to perfect goal setting and develop affective relations.

The finished video, followed an obvious documentary genre, its style and structure have become naturalized over time. I noticed that it pretty much stuck to the conventions of this genre type, although some might have misled the audience somewhat.

The topic of asthma and car pollution is ambiguous. There is no

scientific proof that there is a direct correlation, so by using a doctor in the interview we have perhaps left this small fact open for misinterpretation. The doctor adds authority, he is synonymous for medicine, health and science and so in the audience's mind they are assuming that this is good evidence. To make it more balanced, and less bias, a second interview with someone who cannot find a correlation, would have been more appropriate. This would also reflect the ambiguity of the topic we chose.

Although the topic chosen was neither a female or male based subject, I think that the fact that it was a female presenter helped add more emphasis to the personal health and children at risk aspects of the video. A male presenter would have perhaps aided in the audiences misinterpretation, as they have become naturalized as an authority figure in all aspects of presenting media.

The idea of children being at risk was reflected in the interview, with the black and white image of a childrens playground. This was a clear contextualizing shot to back up the audio, but it also had a hidden message. That message that children are at risk is reflected in the dark shadows which is synonymous with illness and doom. Bright colours would have portrayed radiance and happiness and that really wasn't the idea of the message.

The nodding shot is another clear example of the genre structure, although not perfectly executed, it helped break up the long interview and portray the image that the presenter undertood and was

in agreement with the interviewee. However with the problem I have already stated, it perhaps strengthens the assumptions made. Serena is nodding, therefore she agrees and therefore the evidence is right. In the case of our audience, that is parents of asthma sufferers and the sufferers themselves, they might be divided. There will be those that agree with everything, simply because we give them information that backs up their own personal feelings, they will have no reason to question what we say. There will also be those who don't agree and question every comment made. I think it is to the audience who has no personal feelings that we will have the ultimate effect on, unfortunately I don't think we have given both sides of the story.

In conclusion, I feel that the video production was a little rocky at times, the group dynamics were a little rough around the edges. The video, was impressive. It was a difficult exercise and very exhausting but I think that we are on the right lines.

Communicating
Science.

Personal Report.

Introduction.

[Society, Communication and Culture]

As part of the course the communicating science module required a practical using the filming and editing equipment to produce a video piece of about four minutes long. The course was split into groups. When the group I was in had chosen their subject on which the video was to be based the members of the group were all allocated jobs such as presenter, producer, camera, editor, sound, and researcher. Each group were allocated practice runs where each individual within the group could try out each job in order to evaluate their ability in each field before the final video subject and jobs were chosen. Seminars were held in order to allow the lecturer to critique each practice video and help speed up improvement. The actual video was filmed and edited over a three week period and our group was allocated thursday afternoons between 3:30pm and 5:30pm in which to make our video.

The Video.

The subject - Asthma and car pollution.

Jobs - Producer -

Presenter -

Camera -

Sound -

Editor -

Researcher - (see details in assignment).

My job in this video was to operate the camera. The importance of this job is obvious as all the visual aspects of the video will depend in some way on the cameraman. During my practice run with the camera I learnt that it is very important to be aware of all the buttons and switches on the camera and to know all their functions. It is also very important to be aware of the visual displays visible through the eye piece as they can tell you the strength of the battery and what mode the camera is in. The practice made me all too aware of this as I accidentally knocked the strobe button. After this I would always check all the settings before I started filming as making a mistake on location would cost valuable time. When doing the camera work great care was taken over the image itself. When filming people such as the presenter the shot chosen would be from several categories, for example a full body shot or a head and shoulder shot. certain shots were avoided all together, for example filming a shot showing almost a full body shot but missing the feet is one shot that just does not look right. Also the eyes of the presenter should be almost two thirds of the way towards the top of the screen. It was also important to make sure the sun was at the right angle as it would be critical in relation to the brightness of the picture. On any occasion where there was no way to avoid placing the camera facing towards the sun, the best that could be done was to move the camera as far away from the image being filmed as possible and then zoom in the lens. Great care was taken in each shot to create a background that would best compliment the script. In this area I also contributed with ideas

such as zooming out and panning around from a view of a small road to reveal a motorway and a huge roundabout during rush hour traffic as the presenter narrates about an ever increasing volume of traffic on our roads. The background to the shot is also important as to add more information and sometimes to add authority to what is being said. One example of this is shown during the interview with the ^{car pollution expert}. Great care was taken to get a view showing his desk displaying his books and his equipment including a computer as to back up his opinion with symbols of intellect.

There were problems, these were firstly one of the camera tripods was terrible and would often slip being a different design from the others the fitting allowing the tripod and camera to fit together was not compatible. Also due to the short time that we were actually given to work with the cameras the noddy shots had to be done twice as the angle of the presenter was not right and did not fit with the angle of the interview. I thought it would not show but it was surprisingly visible when screened in the editing suit. The time and date appeared on two shots. I was aware of them on the eye piece display but I foolishly thought they would not appear like the battery indicator on the final film. I should have been aware of this as I had seen this function before on other cameras. This problem was masked by the editing as the presenters name was placed over the date which luckily happened to be the opening shot. It was unfortunate that our group were allocated the 3:30pm to 5:30pm filming slot as the sun would often be going down at this point. It was still light

but it could often glare into the camera and provided extra complications when trying to find a suitable angle from which to film.

The video as a whole and the interaction of individual group members.

Negative aspects,

right from the start the organisation was bad everyone was given a job or a number of jobs to do. Because the producer it seemed had the bulk of the work load as she also decided to do the script and she had already done most of the research even before her treatment was chosen. The fact that our group was also quite large meant there was a lack of work to go round. Eventually the researcher realised that when it came to writing up the personal report he would have very little to write about as far as his contribution was concerned. So he dropped out to do something as an alternative. The crazy thing was that after this the group fell out over the workload. People began to complain about the script saying we should all do it as it was a heavy workload. realising this I turned up to give a hand although I was aware that " too many cooks spoil the broth. " You can not have more than a couple of people working on the script because otherwise it becomes too fragmented. Also because there are people that talk at you rather than with you then its quite easy to cause friction in the group trying to shout your opinions over those of some in the group. In the end to ease tension I did the shot breakdown which allowed me great freedom with the camera as I

could plan the shots.

Positive points.

Obviously for me being able to do the shot breakdown was a good thing but it did provide me with a monopoly in one aspect of the video which is not necessarily good. There was some unprofessional behaviour early on but the fact that we managed to cement together in my opinion a very good video proves that even though the time allowed to produce the video was so short it was time enough for everyone to make a valid contribution. overall everyone gave each other enough space to allow for individual input the group started a bit disorganised but ended up a bit like an autonomous collective were everyone shared the same goal (to get the thing done) The shortage of time probably did more good than harm as it encouraged this feeling.

TITLE: ASTHMA AND CAR POLLUTION

This individual report will evaluate our group production in three separate sections. The first section will discuss my own contribution to the production, the second will discuss the group dynamics and the third section will analyse the degree of success of the video in communicating its intended message to its designated audience.

Section One - Individual Contribution

My role within the group was that of the soundperson. This was a relatively basic role but it did carry responsibility in that if anything went wrong with the sound I was responsible for it, without any sound a video production is pretty much redundant! I was also responsible for a small amount of research which due to lack of organisation on my behalf was not completely carried out. This, fortunately, though did not cause any problems in the production process and the research was carried out by another members of the group, minutes before I was about to collect the information. With hindsight, I would have been more organised with my time and therefore would not have let of my group down. My role as soundperson went without any major hitches and the sound quality was as good as it could have been using the equipment that was provided. the only point that I would make is that the use of the same type of microphone should have been used every time we were filming. The use of different types of microphones was due to the availability of different times of the microphones. This is the problem with limited equipment but it was not a major problem.

Section Two - The Group Dynamics

The group worked well together all year but for this production there were unfortunately a few problems. There seemed to be a clash of personalities between a couple of members of the group. At the time of the script writing

there seemed to be a confusion in whose responsibility it was for the writing of the script. This led to the script being delayed in its' submission to be marked and also to the turbulence of the groups dynamics. The matter was resolved and resulted in the voluntary withdrawal from the production process of one of the members of the group. This was a great pity. Once filming had started the members of the group involved in the filming process, which were the camera-person, the presenter, the producer and myself (the sound-person), worked together very well and produced some very good text. Many ideas were exchanged and the group then went from strength to strength. After the filming process the editing started and this also went without any major hitches. After the initial problems in the group, the group worked well together and many points were learned. I myself learned a many great points about working in a group, these ranged from the importance of time management and the delegation of responsibilities to being able to understand and respect things from another persons point of view. I feel that all the members of the group found this production a very interesting and valuable learning exercise.

Section Three - The Success/Failure of the Video

The subject of this video was chosen because it was an interesting and topical one. Living in one of Britain's major cities, the subject of car pollution is very relevant. As there has been increases in the number of cases of asthma, we as a group decided to see if there was a correlation between the increase in car pollution and the increase in asthma cases. The designated audience of the video was that of young mothers or fathers and the video tried to highlight the link between car pollution and asthma. The genre of the video was that of a news item with an interview, with a doctor, some statistics and what the city council were trying to do about the issue, i.e the genre was that of an investigative nature. The discourse was that used in the video was that it was the responsibility of the City Council to reduce car pollution and there maybe reduce the number of cases of asthma. This was maybe problematic in that it is not the sole

responsibility of the City Council to reduce pollution but that of the Government and also that of people who own and drive cars. Maybe we could have examined these other issues.

There were many good points of the video, the front of camera presentation was very good, with clear and understandable speech. The camera work was also of a high standard. The interview with Dr. [] was informative but was slightly too long. This was due to there being no suitable breaks in the answers to be able to edit in anything relevant that would helped it up a bit. The date which was left on the screen in some shots was due to being unfamiliar with the complete workings of the camera. In most cases the editor was able to cover up the date shown with other graphics showing the either the name of the interviewee or the place name, this worked well. The text on the screen showing what exhaust fumes contained and also the information from the City Council was very helpful for the viewer and I feel worked very well. The colour of the graphics did not look very good, but it was the best we could have.

All in all, I feel that the video was a success and managed to get its message across to the viewer, also it was successful in communicating its message to its designated audience.

Final Reports Members Group C
(Skin Cancer)

COMMUNICATING SCIENCE: PERSONAL REPORT

:GROUP C

INTRODUCTION

The first decision we had to take before actually starting the process of producing a short video, was to choose whose treatment or idea we would use out of our group. This decision was made quite easily between the group as we all agreed that [Female Student] treatment on skin cancer should be our subject. We came to this decision for a number of reasons. Firstly skin cancer is one of the few scientific issues which seems to be constantly topical especially as we are now entering the summer holiday season. This subject also fit in very well with the subjects we have been studying in other areas of our course, especially DSCC science where we have comprehensively covered the topic of cancer. We also needed a subject that gave us a large choice of people we could interview and this topic gave us that without even having to go out of the university network of sites.

MY PERSONAL CONTRIBUTION

The next we had to make was who should perform what roles, and we decided as follows:

- Producer
- Editor
- Script Writer
- Camera Person
- Presenter

The roles were chosen in accordance with the persons abilities and i was given the role of presenter as this involved the least ability. In my role as presenter i had to

do the obvious parts of being on screen and doing the voice overs but this also involved helping in formulating the text and on deciding the best camera positions etc, in the interviews.

Although the role of presenter does seem on paper to be the easiest role in the production of a video it does get much harder when the camera is rolling. This is where my main problem arose of getting the right expression and feeling into the text i was reading. A major problem also arose in the interview with the head of fashion at ^[the university] Due to an accident the night before the interview i was held up at hospital and therefore could not attend the interview. This could have potentially caused many problems but due to the good camera and editing work the interview was inserted into the video without looking out of place. All in all in my role as presenter i believe i could have done a better job but even though the experience was valuable.

THE GROUP DYNAMICS

As a team our group worked very well together and although we each had our separate jobs we helped each other where possible as of course we were all working towards the same goal, that of producing the best news/documentary video we could.

One of the main reasons our group worked so well was due to the organisation of our time, for which our producer should take much credit. This organisation helped enormously in our shooting schedule where we were able to interview three different people all situated on different

campuses as well as doing numerous podium shots and other scanning shots. The schedule for shooting was kept to very tightly and the only problem arose when our final interview with ^[cancer expert] was cancelled in the last minute. But we overcame this with the help of ^[the instructor], who arranged us a last minute interview with the head of fashion at ^[the university] who was actually on maternity leave.

Although it was interesting working as a team it did highlight the difficulties involved in getting everyone to agree on certain points, for example the music we should use and what shots should be inserted where. Our production as a whole was aided immensely by the quality of our interviewees who with very little prompting talked at great length about the information we needed to get over on our video. The only disappointment in the interview stakes was the failure of Judith Broadbent to even bother to phone up and cancel our ^[the university] appointment, leaving us to travel all the way to just to be told she was not there.

VIDEO ANALYSIS

With our short "Skin Cancer" video i do not think that we produced any new discourse or ideology but rather just reproduced an existing discourse that is used in the media all the time. This of course is a sexist discourse that seems to run through the whole fashion industry. Even when talking of people tanning themselves the emphasis is always on the woman. This became very apparent when we had to search through magazines and so forth for pictures of tanned people and found basically' only pictures of woman. Although we should have used

this to our advantage by looking at it from the mans point of view and therefore creating a different discourse from that used in the media already we did not. This was basically due to the fact that our narrative for the video was rather poor and we concentrated more on the audio-visual side of the production rather than trying to follow a story line.

Although the narrative was lacking we did manage to show how through the decades the medias discourse on tanning has changed. By the use of a picture from a magazine in the seventies and one from nowadays we showed how the medias discourse has changed from informing people that it is sexy to be nearly black in the seventies, to only a slightly golden colour in the nineties. But of course the sexist discourse was still heavily apparent in this part for we only showed pictures of women again.

The audience we were aiming at with this video was a younger audience, hence the "BayWatch" clips. But it was more specifically aimed at young people who sunbathe and therefore probably those who can afford to go on holiday. In this aim i think we failed to embrace all young people for after watching the final production it did seem to be heavily biased towards the female highlighting again our failure to reproduce a new discourse from that already portrayed by the media. We therefore failed in the aim to address everyone to the dangers of sunbathing and to listen to the scientists by basically excluding the male.

All in all if we had concentrated more on the narrative and the message or discourse we wanted to get across rather than just the audio-visual side of making the piece look aesthetically good we could have produced a much more powerful piece.

C2

The group had problems with attendance throughout the period of video exercises, and to some extent these were repeated in the final project. However, once the group was together, we worked together well, sharing ideas in the writing process and solutions to problems in the shooting process. There was possibly a feminist bias to the group, if only because of the fact that it is unusual for men to be so aware of issues concerning them. The racial profile of the course (i.e. no minority groups represented) was reflected in the group that meant that race issues were not discussed.

My own official role was that of the editor, but I was involved in every stage of the production. We had several meetings before the writing of the script, two out of scheduled workshop time, which I organised. The most useful meeting was held with the whole group present and created a rough script written by me. I enjoyed the opportunity to contribute at the ideas stage and also after production and this produced a final script that was very different from the rough version. During the script writing, I arranged all three interviews and wrote the shot breakdown sheet. This effectively meant that I scheduled the whole of the shooting process. In the end, this timetable was changed when one of the interviewees was ill but it did provide the initial framework. I was present at all the shoots and my work ranged from general advice to checking camera positions. My secondary agreed role was that of Producer's Assistant and this meant supporting the whole group and helping them make decisions. I operated the camera for the last interview; the short notice of the shoot meant that the original camera operator couldn't be there. The post production was my major task, shared

only with the producer who needed to choose the material we used. This job was done in two stages: compiling a rushes log and writing an edit list; and the editing itself. We were lucky enough to have a free edit suite for a whole day and completed the task in one go. This was one of the factors that led to a coherent audiovisual production.

I feel that the final production is quite successful. It is an entertaining and watchable piece, with several strong features. We found a range of sources to speak about our subject and tried not to get in the way of what they had to say, although they all spoke for longer than four minutes each. The opening is attention grabbing, and the idea of contrasting the 'scientist' with powerful media images has come across well: the insert from 'Baywatch' even seems to interrupt him. There are no serious technical errors in the editing or shooting and the video is relatively free of dull spots. Editing techniques that I was concerned might not have come off (the fades in the last interview) seem to have worked well. There is a problem with the narrative of the video though. We didn't use any 'to-camera' presentation, instead letting the shots tell the story. This proved to be difficult and it would have been better to be more explicit with the storyline. However, this would have got in the way of the general look of the video. The difficulty here is the transition to a longer piece after the exercises. In avoiding making a four minute exercise we made a shift to a style of production that, while it is familiar from modern documentaries, was not something we had experience in making.

Several things were missing from the production, some by intention. I was very much against inclusion of vox pops, as they have been a bit boring in the exercises. They do have their uses, but I felt that they would not

contribute to our video. There was very little use of stand up presentation and this comes from the confusion over the genre used. I felt that this was not a piece that should show a reporter, but that it should aim to let the sources speak directly to the audience. In abandoning the visible presenter, we lost a useful tool for linking the narrative together. Lastly, in the interview where a baby can be heard we could have included a shot of him. This seems to be common practice, but I hadn't come across it before. Of course, after the video was finished I noticed the technique straight away, in a BBC documentary where the interviewee was interrupted by the noise of her parrot. The bird was then shown, as if drawing the viewer into the room informally, which worked very well and would have suited our video.

We are still under the influence of current ideologies, which will take much more practice to spot. The video is biased in that it shows and discusses only women. It is about the influence of the media on women sunbathing but that influence extends to men as well. It may have been difficult to find material with men in though, simply because of the overwhelming imbalance that exists at the moment. With more time, and more awareness of men's issues this could have been better. There is no treatment of racial issues, but we are talking about the effect of the sun on pale-skinned people. This reflects the make up of the group as much as anything else. The topic of black people's attitudes to sunbathing would make an interesting piece on its own. There is also evidence of an 'authority of source' discourse in the fact that no public opinions were sought. These are the people that are affected, and we should perhaps have overcome the other problems that vox pops cause.

COMMUNICATING SCIENCE.

PERSONAL REPORT.

GROUP C.

TUTOR: NILS LINDAHL ELLIOT.

DATE DUE: 31.05.1995.

When skin cancer was chosen to be the topic for the final video production my group agreed that because the initial idea was mine, I should be producer as I had a focused image of what message our video should convey to the audience. The role of producer carried with it the major responsibility of ensuring the completion of the video. Designation of other roles was not left solely to me, but was decided upon as a group. Although the group worked well together, I personally felt the burden of ensuring that the video was well made.

Whilst writing the initial treatment I had already carried out most of the research necessary to complete the production. What was left was researched as a group. As producer it was my responsibility to finalise interviews with experts in the fields of media, fashion and science. This proved to be easier than had first been anticipated. All three interviewees seemed eager to assist in our video production. I also worked hard to ensure that our group had transportation to all locations, and I relied heavily upon friends and staff because our group had no access to a car.

Whilst out filming it was my duty as producer to ensure the smooth running of production. This not only meant checking

camera angles and sound quality, but also keeping a calm head when things did not go according to plan. Although I found it hard to take the lead in our video production, we had already agreed that any decisions made or instructions given would not be taken personally. I found that this difficulty eased as I became more comfortable and confident in my role as producer.

The group worked well together. Despite the fact that each person had a designated role, the final production was a joint effort. We all had a say in the writing of the script and we all had positive input into the filming of the video. However as is always the case, some peoples' interpretation of what is a lot of work differs greatly to another persons! We all entered this production with our own preconceptions, ideas and feelings on the subject of skin cancer, and rather than argue about these differing views, we collaborated them, thus strengthening the final result.

Before writing the script we all agreed that the media had been carrying a major discourse for many years: That a suntan is both healthy and appealing. After discussion we agreed that the fashion industry worked hand in hand with the media in reinforcing this discourse. Being ^[Science, Communication and Culture] students we already had an insight into the threats of the Sun and an understanding of how skin cancer develops. We all agreed upon the ways in which media manipulation worked and were surprised to discover that we ourselves had been victims of this for years. The group worked strongly and enthusiastically in order to convey this message to our targetted audience. During production of the video it became apparent that there is a strong

ideology present in society that a suntan is a representation of wealth. The more holidays abroad one can afford, the browner one becomes. We worked hard to prevent this message from being reproduced in our video.

Each of us as individuals had our own discourses on the subject of sunbathing - whilst some thought sunbathing to be dangerous, none of us appreciated the extent to which the media participates in our desire to have a suntan. Despite the fact that our group worked well together our own ideologies may have in some ways weakened the final production. Whilst as a group we saw nothing wrong in showing scantily clad women we did not show any scantily clad men. This censorship was a representation of a very sexist discourse and although partially our fault we also felt that it reinforced the message that the media decides what is and isn't favourable - we could not find any footage on scantily clad men. The group became less dynamic as the deadline approached, however this proved to be a blessing in disguise. It allowed the editor and myself to edit the video quickly and effectively. The video shows very little of the presenter and this was a purposeful decision made by the group. When watching television productions as research we realised that not showing the presenter very much during broadcasts was a new and effective method used by the media. This proved to be a particularly useful angle, as the presenter did not feel comfortable in front of the camera and this discomfort was visible.

As a whole I felt that the final video production conveyed a strong and clear message to the targetted audience. The video itself reproduced a number of discourses - that sunbathing is

dangerous and vain. Furthermore, our video placed the blame of an increase in the number of cases of skin cancer, on the media and fashion industry. The video portrayed science as being important but ineffective in conveying the risks of skin cancer. Difficult but effective editing techniques not only hid a multitude of sins but also enabled us to make a video which was visually stimulating. However, by stressing this importance we later realised that it weakened the original message and storyboard. The ideology that the media and fashion industry promote tanned skin was strengthened by powerful audio and visual effects. However, in doing so the final production in effect reproduces many discourses and ideologies apparent throughout society. By videoing the science side of the film in a laboratory we are reproducing the wide felt ideology that science is both boring and detached from the rest of society. By contrasting this with a "Baywatch" clip we are, in effect promoting the view that sunbathing is attractive. The blink shots which are evident in the final interview were experiments which turned out to be effective. The last blink shot cuts what Jill Sandford is saying and disorientates her message. However, these shots allowed us to edit neatly without having to include unwanted footage. If we had placed the voice-over and people sunbathing at the beginning of the production it would have strengthened the final message and increased the contrast between science and the media.

However, I feel that as a whole, the final production is both strong and concise. Any side steps made from the original script were due to matters beyond our control. Both our presenter and our last interviewee suffered from illness, demanding a quick

rescheduling. I feel that although the video does reproduce existing discourses and ideologies, the message to the intended audience is communicated with clarity. I feel that the video is both visually and audibly stimulating and very well edited. The concise and effective interviews add to the video and by using many different sources the final production manages to argue many different points in a very confined time limit.

To conclude, I would argue that regardless of any minor hiccups during filming this video, our group has made a strong and impressive production. I am proud of what has been achieved by me personally and as a group. Considering the very limited time which was allocated to make this piece, I feel that our video has the desired effect and conveys the intended message clearly.

Communicating Science.**Video Evaluation (Group C).**

Within my video workshop group the role which I was designated to do was to be camera person. This role, I found was quite a stressful one and demanded me to use my knowledge and skill of video cameras which over the previous terms I had acquired. It was not the general functioning of the video camera which I found particularly difficult but more to do with creating the right shots, camera angles, thinking about lighting, the positions of the interviewer and the person being interviewed and so on. All these things, when shooting a video are fundamental and contribute to the whole discourse of the video piece. I found myself thinking about this constantly when setting up shots, all the time I was trying to imagine how the shots would look, what sort of ideas and messages it would convey to the audience intended.

What is quite stressful also, I found is that being camera person I had a great deal of responsibility when out on location. This, I found was the most difficult part of my job within the group. This was due to the fact that when you are shooting out on location you only have one chance to get the shots right and how the producer wants them. I also had to be very quick at organising, and setting up the equipment ready to do the shots wanted.

When looking overall at the group we all worked very well together which was good. Within the group we all had our designated jobs which were carried out to the best of

everyone's capabilities, but we also worked very much together, helping each other, giving suggestions, ideas etc. If someone had a good idea for the video they put it to the group and it was discussed and used, or not as the case may be. This was a really good way of working as it gave lots of support to the group and also meant that everyone within the group had a say of over what decisions were made. Obviously the person who the suggestions were being put to ie. the producer, had final say over the decisions made, but we as a group communicated very well. , the producer was very open minded and supportive to the group as a whole. She held the group together well, making appointments, making sure we knew where to be etc. Also if someone within the group was unsure of how to do something the rest of the group helped them, giving the group as a whole a very strong base from which we all worked very well together.

The people that we interviewed were really good they were generally very interested in the topic which we had chosen and had some really interesting things to say and had a good understanding of the topic. One thing that worked really well was that when we interviewed the people for the video, their answers were actually very close to the script and the kind of responses that we wanted from them. This worked out really well in the end as the end product of the video did not have many differences in it to the final script. There was only one fundamental difference in the video compared to the script and that was the final interview that we had lined up. Originally the interview which we had organised was with ^[Cancer expert] but this fell through, as she was not available to do the

interview on the day, thus we had to organise an interview with someone else instead. This actually worked out quite well as ^{the (university)} our workshop tutor organised for us to interview the head of fashion at ^{the (university)}. However another problem that we came up against was that our presenter, had to go to the hospital on the day of the last interview, which we all thought was going to create a real problem for the group, but I came up with the suggestion of having fading shots instead of a standard cut-away shot which meant that we could get away with not having a presenter for that interview.

The subject matter of the video was 'skin cancer' and the influences of the different, conflicting messages the public obtain within the media, science and the fashion industry today. I thought that the video gave a good overall view of the different conflicting ideologies. However, there were points which were problematic within the video, which had not at first occurred to us as a group. These were, that we had actually, within our video re-produced a sexist discourse, showing, as examples, sun-tanned women, instead of showing numbers of men and women equally. This came about because of the more general, overall lack within the media of pictures of sun-tanned men. Thus showing that even though over the decades ideologies have very much changed within society, the media still carry on re-producing sexist discourses, and this is something that we, as media students have to be very aware of and try in the future to change.

The genre of the video was a news/documentary style piece which used within it interviews, T.V. footage, music and a

small amount of narrative. Although our video piece possessed very little narrative, I thought that this actually worked very well. This was due to the fact that the strong images contained within the piece spoke for themselves. The video was good in the sense that it had a good use of the audio visual it used music, and shot sequences to create an eye-catching piece, and this made up for the lack of narrative present. The last thing to mention is the intended target audience of the video. I would have to say that, overall the video would be aimed at the general public, especially those with a keen interest in science and current science issues, but also, more specifically a younger audience who need to learn, now the importance of the dangers of sun-tanning and the very importance of the science message instead of the more publicised fashion and media one.

Individual report on the final production - Group C

The subject we chose for our final production was skin cancer. We as a group felt this subject to be very relevant as the season for sun bathing approaches. We wanted to put the message across that a sun tan is not healthy and it is important to be aware of this. Most people today, although are aware of the high risks involved in sun tanning, do not consider these when the sun shines. Reasons behind this in our opinion are the strong images advertised by the media and fashion industries who seem to suggest that it is healthy to have a sun tan. We wanted to show the battle between science and the media and fashion industries within our video.

My role within the group was to write the script for the final video. We did discuss the script to some length as a group which made my job much easier as I had it particularly difficult to construct a good flowing narrative. I came to the conclusion that our video did not necessarily need an obvious narrative as the images and interviews could speak for themselves. I also decided that there was no need for the presenter to introduce all the interviewees and instead had their names and titles appear on the screen. The reason behind this was that it would give us more time to concentrate on what the interviewees had to say which was very important to our video.

I think the script as a whole worked fairly well, although looking at the finished video now, the narrative or story is lacking in sequence and flow. I felt we could have improved the script if we were given more time. We did find out later that most groups were given an extra week to complete their shot list which our group was unaware of. However we did stick fairly close to the original script when we came to video.

I think the ideas of the battle between science and the media industry worked really well. We wanted to show that although science is right in saying do not sun bathe because of the high risk of skin cancer, the glossy images of models and programmes like "Baywatch" win because of the "healthy" image they portray. The great visuals used assisted this contrast between science and the media and were edited together very professionally. Science at the moment, is fighting a losing battle because the lay man would not really understand what [cell biologist] was expressing; plus people have a misconception that science is boring and automatically switch off. This is exactly what we were trying to get across and I think we achieved this fairly successfully.

As a group, I think we worked very well together. Although the producer had overall say, she was very open to views and opinions I had and indeed the rest of the group. I think we all contributed an even amount of ideas to both the script and the production side of the video. I think what made our group successful was the fact that we could communicate with each other and were not afraid to ask for help or hand it out when needed. Although we all had specific roles to perform, we did not stick to them rigidly for example, [male] who was our camera person asked for second opinions on camera shots and angles.

All the people we interviewed were extremely helpful. They were very patient and made suggestions which they thought would benefit the finished video layout, which we were happy to receive. All the interviewees had plenty of interesting and relevant things to contribute, which made editing more difficult as we did not know what to cut out or use for our video. We were also surprised how close their answers were to what we wanted them to say which made it easier to stick to the original script.

My main role was scriptwriter although I did help on the production side of the video with the sound. A lot of the other groups seemed to have problems with the sound, but our sound I feel was consistently good throughout the

entire video. On the whole the video run smoothly until the last interviewee who was unfortunately unable to carry out the interview due to illness. But with the help of the we were able to fix up another interview with a woman on maternity leave. Another problem was that our presenter was unable to attend the last interview due to an accident. This caused problems when the editor came to edit this part as we had no nobby to edit in.

Final Reports Members Group D
(Anti-Smoking Campaign)

GROUP D IS:

Our video explored the harmful effects of smoking, and the government's recent attempt at publicising these facts and figures, using the well-known British comedian John Cleese in an advertising campaign. Although the 'contraversial' topic of smoking is often done-to-death in mini-documentaries and assignments, as a group we felt that it was time to look at the measures being taken to help smokers to give up, rather than the usual onslaught of scare-tactics.

For the last year or so, companies advertising nicotine patches or gum have either used humorous cartoons as their advertising style, or positive messages about the advantages and ease (if you use their products!) of giving up. Presumably the government has recognised that the 'carrot' rather than the 'stick' method of getting people to quit smoking, could be more effective than the simple slogans of "SMOKING KILLS", or suchlike. Our group decided that it would be important to include an assessment of how effective this campaign was, by interviewing (student) smokers and 'our' expert ^{[[Cen Solopst]]}. We suspected that the adverts were appealing more to adult smokers than young people; the latter being the highest-increasing group, and more crucial to reach.

The credits at the end of our video roughly describe the role that each member of the group played in the production of the video. The script was written by

and researched by myself () and presented the video, and was the cameraman. We didn't use any additional lighting. It was myself, who was responsible for the sound and editing. I feel it very important to point out at this stage that , who is registered as a member of our group, has not been present all year. He has played no part in this production at all, and for this reason is not named in our credits as we do not consider him a member of our group.

The group dynamics worked remarkably well. There were no arguments, everyone accepted their own responsibility, worked hard, and as a team, which speeded things up considerably. In our two-boy/two-girl team, it seemed to be the girls (and myself) who made the more emotional decisions, such as which shots to use and where (opinionating on my decisions!), and, in the meantime, the boys got the voice-overs, podium shots and computed captions ready for me to put together (aided by the technician at times!). Although this vaguely conforms to sex stereotyping, it worked quickest and best this way, and there were no battles of the sexes on any issues.

The other three members of our group put more work into the initial stages of the production, such as the script and research, than me. Though it was worked out like this because I was to shoulder the majority of the work after filming, as I was the editor. We all put equal effort and dedication into the two filming sessions we had, and I would like to add that I transported everyone everywhere (free) on both those occasions!

Though at one point I felt a bit disheartened, and as if I was doing all the work and getting only hassle in return. One reason for the pressure was that on three occasions when I came in to do the editing, the editing suite had been double-booked. This did not help, with the deadline encroaching fast (I feel that all groups should have been allotted more time, as this was a common problem, and severely compromised the quality of our video). The producer, (understandably) became panicky during our last editing session, because it did not look as if we would finish the video, and so started to shout at me to make a miracle occur, even though I had consistently worked hard and fast at the editing. Although it was only me who could do any work at this stage, I did feel as if I was carrying all of the responsibility and pressure, and was not receiving any moral support in return. However, we did finish the video, and as I didn't play such a big part in the research, I feel retrospectively that the distribution of work was worked out completely fairly, but also that I will have earned my share of the group's final production mark.

Both filming sessions took place on ^[Central] Campus, and so the journey time took a little bit of time off our filming slot. It is interesting to note that students on Frenchay seem to be very reluctant to be filmed, compared with those on ^[St Andrews] Andrews; presumably, this is because the latter are so used to being pestered by all ^[St Andrews] of the media students resident on ^[cell] . Filming our interview with ^[cell b] took up the full first filming session, as he wanted to gather up more information to answer our questions in a more accurately-informed manner. was very kind to take the time out to be interviewed, but unfortunately he paused frequently in answering, and so had to be edited a fair bit. It was here that our

own censorship of our interviewee showed us how much information could be manipulated - when we wanted a specific answer, we edited bits of his responses together, and omitted other parts, to get the desired effect.

Lack of time prevented our video being edited together with more visual and audio effects, and better material - because we had to miss out some of our rushes, and not be so selective about which footage to choose. When we were putting the video together, we thought that the video would run together very smoothly, but when we watched it through after completion, the omission of a soundtrack was very noticeable. Short shots without any commentary seemed exaggerated and boring, and the gaps of sound between the interview's questions and answers made the whole video less fluent. Adding music would have made it flow better.

After comparing our video with those of other groups, it seems that we should have introduced a bit of humour (rather than just the extracts from the John Cleese adverts). On the whole, the content of the video wasn't overly interesting, but I think that we handled the particular topic of smoking well, and at least on 'the drawing board', we decided to attempt it from a different angle (i.e., positive anti-smoking campaign). I think that the video was successful in making this point, even though we didn't emphasise this as much as we would have liked to.

I believe that the video could communicate its intended message to the audience, but flaws (to be mentioned) in the video meant that it was not captivating enough, therefore probably being meaningful only to a captive audience (such as students!). I think that we could have livened the video up by interviewing more

people, and devoting less video footage time to each interviewee. If we had done this and had used interviewees outside ^[the university], then we could have shown lots of different locations (instead of being limited to shots around campus), which would probably have resulted in a dynamic video. This is how we had ideally planned the video anyway, but had been prevented by time constraints. One shot near to the end of our video- an ashtray on one of the coffee tables in the bar, next to a book with turning pages and a cup of coffee, was meant to 'seal' the bar scene and interviews. It was also intended to focus on the ideology that smoking is still thought of (by students at least) as a social (not to be confused with sociable) habit, used in times of relaxation and study.

However, I think that my comments on the video may have been too critical in parts. The podium shots of anti-smoking advertisements, which had statistics superimposed over them in flashes, accompanied by a voice-over, were very effective. The way that the voice-over coincided with the captions was perfect, and the background was particularly relevant when we talked about children and passive smoking. The framing had worked much better than we had anticipated, and some coincidences were accidental. We had filmed more of these kind of things, but they proved very time-consuming to edit together, and so a few had to be edited out. Lastly, the fading in and out of the John Cleese adverts at the beginning of our video were well-timed and looked professional, even though the muted talking of John Cleese and our voice-over sounded a bit muddled together.

I believe that if we were given the same exercise again, then the same team members would work very well together. Also, I think that we would ideally have

four hours more filming time and four hours more editing time. I would have preferred a completely free rein as far as the topic is concerned, because I think that both the team and myself would be better at producing a good light-hearted video. Lastly, I would make sure that I would not be the editor next time, because it gets too hectic towards the end!

REFERENCES

NO-ONE ELSE'S IDEAS OR QUOTES WERE USED IN THIS ASSIGNMENT, OTHER THAN THE CONCEPTS I HAVE LEARNT IN THIS COURSE, SO THERE ARE NO FURTHER REFERENCES THAT I CAN GIVE.

The script chosen by our group was originally written by [scriptwriter]. It was to be a critical observation of the John Cleese anti-smoking campaign funded by the Government.

It was the general feeling in the group that the campaign and adverts were not aimed at the right people, i.e. the biggest growing group of smokers, teenage girls. [Producer] and I

re-wrote the script, in order to show that this was true, a clear bias. Obviously there were small disagreements as to the structure of the script, for example; I felt that people in the bar should be shown first with a voice over. This would have established a link between our video and the general public, as later on in the production we were including the public's response to the adverts featuring John Cleese. [Script/producer] wanted to start with an example of the adverts to immediately contextualise what the following video was about. As it turned out we started with an example of the adverts, this was mainly due to [scriptwriter] being the producer and having written the initial script, therefore having a clear idea of what she wanted. In a way this is good, as in order for our video to have a definite structure the producer has to have a clear direction. However it is difficult to offer new ideas to someone who knows exactly how they picture the final product.

Ash, the anti-smoking pressure group provided all of our statistical data. This therefore meant that we were plainly incorporating a bias to our visual information. We wanted to shock and chose statistics that would do this, E.G. 300 people will die per day because of smoking. This is equivalent to a Jumbo Jet crashing every day with no survivors. Clearly if we had asked a Cigarette Company for their data on Lung Cancer and Smoking, the information we would have received would have differed quite dramatically. Tracey and I decided to superimpose the data we had received over a podium shot of a baby on a respiratory machine, implying a discourse that its mother had smoked during pregnancy. We agreed that statistics shown in this context would have a greater affect on the audience, in contrast to a plain background. This recontextualisation of information added weight to two of the discourses we were attempting to promote, the Governments lack of funding to anti-smoking campaigns and the connection between smoking and lung cancer. The visual dynamics of the video worked very well and emphasized to our intended audience, young adults the fatalities behind smoking.

During the shooting of the video we found difficulty in following the filming plan. Possibly the time we allowed for each part of the video to be filmed was floored. We didn't anticipate having to re-shoot the questions for the interview, which took more than half an hour of our second shoot.

The initial shots of myself had been framed incorrectly by the Cameraman It must however be noted that our production group consisted of four people, due to one person leaving and another just not bothering to participate in any way. Therefore each member had at least two jobs to perform, which hindered the smooth progression of filming.

The interview went quite well although [redacted] seemed to indirectly not answer the questions posed. As presenter and interviewer I should have stopped Ray and asked him to answer the questions in a more direct way. It is easy, nevertheless to be more interested in getting the most important part of the production filmed, the interview and not actually listen to what the interviewee is saying. The main idea behind Ray's interview was to give weight to our argument that a) There is a link between smoking and lung cancer and b) That the John Cleese campaign was aimed at the wrong people. This idea was based on the discourse that the scientific opinion is value free and ideally objective, therefore penetrating and influencing our audience into believing what they are seeing and hearing. The interview would have worked better if the questions had been answered in a clearer way but as stated previously this was partly my fault.

Because our production group is the same as our tutorial group, seminar group and presentation group we all know each other very well, and consequently work very well together.

This helped when at times during the shooting of the video it became a little stressful, especially for the producer which is quite understandable as they feel that if things go wrong its their fault. One of the main difficulties we faced were actually getting people to be interviewed in the bar. The interviews which are shown in the video are relatively the only ones we had. Throughout the workshops for the year we have been faced with the disadvantage of having to film in the morning, 9am to 11am. This therefore meant that the bar was quite empty limiting the number of interviews we could film. We also experienced negative feedback when we asked the people that were in the bar to be interviewed, they were not helpful!

Towards the completion of the video it became apparent that we would need extra editing time. Unfortunately we were double booked to use the editing suite three times, and consequently had to compromise the initial script to fit in with the time we had left. One podium shot was left out, which would have had statistics put over it and a voice over was cut. We were also unable to re-shoot the conclusion which due to excessive sunlight looked very bright in comparison to the rest of the video. A panning shot of the bar also had to be used which if we had, had more time would have been re-shot.

When viewing the video in its entirety I felt that it adequately communicated the discourses and I had initially wanted. Through the data given we were able to establish a firm link between Smoking and Lung Cancer, even if

it is only apparent. Through the responses given by our sample public we were able to add weight to our argument that the adverts were aimed at the wrong people, and by using a Scientist in the video we gave credibility to what we were saying. However there are many places in the video that could have been improved, a voice over could have accompanied shots of the ~~sign~~ sign, Faculty of ~~sign~~ sign and the initial sighting of the bar, to help the audience relate to what is being shown. Nevertheless our group worked very well together and we produced what we could in the limited time given.

came by a suggestion made by [camera-
passer] to fade the interviewee
in and out rather than just simple break shots.

When looking at the finished video, my overall opinion of the video was that we had achieved our aim, which was to show the conflicting ideologies between science and the media and fashion industries. Our video also showed that science faces a huge problem in getting its view across to the general public whereas the media and fashion industries have already won the public attention. In our video we also created, unintentionally, a sexist discourse. All the models, with the exception of a few, were female. I did not even realize this discourse had been created until Nils pointed it out at the conference. I think this discourse is apparent throughout the media industry and it is easy to see how this discourse was reproduced and continued in our video; as most models and actresses in skimpy clothing are female. We also showed how the media's discourse has changed and incorporated this into our video, showing how awareness on the dangers of skin cancer have forced the media and fashion industries to lighten the sun tan.

The genre for all the videos were similar. Although the video had to be a four minute documentary/ news item we did try and take a slightly different approach. For instance the lack of a flowing narrative was thought to work okay as the powerful images did speak for themselves.

In my opinion the video was successful in communicating its intended meanings, which was that sun bathing is harmful and

causes skin cancer; and that we should take more notice of the science involved. The designated audience was those with an interest in science and science issues and more, specifically young people who sun bath regularly. The hope being that young people will take note of the science message within our video before it's too late, and pay less attention to the images portrayed by the media and fashion industries.

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- 2) [SCC] Course Notes in General.
- 3) Concept of discourse; Nils Lindahl Elliot; Communicating Science Lecture Notes.

Final Production

- Self Appraisal

My responsibilities in the final production were for camera and graphics throughout the production of the film. In preparation for these duties it was necessary to spend time, before shooting began, refreshing my knowledge of the camera. It was also useful to learn additional features on the camera such as manual focusing. Part of this practice involved setting up mock interviews with other members of the team. Here I learned for the first time about using camera angles in an interview situation.

Shooting began on Friday 28th April with an interview with [cell biologist] This interview was to form the main feature of the production and so it was very important to get the interview right. We were originally going to film the interview in Ray's office but I felt that it was not very suitable. There was a large window that completely filled one wall, it was a very bright day and I felt that it would be difficult to achieve a perfect shot. We next considered the seating area outside the office but there would have been a great deal of background noise from people walking through the corridor. We finally decided that the interview should be filmed in [cell b.] laboratory. This gave the added advantage of being able to show [cell b.] in a working context, thus helping to confirm/validate what he was about to say.

The interview was set up as shown in Figure 1. Camera point 1 was used to shoot an over the shoulder shot of [cell biologist] being asked the first question (Figure 2A) and then a close up shot him answering all three questions (Figure 2B). Camera point 2 was used to shoot [presenter] asking the questions (Figure 2C). The

technique of reversing the shots (compare 2B and 2C) was used to give the appearance that the interviewer and interviewee were talking in the direction of each other. Space was left on the side that the subject was facing in order to minimise dead space ie. an area on the screen that is not in use.

Unfortunately (due to ^[reel hindsight] moving his chair) the shots 2B an 2C did not match up. As a result we had to re-shoot the questions the following week. After re-shooting we went down to the bar (not for a drink!) to shoot some interviews. Here we stumbled upon a major problem. The producer had hoped to capture the usually smoke filled atmosphere of the crowded bar, but whether it was the appearance of a camera crew or the fact that it was the sunniest day so far this year, the bar was empty. Another problem was the lack of people willing to be interviewed, perhaps this is ^[central] because there are no media courses based at the campus and therefore nobody sympathetic to our cause .

In the bar we tried to capture a number of contextualising shots. These involved panning across the bar and a still shot of an ash tray. I personally was not very happy with these shots. The ash tray was not used by the smoker sat at the table and the pan shot was hampered by lack of people in the bar. We also took some shots of entrance signs on the building to be used in an introduction to the site and why we were there.

We tried to film the conclusion in the entrance to the bar but there was just too much background noise to make this viable. We took the camera outside to film the conclusion. We had to re-shoot this a number of times , at different angles , trying to avoid the bright sunlight. In hindsight it would have been better to film the conclusion just inside the entrance but at this stage in the day we were pushed for time.

The third week of production turned to editing. The presenter and myself filmed the voice-over sections as well as the podium shots. We tried experimenting with the podium shots by throwing a red leaflet on top of the black and white newspaper articles. These shots seemed to work very well.

My next task was to come to grips with the previously unused Apple Macintosh. After being directed what to write , I began experimenting with the size and style of the words to be used.

The following (and final) week, the original idea of putting the facts and figures one by one in a list , was rejected as the words were too small. We finally decided that it would be better to have larger sentences but one at a time. After saving all of the words on the hard drive my part in the production was over (apart from providing moral support in the extended editing period on the Wednesday and in the final editing session on the Friday).

- **Analysis.**

The original discourse behind this production (that the government is aiming it's recent anti-smoking campaign at the wrong age group - for political, or rather financial , motives) had provided great scope for investigation. It had the potential for an excellent piece of investigative journalism into an institutional controversy. Yet failed to capitalise on this. The institutional controversy was not properly highlighted or fully discussed.

The science presented provided a very important part of the controversy but was not fully utilised and as a result the production never really fulfilled it's potential. The production seemed to skim around the original discourse rather than grabbing it by the jugular. The production could have been expanded to a quasi-political extent ie. extending the field of expertise into politics whilst using the science to provide a backbone to the debate. Although topical and well presented I feel that the production only half answered the questions it asked.

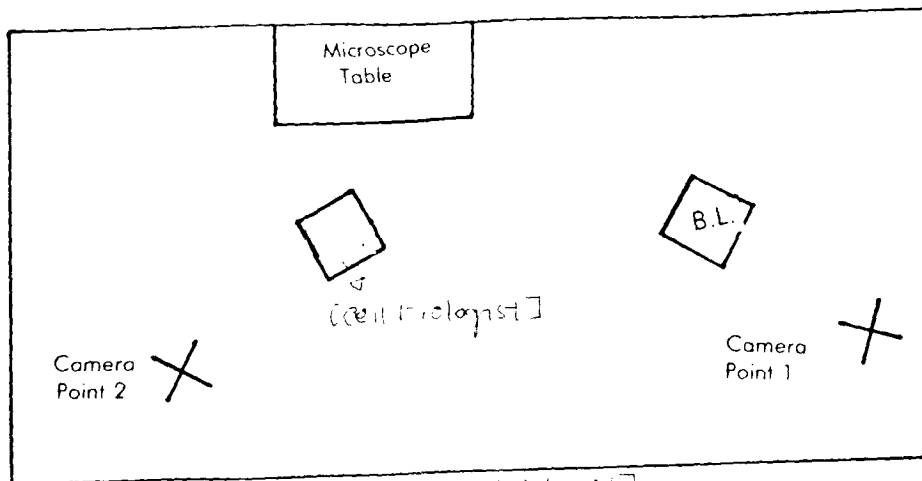


Figure 1. Camera Positions for [Cell Biologist] interview.

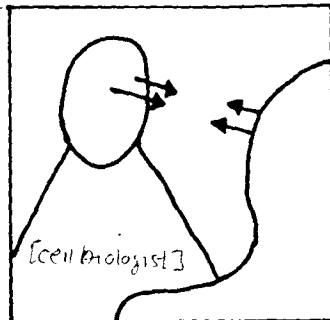


Figure 2A. Over the shoulder shot of interviewee

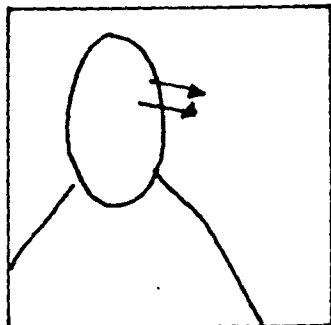


Figure 2B. Shot of interviewee.

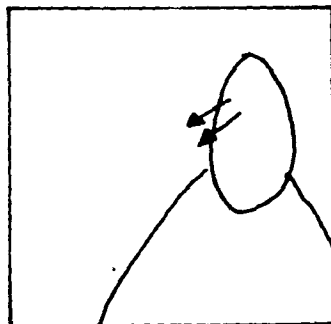


Figure 2C. Shot of interviewer.

Personal report on video 'Is there a link between smoking and lung cancer?'

Introduction

Smoking, paradoxically, is increasingly becoming a socially acceptable and socially unacceptable habit. At the same time as non-smokers are demanding the right to breathe clean air - that is to not be involuntary subjected to the 'sidestream smoke' of the smoker - smokers are demanding the freedom to be able to smoke when and where they choose.

With much concern over the health consequences of both voluntary smoking and involuntary exposure to tobacco smoke, as a non-smoker I felt it necessary to examine the contribution of the government in their attempt to address the problem. This became a particularly eminent issue when it emerged through my research that tobacco companies spend ten fold on advertising their products than the government does on health campaigns against tobacco use.¹

Based upon the ideology that teenage girls are the fastest growing group of smokers², the recent government advertisement campaign featuring John Cleese was the motive for the production. It was felt that no message was being transmitted to this group through the campaign which was believed to be aimed at the over 30s parenting population.

Although it was established through the interviews conducted that deaths from smoking-related diseases are dependent upon prolonged exposure to

¹ ASH, Basic Facts on Smoking, April 1994

² Gill Swain, 'Looking Cool - but young lives are in danger', Daily Mirror, 25/3/95, p.6.

_____ : _____ , Nils Lindahl Elliot

tobacco smoke which, therefore, indicates possible motives for aiming it at the suspected group, it was also noted that there was a requirement to educate smokers of a younger age against the dangers of smoking.

The Group

The initial excitement of labelling myself 'producer' of a production formulated around a treatment I had drafted was momentary as it dawned on me the realisation of the responsibility that bearing the title would demand. It was evident that I had a greater idea of how I anticipated the outcome of the completed project, therefore I took on the joint roles of script-writer and researcher with other members of the group.

A cooperative production team was fundamental not only in determining the successful achievement of the desired results, but also to ensure an efficient production process. All in all my production team was wholly compatible and we complimented each other well.

The Production Process

Filming

Whilst filming we worked to the planned schedule. The only setbacks encountered were the shots of the presenter asking the questions were not complimentary to the shots of the interviewee answering the questions, and therefore had to be shot again in the second week - leaving only one hour to film other required material and interviews; and, the time allocated for our workshop - Friday 9am-11am - proved a problem in that student interviews were restricted to i) those that were in the bar at the time of filming, and ii) of those, those who were willing to be interviewed. Consequently, the range of responses obtained was greatly limited.

Strict time constraints thus led us to film shots and use the material

regardless, providing no leeway to choose from a selection of shots. Fortunately, the three interviewees on the film had all made valid points.

Editing

Once again time constraints proved a problem during the editing process in that material which we were not entirely happy with was being pieced together in an order which also proved unsatisfactory.

Due to limited time and working knowledge of the apparatus, we were forced to omit the still-screen shot displaying statistics relating to deaths for different age and sex groups, as outside of workshop time we lacked the knowledge of how to transfer statistics from the computer onto the prepared visual image. This was of great importance considering that the whole production was based on the discourse that the government advertisement campaign was aimed at the wrong age group.

General critique

Positive aspects

On the whole I am not satisfied with all aspects of the final production. Elements that I thought worked particularly well were the opening advertisements and the still-screen shots displaying statistics. Both of these elements succeeded in portraying effective visual images for the transmission of information. It was my intention to use a background related to each of the main concerns addressed in the interview, however, lack of suitable material led to the use of the same background image which was deemed suitable for the purpose of consistency. The voice over of the interviewee discussing passive smoking corresponded well with the visual information displayed.

Negative aspects

Generally, I consider the video to rapidly diminish after the opening

advertisement clips. With the benefit of hindsight, I should have foreseen that the number of establishing shots without voice-overs would prove to be confusing - resulting in what would seem to be a pieced together sequence of unrelated shots. Secondly, although I am pleased with the effect of the still-screen shots, it has been noted the silent gap and change in sound between the end of the voice-over dialogue explaining the statistics and the beginning of the following dialogue, which is quite off-putting. A final point to make is it appears that the shot of a coffee cup and ashtray on a table has caused some confusion. It was hoped that it would provide an intermediate shot so that the voice-to-camera conclusion of the presenter would not directly follow the student interviews. This effect was not achieved, however, but time constraints whilst editing forced us to edit in the shot leaving little scope to check it's position and either reposition it or completely disregard it.

Conclusion

Much of what was expressed through the interviews is what I had hoped to establish in order to maintain the discourse which is evident throughout the production, that smoking is a negative externality of society and a problem in need of rectifying. For the most part, however, I am not pleased with the synthesis of the final production and feel that with a little more time to be more selective as to what material to include and position differently it could be greatly improved. There is great potential to fully investigate the issue addressed in the proposed angle of the video which, I can acknowledge, we only addressed a small fraction of. Political implications and specific motives for the campaign could also be investigated. These would take into account the revenue in taxes the government receives from smokers and other related issues concerning government spending on health campaigns as opposed to money spent on treating patients suffering from smoking-induced illnesses.

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Final Reports Members Group E
(Prostate Cancer)

INDIVIDUAL REPORT.

For the duration of our final production my role was that of personal assistant, I was quite disappointed in having this role as I felt it did not fulfill my full potential. Consequently, my role was enlarged by the fact that I helped the scriptwriter/producer during the research stages of the first few drafts of the script.

The group worked reasonably well together, especially when we went out to film at a breast screening clinic, where everyone got on with their roles quickly and efficiently, so as not to take up too much, of the Doctor who we were interviewing, time. Eventhough I was disappointed in being P.A., I feel that everyone in the group had the roles which they were most proficient at, although on occasion we tended to be disorganised, which caused some delays. Because of this proficiency we overcame some technical difficulties, such as when we were filming at the breast screening clinic, we discovered that our camera did not have the appropriate attachment, so that it could not be stabilized on the tripod. Our camera operator overcame this problem, by using the camera balanced on her shoulder, she did this quite expertly, considering the length of the interview. In the completed film of the interview there is very little camera movement or tremors. During the filming of this interview we had another technical difficulty, the camera started to go in and out of focus, this is due to the camera hunting for something to focus upon. Unfortunately there was nothing we could do at the time to remedy this problem.

The factor of time caused us some problems, especially at the editing stage of production. I feel we would have a better final video production if more time had been taken, consequently the video contains a number of jump shots.

The group dynamics of the video did not in my opinion produce or reproduce any type of sexual or racial discourses. One ideology that was as expected produced during filming, was that of women being much more aware of health matters, than men. Typically women knew a great deal about breast cancer and a little about prostate cancer. But men on the other hand, knew a little about breast cancer and nothing about prostate cancer.

We recontextualized the science involved in breast and prostate cancer, as we clarified the basic facts, in a language which was not very scientific, this consequently made the information much easier to understand.

I feel that through the video we may have rid some peoples beliefs and ideologies that breast cancer kills considerably more women than prostate cancer kills men, when in fact both mortality rates are very similar.

I feel that our video contains a public service discourse, although the video had very little to do with consumer choice, as it was selected by only a few people, but we felt it was an especially pertinent issue. I feel many people wish to be more informed on such issues.

I feel that our video was quite succesful in its aim of seeing if the media had influenced the levels of knowledge of the general public on breast and prostate cancer. Sometimes its message may be a little convoluted, but in its entirety I feel it brings home the message that more media coverage, on prostate cancer, whether visual or print, is necessary.

COMMUNICATING SCIENCE

PERSONAL REPORT - GROUP E

TUTOR: NILS LINDHAL ELLIOT

DUE DATE: 31/05/95

Having opted for a production tackling the issue of prostate cancer, and why it receives less media coverage than breast cancer, our group set out to achieve this aim. As this particular subject was my choice, it was decided by the group as a whole that I should produce the video. I had already carried out all the research required to write the script, and had developed an idea of what I wanted from the final production. It therefore seemed that I was the obvious choice to fill the positions of both producer and scriptwriter - I was more likely to be enthusiastic as I had chosen the topic we intended to cover.

To fulfill my role as producer, I began by designating the remaining positions to various members of the group. Having asked the group which roles they would like to occupy, and using this feedback, I selected various members of the group for specific roles - this way everyone filled a position they were happy to carry out, and therefore were willing and enthusiastic to achieve our intended goal.

Although the script was basically a reproduction of the treatment, I did acquire input from the other members of the

group in order to make the script more coherent. When filming began, it was my responsibility to check camera angles and lighting, and at the editing stage, to decide which shots should remain and which should be discarded.

The group worked reasonably well together, however, we ran into a number of technical difficulties. These complications disheartened some members of the group, whose original enthusiasm was lost as the production progressed. The group's lack of confidence in the outcome of the production consequently led to my own lack of enthusiasm. I felt that as producer, it was my responsibility to ensure that our original aims were achieved. I found this difficult to accomplish with little support from my peers. Although they were willing to carry out their designated roles, I felt my colleagues could have given a little more support. I also felt that the group was disjointed - we worked individually rather than as a team. I now realise that I am not assertive enough to take on the role of producer. I found it difficult to make demands on people I consider to be my friends. Because of my easy going nature, it was taken for granted that I would do all the hard work necessary to complete the production on time. This led to complications at the editing stage - because this was left until the last minute, any technical errors were difficult to rectify, and because of time restraints many mistakes remained within the video.

Despite all these negative points, I feel that the group carried out their individual roles successfully - any errors were of a technical nature, and were therefore out of our control.

In hindsight, I feel that with a little more cooperation, I could have been saved from alot of unnecessary worrying. However, in spite of all the obstacles we were confronted with, I feel the video still conveys the intended message to the targetted audience strongly and clearly.

It is a widespread ideology throughout society that breast cancer kills more women than prostate cancer kills men. This ideology is reproduced by the media, thus breast cancer is far more publicised in both newspapers and on television. However, this merely leads to a vicious circle whereby the public is influenced by the media and vice versa.

The intention of our production was to dispel this widespread assumption. In order to achieve this, it was inevitable that we would bring our own ideologies and discourses to the production. The main ideology present throughout this production is that breast cancer receives more media coverage in comparison to prostate cancer. The discourse created by this assumption is that prostate cancer and breast cancer should be given equal coverage.

The structure of this video ensured its success as a newspiece. The messages conveyed within this production were both clear and concise, thus strenghening the final piece. By using a popular news format of introduction, interviews, conclusion, we were able to include many important concepts within a limited time constraint without getting waylaid from the main topic.

The negative aspects of the video were that we encountered a number of technical faults - anything that could have gone wrong, did. Although these were beyond our control, we feel they greatly impaired the final visual and audible strength of the video.

It has been questioned why we showed a woman's breast, but failed to include footage of a man's penis. However, this was due to the fact that in the short time designated to research we could not find any adequate footage on men's issues. Although, this may be perceived as a negative point, this reinforces our argument that there is rare footage of prostate cancer. Further negative points include the fact that there is no media representative to justify themselves, and argue for or against our claims. This leads to the video being obviously biased - however, this was not planned, but merely a result of inadequate sources.

Since watching the video, it has been pointed out to me that all the interviewees in the "vox-pop" section of our video were men. However, this was purely coincidental, and in carrying out my role as producer, I chose these people purely because they gave the best answers, and certainly not just because they were men. This could be considered an example of self-censorship within our production.

Finally, it has since been brought to my notice that there are no credits at the end of my production which would have assisted in clarifying individual roles within the group. However, I was

not aware that credits needed to be included.

The final production was successful in conveying the intended message - prostate cancer does receive less media coverage than breast cancer. Although there are ideologies apparent within the video, we were not biased in our research. Our discourse was that prostate cancer and breast cancer should receive equal coverage. We did not set out to prove that prostate cancer receives less media coverage; upon researching both topics, it appears that the recent claims concerning this issue are true. We also became aware of possible reasons for this. Women appear more active in health issues than men, and push for media coverage.

Although we were confronted by many problems, we managed to successfully get across the message that prostate cancer and breast cancer should receive equal coverage, and also gave reasons why this currently is not the case.

EVALUATION OF VIDEO PRODUCTION. GROUP 3E.

“Does breast cancer receive too much media coverage in comparison to the publicity attributed to prostate cancer?”

When all things are considered, our inexperience, the facilities we had which were shared with everyone else and the appalling results we had with research, the final production that we came up with was remarkably good. To evaluate the video I will analyse in three different areas.

First of all my own contribution to the group. This was no more or less than any of the other members'. As the presenter I inadvertently wished that I was also the producer and this was caught on film occasionally which was not the most encouraging thing for the producer to have to see. However, with a lot of give and take we eventually got to a production that we agreed on and this led to extremely good teamwork. As the presenter it was hard to be totally objective and dispassionate which is what I believed I had to be, particularly when, as a woman, I probably had more feelings on this matter than perhaps a man might.

Little more can really be said about about my own contribution to the production, except about my contribution to the research which, if we had thought things through as a group might have been more successful. The research was meant to be done by one member of the team but due to unforeseen circumstances, nothing was done for far too long, so I took over. I spent a lot of time and money on letters, phone calls and travelling to meet people before being interviewed them which had little result. As the production shows, we only got one expert when I had written and

phoned many more. After a lot of “dead ends” I handed the research over to the whole group, who had even less luck than me. It just seemed so useless spending money I did not have on letters and phone calls when there was little I was going to gain from them.

My second analysis is of the group dynamics (how well we worked as a group). On the whole, we worked extremely well although there were obviously a few constructive disagreements. I don't believe that the group dynamics and the video itself contest or reproduce any any discourse, although it was obvious from the start that far more was known about breast cancer and therefore perhaps any ideas we did have were tainted by what we had previously known. So perhaps we did produce a slightly biased discourse towards our understanding of breast cancer. (and prostate cancer). Leading on from this, it could be said that because we already knew alot about breast cancer and from what we found in the rough survey that we did most other people knew more about that too, we made less of an effort to prove that the hypothesis that the media gives more attention to breast cancer is not true. I don't believe that this is so. It would have been great to find that there is an equal amount of attention given to both diseases but this was not so.

From the start we all really agreed on what we were attempting to do. It might have produced a better and more critical production if we had been a little more questioning of one another or of the whole idea of what we were doing. However, we did get the aimed message across in our production, which leads me on to my third analysis.

That is the degree of success of the video in communicating its intended message to the designated audience. The intended audience of our video

was absolutely vast. But it was to inform and to perhaps make people think a little more about prostate cancer, a serious killer in older men. We did successfully get our intended message across, although there were an enormous number of mishaps on the way, including problems with the connection of the camera to the tripod, editing problems, where we had a double take and could not edit it out because of the extremely poor quality of the film after editing so many times as well as the research problems as mentioned previously. However, we did learn enormously from all these problems, particularly the importance of team work to meet the deadline for a final production like this one.

The production would be a lot easier to criticise if we had not got the intended message across. Right from the beginning, there was a bias towards the knowledge we had of breast cancer rather than what we did not know about prostatic cancer. In the opening title there is a shot of a woman curled in the fetal position, taken from a book on breast cancer. This emphasises the importance there seems to be of breast cancer rather than prostate cancer and therefore the way we treated and produced what we found out. That there is an awful lot more known about breast cancer compared to that of prostate cancer, thanks to the media portrayal, or lack of it.

In retrospect what we produced had a foregone conclusion. As one gentleman said on the production, "there is a kind of stigma attached to prostate cancer, people don't seem to talk about it like women do about breast cancer, rather like piles." An unusual and amusing aside, but very true. Our film did seem to get this fact across. It also showed that there is very little known about prostate cancer due to lack of media portrayal which was our main aim. So altogether it would seem that we did

successfully complete all that we set out to do at the beginning of the production and therefore our film could be called a hit!

Included over the page is the thank you letter written to Doctor .

15th May 1995.

Dear Dr .

Thank you so much for being so helpful last week. The short interview you did was perfect and is the highlight of our film! We all learnt alot from what you said and are now aware of the dangers we face.

Unfortunately we were unable to get hold of anyone else for further interviews but thank you for the contacts you gave us.

Many thanks again.

Yours sincerely

“Does breast cancer receive too much media coverage in comparison to the publicity attributed to prostate cancer?”

E4

Final production evaluation

My personal contribution to the group exercise was varied. After a group discussion it was verified that, as stated in the treatment, a breast cancer expert and media persona would be interviewed. Along with another group member I researched various interview possibilities along these lines. We were successful in securing an interview with the head of the ^[the unit] breast screening unit. Unfortunately we were unable to organise an interview with anyone from the media. The other major function that I performed in the group was as sound man. As sound man I was required to be present at all shoots and work closely with the camera woman. As sound man I was also responsible for microphone use, monitoring of background noise and the working order of my microphone. The last and most minor role I played during the video production was that of substitute editor. Due to the unexpected absence of the designated editor I was called on to edit about forty seconds of final footage.

Other ways in which I contributed to the running of the group were by actively discussing ideas for locations, script changes, the final edit list, and other relevant concepts. All in all I think that my contribution to the group was particularly relevant and important due to range and quantity I contributed. I feel that if I had not been present throughout the production of the video then the end product would have been different. The only major problem I encountered was during preproduction when securing interviews. Before the Easter break I was unable to find anyone at all to interview and due to my absence from England for four weeks my partner had to take over until my return. The only faults I can place with the production team are that the producer was slightly indecisive and the editor was at first a bit unsatisfactory at his job. Everyone else on the team performed very well, and all contributed to the final production as a whole.

Within the group there was an imbalance of the sexes because there were four women and only two men, the producer of the project was also a woman. The dynamics of the group were affected by this imbalance of sex but it was not a substantial or entirely derogatory imbalance. The fact that

the producer was a woman had no bearing on the production apart from the point of view that she could have been biased in favour of breast cancer due to her gender. If the producer was biased towards breast cancer in any way she would have put more emphasis on breast cancer during the whole production and this was definitely evident. If we were going to make a non gender biased video then we would have had to have had a group consisting of individuals of both sexes in equal number.

As for any discourses being reproduced in the video, I can say that we did not know of any discourses similar or the same as the one we were producing. The discourse that was produced was indeed very biased towards breast cancer. There are several reasons for this biased discourse being produced. The fact that we interviewed an expert on breast cancer and didn't even attempt to interview a prostate cancer specialist shows that the producers gender bias at work. From looking at the opening sequence of the video another example of gender bias can be seen, this is the opening shot of a picture of a woman sitting huddled in a corner. Why wasn't a picture of a man used for this shot? The only real look in that the viewer gets of prostate cancer in terms of information comes ironically from the breast cancer specialist in her dialogue.

The intended audience of the video as stated in the treatment was very wide, encompassing people of most ages and both sexes. The video we produced did not cater for all of the intended audience, especially the men. If the video had catered for men then prostate cancer would have played a more prominent role in it. Self-censorship was also evident in the video to a certain extent, this was due to the fact that more people interviewed knew nothing about prostate cancer than you would be led to believe from watching the video. Even though the video shows that the people of ^[the city] were ignorant of prostate cancer it does not show the real extent.

The major problem with the structure of the final video was the editing. The editing was rushed due to double booking of the editing suite which resulted in three hours less in which to edit the video. The main edit glitch was the double take of a voice to camera but there was also a problem with the colour when the video was transferred from one tape to another.

All in all I think that the video, although gender biased and due to the final edit poorly presented, did get the point across that breast cancer does in fact receive more media attention than prostate cancer. The reason that

this is the case is due to the fact that breast cancer is a threat to young women whilst prostate cancer only affects old men past their prime. The video was a success even though anyone critiquing it would have a field day.

VIDEO EVALUATION (group E).

MY PERSONAL CONTRIBUTION

The role i was given during the video production was the video editor.As i was found out the role of the editor can actually be a very stressful one.I was also able to go out on location during the first two weeks of shooting as we had no film to edit,so i became the general assistant.I personally found that when there is an actual deadline to meet,the pressure began to build and that time was of the essence.Problems which hindered the group during the filming were the loss of the tripod attachment before one of the important interview which meant that it had to be hand held.A second problem that occurred during the filming was accidentally the date,time switch was turned on which the camera person didn't notice.During the interview with the doctor the camera auto focus kept searching placing it out of focus.The editing process i found to be quite difficult the reason for this being that in the end the filming had run over its allocated time leaving the editing to a shortened amount of time.The problem i had when editing was that the shot listing that i had made the previous week was left at home by the producer leaving me with two hours to edit the whole thing without it,thus is why there are no credits at the end i simply ran out of time.another problem that i came across was that when editing there were no suitable cut away shots on film so when editing it was very difficult to make the whole piece run smoothly.I think it was a shock for all the group when viewing the video that part of it was in black and

white, this was due to the quality of the original filming deuterate when the transfer from tape to tape was made three times to the final viewing of the film. I did make a blatant mistake when editing, when Kate repeats the same question twice, this mistake was simply due to me having to rush the editing without the shot listing, in an attempt to get it finished on time. The final problem that occurred was that the actual editing machine was not working properly, this led to a number of the edits going slightly hazy rather than a clean cut.

GROUP DYNAMICS

Overall I would say that the group worked well together everybody did there jobs to the best of there abilities. The only problems that occurred were technical difficulties with equipment. We kept to the original script quite stringently this did not allow for any ideas to come though during filming which may have allowed for a better video. As everybody stuck to the designated jobs this led to a communication breakdown. If everyone had fed ideas into the group then there would have been a greater understanding support within the group. What may well have helped if the producer had been a little more authoritarian, as it was felt at time that people were not sure exactly what they were meant to be doing, someone needed to take control and support the rest of the group.

VIDEO ANALYSIS

With our video the ideology running though it was the reason of why breast cancer receives mass media coverage while prostate cancer receives little, the discourse created by this ideology is that the two should be given equal amounts of

coverage. After viewing the video in its final form, I then realised that we had produced a discourse of our own, this being a sexist one. The video reproduced a sexist discourse showing examples of breast cancer screening, but not examples of prostate cancer, this was not intentional on our group's part. This discourse comes about due to the fact that with the general media of today sexist discourses are carried out. Whether they be intentionally or unintentionally this is still the case that there is a general lack of media coverage of this subject, footage was very hard to find. What we as science media students must try to do is be aware of these things and attempt to change them.

The genre that this video was meant to be a news/investigative piece with interviews, t.v footage, stated facts upon the issue and a running narrative, as a news piece the messages that we were able to get across were clear and concise, with the use of the news format that being introduction, interview and then conclusion it enabled us to include all the concepts that we had set out.

Because of the difficulties editing the use of the audio visual was poor, the video did not flow or have particularly good use of the resources available (due to the lack of time etc). We could have reorganised our narrative to form a better structure, so this would then enable it to flow better. However the actual narrative itself was good this was one of the strong points in the video.

It was pointed out to me that all the interviews of the general public were men and why were there not as many women. The reason behind this was that it was simply a

coincidence that they gave the best answers in the film this though may well have been us censoring the material without knowing it.

The final point about the video i would like to make is the lack of credits at the end, it would have looked better with credits but as time ran out there was little that could be done to actually put them on.

Individual Report of Final Video Production

Group E**Breast Cancer V Prostate Cancer - As Portrayed By The Media**

For the final production the group chose to cover the issue of, whether breast cancer receives too much media coverage in comparison to the publicity attributed to prostate cancer. The group felt that by choosing this topic we would be incorporating many of the issues covered on the ^[Science, communication + culture] course, while still covering a highly emotive social issue.

At the beginning of the production process I had high hopes for the group as a whole, but it soon became apparent that the group could only work as separate entities. Initially the whole group was eager to produce a dynamic video - together, but once the work had to be started everyone soon lost interest. Everyone agreed that the whole group should write the script, to get as much group input as possible, but it ended up being left to one person. This person was ^[Name], who was willing to do the work, but not confident enough to take the whole responsibility on herself (not surprisingly). So I oversaw the script writing with her to ease some of the pressure. Right up to the first day of filming there had still been no interest in the script from the other group members, so we began filming with a presenter who had no idea of what she had to say, this caused friction between group members and further loss of motivation. I found the lack of motivation the hardest thing to cope with, especially as the group had shown a great deal of enthusiasm with their individual projects. This coupled with the fear that group members might not turn up disenchanted myself and other group members, as we felt we could not rely on people.

If this was not enough we encountered technical difficulties also. Firstly when the group went to interview Dr ^[Cancer expert], at the Breast Screening Clinic, we found the attachment that fitted onto the tripod, normally attached to the camera, was missing. Therefore the camera had to be hand held for the duration of the interview, causing myself as camera operator undue stress, fearing the interview footage would be shaking. Secondly the camera had difficulty in finding a focus point, even when the camera had not been moved it seemed to search for a background

focus instead of on the presenter or interviewee. Furthermore mistakes were made at the editing stage, the group spent a whole session creating a complete shot breakdown and logging rushes, so as to speed up the final editing process. But when the group came to do the final edit someone had lost the shot breakdown and logged rushes, so in essence we had to start from scratch, making the final procedure extremely rushed; therefore mistakes were made.

As to whether the video was successful in communicating its message, I would say it was. Although I was disappointed with signs of camera and editing problems I think the video still made the desired point.

The group followed a factual genre of TV news while producing the video, with the aim of giving a 'motivated' view of the issue, as to whether breast cancer receives much more media coverage in comparison to prostate cancer. We tried to maintain a realist discourse throughout the video, hoping to remain objective and unbiased, unfortunately, breast cancer does receive considerably more publicity, therefore making a seemingly unbiased production virtually impossible.

By using Dr ^[cancer expert] a breast cancer specialist, we further emphasized our bias towards breast cancer, although this was in fact unintentional. Thus Dr ^[counter expert] interview was practically shown in its entirety as she made many excellent points relating to both breast and prostate cancer, whether this was a done purposefully on ^[cancer expert] behalf to remain impartial I could not say, but it enabled the group to produce an objective interview.

The degree of success of the video reaching the intended audience, I would say was probably low. The video was aimed predominantly towards male students, where the group focused on raising male awareness to prostate cancer, by making men realise that prostate cancer kills as many men as breast cancer kills women, and statistics show that it is still on the increase. I discovered while making the video that men tend to have a 'head in the sand' attitude towards health related dangers, which is the opposite to women. So it is hardly any wonder that the media have cashed in on supplying information primarily to women.

After seeing the completed video I feel that it would not necessarily change young men's ideologies, as the video (in my opinion) was not at all hard hitting. To change peoples opinions and steadfast ideals, especially when relating to health, a video has to shock or at the least

make them stop and think. This is where the video fell down, by following a well established framework of discourses, ideologies and generic conventions, that is TV news. The group made an average informative news piece, something our intended audience would pay little or no attention to. Moreover make them think that they could be getting a raw deal from the media, even though this is very much the case.

Although, this form of news piece may attract the attention of middle aged men, who react to different ideologies and discourses, and who are further aware that because of the lack of open media coverage there is a stigma attached to such areas as prostate cancer, whereas breast cancer is far more socially acceptable. With more publicity like our video, hopefully this may change in the near future, before too many more men die from the embarrassment of prostate problems.

Final Reports Members Group F
(Electric Cars)

DUE DATE: 31/5/95

Individual report on final production:
Electric Cars - Leave the Petrol-Polluters at home?

When I wrote the initial treatment for this project, I researched the subject as much as I could in the time allowed. Having written my treatment and it then going on to be chosen as the treatment for the final production, myself and the other members of the group continued to research the subject of electric cars and find possible contacts who may have been able to help, either by giving any information they had on electric vehicles, or even by willing to be interviewed for the video. Because my idea was being used for the video, I had automatically been allocated the position of producer, and it was therefore my role to ensure that each person knew what they were doing, and indeed, what the other members of the group were doing. At each stage of the process of 'the making of the video', I also made sure that everyone was happy with the decisions that were being made.

[Script/presenter] and I wrote the script, which we were both surprised to find took considerably longer than we expected it would. It was decided that the draft copy of the script was too subjective, almost as if we were trying to sell electric cars to the public ourselves. So, we went 'back to the drawing board' and virtually re-wrote the script so that it involved details on pollution created by the running of electric vehicles and outlined the disadvantages (and the advantages) of owning an electric car.

After a lecturer at Frenchay campus had been found,

, who had researched electric cars and was willing to be interviewed, I sent him a letter containing the questions we were planning to ask him four weeks later, so that he had plenty of time to prepare his answers.

After much difficulty, we obtained footage of an electric car, taken from a recording of Tomorrow's World in 1994. Unfortunately, the bright blue, high-tech car did not achieve the effect I had desired because when recorded onto the master copy, the colour did not transfer due to a fault on the original copy. This meant that all electric car footage was in black and white.

In analysing the group dynamics, it must be said that there were problems in the initial stages of the 'making of the video'. As previously mentioned, [script] [presenta] and I thought the script would take less time to write than it did, which in turn, ate into time we both needed to do other Coursework.

There was also a slight problem in communication within the group. This was possibly because of an age gap within the group, and thus, members of the group wanted different results out of the production, had different ideas, or wished to work at different rates.

However, such problems can only be expected when working in such a small group with a tight deadline looming. These 'teething problems' were quickly overcome and I think that we all worked very well together in the end, bringing together lots of ideas. When it came to the editing, when we were all stuck in a small room for six or seven hours, we all stayed remarkably calm, even when the editing machine was malfunctioning and the Tomorrow's World video would not record in colour.

After viewing the video again, the following points arose: There is only one man interviewed on ^{LSI Andrews} and if more men had been interviewed would there have been a wider knowledge of electric vehicles demonstrated, and was the film displaying a sexist discourse by excluding men from the video in order to stress the public's ignorance to electric cars? I think this point is interesting because it is quite a sexist comment to make, the video insinuating that women know less about electric cars and the environment than men do. It could also be suggested that because the producer, presenter and camera person were all female, perhaps more females were willing to be interviewed, feeling less intimidated and more willing to talk. Or maybe the crew found it easier to interview women, thus demonstrating a sexist discourse. This, however, is not the case. There is a simple answer to all these questions, and it is this: Other men were interviewed, but the answers they gave were not very good because of background noise, lighting and so on. This is why there were more females giving their answers on the video.

The video was aimed at a reasonably young audience, aged between 18 and 25, around the age when a first or possibly second car is bought. Looking at 'Public Service' as discourse, we see that there is a sense of 'need' to communicate about science in the media, thus providing a 'public service'. Decisions have been made by the Government to intervene in the distribution of a scarce resource, i.e. science. There is a need to do something to help the knowledge of working classes and other classes (The Victorian notion of 'service') - to educate and 'improve' the public by providing them with quality programming.(1)

(1) - Nils Lindhal-Elliot lecture notes. Year one, [sic]

Public service is an example of a social discourse, and the aim of the electric car video was to inform the stated age group about electric vehicles, and it turned out to stress the lack of knowledge and possible ignorance of the public to electric cars, as well.

It was evident from the interviews made to the general public on [St Andrews] road, that very little is known about electric cars, possibly suggesting a lack of information from the media on such vehicles.

I think that generally, the video was a success. It was aiming at roughly the right age group, what with the popular music in the introduction and conclusion and a majority of the people interviewed being of the intended audience's age. There was an unfortunate jump cut at the beginning of the video which could not be avoided, because the shot had to be re-recorded later due to the sound not being recorded on the initial edit. Dr. [Electric Car expert] was a very slow talker, and much of what he said had to be edited out. This was unfortunate because everything he said was very interesting, but time was of the essence. One of the questions posed to the Doctor was too long but it was narrowed down as much as possible without cutting out any important information. Likewise, one of the questions posed to the public was also too long, for the same reasons. I think that it was unfortunate also, that the electric car footage was in black and white, but it did not detract too much from the overall video although it would have been more effective in colour. Although in the script it was stated that an electric car would be used in the introduction and conclusion, we were unable to obtain one. Therefore, the presenter's petrol car was used instead. Although it did not keep to the script, it was relevant to use a petrol car in the conclusion.

It was justified because it was said that electric cars would not catch on in the UK for quite a long time, if at all.

To conclude, I think that although there were certain points in the video that did not work as well as I had hoped, overall, the production was a success, communicating its intended message to the designated audience. Seeing, and taking part in the process of the original ideas in my head developing into the solid form of a final video, was an immensely satisfying experience, and one I look forward to relishing again.

References.

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The theme that we decided to use for the video, electric cars, was chosen for a couple of reasons. The idea of using electric cars as the subject was based on . . . treatment, assignment number one, completed earlier this year. The issue of electric cars and the possibility of them catching on in the future is one that appealed to the entire group. As a subject that the majority of us knew little about previously, we were personally intrigued to know about the concepts of the car along with advantages and disadvantages ourselves. The issue of electric cars also appeared to be one that would be relatively feasible to produce.

Each member of the group found their niche with respect to the delegation of functions. With only four of us in the group, it was decided from the start, we would all research the subject chosen. With four sources of research and knowledge, we could accumulate more input. I believe this helped as personally, I was more enthusiastic about the project with prior knowledge of the subject. It was a unanimous decision that . . . , who thought up the treatment, should produce the video. This was because she was in the best position to produce and direct her own piece, and having researched the issue for the treatment, she was ideally placed to co-ordinate the other members of the group and the project as a whole. There was a reluctance in the group for a presenter. I saw this as an ideal opportunity to add value to the presentation, and hence took the initiative to present. As . . . felt uncomfortable with the editing equipment, and felt more confident with the camera; and had the most experience with the post-production aspect, these roles were delegated respectively. The group as a whole decided that two

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members of the group would write the script. and I volunteered to undertake this role.

As a joint scriptwriter, we met on a number of occasions and combined our ideas on shots and A/V language suitable for the location and narrative. The treatment provided an ideal background to the script, and much of the voice-overs and the introduction were lifted from the treatment. The script was re-written as the first draft, although no form of media is value-free or unbiased, clearly was 'selling' the electric vehicle, which was not the image we intended to project. As the presenter, I researched the topic thoroughly, mainly for self-confidence reasons in front of the camera. This proved essential in the interviews with Dr [electric car expert] and the people of [St Andrews area]. They were interviewed on the street, although at times, it appeared that they were interviewing me about electric vehicles out of interest. I also acted as 'chauffeur' for travelling to our various locations around Bristol.

Regarding group dynamics, I believe we worked well together, with no sexist or racist discourse within the group. Although there was slight tension within the group at first and a lack of communication we overcame this and co-operated well as time went on. We were present at all sessions, so we all had an insight into all aspects of the production. We kept to the planned division of labour and I believe this was aided by the fact it was a small group of only four. One member of the group felt that they were under-contributing, but I disagree and feel that the work was fairly divided, with two members writing the script, and two members organising the contacts and interview on location with the chief authoritative source of information for the video, Dr [electric car expert].

The genre of the video is that of a short documentary news piece; one that investigates the concepts of electric cars, along with the advantages and disadvantages with opinions of both a researcher within this field, and the people of [St Andrews area].

The idea of public service as discourse is an example of what is known as a social discourse.¹ This particular discourse is related to the film as it informs the public of electric vehicles, a subject of which it became apparent that there is a lack of knowledge and general information available on electric vehicles.

As a group, we were happy with the opening of the video. The choice of fun, light-hearted music was appropriate to the designated audience of young car purchasers, and the footage of cars moving along ^[at Andrews main road] set the video in context with the location of the production.

The introduction of the video introduces the viewer to the subject of electric cars by the use of symbolic forms. This is not purely by the narrative, but the visual aspect with the SWEB sign in the background along with the pan onto a car are used to represent the theme of electric vehicles. The second part of the introduction was cut. This was because as presenter, I found it difficult to deliver this passage so the producer decided to pan the camera earlier onto the car. When viewing this in the editing suite, the pan was too long and so the second part was cut.

The second shot, a close up of Dr ^[electric car expert] hands pulling out to show him working at the computer, I believed corresponded well with the voice-over used to introduce Dr ^[electric car expert], and placed the interview with him in context with the use of this valuable link. The interview with Dr ^[electric car] was very informative and interesting but was long and slow, and this provided difficulties with the editing. On reflection the questions asked were too long and became too much for the audience to absorb. The group was not aware how time consuming this particular section of the editing would be, and we therefore spent six hours editing on the last day as opposed to the assumed three. Apart from this misjudgement, I believe our time management was successful. It was decided to use titles to highlight the important parts of Dr ^[electric car] interview to liven up the communication between interviewer, interviewee and the audience.

It was disappointing that the colour of the footage of electric vehicles didn't come out due to a technical problem with the video cassette. This, while seemingly small point, recontextualised the image of electric cars and lessened the 'slickness' and 'dynamic' portrayal that featured prominently in the original footage in colour.

It may be suggested that there was a sexist discourse present regarding the interviews on the street. It may appear ironic that men are more interested by car magazines and publications, and therefore they may know more about electric vehicles; yet more women were interviewed in [St Andrews], who consequently knew little or nothing about electric vehicles. From the experience of researching and interviewing this subject in [St Andrews], few men who were asked the same questions knew little more than women. The responses edited in were the most appropriate in terms of lighting, continuity and sound quality. Also, the interview with the 'professional' in this field ie Dr ^[electric car expert] was male, so I do not believe this was the case.

As with the opening, we were pleased with the close of the video. Although the presenter was to drive off in an electric car after the conclusion according to the script, we had difficulties with obtaining the use of an electric car, and so used a non-electric car. However, I do not believe this affected the video, as the conclusion expressed doubts that electric vehicles would catch on, so the fact that a normal car was used justified the conclusion.

Although we had rather a shaky start to begin with vis-a-vis group communication, I believe that we overcame these problems. The final day in the editing suite proved this, where all ideas and contributions from group members to the editing were essential to create what I believe to be a successful final production.

FOOTNOTES

1 Lecture notes 17.11.94 Nils Lindahl Elliot

Individual evaluation of video production.

Group

Personal Contribution

My roles/functions:

- Camera person
- Found suitable interviewee and arranged introductory meeting
- Unsuccessfully tried to track down electric vehicle to use in video.

I wanted the role of camera-person because I felt that out of all jobs this was the one I could best perform and would most enjoy and initially had grand ideas about how I would do the job well and creatively. With the benefit of hindsight I can see much room for improvement in my own work. I had chosen to avoid the use of the tripod during filming because I felt that I would have keener camera control without it and it was only during the long-winded question and answer session with our interviewee, Dr that I realized just how heavy it was and , as a result, how unstable my filming would be. A further frustration was that I would liked to have been at my leisure to compose shots and frame subjects more carefully, taking more care over backdrop, lighting, etc. I feel this is something for which I have an ability when allowed to work in my own time but if I felt a certain amount of pressure to work quickly and not to ask people to repeat or rearrange themselves for my benefit or to expect the rest of my group to indulge my need for extra time. As somebody mentioned during the "critique" session as a student one is not in a position to inconvenience interviewees too much, and I felt this to be true. On the whole I don't think that I achieved the high ideals set out with but I am fairly satisfied with the end result, bearing in mind that this is only my second attempt

at filming.

Group Dynamics

I think most would agree that working closely with other people can be a testing and frustrating experience at the best of times as well, hopefully, as a rewarding one and group F was certainly no exception to the rule. We initially encountered what seemed to me like insurmountable difficulties which I feel could have been caused by a number of factors. Lack of continuity and motivation as a result of having lost, over the course of a year, three members of our group, may have been one reason. However, I think the main reason was that some members of the group simply did not like other members, a fact which was made worse by there being existing friendships within the group before the video process even started. This, and I stress this is purely my own perception of events and I am in no way attempting to speak for other group members, resulted in an "us" and "them" situation -surely a discourse- which subtly, and sometime blatantly, pervaded the whole exercise from beginning to end and cast a shadow over everything. This was in my opinion, the basis of all our group dynamics problems.

Having said that, once production got underway I feel and effort was made on everybody's part to co-operate and the result was a fairly smoothly flowing process with no obvious hiccups. Attendance was faultless with each member not only taking responsibility for their own role but willingly attending even when their particular services were not needed, eg the editor during filming. Advice and constructive criticism were given and received good naturedly, and I feel the producer guided the process confidently and calmly. The only exception to this was in regard to occasions when i felt the whole group should have been better informed about plans, instead of being expected to simply follow along like obedient dogs. The job of presenting went , in my opinion, to the best person for the job and she coped well and positively, I thought, with some quite long and complex pieces of text.

A problem which I have been informed since, caused unspoken resentment involved assumptions being made about who would and would not do certain jobs. I also think with the benefit of hindsight, that the workload was perhaps unfairly distributed, with the producer doing more than the fair share. still on the subject of dynamics but relating more to my own role, I am aware of my own shortcomings in relation to group work and I realize that i have a tendency to take a back seat which may be viewed as laziness or unwillingness to get involved, which I stress it is not.

Success of the video

It is a pleasant surprise that what, at the end of the filming, can appear to be a tape full of mistakes, re-takes, and shaky images can actually turned out to be a presentable news/short documentary piece after some skilful editing. The process of filming (particularly being directly behind the camera) and editing has provided useful back up for some of the ideas covered earlier in the lectures of the module, for example the idea that images are only representations and that there is always a process of selectivity going on which will depend upon the person doing the producing, filming, etc - of angle-, framing of a subject and of the joining of images in a particular order - referred to as syntagmatic dimensions, I believe. Although, this was not a difficult concept to grasp during the lecture there is I believe, nothing quite like direct experience to aid real understanding.

I think the video was well structured with introduction, interview with expert in the field showed consultation with the public and conclusion plus footage of the subject matter. Electric cars were given a positive image or would have been if, as was intended, footage of the electric car had been in colour and we had been able to obtain an electric car ourselves to show it being driven away at the end instead of an ageing petrol driven car which we had to film selectively. The bright blue car in the footage- smart and sporty - surely would have appealed to any image-

conscious-probably male -driver (although the background scenery helped the car's image no doubt!) despite the fact that most of what the expert had to say about them was not encouraging. The text focuses mainly on their negative aspects. If electric car had been directly compared with fuel-running vehicles, say a comparison of noise levels and exhaust emissions the emphasis would have changed. Basically I feel that the issue of electric cars was not framed to represent a particular viewpoint- we set out to find out for ourselves about electric cars without knowing what the outcome would be and we were also unaware that the public knows so little about them. I was aware, as was also mentioned in the critique session, that we had over-represented women in the interviews, with the public an am sure we would have obtained different answers had our interviewers been men. it was obviously not the intention to show bias in our selection of interviewee merely a result of having difficulties getting people to talk to us on that particular day.

A small point which I feel is relevant is the assumption, evident in one of the questions, that the interviewees are car owners "...what would your thoughts be about buying an electric vehicle next time you need a new car..." Both producer and script writer are car owners and although I am sure this was unintentional, as a car less person I am aware that here in the late 20th century this assumption is frequently made despite the drive to discourage car use. Although the video is about electric cars, it is ultimately about environmental pollution, an issue which affects everybody, pedestrian and driver alike.

Individual Report

The video production process began by reading and discussing each others treatments. Having already undertaken a number of smaller video projects we had a fairly good idea as to who would be best suited to each of the production process' involved. This ideology was taken in order to maximise the potential quality of the video and each of the group members jobs were allocated accordingly.

My designated job was that of the editor, this potentially limited my role in the production process' however this was not the case. Whilst the camera-person and myself worked on researching and attempting to contact people and things which were involved with electric vehicles the producer (whose treatment it was) and the presenter set about writing the script. Here it should be considered that the role of researching was minimal to that of scriptwriting but this division of labour in fact proved beneficial as scriptwriting with 2 sets of ideas and ideologies ultimately proved difficult, and 4 would more than likely been impossible.

Thus, in the early stages of the productions development each individual participated to some extent. Though how dynamically the group was going to work was as yet unknown. Having assembled our script the filming process' began.

Our video production was on the subject of electric cars and the realisation of their potential and possible introduction in the U.K, our video intending to highlight these factors took the discourse that though possible and perhaps even looming the realisation of electric vehicles becoming common was seemingly unlikely. Our discourse was fairly negative. This became more apparent though not initially intended through our interviews with certain people and the answers and responses which we recieved. A negative discourse and ideologies was seemingly a stigma the subject of electric cars had to bear.

As the filming process ran its course one factor became particularly apparent. There was a clear lack of enthusiasm and often rapport within the group. This seemingly stemmed from the fact that one person's conceptualisation of how something should look in theory, was not and could not be reproduced to the satisfaction of this person in fact. Another contributing factor to this enthusiastic bluntness perhaps resulted from the matter that as editor, my role during filming was only to organise and facilitate in any situation sound was required. This role was minimal and I feel that the boredom I may have transmitted at times via my body language did very little to improve the enthusiasm and dynamics within the group.

Having seemingly and dare I say it successfully negotiated the actual filming of the production it was time to edit the piece. It was at this time that the real problems, but also the real strength of the group came into effect. There was having viewed our filmed footage no problems with the footage we had collected the shots being of a, in my opinion, good standard. The problem was how to condense around twenty minutes of footage into a four minute video. Combined with this was the concept that our own ideology of which four minutes of footage encapsulated what we thought to be most relevant perhaps would not have been the same as say Dr ^[electric car expert] (one of our interviewees). Much viewing and discussion followed mainly between myself and the director, this perhaps highlights the aforementioned suggestion I made that there was at particular times during the production process a kind of divided dynamics where half the group work together seemingly to the best effect. Resultingly we were able to establish which footage to utilise. During the process of editing another problem arose which on viewing the final piece shows the power of a particular factor at work, a piece of footage we had obtained from a separate source on electric cars and undoubtedly the most powerful image within the production would not hold its colour when edited on to our video cassette this resulted in an almost, with regard to the viewer, boring segment of film which in fact if the colour had stuck would have improved the visual quality substantially.

Apart from this however the editing ran mainly without hiccup. Attendance it should be pointed out was 100% from every group member regardless of whether they were involved on any particular day or not.

Evaluating on the final edited video we submitted I consider a number of points. The video's intention was to highlight to our audience the prospect of electric cars and their positive and negative aspects as well as analysing the the actual probability of them catching on and being successful. We attempted to do this by establishing an audience with a fairly ignorant and unknowing view of electric cars, basically "Joe Public". This was done in order that the video could be viewed by someone without any knowledge of the subject matter. This resulted in our video portraying a "liemens terms" discourse throughout the piece, trying to relate and contextualise for our audience through the simplification of some points, the addition of textual imagery on screen to facilitate this and the cutting of some important scientific statements made by Dr ^{Electric} _(an expert). This we felt made the video more visually appealing and interesting to the viewer. We combined with this a similarly appealing audio soundtrack containing familiar and again appealing music in order to maintain our viewers interest. I feel the way we simplified and added "mass appeal" to our video did make it more viewable to the audience. Another discourse which could be thought to have occurred in our piece was a sexist discourse. This was not intentional but on viewing the piece perhaps apparent. Most of the negative and unknowledgeable views made about electric cars are in fact made by women. This however was not the intention of the piece particularly considering $\frac{1}{2}$ of this group were female.

The only occurrence I feel where we may have slipped from appealing to our designated audience was when we were asking questions to interviewees. Because there were so many relevant things important to ask and later establish the length of some of our questions in the video were long and perhaps difficult to follow. This I feel however was the only instance where we perhaps failed to fully engage with our audience.

Finally on the analysis of the video there was one occasion where we used

a false image, that of a group members car, to portray an electric car. Though this was not stated anywhere within the text the way the image contextualised the text may well, have as was underlyingly intended to, misled the viewer. This could be thought of as an instance of, through the unavailability of an electric car, using an alternative to make the video more ideologically satisfying, Both for us as the producers as well as for the audience.

Considering all these factors I feel that our video did a very good job of communicating with its designated audience and I feel through the audio-visual language we attempted to use, though for powers beyond us, not in all instances successfully produced a video of a reasonable standard which contained the required criteria.

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Final Reports Members Group G
(Passive Smoking)

Submit to: Nils Lyndahl Elliot

Due Date: 27. 1. 95.

Individual Report of video
production.
Passive Smoking and Lung Cancer.

This video report is based on the final four minute production we did as group G. I am going to start off by explaining the process we went through then the things we changed and why then I'll conclude by saying what else I would like to have done but couldn't because we either didn't have the time or the resources to do so.

In March we got together and decided from the treatment assignments we did whose would be the easiest to turn into a production so after careful discussion it was decided that my assignment would work. Next we had to work out what roles we will be doing for the next few months in the preparation, the filming and then the final editing of the rushes (bits of film). Here is a list of the roles we took:-

Producer -
Scriptwriter -
Researcher -
Presenter -
Camera-person -
Editor -

It was decided that I should be producer as it was my assignment that was chosen, I knew what I wanted and how I wanted the video to

look. I also felt that I would take to the role quite well as I've done media studies before in GCSEs'. We all got the roles that we were did well on during the minor productions we did over the year.

The original idea was a 'mock' news programme based on lung cancer and smoking aiming at an audience of school children aged from 11 - 14 but this soon developed into a currents affairs programme for students from the age of 16 to 18,19. Mainly sixth former. We gave the video a new angle and called it lung cancer and passive smoking, peoples opinions as the rest of the group said that the original idea was too broad and needed to be narrowed down.

Once I decided what medium I wanted and angles, I wrote down a description of the shots for the rest of the team to read so that they knew what I wanted (I have a copy of this in the back). This description does not correspond with the final script as I had hoped but the changes made were actually for the best. Before we could get started on this script I wanted some hard information on the effects of passive smoking, what cigarette smoke contains etc without having to rely solely on common knowledge. the researcher went out to ^[central] hospital and to gather information and also to find someone we could interview. He came back with various leaflets most were by the 'health education authority' also we were in contact with an expert in this sort of

thing at [central] hospital. was then able to act on this information and the guide lines I set him and wrote the script.

There were a few things that I eventually changed such as starting with a dark studio the playing some music, the lights come on and the camera pan onto I wanted a chroma key to be used so that a headline is seen behind like in news programmes. This changed to starting with music and scenes of [the city] which we went out and filmed one afternoon, we had the name 'Newsfile' over the scenes. Then we started in the studio with at a desk and the chroma key is instead a picture of a student smoking which actually made the studio shots more interesting. I had other ideas such as buying some black treacle and putting some in a glass apparatus which we could say it is tar from the lungs of a smoker. But the rest of the group didn't like the idea of playing with a white lie so we decided to scrap the idea. Students will have seen this sort of thing before on a programme that says smoking is bad for you. I didn't want to lecture them I wanted the smokers to be aware about how dangerous the used smoke can be to the non-smoker. I tried to make sure that I didn't say 'Passive smoking is one of the main causes of lung cancer' as it isn't. Also it hasn't yet been proved scientifically yet but I highlighted the death of Roy Castle who died from lung cancer almost certainly from the effects of passive smoking as he used to play the

trumpet in smoky atmospheres such as clubs. He had never smoked a cigarette in his life or at least not as a habit, he might have tried one when he was a child and didn't like it but this wouldn't have affected him later so the only other possible cause is passive smoking.

We went out and filmed in the three sessions all that we needed which was mainly City shots the interview with the health expert in smoking and the interviews with students at the ^[the university]. Everything went according to plan so far especially the studio shot we did the week before the editing started. This went smoothly as I wrote the whole script for to read instead of having to learn it so that we didn't have to do so many takes. Finally that afternoon we were able to start editing but ran out of time when we had to log the rushes tape. The editing took two sessions both two hours long in which and I sat down and worked together to create a masterpiece.

There are a few things that I would like to have done but time was against us also equipment we didn't have or did but would have taken too long to use and create. I wanted to finish off the programme with the same music I started with when the credits came up also I wanted to incorporate a few shots in the studio shots such as a motion shot of the still we used behind the presenter. I had this filmed of some one smoking and zoomed in on them to create the close up I used. The length of time

given for the video (four minutes) was perfect as we didn't squash everything. I tried to keep in mind the length of time we had when I produced the basic shots script.

In conjunction to the terms learned during the COS sessions much was in use such as the ideology. This was found in the interviews people had their own opinions about passive smoking.

The production varied somewhat from the script originally submitted. The original idea was to highlight the causes, effects and consequences of passive smoking associated with the general public. The draft script featured many complicated panning shots together with things such as the lights being faded in and out to create the atmosphere of a newsroom. The discourse the script wanted to communicate was that all smoking was bad; and as a consequence many innocent people, that is, passive smokers, die every year. The original script was very basic and straightforward, not unlike the individual productions which we did throughout the year. This was the basic outline-introduction, interviews, for example opinions, and conclusion. The draft script featured footage of people smoking in a crowded bar, with non-smokers looking irritated and coughing. I thought that this ideology was not, frankly, very original and the group decided to re-work the script because of this. We decided to omit the ending featuring a picture of Roy Castle as I thought that this made the video like an obituary and it was not exactly up to date as his death occurred the year before.

Different tasks were allocated to each group member after the original draft of the script was submitted. It was decided that I would be cameraman as I had been in this role twice before and felt at ease in the role. It was quite easy to allocate jobs-our group members democratically agreed to each others proposal to take on a certain task.

We all got together as a group and read through the first script. ^{Scriptwriter + researcher} , did the most work on the script as they were researcher and script writer respectively.

to his credit did a lot of interesting research bringing out facts that most of the production group did not know, let alone the target audience presumably. The first script received a complete overhaul from ^{researcher} and ^{scriptwriter} ; its original design used 'scare tactics', it was transformed into a script that's aim was to recontextualise the whole sphere surrounding passive smoking. I am not too sure whether this was actually achieved in the final production but this shall be discussed subsequently. It is one thing to say recontextualise; achieving it is another.

The video, I thought, had a social role of denouncing smoking but it was entertaining at the same time. As none of us knew that much about the issue we all trusted ^{researcher} discretion as to what was true and relevant.

^{Scriptwriter} the producer, got together with ^{researcher} and ^{Scriptwriter} and came up with the news format, similar to the 'special report' on ITN's "News At Ten". The group did not assume that much of a basic scientific knowledge as the target audience was generally 14-18 year old teenagers; specifically girls as this is the fastest growing group of smokers. It was the idea that the audience should be informed by making the video entertaining, to the point of using a fair amount of 'scare tactics' and danger. The video was presented in a serious way to emphasize this. Even though I thought that the video was

entertaining to a certain extent, I don't think that it would have appealed a great deal to its target audience. It was not very fast moving and action packed which is the style of many news programmes for young people today.

We all got together and gave the script the proverbial 'thumbs-up' and set about arranging it. Firstly, in our workshop, ^{researcher, scriptwriter, producer and editor} and went to a hospital to try and get an interview with a cancer sufferer, whilst ^{producer} and I chose the music which is heard on the opening sequence. It was not possible to get this type of interview but ^{producer} did manage to get an interview with Colin Innes, a cancer expert at hospital.

The first active contribution I made was when we shot the footage in City Centre for the fast moving opening sequence. This, frankly, was a waste of a workshop session as we got about 30 minutes worth of footage and ended up using only 5 scenes in the twelve second opening sequence. The original plan was to have a single shot every second but due to bad time management, and the deadline, this was not possible.

In the following week we interviewed Mr. Innes at hospital, obtaining a very long and hard to edit interview. It was, however very informative and contained some interesting points.

In the following workshop we got interviews with students on ^[St Andrews] campus, together with other people on the grounds. These proved useful and turned out to be quite easy

to edit. The studio scenes were also shot on this day without any hitches.

Even though my task was generally to film what the producer wanted I also took it upon myself to find different and interesting angles to make the film look less conventional. I also took an active role helping with the editing which took longer than expected and I also put a lot of work into the credits. In short, I did not consider my role just as cameraman, I also wanted to get involved with other aspects of the production.

Considering that we didn't know each other outside the classroom situation, ^{this meant that WE} ~~and so~~ didn't know each other very well, I thought we worked well as a group. I do not think that we did recontextualise the ideology underlying passive smoking- the production turned out pretty standard in the end. To be honest I don't really think that we had the time to prepare greatly for the production and a four minute time limit for the film is quite short to get a new discourse across. This meant that the video had to be very concise and to the point.

I felt that ^{presenter} was a very effective presenter as she speaks very clearly and slowly and her pronunciation is good. She also looks comfortable in front of the camera and never looked nervous, even if she was at times.

Editing at least one hour's worth of footage proved a problem- it took much longer than anticipated and on most shoots a rushes log was not kept so this was done back in the editing suite. ^[Student] appeared, with a helping hand from ^[Student] to be quite a capable editor, under the ever

watchful eye of *producer* who took control in most situations well and did not just let events take their own course.

Overall, even though the production went relatively smoothly, I feel that we did not really recontextualise the area surrounding passive smoking. The film turned out to be pretty conventional, it did not bring to light any new ideas. I do think though that there is quite a professional feel to the video, with satisfactory camera shots and slick editing. The production went alright even if it did deviate from the original idea. It did have its drawbacks, these were due mainly to time limits and deadlines, which obviously have to be met. These may have been overcome if we had managed our time better.

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My own contribution was as a resurcher, I carried out this job by
visiting ^[(cities)] hospitals and collected books
and leaflets on the effects of passive smoking. While at the
hospitals I investigated if it was possible to interview a doctor and
patient; at ^[(local)] hospital I was given the run around but
collected a couple of telephone numbers, one for the Health
Promotions Office and the other for Media Relations Office .
In contacting the Health Promotions office, an interview was
easily arranged with Duncan Innes a Health Promoter (who was
used in the main interview on the video). The other number failed
to be of any use as they could not find me a patient dyeing of
passive smoking effects, and therefore a doctor who could talk
about the case, which our producer wanted.
I booked out the camera and also arranged transport and times of
meeting each other to film the Duncan Innes interview, as he was
unavalible when we had use of the cameras on Friday afternoons.
In making the video I was in charge of the sound recording . I
introduced the group to Duncan Innes and helped give suggestions
on camera shots as well as recording the sound, but unfortunately
was injured in an accident and missed recording the student
interviews. I was also meet to have been used as the person

smoking behind the presenter but due to a night at casualty a friend was used instead.

As a group I feel we seemed to intergrate very well and even though some of us missed out on the occasional meeting or recording sessions another member of the group was found willing to take over other peoples roles. The producer,

[redacted] seemed to have a lot of ideas for the video, and knew what

she wanted but did not convey them to everybody all the time. She

did not really make a plan for the times we had a camera so a couple of session with the camera seemed wasted at the time but rushes from each session found there way into the final edit. The

script writer, [redacted] did his job well even though the information on the video was given to him at late notice, but arranged quickly to meet up with the group to write the script.

The presenter, [redacted] carried out the job professionally and looked very good in front of the camera, and as she had inputed into the script writing in came across very naturally.

[redacted] was in charge of the film recording of the shot of Bristol, the student interviews and the studio recording all of which the picture seemed to be correctly set up.

[redacted] recorded the [student]s interview and edited the video in a well structured contextualised colarge of final production.

The Genre of the video was as a news article. Our ideology was a short news programme layed out in a news programme format which we called 'NEWSFILE', aimed at an audience interested in semi scientific view of current affaires., to be viewed by all ages who might be effected by passive smoking, as well as being interesting and informative to those who are not.

The video ideally would have the perfect discourse of giving both sides of the argument with views from lots of people on the subject, but due to lack of time in recording, editing and the limiting time length of the video we had to pick out important points from what we recorded and dissgard less clearer views. Therefore we ended up giving of a discourse of anti-smoking even through 2/3 of the group smoked.

The introduction of the video worked well with the shots of ~~the city~~ [the city], NEWSFILE written over the top and introductory news style music showed it as an out and about, raving reporters, to what's going on, on your doorstep in a 'NEWS WEST/ BBC WEST NEWS style introduction to the in studio shots.

The studio idea looked good as a central point to introduce idea we wanted to mention in the video. The smoker in the background behind the presenter showed the topic we were confronting, and

and the expressionless face never gave off a discourse of for or against.

The video then went into the interview with ^{the student} which had a good picture set up, who full of information and statistics on smoking and passive smoking, which was very important and informative, but had a big discourse of anti-smoking which we tried to edit down and recontextualize with other information and the group interviews. This seemed to work well, by asking various types of people their opinions on passive smoking we got them to debate their views in front of the camera. Unfortunately this was only done on campus as time controlled us from interviewing various types of people in other areas of the city.

The conclusion to the video gave a discourse of the group as anti-passive smoking by talking about Roy Castle, which was not our initial ideology but perhaps we had been effected by what ^{the student} had said.

Problems in the production was we had so many relevant facts which we had to edit out due to the short time limit. We cut down the main interview but still seemed to long and we did not use enough group arguments which were a good idea and relevant to the ideology and discourse we were potraying. Other limiting factor were booking the camera and editing suit out as many other

people needed to use them.

The discourse of the video was different to the ideology we had but we produced the genre and tried to recontextualize interviews to produce our ideas on the subject in a natural form.

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Group G final edited video
Class notes and handouts

INDIVIDUAL REPORT ON PASSIVE SMOKING VIDEO.

The role that I undertook in the production of this video was that of presenter. Carrying out this role involved introducing the issue and interviews from within the studio, and conducting a number of interviews including one with an anti-smoking campaigner at [local] Hospital, and a number with small groups of students from [St Andrews] campus. Due to my role, I had a large proportion of the contact with the interviewees and the audience so was relied upon to convey the desired tone of the film. This tone was part of the news style, current affairs genre which meant my questioning concentrated upon brief, factual inquiries such as, "To what extent is smoking a cause of cancer?". I enjoyed participating in these interviews and felt relaxed finding myself interested in learning more facts about the issue as well as opinions on passive smoking. Although, within the studio surroundings I felt self-conscious and nervous because so much of the emphasis was directed at me. However, the serious, factual style of our film provided me with a role to adopt and hide my unease behind.

Due to the dynamics of our production team, my contribution was not limited to that of presenter but was developed incorporating some of the responsibilities of other

roles. This meant that I was involved in writing the questions for our interviews along with persuading many of the students interviewed to be involved. I was also able to contribute in the areas of sound and camera helping to line up shots and sound when on location. However in general all the members of our production team did full fill their role in so much as the basic studio script was written, the hospital interview arranged and the film successfully edited. The only real difficulty in the films production arose when people were not present when we needed to film or discuss ideas. Consequentially filming appeared to take longer and placed increased responsibility on others particularly the producer. These problems were overcome and balanced to a large degree by the strong dynamics of our group. This dynamic was successful as people were able to share creative ideas regarding the films production. Although aware of individual roles, the team did not rely upon a factory like hierarchical chain of command, but upon the interactions of a team. This produced a comfortable atmosphere within our group which occasionally may have been abused. Finally, the producer was accepting of suggestions incorporating them into the video but the rejection of others and the unexplained emphasis upon particular moments created confusion and tension within our group. It would appear that the genre, aim and target audience of our film was not discussed fully, and so people felt confused over the films direction. In retrospect, more time should have been spent discussing such points before production started or the script written. However, for the first attempt at producing a film I think our group worked successfully together and individuals were accepting of their

roles.

The film concentrated upon the issue of passive smoking and our aim was to investigate the correlation between it and cancer along with peoples general views of passive smoking. Although this theme appears very limited it had to be as the expansive issues surrounding smoking are varied. The idea of investigating this theme suggests an unambiguous, neutral inquiry into this issue. However, an analysis of the films text reveals that our investigation was directed in a specific direction pushed by the discourse of our team. The forms used in our film appear to have created a degree of authority which supported this discourse.

The dominant discourse of this film is suggested via the opening sentence of the presenter:

"Every year thousands of people die from cancer as a direct result of smoking".

This sweeping statement presents as fact the correlation between cancer and smoking. This suggestion reproduces the social discourse of the link between cancer and smoking and abuses the publics fear, catching their attention and possibly drawing them into the programme. This introductory statement promotes an anti-smoking discourse which is developed through the first interview with the health and safety expert from [the local] Hospital, [the city]. However, this expert was in fact an anti-smoking campaign officer, who naturally would be expected to give a critical view of smoking and emphasise the danger of inhaling passively. The interview with the expert was conducted in his office in front of his computer therefore

the representation of the anti-smoking view was given authority.

Following the initial interview the presenter explains a number of facts regarding the harmful effects of smoking, which incorporates the use of chemical terms such as Benzene and Vinyl Chloride. This is an example of a recontextualisation of science by the production team who transformed science into symbolic goods i.e simple facts that can be sold to the audience. This recontextualisation takes an aspect of science and uses them as symbolic forms representing a science discourse to give the film credibility.

The credibility and authority of the films discourse is developed via the news style genera of the film. This genera employs a serious and factual tone presenting the information as unquestionable. This sophisticated style was used as it was understood that genera affected how viewers saw a programme. A genera is more than types of text but it links producer, receiver, topic, medium and manner of a expression. This creates expectations by the audience of a programme for example, we are conditioned to approach the news as a form of unambiguous truth. Therefore, the use of the news genera and science discourse supported the ideology of the film which centred around an anti-smoking view.

The anti-smoking ideology was not, however, overtly dominant as the film was inclusive of many interviews which supported the rights of smokers along with anti-smokers. This was also evident from the conclusive section by the presenter which accepted that by:

"It's very nature there can be no absolute scientific

proof that it is a cause".

However, the conclusion did not finish here but added an emotive plea through referring to Roy Castle and the horror of the possible link between cancer and passive smoking. Thus providing a further indicator as to the dominant discourse being one against smoking and accepting of the link between passive smoking and disease.

The films genre was easily recognisable and it presented information and opinions clearly and ^{concisely}~~consciously~~ and would therefore be approachable by most viewers, including the target audience of young people. However, by its very nature the news can be overly serious and off-putting and so be unattractive to the target audience. Although, due to the severity of the issue, the inclusion of a range of ages and genders as well as the rapid succession of shots and interviews, the intended message was communicated successfully to the target audience.

VIDEO EVALUATION: GROUP G FOR, NILS LINDHAL ELLIOT.

BY _____

The people in my group were as follows, _____ as
 Producer, _____ as Camera operator, _____ as
 Researcher, _____, as Script writer, _____ as
 Presenter, and myself as the Editor.

Obviously, as my job was editor, I did not have a direct role for the first two weeks of the production, so I found myself assisting the others. I would drive the group to the particular locations, for example ^[the local] Hospital and the city centre and help set up the equipment. I primarily helped _____ the producer, for I feel that she was the one that could use the extra help to sort out the shots and locations. I also logged the rushes and made sure that the equipment was available to take out for the afternoon.

However, I did find myself in the position of camera operator for the first interview, which was with the passive smoking representative at ^{the} Hospital, for ^[Camera] _____ was held up at ^[Central Campus] _____ doing some research. I helped ^[researcher] _____ with the research by driving to ^[Central] Hospital's health information centre and hiring out relevant books and videos. (The video footage was not shown in our production because the majority of the programmes had comedians as presenters, in an attempt to interest the younger generation, and we felt that comedy could not play a role in our genre of a news investigation report.)

When my main job came into practice in the third week, I felt a slight pressure. I find editing difficult but enjoyable and I did not want to jeopardise the piece with any

and editing. The main problem was time regarding the editing, for it took a while longer than we had anticipated. I also designed some of the graphics for the production. We needed a style that would symbolize the serious aspect of the piece without looking too harsh, for the "Newafire" heading and, I believed I accomplished that.

The dynamics in our group were altogether fine, I felt. Throughout the whole production there were few problems. The time management within the group was competent, apart from the one time when we went to ^{the} Hospital for our first interview. As I said before, ^{campus} could not get back to St Mathias in time from the ^[Central] campus. However this did not pose a great problem because I was available to do it.

There was only a slight lack of input on one member of the groups behalf because he very rarely arrived at the location. However, this did not detract from the rest of the groups' performance and I felt that the production did not suffer as a whole. Enthusiasm was strong throughout the production but did begin to fade towards the end, reasons being that we were either tired of seeing the same footage over and over, or we were frustrated that all the other groups had finished. Consequently, this did have one bonus aspect for we all pushed harder to finish before the time allowance had expired, which we did. I was happy working in this group for we had no arguments, or tention between parties.

We chose "passive smoking" as the title of our production because there is such controversy over the debates of it inducing, or assisting cancer. It is widely idealized as being an ever-increasing threat to the innocent non-smokers.

This ideology is not majorly reproduced in the media but becomes headline news when a famous person dies of these secondary effects of smoking.

We thought it was a relevant and interesting subject and there would be no shortage of material. The intended audience for our production was the age range was between the twenties and the thirties because people younger than that are taught the dangers at school, but after they leave they tend to forget. This would act as a reminder and make them aware that there still is a problem.

As I have said before, the genre of our production was that of a short news report or investigation. We thought that this was appropriate because the issue of passive smoking cannot be taken lightly and the "newsfile" theme produced the serious and correct discourse that we wanted.

To illustrate the effect of an investigation, ^{producer} wanted footage of various everyday city things, like a street scene, shop signs, traffic lights, people and police. Because the issue was a public topic, we needed something to symbolise everyday life. She also wanted the "down-sides", as it were, people running away from the police, a hand coming up and blocking the camera and various other suspicious things. However, obtaining this footage was a problem and could have looked comical if any of our group tried to "play" out these parts. The idea behind this was to use a second or two of each part of our footage to give the effect of an investigative report. Even though everyone agreed that it would give the wanted effect, we could not do it. There was the problem of time. Editing all of these rushes together

would have taken an extremely long time, which was something that we did not have that much of. Also, from my point of view being the editor, it would have been very difficult to make it look professional enough for the type of genre we chose. Consequently, we decided to leave the opening rushes until we had finished the whole piece, and then tackle them in accordance with how much time we had left. We had about fifteen minutes in the end, so we had to only take a few of the better rushes and put it together using them. The opening music and the edits worked very well together.

As a whole, the filming went very smoothly. There were no technical difficulties and no delays with the interviewing. The interview with the representative at ^{the} Hospital was pleasing, for he talked of all the relevant details and involved many controversial aspects like the death of Roy Castle. The length of the interview was seven minutes, so it proved to be very difficult to decide which parts to keep and what not to. It was also difficult because of various "ummings" and other vocal gestures that were continuous and therefore hard to edit into a concise, fluent interview.

When interviewing some of the students at ^[St Andrews], there was a noise aspect more than a problem, for that day, there was a small fete and ~~so~~ there was some music in the background. At the time we thought it was quiet enough, but hearing it back in the studio, we realized that it was louder than anticipated. It was not a major problem but we should have realized that it would be amplified a small degree on the tape.

Like I said before, there were no major technical problems

with our equipment or were there any arguments within the group. All in all, I feel that our production was successful in portraying the seriousness of the issue of passive smoking.

WITH REFERENCE AND THANKS TO : COURSE PROGRAM NOTES, BY
NILS LINDHAL ELLIOT.

Nils Lindahl Elliot Communicating Science
Audio Visual Assignment

For our collective audio visual assignment we decided upon passive smoking as the topic to investigate. We thought this to be an interesting variation on treatment on smoking and lung cancer (which, although still very much an issue, is a subject we felt had been done to death - no pun intended). In passive smoking we had a subject which: affects everyone to a greater or a lesser degree; would highlight a range of opinions held by smokers and non-smokers; provides a perfect example of how difficult it is to scientifically prove a direct causal link; still remains un unknown quantity, a lack of public knowledge and hard facts.

Group G consisted of

Camera Person:

Presenter:

Sound person:

Editor:

Director

The script was written by me. Our group worked fairly well together, with everyone offering their opinions on different aspects of the video making process, which led to a greater flexibility than the credits might suggest.

The actual structure of the video evolved as we began filming; with plans to interview a patient suffering from the suspected effects of passive smoking scrapped. We also originally planned to interview [reel biologist] but, in retrospect, I am glad we did not as he was interviewed by other AV groups. Plans to film people coughing in a smoky bar were also abandoned as we felt that this would prejudice the viewer. We agreed early that the video should be aimed at young adults (18-25) as people of this age generally come into contact with smoke reasonably frequently, and like us, would like to know more about

passive smoking.

Our one genuine interview was largely successful. It was well set out and framed by our camera person; creating a "natural" look. The interviewee was very interesting and had plenty of relevant information, but the interview did, however, seem to go on slightly too long. This is because we were scared of missing something important, and also due to not enough time to complete such a difficult edit smoothly. The interviews of the people at campus were particularly well structured, yet I did feel that , in parts, it emphasized the differing opinions of smokers and non-smokers.

I felt that the news item genre worked well, with the video being both informative and interesting and [student] an excellent newscaster. Overall I believe that our video achieved most of its aims and not only informed but raised (or perhaps reawakened) awareness of a contentious issue so that people would begin to ask questions about it (something which I believe needs to be done). The editing was very good with the video flowing very smoothly between varying shots. Perhaps we could have expanded on the difficulties on trying to scientifically prove a casual link between something as unquantifiable as "vanishing" smoke and cancer but, if explored in depth, could have easily provided enough material for another video.

Final Reports Members Group H
(Prostate Cancer)

H1

The subject of our video "prostate cancer" was to say the least challenging. It was a subject, which none of the group had ever really been made aware of. Therefore before even attempting to film anything or write a script, we had to decide on what discourse we would use, and why. We also had to make sure that the information we would be giving to our designated audience was correct. [Ramez] had written his textual analysis with the idea that men were not being made aware of prostate cancer. There was no media coverage, no screening, and nowhere that could give sufficient advice on the subject. However upon doing our research for the video, we found this opinion to be far from correct. Indeed it became obvious from the onset that extensive health care resources and information was being made available to men. They just didn't seem to be availing of it. As [cell biologist] said (1) "they just shove it under the carpet"

Although we weren't supposed to start filming until our script was handed in, our group decided to start filming as soon as possible. This at the end of the day was of no benefit to the group, and indeed hindered our flow of progress. Our first interview was with [cell biologist] [the university] lecturer at [central] campus. Unfortunately we did not come prepared. We ended up having to film [cell biologist] using the poor quality mike on the video recorder. The sound was completely incoherent, resulting in much of what [cell biologist] had to say being cut out during editing. This was also due to certain members of the group butting in during the interview to ask [cell biologist] questions. Questions which they should have made known to the presenter (me) before the interview. Most of the group were under the impression that the questions had already been arranged. Some however did not think so. Due to this disruption during interviewing [cell biologist] became confused as to who was interviewing who. This was seen clearly when we watched the video later on, as his eyes darted from person to person. All this caused the interview to be quite bitty and hard to understand, due to the sound and job description mixup.

The interviews we had with the general public also suffered due to poor sound quality. We interviewed several people, some of whom gave good answers to our questions, but the sound made most of them incoherent. Due to the fact that we hadn't made out a proper script yet, we did not have a set plan of action or any rota system to follow. I think this is why the video suffered during the early days. Once our

script was handed in things started to take shape. We each took on our designated roles and stuck to them. ^{Producer} was an excellent producer, making sure he was involved in every aspect of the video production. He came up with some interesting and worthwhile suggestions while filming, a lot of which were used in the video. ^{Editor} spent many hours in the editing suite doing her best to make the most of our video. She used all her skills to cover up our blunders, and put up with all our critical comments and frustration as to how long it was taking. ^{Camera} wrote a great textual analysis was also a great camera man. At the beginning he was really only learning how to use the camera, but as time progressed, he started to experiment. He came up with the idea of using tracing shots to give the video a documentary type effect. He was never happy until something looked perfect on the camera, and blamed himself when something went wrong. ^{Researcher} was our researcher and managed to set up interviews that were vital to the video, such as the urologist and ^[Cancer Centre member] from the Cancer centre ^[Researcher].

↳ ^{she} however did not like to see this as her only role. Each member of the group took an interest in what the other was doing, but ^{she} simply seemed to want to take over. On several occasions she caused aggravation within the group making her slightly impossible to work with. Quite often she had her own private meetings with ^{instructor} on what she thought the group was doing wrong, meetings which the rest of the group were not invited to. This made ^{researcher} very unpopular with group members to the point where people fought not to work with her. I was given the job of presenting the video, and tried as best I could to ask the questions which the group required me to. The voice-overs, an idea that the whole group came up with, worked extremely well, and made the video look quite professional. I was also filmed doing noddy shots. These however were not used as they didn't seem to fit in anywhere.

In my opinion the best thing about the video was the interview with ^[the founding member of cancer centre]. The woman was every presenter's dream. Not once did we have to prompt her to say anything. The interview just seemed to flow. ^[member] even gave us some suggestions as to what questions to ask her and what camera angles to use. In fact, we were all convinced that the interview went too well. We expected to get back and find that the video had not been switched on. We had organised an interview with a producer from H.T.V. which at the closing stages fell through, leaving us all in a bit of a state. The interview with ^[member] managed to save us. She had talked about media coverage of prostate cancer which was just as good if not better than what a producer

could have given us. The worst thing about the video was of course the sound. It was annoying and frustrating to think that many hours of travelling to different places to do interviews had been in vain. The group worked really well together as a whole. We had our ups and downs, and everyone did their own fair share of shouting. But we produced in our opinion a damn fine video piece.

SUBJECT : PROSTATE CANCER

INTRODUCTION

May 1995 saw the video production on prostate cancer. The video was part course-work of communicating science. Students, lecturers, science texts, camera/editing technology, angles and shots, the university institution etc, --all form part of the evaluation process of communicating science-- and therefore the objects and subjects of critical enquiry.

We will not delve into all these areas. We will be evaluating this video as a follow-up and reflection on how the message has come over to the designated audience, as well as an analysis of group dynamics that had a bearing on the final outcome of the video.

First step, we cast our "critical eye" behind the scenes on the production crew, five university students have been instructed to make a video on a science topic, --three British, one Irish, one South African--. In itself this process of representing and classifying people into different social groups is culturally and politically specific, not "neutral" or "natural".

MY CONTRIBUTION

Soon after being assigned to work in a randomly selected group, I discovered that the group had very silently and subtly decided not to grant me full membership. This had the effect of me having to prove my "worthiness". That failed. Later I had to "force" my presence within the group for fear of being "overlooked".

Research

The group thought I would make a good researcher. Personally I found the topic both interesting and challenging and soon I had a vision of contributing towards a well-balanced team. Alas the group decided against a collective research investigation and I ended up on my own, collecting information from the library, newspapers and circulating my findings at group meetings.

Organization

Initially there was difficulty getting together collectively for discussions, resulting in memory gaps and lapses, so I proposed to take down minutes of meetings and give copies to producer to circulate amongst students.

I was also responsible for organizing two appointments with; the

Urologist, and Cancer Line, Ms

Script-writing

We collectively discussed ideas for the script. Producer and author of treatment volunteered to prepare rough-script deadline. This failed, so I took over the actual scriptwriting and shot breakdown responsibility.

GROUP DYNAMICS

There were many struggles to overcome. At the same time students were learning about discourses, ideologies, grasping and recognizing discursive formations and practices of racist and sexist discourses etc. Even though I highlight the three problematic areas below, I feel obliged to also mention the fact that group members were at times consciously working together to overcome cultural problems by speaking to each other, presenting themselves later on at meetings and interviews, getting creatively involved with ideas, etc. Perhaps one of those moments when they overlooked the fact that they were not supposed to begin the "shooting" process until the script was okayed by the lecturer.

Absenteeism

This occurred more frequently in the earlier stages where students just did not pitch up at all. As well, we must also take into account student culture and those "freedoms" associated with it.

The process^{of acquiring}^{modern} knowledge is not "natural", rather more a struggle, as we witness daily by student behaviour in the campus pub. For example, some students can talk endlessly about getting drunk the night before. This type of behaviour is associated with student "freedom" and seen^{rather} as "sociable"^{by students.} Those who do not participate run the risk of being branded "unnatural" or "unsociable".

But as many students caught up in modern society realize, knowledge is also power to be equipped with. And so some of our group members pitched up on a Thursday morning workshop, after the Wednesday, "student's day off"; late, grumpy, hung-over, irritable or just simply playful. Sometimes it was too much of an effort to plan ahead, to check sound, to follow the script, to set up the camera at different venues and angles, again and again and again.

Sexist Discourse

It became evident to the group that the author of the selected treatment was unconsciously immersed in a sexist discourse on gender issues. The topic, since it was his and credited highly with a 70% mark, provided a platform to preach about all the other gender inequalities. Some members lost interest in the topic and just wanted to get the video over and done with.

Racist/Cultural Discourses

Two group members carried around with them pre-determined results, in the form of symbolic representations, ^(eg dialects) of two internationally renown "failed" nations --South Africa and Ireland--.

Sometimes in the group decision-making process, many a problematic situation was solved with this notion of "democracy" ie, majority ^{or winner;} rule, rather than the facts of reality.

In my opinion, at least one such major decision was responsible for not understanding the concept of a designated audience, that led to a cover-up that produced a confused or an additional message statement in the end. We realized this problem when writing the script because we just could not find a suitable conclusion. By then we were caught in mid-air, too late to change direction, so we carried on looking ahead.

VIDEO CRITIQUE

In assessing the degree of success in communicating our intended message to its designated audience, I will be analyzing the positive and negative impact of the message statement and then move on to identify or create meaning of our designated audience.

Message statement

We succeeded in highlighting a scientific fact, prostate cancer as a seriously over-looked male problem. As well, we succeeded in pin-pointing male attitude (social discourse) as a causal factor leading to insufficient health funding provisions and subsequently less funding for research into prostate cancer.

However, we possibly fell into the trap of producing a confusing message statement, science could be recontextualized in popular belief as: "Male attitude causes prostate cancer".

Just briefly:

- a) Interviews with public portraying men as ignorant, not knowing their body parts.

- b) Interview 1, male cancer lecturer explaining briefly about prostate cancer followed up by his incoherent message-in-action, about "men sweeping under the carpet".

- c) Interview 2, male urologist representing the medical profession, talking very fast and indistinctly. (as if he had something to hide).

- d) Interview 3, an extroverted woman (cancer line) who also fills in extra time for the failed media appointment. She spells out the male-macho-failing attitude.

This has not been a conscious group construction. Here at work^{is} a highly complex interplay of symbolic practices and ideas, emanating from their individual cultural discourses, taking over the communication gap. --fusing together visual imagery with scientific texts--. Without a goal, not having a clearly defined designated audience to communicate with, the group finds themselves speaking in a vacuum. Nobody to communicate with!

Designated Audience

To start off with, students were creating their own meanings of a designated audience and becoming confused with another texts on prostate cancer.

Replaying the facts.....

1) Soon after selecting the treatment, it soon became apparent that it was not going to be as easy a task as "framing" the media for "male ignorance". Further sources indicated, especially during the last three years, that the media had become quite an active agent.

2) The group realized that the ^{author's} treatment was in fact (re)producing a male sexist attitude towards women in such statements as, "breast cancer screening ...(freely available) for women" (only women with a cancer history are invited for screening) and the "fascinating statistics" quoted as "8000 men died...but only 3500 women died". (mortality rates indicated are older men opposed to young women).

3) At this point the author of the treatment did not want to clarify further details about who the designated audience. The treatment only mentioned "family" and "friends". But the author made no secret of the fact that his mother worked for a NHS health-care centre. He brought along all the health-care pamphlets plus the diagram illustration locating the prostate gland. Was this a case of self-censorship in that he did not want the group to know that his mother was possibly part of his designated audience mentioned as "family" in his treatment?

So the group debated, evading the issue, rather looking for other causal factors to associate a designated audience with in order to structure a production on. Some students then created meaning with a text based on the following extract, "Studies have noted an association between prostatic cancer and a frequency of sexual activity" and assuming students as most sexually active needing precaution against prostate cancer (like AIDS) and therefore nominated "young people" as the designated audience. In reality the controversy of a designated audience remained an unresolved issue with students battling to construct creative ideas on how to "caution young students against the risks of contracting prostate cancer". As is evidenced by the video in the end, this did not materialize.

CONCLUSION

The evaluation of this video production reveals an unbalanced team effort, partly as the result of clashes of hidden discourses. These discourses affected group dynamics adversely. The less than optimal communications in the group has probably led to a major failure in the video production: the loss of a clearly designated audience, and therefore the loss of a clear message statement.

However, in producing this video it has been a major learning experience for students to witness and experience the complexity and subtlety of the communication process at work.

H3

VIDEO and GROUP CRITIQUE

By _____, Group H.

I will firstly comment on the video before I go into the workings of the group.

Our video is on Prostate cancer and Mens Health Care and subsequent issues arising from this. The video was based aeon the idea of _____ who was the camera-man in the group. On viewing the video, overall I was pleased with the final production, Given the time restraints and the problems we encountered during the making of our film.

As producer I felt a responsibility to insure the film turned out well. However the video in my opinion and I am sure your opinion Nills is not perfect, indeed there are some underlying faults in its production. Firstly the sound, we had all sorts of problems with the sound. This is most apparent with the ^{cell} ~~biologist~~ interview in the science lab at ^[the central campus] .. We had to use the microphone on the camera as an extension mic was not provided, or was not collected. So the sound as I am sure you noticed was quite markedly effected in that interview. This problem reiterated itself with the vox-pop interviews with the public on the street, making the traffic sounds very apparent, however this turned out to be not so much of a problem giving the viewer a sense of actually being there, which might not have been the case if an extension mic had been used.

The camera work during the film was I felt of a high standard during the film and as a result made the editing process that

We as a group with myself producer endeavoured to keep as

rigidly as we could to the script. But in some cases as with the planned and scripted HTV interview this was not possible due to HTV letting us down and cancelling at the last minute, forcing us to change the script. In other cases we just did not film the relevant cutaway shots needed for the script as in the case in the lab at ^[the central campus], the fault for this unfortunately lies with me as the producer.

The continuity of our film I feel remains fluent throughout given even the script changes forementioned. The cutaway shots with voice-overs leading on to the next topic of debate worked very well, making the video run fluently and with a professional edge, which I was very pleased with.

The production as a whole kept with the set genre of a Country File piece of about four minutes in length of which ours was. The film was informative, accurate in the facts given. The most pleasing aspect of the video to me was the breadth of the people interviewed and the varied opinions given by these interviewees. We had the opinion before we started filming that mens health care was not as prominent issue as womens health care for what ever reasons. The film through its subject matter showed us why this was. That is to say we had an obvious bias, I don't know if we will get marked down for this, but our bias seemed to be the popular ideology of the public and the professionals alike.

How The Group Worked.

I will give the names of our group and say how I thought they worked within the group.

Firstly : was the camera-man, as I mentioned earlier I viewed the camera work to be of a very high standard. helped write the script due to the film being based on his idea. He came up with some very original ideas for the film including some excellent camera shots which we incorporated into the video such as the tracing effects. was a great help to me as the producer with his ideas and his good camera work.

Secondly : was the presenter in the film and as such also conducted the interviews. She presented the film very well and was very good in front of the camera. Her interview techniques were very good and carried the interviewee very well. The only thing to let down was her attendance, she did always turn up but was sometimes late and this caused some friction with one other member of the group.

Thirdly : was the researcher. researched the relevant information quite well, but there were cases when she didn't disclose information to us as a group and made us look very foolish in front of you. She also set up our interview with Cancer Line which was to prove highly profitable. As far as working with the group this was a non event. She continually tried to disrupt the group saying we should do things her way, she was very impatient with other members of the group to a point where arguments would arise. She was very unprofessional in the interviews and in some

cases would interrupt the interview to ask her own irrelevant questions which infuriated myself and the rest of the group.

 . was very hard to work with and I must say did the group more harm than good!

Fourthly : was the editor. had very little time in which to edit the video due to circumstances out of her and our control, but did the editing quickly and well to produce the end result, despite heckling from . also had some very useful ideas regarding the script and was invaluable in the editing suite.

Lastly myself: I had the job of producing the video a job I enjoyed. The set up of the group and the turbulence within meant a lot of my time was spent calming people down. I could have been more assertive in my decisions, and at times found myself asking for advice. I was lucky in the sense that and were in my group as they together helped me with some tough decisions regarding camera and editing. I feel I did a good job in producing the film given the circumstances and the time restraints. However if I were to do it again I would plan ahead much more. I felt the video turned out well all things considered and that group H should feel proud of what we have achieved.

For Nils Lindahl Elliot

Individual Report

Our final production's Genre was a video in the style of a documentary. The group were so enthusiastic and full of ideas for this video that we wanted to get started as soon as possible so as to make it as good as possible, but due to some problems such as our presenter being ill quite often, it was not quite as great as we expected.

Altogether, I think our group dynamics were good, apart from some minor communication problems. Each member of the group took on a role such as producer, presenter editor, but at the same time each person seemed to contribute partly to each of the roles. My particular role for example, was editor so my main job was at the end of the production, but I still felt that it was important to be there for each stage. This meant that I not only knew what was going to need to be done in the editing suite, but also could stress my own ideas and opinions about how things could be done.

I think the main problem we encountered was not organising our time. This was also even more of a problem when we found out that we were supposed to finish a week early due to our

enthusiasm to get started so early at the beginning. When it came to the actual editing we had a great lack of time and being the person at the controls was just a bit stressful as there were a lot of problems which needed to be overcome, but although tension rose highly in the group I think we all worked very well together. It was difficult working in a group with people with many different ideas, standards and levels of maturity and knowledge and we did have our differences. But, considering the many technical problems we encountered I think we did O.K. We all learnt a lot and I think as time went by we were getting better and better at what we were doing.

The video itself in my mind was not as successful as I first expected it could be, due to a number of different problems and also some new information which we found out as we were working on it which effected the angle which we were taking.

Originally the video held the discourse that prostate cancer was an important male problem which as with many other male health issues was not getting enough media coverage and therefore men and women had very little knowledge about it compared with female cancers such as breast cancer. There is also less testing for prostate cancer and a lot less male health care clinics compared with female health care clinics, which we considered could be due to mens attitudes toward speaking to someone about a problem they may have.

But as we researched the issues further we found that just as we were making the video there seemed to be quite a bit of media coverage of prostate cancer, especially on the television and there is also another possible reason behind the lack of prostate cancer screening which was different than

we expected but the reason is, it is difficult to detect whether a tumour is malignant and often the effects of the surgery are so nasty that it is best to leave the person, they are more likely to die of something else before it kills them. These findings did not effect our script too drastically although some minor changes had to be made, as well as our own personal discourses about the subject.

I think the video managed to frame the issues that we were trying to convey but I also think we maybe tried to convey a few too many different points of the subject for just one short video. It maybe would have been a good idea to have concentrated on just the media side or just mens attitudes. Also the dynamics of the production process did seem to get in the way when trying to frame the issue because the video was meant to be just four minutes long and we had managed to get three very informative interviews, each giving their own important ideology, which lasted much longer than we could possibly use. Therefore each one had to be edited to try and use the most important part of that persons interview in relation to the particular question asked. This meant that many important and relevant points were lost and we also ran the risk of creating our own ideology.

Our designated audience was men between the ages of about 18 and 30 to create greater awareness. This age group we decided required an eye-catching and interesting audio visual. I think we succeeded to create this in some parts of the video and not others. We tried to use interesting camera angles and techniques such as tracing as well as adding music to give the video a more watchable feel, the only problem we found was

lack of time for producing some of our more difficult ideas on camera. It is also quite difficult to make such a serious and depressing subject eyedatching.

I think the video did manage to communicate it's intended message to the audience although it may have been a bit of a mixture of messages all of which were important but needed a larger amount of time each. I think this also meant that we were less able to be particularly ideologically critical because each ideology had such a short airtime. I think we made good use of the narrative which helped to string together the different messages which were being conveyed.

since my treatment was selected by the group for the production, my input into the group was more or less immediate. The treatment was selected by a vote by the group members on receiving our pieces back after being marked. It was at this point that the positions in the group were selected. All of this was conducted fairly easily, since most of the group had obvious strengths in appropriate fields.

The area in discussion (prostate cancer) was then researched thoroughly by [redacted] for our next meeting, where we were to discuss the structure of the video and the script. This firm base early on in the allocated time allowed us to look closely and at length at the topic, which meant we could look at the original angle of the production in a more informed manner. It was then decided by the group that it may be a more acceptable approach to look more at the reasons for the apparent lack of media coverage and research rather than the possibility of screening of prostate cancer. All of the group seemed agreeable on this decision, and so it transpired that the angle of the production changed.

Once the group had decided on the roles of each group member, the function was carried out well by each member. Although there was an input of ideas from all of the members, care was taken not to take over other people's roles. This did prove difficult at times, even though all group members were patient with each other. I think that I was probably most guilty of this, but group communication was good enough that it never reached a point where it became a problem in my view. I think that the communication helped the group situation greatly, since it never really allowed anyone to take over, and promoted a good input from all group

members.

Good attendance by the whole group also helped the way in which the group worked. There was little friction in this area, although there were instances of lateness which, although unavoidable, were sometimes annoying. There was however an element of blaming others which seemed to prevail from certain members, along with a reluctance to working as a true group. One member chose to label everything that they had produced for the video with their name, and thus distanced themselves from other members. In my opinion this was not a true effort towards group work as the items produced were their responsibility in the group anyway, and did not need further attention drawn to them. This was the only major problem in the group. Friction did occur on a few instances where information was held back from other group members only to be released at inopportune occasions where it was not just the group members present.

The script had input from all members of the group, and fruitful ideas were discussed at length with respect to this. The final copy of the script was refined and written primarily by ... and myself.

Overall, the result was pleasing to the group generally, in my view. The narrative seemed to flow well and there were some good ideas put forward for imagery to be used in the production. The group realised that the production relied heavily on certain discourses, and it was decided that it was probably best to realise that a discourse was obviously going to be present in the whole production. For this reason it was decided that we would

refer to ourselves in the production, such as "we asked Pat Pilkington ..." so that we could not be seen as trying to portray reality itself, but merely a discourse of something real. The discourse portrayed in the film is that it seems that there seems to be little coverage by the media in this field, relatively little research into the treatment of the disease and certainly little public awareness of the condition. The structure of the video itself was carefully planned in order to question the discourse that it had already presented to the viewers. References to the audience themselves were also incorporated into the narration in order to remind viewers that this was a representation of a discourse being presented to them using statistics and interviews to show this discourse at work rather than a presentation of reality. This is demonstrated in the narrative line "What do you know about prostate cancer?". This line involves the audience and asks them to think about their own discourses invoked by the area of study.

The filming of the video was generally fairly straightforward, although hiccups did occur. The producer from HTV pulled out of an interview minutes before we were due to film, which meant that a whole week was wasted. Apart from this most of the filming ran smoothly and cutaway shots we required from hospitals aside, most of the shots were obtained. The interviewees were all helpful and tried hard to discuss the areas we asked them to. This proved uplifting for all of the group, and the filming was both exciting and interesting.

Although only a short time was available to the group in order to edit the film, the final production proved to be

thoroughly acceptable to the group it seemed. Since all of the group attended the editing stage, it proved an interesting exercise. Tension mounted between members as realisation of the urgency set in, but the group still maintained good communication.

The final production remained relatively faithful to the original script, and seemed to flow smoothly. I think that some pleasing shots were shown, accompanied by an informative and flowing narrative. A slight twist in the narration occurred in the conclusion of the piece. This part of the production was hard to write, as it was not certain what the interviewees were going to say, and how the interviews would be edited. This meant that the conclusion seemed a little arbitrary, in hindsight.

The making of this production was invaluable. It allowed the group to make its own decisions and then have responsibility for them. This meant that good communication among the group was vital and good planning necessary. Not all of our planning and decision making was necessarily ideal, but on the whole the group pulled together and did its best. I feel like we have all learnt massive amounts during this production, which would prove helpful in future productions.

Appendix XXII

The Recontextualization of Science

The following is an example of how the concept of recontextualization could be modified-- recontextualized-- in a manner that would transform it into an integrating principle for the new SCC course. The paragraphs below are written in a manner which is designed to make the integrating principle accessible to students taking the new course.

“We can conceive science communication as a process whereby science is successively represented by different social groups, in relation to their own cultural values, codes, and discourses. It is likely that there will be some continuity between the different groups’ representations. It is likely that at least some meanings will be shared by all the various individuals and groups involved in the process. But it is also likely that there will be some discontinuities in the process, that the meaning will change from context to context. These discontinuities in meanings-- what the various groups involved consider to be important about a scientific discovery, about a scientific issue or principle-- will always be the result of differences in the immediate contexts of reception, and broader cultural contexts of the different groups involved in the process. A scientist communicating about science in a science journal for scientists will employ signs, codes and discourses-- more generally, cultural conventions-- that are quite different from those used by the science journalist writing a piece for a broadsheet paper. The differences undoubtedly reflect differences in the medium of representation (science journal, newspaper), but this difference in medium and genre is itself the result of differences in **fields or contexts of reception**: what people ‘do’ with science representations, depends on the context in which they read or view or use the representations.

It follows that a theory of science communication should be able to explain this process. This is precisely the objective of the **theory of recontextualization**. As the name itself suggests, the theory of recontextualization is meant to provide a conceptual tool with which to explain the ways in which the meaning of scientific discourse and its products varies across the different contexts involved in the process of mass communication.

For analytical purposes, the process of recontextualization in science communication can be broken down into the following discrete stages

(though in everyday practice, the process of recontextualization might appear to be very much like a "seamless" process):

1. A scientist, or a team of scientists working for a particular institution communicate their findings by means of a specialised science journal (e.g. *Nature*), or by means of a press conference. (Whatever the case, scientists must use representations to communicate: be they in the form of a scientific paper, or a press release). I shall refer to these representations, and the contexts for which they are produced in, as the science text and context.
2. A media producer, or a team of media producers, decide that aspects of the science text and/or context can or should be communicated. This decision is frequently based on commercial considerations: science is commodified by the mass media. That is, it is given a price, and sold in a media 'market'.
3. The producers then select certain aspects to be communicated, and thereby **decontextualize** those aspects of the scientific text and discourse. They remove them from their original textual and contextual "frame", and in so doing, begin to change their meaning.
4. The decontextualized aspects of the primary text are then **recontextualized** in a new text and context: a media text and context (e.g. a natural history documentary, a radio programme, a and so forth). Although there is always at least some continuity with the science text (for example, a nominal continuity: the media piece is 'about' this or that scientific discovery), mass media producers always introduce a number of transformations in the science text/discourse. The nature, and extent of these changes depend on the complex interaction of a number of cultural-institutional aspects of the new context: the individual producer's style, the media institution he or she works for, the medium used for recontextualization, the genre, the 'target audience', and of course, any professional discourses affecting the process. In this sense, this process, like science itself, is not a neutral or value-free one: it too, entails selection and classification and evaluation. The process of recontextualization consolidates the shift in meaning-- the representational transformation-- begun when producers decontextualized certain aspects of the science text.
5. The new text, is then (mass) communicated to publics who read, watch or listen to the media text, and interpret it. This process is like a 'silent' form of recontextualization. Even though the audiences do not necessarily *make* anything visible with the programmes, this does not mean that they are passive. On the contrary, publics can be thought of as being very active: we select, classify, and evaluate what we read, hear or watch on the basis of our immediate **context of reception** (the immediate context where we do the viewing, reading, hearing), and on the basis of our broader, and deeper **cultural context**: the patterns of representations that provide us with senses of identity, senses of reality. This context, like the media producers', may overlap in some respects with the scientific. It is,

however, like to differ in key 'discursive' ways.

It is worth reiterating that this process, like all representational processes, is always charged with politics. It always involves power. Historically, this process, which is commonly referred to as the popularisation of science, has led to considerable conflict between scientists and media producers. Scientists have accused media producers of misinterpreting their work; media producers have accused scientists of being unaware of the constraints and problems faced by communicators. In turn, some scientists have researched the "public understanding of science" and have decided that the public was "ignorant" or insufficiently knowledgeable about this or that aspect of science. Each of these accusations is levelled from the perspective of each player's context, and from the perspective of the discourses which prevail there. Thus for the scientist, the most important thing is the accuracy of the scientific account; for the media producers, whether the message "grabs" the audience or not, and so forth."

Appendix XXIII

Proposed Sequence for First Year in New SCC Curriculum

The table which appears on the following pages provides an example of how the various categories recontextualized by the SCC course could be sequenced in the first year.

Term	Science as Culture	Science and Societies	Science Communication	Media Production
1 11 wks	<p>Case Study on Tobacco</p> <p>Analysis of field constituted by researchers and institutions concerned with tobacco addiction.</p> <p>Term Test</p>	<p>Case Study on Tobacco</p> <p>Analysis of recontextualization of research on addiction in state and popular culture fields.</p> <p>Term Test</p>	<p>Case Study on Tobacco</p> <p>Analysis of recontextualization of research, state, and popular discourses in leaflets. Students to learn how to engage in social semiotic analysis of the leaflet genre.</p> <p>Textual Analysis of leaflet on tobacco use</p>	<p>Producterly Analysis</p> <p>Producterly analysis of leaflets; introduction to layout, text/image manipulation techniques. First term devoted to exercises which familiarise students with DTP as applied to leaflets.</p> <p>Marked exercise using text/image manipulation</p>
2 11 wks	<p>Case Study on AIDS</p> <p>Analysis of field constituted by researchers and institutions concerned with HIV/AIDS research.</p> <p>Term Test</p>	<p>Case Study on AIDS</p> <p>Analysis of recontextualization of research on addiction in state and popular culture fields.</p> <p>Term Test</p>	<p>Case Study on Tobacco</p> <p>Continuation of analysis of recontextualization of discourses about tobacco on the level of audience research. Students to learn how to analyse focus group responses to leaflet analysed in previous term.</p> <p>Focus Group Research with two groups of audience targetted by leaflet</p>	<p>Project 1 on Tobacco</p> <p>Continue producterly analysis, and exercises, but this time in relation to tobacco addiction campaigns. Produce leaflet that 'improves' leaflet analysed in Communicating Science</p> <p>'Improved' Leaflet marked</p>

Term	Science as Culture	Science and Societies	Science Communication	Media Production
3 (11wks)	<p>Concluding Lectures (2 weeks)</p> <p>Lectures and seminars rehearse more general points.</p> <p>Extended Essay: Socio-historical Analysis of Representation of Health Issue in Science Field</p>	<p>Concluding Lectures (2 weeks)</p> <p>Lectures and seminars rehearse more general points</p> <p>Extended Essay: Cultural Analysis of State Educational Campaign</p>	<p>Concluding Lectures (2 weeks)</p> <p>Lectures and seminars rehearse more general points</p> <p>Report on Findings of Research Process</p>	<p>Final Project: production of leaflet about tobacco (8 weeks)</p> <ol style="list-style-type: none"> 1. Devise strategy of communication in relation to findings of research 2. Produce new leaflet for audience researched in Communicating Science 3. Show leaflet to designated audience 4. Discuss and evaluate results <p>The above production process is the final, marked project</p>

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