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UMI
THE VIDEO PRODUCTION PROCESS OF THE MINISTRY OF INTERIOR IN KUWAIT
AN ANALYSIS STUDY

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
The Degree of Doctor of Philosophy in The
Graduate School of The Ohio State University

By

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........

The Ohio State University
1999

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School of Educational Policy and Leadership
The Ministry of Interior in Kuwait produces valuable television programs every week and their presence in the official Kuwaiti television station is almost every day. Their programs address important subjects to the society, such as fighting crime, announce new regulations, and general public safety issues. Because of the critical results of watching these programs, this qualitative study has been made to describe the process of video production in the Department of Public Relation in the Ministry of Interior in Kuwait. The goal of the study was to identify the strength and weakness in that process and recommend alternative procedures to insure effective quality programs.

In addition to the video production convention strategies, the researcher described the situated cognition literature that influences any social interaction. These two areas of studies were the foundation of this research. It has been found that there is a great influence of the social interaction within the crewmembers of the Department on the process of video production. The previous knowledge of video production, which the crewmembers had, could not be workable in the Department's environment.

The social interaction among the crewmembers has the greater influence on the process of the video production. Several recommendations have been made to control that social interaction and to provide a suitable environment for the crewmembers, so that they can produce their video program with the goal of affecting the viewer, instead of surviving the Department's environment.
Dedicated to

Hashim Abdulatif
&
Yousef Khater

Who taught me a lot and sacrificed their lives so others can live enlightened.
ACKNOWLEDGMENT

This study and my whole seven years in The Ohio State University could not been passed with enjoyment without the help and the care of my advisor, Professor Keith Hall. He is a great teacher, a close friend, and a caring father to me. All these seven years in Ohio, he did not miss an appointment, nor was he late for one. His fast replies to email were an icon of his personality. He guided me through the academic life with high manners that are rarely found these days. Neither my tongue, nor my mind can find suitable words to thank him, but my heart holds so many thanks and gratitude for him.
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FIELD OF STUDY

Major Field: Education, Instructional Design and Technology
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CHAPTER 1

INTRODUCTION

The invention of television has redefined "communication" the
world over. As early as December 1895, the Lumiere brothers gave the
first public projection of "cinematographe" film, which was a successful
commercial experiment that is considered to be the birth of the motion
picture industry (Hockings, 1995). Since that date, research on that
new visual communication has grown rapidly. Scientists from different
fields became theorists in this new field of knowledge, defining the
visual motion picture from different angles and points of view. Hugo
Munsterberg, for example, was the chairman of the Philosophy Department
at Harvard University when he became one of the first theorists of film
with the publication of his book about film in 1916 (Andrew, 1976).
Rudolf Arnheim came from another respected intellectual school, the
Gestalt school of Psychology, and published his book about film theory
in 1932 (Andrew, 1976). In fact, Andre Bazin (1967) suggests that
humankind dreamed of cinema long before it actually appeared: "The
concept men had of it existed so to speak fully armed in their minds, as
if in some platonic heaven" (p. 17). Now, hundreds of research papers
discuss visual motion pictures from different perspectives. One of
these perspectives is the educational perspective.
From the beginning stages of this medium, educators adopted this new technology for instructional purposes. Studies of the use of television as an educational tool include many topics: the measurement of the effects of television on viewers, the design of instructional television programs, visual recognition memory, and interactive theories dealing with symbol systems and dual coding, among others (More details about these studies will be in the literature review section. See Braden (1996) for a list of these studies). These studies have influenced the daily programming of many public broadcasting stations worldwide, since they are designed to show the effects on the viewer in certain ways and for specific reasons. In other words, these programs are not purely for entertainment purposes.

One genre of these educational programs is the public safety program, in which designers want viewers to be aware of certain safety issues. Unlike commercial or entertainment television programs, public safety programs depend upon the educational theories regarding sending messages via television that affect the viewer to change behavior, attitude, or beliefs. For example, one important issue in the public safety program is that of fighting crime. Fighting crime does not depend on force alone; there have to be other tools, such as educational programs, to convince people to be aware of crime. As television sets have found their way into nearly every household, it has become easier to inform many people about public safety right in their homes and send them specific messages.

In Kuwait, the public safety programs are designed and produced by the Ministry of Interior and are aired on the official channels of Kuwait Television. The importance of these television programs comes from their ability to reach all the residents of Kuwait and inform them of valuable information, such as: fighting crime, announcing new regulations, ensuring public safety and regulating traffic. These public
safety programs take precedence over other programming on the official station and are controlled by the Public Relations Department of the Ministry of Interior. These programs have a strong influence on viewers because they reflect what is going on in Kuwaiti society. Most of the employees of the Public Relations Department attend special seminars in communication, media, visual studies, and production process in television.

The Public Relations Department in the Ministry of Interior in Kuwait

The Public Relations Department in the Ministry of Interior in Kuwait is responsible for producing all kinds of videos and airing them on Kuwait Television, the official television station in Kuwait. There are two channels-- the first, or primary channel is produced in Arabic, and the second, or English Channel is produced in English. The other two channels are purely entertainment and commercial channels. One of these is the sports channel, which covers all kinds of sports, and the other is the movie channel, which airs movies of all kinds and in all languages. It starts after midnight and broadcasts until 8 o’clock in the morning. The Department does not air any of its productions on the third or fourth channels.

The Department produces three different kinds of programs: the weekly program, spots, and messages.

The weekly program, which lasts about half an hour and has a standard format and a host, covers general issues about public safety and regulations with some outside studio scenes.

Spots, which last from a minute to two minutes and are mostly produced without any kind of verbal narration, depending completely on the visual message that speaks for itself. These are mostly staged
productions and are designed to send a specific message about a particular matter.

Messages last about five minutes. Mostly, these consist of outside scenes with interviews on location, covering the latest development on matters that cannot wait until the weekly program.

The producers of these programs all have a background in visual production. The department has a studio of its own, consisting of two cameras and an editing deck, and is designed primarily for interviews. After the piece is produced, it is taken to the Kuwait Television station to add looping, songs, and other effects that finalize the program and make it ready for airing. The Department staff also tapes some types of actual crime for use in later productions.

Background of the Problem

The major problem with the Department’s productions occurs in the method of production. Even with all of the facilities, the priority granted to their programming, and the support they are given, they produce programs that contain major mistakes in production technique, and sometimes, they send wrong or confusing messages about a specific topic. For example, in one spot that addresses school bus regulations in the street, the message left the viewers confused about what to do in such a situation. The spot went as follows: a student got off the bus and wanted to cross the street in front of the bus, when a speeding car hit the brakes, trying to avoid the student. The narration that ended the spot asked, "Whose fault is this? Is it the bus driver's fault, the
student's fault, or the car driver's fault?" and the spot ended here. As a viewer, I did not know whom I should blame in the scene, especially because school buses in Kuwait do not have stop signs attached to them, nor do drivers care for stop signs in general.

In another example in the weekly programs, the director staged an accident that was poorly produced. The staged accident supposed to show a speedy car that causes a death of a pedestrian but the director failed to produce a convincing images of that accident. The speed of the car was obviously very slow, the victim was acting as if he were dead, but his eyes were blinking and he was breathing normally, the car was brand-new and was not damaged at all. All of that left the viewer uncertain about the scene, content, and message. A good production creates a convincing visual representation of reality and employs that representation to carry a specific and clear message. Failure to convince the viewer means the failure of the entire project.

With all the equipment available within the department, the production of these three kinds of television programs should be stronger, more effective, and more appealing. The problem is not with the equipment, nor with the staff; rather, it is in the translation from ideas on paper to a moving image on the screen, as well as in the understanding and implementation of production technique. In an interview, the head of the Department stated that goals are defined before producing the program, but the method of production depends on the person who produces the program. Also, each producer has his or her own vision of how to transfer the ideas from paper to moving images on the screen, and there is a wide range of understanding of such production techniques. The result is that the audience is lost to other programs that are more effectively produced. The Department's confused messages and low-quality production cannot compete with these other, higher quality programs and channels.
Statement of the Problem

The purpose of this study is to analyze the production process of the television programs that the Ministry of Interior in Kuwait produces. These programs are important to Kuwaiti society in that they inform the public about important public safety issues. The Department of Public Relations wants to know how to produce quality programs and what the shortcomings are in the existing production procedures. This study focuses on the major issue of the production process; that is, the factors that affect decision-making during the production process.

Objectives of the Study

The objectives of the study are:
1. To analyze the production process descriptively, from the initial concept to the final taping and airing;
2. To identify the weakness and the strengths in that process; and
3. To provide solutions for the weaknesses in design strategies and production techniques.

Limitation of the Study

This study was limited to the design, implementation, and airing of only the television programs which the Ministry of Interior in Kuwait produces. The study was not an attempt to analyze or prove the effectiveness of these television programs. Also, the study was limited to the literature of visual studies that discuss the design of
educational television programs and production techniques for such programming. This study was an interpretation of the researcher's view after his presence in the Department.

Interest in the Study

As a Kuwaiti student, I felt the obligation of conducting such research. With a background in television production and the recent acquisition of knowledge of instructional design and film studies, I saw the need for higher quality television programs in Kuwait. The decision to choose the Ministry of Interior's television programs as the target of the study was made after many visits to Kuwait and a review of other educational programs in Kuwait. During the spring and summer of 1998, I visited Kuwait and visited the Ministry of Education Television Center, the Kuwait University Educational Television Center, the Kuwait Television's official station, Department of Educational Programs, and the video department of The Social Caring Center. Among these centers, the Ministry of Interior was the most influential, since it deals with everyday issues and has the largest presence on television. In addition, some types of crime are rapidly growing in the Kuwaiti society and need to be countered. Designing effective television programs that spread out against such crimes is one way of fighting these crimes and may perhaps be the strongest tool available.

According to the Ministry of Interior, there have been over 27,000 crimes in Kuwait in 1997, compared to approximate 13,000 crimes in 1992. The majority of the recent increase of crimes involves money and drugs (The Statistic Report of Ministry of Interior, 1997).

When Kuwait Television aired interviews with criminals in jail about how they became criminals, the Kuwaiti television audience asked, via newspapers, radio phone calls, and other forms of communication, for
more of these programs because these programs was well presented and designed and many viewers were moved by its content. The audience feels the need to protect themselves by educating society about the dangers and consequences of crime. Unfortunately, these programs are rare, and the need to analyze current productions in order to make them more effective is essential. The quickest way to do this is to start with the television programs of the Ministry of Interior, the authorities on criminal activity in Kuwait.
CHAPTER 2

REVIEW OF THE LITERATURE

Introduction

This chapter will review the video based instruction and the situated cognition literature. It is important to review both areas in order to identify the weaknesses and the strengths in the Interior's video production process. The video based instruction literature is reviewed to show the appropriate method of producing an effective video program, by discussing the conventional strategies or "the grammar" of video production and how it has been used by its practitioners to ensure the effective communication of a particular message. The literature on situated cognition is reviewed to show how human interaction in certain situations affects and modifies one's previous knowledge, in this case knowledge of video production convention strategies and grammar, to produce a new kind of knowledge that can be acceptable in certain situations or environments. The "new environment" of this study, is the Ministry of Interior.
Video Based Instruction Literature:

Salomon (1979) has linked his interest in codes and symbol systems with cognition and learning. In generalizing the results of four coding experiments, he reported that three covert skills, at least, can be affected by filmic coding elements. These skills are singling out details, visualization, and changing point of view.

The voluminous research in visual literacy has been connected with learning and instruction in mind (Braden, 1996). In his comprehensive study, Braden identified sixteen categories that fit under the umbrella of visual literacy. Many of the topics in these categories are included in the research agenda of other fields. One category of visual literacy is of interest to this study: the visual representation. The study of visual representation is divided into five areas of inquiry, which incorporate elements of semiotics and film/video conventions. Arnheim (1957) theorized about the nature of images in film and about film structure and presented the idea of film as art. Metz (1974), on the other hand, was concerned with the linguistic attributes of film and sign language (semiotics) used by filmmakers. With his identification and categorization of the visual process of film imagery, semiotics became the basis for analysis of the language of film. Renov & Suderburg (1996) eliminate the differences between film and video and considered both areas as the image-signs system, or semiotics.

The goal of producing instructional videos is, first to produce instructional video materials that meet general standards of technical quality, and second, to use the capabilities of video to enhance learning. These two goals usually overlap because the attributes of technical quality are part of the attributes of a good instructional video. In order to make the viewer understand what is shown on the screen, some conventional strategies must be applied to the production
These convention strategies are defined as the strategies of video production methodology and technique that have evolved from the experience of video professionals (Wetzel, et al. 1994). These strategies and professional video production methods and techniques and their use in enhancing learning are the basis for this study, as they relate to the Kuwait Ministry of Interior productions. Although some researchers question these strategies and define them as styles instead of conventional strategies, there is agreement among the majority of film and television researchers that these strategies functions as the grammar of the language of film (Bordwell and Thompson, 1993; Metz, 1974). In fact, Shaker (1995) wrote his dissertation about testing these strategies in contrast to special computerized effects and found that following basic video production convention strategies is much more effective than emphasizing endless computerized special effects.

Following the convention strategies of video production helps the viewer understand the content on the screen and removes what might cause any confusion or misunderstanding about the intended message. These convention strategies are a natural result of years of practice and research in the field of television production. Since these strategies function as a kind of system by which viewers “read” filmed productions, anyone who would like to produce a video program should know and use these strategies in order to send the intended message. Failing to follow the minimum of these convention strategies might result in sending a confused message or not sending the intended message at all. Within these strategies, there are some techniques that can be used to ensure the effective of one’s message. As Wetzel stated, “These techniques are intended to harness the ability of video to capture, hold, and focus the viewer’s attention; to bring words, sound, and pictures to the viewer at the same time; to show movement; to present
realistic visual images; and to create believable visual illusions." (Wetzel et al., 1994. p. 134).

Several studies have discussed the use of video production convention strategies to enhance "learning" from televised programs and to ensure the effective communication of the message being designed and sent. Since the focus of this study is educational programs, the research of greatest interest is that which discusses sending a specific message via one given program with the expectation that the viewer will react to this message by changing his or her behavior, beliefs, or attitudes toward that certain issue. This is what is meant by "learning" from television.

The Convention Strategies of Video Production

Of all the convention strategies governing video production, three major categories apply specifically to this study. These topics are:

Camera Technique: includes selection of shot length, camera movement, camera angle, and zoom or focus lens effects;

Shot Composition: discusses picture complexity, balance and proportion, and framing; and

Editing: focuses on cutting, shot order, and continuity.

In addition to these three major categories, other sub-categories must be introduced in relation to this study, such as sound, narration, text on the screen, dramatization, and program length.

Other major topics of video production—such as lighting, animation, and music have not been considered here because they are seldom used by the Department and/or the Department has not reached the point yet of implementing these strategies in the production process.
The three major topics listed are part of the daily practice of the Department in producing a program.

Analysis of the three major topics revolves around one aspect -- the shot. The shot is the most important aspect in all phases of the production process. After determining the content of the shot, the decision that should follow is how the content will be shown on the screen, since there are different means of depicting the same content, each of which will emphasize different details that will lead to different results. The last phase in the process is editing, which takes place after the completion of shots; and its main purpose is to organize the shots in a logical order, so that the viewer will understand the meaning of these organized shot. Note here that different organization of the same shots might lead to different meanings. Other elements, such as sound, words on screen, dramatization, program length, and narration should be considered subsequently to the three major concerns mentioned above.

Camera Technique

Camera techniques include four aspects: shot length, camera movement, camera angle, and zoom and focus effects. Each of these will be discussed in turn.

1. Shot Length

Shot length is defined as the relative distance of the camera from the subject of the shot. This distance affects the apparent size of the object, how much of the subject will be visible, the visibility of details, and the amount of the surrounding environment that will be shown on the screen (Katz, 1991; Pincus & Ascher, 1984). Shot lengths are divided into three kinds of shots; long shots, medium shots, and
close-up shots. The actual distances associated with each of these shot lengths are not fixed, but is relative to the subject and the setting. Long shots, which are taken at a relatively far distance from the subject of the shot, are usually used to establish location and atmosphere, establish general spatial relationships, and display broad, large-scale actions or movements (Anderson, 1984). Closer shots are used to emphasize details or significant features of the subject, to dramatize or reveal reactions, or to create a sense of intimacy with the subject (Browne, 1989; Fuller et al., 1982). A medium shot is a shot in between the long shot and the close-up shots.

Distance of a shot is connected with how long the shot is maintained on the screen. The major rule in determining the duration of a shot proposes that a shot should be sustained only long enough to accomplish its purpose. The details within the shot will be lost when a long shot is sustained beyond the time needed for the viewer to interpret the image and to identify the important elements of the picture. Also, the viewer will lose the surrounding environment and its relation to the subject when a close-up shot lasts longer than needed (Millerson, 1985). The smaller sized television screen suggests that one should reduce the long shot selection when producing for television because the objects in the long shot will be smaller on a smaller screen (Zettl, 1990). Zettl suggested that long shots in film cinematography can be used effectively to establish a location or context, followed by a gradual development of the details with successively closer shots. However, in video, he contended that it is better to build up the context of a scene from a series of medium and close-up shots (Zettl, 1990). And television, according to Zettl, is a more intimate medium and is better able to present small details, individual rather than group actions, and small-scale events with medium, close-up, and extreme close-up shots.
Shot Length Effectiveness

White, et al. (1986) found that in a commercial viewed at higher than normal speed, when a product is presented using longer shots, it was recalled by viewers better than products presented with medium-length shots. This finding did not apply to different shots of a narrator, as Aylward (1960) discovered in his study, when he did not find any changes in effectiveness according to the use of close-ups or medium shots of a narrator. Williams (1968), on the other hand proposed that a sustained use of long shots results in a loss of viewer attention over time.

In instructional videos, students favor presentations that use simple, fixed, and consistent shot lengths to those that vary the location and length of shots (Corbin & McIntyre, 1961). This contradicts the professional judgment that a variety of shots is necessary to sustain viewer interest and attention (Cartwright, 1986; Utz, 1980). Focal length can also affect perceptions of the velocity and distance of objects moving toward the camera (Acker, 1983). Wide-angle views lead to an increased perception of velocity, and adult viewers were more likely than children to notice that the effect of high speed was caused by the focal length of the lens.

Camera Movement

Camera movement changes the direction, angle, or distance of the video image during a shot. Camera movement should always be motivated, controlled, and at an appropriate speed (Compesi & Sherriffs, 1990). According to these convention strategies, any movement of the camera should be justified and should be presented slowly enough for the viewer
to follow the changing scene. Also, the viewer should not feel the camera itself is in motion; rather, the movement should be presented as a natural and logical change that the viewer anticipates and welcomes (Zettle, 1990). Extreme close-up shots should also avoid movement because of the limited viewpoint and the restricted depth of field (Millerson, 1985).

There are five different kinds of camera movement: panning, tilting, dollying, crane or pedestal movement, and trucking. Each of these movements is used for a specified reason. Panning involves turning the camera horizontally on its mount head to scan an extended horizontal area from a fixed location. Camera pan shots are used to establish a spatial relationship between two objects or areas. A slow pan is thought to create expectation and tension as the viewer watches for a significant detail or action. A fast, or whip, pan is used to suggest a dynamic relationship or transition, such as a dramatic change of direction, a rapid movement in time or space, a cause-and-effect relationship, or a contrast or comparison of two persons or objects. Panning can often be replaced by a cut. A cut is clearly called for when two scenes are in vastly different areas or there is no reason for showing the distance between the two scenes (Millerson, 1985).

Tilting involves changing the vertical direction of a shot by pointing the camera up or down on its mount head. A camera head tilt upward is used to emphasize height, such as the use of the slow upward tilt when showing a tall building. A tilt downward is used to emphasize depth, such as the use of a downward tilt to show a deep canyon (Fuller et al., 1982; Millerson, 1985). A tilt upward is thought to create a feeling of rising interest, expectancy, and hope, whereas a tilt downward is thought to suggest feelings of lowered interest, disappointment, sadness, and criticism (Millerson, 1985).
Dollying changes the distance from the camera to the subject by moving the camera toward or away from the subject. Crane or pedestal movement lifts or lowers the camera while maintaining a fixed shot angle. Trucking move the camera horizontally, to follow the movement of a subject or to scan over an extended area. The difference between trucking and panning is that the entire camera moves with the subject rather than merely following the subject from a fixed position. Combinations of these movements are sometimes employed, such as the arc shot, a combination of trucking and panning in which the camera moves in a semicircle around the subject of the shot, maintaining a continuous focus on the subject (Burrows et al., 1989). Moving the camera by dollying, crane or pedestal movement, or trucking, is thought to give the viewer a sense of subjective presence, whereas a static camera provides a sense of objectivity and detachment from the action (Millerson, 1985; Utz, 1992). Moving a camera, rather than zooming in on a subject, is thought to provide a greater sense of solidity, realness, and depth resulting from the apparent intermovement of planes (Millerson, 1985; Utz, 1992).

Given the limited picture area on a television screen, vertical and horizontal camera movement (tilting, panning, or trucking) is thought to be more distracting than dollying. Confining the camera to backward and forward movement is thought to place more emphasis on the subject and make the camera's movement less intrusive (Zettl, 1990). Practitioners also caution against any physical movement of the camera during a shot using a long focal length lens because any accidental or unsteady movement will be exaggerated in the picture (Burrows et al., 1989).
The Effectiveness of Camera Movement

Dollying is used to simulate physical movement of a character through space as seen from a subjective point of view. Studies about the relative effect of dollying and zooming suggest that using these techniques enhance the ability of a viewer to build an accurate mental model of a physical space. The difference between dollying and zooming is that dollying provides additional perceptual cues not available from a zoomed image, because of parallax cues and more realistic changes in the relative location of objects as the subject moves through a scene. However, Kipper found that the strength of the cueing effect was not so strong that the use of zooming prevented subjects from constructing accurate mental maps of an area (Kipper, 1986). Panning effects are continuous horizontal or vertical movements of the camera to scan a physical region larger than the viewing area of the screen. Panning has only been examined for its effect on attention level, rather than learning. Rapid panning has been found to attract and hold the viewer's attention, but sustained, slow panning may result in a loss of viewer attention over time (Huston & Wright, 1983).

A related piece of research suggests that being able to orient persons and objects within a spatial context is an important element in learning. Rothkopf, et al. (1986) found that providing several monitors to show several speakers is more effective than presenting all speakers in one monitor and using panning and cutting.

Camera Angle

Camera angle is defined as the position of the camera relative to the subject of a shot. The term "camera angle" is sometimes used to describe the vertical position of the camera relative to the subject. In a high angle shot, the camera is shooting from above the subject. In
a low angle shot, the camera is shooting from below the subject. The vertical camera angle of a human subject is usually determined relative to the viewer's normal eye level. Similarly, the vertical camera angle of an object is determined relative to the viewer's normal line of sight (Compesi & Sherriffs, 1990). There are four reasons for the use of different camera angles: (a) to avoid the jump cut, (b) to clarify the point of view of an off-screen observer, (c) to intensify the emotional or aesthetic impact of a scene, and (d) to create a stylistic effect (Zettl, 1990). A jump cut occurs when an object seems to move suddenly from one screen position to another because of a small, unintended change in the position of the camera or the subject. This effect occurs when the editor cuts between two shots that were shot from approximately the same position without regard to the small difference in the subject's position. The camera angle is used to illuminate the jump cut by allowing all the positions and movements to appear in the screen purposefully (Compesi & Sherriffs, 1990; Zettl, 1990).

Camera angles are used to clarify the point of view of an off-screen actor by adopting the subjective position of the actor to show approximately what the actor would see. This temporary use of a "subjective" camera is sometimes inserted into a conversation, as when the camera uses a high angle shot to simulate the point of view of an adult speaking down to a child, or a low angle shot to simulate the child speaking up to the adult (Zettl, 1990).

Changing the camera angle influences the visual impact of a shot. A low angle (shooting upward) presents the subject as strong, important, ominous, or strange. A high angle shot (shooting downward) presents the subject as weak and submissive and gives the audience a sense of superiority to the subject. A very high angle shot is thought to create a sense of detachment, and emphasizes patterns of movement, isolation, and congestion (Fuller et al., 1982; Millerson, 1985.) Another use of
changing the camera angles is to emphasize a movement, as when a
dancer’s leap is shot from a low angle or a diver’s plunge into the
water is shot from above (Zettl, 1990).

The Effectiveness of Camera Angle

Studies about camera angles revolved around their effect on the
viewer’s perception of an actor or onscreen dramatic character. The
major points suggested by film professionals indicate that certain
camera angles create negative or positive feeling toward the onscreen
subject. Thus, camera angle can affect subject’s credibility. Keeping
in mind this credibility effects is particularly useful when the
onscreen character delivers information or messages. When presenting a
human subject from a low angle (i.e., shooting the subject from below
eye level) viewers will perceive the dramatic subject as being taller,
stronger, more unafraid, bolder, and more aggressive than presenting the
same character shot from a high angle (above eye level) (Kraft, 1987).
Generally, a low-angle shot increases the positive perception of any on­
screen character, whereas a high-angle shot results in more negative
perception by viewers (McCain, Chilberg, & Wakshlag, 1977).

Furthermore to increase the perception of a speaker’s reliability
and expertise, it is better to show the speaker from a half profile
angle, so that the speaker is perceived as speaking to a listener just
off-screen (Baggaley & Duck, 1975). From a recall and recognition
standpoint, White et al. (1986) found that content was recalled better
when either normal camera angles or extremely high or low shots were
used, rather than shots of either moderately high or low angles. For
demonstrating a procedure, studies shows that the most effective camera
angle should be from the perspective of the person performing the
procedure to avoid forcing the viewer to mentally adjust the image (Chu
& Schramm, 1967; Greenwald & Albert, 1968). Finally, unexplained
reversal of the viewing angle should be avoided unless there is a need for it (Kraft, 1987).

Zoom and Focus Lens Effects

The function of zoom and focus is to change the focal length of shots to magnify or distort the video image, or to isolate objects by narrowing the focus of the camera to portions of the visual field (Wetzel et.al, 1994). A wide-angle lens has a short focal length and tends to increase the apparent size of nearby objects, while it tends to shrink objects that are farther away. A narrow-angle (long focal length, or telephoto) lens tends to increase the relative size of distant objects, making them appear to be closer than they actually are. Normal focal-length lenses show objects at approximately their actual size and distance. Zoom effects are created by changing the focal length of the lens from narrow to wide (zoom out) or wide to narrow (zoom in) (Burrows et al., 1989; Zettl, 1990). Wetzel et al. (1994) discussed different lens effects, by comparing the effects of wide-angle lenses to the narrow-angle lenses from four perspectives:

1. Overlapping Planes: Wide-angle lenses de-emphasize the importance of overlapping visual planes as depth cues because they increase the apparent distance between objects. Narrow-angle lenses tend to "squeeze" objects so that overlapping planes become the major depth cue separating objects in the foreground, middle ground, and background.

2. Size and Distance: Wide-angle lenses tend to exaggerate differences in the relative size of objects at different distances from the lens. Since viewers interpret size as a cue to distance, the wide-angle lens is thought to make near objects appear closer and distant
objects appear farther away than they actually are. Narrow-angle lenses tend to reduce differences in the size of objects at different distances from the camera and thus make distant objects appear larger and closer than they really are (Burrows et al., 1989; Zettl, 1990).

3. Linear Perspective: Wide-angle lenses have the effect of accelerating the convergence of parallel lines in an image, increasing the apparent depth and distance of the picture. A room shot with a wide-angle lens will appear to be much larger and deeper in the video image than it would to a person actually in the room. A narrow-angle lens suppresses the convergence of parallel lines and reduces the apparent depth and spaciousness of a picture. Thus, the same room shot with a narrow-angle lens would appear to be smaller and more crowded in the video picture than it actually is (Burrows et al., 1989; Zettl, 1990).

4. Depth of Field: The depth of field of a lens is the portion of the Z-axis (the line-of-sight of the camera) within which an object will appear to be in focus. The focal length of the lens and the amount of lens, which is open both affect the depth of field of a camera. If the depth of field is shallow, objects in only a small portion of the Z-axis will be in focus. If the depth of field is great (deep), objects at various distances from the camera will be in focus.

Wide-angle lenses tend to have greater depth of field than narrow-angle lenses. This allows a camera with a wide-angle lens to present objects at varying distances. Consequently, a deep-focus (wide-angle) lens is used to create an illusion of depth and spaciousness when shooting several objects at varying distances from the camera (Burrows et al., 1989; Zettl, 1990). A shallow-focus (narrow-angle) technique is used to isolate and emphasize a single object by placing everything else
in the frame out of focus (Fuller et al., 1982; Millerson, 1985). It is thought to be difficult to use a wide-angle lens to focus on a particular object (Zettle, 1990) because of the increased potential for background objects to distract the viewer from the subject of the shot (Moths & Patterson, 1985).

Zooming Effectiveness

Salomon (1979) uses the zoom feature of the camera for two purposes: first, to focus the viewer's attention on certain parts of the visual materials; second, to supplement the viewer's skill in relating details to conceptual or perceptual wholes. Another purpose of using zoom is to attract the viewer's attention to more details of the showing image, by zooming in, or connecting the viewer's attention to the environment surrounding the showing image by zooming out (Baggaley, 1973). Salomon showed viewers two types of the zoom feature and found that if viewers were able to identify details from a regular shot, then it is not recommended to use the zoom, but if the viewers were unable to notice these details from a regular shot, then the zoom was necessary to single out details of the objects (Salomon, 1979).

Shot Composition

Composition is defined as arranging all the visual elements in the frame in a way that makes the image a satisfactory and a complete whole (Ward, 1996). The photography strategies of composition have had a great influence on the motion picture, but composition in video focuses more on the continuity of thoughts (Millerson, 1985). In video production, each shot should contain one center of interest and the following shot should work to define or explain the previous ones to ensure the continuity of thoughts in the viewer (Cartwright, 1986).
Background images should work toward the clarity of the shot, not to
distract the center meaning of the shot (Utz, 1992). Giannetti (1987)
limited the number of objects in a single shot to nearly eight elements
and gave the viewer enough time to analyze the shot.

Distributing the objects on the screen depends on the importance
of these objects, but viewers tend to treat the center of the screen as
the most important area (Millerson, 1985). In the same way, the right
side of the screen has more weight than the left side and the upper
portion of the screen has more significance than the bottom portion
(Compesi & Sherriffs, 1990). The characteristics of objects play
another role when distributing those objects on the screen, since some
objects are large and easy to notice, where other brighter or smaller
objects need to be placed in the middle of the screen in order to be
noticed (Fuller et al., 1982). Zettl (1984) recommended changing the
composition of the screen from time to time in order to keep the
viewer's interest in the shot, since the same distribution of objects in
each shot results in a loss of interest in the shot. Using the focus
feature is another means of gaining the viewer's attention. Putting the
surrounding objects slightly out of focus keeps the viewer's eyes on the
target focused objects on the screen (Cartwright, 1986). Finally, in
order to create a sense of balance in filming a person, headroom and
noseroom should be considered when composing a shot.

Editing Techniques

Editing creates the structure of the film. The term refers to the
way in which shots are assembled into scenes, scenes into episodes, and
finally, episodes into programs (Carroll, 1996). The goal of editing is
to connect the meaning of single shots and produce a body of new meaning
from assembling the shots and scenes. In order to build shots in a
continuity of thought to reach a logically accepted final scene, Baskette et al. (1997) recommended the following four points, or four C's of editing: be correct, concise, consistent, and complete. While there are many ways of editing, the "cut" is considered to be the most used technique in editing. Other forms of editing, such as fade, wipe, dissolve, and mix, give different meanings to the scene and make the viewer interpret the scene in a different way than when a cut is used. The rule of thumb in determining the need for a cut is that when the viewer expects the cut to another shot, such as the cut to a flying bird when the previous shot shows a person looking up, otherwise, the viewer will be frustrated because the next shot does not satisfy his desire or meet his expectations (Anderson, 1984). Carroll (1980) emphasized the importance of choosing a different type or different angle of the next shot to insure the clarity of the cut and meet the meaning of that cut. Logical camera angles and types of shots are the key points of a successful cut, such as cutting to an extreme close-up shot of a watch after showing a medium shot of a person looking to his watch. The use of the cut should be made after giving enough time for the viewer to scan all the objects of the previous scene (Zettle, 1984). Cutting to some type of shots, such as the reverse-angle shot, might cause a confusion to the viewer in terms of the clarity and continuity of the shots; thus, such cutting should be avoided (see Utz, 1992 and Browne, 1989, for a detailed description of these shots). Carroll (1980) emphasized that the order of shots should follow the natural sequence of action; failing to do so will cause a severe destruction of the shots' continuity.

There are two types of perspectives when using a cut, or when editing shots: the subjective camera perspective and the objective camera perspective. The subjective camera perspective adopts the point of view of a person within a scene, or the performer's perspective,
while the objective camera perspective adopts the point of view of the unseen person who can see the scene from any angle or distance, or the observer's perspective (Wetzel et al., 1994). Once an editor chooses a perspective, he/she should maintain this perspective until the end of the program in order to remove any misconceptions that might occur in the viewer's mind when switching from one perspective to the other.

The Effectiveness of Editing

In addition to the purpose of editing discussed above, editing can be used to assemble subjects in units and organize the information presented in these units. The use of proper editing can strengthen the credibility and acceptability of information presented by on-screen actors or presenters. In addition, editing can simplify a complex scene by breaking it into separate scenes and add what might connect these scenes together in an understandable way (Kraft, 1987). Kraft found that viewers tend to favor the edited over the unedited presentation, but there was no major difference in the amount of recalled information in the two kinds of presentations. Kraft further found that connecting the viewer to the establishing shot from time to time within a scene results in a better recall, understanding, and sense of continuity of the film events (Kraft et al., 1991). The arrangement of shots affects the viewer's understanding of the whole scene in which different arrangements of shots can produce different meanings for the same shots (Isenhour, 1975). Some editing techniques can influence the meaning of the scene, such as cutting to an audience reaction after a speech, or making a rapid cut to the audience during a presentation to increase the level of interaction between the two (Baggaley and Duck, 1975).
Sound

Sound is considered to be a primary channel of information and a crucial aspect of any video production (Zettl, 1990). Sound can take many forms in a video, including narration, sound effects, audio dialogue, or music. The impact of sound is so great that it can change the obvious meaning of the image to the opposite meaning. Millerson (1993) identified five roles of sound when it accompanies a picture: a) to explain the picture, b) to interpret the picture, c) to augment the picture's meaning, d) to strengthen the picture's impact, and e) to enlighten the picture's appeal. Zettl (1990) also explains the function of sound in television in five points: a) to convey information, b) to add realism to visual effects, c) to strengthen the level of excitement, d) to establish the rhythm of a shot, and e) to create continuity across shots.

Burrows et al. (1989) focused on the relationship between sound and distance inside the shot; for example, if an actor is far away from the camera then his voice should not be as loud as the actor who was closer to the camera. That idea also applies to all kinds of sounds that the camera can detect from a scene, such as a passing train, a moving plane, or the sound of running feet.

Sound Effectiveness

In addition to the role and function of sound discussed above, Huston & Wright (1983) found that appropriate and acceptable changes in audio level increase the viewer's interest in a video presentation. Calvert & Scott (1989), on the other hand, say that sound can increase learning by being used as a marker, or highlighting key points of the
picture. In fact, knowing the role and function of sound and the appropriate use of it is considered to be the key point in its effective use in a motion picture presentation.

Narration

Narration, or the spoken information in a video presentation, was tested in the early years when sound was first added to film, and it was found to be superior to video alone, in terms of increasing viewers’ effectiveness and attraction, which lead to the spreading of the motion image all over the industrial world (Nowell-Smith, 1996). Using an off-screen narrator affects the viewer more than an on-screen narrator, because the off-screen narrator appears more credible and authoritative. This is not the case with well-known people, because their existence on screen strengthens the credibility of the message and affects viewers more than if they were not visible (Barrington, 1972). Using a speaker as an independent source of information affects the viewer more than using the speaker as an interpreter of someone else’s speech (Baggaley and Duck, 1975). Travers (1967) explains that an intermediate speed of narration is considered to be more effective than fast or slow narration, simply because the viewer might lose the connection or the flow of the information. Hartman (1961) on the other hand, warns against complete continuity of narration during a video presentation and asks for appropriate pauses and spaces that fit with the visual materials in order to keep the viewer’s attention at its highest level.
Text on the Screen

Text displaying on screen should appear simple, bold, arranged, not crowded, and grouped together (Utz, 1992). Putting the text in the center of the screen with enough space on either side keeps the text from being cut off or from faulty transmission. The background of the text should be used mainly to increase clarity and to remove any distraction (Anderson, 1984). The color, size, style, and location of words on the screen should be consistent from shot to shot throughout a production as much as possible (Fuller et al., 1982). Using a combination of upper- and lowercase letters is thought to be better than all uppercase lettering when displaying a lengthy text. Usually, viewers will try to read all text on the screen; therefore, the shot should contain only the important text within the screen (Cartwright, 1986).

The Effectiveness of the Text on the Screen

Most of researchers agree that using sufficient text in video improves learning (Markham, 1989). Many studies focus on the location of the text, the number of words that should be displayed at one time, the style, color, size, and spacing of the text, the length of time the text should remain on the screen; and whether the words should be displayed before, after, or at the same time as the visual or audio material they are intended to explain or supplement. When there is a need to show an extensive amount of text on the screen, it was found to be more effective to use a few long lines of text than several short lines (Duchnicky & Kolers, 1983). Reese (1983) explains that a combination of text and visual materials on the same screen required more mental effort than text alone or visual materials alone; thus, the amount of text and visual materials should be relatively consistent with
each other. Maintaining consistent spacing between words and letters is shown to be better than inserting spaces to achieve aligned right margins (Trollip & Sales, 1986). Brown et al. (1983) suggested applying the same strategies of good writing used for printed materials to on-screen writing. Such strategies include using clear, simple wording, developing ideas logically, using simple sentence construction and concise wording, maintaining a positive, active voice, and avoiding clichés, contractions, unfamiliar abbreviations, and jargon.

The necessary amount of time for displaying text depends on what producers call the "6-second rule", that is to say, the text should be readable in 6 seconds and should not be sustained longer than that (D'Ydewalle et al., 1987). The text should occur at the same time as the words are spoken, although some researchers thought that delaying the text just after the words are spoken is more effective (Barrington, 1972).

Dramatization

Using drama for the purpose of sending a specific message usually result in producing a short segment of drama. Using a simple and straightforward format is more effective than using a complicated format, since the goal is to send a specific, clear message. In addition, a single topic program is better understood by viewers as opposed to a program with many messages (Wright et al., 1984). When comparing a lecture presentation format to a dramatization of the same presentation, the level of immediate learning is shown to be higher as a result of viewing the drama rather than the lecture presentation (Morris, 1988). In conveying attitudes or opinions, dramatization also appears to be more effective than direct expository presentations using on- or off-screen authority figures (McCullagh, 1986). Certain
characteristics must be present in order for a dramatization to be more effective and successful in sending the intended message. The credibility of actors, the accuracy of the story, the setting, and actors' competence are considered to be the key ingredients for delivering a message effectively through dramatization. Failing to match viewers' expectations, presenting a naive actor, or showing an unrealistic scene will affect the credibility of the message being sent and might result in an opposing reaction from the viewer and a rejection of the whole idea (Deighton et al., 1989).

Program Length

Research concerning program length was conducted to measure the viewer's level of attention when watching a program. Baggaley (1973) suggested that shorter presentation periods, usually 25 to 30 minutes, are better than longer ones or holding a viewer's attention. Wright et al. (1984) on the other hand, says that younger viewers tend to lose interest more quickly than older viewers. A viewer's attention level is higher at the beginning of a program than the middle or the end of that program, which suggests that one should present the most important points in the first few minutes of the program (Berry et al., 1981).

Discussion

Video production convention strategies have been set by the practitioners of the field to ensure at least a minimum understanding of the presented message. Some techniques that arise from these strategies can sustain the effectiveness and clarity of the message, by attracting the viewer's attention to the important objects within a shot, by adding credibility to the speaker, or by supporting the visual images with
sound. Effectively produced programs stimulate the mental effort of the viewer, support the memorization of information presented in the program, maintain a high level of attention through the whole program, and simplify complicated subjects. Other convention strategies of video production, such as the use of lighting, music, and animation, will indeed influence the effectiveness of the message on viewers.

**Situated Cognition Literature**

In the past 10 years, there has been a growing literature and interest in "situatedness" for educational studies. Brown et al. (1989) started this type of discussion in their article titled "Situated Cognition" to focus on the new knowledge that is gained and previous knowledge that is modified during human interaction. One of the major points that relates to this study is the notion of the practical knowledge that is used in its appropriate environment, which is, in this case, the knowledge of video production techniques and the Department's environment. Another reason for reviewing the situated cognition perspectives in this study is the notion of the "community of practice" that the situatedness describes. That community of practice viewed by the situated cognition theorists defined as a people acting collectively in the world where they are forming their understanding and the practice of that understanding through continuous active interaction among themselves. The importance of reviewing situatedness in this study comes from the definition of situatedness, which simply deals with every situation or social interaction between two or more people and how that interaction informs the practice of the previously known knowledge. Several researcher discussed the situated cognition theme from different points of views, thus, it is important to review these perspectives and how it relates to the study.
Brown et al. (1989) attempts to explain what it is "to know" and addresses the dangerous separation between "knowing" and "doing." Brown and his co-authors challenge the existing schooling system, which treats knowledge as a complete unit that is separated from situational application. Brown and his colleagues propose "Situated Learning" -- learning through activities. The learning environment and the situation in which the learner gains knowledge are the main streams that affects the learner's cognition. When educators illuminate the situated nature of cognition, they find the flaw in formal education. Instead of providing knowledge for use in real life, traditional education tends to produce a conceptual knowledge unrelated to the living life of the learner.

A 1987 study by Miller and Gildea demonstrates the importance of situatedness in vocabulary teaching. The study compares two teaching vocabulary methods. The first, the cognition aspect of education, students memorizing the new vocabulary and its definition from the dictionary. The second method, situated learning, let students learn the new vocabulary by listening, talking and reading in interactional communication.

Researchers discovered that students learn 100 to 200 new words yearly through cognition. Yet, much of the new vocabulary bore minimal relation to students' lives. Researchers found that students learned 5,000 new words yearly, using situated learning. The finding were explained by the following: the dictionary defines a word and offers examples of usage. Its editors assume that it is self-contained knowledge, while the interactional communication applies meaning and usage of the word to daily life. Words become indexical, related to context of usage, which is called situated learning.

Comparing all knowledge to language, the researchers determine that meaning of any concept depends on the contextual situation,
negotiation, and activities. The authors view conceptual knowledge as a tool, fully comprehended only when used. Some learners simply acquire knowledge tools, while others actively use them. Those who use the tools can construct a useful, implicit understanding of the world in which they function. Those who have knowledge and do not apply it are disconnected from the world that requires the tools. In addition to using the knowledge, there is the community or the culture in where the knowledge is being used. Just as tools are used differently in every culture, knowledge is also. The meaning of a concept depends on the situation, the culture or the community of context. Therefore, the triangle of knowledge should include activity, concept and culture as its three angles. School knowledge often provides abstracted concepts that are unrelated to the activities or culture in which they will be used.

**Enculturation and Authentic Activities**

Enculturation happens consciously and unconsciously from the daily practice and encounter of the learner with the system. Students observe the general system and adopt it gradually without direct teaching from a higher authority. This process of enculturation occurs because of the implicit engaging between the learner and the life around him or her, not because of the explicit teaching. Schooling does not rely much on that method since that culture is not in evidence. Students can pass the exams and get high grades (school culture), but they fail when they encounter that same knowledge in authentic practice.

The problem of the school knowledge when compared to the outside practice is in the vague differentiation between authentic activities and school activities. To clarify the distinction between the two, it is important to understand the meaning of authentic activities.
Authentic activities are the ordinary practices of the culture inside a specific domain of knowledge. Both experts and novices can do these practices. Schools adopt the culture of the practitioner's authentic activities, twisted to fit the culture of the school itself. A noticeable gap results between the practitioners' activities culture, and the schools' activities culture, which do not relate to each other.

Brown and his colleagues compared the students' activities to the activities of the professional practitioners, and those of Just Plain Folks (JPF) who are enculturated through apprenticeship. They found that the JPF's and the professional practitioners have greatly similar activities. They both act in real situations, while students act symbolically. They both reason with causal stories and models, while students reason with laws. They both produce a negotiable meaning and socially constructed understanding, while students produce a fixed meaning and immutable concepts. One example of the JPF's authentic activities is Lave's study (1988) of Weight Watchers, whose participants were preparing their carefully regulated meals under instruction. One problem they faced was to measure three quarters of the two-third cups the program allowed. The Weight Watcher did not solve the problem by using math course techniques, which is $3/4 \times 2/3 = 1/2$, but they found the answer by acting out the situation itself. They filled a measuring-cup two thirds, dumped it out on the cutting board, patted it into a circle, marked a cross on it, scooped away one quadrant, and served the rest. The procedure they used to solve their problem comes from the nature of the activity, the resources available, and the sort of resolution required. They saw the problem in a specific context of a continuous activity, which is also a feature in the professional practitioners' experiences. The authors cited two other studies that produced the same results, in which activities connected to the context
and the separation between the two or depending on the cognition only will produce knowledge unrelated to actual life (see Scribner (1984)).

The purpose of the authentic activities is to act meaningfully and purposefully while gaining experience, which results naturally from these activities. In face-to-face conversation, the speaker can easily understand the meaning of all the indexical expressions, such as here, there, you, that, etc. while these expressions are harder to interpret in a telephone conversation. The meaning of these words depends completely on their context or situation. Representing these words in a non-setting situation, or an imaginary situation, requires re-defined and add-on explanations to what the speaker or the writer meant by these expressions. These changes make comprehending these words more problematic, while the same words can be easily understood when presented contextually.

Knowledge works in the same way. Knowledge indexes its contextual situation. Part of the knowledge can be recognized by the mind and some of it cannot be recognized without watching its uses in the real world. The two parts of that understanding create the complete meaning of that knowledge. On the other hand, a context-independent process might produce either a weak understanding of the knowledge or a routine process that kills the productivity inside the learner.

Cognitive Apprenticeship and Collaboration

Brown et al. (1989) describe two studies in which learning occurs through "cognitive apprenticeship." They emphasize the importance of this method in enculturating the learners into authentic practices through activities and social interaction. The first study was done by Schoenfeld (1985), who grouped his students to solve the problem of the magic square. The teacher made his students work in the culture of
mathematics instead of in the culture of schooling. He did not need his students to say, "I did it," rather, he asked them to show him the relevant techniques of solving such a math problem and to understand and express the mathematical nature of the magic square. The class reported not only the answer to that square, but they discovered general principles and some further generalizable mathematical strategies. The second study was done by Lampert (1986), who taught fourth grade students multiplication by using coins. Her strategy was to let the student explore math by connecting it to their daily use of coins. She found that her method resulted in understanding four different kinds of mathematical knowledge: the intuitive knowledge, or the short cuts, the computational knowledge, or the basic algorithms, the concrete knowledge, which refer to the concrete models of algorithms associated with the students' imaginable stories, and the principal knowledge, such as associativity and commutativity that underline the algorithm manipulation of numbers. The two studies shows that when the task started with a familiar activity, it gives students the legitimacy of their implicit knowledge and encouraged them to transfer that knowledge to unfamiliar tasks. The studies show that students can come up with their own answers and generate their activities. The students can also build the fallen bridge between the abstract knowledge and the world of practice of that knowledge.

Collaboration is an important element in these two examples, which elaborate the reality of the world that works in collaboration, rather than individually. The teacher was to support the students in their attempts to do the task, rather plainly transmit knowledge. The students behaved as practitioners instead of "receivers" of the transmitted knowledge. The students developed their own conceptual understanding through the social interaction and collaboration in the culture of the domain rather than the culture of the school. The
students' knowledge was a result of mixing of three elements: activities, tools, and culture, covered by social interaction and collaboration.

The group collaboration - as an important part of the situatedness - has four important features. The first is that it is a collective problem-solving in which the individual cannot produce such knowledge. Second, the group collaboration removes the misconception that usually happens in the individual's mind. It also removes the ineffective strategies that an individual might rely on. Third, the group collaboration provides collaborative work skills, while the individual fails to have that skill when he works alone. Fourth, the group collaboration distributes among the participants the many different roles that knowledge requires to present, while the individual would struggle to understand and perform all these roles.

In their conclusion, Brown and his co-authors ask for further research to investigate the situated learning, despite the existing gap between learning in school and learning outside school (Resnick, 1988). One of the major challenges is deciding what should be explicit and what should be implicit in teaching. To help solve this problem, further studies should focus on the relationship between the explicit knowledge and the implicit understanding. The focus of the authentic activities and enculturation could shift the existing epistemology to a new perspective.

**Situated Learning and Instructional Design**

Winn (1994) view situatedness from the perspective of comparing situated learning to instructional design. He argue that the two learning approaches seems to be in contrast to each other, while in fact
they share common points that lead to a powerful learning environment if we merge the two approaches together.

After defining the two approaches, there are number of points that seems to be incompatible to each other. The first point is that the instructional design method assumes that what people learn can be transferable to other similar situations. In addition to that, it is impossible to expose learners to all the situations that they might encounter in real life. Moreover, people act differently in each situation so that how they act in a single situation might be different in a similar situation, and that makes the problem-solving procedure more difficult to implement and analyze. The situated learning requires two things: the first is to teach transferable skills that allow the learner to use them in all similar situations, and the second is to teach this knowledge in a place were it is used. These two rules can be found in the principles of instructional design.

From the perspective of instructional design, the purpose of teaching is to teach generic skills that are transferable, not specific skills for each situation. The problem of that purpose is that it separates the skill from the actual implication in the real world. Thus, the joining of the two is a must. Experienced teachers can act successfully to create situations to encourage students to act positively on the new knowledge they are getting from these teachers. Instructional designers have two options to solve the separation between the skills and the application of these skills in the real world. The first is to produce students that act like teachers in their creative thinking, and the second is to let students build their own understanding of the knowledge rather than teaching them specific knowledge. In the second solution, the teacher can create an environment where students can explore freely the targeted knowledge. This environment's called in the situated learning “authentic settings.”
In addition to that environment, the instructional designer should focus on the inferential reasoning and relevant meta-cognitive skills. Finally, there should be a wide range of flexibility that enables the teacher to change and modify the process as it goes on.

From the situated learning perspective, there are three ways in which situatedness can be applied in the school system: creating methods in which students can work as apprentices, bringing authentic experiences into the classroom, and designing learning experiences that are situated in the real world. These three methods require some changes in the current school system. First, teachers should work as advisors to their students, not as authoritative persons who control what should be learned and what should not. Second, students should be the expert who explore and navigate the knowledge, instead of the passive mode they usually play when being fed the knowledge by the teacher. All of these changes can be made without touching the three basic elements of instructional design, which are: designing the strategy based on the learners' needs, selecting strategies rationally, and modifying strategies based on the ongoing evaluation of the process.

The Roots of Situated Cognition

The argument of Damarin (1993) started with the notion of familiarity of situated learning among educators in general. That is to say, situatedness is not a new method of learning and it was not absent from the minds of the education theorists. The recent spreading of situated learning comes from three fundamental changes in education. First, education is honoring technology in new ways that is to understand the human interaction with the machine or the situations between a group of people and a set of machines. Second, situated learning shifts the focus from the psychologists to the sociologists.
In other words, knowledge is no longer simply an individual acquisition, but it is also an accumulation of group interaction in specific situations. Third, the knowledge that educational designers produce is no longer restricted to the community of those who produced it. Rather, this knowledge is received by other population worldwide. Moreover, the situated studies are not restricted to school-based learning. Instead, it spans to cover most of the human interaction situations, such as factories, offices, grocery stores, and other places where individuals gather during their daily lives.

The Arrogant Perception

Damarin (1993) looks to situated learning from a different view, that is the view of the class, race, gender, and belief differences that move the learner or the instructor toward gaining or facilitating the knowledge. The critical point here is the "arrogance" that happened between any two figures in the learning process, learner and instructor, because of the differences each one has, whether it is a race, gender, class, or belief difference. These differences produce the arrogance that makes the sharing of knowledge in a situation impossible.

The distinction between situated learning and the existing school learning is similar to the differences between the tourist and the traveler. The tourist's life is to see the major places that any stranger always hear about and want to see, take memorial pictures, and enjoy the city life. The traveler's life, on the other hand, is to understand the people, culture, and the life of the city. The outcome of the tourist is having a shallow knowledge about the actual life of the people, while the traveler knows deeply the detailed aspects of the same people. Similarly, situated learners deal with knowledge as a continuous process, each learner has a view of that knowledge and all of
them are learning from each other and become a different “knower” as they encounter new situations. The author emphasizes the removal of the arrogant perception in order to have the full access to the system that learners wanted to explore. She gave examples of the virtual reality and telecommunication, where in the first, the learner who put on the gloves and the goggles is different from the learner who is not wearing them, while in telecommunication, learners are getting access to places that were forbidden for them to visit and when entering these places, they act in arrogance and feel that they are superior to the others and that lead them to have a false experience or practice of the other place which they want to understand.

Evaluating a Situated Learning Environment

McLellan (1993) touches a critical point in the process of the situated learning that is the evaluation point. In her article, McLellan tries to answer the question of how teachers evaluate students in a situated learning environment. First, she defines the goal of learning in a situated environment as improving the learner’s progress toward mastery. She emphasizes that evaluation is a continuous and a dynamic process for the learner, the environment, and the instructional strategies. Since the situated knowledge is socially constructed, therefore, it should be evaluated in the same way.

McLellan (1993) take Collins’ evaluation model (1990) as an evaluation guide in a situated learning environment. Collins builds his model on an environment of students work with computers either in groups or individually. He explains that evaluation of a situated learning process includes three kinds of evaluation measures: the first is portfolios, which simply means a product that a learner creates to reflect the process of learning and development in that environment.
McLellan argues that this method allow students to build on their previous work, revise it, trace the history of development, and witness their working style. On the other hand, evaluating student portfolios is a sophisticated job since teachers have to make sense of a student self-reflection.

The second measure proposed by Collins is summary statistics, which shows patterns and trends in learner's development. McLellan describes this method as an easy job to do, since by using the computer, teachers can track what their students actually went through and what they did not. A good example of that notion is the HyperCard program that allows students to build stacks in order to produce a complete project. Teachers can easily go through the development of these stacks and evaluate the student's development work. That measure shows the technical capability of recording information about the learners' interaction with the materials, allowing the teacher to diagnose the development of the students during the whole process. The third measure is diagnosis, which works based on the previous two measures as well as the teacher's continuous assessment of the learner's work. McLellan argues that teachers can use this method in many forms, such as portfolios, summary statistics, reflection and self-assessment, and teachers' ongoing assessment of classroom events. The diagnosis should not focus only on the individual performance but also on the overall context as well. In addition to that, it should focus on the strategies and the knowledge structure inside the situated events. It is a dynamic and continuous activity, linked to the learning events. Diagnosis should have the major elements of the cognitive apprenticeship, which are the content, methods, sequence, and sociology.

These three measures are done during the actual work of the students, not on predicting what students can do. The key in that model is the removal of the traditional testing, since computers and teachers
act as assistance to the students' self-learning. Therefore, what has always been reported as a negative side effect of testing, such as fearing the test, does not exist in that model. Collins, Brown, and Newman (1990) predict that this model will lead the future learning with the evolution of the personal computer. The computer will work as the apprenticeship environment for students.

The author goes beyond the three measurements, which Collins proposed and discusses in details the issues related to these measures. The first issue is the reflection and self-assessment. This model of measuring the student's performance in a situated learning environment can take many forms and it's major benefit is to compare the student's own problem solving procedure to other students' procedures or to experts' procedures. The comparison and discussion of the two assessments will naturally improve the student's performance and understanding of the knowledge. Another major point in the reflection of one's self-assessment is the co-investigation that can lead two or more students to reflect and criticize each other's assessments.

The second issue is the story construction or scenario design. It is another way of blending learning and diagnosis. The construction of a student-made story act upon conceptual situation, similar to the experts, and practice the use of the information in an imaginable situation. A third way of evaluating students in the situated learning process is to ask students to design instructions for other learners, where these designers use their evaluated knowledge to express it to others. The author conclude his article by indicating that the evaluation of a situated learning environment is a complex process, since the goal of that evaluation is not to measure the learner only, but the learning process as well. The three measurements proposed by Collins and the related thoughts call for more research upon finding
other ways to complete the critical view of evaluating a situated learning process.

**Operationalizing Situated Theory:**

Brown & Duguid (1993) try to operationalize situated theory by comparing four terms between the view of the situatedness and the view of other learning perspectives:

*Instruction vs. Learning:* The educational technology question about the implications of the situated learning tends to focus on teaching and instruction, instead of learning, which situatedness focuses on. In the view of the situated approach, teaching results learning. The focus of instruction should generate from the learners' perspective, that is to say the instructor has to investigate from the point of the view of the learners. To distinguish the differences between the focus on the instructor's perspective and the learner's perspectives, the process of the instructor's perspectives views the knowledge as pieces, one by one, or chunk by chunk, and these pieces have to be delivered to the learner. If the learner "got" what the instructor transmitted to him, then the learning process succeeded, otherwise, it failed. The other perspective sees learning as an unfinished process and it continue to develop as the time goes by. Every single situation is building on what has been learned before and modifies it. It is not a view of bricks building, rather, it is like a color mixing, since each added color will effect the other previous colors in the pot, were the bricks adding do not effect the other existing bricks when you add a new brick to them. That will results in some difficulties in the process of evaluating the learner, but that is beside the point. What is important is providing the right environment...
that enables the learner to "steal" the knowledge, not verbally only, but every move that took place in the interaction of that environment.

**Explicit vs. Implicit:** Stealing knowledge occurs in the hidden part of the instruction, which the instructor does not pay attention to it. That hidden knowledge cannot be 100% explicit, even if the instructor tries to. In addition to that fact, showing the hidden knowledge loses the value of that knowledge. The clear explicit knowledge and the hidden implicit knowledge complement each other in a way that each of them play different roles in the learning process. That is to say they are not antithetical because the explicit knowledge itself is a situated social practice, since both explicit and implicit knowledge are developed in the process of the ongoing activities of the learning environment. The imagining contradiction between the two comes from the illumination of the practice of that explicit knowledge.

**Individual vs. Social:** To instruct someone individually, or to instruct someone alone without the social environment around him, means to instruct him partially. Even when the learning program is extensive, the individual will lose many parts of the process. On the opposite, learning in a social context or in a community of practice will enable those individuals to steal and see the other's thinking about the lost parts, which they usually lose when they learn alone. For example, learning how to drive a car is a social practice, were the new driver steal that practice all the time from the other expert drivers. On the other hand, learning how to program a VCR became a difficult practice since the learning is practiced alone. In other words, the existence of a social environment made the learner overcome what he is missing from the individual instruction.

**System Narrowly Constructed vs. System Broadly Constructed:**
Designing and using technology should not be isolated from the social context for one reason: there is not a self-explanatory form that all
Situated Cognition in a Video Production Setting:

The members of The Cognition and Technology Group at Vanderbilt (1993), who are twenty-eight academic writers, started their argument about situatedness by reviewing their 1990 article, which they wanted to revise. The first argument of that article is that most of the educational videos are used as visual examples to strengthen the lecture that is designed for transmitting the knowledge from expert to novice. Their view is to reverse the situation and make the learners construct the knowledge in interesting activities. These activities consist of two parts; the first is to expose students to movies and make them stand as filmmakers in terms of criticizing the quality and authenticity of the film’s subject. The second part involved the use of special design adventures, which the center filmed as a problem-solving series to make students work on problem-solving matters in an interesting setting.

They revise their article by discussing some major points that seem questionable for the educational technology community. The first point is that they discuss the relationship between design principles and teaching and learning from the prospective of Gibson’s (1977) notion of “affordance,” which argues that different features of environments afford activities for particular organisms. They emphasize that these activities do not guarantee the results, rather, they promote them.

The second point is about the challenges they face in implementing such activities in the classroom. One of the toughest challenges is changing the role of the teacher from a “provider of information” to a
"coach" or a co-producer of the knowledge, which is difficult for both teachers and students, since teachers are chained with the classroom culture and students are accustomed to that culture. Another challenge comes from teachers who do not know exactly when to assist a student because sometimes a student needs help in something that he should solve, not the teacher. A third challenge is how to fit the teachers in the existing curricula and keep the their needs in the lights of the testing system.

The third point is to highlight uses of knowledge by giving the freedom to students to see the need for this new way of learning and set up the learning goals. The students should see the whole task instead of partial portions of that task. The apprenticeship students meet that goal.

The fourth point is about how to illuminate the passive attitude that movie watching usually produces. The authors came up with four strategies to solve this problem: first, picking thoughts from the video for further discussion, second, providing other sources to let students build on the video thoughts, third, building one’s own thoughts from the resources, and fourth, contributing these thoughts to the group where other students can discuss together their cumulated thoughts.

A major strategy the authors suggests is having the “what if” thinking that make students think beyond what they see. The situated instruction activities, or anchors, are viewed as effective ways to start the learning process within the learners and not as a closed-ended process. Designing the curricula around anchors have its rewards in terms of the easy managing of the activities, finding a shared knowledge among those who are interested, and simplifying the communication among students and community members.

The fifth point is about the use of simulation in instruction setting. Simulations can provide effective anchors for instruction
because simulations engage and activate students in the "what if" thinking, help students be more organized when facing a situation, and trace the students' performance so that the assessment work would be easier.

The last point in that category is about the cooperative learning, which the authors believe that anchored instruction encourages because of three reasons; first is the complexity of the problems, which individual will find it hard to work on them alone, second, the nature of the visual anchors that enable students to elaborate on more than reading, and third, strengthen the weak students inside a group so that his feebleness will dissolve in the group and gain different point of views that enlighten him.

The second category in the article focused on assessments and transferring knowledge. In the assessment part, the authors noted that most traditional testing strategies focus on small separated skills or knowledge. The goal of evaluating the students in a situated instruction environment is not to memorize specific instructions, rather, to demonstrate an understanding of the whole process. The alternative assessment measures proposed by the authors do not mean to cancel the existing evaluating methods, rather, to work along with them, despite the fact that traditional testing does not guarantee the use of the testing knowledge in its appropriate situation.

Another point in that category concerns the knowledge transferring. There are five kinds of knowledge transferring; the transfer to new analogous problem, the transfer to partially analogous problems, the transfer to "what if" thinking of the problem that enable the thinker to envision the possible changes on a problem structure and deal with it, the transfer of the outside the classroom context which is one of the most import points that situated learning advocates rely on,
and the transfer as efficient learning in a degree to which one set of experiences helps one learn to adapt to new setting.

The use of visual products was a debatable issue in terms of comparing it to other learning settings. The authors’ emphasis the need to the diversification in the learning setting and visual products are one example of these setting. In fact, the visual products have the benefits of motivating the poor reader students in the classroom activities. Another advantage is the rich materials inside the visual product that give the learners a variety of selections to work on. A clear example of the superiority of the visual products is the comparison between the tape and the script, where students and teachers use the tape for the ease of use.

In sum, the Vanderbilt group reached the same findings of the Brown, et al. "Situated Cognition" (1989) which has been reviewed earlier.

Criticizing the Situated Cognition:

Steven Tripp (1993) leads the criticism of the situated cognition points of views mentioned above. He judged all the articles according to the thoughts of the English philosopher Michael Oakeshott, who died in 1990. His criticism is a hard and ironic one since he is criticizing academic figures in universities. He started with Brown’s article (1993) titled “Stolen Knowledge” and started his argument by rejecting the article idea that says gaining knowledge is similar to gaining language because of several reasons. The first is that the language-learning theorists recommend the learner to start the new language in a controlled situation such as the classroom because the real world is a complex place and the learners’ mistakes are unforgivable. The second reason is that those who learned the language in the real life are
having what he named "fossilization," which refer to the incorrect learning that produces a "low quality" language but it suffices the communication. In addition to that, the mistakes became permanent and hard to correct for that learner. Also, the learner will stick to a level of learning that make it harder for him to progress to the next level. In the same way, learning knowledge, where these negative effects might happen to students who learn the practice without first building the foundation for it in the classroom.

The second person he criticized was William Winn, who adapted the instructional design to situated learning and vise versa. The ideas of Winn are incorrect, according to Tripp, because adapting a theme of learning to another theme of learning required transferability and hence, the abstraction became a must, which experts do not use and treat it as a trade-off with transferability. In addition to that, someone who is skilled in one situation might be inexpert in another and bring negative baggage with him in different situations. The second idea, which Tripp did not like in Winn's article, is the "coach" idea, which Winn wanted the teacher to be in the classroom instead of the authoritative information provider. First, the athletes do not learn from the coach only, but they steal the moves from the older athletes, and classroom does not have that character, since the students in the classroom are all equal. Second, the coach's goal is to hurry, motivate, and criticize the trainees, which is a different goal from the existence of the teacher in the community of the classroom.

After Winn, Tripp criticize Streibel, Damarin, and Hay all together as one group, since they have one thing in common, which is they are not satisfied with just teaching students, but they want to "liberate" them and accuse the current system of being arrogant. He accuses them of being contradicted with the situated learning ideas and becoming confused. These writers are rationalists because they devalue
practical knowledge and prefer technical knowledge, according to Tripp. He judges their writing to Oakeshott ideas of modern rationalism that oppose the situated cognition theory. The writers seems to support the Whorfian hypothesis that says the language you speak determine the way you see the world, thus, there are no facts and what one counts as a fact depends on the theory he or she belong to. That will lead to treat all points of view as equally valid and certain.

Tripp has his respect for McLellan's work on evaluation and the Vanderbilt group, but of course, he has some points to say about them. To McLellan, he did not understand how to evaluate someone who reflect on himself - representation of activities - while the major point of the situated learning ideas is that the efficient representation is not the basis of human activity. For the Vanderbilt group, Tripp has the greatest respect for their work but he has two things: the first is that he does not believe what they say they are doing is a situated learning, and second, he does not think they are teaching problem solving.

For the first point, Tripp indicated that the essence of situated learning is that knowledge is socially constructed in the real world, and the videodisks they are using in their projects are not the real world. It does not means that what they are doing is a bad thing, it just mean that it is a different thing, but not situated learning, simply because situatedness deals with the real activities of the world, not a representation of the world. The second point is that what they teach is critical thinking, not problem solving, because problem solving means the activities which Brown described in his situated action article that involved acting upon real object in the real world. The activities of the Vanderbilt group should be better describe as critical thinking because it involves constructing and evaluating propositions.

Finally, Tripp emphasized the crucial meaning of the situated learning as activities in real situations, not activities in
representational situations. Also he calls for exposing students to the masters in the world if you want people to learn some skill, but you'd rather expose them to a teacher in the classroom if you want them to learn critical thinking which people tend to miss after finishing schools.

The Replies for Steven Tripp:

There are many replies for Tripp article, most of them published in the October, 1994 issue of the Educational Technology journal. Among these replies, there were four replies addressed the situated learning perspectives by adding, defending, and presenting new information to that domain of knowledge. The first one was by Brown and Duguid, where they started their reply by quoting Oakeshott's distinction between the technical knowledge and the practical knowledge. Oakeshott clearly said that the practical knowledge cannot be learned without the existence of practice, since it required a continuous contact with the one who practice it in the real world, exactly what the authors ask for in addressing the situated knowledge. The major point is that Oakeshott, the English professor who Tripp refers to during his article, agreed with what Brown and Duguid said about the situated learning, which is a way of describing learning, not to prescribe it. The second point the two authors presented is that there is a difference between Oakeshott's "idiom of activities" and the "community of practice" which Lave and Wanger ask for when they addressed situated learning. The difference is that Oakeshott definition of the idiom of practice is the "knowledge of how to behave appropriately in the circumstances" while the Lave and Wanger view the community of practice as a people acting collectively in the world where they form their understanding through that continuous active interaction among themselves. So, the difference between the two
is instructive and each one of them look to it from a different perspective. The third point is that the two authors have a belief that to understand learning it is important to see it as a continuous social practice, while on the other hand, Oakeshott sees learning as a process of individuals conforming to disembodied traditions and the authors believe that traditions no longer looks as unitary as it did. The last point is that Oakeshott did not take into consideration the atmosphere surrounding the learners and the promising technology that is improving rapidly.

The second reply to Tripp was written by William Winn and published in the same issue of the Educational Technology Journal (1994). Winn started his article by saying that the purpose of education is how to get along without being an expert, while the situated learning view is that situatedness is the only path to expertise. Knowing that, the other instructional strategies can be effective if the goal is to achieve competence rather than expertise. Winn summarized his reply to Tripp in four points. The first is the "negative baggage" that an expert might bring when changing the situation. Winn cited a study that suggests the training to be sufficiently flexible (Schneider, Dumais, & Shfrin, 1984) so that experts will not use the abstractions that are necessary for transfer to occur and that will be a useful practice for the non-experts who will get the non-automatic skills during the situation. The second point is that students in schools can manage themselves in competence without being experts unless they are required to be a college students specialized in that exact area were the situatedness be a must then. The third point is looking to the teacher as a coach where Tripp asks for senior athletes to exist along with the coach. Winn says that teachers have their own way to understand the knowledge they want to teach and make this knowledge teachable, while the same knowledge is
presented in different ways when we ask an expert to explain it to learners. The teacher plays the role of starting the knowledge in the learners but if the learner wants to go beyond the introductory knowledge of the teacher or to be an expert, then the existence of the coach or the expert is the key to lead the learner to professionality.

The fourth point is that the current existing schooling is not a negative strategy when our goal is to have a competence rather than expertise. Situated learning leads to producing expertise but it is hard to analyze the implicit behavior of the expertise. Finally, Winn compared situated learning and cognitive science as a two strategies in learning, each one emphasizing certain points in the learning process.

The third reply to Tripp was by Streibel who defended himself from Tripp misunderstanding of his article. Streibel disagree with Tripp in five points, the first is that Streibel does not believe in narcissism simply because the situated learning paradigm opposed narcissism. The second is that Streibel does not see students as an oppressed class, rather, he sees them as disempowered and asked for cooperation between the two parts in the learning process. The third is that Streibel is not an arrogant perception but rather his perception is shaped by the theoretical presumption which he has encountered and that shape is in a continuous revision as long as he exposes his thoughts to the community of practice of that domain of knowledge. The fourth point is that there is a conflict between modern rationalism and situated cognition and they are opposed to each others but that does not mean that the situatedness writers are rationalists. The point is that the situatedness writers do not have a pre-existing certain knowledge about the situated cognition but they believe that knowledge evolve from prior knowledge, not evolve toward some pre-existing perfect practice. The last point in replying to Tripp is that knowledge does not precede action, rather, knowledge
and action are in a dialectical relation where both of them produce knowledge.

The fourth reply to Tripp was written by the Vanderbilt Group in the same issue of the Educational Technology journal (1994). Although Tripp claims that they are not doing situated learning and that they are not teaching problem solving. The group replies by clarifying that situated learning does not mean out of school activities, rather, it means every situation or social interaction between two or more people. The goal of the situatedness is to understand how learning originates from the interaction of a person and situation, which include other people. The situatedness researchers ask not to reject the existing school activities, but rather to understand and revise the school activities by analyzing the non-school activities. In addition to that, the situated learning paradigm does not narrow itself in "observing the master" as the only method of learning, rather, there are other activities that are considered to be situated learning activities, such as creating a classroom culture similar to the culture of practice of the knowledge they want to learn. The studies of Schoenfeld (1985) and Lampert (1986) are perfect examples of that situatedness culture.

The second point, which the Vanderbilt Group wants to address, is that what they did is a problem-solving activities and the misunderstanding of Tripp's denial to that comes from the fact that there are different degrees in any problem-solving activity, which range from easy to difficult situations. Since problem solving simply means a specialized skill within a domain of knowledge, not a generalized skill that applies across a variety of content areas, the Group's activities in their classroom considered to be a problem solving activities. Any simulation to a real problem is one form of problem solving activity since it is impossible to introduce all the real problems in any domain of knowledge and ask the students to solve them. The point here is the
problem-solving activities can be simulated in an artificial setting, since the goal is to train students how to gain such type of thinking.

Conclusion

Several points can be drawn from this review of the situated cognition literature. The first and the most important point is that the social interaction among learners, practitioners, or any group of people affect the previous knowledge that these people had or experienced. That effect might change, strengthen, or modify the previous knowledge or experience, depending on the environment or the situations in which this group of people interact with each other. As Damarin described the knowledge as aggregation of group interaction in specific situation, the crew of the Department are producing this kind of knowledge in their daily practice and interaction during the production process. The Department deals with real activities of the world and tries to produce a convincing representation of that world in order to affect it in certain ways. It is hard for a person to apply his/her knowledge in a new environment that is not identical to the environment in which he/she gains this knowledge.

While many of researchers of situatedness focus on the school system an example of the situatedness, most of these researcher apply the situated cognition notion to all activities inside and outside schools. Many situated cognition theorists ask for starting the learning process in the community of culture in which this knowledge will be used. Failing to do so will separate the knowledge from its practice and lead to a different kind of knowledge or practice or a modified one. On the other hand, the meaning of concepts depends on the contextual situation, negotiation, and activities of these concepts. The crews in the Department practice the knowledge of video production
in an environment where others influence them in that environment, either positively or negatively. The second point is that each of the researchers cited above view situated cognition from different perspectives. Some of them focus on effects of the social interaction, while others focus on the difficulty of evaluating a situated setting, but most of these researchers ask for further studies in that field in general. The situated cognition paradigm can explain the weakness of the practice of certain knowledge because it studies, analyzes, and explains the situation in which this knowledge has been used and practiced. The third point that can be drawn from the situated cognition literature in relation to this study is that the way in which the Department's crew has been taught has affected the way in which they practiced that knowledge in its "community of practice," that is the Department of the Relations in the Ministry of Interior in this case. That is to say, "follow the orders" method during the teaching process of the crewmembers lead to "follow the orders" method in the community of practice in the application of that knowledge. Furthermore, the Department's social practice is similar to Gibson's notion of "affordance" that the Vanderbilt group discussed which argues that different features of environments afford activities for particular organisms, and these activities do not guarantee the results, rather, they promote the activities. The analysis of the Department's social practice will test this notion in the last chapter in this study.
CHAPTER 3

METHODOLOGY

The purpose of this study is to present an analysis of the video production process of the Ministry of Interior in Kuwait. The analysis is a detailed examination of the development process of one episode of each of three kinds of production formats (i.e., the weekly program, one spot, and one message) which the Ministry of Interior in Kuwait produces. The study examines the factors that affect the decision making during the design, shooting, editing, and airing of these televised programs.

Qualitative Research Design

The qualitative researcher focuses on human experience and defines "truth" as a human phenomenon. As Denzen & Lincoln put it, "truth is not just 'out there' as reported by my senses, and not just 'in my mind' as my thinking processes apprehend it, but there is interdependence between both." (Denzin & Lincoln, 1994).

The work of the qualitative researcher is to explore the world as it presents itself. The researcher must look for signs and symbols in what is expressed materially, attempting to rediscover underlying patterns or meanings. The qualitative researcher is led by a desire to
understand unique human experiences and wants to share both the understanding and the process of understanding with the reader (Denzen & Lincoln, 1994). The characteristics of qualitative research are defined by Bogdan and Biklen (1982):

1. Qualitative research takes the natural setting as the direct source of data and the researcher is the key instrument.
2. Qualitative research is descriptive.
3. Qualitative researchers are concerned with process rather than simply outcomes or products.

Researchers must examine the setting directly, spending time in schools and other institutions, learning about educational concerns. They are concerned with the context of the situation. Data must be collected in the form of words or images rather than numbers. The qualitative researcher is concerned with how an event takes place, emphasizing process rather than product (Bogdan and Biklen, 1982, pp. 27-29).

The last two qualities of qualitative research are:
4. Qualitative researchers tend to analyze their data inductively.
5. "Meaning" is of essential concern to the qualitative approach (Bogdan and Biklen, 1982, p. 27-29).

The researcher does not search out data or evidence to prove or disprove theories held before entering the study. Theories developed this way emerge from the bottom up, which is called grounded theory. An important part of a qualitative study is to learn what the important questions are. Important concerns should not be known before the research has begun. Researchers who use the qualitative approach are interested in the ways different people make sense of their lives. This is called participant perspectives. The perspectives of the participants are used to clarify the dynamics of the situation (Bogdan and Biklen, 1982, p. 28-30).
The qualitative researcher determines what particular human experience is to be studied and builds around that specific focus with sufficient context for the reader of the research to clearly understand. The three avenues to the qualitative research approach are participant-observation, interviews, and documents (Denzen & Lincoln, 1994). The case study uses all three approaches.

Bogdan and Bilken (1982) define "case study" as a "detailed examination of one setting, subject, or one single depository of documents, or of one particular event" (p. 58). Participant observation is the major gathering technique of observational case studies.

**Method of Research Design**

Denzen & Lincoln have advised that the qualitative researcher chooses between two methods of design, the emic and the etic. Emic is open-ended and "seeks to discover and reproduce in verbal form the unique perspective of reality lived by your subjects." Etic design is more pre-structured, cognitive, and informational (Denzen & Lincoln, 1994). The format of the etic approach according to Denzin & Lincoln (1994) includes the use of the following:

1. Focal questions with supporting context and definitions, accompanied by the motivation urging this research effort and giving it value;
2. The theoretical perspective through which this experience will be studied;
3. The researcher's methodological journal;
4. Analysis, i.e. the organized presentation of data;
5. Synthesis, i.e. the researcher's interpretive theory of the experience; and
6. Commentary: critiques, implications, and applications that the researcher adds to the research conclusions.

The format chosen for the writing of this study was the etic approach or structured qualitative format because the above mentioned six points can be applied and justified when conducting the case study of the Ministry of Interior.

Theoretical Perspective

The third pre-decision is to determine the theoretical perspective through which the data of this study will be analyzed. The perspective will serve the research effort by adding intensity, depth, and clarity by orienting the researcher and the reader in a common frame of reference. It provides a refined language in which to describe human experience. A theoretical perspective sensitizes the researcher to a variety of concerns and possibilities that might not have been thought of as the researcher examines a "foreign territory." Qualitative research distinguishes between bias and perspective. 'Perspective' acknowledges that the researcher 'sees' the world from a particular vantage point (Denzen & Lincoln, 1994). However, the researcher must avoid being blinded by a theoretical perspective and realize that there are many possibilities that lie beyond its limited definition of reality (Denzen & Lincoln, 1994).

The basic video production convention strategies are the theoretical perspective used in this study. The three major topics of these strategies as well as the points that follow it are the central organizing principle of this case study related to providing a model of producing an effective television program. That is to say, the researcher is focusing on the factors that influence the decision-making
of the Ministry's production process that made the crew follow or reject such strategies.

Researcher's Perspective

There must be sufficient material in the researcher's inventory of people and documents for an acceptable piece of work (Bogdan and Bilken, 1982, p. 59). The researcher made several visits to the production unit of the Ministry and held several meetings with the leaders of the Public Relations Department in the Ministry of Interior who are responsible for producing these programs. The researcher had full access and approval to do the study and attend all meetings prior to the process as well as the process itself: shooting, editing, finalizing the tape, and airing. The leaders were very cooperative and would like to know the result of the study in order to enhance the production of the Ministry. I was motivated to study the design and the implementation process of producing such videos since the content of these videos is important to Kuwaiti society. As a media specialist for three years in Kuwait concerned with television, I had become increasingly aware of the impact of a well-televised program. This awareness became stronger as I spent more than six years in the United States and was exposed to several educational channels and effective programs. In order to understand the theory and strategies of producing effective television programs, I entered the doctoral program in the Educational Policy and Leadership Department at The Ohio State University, College of Education. The objective of my studies in The Ohio State University was to become skilled in knowing how to design an effective television program, both theoretically and practically. Analyzing the video production process of the Ministry of Interior according to the video production convention strategies-- especially the strategies that focus on sending an
effective message--enabled me to understand the shortcomings within the production process, since the equipment and the theory of using them effectively can be used by any person.

**Collection of Data**

The researcher's method of collecting data comes from three major sources: interviews, observations, and video documentation. The researcher used a camcorder to videotape the whole process, documenting all the details in order to analyze the content after taping. A tape recorder has also been used as well as written notes. Previous videotapes provided a major source of information about format and style in the production process. In addition, written records provided the guidelines for producing such programs.

**Interview Process**

The open-ended interview technique was used. The objective was to capture the subjects' total experience, focally and contextually, cognitively and emotionally, with as little intrusion from the researcher's frame of reference as possible (Denzen & Lincoln, 1994). The single statement that was prepared by the researcher to begin the interview was "Tell me about your involvement with the production of the Ministry's television programs." The interviews were recorded on audiotape, using the three-stage process of note-taking recommended by Denzen & Lincoln. During the interview, or immediately after, the researcher wrote pivotal words or topics to note important items or incidents that occurred. Then the researcher filled in skeletal outline after the interview with all the details remembered about the
engagement. Finally, the researcher returned to the taped interview within twenty-four hours to review notes and annotate them with anything that was remembered (Denzen & Lincoln, 1994). Subjects interviewed were those who have direct involvement in the production process, such as cameramen, editors, and directors, as well as administrators and others who set the rules and control what should be shown and what should not.

Note taking took two separate forms, as suggested by Denzen & Lincoln (1994):
(1) Descriptive notes recording everything heard and seen, and
(2) Interpretive notes of whatever meanings that are developed from this experience.

The camcorder was used later for a thorough analysis beyond the notes.

Analysis of Data

The analysis of data in this study is presented in two stages. The first stage is the chronological analysis of the production process from beginning to end, which is entitled "Data Analysis" and which follows this chapter. The second stage is the evaluative analysis of the effects of this case study drawn from the interviews and observational notes, entitled "Findings" and which follows Chapter IV. The "Findings" chapter is the synthesis or interpretation of the data analysis and recommendations are made after most of the points.

The analysis of data refers to both the researcher's ongoing task of bringing order to the raw material and to the first stage of the presentation of the material. The mission of the analysis is to provide the reader with a firsthand involvement with the data itself. It is called "analysis" because it breaks the experience into specific
categories and concentrates on the unique properties and characteristics of each category (Denzen & Lincoln, 1994).
CHAPTER 4

ANALYSIS OF THE DATA

The Organization of the Department

The department has six major sections, which covers the following areas: press, printed material, measuring and analysis, radio and television, awareness, and public relations. The press section oversees official press announcements, replies to complaints that have been published in the press, and provides information for press requests or news agencies.

The printed material section is in charge of designing brochures, posters, special event logos, and advertising campaigns for special weeks or events, such as Accident Free Week, and all media related printed materials.

The measuring and analysis section monitor the press articles that discuss Ministry issues and provides a weekly report for the Office of the Minister regarding what has been published about the Ministry in the past week.

The radio and television section is in charge of all television and radio activities, such as weekly TV programs, spots, messages, and Minister activities. The radio section’s responsibilities are less planned. Mostly, the radio section handles communication by phone with
the main radio station in Kuwait to cover various subjects, such as traffic conditions, responses to listeners' complaints and questions, educates listeners about certain safe procedures, and advisors. There is also the awareness section which is in charge of planning the subjects and topics that it feels people should be aware of.

Finally, there is the public relations section whose primary job is to answer peoples' questions, listens for complaints, arrange meetings for officials, and all outside, official visits to the Ministry.

There are other sections, such as the law, management, and financial in the Department's building but they follow their major departments in other buildings. These sections work together in a way that makes it appear that they do not exist as separate sections. Rather, they appear to complete and complement each other's work and it is difficult to trace the work of each section because of their overlapping functions. For example, the new head of the Department is the designer and the host of the Arabic weekly program, and the head of the awareness section is also the head of the printed materials section, and also the designer and the host of the English weekly program.

**History of the Department**

The Department started airing television programs in 1978. It has been a successful program as they describe it, since they receive thousands of letters each week from different type of viewers in addition to the phone calls and faxes. Nowadays, they receive an average of 50 letters each week plus few phone calls and faxes.

The program started with fifteen minutes and expanded to thirty minutes in the mid 80's. Since its inception, it has followed a
magazine format with a host, interviews, and on-site action scenes of news events.

The program can be categorized by four phases: the starting phase or the orientation phase, which works as an advertisement to the Ministry of Interior, that there is a televised program and the audience should be aware of the connection between the program and the Ministry. The second phase is the official phase, in which the host fills the program with interviews and rare action scenes. It is an authoritative phase, in which high-ranking officials explain to people what they should and should not do. The third phase is the golden phase, in which the host fills the program with action scenes and few interviews. It is during this phase, that the department receives thousands of letters, faxes, and phone calls each week. The fourth phase is the current phase, where the audience feedback is low-- an average of 50 letters, faxes, and phone calls weekly. The hosts, who are also the designers, categorize the four phases, since they are in charge of the contents of the program and how they want it to appear in the TV.

There was not a studio, cameras, editing decks, or lighting in the Department when it was started. The crew started their working day in the main television station and worked there. Now, the Department has a well-designed studio, professional lighting, two cameras (Sony Betacams), an editing deck, an audio mixer that has major defects, microphones, and tripods. The crew starts their working day in the Department and does not go to the main television station except when they want to finalize the tape.

The Responsibilities of the Television Section in the Department

The television section is responsible of producing a weekly program, educational spots, and informational and caution messages. The
weekly program acts as the official voice of the Ministry and its
airtime length is thirty minutes. It reflects what happened last week
and what will happen the following week regarding events or things the
Ministry is in charge of and what the viewer can expect to see from the
Ministry, such as informational and educational programming and
warnings. The content of the weekly program might include the same
subject as contained in the spots and messages that aired during the
previous week. The weekly program uses the magazine format, which is a
collection of interviews, outside scenes, studio scenes, and a host who
connects the topics together, comments on the outside scenes, replies to
viewers' messages, and puts a beginning and end to the episode. The
spots act as public service messages that have an air- or viewing time
from 30 seconds minimum to two minutes maximum and send a single message
regarding internal and public security, as well as an educational
messages. Most of the spots depend upon the visual message and
illuminate the verbal message. Examples of spot messages are safety in
driving, security, dangers of drug addiction, and crime alerts. The
third kind of program is the messages, which act as informational
programs that cannot wait for the weekly program, or an important
message that needs to be addressed several times a day or several times
a week, depending on the message. Most of the messages depend on the
verbal in the action scene. Examples of messages include when a road is
closed or changed; a new regulation that is in effect; or, a reminder of
the requirements of legally being able to stay in Kuwait.

Another responsibility of the television section is to cover what
is happening in the Ministry of Interior. The television section covers
the Minister's meetings and conferences inside and outside Kuwait;
Ministry sermons, graduation sermons; both planned and sudden events
that need to be taped and not aired for security reasons; and other
events that high-ranking military officers ask for. Some of these tapes
are needed for documentary use only and do not need editing, but it
takes a lot of time from the crew to complete.

**Background of the Crew**

There are three designers (and hosts at the same time), four
directors, and ten cameramen. The directors are two military people and
two civilians. The two military directors began their careers as
cameramen in the main television station after graduation from the
military college. They began work every day in the station, their first
assignment being to roll the wires after the shooting is completed.
They attended lectures about shooting, choosing the angles, lighting,
sound, and editing. The training lasted two years. The main source of
knowledge came from observing the cameramen and the directors with whom
they worked, not from the lectures. One of the two directors asked the
Egyptian teacher who was teaching them how to operate the camera. He
asked the teacher about the function of some buttons in the camera,
which the teacher did not explain, replying that these buttons were not
important for him to know—"just do not touch them and leave them as they
are." The director then drew a diagram of the camera and the button
positions in the camera without the awareness of the teacher, just in
case someone touches them by mistake. These two military directors have
spent over nineteen years in the department. They started as cameramen
and have been promoted to the position of director through experience.
They were trained on 16 mm and 35 mm cameras, which the station was
using, when they first started in 1978. It was not until 1983 when they
learned how to use the Betacam cameras or the tape/video cameras. They
had a brief orientation about the Betacam cameras, or the video cameras,
regarding how they operate, where the white balance is, the mike
connection, and some button functions. When I asked them about the
differences between the cinematic cameras and the video cameras they
said there isn’t any difference, except the ease of use in the video
cameras. (There are many major differences between the film and video
cameras in terms of scale, contrast, ratio, resolution, and other
aspects. See, Bordwell & Thompson 1993, pp. 26-29.)

The cameraman has to wait for the film to be developed in the
cinematic camera while the tape is ready to see in the video cameras,
but in general, they prefer the cinematic camera, since it is more
professional than the video camera. The two directors designed and
asked the department for a complete studio and chose the needed cameras,
the editing deck, the lights, tripods, decoration, and microphones.

The civilian directors both hold degrees in mass communication,
majoring in television production. One of them holds a full-time job
and is responsible for the spots only, while the other female director,
(the only female in the TV section), works a part-time job and is
responsible for directing the English version of the weekly program.
The two civilian directors work extensively outside the department in
relation to video production. One has a small video production company
and is a member of the Kuwaiti National Theater Council and the other
directs other programs for the main TV station and hosts weekly and
monthly programs.

The three designers are military officers and they are all Majors.
Two of them share the weekly Arabic version program and the third is in
full charge of the English weekly program. They are designers because
the department feels it should assign high-ranking military officers to
be in charge of the TV programs, and all of them attend workshops in
video production. In addition to their job as designers and hosts, they
hold other positions in the department, such as public relationship
officers in charge of the Department’s activities. For example, they
are in charge of the radio interviews and meeting foreign officials who would like to be informed about the Ministry's work.

Most of the crewmembers are masters of their job. The cameraman tests the sound, does the white balance, tightens the camera on the tripod, does the color bar, and balances the lighting, among other things. The directors determine the appropriate place of shooting, check the shot, arrange the decoration of the subject, and ask for a retake for any small mistake. In addition to that, the directors plan their work as they go along, visualizing the final tape while they shoot. They shoot unscheduled scenes in order to connect it with the scheduled scenes.

One of the military directors asked the head of the department to enroll in an advanced seminar of video production outside Kuwait in order to keep up with the latest technologies and to improve the quality of the department production. The answer was no, however, because of the high cost of such a seminar. The director said that he is trying to improve himself by watching well-produced television programs, but admits that his way of improvement is not the right way to produce effective programs, because it is an imitation of other programs designed to send different messages. Still, he has no other way to improve himself.

Another director came up with a unique idea, which is taping persons that are famous and loved by the teenagers, such as the Kuwaiti soccer players, who are so popular among Kuwaiti youth. They were taped in the stadium and talked to the audience about the danger of drugs. Before the player speaks, the director shows the most famous goals that the player made in the recent season. Such an idea is simple and does not need a lot of technological effort or payment for the hosts, since they do it for free. It is the idea, not the machine, as the director said.
One of the directors took charge of the English version of the program for a while, but hasn't mastered the English language. He said that he found a major difference between the Arabic program, which he usually does, and the English program. The difference is in the "rhythm" or the nature of the English programs in general, which is fast, condensed, direct and to the point, and full of live action scenes. In order to be qualified for this program, he started to watch a lot of English programs produced mostly in the United States and Europe. His point is that the English-speaking viewer is used to this kind of program and the director has to understand the viewer's tastes in order to attract them to the department program. He said the department as well as the head of the English program in the main television station were pleased with the program despite the poor use of English.

The Production Cycle

The weekly program airing time is Saturday evening of each week. The cycle begins each Saturday--the first working day in Kuwait, and continues for the entire week. Most of the time, the crew works during the weekend (Thursday and Friday), and submits the final tape to the TV station on Friday evening or Saturday morning. The designer, who writes about the topics that he thinks should be addressed in the next week's episode, begins the cycle. The audience of the program is the residents of Kuwait in general, not the police officers.

The designer arranges the interview appointments and determines the outside scenes, or the "action" scenes, which the interview covers. For example, during the data collection, the designer sets up an appointment with the director of costumes to speak about drug smuggling through regular mail. Then, he determines the outside scenes or the
action scenes that explain the interview. In this case it was an actual scene of a customs employee taking a trained dog through envelopes and finding an actual envelope that contained undetected amounts of heroin.

The designer does not interfere with the work of the director when he or she designs the shot or asks for a re-take, or shoots unscheduled scenes. After the shooting, the director tapes the designer, who is usually the host of the program and allows him or her to connect the interviews with the action scenes, connect the topics together and begins and ends the program. Most of the time, this work is done in the department studio. After that, the director edits the entire program—interviews, action scenes, and the host who connects them together. Finally, the director takes the edited tape to the main TV station to the advanced editing room, to add the loop, music, titles, and credits. Usually, there are no special effects in the program, but if they need to be added, it is done in the advanced editing room. When the tape is finished, the Television Program Coordinator scheduled it to be aired on time, which is Saturday evening at 8:00 p.m.

The Department's Plan in Producing the Episodes

The department used to have a plan before they started the program cycle. By "plan" I mean pre-specified goals for each episode. For example, in their planned work, they have topics that they want to cover for the next month: the danger of drugs for this week, the importance of the traffic light for next week, speeding cars for the third week, and alcohol for the fourth week. In the fourth phase of the program, the designers did not follow the plan; rather, they planned for the episode by the events that occur when the episode airs. For example, the designers will cover a topic about the regulation and the safety of using boats and jet skies before the summer starts because many people
will use their boats and jet skis in the summer. Or they will cover a topic about the safety in camping before the start of winter camping season or a topic about travel regulation before a long holiday. When an urgent or unexpected event happens, such as a horrifying accident or a shocking crime, it will be covered in the program. This new kind of planning is due to the experience they have had in designing the program for over six years. In addition, each of the designers has his own style in "planning" the program. Sometimes the designer asks the director if there is a topic that should be covered for the next week, because the director has worked for a long time, 19 years, that enables him to suggest what should be covered, especially when action scenes, not interviews, are discussed.

The Evaluation Process

The term "evaluation process" means a separate process that aims at ranking the effectiveness of the program by doing the following: showing its good points and bad points; illustrating weaknesses and strengths of the program; writing recommendations for the next program; judging the accuracy of the message, and testing the intended message that has been sent by the program; whether it reaches the targeted audience or not and whether it reaches them without misunderstanding or confusion. In other words, the evaluation process means a complete professional evaluation of the whole program from certain and pre-specified points. Unfortunately, the department does not have any kind of evaluation during or after production. The crew did not indicate any sign of need for such a process and questioned the level of accuracy of the evaluation process, except for the designer of the English version of the program, who asked strongly for the necessity of such a phase in the production process. On the other hand, there are some indications
that some sort of evaluation is necessary but done randomly and without any kind of obligation. Some of these evaluation indicators are the encouragement of the head of the department after airing what he described as a "strong" episode, because he received some calls from high-ranking officials in the Ministry expressing their admiration for the episode. Another indicator is audience feedback or reaction. Also, the newspaper writers usually evaluate the program from a content perspective from time to time. There is also the Ministry of communication evaluation, which is done every year, for all regular programs that the main TV station airs. From the head of the Department's viewpoint, the reason behind the refusal of the evaluation process comes from the fear of asking for more money to update the equipment and involve the crew in an advance production workshop and from the crew's viewpoint, it is the fear of replacing them. Both agree, however, about the need for more funding in order to produce high quality programs, but the head of the Department's job is to work within the limits of the Department's budget and to help the Ministry cut unneeded expenses. In fact, the head of the department cannot ask for newer equipment or enroll the crew in advanced workshop because all of his previous requests have been denied and he has to maintain his position and work with what he has in order to keep his job. Otherwise, he might be replaced with another person who will produce with what the department already has.

The Department's View of an Effective TV Program

The designers and the directors consider a program as an effective program if it has one or more of these four points: appealing content, action scenes, good audience feedback, and the one-man job. Each of these points makes the program more effective and if all these elements
are present in one program, then it will be effective. When the crew was asked why such points do not exist in each program they produce, they answered that each one of them has different points of view on how to translate these elements into moving image. What the designers see as effective might be judged by a director as ineffective, and vice versa. The negotiation between the designer and the director continues until they reach an agreement. Usually, the final word is for the high-ranking officer, whether he is a designer or a director, and the low-ranking officer, whether he is a designer or a director, has to agree, whether he likes it or not. The criteria of what is considered to be an effective program follows military ranking, not experience, background, or degree.

Appealing Content: The crew knew in advance what is appealing content and what is not. By "appealing" I mean what is appealing to the audience. A cameraman said that he knew the appealing subject when he looked at the order form that shows what is scheduled for the day's shooting. He tries to take that order because of the appealing content. He said that he pays more attention when he videotapes appealing content and less attention with regular content. An example of appealing content is when they went to a prison and interviewed the prisoners there, or when they covered a recent, horrible crime that had dead people. He considered regular content as most of the interviews, except when they interview important people such as ministers. His criteria of judging the appealing content is based on his experience in the department and the comments he receives from friends outside the department. The directors say that when they air a program with appealing content to the viewer, they receive many comments from the audience. "We know what is appealing to them and what is not, by experience." Sometimes a director adds appealing shots to a regular content program in order to strengthen it. For example, when the
content was about the dangers of speeding, and the scheduled shots were of some wrecked cars, the director interviewed a father of a 20-year-old boy who had just died in a car accident caused by speeding. The interview was emotional and the father was crying and saying that he could have been enjoying the company of his son if he did not speed.

The criteria of what is appealing or not is based on the experience of the director and the reaction and the feedback of the audience. The director says that he cannot fill the whole thirty minutes with emotional scenes and horrible crimes, but tries to balance the program and cover all the designed content, whether it appeals to the audience or not.

Audience Feedback: The audience reaction to and feedback about the program gives the crew an idea of who is watching their program, how many are watching, and what they like or don't like. The directors and designers say that they get great ideas from phone calls and faxes of people who saw a program and give their personal experience regarding the subject of the program. One man called and thanked the director for exposing the issue of drug addiction because he knew many friends who were addicted to drugs and didn't know where to go to get treatment. Several women called and complained about the sexual harassment situation they faced when they take a walk in a walking area and asked the station to cover such issues because they don't know how to stop this thing. What is the punishment for such an act and are people aware of the punishment. How could they be aware of it, if the department does not expose such things in the TV. Directors and designers say that audience feedback and reaction is a great source of evaluating the programs. They can know what affects the audience and what does not. Sometimes the department receives two contradictory points of view and they try to compare between the two. If they do not reach an agreement, they look at who said it and what is his/her background. The following
program provides an example of this: during an interview regarding a
teenage criminal, when one individual felt the teenager was responsible
for his actions and should be punished because he knew right and wrong,
while the other interviewee said that because the teenager was raised in
a bad environment and his parents were busy doing other things, he
should not be punished. This person felt that the parents should be
punished because they created a criminal by neglecting their child.

Another major form of feedback that gives the crew an indication
of the effectiveness of their programs is the newspaper article. Many
writers respond to the department productions based upon what he or she
sees and receive from his/her readers.

Action Scenes: The directors say that action scenes are the most
effective method to gain the viewer’s attention. They define action
scenes as those scenes that speak for themselves, or all scenes other
than interviews. “Interviews kill the program and lower it
effectiveness” one of the directors said and adds that many officials
would like to be interviewed to talk about subjects, which the
department tries to cover. According to the directors, the audience
does not want to see a person speaking about the subject; they want to
see the subject itself because that is what affects them. The worst
editing is to show a person speaking about a subject without showing the
subject itself, as one of the directors said. They use interviews to
maintain the program style, to show the audience who is in charge of the
subject, and most important to facilitate the Department’s job in taping
the action scenes or to facilitate a personal job for a director or a
designer who will receive a benefit from the man who has been
interviewed, or to respond to a friend’s request.

There used to be what the directors called: "the free ride" which
means a director with two cameramen goes every day on a free ride in a
police car with their cameras ready. They are connected via wireless
radio with the rescue radio or the help radio (similar to the 911 center in the US) all the time. Whenever they hear of an accident, crime, help needed, or any event that might be interesting to the director to use in the TV program, they go to that place using the siren, and videotape the event, on location, live. They did that in the golden phase and the audience feedback was the strongest in the whole history of the program. Once, they taped an accident in which firefighters were cutting the roof of a car in order to get the driver out. The shoot moved the audience so deeply that the fax ran out of paper and the phone did not stop ringing after the airing of the episode. In another incident, a man was taped who was holding a machine gun and wanted to meet with high officials. The director went to the roof and taped him, but the man started shooting people and aimed for the director on the roof because he thought the director had a gun. Most of the audience asked for more of these live action scenes, since they believe it has the greatest effect on their teenage drivers. One of the directors said that the TV stations in the United States and Europe are buying such action scenes because there is a competition among the TV stations, and we were offering it for free at our station. Unfortunately, the "free ride" has been stopped because of the camera shortage and amount of time wasted, since there aren't events such as these every day.

When the Department stopped the "free ride", the director substituted with acting out a fake accident or crime (a representation), or shooting the event after it is over, such as a wrecked car or the crime scene after the cleaning up of the crime. The directors describe these as "low effect scenes," simply because the viewer prefers the live scene. They add that the representation of the live event will not give the same impression of the live event itself, no matter how professionally it is done, and despite the fact that we cannot represent it professionally.
One Man Job: Unlike the Vanderbilt (1993) recommendation of group cooperation within a community of practice, cited in the literature review of this study, crewmembers of the Department prefer to work individually for the purpose of resolving any conflict that might occur between the designer and the director. If the designer is the director, then the program would be more effective and would be well-produced. Most of the directors have a conflict with the designers who want to produce a topic in a certain way. Both the designer and the director have different points of view of visualizing the final program. Both of them try to reach an agreement on how to produce the program by discussing the production techniques. In addition to that, the director sees other things while they are shooting and while they are editing. For example, one of the directors was shooting a recent accident that both the director and the designer planned to shoot, and during the shooting, a speedy car passed next to them. The director ordered the cameraman to shoot that car in order to have this unplanned shot to be used in the program. Another example of changing the plan during editing was when a director played a shot in slow motion and found it more effective than the regular speed. He decided to use it and added appropriate music to it to let the designer approve and comment on it. In addition, the director might recall some scenes from the archives and use them as additions to approved scenes or create a new scene from them. Most of the designers do not recall the archive content since they are not so close to the materials.

The Crew’s View about the Department

There is a need for more training about television production techniques. When the crew was trained in the late seventies, the teachers did not approve any kind of camera shaking. Now, the crew
noticed that the new teachers approve this shake since it gives the feeling of live action. One of the directors said that they feel the need for more training so as to be current with the latest styles and shot innovation.

There is a need for competitive work among the crew. There is a barrier between the crew and the head of the department. The head of the department doesn't interact with the crew because of the military ranking. In addition to that, the head of the department criticizes the crew's work without clear criteria. One of the directors was called by a previous head of the department and was told that his work was not good and he had to redo it. When the director asked for the reason, he did not get an answer.

The major problem of the cameramen is that they change almost every two years because of the nature of the department work. Most of the cameramen want to work a certain time and don't want to be called after that time. The work in the department starts at 7:30 am and ends at 2:00 p.m. Sometimes the director wants to shoot in the afternoon or in the evening, especially when a major event is happening, and that is not welcomed by the cameramen, although they get a raise for overtime work, but the cameramen say it isn't worth it. So, the directors train new cameramen, knowing in advance that they will be transferred to others units and he will have to train other cameramen.

There is a need for a complete advanced production system that has all the new technologies of video production. There is a major problem in taking the tapes to the main TV station to be finalized there. Sometimes the station is overcrowded with orders or has a rush order that makes the department director wait for hours before his turn comes. Also, taking the tapes to another location takes time, because of the security problem in entering the building and also the parking problem. Also, most of the governmental authorities from different ministries
edit in the same location, so the system is always busy. On the other hand, the department has some sensitive tapes, either because of the content or the place of shooting, which the directors cannot take out of the department, but they need to be edited, which puts the directors in danger of copying sensitive tapes in the station.

One of the directors said that all they do is based on the expertise that each of them has. The expertise comes from self-improvement, not by an improvement plan designed by the department.

The English Version of the Weekly Program

The English version of the program has a different way of producing the thirty-minute weekly program entitled "You and the Law". The designer for that program is in charge of all the details of the program. He is a Major in the department and has an MA from the Law School of Kuwait University. He also has a diploma from Florida International University majoring in computer science. His hobby is producing video programs, so he is always trying to improve by watching high quality English programs, such as BBC productions and paying close attention to their production techniques. When he first came to the department, he tried to get involved with the Arabic version of the program, but couldn't because of what he described as "media jealously". Those in charge of the Arabic program did not want anyone to take their place on the screen every week. He found himself capable of managing the English version of the program during a time when the department asked for the creation of such a program. The head of the department assigned him that task because of his qualifications in the English language and his background in video production. Before he took over the English program, the department was producing a three minutes news in English weekly, describing the major events that happened during the
previous week, such as crimes and accidents. When the Major took charge of the English version in November 1994, he developed a complete vision of producing an English program similar to that of the Arabic version, the magazine style, and started to define the audience, the goals, and the program style that would send the intended message. In order to improve his vision of the program, he attended a three-month course on television production in Kuwait University, College of Communication. After the course, he revised his plan about the program and started working on producing the program in the studios of Kuwait television, the main station in Kuwait.

The first order in the Major’s work is planning. He has a complete written plan of the goals, topics, timing, and how to accomplish the goals. He describes in detail what he is going to produce for the next three months at least and determines the appropriate method in sending such messages. In addition to planning, he writes the script for each episode in detail, which most of the Arabic crew does not do. He writes the script of the verbal information that will be said throughout the whole program, a script of shooting orders, and a script of editing, all in detail. He said that scripting every thing before shooting the program made the work easier for him to do and for the crew who works with him. “It is like following a map to reach a targeted place, the more I spend time preparing the map, the easier my trip will go. The map is the script and the final program is the trip” he said.

The program started with fifteen minutes and expanded to thirty minutes. The Major chooses the music which begins and ends the program, or what they called “the loop”, based on a personal review of hundreds of CD’s and limits the loop to one minute, so that he can space in enough visual images with the music. After choosing the music, which he changes every year, he adds the appropriate visual images according to
the rhythm of the music. He divides the program into two major sections; the first section usually lasts for 15 minutes and addresses only one topic that is important to the program’s audience and the Ministry of interior is in charge of it. An example might be how to stay a legal resident in Kuwait. He does not believe in interviews with official persons who will speak to the camera about the requirement, so he usually covers that one topic from the audience’s point of view. For example, instead of interviewing the person in charge of renewing a passport visa and letting him speak about the requirement, he shoots the trip of a regular person who wants to renew his visa and lets the audience follow the trip as a story. “The most successful program is the program in which I can connect the audience in it and show them do their ordinary work, and that take a lot of time because most of the taped audience has to be edited” he said. He is taking this method as his primary method. The other section of the program, which last about ten minutes after removing the time of opening, ending, and interval, is devoted to small parts such as response to audience mail, reviewing the latest news, and some creative ideas that change from time to time. One idea is the “Busted Camera”, in which the Major does a free ride with his own camcorder and catches some common mistakes, usually traffic violations. Another is the “Crime Scene” in which he shows how a crime has been solved by introducing some detective technique each time, or the “Stop” which exposes a current issue of the week, such as traffic week, drug week, and so on. In the “Quiz”, the Major develops questions about the topic he addresses in the episode and gives the winners symbolic gifts.

Coming from a law background, the designer is trying to represent the law in an understandable way, so he always tries to facilitate the meaning of a law by giving examples and explanation. On the other hand,
he practice his background in law when he designs the program in terms of what is legal to show in the program and what is not.

When the designer compares the Arabic version of the program to the English version of the program, the Major says that the difference comes from language itself. "I can send a 30 second verbal message using the English language, but when I send the same message using the Arabic language it took me minimum of two minutes" he said. The rhythm of the verbal information flow in most of the English program is fast, precise, and direct, while the verbal rhythm of most of the Arabic program is slow, imprecise, and indirect. The audiences of the two programs are accustomed to the rhythm of their program and that is why most of the people like to watch the English programs.

The major complained that there are a lot of undefined media restrictions from the department and the main TV station. Sometimes the Major works hard on a subject but he finds out that the station cannot air it because it is too graphic or not suitable for the kids. The Major sees more graphic scenes and more unsuitable content in some of the foreign programs and they are aired after his program.

Since there is no authority that evaluates the program, the Major developed personal criteria in evaluating the program based on:

- A personal relationship with directors, editors, and screenwriters in the main station of Kuwait TV.
- Audience feedback via mail, phone, and faxes.
- Personal relationship with American and European viewers who are honest and direct in evaluating the program without courtesy.
- Meeting people when giving lectures and asking their opinion.
- Not relying much on the newspaper articles that criticize the program because writers base their opinions upon their relationship with you, not what you actually do.
In his three-month course at Kuwait University, the Major chose the English program as his topic and asked the instructor and the students to contribute to the program. Most of the students have a good background in media in general or practice a job related to the media.

The Major describes the topics that should be introduced in the program as limited and what happens daily, such as crimes, traffic violation, laws. He has to be creative in representing these topics in a different way and attractive style in order to keep the audience hooked and not bored. The Major's philosophy of how to keep the viewers connected to the program is by removing the authoritative tone from the program, which means removing the direct orders of "should" and "should not" in doing certain things. He does not impose his opinion on the viewers; rather, he gives them the freedom to choose what is right and what is wrong.
CHAPTER 5

FINDINGS

In this chapter, the researcher identifies the findings that he has discovered from the data collection. While the previous chapter describes the work of the department in general, this chapter suggests what should be done in order to improve the quality of the Department's video production, based on the researcher's viewpoint. There are some points that have been mentioned briefly in the previous chapter under the section of "The Crew's View Points about the Department" and it is necessary to investigate these points here more thoroughly.

New Kind of Knowledge

One of the major finding that can be drawn from analyzing data is that the crew produces a new kind of knowledge that differ from the knowledge they had or practiced outside the department. The "knowledge" here means the background and practice of video production in general and how to produce an effective video program in specific. Most of the crew shows a good level of mastering the video production convention strategies and techniques. Some of them are in a continuous revision of the work, while others had innovative ideas about how to produce effective programs. The problem they all face is the Department's
environment that influences their work deeply and made them produce programs that can keep them in the department, not that can affect the viewer. The unspoken rules, the military nature of the department, the influence of the non-expert over the department, and other factors creates a new environment for the crew that is different from the environment in which they gained and practiced their video production knowledge. The Department's environment modified that previous knowledge and produced an alternative kind of knowledge that can fit the nature of the department. The daily situations in which the crew practices their previous knowledge in production affect the way this knowledge is used. The goal of the crew has shifted from producing programs that does affect the viewers to the goal of avoiding their superior's criticism and to work with limited equipment. In fact, the crew thinks they are successful because they can manage to produce programs and satisfy their superiors at the same time. The only loser in this case is the viewer who will receive ineffective programs.

The notion of "arrogance" that affect the knowledge process and the practice of that knowledge (Damarin, 1993) can obviously be found in the Department's daily interaction. The differences between military directors and civilian directors, and the arrogant look of the superiors, who are naive in visual effectiveness, to the crew make the sharing of knowledge impossible, because both sides have different strategies of producing an effective program and the final word is for those superiors, who do not have a strong background in visual effectiveness. In addition, the differences between the tourist and the traveler, mentioned in the literature review, requires the department to allow the crew to familiarize themselves with the problems they are trying to solve in their programs. A director who understands the nature of crimes can identify the motivations behind them, and thus can plan and design the program based on the nature of certain crime,
involve in the details of that crime, and provide strong message to prevent such crime. It is important for the crew to attend special seminars that discuss the nature of crimes, especially those that are spreading rapidly, so that they will be able to produce a program that touches the reasons that made the criminal commit these crimes and prevent the others from doing it. Much of the following points in this chapter will explain the nature of the department and its effects on the crew.

The Financial Problem

When discussing the financial situation of the department, there are four things to be addressed in that regard: the financial reward after airing the program, the nature of the salaries of the crew, using advertisement during the program, and the financial department in the Ministry of Interior. With respect to the first point, the department programs are governmental programs, which means they are not intended to be used commercially; therefore, there is no income that results from airing the program and the crew does not expect a profit from airing the program. The second matter is that all the crew are governmental employees in the Ministry of Interior so that they have a fixed monthly salary which they received no matter how hard or slow they work. The third matter is that the main TV station in Kuwait, which is in charge of airing the program, does not allow any kind of advertisement inside the program and the profit of breaking the program and air advertisements goes to the station, not to the department. The fourth matter is the misconception that the financial department of the Ministry of Interior has regarding the Public Relations department.

Since the department does not expect any kind of profit from airing the program and does not sell the program to the station, the
whole department developed a feeling of "doing a routine job", which means they don’t care if the program is rated weak or strong. Since it is governmental work, they have to do it anyway and they don’t expect a profit from selling it to the station. That feeling applies to all the governmental television programs because the crew does it to fill a gap in the main TV station time, which is owned by the government also. The matter of governmental control of all services in the country, including electricity, water, phone, television and radio stations, and health, has been the subject of a lot of debate for years and financial advisors have recommended the privatization process of all these services in order to have a better services. In the same way, the crew is made up of governmental employees, and they are going to get their salaries whether they work hard or not. This was the reason that three qualified directors left the department after spending only one month there. Media work depends on the rewards of doing an excellent job so that all the workers try to come up with something unique each time they start their day; not doing routine work because of the fixed salaries. In other words, if there were a system that rewarded the excellence of the work, then there would be more incentive to do a good job.

When the department designed their studio, they received an offer from a furniture company to supply them with the furniture they needed in the studio if the department credited the company with furniture in the studio. The department agreed, and started to use the furniture company name in the credits of the program. However, after a couple of episodes, the main station asked the directors of the program to remove the name of the furniture company from the list of credits, because it was against the rules to use any kind of advertisement in the program, unless the profit went to the station, not the department. Although this type of relationship would benefit the department financially, it was against the rules of the station, so the directors started to use
advertisement indirectly in order to get the funds they need and cannot get from the department itself. One of the directors chose specific locations of shooting so that the name of a company would appear in the frame background and participated in an unofficial agreement with the companies to pay him personally for this kind of exposure. Each time the director came up with a unique way of advertising indirectly. Using ads during a show reflects the degree of success of that show; therefore, those in charge of the show work hard in order to reach the highest level of success so that they will attract as many viewers as they can. The amount charged for ads during a show will rise, and eventually, they will benefit financially. That is the way it works in commercial television and a governmental station should adopt this ideology in order to receive high quality programs from the governmental agencies.

It is obvious that the financial department in the Ministry of Interior does not understand the nature of the work of the television section in the department, so when they need a newer camera, the financial department think it’s worth $1000, while, in fact, it’s worth $40,000. The same principle applies for the maintenance of the cameras and the editing decks. When the director asked for maintenance for the camera, which once cost over $3000, the financial department refused because they did not have a clear idea of the cost of camera maintenance. The financial department replied that the $3000 for maintenance was too much.

Almost every year, the Department of Public Relations asks for new equipment and a raise in the bonus system which they receive each year as part of their budget. However, their requests are always denied and the head of the department has warned the crew of some cuts in the bonus system, which the crew consider low before the cuts. When many of the crewmembers threatened to transfer to other departments in the Ministry
where they work regular office hours, the head of the department did not cut the bonus. The head of the department receives pressure from his superior officers to reduce the department budget and does not express the need for a raise in the department budget or allow other revenue of income because he fears that he might lose his position if he can't work within the existing budget. Also, there is the need for the bonus raises because of the large discrepancy between the amount of work the department does compared to the work of other departments in the Ministry. The amount of bonuses given to the Public Relations Department employees does not make a big difference in the whole salary, when compared to other departments' salaries, which leads to the problem of transferring to other departments that have fewer working hours.

Recommendation:

In order to solve the financial problems, several points should be addressed:

1. The department has to explain the nature of television production and the estimation of the equipment and maintenance needed.

2. A different bonus system should be added to be awarded to those who produce high quality programs, when meeting evaluation section standards; also, the bonus amount should be raised to stop the transfer problem from the department.

3. The department has to reach an agreement with the main TV station to get benefit from advertisements and that should be applied to all other governmental programs in order to produce a competitive work.

4. There should be a way of getting money to the department, such as creating ongoing fund-raisers--to fight drugs, for example, and there should be advertisements about it in the Ministry publications and production.
The Weakness of the Department

The crew has a special belief in the department, that it is a weak department. Because of that belief, the crew acts carefully and doesn’t want to change the way they work right now to doing better work. Even when a director or a designer has a good idea and wants to transfer it to a visual image, he cannot execute it and forgets about it.

The crew mentioned more than four situations in which they developed the belief of the weakness of the department, but two incidents can be reported in this study because of the secret of information:

The Judge Incident: When the crew was videotaping a program about the importance of handicapped parking and the severe punishment of the violators of the parking spot, a judge parked illegally in the handicapped parking spot. The shot was to tape and interview people who park illegally in the handicapped parking spot. The judge refused to cooperate with the director and threatened the director with arresting him if he did not apologize or if he aired the tape showing him parking illegally in the handicapped spot. The next day, the director was asked by the head of the department to go to the judge office and apologize and promise not to air the original tape of the judge, or the head of the department would lose his position because the judge was very powerful and could harm the department. The director did go to the judge and apologized to him but he resigned the following month because the department did not protect him while he was doing his job.

The Un-Safe Job: The crew always lives under the fear of revenge from the powerful drug suppliers or the criminal relatives. One of the directors designed a powerful program, as he described it, about drug
use. In the program, there were interviews with drug-convicted people who asked to punish the drug suppliers who facilitate the use of drugs. The director did not air the tape because other military friends who worked in the drug crimes section advised him not to touch the drug suppliers because they were so powerful and could harm him. In another incident, a director could not air a program about a crime that happened in a Bedouin area because of the fear of the Bedouin revenge, which the relatives usually do to those who have harmed their victim. (The residents of the Bedouin areas are civilians but they are called "Bedouin" because their ancestors are Bedouin and they still act within the tribal tradition). When the directors reported such incidents, they asked not to publish their names and they did not know where to go to ask for protection, so they work with caution and do the minimum work needed to be done. "Why should we take the risk?" they asked, and explained that the department should protect them or produce special programs that have the department name in the credits without showing the designers, directors, or cameramen names.

The Vanderbilt group (1993) notion's of the "what if" thinking, cited in the literature review of this study, that should help practitioners work more effectively in the authentic activities is working in an opposite way in the Department. The crew are using this notion of "what if" in a negative way, such as: what if someone was offended by the program and planned for a revenge? Or what if a high ranked official did not like the program? Providing protection to the crew and ensuring the security of their work made the crew focus on producing effective programs and use the "what if" notion in a positive way.
Recommendation:
1. There should be a protection plan for the employees and the department should offer that protection for them by law and inform them about the law regarding their work.
2. When the director feels the danger of revenge, the department should produce the program without mentioning the credits and there should be cooperation between the department and police stations and intelligent agencies to monitor and control any reaction expected after airing certain program.
3. The department should be free from any outside control or pressure.

The Transfer of Well Trained Cameramen

One of the problems, which the directors complain about, is the transfer of the well-trained cameramen. After spending months training the newcomers to the department who will work as cameramen, they leave the department to work for another department which has fewer working hours, fewer tasks, and the same benefits. "We do not pay close attention to the new cameramen when we train them as we always do because we knew that they will leave the department after few months" one of the directors said. The Department's workload is too heavy and the cameraman has to work after working hours almost every week, and the bonus is not worth it, as the cameramen describe it. On the other hand, all the cameramen get the bonus whether they worked or not. The problem here is that the directors who are responsible for training the cameramen do not train the new cameramen very well because they assume that they will leave the department. Therefore, there are some non-professional cameramen who will make mistakes. Also, the workload is high and the bonus is not appreciated and all the cameramen receive it,
which results in producing careless and non-professional cameramen, thus weakening the program and causing delays.

Recommendation:

A contract should be made with the new cameraman explaining to them that they will be trained and they are obligated to stay in the department for a certain period of time and that should be signed by the new cameraman before the training section begins. In that case, the department will know if they need more cameramen before the ending of time period.

The Military Directors Verses the Civilian Directors

The department is controlled by military officers who run the department based on that system, but at the same time, the department is open for civilian directors who would like to work as civilian employees in whom the military system does not apply to them (e.g., orders or military salute). A total of three civilian directors worked for the department in the past four years and they stayed only a few months because of the military dominated style in the work, as one of those directors said and as the other military directors explained. There were two civilian directors working in with the department when the data was collected. The first civilian director worked full-time and was responsible for producing spots, as he agreed when he divided the work responsibilities with the other military directors. The second director worked part-time and is responsible for the directing the English version of the weekly program.

There are several problems that the civilian directors reported. First, there are the military orders, in which the high-ranking military officers are used to and apply to the civilian director, assuming that
he is working in a military department and should expect such orders. During the data collection, one of the Majors, whose responsibilities were press statements, was discussing with the civilian director how to design a spot and was ordering him about the way in which he should design the spot, not discussing the idea. When the civilian director explained a different view of the design, the officer left the director’s office without reaching an agreement about the spot design. The officer was used to order and expect obedience, but when faced with an order that has rejection and discussion, he is not accustomed to it. Also, the civilian director has difficulties ordering the cameramen, who respect the higher officers and are used to taking orders from them, not from a civilian employee. They look at the civilian employee as if he was one of them or less than them, as the director discovered when he chatted with them. In addition to that, there is the non-welcome treatment that the civilian director receives from the military director in the department. “They think I’ll replace them” as one of the resigned civilian directors explained. In one incident, the military directors did not speak with a new civilian director for a month and suggested to him that this was a military department and a civilian employee had no future in it.

In addition to the battle between the military and civilian directors, there is the military point of view in the production process. The designer of the weekly English program chose a civilian director to direct the program. The reason behind choosing a civilian director is that the civilian director thinks differently than the military director. “The civilian director brought me to the audience and removed that military feeling from the program, the feeling of the military people being in charge of the people’s actions, always monitoring them and ordering them to do or not to do certain things” the designer of the English program said. The difference between the
English version and the Arabic version of the weekly program is obvious. The military director focuses on the interviews with the high-ranking officers and considers them as the primary objects and the audience as secondary objects. For example, they might show them as a background during the interview, while the civilian director tries to connect the audience in the program and have them as his/her primary target and the military officers as a secondary target.

Recommendation:

The diversity of the civilian and military director should exist because there are secret topics in which only the military director should work with, and the civilian director is not affected by the military life or police system that separates a person from the civilian life. Both directors should be involved in training sections; the military director should be involved in different production techniques sections that discuss all the elements of the television production, and the civilian directors should be oriented to the nature of the Ministry of interior work in order to understand the message needed to be sent from the Ministry to the audience. Any conflict between the two directors should be reported and solved.

The Consultant Authority

The crew does not have a clear view of what is appropriate to show and what is not. They produce the program and wait for authoritative voices to approve or disapprove the content, such as the head of the department, who doesn’t view the final weekly program before airing, and the censor man in the main TV station. What the crew always misses is a clear and detailed criteria of what is allowed to air in the program and what is not. The crew reported many incidents about the missing
criteria, but the following three incidents are clear examples of such a problem:

1. The Hanging Shots: The crew taped the operation of hanging four drug dealers for two purposes: as a documentary and as shots that might be used in the future programs. When the director started working on producing an episode about drug fighters, he included some shots from the recent hanging operation. As the director mentioned, the shots were of the rope, the gibbet, and the cemetery, in a way to make the tape not too graphic and to indicate that the drug dealers have been punished by death. But when he presented the tape to the head of the department, he refused to approve because he feared the criticism of his superiors and they might remove him from his position if he aired the tape. When the director argued with him that it is one of our goals to fight the drug problem, which is a problem that is growing rapidly in Kuwait, and the press already covered the hanging operation with detailed pictures consider to be more graphic than the tape, the head of the department replied that it is better not to air the tape and be on the safe side of criticism.

2. The Bags of Drugs: In one of the weekly programs, the crew covered a topic about smuggling drugs in the airport and there was a fast shot of a suit case containing drugs -that had been caught in the airport. The name of the person owned the case does not appear so obviously in the shot even when the shot is played in slow motion, but the owner of the case who happened to be a powerful man, called the department and did a complete investigation about the tape, who shot it, who approved it, and who edited it. The director who shot the tape and edited it and approved it was questioned several times whether he aired the tape intentionally to harm that powerful man or not. The director explained that the name is not noticeable for the viewers, except for the case owner who thinks his name can be read in that shot. The director after
that incident was choosing wide angle shots and did not care for the effectiveness of the program or the importance of close up shots. "Why should I get myself in trouble? I’ll just do what they want, not what I think is an effective shot", the director said in the interview. The director explained that he knows that any names should not be shown in the program even for the convicted people, but he is confident that name is unreadable by viewers. That is not the problem, the problem is when a powerful man like the case owner threatens the whole department.

3. The Human Right Problem: The most obvious rule in the department is to watch for the human rights organization feedback. The crew assumes the approval or disapproval of the human right activists, and the department rejects many ideas and tapes because they assume it might move the human rights organizations against the Ministry, even when the department has a right to show a punishment of some kind, they sacrifice it for the fear of the human right organizations. In one incident, there was an interview with an illegal worker who had been deported outside the borders. The director cut most of the interview because it contain a negative picture about the prison and showed the positive speech of the worker, because of fear of the human rights feedback. "The fear of the human right feedback made us send a message for the illegal workers that they will be treated nicely if they get caught, while the fact is the opposite, and that might lead to increase the illegal workers numbers because they understand the message as a positive treatment when they get caught" the director said in the interview. The problem is when the crew has to cover a certain topic and they send a misleading message because of the fear of the human right organizations.
Recommendation:

There should be a consultant authority that sets the rules of what is legal, appropriate, effective, and important to show in the program and what is not. The work of this authority should start with the designers and advice the directors on locations and editing. The written rules always have more than one interpretation; thus, the ongoing experts’ consultant works better than the written rules.

Crew Attendance

Most of the crew work from 7:30 am to 2:00 p.m. and most of them work extra hours after these working hours. The problem is in that fixed schedule of working, which most of the crew complain about, except those who are above that system, who are either high-ranking officers or a senior worker in the department. The crew finds itself tied to the department just because the governmental rules require the employee signature every day at these times, despite the fact that the production work needs flexibility in setting the working hours. When the crew covers a hot topic for most of the day, such as a sudden explosion, they need to have the next day off, because they are spending the whole day working on that event, but because the crew consists of military workers, they are obligated to complete the signature the next day, which makes them work inefficiently. A good way to solve this problem is to divide the work between two groups, in which the first group works all day long and takes the next day off and the second group will cover the work for them.

Recommendation:

Working hours should be flexible to fit the needs of producing the program, not to indicate attendance. In fact, the English version
designer follows this strategy with those who work under his command. Also, a break should be awarded to those who worked at night because of the nature of the work, such as covering sudden events.

**Connecting the Audience to the Program**

During the golden era of the weekly program, the Ministry television production was the hot topic among other mass media tools, even for the audience who responded to the program in massive feedback. One of the reasons behind that, as it has been mentioned earlier, is the way in which the designer and the director agree to connect the audience to the program, which means sharing the audience participation in the program and reducing the authoritative tone of the program, since it’s produced by military officers who are usually trained to be guardians of people’s actions. The English version of the weekly program is following this path by assigning a civilian female director, who brought the host to the audience and removed the authoritative background which people usually have in mind about military people, and which allowed the audience more participation in the program by limiting interviews with the military officials and speaking for the audience and its needs. Also, the audience mail was taken seriously and replied to by taking the letter to who is in charge and discussing with him the legal way of solving such problems.

**Recommendation:**

The audience presence should be more than the authority interviews, especially when the program is addressing a topic that discusses an audience concern, such as how foreigners can maintain a legal status, staying in Kuwait. The authoritative tone should be presented in topics that need authoritative voice, such as crimes.
Audience mail should be the key to connect the audience to the program; therefore, it should be reviewed and replied to by the program if the topic is new, or by regular mail if the topic has been discussed recently.

**Reaching the Target Audience**

As the crew indicates, their audience is all the residents of Kuwait. The weekly program has a fixed time that cannot be changed, which is 8:00 p.m. every Saturday, but the spots and messages can be aired anytime in the Arabic and the English channels. The program coordinator in the main TV station usually airs the spots and messages several times during the advertisements time or break/intervention time. In some cases, the targeted audience is a certain group of people, such as the youth. These cases are when they address a spot about speeding and following the traffic rules, which is a problem that is caused by youth mostly, or drug usage, which is spreading among youth rapidly. In such cases, the targeted audience is either away from the TV or watching other channels. With the spread of the "Arab Sat" channels and the continuous criticism of the Kuwaiti channels in the newspaper, viewers are attracted to the 25 free channels which "Arab Sat" provides, especially when the cost of installing the "Arab Sat" is cheaper than installing a strong antenna to watch the four Kuwaiti channels clearly. In addition to that, "Arab Sat" has the main Kuwaiti channel among its 25 channels and there is no monthly or yearly payment to watch the "Arab Sat" channels. Also, there are channels in "Arab Sat" that are free of the Kuwaiti censor, such as the three Lebanese channels and the two Egyptian channels, who air sexual content that is forbidden in all the four Kuwaiti channels. The "Arab Sat" channels are a good choice for most of the limited budget families, since it cost 40 Kuwaiti Dinars and
there is not a regular payment. For middle and upper class families, the choices are even bigger and much attractive. There is the European channels that cost over 140 Kuwaiti Dinar and offer over 100 channels from around the world with a monthly payment.

During data collection, the researcher went with the crew to cover a recent accident that resulted in the death of a 20-year-old man. The researcher interviewed the brother of the victim who called for more intensive programs about the dangers of speed and when the researcher asked him if he or the victim watched the Ministry weekly program or the many spots about speeding, he replied that neither he nor any one in the family watch the Kuwaiti channels because they have a European satellite system, and the Ministry should be aware of that and should follow their targeted audience and reach them in the popular channels. The crew agreed about spreading the plan to the most active channels, but it needs official approval and a lot of money; thus, a plan like that might be cut off at the beginning. The perfect program is considered to be a failure if it was aired during a dead time or if it did not reach its audience. Reaching the audience should be planned and must be a priority, but because the Ministry production is considered to be governmental work, then planning to reach the targeted audience should not be a problem, as one of the crew indicated.

Recommendation:

In order to reach the youth audience, which seems to be the problem of the targeted audience, three points have to be addressed in that regard:

1. Using the most active channels in the "Arab Sat" system and air the spot that targeted the youth in these channels. After doing this step, the plan might spread to cover the rest of the channels.
2. Reaching the youth audience by airing short spots at the beginning of each movie in the theaters in Kuwait, and by addressing these spots before the beginning of each rental movie in the movie stores.

3. Planning an advertisement campaign before the airing of strong messages, spots, or special program that targeted certain people. In this regard, the Ministry once hired a private production company to do a film about the car accidents in Kuwait. The film was done professionally and had a wide advertisement campaign before its airing time, which made it a successful film in reaching the whole society.

The Measuring and Analysis Section

There is a section in the Public Relations department called "Measuring and Analysis", but its primary work is to collect the newspaper articles that mentioned the Ministry of interior during the past week and present a report to the office of the minister about these articles. The section does not have any activities beyond the press articles and news regarding the Ministry of interior. What is missing is measuring the television audience reaction regarding the department TV production and analyzing that reaction to measure many points about the program, such as its popularity, its effects, the feedback of the audience, the accuracy and clarity of the message of the program, and other studies that improve the quality of the program. That section can work as an evaluative section to the TV production. The McLellan (1993) study found that in order to evaluate a social practice, it is important to do that evaluation in the same social environment in which this social practice is taking place. Other forms of evaluation that do not take that social practice into consideration might result in providing
shallow results, or different results that does not relate closely to that social practice.

The Archive

The archive is an essential element in the production work. Its importance comes from the point of facilitating the work. A director mentioned that once they wanted a shot of motorcycles, and they planned to go to a location and arrange for the shot by asking some young drivers to do some dangerous moves. Then he found out that such shots has been done last year and saved in one of the tapes, but he did not know which tape because the archive was not well organized. The director then decided to view all the tapes in the archive and categorize them according to their content and write a detailed description of each tape using the time code of the viewing device. It is a long process to do and takes a lot of time, but the director started doing it since it will save them time in the future, plus they are writing the contents on each new tape. One of the directors mentioned that they need a special person to categorize the archive, because the directors' time will be wasted trying to find a shot among hundred of tapes. There are some things that should be considered in using the archives. One should not use a tape regularly since it remains fresh in a viewer's mind and if the viewer sees the same tape over and over again, the department will lose credibility with its audience, but not showing real or recent shots. Another problem involves the military ranking that appears in the shot, since it might be changed and that will affect that military person who has advanced, but the department shows him as not advanced. Also, attention should be given to the deceased, since an interview or a comment might be shown of a person who has passed away.
Military Ranked Interference with Tasks

The whole department of Public Relations resides in one building and all the employees have offices in that building. Both military and civilian employees attend work in that building and chat during regular working hours. The high-ranking military officers in the department enjoy a special respect and access to all other sections and have an unofficial right to criticize and suggest to other sections. The problem is that most of the crewmembers participates in others' jobs. The designer, as an example, has other activities in radio, newspapers, lectures, designs brochures, and the newspaper correspondent interferes with other activities he is not in charge of. That is because of the military ranking that gives the high-ranking officer the right to order whoever is below him in ranking. The goal of producing the programs in the department has shifted from affecting the viewers to satisfying the superior officers in the Ministry. There is no leader who manages the responsibilities of the department and assign each person in his position. While The Vanderbilt study (1993) describes situated instruction activities as effective ways to start the learning process within the learners themselves, not as a closed-end process, the practice of the video production knowledge, or the activities within the Department ends with the orders or the critique of the superiors of the Department, even when these superiors does not understand in visual perception. What is needed is to build the critique inside the crew themselves and make it to be an on-going activity by many ways, such as exposing the crew to experts in video production, create a competition among the crew, or engaging them in a continues seminars and workshops that discuss designing effective programs.
During the data collection, a Major from the press section was interfering with the work of a director and was ordering him to produce the spot in a different way and was explaining his idea according to the effectiveness of the spot. His orders looked like suggestions but in fact, not following these “suggestions” might lead the director to a serious conflict with the Major in the future. “We get all kinds of suggestions from different kinds of people whose background is military experience, not in production or media and sometimes we follow their suggestions to avoid conflict in the future” one of the directors said. The problem is that these suggestions come from inexperienced people in the field of media and because of the military ranking the lower-ranked officers have to follow the suggestions or tensions occur which can result in a bad sequence of events for the lower ranked officers, such as delaying a promotion.

Recommendation:

Each person should be assigned to his work without interfering with the work of others. Any suggestions should remain suggestions and it is up to the responsible person to implement the suggestion or not. The military ranking should not give the officer the right to influence those who are ranked lower than him.

The Strategy Plan

The TV section at one time, had a written plan for the topics to be addressed for the next three to six months, but because of the familiarity of the work, the crew decided to work by weekly events and by experience, since they are familiar with the regular topics which the department has been addressing for more than twenty years. These topics are repeated every year and the directors try to present them in a new
style each time, while the designers try to connect the current events according to these repeated topics. Most of these topics are under the umbrella of the following: crime prevention, traffic laws, and immigration laws. The familiarity with the topics made the designers plan their work every Saturday morning for the next week's episode by reviewing the events that happened last week and the events that they knew will happen during the current week. The English version of the program still works according to a written plan and modifies the plan according to the sudden events that need to be addressed in the weekly program.

Recommendation:

The need of a plan is a must for a TV production work because without a well-designed plan, the work might repeat itself after a while and it would be at the mercy of the memory of the designer. In addition, a planned agenda is the most efficient method of running the programming of weekly production in terms of covering the necessary topics needed to be addressed in an equal and balanced way. Also, planned work is part of the evaluation system, which measures and recommends procedures, according to planned strategies and agendas, not random programming. It might be said here that the existence of random work is a natural sequence of the absence of the evaluation system.

The Need for Crew and Equipment

The TV section complained from the first day of the data collection of the shortness of equipment and the cameramen. There are ten cameramen, four of them fully experienced with work due to their long-term jobs as cameramen. The other six usually work with the assistance of the director or a senior cameraman. As for the designers
and director, there are three designers and four directors and they indicate that they need no more designers or directors because they are capable of doing the work. Each one of them tries to hold his position and wants to be in charge. Adding other designers or directors means they might lose the position they are controlling right now; therefore, they do not welcome any new designer or director. On the other hand, there are no extra people capable of doing the job if a person is absent; therefore, if an accident happened to the designer of a TV program, then the program might stop or another designer will do the job poorly since he has many orders to do. As for the equipment, the TV section has a well-designed studio as well as professional lighting, two cameras (Sony Betacam), an editing desk, a defected audio mixer, microphones, and tripods. The problem is when one of the cameras needs maintenance; then the workload would be on one camera, which means delays in the schedule. In addition to that, the modest editing desk the department owned do basic editing and the directors have to go to the main TV station to finalize the tape, as explained in the previous chapter. The Ministry of Interior bought a press machine that cost over $400,000, in order to strength their media department. If they spent such an amount of money on the TV equipment then they will reach more people and be more effective.

Recommendation:

The department should hire more designers and directors and the work should be divided equally, because there is one designer who is in charge of the English version, one director in charge of the spots, and one director in charge of the English program. In case any thing might happened to these people, then their program will delayed until they come back. Also, having more than one person to do the same job will
create a kind of competition among them, therefore, the work will improve. As far as for the equipment, the TV section needs a complete review of what they have and what they need to able to produce a complete program without the need of going to the main TV station. The department should be able to finalize its production inside its building.

Creativity

The crew reported several incidents that show a level of creativity in their work. Although they are limited by the military system of the department, the crew manages to come up with creative ideas and new ways of presenting them. An example of these incidents is the director who took charge of the English version of the program for a while and came up with new styles rather than copying old ones. He developed a new style of presenting the topic based on the nature of the English-speaking viewers, instead of the Arabic-speaking viewers. The program was well received by the head of the department, the English program coordinator in the main TV station, and many viewers. Another example is the famous Kuwaiti soccer players who were used in different spots to send a message about the danger of drug addiction, where the director showed the best soccer goal of the season and then let the player who made the goal speak to the camera about drug addiction. The idea was well received by a large number of viewers as well as Ministry officials. The director received recognition from different authorities, such as the Drug Free Society and the Sport National Union.

The Department’s work on producing television programs depends mostly on the amount of creativity in producing the topics in different styles. Since the topics that have to be covered are the same topics almost every time, then the directors have to come up with unique and
creative ideas to attract the viewers' attention to the program and affect them positively.

**Professional Self-Development**

Since there is not any kind of plan to improve the quality of the video production in the department, each one of the crew has developed a self-improvement plan, or a self-professional development plan. These plans differ from person to person. Some of the crewmembers have this plan as a priority and plan it in advance, while others do not plan it but their work is affected with what they hear or see from other people around them. There are many indications of the self-professional development plans. One example is the work of the directors, who do not engage in any video production workshops after their initial training. They improve themselves by watching closely the way in which foreign directors, mostly European and U.S., produce their programs. Although they know that some of these programs are different in nature from the department programs, they benefit from the camera angles, camera movement, use of lighting, and other video production convention strategies that appear in the foreign programs. One of the directors started using the shaking/moving camera style recently to indicate the live action scene because he saw this kind of style in MTV. "I could not use such style before, the directors who taught me how to shoot told me a golden rule, that is the shot has to be steady and the camera should not be shaking or moving. But I see the camera shaking in some of the foreign programs, and I liked it because it gave me the feeling as a viewer of the live moments of the scene. On the other hand, the West (meaning the western world or the US and Europe) are ahead of us in that field, the video production field, and what they do must be the right thing, not what the old generation directors taught us", one of
the directors explained. It is clear here that this director is trying to improve his work by comparing the style in which he was trained to newer styles, which he is exposed to. It is not a matter of which style is better, rather, it is how the director finds a way to improve his work in a situation were his work does not provide him with professional self-development plans. In this case, he is improving himself by watching closely the “western” production, or the advanced production, as he called it. Another director developed a self-improvement plan by showing his work to other directors in the main TV stations. He describes these directors as experts in television production, and takes their comments and advice and applies it to his work. A designer had a personal relationship with some faculty members in the College of Communication in Kuwait University and he discusses his program with them from time to time. McLellan (1993) found that comparing one’s work to the others in a social practice results in improving that work, especially if there are experts in the field of which this social practice is taking place. It is important here to recommend exposing the crew to experts in the field of video production and ask these experts to identify the strengths and weaknesses of the crew’s production.
The Department of public relations in the Ministry of Interior in Kuwait is among the best governmental departments that produce earnest television programs. In addition to the daily presence of spots and messages and the weekly episodes in the Kuwaiti television, the department addresses important subjects that touch all the residence of Kuwait and considered to be valuable information. The television section in the department works day and night, seven days a week, and during the holidays to insure the public safety of the residence of Kuwait. It is amazing to realize that the crew produces such massive production, compared to the production of other governmental departments, with limited budget, limited equipment, limited crew, and many restrictions, pressure, and unspeakable rules.

There are major changes that need to be made in order to improve the quality of the television production of the department. All the points that have been discussed in the findings should be considered and discussed by the Ministry of Interior officials/authority who are responsible for providing the needs of each department in the Ministry. Such authority should understand the nature of the media work in general and more specifically the television production. The military system should be modified to fit the needs of the television production work.
The environment of any video production needs to be set to serve the main goals of the practice of that video production. All other factors that distract reaching the targeted goals should be illuminated. The video production environment, on the other hand, should be clearly defined and should be independent in its own to insure a complete freedom for the crewmembers to practice their work without any negative influences. Creating a video section in any agency without providing the suitable video environment will result in producing video programs that satisfy the administrators of that agency only, not the targeted viewers.

The situated cognition literature can explain many forms of social practices. These literatures were essential to this study because the researcher could understand the reasons behind the strengths and weaknesses of the Department. Studying the video production process according to only the video production conventional strategies will not result the same finding of this study because the social interaction within the crewmembers was the key point that influence the video production process. That does not mean to illuminate the importance of the video production conventional strategies, rather, these strategies can be better understood if the situated cognition literatures accompanied it.

Although the literature review chapter of this research provides essential data regarding the educational television production convention strategies, the researcher ask for more studies that discuss other aspects of the Department's work, such as the effectiveness of the television programs and the kind of workshops needed to improve the crew's background in television production.
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