Binoculars:
Management Strategies in Film

A Senior Project
presented to
the Faculty of the Liberal Arts Engineering Studies Department
California Polytechnic State University, San Luis Obispo

In Partial Fulfillment
of the Requirements for the Degree
Bachelor of Arts

by
Kamryn Fall
8 December 2014

© 2014 Kamryn Fall
# Table of Contents

- **Project Overview**
  - Movie Synopsis
  - Filmmaking Terminology
- Qualification as a LAES Senior Project
- **Deliverables**
- Literature and Technology Review
- **Technology Overview**
- Design
  - Pre Production
  - Production Design
- Analysis and Verification of Project Success
  - Management Survey Results
- **Societal impacts**
- Future Work
- Conclusion
- Works Cited
- **Appendix A: Casting Documentation**
- **Appendix B: Production Documentation**
- **Appendix C: IRB Survey Process**
Project Overview

Is it possible to make a student thesis film without traditional film school resources? What methods can be used to ensure the joining and retention of undedicated students? How can the scheduling and stress of shooting be managed to the satisfaction and enjoyment of the student volunteers? With these questions in mind, I began the planning for a 10 minute short film to be produced in my final year at Cal Poly.

While interning in Australia, I was exposed to real industry filming environments with well functioning teams of people who perform carefully organized tasks. This project will attempt to duplicate that environment with extensive planning and documentation to compensate for the inexperience of the students involved.

One major concern for the movie involved avoiding overworking myself or any member of my team. The second major goal regarded the successful management of over 30 volunteers while facilitating hard work and student retention. Thirdly, the organization focused on documenting all processes and scheduling around highly conflicting school schedules with little enforced dedication.

Movie Synopsis

Binoculars is the unique and poignant story of a young woman who runs away from her own problems by becoming fascinated with the problems of others. Devastated by a breakup, Laurie distracts herself by observing strangers through her binoculars. Their tragedies and triumphs enlighten and inspire her, but will it be enough to make her stop watching and start doing?

Filmmaking Terminology

<table>
<thead>
<tr>
<th>Term</th>
<th>Definition</th>
</tr>
</thead>
<tbody>
<tr>
<td>ADR</td>
<td>Additional Dialogue Recording</td>
</tr>
<tr>
<td>Blocking</td>
<td>Deciding placement of actors/lights/cameras before shoot</td>
</tr>
<tr>
<td>Call Sheet</td>
<td>List of all actors needed for the day</td>
</tr>
<tr>
<td>Clapper</td>
<td>Board displaying key information filmed by the camera before each take.</td>
</tr>
<tr>
<td>Craft Service</td>
<td>Food provided for actors/crew</td>
</tr>
<tr>
<td>---------------------</td>
<td>------------------------------</td>
</tr>
<tr>
<td>Foley</td>
<td>Extra sound recorded during post-production</td>
</tr>
<tr>
<td>Rotoscoping</td>
<td>Tracing over recorded footage to insert graphics/animation</td>
</tr>
<tr>
<td>Score</td>
<td>Original music written specifically to accompany a film</td>
</tr>
<tr>
<td>Scrubbing</td>
<td>Playing through the footage in post to go through useful/useless takes</td>
</tr>
<tr>
<td>Shot List</td>
<td>Planned list of shots/angles/locations/props for the day</td>
</tr>
<tr>
<td>Strike</td>
<td>Clean up at the end of the day or any props/markers/</td>
</tr>
<tr>
<td>Wrap</td>
<td>The end of all scheduling shooting/recording. That’s a wrap!</td>
</tr>
</tbody>
</table>

**Qualification as a LAES Senior Project**

This project embraces the merging of creativity and technology by approaching the filmmaking process with an industrial engineering project management perspective. Though the successful collaboration of many parties means I will have help in most aspects of the movie creation, I will be the supervising manager so the direction and organization of the project are fully under my responsibility.

The technical methodology involved will create a database of thorough documentation in support of this and future LAES projects. Any management strategies employed will grow during the process and provide a clear design for my personal and professional development.

While making a student film thesis is not unconventional, taking an engineering management approach and fusing that into concise storytelling is unique. There’s a lack of film projects on the campus so this movie aims to provide as many students as possible with opportunities to get some hands on learning experience on a set. Whether the film receives accolades or not, every student who participated in the project can choose to put the project on their resume and use the skills they developed on future projects.
Deliverables

By the end of Spring quarter, the goal was to have completely finished shooting all 5 scenes, uploaded, organized, and processed all raw footage, satisfied contracts with all students collaborating on pre/production, and prepared the students involved in post production for continuing work. This involved administering a survey to the cast and crew to analyze the success of the management techniques and opening a dialogue to improve any future projects.

By the end of Summer quarter, the goal was to have completed the rough cuts of the movie so there could be something concrete to have reviewed by available faculty in the following quarter.

By the end of Fall quarter, the goal is to have finished the post-processing for the film and have a completed, professional looking movie. As well as, to finalize research on improving my management skills based on the responses from the cast and crew to create a plan for any future projects.
Literature and Technology Review

There is a large amount of preexisting research on organizational film management because of the size of the industry and massive number of players. These articles often approach film from a business perspective in attempting to maximize the use of each member, as opposed to an engineering perspective which attempts to reduce waste. Many studies attempt to approximate film processes into other industries, which is not always successful due to the fluid nature of these project based companies.

When approaching this project, the main goal of efficient management could only be achieved with a team of people willing to learn new skills and commit to the project. As most people know “motion pictures are the collective creation of a large number of separate individuals, each contributing their creative input, unique talents, and technical expertise to the project” (Ferriani 264). The only issue with this setup is the ranking structure can be confusing because it must address so many people and departments. For the purposes of this project, there was a fairly linear hierarchy with the director at the top. This position, according to Simone Ferriani’s article “Organizational Learning Under Organizational Impermanence: Collaborative Ties in Film Project Firms,” is essential to the project’s ideal functioning: “The director … is the centre, the person who coagulates the ideas and determines the final result … On the other hand, in order to pursue his vision, the director is mutually dependent on each of his collaborators’ skills” (265).

With this arrangement in mind, it was imperative to take directing philosophies and merge them with traditional management styles. Some of the most useful articles on this, ironically, used a management teaching perspective to take classic film scenes and actors as examples of standard organizational practices, in an attempt to make them more palatable for a classroom setting. These tips involved the analysis of different strategies, such as Steve Dunphy’s discussion of management typologies in “Using Hollywood's Greatest Film Scenes to Illustrate Concepts of Organisational Behaviour and Management”: “Miles and Snow … proposed typologies for strategy implementation and noted that implementation is best done via a prospecting, analysing or even defensive position and worst done via ‘knee jerk’ reacting” (181).
In Kristen Whissel’s article “Love Rules: Silent Hollywood And The Rise Of The Professional Managerial Class,” she outlines what it means to be in film management from a business perspective. Managers do not just have to be aware of their team members but also the stakeholders involved in a project, in this case, this means the audience for a proposed film. It is now important for the success of a film to approach the project from all sides and “that seeing and knowing ‘the public’ and one’s position within it had become the province of the professional managerial class … noting the extreme degree to which its managers had to understand and anticipate its audiences' unpredictable desires” (Whissel 85).

True proficiency for any member of a film team is not only the technical skills you bring in but also the social skills possessed by everyone involved. There is always a copious amount of waiting on a film set from all departments and workers are more likely to be rehired for future projects if they can entertain, or at least not annoy, the people around them. This phenomenon is explored in “Paradox in Project-based Enterprise: The Case of Film Making” written by RJ DeFillippi: “The pressure of everyday filmmaking meant that both technical and collaborative attributes were valued. … In this context, social skills are a direct component of human capital, as well as the means through which new social capital is accumulated” (135). To foster this environment, which maintains the emotional health of the people involved in a film, the management must take steps to ensure the prosperity of its team members. Furthermore, any strategies implemented must “incorporate a dynamic, multi-community perspective into the mainstream of its ideas [and] the perspective needs to be sensitive to shifting combinations of human and social capital, and the further evolution of these through people's career investments” (137).

Overall the most useful article consulted was Rob Sabal’s “The Individual in Collaborative Media Production,” which analysis the construction of student film projects from an educational perspective, so as to create the most effective design:

There are four critical activities that a group should perform on a regular basis in order to achieve and maintain functionality:

- Set and reset goals and priorities.
- Analyze and allocate the way work is performed according to team members' roles and responsibilities.
• Reflect on the way the team is working—in decision making, communication, and process.
• Review how the group handles agreement and conflict. (9)

These strategies were incredibly useful to the formulation of my project and management technique. Sabal further expands on the most effective mindset for students to truly learn from projects like these: “It seems to me that the place to begin teaching about collaboration is in coaching students to observe, from moment to moment, the patterns of action and reaction that they engage in and to observe the kind of actions and reactions of others in their group... Effective collaboration starts with and relies on an understanding of one's own essential strengths and qualities and one's own character and characteristics in the context of the group dynamic. Collaboration flourishes when group members can also spot the qualities and strengths that others are bringing to the team” (12).

To supplement these management resources, I consulted many filmmaking sites for fledging, micro-budget projects. I also attended a class series in LA from industry professionals that allowed me a technical overview of what goes into successful films:

"Cinema Language" is taught by award-winning filmmaker and Pepperdine University Graduate Screenwriting professor Tom Provost, writer/director of the award-winning Lionsgate feature The Presence, as well as the upcoming feature Exile (see bio below). The classes will be held on May 10th & 11th at Raleigh Studios' Chaplin Theater, 9am to 6pm. Single day tickets are also available for each day. Tuition includes complimentary refreshments and class materials.
Technology Overview

A large struggle in the production process was attempting to schedule the Canon camcorders from LAES around other senior projects, as well as the incredibly important depth of field look achieved with DSLRs. This involved the help of a large number of students to accomplish.

Cameras:

Nikon D3100  
Borrowed from Ian Billings  
Canon t3i  
Borrowed from Brandon Kuhr  
Canon XHA1  
Checked out from LAES Lab  
GoPro Black  
Checked out from LAES Lab

Mics:

Rode Directional Shotgun Mic  
Roland Handheld Recorder  
Shure Wireless Lavalier  
Checked out from LAES Lab

Software:

Adobe After Effects  
Adobe Premiere  
Adobe Audition
**Design**

This project was based on attempting to compensate for resources that would be available at a traditional film school but potentially difficult to find at Cal Poly. Below is a table of some typical resources and the solutions found to supplement them on the Cal Poly campus.

<table>
<thead>
<tr>
<th>Film School</th>
<th>Cal Poly</th>
</tr>
</thead>
<tbody>
<tr>
<td>Film Studios</td>
<td>LAES Lab</td>
</tr>
<tr>
<td>Advanced Film Equipment</td>
<td>LAES Equipment and Borrowing from students</td>
</tr>
<tr>
<td>Connections with Industry Members</td>
<td>Previous work connections and Media Arts &amp; Technology speakers</td>
</tr>
<tr>
<td>Students with Film Education</td>
<td>Eager students who were happy to learn</td>
</tr>
<tr>
<td>Audio Recording Studio</td>
<td>LAES Audio Room</td>
</tr>
</tbody>
</table>

**Pre Production**

The first step in the project was to pull in as many students as possible so the work could be delegated out evenly amongst the team. The script was written by a Cal Poly graduate in theater who spent about 2 months collaborating with me to create a story that we felt was moving and attention-catching.

With various filmmaking resources as a template for the documentation process, the script was then broken down into necessary elements: scenes, locations, actors, and props. See Appendix A

An example of the scheduling process:

<table>
<thead>
<tr>
<th>Fall 2013</th>
<th>Beginning of Film Formulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>12/30/2013 0:00:00</td>
<td>Met with creative advisors and writer to set out the script concept</td>
</tr>
<tr>
<td>1/6/2014 0:00:00</td>
<td>Discussing time commitment and dedication with select students who specialize in needed areas.</td>
</tr>
<tr>
<td>Date</td>
<td>Event</td>
</tr>
<tr>
<td>---------------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td>2/28/2014</td>
<td>Draft of Script</td>
</tr>
<tr>
<td>3/14/2014</td>
<td>Auditions with Interested Theater Students</td>
</tr>
<tr>
<td>4/4/2014</td>
<td>First Meeting</td>
</tr>
<tr>
<td>4/5/2014</td>
<td>45 (non-concurrent) Weeks of Shooting</td>
</tr>
<tr>
<td>6/15/2014</td>
<td>Editing Begins</td>
</tr>
</tbody>
</table>
Production Design

The film design was a 15 minutes or less short film, specialized team of students, learning environment for many (11 Tech Behind the Camera, 15 Actors of Various Experience), formatted and created for film festival submission.

In terms of management, the main tool used during production was email. The days scheduled were set up in chunks so that all the students involved were very aware of their involvement before they showed up:

The rehearsal times from 9am-4pm are broken down into 9am-10am for tech set-up, 10am call for actors, 12pm Lunch, 1pm til the shot is achieved or 4pm at the latest.

However, on most days the shoot lasted until 1pm and lunch was taken afterwards. The students had momentum that they did not want to lose by taking lunch mid shoot. With this promise that the day could end early if we got the shot, the students were extra motivated to focus as much as possible and spend less time messing around.

Film Aesthetics Design: To create the objective vs subjective viewpoint, the DSLR shots will be used to frame the main character and scenery around her while the camcorder shots (with minimal depth of field and aesthetic charm) will be used for the through the binoculars perspective, with animated black circles around the frame.
Analysis and Verification of Project Success

In producing a 10-15 minute short film, I will attempt to refine not only my filmmaking skills, but my management technique. The idea is to have a successful, professional film that would be used to apply for film festivals. Using a specific timeline and the help/participation of over 20 fellow students, I will create a short narrative that hopefully inspires thought. As well as the film, I will analyze the results of two surveys distributed throughout the process that will quantify my management performance.

The survey mentioned earlier should help measure the success of my ability to manage such a large and varied team. As far as the film itself goes, I think a survey given to a small group of people at a rough screening this quarter and then a “premiere” of sorts during Fall quarter should help to assess the movie. As well as the film festival responses.

When all the timeline goals are met, I will have a fully complete movie and an assessment of the movie’s quality as well as my own score in terms of management. Ideally this would mean happy cast/crew and a satisfied audience.

Management Survey Results

The survey was distributed to the cast/crew at the end of the filming process to identify the success of the project and any potential issues to be worked out in the future. Of the 30 students who received the survey, 43% responded. Overwhelmingly, the students that participated were satisfied with the organization and direction of the project, felt their opinions were valued, and potentially interested in similar projects in the future. Detailed results below:

| Fall | 13 |
1. What role do you have in the Binoculars Production?

<table>
<thead>
<tr>
<th>Role</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tech</td>
<td>45.5%</td>
</tr>
<tr>
<td>Actor</td>
<td>27.3%</td>
</tr>
<tr>
<td>Other</td>
<td>27.3%</td>
</tr>
<tr>
<td>Total</td>
<td>11</td>
</tr>
</tbody>
</table>

2. What is your level of experience with similar projects?

<table>
<thead>
<tr>
<th>Experience Level</th>
<th>Percentage</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>No experience</td>
<td>8.3%</td>
<td>1</td>
</tr>
<tr>
<td>Little Experience</td>
<td>66.7%</td>
<td>8</td>
</tr>
<tr>
<td>Experienced</td>
<td>25.0%</td>
<td>3</td>
</tr>
<tr>
<td>Total</td>
<td>12</td>
<td></td>
</tr>
</tbody>
</table>

Statistics:
- Sum: 26.0
- Average: 2.2
- StdDev: 0.6
- Max: 3.0
3. How many days did you dedicate to this project?

- Up to 2 days: 22.4%
- 3-5 days: 36.8%
- 6-9 days: 20.8%
- 10+ days: 21.1%

Statistics:
- Sum: 78.0
- Average: 5.8
- StDev: 3.0
- Max: 10.0

4. Please rate your satisfaction with the organization of the project:

- Very satisfied: 23.1%
- Satisfied: 53.9%
- Neutral: 15.4%
- Dissatisfied: 7.7%

Statistics:
- Sum: 51.0
- Average: 3.9
- StDev: 0.8
- Max: 5.0
5. Please rate your satisfaction with the direction of the project:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very Dissatisfied</td>
<td>0.0%</td>
<td>0</td>
</tr>
<tr>
<td>Dissatisfied</td>
<td>7.7%</td>
<td>1</td>
</tr>
<tr>
<td>Neutral</td>
<td>7.7%</td>
<td>1</td>
</tr>
<tr>
<td>Satisfied</td>
<td>53.9%</td>
<td>7</td>
</tr>
<tr>
<td>Very Satisfied</td>
<td>30.8%</td>
<td>4</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td>13</td>
</tr>
</tbody>
</table>

Statistics:
- Sum: 53.0
- Average: 41
- StdDev: 0.8
- Max: 50

6. Please rate your personal enjoyment:

<table>
<thead>
<tr>
<th>Rating</th>
<th>Percentage</th>
<th>Count</th>
</tr>
</thead>
<tbody>
<tr>
<td>Very Unenjoyable</td>
<td>0.0%</td>
<td>0</td>
</tr>
<tr>
<td>Unenjoyable</td>
<td>0.0%</td>
<td>0</td>
</tr>
<tr>
<td>Neutral</td>
<td>15.4%</td>
<td>2</td>
</tr>
<tr>
<td>Enjoyable</td>
<td>61.9%</td>
<td>8</td>
</tr>
<tr>
<td>Very Enjoyable</td>
<td>23.1%</td>
<td>3</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td></td>
<td>13</td>
</tr>
</tbody>
</table>

Statistics:
- Sum: 53.0
- Average: 41
- StdDev: 0.8
- Max: 53
9. Do you feel like your opinions/ideas are valued?

- Strongly Agree: 30%
- Agree: 40%
- Disagree: 10%
- Strongly Disagree: 10%

Statistics:
- Sum: 56.0
- Average: 4.3
- StdDev: 1.0
- Max: 5.0

Total: 13

11. If presented with an opportunity similar to this project in the future, would you likely become involved?

- Maybe: 25%
- No: 75%
Societal Impacts

This production has provided a place for students to learn and teach others on the Cal Poly campus. The theater department students were able to collaborate with the technical, LAES style project, and take some of their learning into the future. Not only was it an important project for the students involved, but also for my personal development as a director and a manager.

The script is attempting to raise awareness of the struggles of acceptance for homosexual relationships and transgender identity, hardships of mental health issues, and sexual assault. Through submission to relevant film festivals and online sharing, the film aims to be a representation for those who may feel ignored in media.

Future Work

This process has enabled me to define my management style for future projects. The resources found for this project will be useful in perfecting any missteps in the system implemented. Given the survey results, I know for any new projects to focus even more heavily on organization ahead of time and, especially, for day-of necessities.

The next step for the film is to submit to various film festivals and develop an online presence:

- SLO International Film Festival
- Oregon Independent Film Festival
- African American Women in Cinema Film Festival
- HollyShorts Film Festival
- OUTrageous: Santa Barbara Lesbian & Gay Film Festival
- Portland Oregon Women's Film Festival
- Sundance Film Festival
Conclusion

It turns out, the obvious film school benefits are not the end all of film production; with the help of many students and faculty, it is possible to recreate the environment while learning how to be flexible and resourceful on set. A combination of passion, positive spirit, and free food will indeed keep the energies of 30+ college students for ten weeks and enable a wonderfully fun working experience. Scheduling a gratuitously overcompensating timeline lends to pliancy in a multitude of schedules and a successful feeling when ahead of schedule. I feel successful in that I accomplished my goals, completed a great film, and had a fantastic time.
Works Cited


Additional Resources Consulted in Creative Process


Appendix A: Casting Documentation
004. SCENE 4

(Carla, sister)
(Laurie, main character)

CARLA
Do you still love her?

LAURIE
Sure. Jesus, yeah, of course I do.

CARLA
But she doesn’t love you?

LAURIE
No, I think she does. She says she does, and I guess I actually believe her.

CARLA
Well then Christ, what’s the problem?

LAURIE
Excuse me?

CARLA
You fuckin love each other, what the hell more do you need?

LAURIE
What more do we need?

CARLA
Yeah. Good listening, good repeating. Gold star.

Babe.

LAURIE
Uh-huh?

CARLA
I dunno if you really get relationships.

LAURIE
That’s what I’m trying to tell you, you ass.

LAURIE
No, seriously. You need a lot more. There’s like a billion things you need, you need great sex, you need to be able to have a conversation, you need to have those conversations for more than five minutes before you wanna kick her face. Love is 101, it’s the most basic prerequisite. A relationship is the PhD.
Appendix B: Production Documentation

Location/Character Breakdown

Scene 2: Campus, outside somewhere public with foot traffic (Dexter Lawn?). Main character, Student, Student’s Friend, Extras.

Scene 3: Outdoor theatre (Obviously UU plaza is the only obvious solution to this, but I’d also like it to seem like a separate location than the previous campus scene if that makes sense? Or if you can find another accessible outdoor theatre where it’s plausible someone could spy on a rehearsal with binoculars that’s awesome.) Main character, Director, Actress, Other Actors, Extras, Damsel, Prince

Scene 4: Same hill as scene 1 (for reasons other than laziness/logistical convenience, I swear). Dusk. Main character, Dog Walker, Dog, Sister.

Scene 1: Top of a hill (Terrace Hill?). Main character, Voice of sister, Extras, Damsel, Prince

Scene 5: Dark, secluded, dangerous walkway. Night. Main Character, Damsel, Mugger.

Binoculars- SATURDAY SHOOTING

From: Kamryn Fall (kamrock929@msn.com)
Sent: Tue 4/08/14 5:16 PM
To: Sabrina Orto (orfo_family@yahoo.com); Anthony Mata (anthony.mata1019@gmail.com); Karlee Benner (karbenner@sbcglobal.net); Gage Greenspan (gagegspan@aol.com); Kyle Palazzoio (animusexaniqua@gmail.com)
Cc: Anika Tiger Morris (anikam123@gmail.com); Brianna Zamora (bizamora@live.com); Nathan Norris (sunset.climber@gmail.com); julu9001@gmail.com (julu9001@gmail.com)

Hey Y’all,

Schedule check: How’s Friday from 4:30-6:30pm for Scene 2 rehearsal?

There are some crazy things going on this Saturday because of Open House and the location on campus may not work, I’m working on talking to them to confirm the space. If something goes wrong, this
IRB Survey Process

Kamryn Fall
29 April 2014
Binoculars Management Survey
Liberal Arts Engineering Studies Senior Project
Faculty Advisor: Jane Lehr jlehr@calpoly.edu

This survey is to measure the satisfaction of the team of cast and crew working on the senior project film “Binoculars” of the management by the leading student. This survey will benefit the senior project as it studies management techniques and hopes to improve throughout the filmmaking process. If this survey is given and followed by a similar survey, the results will be used to increase the satisfaction of the cast and crew.

Subjects: Cast and Crew of “Binoculars”, 10-15 college students
Experiment: Kamryn Fall, LAES Student and “Binoculars” Director
Materials and Procedures: The online survey will be administered through Survey Gizmo and will be emailed out to all students working on the film.

INFORMED CONSENT TO PARTICIPATE IN A RESEARCH PROJECT ON THE SENIOR PROJECT “BINOCULARS” MANAGEMENT

A research project on “Binoculars Management” is being conducted by Kamryn Fall, a student in the Department of Liberal Arts and Engineering Studies at Cal Poly, San Luis Obispo, under the supervision of Dr. Jane Lehr. The purpose of the study is to gather information on satisfaction with management of the senior project.

You are being asked to take part in this study by completing the following survey. Your participation will take approximately 5 - 10 minutes. Please be aware that you are not required to participate in this research and you may discontinue your participation at any time without penalty. You may also omit any items on the questionnaire you prefer not to answer.

If you have questions regarding this study or would like to be informed of the results when the study is completed, please feel free to contact Kamryn Fall at kfall@calpoly.edu.

Your anonymity will be protected as your identity will not be linked to your answers on the survey. Potential benefits include a better understanding of the management of the filmmaking process.

If you have concerns regarding the manner in which the study is conducted, you may contact Dr. Steve Davis, Chair of the Cal Poly Human Subjects Committee, (805) 756-2256, adavis@calpoly.edu, or Dean Wendt, Interim Dean of Research, (805) 756-3205, dwendt@calpoly.edu.

plus, new paragraph @ (see last page)
9) Do you feel like your opinions/ideas are valued?
( ) Strongly Disagree  ( ) Disagree  ( ) Agree  ( ) Strongly Agree

Future Involvement
10) How interested would you be in attending a premiere for this movie?
( ) Not Interested  ( ) Interested  ( ) Very Interested

11) If presented with an opportunity similar to this project in the future, would you likely become involved?
( ) Yes  ( ) No  ( ) Maybe

12) Any additional questions or comments?

__________________________  _________________________

__________________________  _________________________

__________________________  _________________________

Thank You!

paragraph 4 (at end of informed consent)

If you agree to voluntarily participate in this research project as described, please indicate your agreement by completing the following survey. Please print one copy of this consent form NOW for your reference and thank you for your participation.

[ ] Yes I volunteer.  [ ] No Thanks.

*Please survey*

*Kicks out*