



Teaching and learning : the thirty to sixty second television commercial  
by Betty Ann Conard

A thesis submitted in partial fulfillment of the requirements for the degree of Doctor of Education  
Montana State University  
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Abstract:

The purpose of this study was to explore the teaching and/or learning applications for adult educators of the 30 to 60 second television commercial. The study was designed to delve into the insights and/or recommendations that creators and producers of television commercials had to offer. This approach offered the potential to help educators increase their knowledge regarding adult education, teaching, and/or learning via a unique perspective. The researcher believed there was a link between television commercial advertising, teaching, and learning.

The 25 study participants were asked 17 interview study questions. Study participants represented advertising clients, advertising agencies, or commercial production companies. The researcher looked for similarities among responses in order to discover insights or recommendations that could be transferred from the professionals of television commercial advertising to teaching and adult education.

The study findings and conclusions indicated the following: 1. Television commercials are teaching and/or learning devices which have the capability to reach the masses and influence many viewers. This type of teaching and/or learning tends to occur in small segments. The medium is also a transmitter of messages via non-verbal communication and visual images.

2. Both educators and television commercials utilize mission statements, goals and objectives to reach their audience or learners.
3. Professionals in the world of television commercials and education need to target and know their audience in order to reach and teach them effectively.
4. Personal views, experiences, and learning preferences influence the viewer or learner if behavior or attitude changes are a goal. Emotional or meaningful connections to the viewer or learner may help bring about a behavior or attitude change.
5. Basic structural components are important to the success of television commercials and learning. Creativity, uniqueness or individuality helps television commercial or learning experiences to be more effective. Multi-sensory approaches are successful in reaching both television commercial viewers and learners.
6. There are a variety of techniques which work in helping reach both television commercial viewers and learners.
7. Technological advances have an influence on both television commercials and learning environments or learners.
8. Insights offered to educators by television commercial professionals should be implemented where possible. Educators need to overcome entrenchment and interface with the real/working world as well as try to reach more learners.

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of

Doctor of Education

MONTANA STATE UNIVERSITY  
Bozeman, Montana

April 1994

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This thesis has been read by each member of the graduate committee and has been found to be satisfactory regarding content, English usage, format, citations, bibliographic style, and consistency, and is ready for submission to the College of Graduate Studies.

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Date April 20, 1994

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## ABSTRACT

The purpose of this study was to explore the teaching and/or learning applications for adult educators of the 30 to 60 second television commercial. The study was designed to delve into the insights and/or recommendations that creators and producers of television commercials had to offer. This approach offered the potential to help educators increase their knowledge regarding adult education, teaching, and/or learning via a unique perspective. The researcher believed there was a link between television commercial advertising, teaching, and learning.

The 25 study participants were asked 17 interview study questions. Study participants represented advertising clients, advertising agencies, or commercial production companies. The researcher looked for similarities among responses in order to discover insights or recommendations that could be transferred from the professionals of television commercial advertising to teaching and adult education.

The study findings and conclusions indicated the following:

1. Television commercials are teaching and/or learning devices which have the capability to reach the masses and influence many viewers. This type of teaching and/or learning tends to occur in small segments. The medium is also a transmitter of messages via non-verbal communication and visual images.
2. Both educators and television commercials utilize mission statements, goals and objectives to reach their audience or learners.
3. Professionals in the world of television commercials and education need to target and know their audience in order to reach and teach them effectively.
4. Personal views, experiences, and learning preferences influence the viewer or learner if behavior or attitude changes are a goal. Emotional or meaningful connections to the viewer or learner may help bring about a behavior or attitude change.
5. Basic structural components are important to the success of television commercials and learning. Creativity, uniqueness or individuality helps television commercial or learning experiences to be more effective. Multi-sensory approaches are successful in reaching both television commercial viewers and learners.
6. There are a variety of techniques which work in helping reach both television commercial viewers and learners.
7. Technological advances have an influence on both television commercials and learning environments or learners.
8. Insights offered to educators by television commercial professionals should be implemented where possible. Educators need to overcome entrenchment and interface with the real/working world as well as try to reach more learners.

## CHAPTER 1

### INTRODUCTION

Learning takes place in a multitude of environments, both formal and informal. Usually, educational researchers tend to focus on the more traditional learning environments. Unfortunately, in doing so they have overlooked one of today's most prevalent and powerful teachers: television advertising. More specifically, the 30 to 60 second television commercial. The researcher believes that there is a link between television commercial advertising, teaching, and learning.

#### Statement of the Problem

Is it possible to transfer and incorporate some successful ideas, concepts or techniques that clients, advertising agencies and production companies of television commercials utilize in 30 to 60 second commercials? Could these insights, ideas or techniques be applied to the areas of adult education, teaching, and/or learning? If so, what were the unique or beneficial goals that the television commercials were trying to achieve? What recommendations or insights would be helpful to adult educators? These questions and others were answered in Chapter 3, Methodology, and Chapter 4, Analysis of the Data.

### Purpose of the Study

The purpose of this study was to explore the potential teaching and/or learning applications for adult educators of the 30 to 60 second television commercial. The goal of the advertiser or teacher/educator is to impact the viewer, learner, and/or consumer in a visual and/or auditory manner. This interview study was designed to delve into the insights and/or recommendations that the creators and producers of television commercials had to offer. This method or approach offered the potential to help educators increase their knowledge regarding teaching and/or learning via the unique perspective of television commercial advertising.

Seventeen interview study questions were asked of each of the individual study participants who represented advertising clients, advertising agencies or commercial production companies. Similarities between responses were examined in order to discover insights and recommendations that could be transferred from the professionals of television commercial advertising to the world of teaching, learning, and adult education. The study participant's responses offered some valuable insights useful to adult educators as well as the general field of education.

Educators are constantly researching the areas related to both teaching and learning. There are numerous studies, reflecting hundreds of perspectives regarding teaching, learning, learning styles, learning theories, and education in

real-life situations. Adult educators such as Knowles (1984), Houle and Tough have been instrumental in the development of the adult education field (Peters & Jarvis, 1991). Regarding Tough and self-directed learning, Candy (1991) noted, "Tough, who is usually credited with having 'sparked the revolution,' traces the origins of his own interest to a time in January 1963 . . . he has been one of the mainstays of research in the field" (p. 25). Tough's studies of adult self-learning projects and his contributions to the field of adult education have been legendary.

Classroom teachers have learned from daily experiences that there is a "teachable moment" and that much can be learned from adult real-life learning. Such research and information has been beneficial for adult educators as well as others from all levels of teaching and education. Jarvis (1992) highlighted the importance of studying learning when he wrote:

Learning is a subject worthy of study, not merely because by understanding it people can be encouraged to learn more effectively, but because it lies at the foundation of all human being. To study learning is, therefore, to study people . . . people in time, space and society. (p. 3)

This study of television commercials and the teaching/learning process was definitely a study of people learning in their everyday environment or society and it presented useful data related to the field of education.

In reviewing this study, it was important to remember that in today's American society television is readily available to millions of people. Television is a popular and widely used form of communication. Television commercials

rely upon an ability to communicate with others, as do teachers or educators. Some television commercial industry professionals believe that television commercials serve as a form of art, entertainment, communication, teaching tool and/or resource for the American viewer. Additionally, television commercial advertisers believe that viewers of television commercials remember information from commercials and that some television commercials are capable of changing viewer or learner behaviors. Teachers are often faced with the task of reaching their learners just as television commercials are expected to reach their viewers. Thus, there seemed to be a similarity between some of the tasks, goals or techniques of television commercials and the teaching/learning process.

### The Influence of Television

Learning takes place in a wide variety of locations in the real world. This is especially true for adults. Whether people want to admit it or not, television has a tremendous impact on American lives. "Today, more than 95 percent of American families have at least one television set--some have two or more--and children spend a significant amount of time watching TV" (Glencoe, 1992, p. 194). Additionally, Sorensen (1993) reported that 98% of all households in the U.S. have television sets and that 97% have color TV sets (p. 84). America seems to be tuned in to the world of television.

How powerful is television and how far is its reach? Some of the research reflects viewers habits, the market, and the power or influence of television. Adults do spend a tremendous amount of time watching television. Television has the power to inform and sometimes persuade its viewers. As Fridell (1986) notes, "The average household in the United States has its TV set(s) turned on for six and a half hours a day. Up to seven minutes of every hour is devoted to selling something" (p. 1). Fridell (1986) goes on to quote some other astounding as well as extremely relevant statistics:

. . . the television advertising industry has grown to a multibillion-dollar business. (p. 1)

- More than three hundred dollars are spent each year on advertising for every man, woman, and child in the U.S. Most of that money goes to TV ads. This is an age when one million dollars are spent for 58 1/2 seconds of advertising.

- From birth to age twenty-one, an average person in the U.S. sees at least a quarter million ads on television.

- By the age of three, a child in the U.S. will have seen more than twenty thousand television commercials.

- By the time a child enters kindergarten, he or she will have spent more time in front of the TV than will be spent in school for the next five years.

- By age eighteen, an average person in the U.S. will have spent a total of two years of his or her life in front of the television set. (p. 1)

Unquestionably, television is powerful and impacts American lives on a daily basis.

How many viewers do television shows actually attract? The number varies from program to program. However, recently, "Michael Jackson Talks . . . to Oprah" and 90 million viewers tuned in to watch. According to

Lisa de Moraes (1993) of The Hollywood Reporter, such viewer response helped in "making it one of the most-watched entertainment shows in TV history" (p. 1). Other big draws for viewers included the Super Bowl, Academy Awards and the Olympics television extravaganzas.

Depending on who is doing the research, and/or what they are looking for, the results can be either positive or negative regarding the actual impact of television and television commercials upon the viewers. The influences on both children and adults have been thoroughly documented. Silver (1993) noted that, "Parents who peek at kids' shows may be shocked - by the commercials. . . . More than 6 million children glue themselves to the screen for each weekly episode of 'Dinosaurs.' . . . A typical child sees over 350 TV commercials a week" (p. 65). Another source, Akst (1992), reflected upon the impact of television when he wrote that:

Children watch nearly four hours of television per day -- and see about 40,000 TV commercials yearly. . . . To be sure, some major children's marketers, such as Nike and Fox Network, have also spent heavily on cause-oriented campaigns that help teach children vital lessons about key issues, such as the environment and race relations. And some marketing experts insist that children are not being exploited at all. (p. D-6)

Children will one day grow up to be adults and all adults were once children, so these viewer experiences, at any age, have an impact on the teaching or learning process. Television and television commercials are forces that have a widespread influence on Americans' lives and learning.

Based on a 1982 study on television impact, reviewing 3,000 scientific studies, and 20 plus years of research, it was determined by Pearl (1982) that:

Television can no longer be considered a casual part of daily life, an electronic toy. Research findings have long since destroyed the illusion that television is merely innocuous entertainment. While the learning it provides is mainly incidental rather than direct and formal, it is a significant part of the total acculturation process. (p. 1:87)

What was true in the 1980's remains true today.

According to other researchers, television still has tremendous potential; even after the educational success of programs such as Sesame Street, Rescue 911 (Chagollan, 1993), National Geographic, and others. Sesame Street is a program which has had a profoundly positive impact on young children and their early education (Rice, 1990; Smith, 1990; Lewis, 1983). By using attention getting visuals, movements and/or techniques that are often found in television commercials, they were able to successfully teach their viewers new skills and positively impact a whole generation.

Overall, Glencoe (1992, p. 196) and Singer and Singer (1983) believe, "On the positive side, TV has a rich and largely untapped potential for educating and enhancing children's development." Peterson (1992) of USA Today appeared to concur by reporting, "Television gets a 'satisfactory' on its social report card, the American Psychological Association said. . . . But there is

still 'much need for change,. . . The good news is, TV can: Teach kids academic and social skills" (p. 1).

Interestingly enough, though researchers praise the future of television in general, no one seems to have investigated the fascinating subject area of television commercials, teaching, learning, and adults. This researcher's study is the only interview project to look at the above mentioned combined subject areas. The topic was timely and definitely deserved more research.

#### The Link: Advertising, Teaching, and Learning

Educational, corporate and business researchers know that people of all ages remember information from watching television commercials. It is obviously apparent that big business caught on to this premise years ago. Otherwise, they would not spend billions of dollars each year on advertising.

The goal of television commercial advertising is to increase viewer awareness, teach something new, remind the consumer about the product, possibly change the consumer's behavior and hopefully persuade the viewer to purchase the product. For example, if you are unaware of a product or do not purchase the product, advertisers try to increase your awareness and change your behavior by converting you into a loyal product purchaser. The television commercial promotes a new idea or product and in the process captures the viewer's attention. If successful, the viewer has learned something new and buys the advertised product. In some cases, it is a matter of arousing curiosity

so the viewer will travel to a specific marketing dealer to find out more information regarding the product. Ultimately, the manufacturer wants individuals to buy the product.

On the surface, it is a simple premise. But under a more complicated examination, it becomes a smooth matter of creativity, timing, style, and proper execution of human learning principles.

Advertising-Teaching-Learning. Advertising for the 30 to 60 second television commercial and teaching was broken down into six basic steps by the researcher. The goal of the advertiser or teacher/educator is to impact the viewer, learner, and/or consumer in a visual and/or auditory manner. In order to accomplish this, the following six components are utilized:

1. Capture the viewer/learner's attention or interest.

For teachers or educators, this may be done visually by drawing on the chalkboard or using dramatic behavior (acting or role playing) and/or auditorily via the use of the instructor's tone or loudness of voice. In television commercials, attention or interest may be captured in a variety of ways which might include the use of celebrities, dialogue, faces, humor, style, sound and/or film editing.

2. Present the idea or product.

A certain amount of content is presented in a logical progression. A teacher or television commercial might simply present one thought or build on

it to "tell a story" and illustrate a point. The process typically has a beginning, middle and end. In some cases, a television commercial may be presented as an "image" and the product would not necessarily be shown.

3. Create a desire to learn more about an idea or product.

Educators and advertisers both want their audiences to be motivated or be "curious" about the product, topic or idea. They want them to have a desire for more information and in doing so they maintain the viewer/learner's attention.

4. Remember the idea or product.

For television commercial advertising and teachers, this involves individual product/idea identification, recognition, recall, and/or positive discussion or networking about the product/idea to one's friends, family, and/or associates. Oftentimes, a relevant connection for the viewer/learner is necessary regarding the information being remembered or learned. The networking or linking of ideas sometimes helps; especially with concepts previously presented or learned. Remembering is typically encouraged by vivid demonstrations, questions, answers, or repetition.

5. Change the viewer/learner's attitude or behavior.

Television commercial advertisers aim at leaving the viewers with a sense of wanting the product, feeling a need for the product, or at least being open to the idea of trying out a new product. Teachers have the same objective; they

want learners to develop insight or attitudes that will ultimately change behavior.

6. Apply the information.

In education, this may be done by demonstrating the retention and/or integration of new information via higher level thinking. A learner or viewer may apply the new knowledge and/or problem solving skills. Typically, teachers evaluate this by a mastery skills test, classroom discussions, study or review guides, student projects, and/or having the student apply the information to his or her own personal life.

By remembering or applying the information previously presented, the television commercial viewer then has an increased chance of buying the product. The information gained from the television commercial advertising is then used or applied to the viewer's own personal needs or environment.

All of the above mentioned six steps involve some degree of attention, focus, or, in some cases, excitement for the viewer or learner. All of those items may be a positive influence to help viewers or learners remember any information presented.

For the teacher/educator, simple or complex learning is translated into success via the learner demonstrating that basic or higher level knowledge is memorized, retained, and/or applied to other situations. This is shown via teacher-learner discussion, exams, or tests that bring out the learner's ability to

simply recall basic facts or apply their learned knowledge via higher level problem-solving skills.

Perhaps, at times, teachers make the task of learning more complicated or difficult than it should be. This is where education may gather some small but valuable bits of learning information from the world of television commercial advertising.

The importance of the comparison of the six steps or components for television commercial advertising, teaching, and learning is that there is a similarity among them all. Perhaps what will stand out relates to techniques. Overall, the process or goals of the two groups, as it relates to learning, is important. Both groups are striving for a change in attitudes or behaviors. It also implies that there is something for others to learn by examining the process that television commercial advertising goes through and how insight into that creative process, the visual/auditory approach, and the actual presentation of ideas or material might benefit educators.

Television commercial advertising deserved a closer look. The ideas and ways of presenting materials from television commercial advertising was interesting. The benefits, outcomes, and recommendations for educators were surprisingly and refreshingly helpful.

### General Methodology

There are a variety of people who are instrumental in the creation and production of a television commercial. These professionals come from three major areas--the advertising client (often a business or corporation), the advertising agency, and the film/commercial production company. All three of these components must work together to achieve the objective of creating, producing, and airing a television commercial. There are a number of people from each component who are actively involved in creating, producing, and filming a television commercial. Each of them has a job to do and also has a unique viewpoint or objective to achieve. Each of them is indispensable to the process of creating and completing the commercial.

Those interviewed were key people from each of these three component areas. Face-to-face interviews were the preferred mode of interaction. Two written interview responses were completed and returned by mail. The written response approach was not solicited or encouraged. This method of reply was better than no reply at all.

The study participants interviewed were professionals in specific jobs from the three components previously mentioned. The initial goals were as follows:

1. For each business or corporate client contacted, ideally interview at least one representative such as the group product manager, product manager,

director of commercial production, regional marketing manager, or other company representative.

2. For each advertising agency contacted, ideally interview at least one representative to include the chairman, creative director, producer, head writer, art director, or other agency representative.

3. For each commercial production company/house contacted, ideally interview at least one representative to include the director, cameraman, production head, executive producer, producer, production coordinator, assistant director, or other company representative.

One study goal was to interview at least 25 people for the study. In some cases, people agreed or offered to be interviewed because they heard about the project from a colleague who had been mailed the interview packet and/or heard about it from other professional colleagues. All of the above mentioned goals were met.

This research/interview study project provided a valuable opportunity to access some very successful people who offered insights into the theory that television commercials act as communicators with the masses while simultaneously touching upon teaching and/or learning. The interview results were summarized and recommendations to educators were compiled and included in later chapters.

### Limitations

The study was limited in four ways:

1. The study was a descriptive research project utilizing the interview method of research.
2. The answers to the interview questions were very lengthy and needed to be condensed in order to summarize the important points.
3. Some interview participant's answers drifted away from the topic question or subject and portions of the answer were not specifically appropriate to the research question asked.
4. Some portions of interview answers were asked to be kept in confidence; especially when discussing some specific brand names or clients.

The transcribed pages of the interview question responses and some basic background information were reviewed and analyzed. Specific quotes and selected relevant responses were considered and/or included in Chapter 4 of the dissertation. The criteria used to evaluate whether or not an answer was considered or quoted in the study results was simply whether or not it answered the interview question.

### Delimitations

Some information pertaining to this study was as follows:

1. The study was limited to a specific number of advertising agencies, corporations, and production companies throughout the United States.

2. The study was limited to a specific group of advertising agencies, corporations, and production companies throughout the United States.

The majority of respondents from the two groups mentioned above were from the Hollywood and greater Los Angeles, California area.

The reasons for the above two limitations were as follows:

The researcher's professional work in feature films, television commercials and print ad campaigns have offered her access to professional people that are normally extremely difficult, if not impossible, to access. This work experience was helpful in providing her with a "door" from which to enter in order to gain the type of information requested in this study. Without the personal contact, it was highly probable that the many professionals the study sought out would have been "too busy" to concern themselves with the study or find time to respond. In fact, even with the personal contacts, that very problem was a constant delay factor for this study.

Specifically, the researcher has worked as a professional free-lancer with a number of television commercial production companies that have been hired to film a wide variety of television commercials both in and out of Montana.

These professional experiences have given the researcher an opportunity to work with, be an active part of, and objectively observe first hand the method by which television commercials are actually made while on location. This has also allowed the researcher to work with numerous production company professionals and to interact with both advertising agency and corporate personnel. Because of this experience, the researcher has basic professional knowledge that helps in interacting with film, television, advertising, and corporate professionals in the field. It was also a benefit in helping accomplish the goals and objectives of the study. As stated previously, these work experiences were a positive influence in providing interaction and accessibility to the professional people in television commercial advertising and production

#### Definition of Terms

There were a variety of terms that needed to be defined for the study. They were included here because many educators were unfamiliar with the definitions as they related to the film, television, and commercial industry. The terms listed below and defined in this section were by Fridell (1986) and Flexner and Hauck (1987):

Advertising - "The art or practice of calling public attention to one's product, service, need, etc., esp. by paid announcements in newspapers and magazines, over radio or television, on billboards, etc.: to get more customers by advertising" (Flexner & Hauck, p. 29).

Agency - "The advertising agency employed by the client to develop an advertising campaign" (Fridell, p. 154).

Assistant Director (A.D.) - "This stands for the assistant director, who is in charge of many things and is your on-and-off-the-set liaison with the director" (Fridell, p. 154). This person works as a freelance hire for the production company.

Cameraman - "A person who operates a camera, esp. a movie or television camera" (Flexner & Hauck, p. 300). This person works as a freelance hire for the production company.

Client - "The company that owns the product or service for sale" (Fridell, p. 154).

Commercial - "Prepared, done or acting with sole or chief emphasis on saleability, profit or success: a commercial product. . . . Suitable or fit for a wide, popular market. . . . Paid for by advertisers: commercial television. . . . A paid advertisement or promotional announcement" (Flexner & Hauck, p. 411).

Director - "The person responsible for the interpretative aspects of a stage, film or television production; the person who supervises the integration of all the elements, as acting, staging and lighting, required to realize the writer's conception" (Flexner & Hauck, p. 559). This person works as a freelance hire for the production company. "The person in charge of the shoot. This person may also operate the camera. The director usually works for (or owns) the production company" (Fridell, p. 154).

Producer - "This term can mean a lot of different things. There can be a client producer, an agency producer, and a production-company producer all working on one commercial" (Fridell, p. 154). There may be an advertising agency producer as well as a production company freelance producer. "A person responsible for the financial and administrative aspects of a stage, film, television, or radio production; the person who exercises general supervision of a production and is responsible chiefly for raising money, hiring technicians and artists, etc., required to stage a play, make a motion picture, or the like" (Flexner & Hauck, p. 1544).

Production Company/House - "The company that was hired to shoot the commercial" (Fridell, p. 154).

The above mentioned definitions provided a clear understanding of terms that were relevant to the remainder of the research information and data. Chapters 2 through 5 also provided more specific information which pertained to the study.

It was important to remember that research may be found in a variety of forms; some more non-traditional than others. Such was the case with this interview study of television commercials and learning. According to Merriam (1991):

Research is broadly defined as systematic or disciplined inquiry; that is, it is a purposeful, systematic process by which we know more about something than we did before engaging in the process. . . . The knowledge that is produced through research is a function of the questions the researcher asks and the methods the

researcher uses to answer those questions. . . . In adult education, . . . we observe something that puzzles us, we wonder about it, we want to know why it is the way it is, we ask whether something can be done to change it, and so on. . . . However, what one person is curious about or mystified by may not be what puzzles others. . . . The questions raised and methods used are functions of the researcher's worldview. (p. 43)

### Organization of the Research Report

The report was organized into five chapters with a bibliography and appendices. Chapter 1 included the introduction, statement of the problem, purpose of the study, the influence of television, the link between advertising-teaching-learning, general methodology, limitations, delimitations, definition of terms, and organization of the research report. Chapter 2 consisted of the review of related literature which included learning, teaching, television's influence on learning, advertising, television, commercials and teaching, the future, and a summary. Chapter 3 explained the study methodology, study design, population, selection procedures, development of the interview questions, conducting the research, data collection technique, and treatment of the data. Chapter 4 offered an analysis of the data which consisted of the question and rationale, responses of clients, advertising agencies, and production company professionals, and the relevance to educators. Chapter 5 contained findings, conclusions, recommendations, the future, and further research areas.

## CHAPTER 2

### REVIEW OF LITERATURE

This chapter reviewed literature that was concerned with the areas of learning, teaching, television's influence on learning, advertising, the cost of advertising, television, commercials and teaching, the future, associations and awards, and a summary. Educational researchers have spent years examining the human learning process and have approached it from a wide variety of viewpoints. Traditionally, they looked at factors influencing learning such as teachers, classrooms, students, environmental influences, achievement, aptitude, and academic success. They have studied the relationships between these variables and other extraneous influences.

#### Learning

Learning was an important component of this research study. It was critical that the reader understand the issues and concerns which related to learning. Seldom do students learn merely for the sake of learning. Usually adults learn because what they are studying is interesting and useful to the individual. Knowles and Houle have both explored this area and have come to similar conclusions. Knowles (1984) noted that adult learners tend to be

self-directed and that their own personal experiences, readiness, outlook and motivation towards learning were important influences (pp. 9-12). Another researcher, Piskurich (1993), expanded upon adult learners and their activities when he maintained that such activities may come in a variety of forms:

Individualized instruction, prescriptive learning, self-instructional packages, programmed learning, computer-mediated instruction, contract learning, computer-based training, interactive video, and a dozen other terms are used interchangeably with self-directed learning. (p. 1)

Learning may occur in a multitude of settings and/or environments.

Dressel (1980) understood that theories of teaching and learning could be quite varied when he noted, "There are many and contrasting views about the nature of human learning and the efficacy of various teaching methods and learning experiences which expedite whatever learning is desired" (p. 9). It all depends upon the message that is intended to reach the learner and the methods utilized in the process. Learning definitely involves more than merely reading books. According to Freire (1985):

The act of study, in sum, is an attitude toward the world. . . . The act of study should not be measured by the number of pages read in one night or the quantity of books read in a semester. To study is not to consummate ideas, but to create and re-create them. (pp. 3-4)

He tended to have a global view of studying and education for the masses.

"For Freire, education includes and moves beyond the notion for schooling.

Schools represent only one important site where education takes place, where men and women both produce and are the product of specific social and

pedagogical relations" (Freire-Forward by Giroux, 1985, p. xiii). In many ways, Freire's thoughts reflect the ideals of many adult educators across the nation. Such ideas also correspond with the ideals of lifelong learning for society at large.

Ultimately, the student, learner or viewer shares the responsibility for a successful educational or learning experience. As Wilson (1965) wrote:

We must always make clear to prospective students one simple fact: The education a student gets depends much more on his own aptitudes, interest, resolution and dedication than on the college he happens to attend. We must help students to see that, wherever they go, they will get what their interest, ability and resolution deserve. No college gives any student an education; it gives him only an opportunity to acquire one. (p. 259)

Allen Tough is an adult educator that specializes in adults and self-directed learning. He has often taken a leadership role in examining research areas that were new to the adult education field. Tough recognized the importance of examining learning where it occurred; even in non-traditional learning areas. As Brockett and Hiemstra (1991) noted about Tough, "He found that learners prefer to assume considerable responsibility for planning and directing their learning activities if given the choice" (p. 9). Learners wanted to take an active role in their own lives and educational experiences; no matter how small or insignificant this may seem to others.

Professionals in the adult education community are aware of a responsibility for professional educators to examine or research areas that

impact adult learning. This includes non-traditional interview studies such as this research project.

Adult educators are responsible for the professional vision they project regarding learning. Knowles (1985) wrote, "The leadership of the adult education movement in this country has historically come from its practitioners. Accordingly, the literature of the field has been concerned predominantly with principles of good practice" (p. viii). This researcher's study upheld the ideals of good practice and simultaneously examined one of the diverse and lesser examined areas of learning and television commercial advertising. Boone (1985) appeared to support this position when he stated that, "The diversity that characterizes adult education is one of the field's major strengths. . . . In daily practice, adult education serves a vast array of adult audiences through an almost equally broad variety of programs and institutions" (p. ix).

Education and learning is important because it provides a wide variety of benefits to people from all walks of life. The medium of television and television commercials are capable of reaching people, educating them and helping them learn. This research report explored the existence of such possibilities.

"Every new generation of Americans is assured that it is the smartest, the best educated, the most idealistic ever" (Crawford, 1970, p. 307). For some members of our current society, Aiken (1967) noted that "Education is to get where you can start to learn" (p. 89). What was true then is still true now.

This research project has allowed for the discovery of something about the masses as well as short-term or 30 to 60 second learning.

### Teaching

Teaching was an important component of this research study. It was necessary for the reader to understand some general issues, beliefs and background about teaching as it related to the study. Teaching is not an exact science. Some teachers have observed that it is more of an ability to capture the attention of students and motivate them to learn. Others teachers believe it is an extraordinary ability to impart knowledge and simultaneously allow students to enjoy the learning experience.

Research shows that people have different learning styles and learning preferences. Jarvis (1992) specifically mentioned nonreflective types of learning such as memorization, the learning of skills and incidental learning (pp. 74-75). Such tasks relate to the learning that accompanies the viewing of television commercials because they often utilize those three types of learning. He also discussed reflective learning which included contemplation, experimentation, and reflective skills (p. 77). The latter three seem to be less commonly found when viewing television commercials. Teachers need to keep this relationship between information processing, teaching, and learning in mind at all times. McKeachie (1988) identified some important insights for teachers when he examined a person's information processing and/or learning and broke it down

into five areas which included "senses--attention--perception--working memory--long-term memory" (p. 6). If a teacher is aware of such relationships it may help them reach their students in a more effective manner. Hart (1992) also was interested in the relationship between "a learning rhythm which alternates between short-term learning processes where information is gathered and accumulated . . . and long-term learning processes where . . . the parameters of experience itself are transformed" (p. 214). The above mentioned research provided another link which enables the teacher to be more aware regarding the importance of the student learning process.

There are a variety of methods or approaches for teachers to use in teaching. Of course, some teachers are more successful in achieving their goals than others. Teachers or instructors who are successful and demonstrate teaching excellence are often in demand. Overall, the teacher's goal is to impart knowledge and promote student learning.

What constitutes teaching excellence is debatable. Lowman (1991) touched on many traditional views of successful teaching techniques and mentions that recollections regarding a masterful teacher include some sort of interaction with students:

The images all convey a sense of impact, of an instructor having a potentially profound effect on the students. In each, the students are emotionally as well as intellectually stimulated by the proceedings, whether as members of an audience or in one-to-one relationships (p. 2).

He also went on to suggest that classrooms resemble dramatic arenas. In one sense, it is a comparison of teachers to actors. Lowman (1991) believed that in this dramatic arena successful teachers were good at fully captivating their audience of students, capturing their "attention and stimulating their emotions" and that this ". . . has long been a universal part of human experience. People today seek out a wide range of theatrical experiences . . . just as people always have . . . instructors play themselves rather than having assigned parts as actors do" (pp. 72-73). The results might even be called instilling/conveying excitement or some passionate interest in the topic or subject. If all of this is accomplished, learning becomes a more memorable experience for the student. Enthusiasm, interest, and attention are extremely important. On this basis, it appears that teaching and advertising share a common bond.

Apparently, there was some wisdom to be gained from the acting field. This information might be transferred directly to the teaching situation. As Lowman (1991) pointed out, "Any good actress or actor knows the importance of entrances and exits to capturing the audience's attention. College teachers should also note the way they enter a classroom" (p. 88). Thus, it is important for instructors to immediately set the tone or mood.

This study maintains that it is the same in teaching as in television commercials. There is a beginning, middle, and end to each lesson or segment;

whether it is 30 seconds, 60 seconds or 60 minutes. Every second or minute counts. It is important to capture the learner or viewer's attention.

Lowman (1991) also suggested that "Speaking clearly with variety and projection helps to engage an audience; so does movement. An additional quality easily as important as these is eye contact" (p. 88). In other words, as a teacher, never underestimate the influence of eye contact. Do not be afraid to look directly into the eyes of the students as it will draw them into what you are doing. It also puts pressure on them to be accountable and participate. In turn, students become more focused because of the instructor's own projected intensity and enthusiasm.

Teachers as well as actors should be concerned with audience contact. Referring to actors, instructors and audience contact, Lowman (1991) commented that they "are acutely aware of the necessity of maintaining that fragile connection between themselves and the audience. . . . The delicate visual bond so critical to facilitating understanding between instructors and students requires constant cultivation and protection" (pp. 89-90).

Business and advertising professionals set minimum performance levels as do teachers and instructors. Whether information is committed to short-term or long-term memory will vary with the individual learner and his or her own personal needs or priorities. This is somewhat dependent upon the importance that the individual learner places on the incoming information and whether or not they determine that it holds a relevance or need to their lives. Presentation

quality, learner desire, and learner satisfaction also play an important role in whether material is remembered and learned.

At the same time, teachers need to be concerned with the goals and growth of their students. "The development of emotional maturity and the formation of identity is crucial if the student is to be capable of becoming a mature learner and able to adopt a deep-level approach to learning" (Wright, 1982, p. 158). One researcher suggested that teachers are the ones who need to become more approachable in order to facilitate such learning and maturity in their students. Rothman (1977) believed, "Teachers should unmask themselves, admit into consciousness the idea that one does not need to know everything there is to know and one does not have to pretend to know everything there is to know" (p. 273).

There is pressure across the nation for our public schools to change. Experts cry out that America's public education system is outdated. There is an urgent need for restructuring. As the Associated Press (AP) (1993) reported, Comer told the Montana Education Association yearly convention, "Our schools have been designed for a different purpose and a different time. . . . Everything else has changed, but our schools have remained virtually the same" (p. 5). As such, they have become unresponsive to the current needs of the students in numerous schools across the state and nation. It is truly time for some innovative, creative, and challenging alternatives to rise to the forefront of

education. This provided the researcher with yet another reason to explore the non-traditional study of television commercials and learning.

Perhaps the fact that there is no teacher to be faced when one views a television commercial has an impact on viewer learning. It is a safe environment. There is no pressure or need for the viewer to perform well. There is no immediate evaluation or test. The viewer is in control and decides whether they want to pay attention or not. There is no discipline nor failure. For some of those viewers, learning just happens. It is possible that they even enjoy that type of learning experience and environment; a form of self-directed learning.

#### Television's Influence on Learning in Our Society

Today's American society looks for immediate gratification and immediate learning experiences. Our lifestyles reflect these subtle changes. Now, more than ever, students expect to be entertained. They often complain of being "bored" or a teacher isn't being "interesting" enough. The student's living and learning environment has changed and so have their individual expectations.

Whether they admit it or not, teachers are in competition with the world of electronic games, computers, videos, movies, television, and commercials. Students of all ages may be immediately entertained at the push of a button. If they do not like what they hear or see, they push a button and achieve instant

change or gratification. They may view something else or do something else to keep their interest level challenged. Davis (1993) found that in 1991 "nearly 90% of homes used remote-control zappers" (p. 223). The use of the remote control allows the viewer to develop an impatient habit called "channel surfing" or "channel changing." It gives the viewer instant control even to the point of turning off all sound by "muting." It is a phenomenon which directly affects television commercial advertisers, television commercials and viewers. There is now a demand to make television commercials even more visually entertaining, interesting, fast paced, and/or educational in order to meet the growing needs and demands of the American public.

The "catch all" phrase for a portion of this impatient, demanding, and high expectancy group is the "MTV Generation." William Link, producer and award winning writer, accurately expressed the dilemma when he stated to Stuart (1993), "Everything is becoming streamlined now. . . . There's too much going on in their lives. It's the MTV generation; give it to us quick and we got it, onto the next" (p. 181). In the same book, Ron Shusett, executive producer of Alien, addresses the issue when he stated, "You damn well better have a high powered concept to blow the audience's mind or else the MTV generation is going to get bored" (p. 184).

Teachers in a traditional classroom do not change with the push of a button. They are entrenched in the slow-to-change formal institution of education. The typical classroom does not have the flexibility to change as

quickly as the societal environment experienced outside the classroom. The specifics of subject matter and course content are as important and influential as the individual teacher. So, teachers are faced with a new dilemma. How might they reach their students in new ways, keep their attention, and teach them at the same time? How do they adapt their conservative educational institution to incorporate some "new" ideas? Can teachers or schools afford to make some of these potential changes? These and many other questions can only be answered by individuals and research projects that ask questions and move in new directions that educators don't normally consider. The goal of this study was to examine new directions and suggestions for learning via a somewhat non-traditional project. The results of the research study offered some interesting results and recommendations regarding learning and some of the previously mentioned problems and dilemmas that are being faced by today's adult educators.

### Advertising

It was important to this study for the reader to understand the general ideas, background, goals and concerns of the advertising industry in American society. Advertising principles, in general, have a direct influence on the development of television commercial advertising which was an intricate portion of this interview study.

Advertising is a lucrative business and is dependent upon success. Hundreds of thousands of dollars are spent each year on market surveys, advertising campaigns and the creation of new images for products. The goal? Teach the consumer/viewer something new and get them to buy the product. As Barry (1990) suggested, "Never include an ad that does not stress a positive and specific benefit meaningful to the consumer" (p. 16). In doing so, teach them to recognize the product, commit it to memory and change their buying behavior/loyalty. In many cases, this involves capturing a person's attention, showing the product, being repetitive, influencing one's memory and selling the product. According to Ogilvy (1985), "People who register a change in brand preference after seeing a commercial subsequently buy the product three times more than people who don't" (p. 103). In this case, the presentation of information paid off with more than learning something new.

Advertising has played a very important role in society for years, if not centuries. "As early as 3,000 B.C. Babylonian merchants hired barkers to shout their wares to passersby" (Pattis, 1990, p. 2). The same source maintains that advertising existed in the fifteenth and seventeenth century. Pattis (1990) went on to explain a big advertising change that occurred and provided a basis for the current advertising agency when "in the late 1860's, a man by the name of N.W. Ayer changed the whole advertising system . . . he hired writers, artists, and other creative people . . . his firm could create advertising . . . he brought a measure of respectability to the profession" (p. 3).

Edmonds (1982) noted:

We tend to forget how new both of these media--film and television--are. Film in 1980 was barely eighty-five years old, and in the same year, television in America was barely thirty years old. They are the children among the media. (p. 174)

As young as they may be, however, film and television are now very evident in our society. Television has the networks, cable channels and satellite dishes which provide immediate access to various cultural, educational and world events.

The twentieth century also brought with it drastic changes in the form of technological advances. Suddenly, radios, television, and computers became everyday items that almost every family in America either owned or had access to. Cable television and home shopping shows are now everyday entertainment. The available markets for advertising to tap are absolutely incredible.

Television opened up great possibilities for advertisers. The ability to reach millions of households with a visual image led to unprecedented growth in the advertising industry . . . the magazine with the nation's largest circulation is TV Guide . . . a thirty-second commercial on prime-time TV--which costs anywhere from \$50,000 up to \$500,000--may be seen by 50 million people at the exact same time. Special events, such as the Super Bowl, are seen by as many as 100 million people. (Pattis, 1990, p. 5)

The depth and reach of advertising is astounding and its magnitude to reach and teach the masses is incredible. Communications technology has come a long way and it holds an exciting future.

According to the definition of advertising, the purpose and use is far reaching. Pattis (1990) stated, "As one can see, there are many purposes for

advertising, but the main goal is to motivate and persuade people to buy a particular product or service" (p. 1). Over the years, advertisers have used a wide variety of methods to reach their targeted advertising audiences. The common methods included the newspaper, magazines, radio, and television. Of course, the latter was the most important one that pertained to this study.

It was also important that the reader understand the cost and extent of expenditures pertaining to advertising. A list of sources and financial costs for various advertising projects were included as a quick reference in the appendix. This list gave the reader an understanding of how expensive, pervasive, powerful, and far reaching advertising could be. Adult education, and education in general, typically does not have the proportionate amount of spending available for their projects as does a 30 or 60 second television commercial. An examination of the costs of advertising reveals the major spending statistics of many television commercial projects.

#### Television, Commercials, and Teaching

The 30 second television commercial may be viewed as a microcosm of the teaching process. In a very short time frame commercials capture the attention of the viewers and, if successful, elicit a response and/or a change in behavior. Specifically, advertisers want the buyer to purchase their product.

Similarly, teachers are faced with the same sort of task. They need to capture the attention of their students, present a concept or idea and teach

them something new or reinforce an idea. Ultimately, they too enlighten or change ideas, attitudes, and behaviors. Again, teachers and advertising appear to share a common standard goal. They both measure their progress by success. At times, they learn from their failures.

Television has been successfully used for various learning activities. Depending on the audience and goal, television may be advantageous to use over other types of media. Advertisers have frequently chosen the television commercial as a means to reach the masses. Some television programs, infomercials, and/or television commercials do provide learning experiences for people. However, the type and quality of the learning experience would greatly differ between what is learned in a television commercial as compared to a television program. Even with television programming, there is a vast difference between what is educational and what is not. Seaman and Fellenz (1989, p. 76) noted, "Television is widely used today . . ." referring to adult learning activities. They go on to state, "A number of presentation strategies are suitable for instructional applications through television" (Seaman & Fellenz, 1989, p. 77). Although they were not specifically referring to commercials, the researcher believes their ideas easily carried over into the medium of television commercials, learning, and communication.

### The Future

The future will include more electronic technology than Americans utilize today. There will be tremendous amounts of information available upon demand. It comes to the user via their television set using fiber optic phone and cable television lines. Five hundred channel capabilities (although they all may not be utilized), an electronic information superhighway, and interactive television are not far away for the everyday person at home with a television set. Pacific Telesis jumped on the information superhighway when it was publicized in The Hollywood Reporter (1993) that "Pacific Telesis is investing \$16 billion over seven years in a fiber optic superhighway that will allow subsidiary Pacific Bell to deliver voice, video and interactive services to California homes through a single wire" (Week In Review, p. 51).

Additionally, The Hollywood Reporter (1994) announced that, "Telephone company US West Inc. . . . will spend \$750 million over the next two years to build multimedia networks serving customers" (Tobenkin, p. 4). Paths of communication are changing and they bring with them the ability to change our lifestyles as well as education and lifestyles for future generations. Education and entertainment will be a stimulating, viewer participant activity; no longer will television viewing be a passive experience. Currently, many interactive games, books and movies are already available and on the market

via CD's (compact disks). All of this is or will be available for homes, schools and/or business.

Television will play a new role in the home. According to Maney (1993), "It's ready to drag couch potatoes, businesses and the whole economy into an age when we'll make video phone calls, tap into Harvard's library from rural classrooms, and teach our TV sets to find what we like and fetch it (p. 1A). An example of specific capabilities were "if a high school music student in Joe, Mont., wanted to research the history of the tuba, the TV/computer could search university libraries around the world, retrieve the documents and store them" (p. 2A). Interactive television offers a future where people will be able to access enormous amounts of information, be provided with a wide range of choices and have the power to control their own learning. Individuals will have random access to programming; precisely when you want or need it and according to what interests you.

The technology is expected to be available to everyone at minimal costs; including small, rural schools and low income families. According to Spotnitz (1993):

Experts say that within three to five years, many viewers will have 'switched' televisions. Rather than sifting through the hundreds of broadcasts . . . viewers will be able to pick and choose which broadcasts and services they want from a central electronic library. Communication with their televisions will travel in both directions (p. S-8).

Another technological advance, the ability to read captions while watching television, is already available. New televisions today have closed caption capabilities. Yant (1993) commented on the immediate possibilities when writing that, "For the estimated 30 million immigrants learning English, the 27 million illiterate adults and the 12 million schoolchildren learning to read, captioning could turn TV into a . . . 24-hour classroom" (p. A-13). Yant continued on and reported that some ESL teachers have already tried using television in this manner and were pleased with the results and believed it to be a real motivator. The secret? Turn off the sound to the television set and allow the viewer to follow along by reading. Simple but very effective.

IBM has already invested in the future of this new technology. They commissioned Bob Abel, an extremely successful documentary and television commercial professional (winner of Emmy awards as well as 33 Clio Awards), to develop a major interactive multimedia project. He and his company, Synapse Technologies, Inc., "went on to develop, with IBM as a partner, the largest interactive multimedia educational project ever, COLUMBUS: ENCOUNTER, DISCOVERY & BEYOND. The project contains over 5 hours of video, 11 hours of audio, 4,500 'articles,' and over a million cognitive, conceptual links . . ." (Abel, 1993, p. 1). The project cost to IBM was \$5 million dollars.

The program was designed for use in schools across the nation. It allows for customized learning according to individual interests and preferences by

accessing information in a new manner. Individual choices determine what you learn next. You, the user, actually control your own personal learning destination by navigating through the options. Computers, laser discs, and interactive multimedia; the present and future learning opportunity. It should be noted that Bob Abel is also working on projects for the Smithsonian Air and Space Museum as well as the Air Force Academy. Abel and Synapse Technologies are on the cutting edge of development in this rapidly growing field.

Does America need interactive television and an information superhighway? Trip Hawkins offered insight in an interview with Tierney (1993) that noted:

The practical fact is that we like to interact. It's how we learn. You know, we learn by doing; in other words - that old Chinese proverb - I hear and I forget. I see and I remember, I do and I understand. People need to do things. (p. S-39)

If the new technology increases the opportunity for people to interact and learn, it also promises to be an exciting and interesting communication tool.

D'Antona (1993) summarized it well when he wrote:

Learning how to manipulate this technology is quickly becoming a responsibility. It is inevitable that interactivity will permeate most things we do: how we educate ourselves, how we educate others, how we retrain our work force, how we select tonight's TV programming, how we advertise. (p. 4)

Communications, television, information, and technology appear to be the future of education and entertainment.

Summary

There were a variety of components that needed to be drawn together in order to organize this interview research study. It was necessary to examine four areas which were not typically grouped together. The four areas were: advertising, teaching, learning, and television commercials. This chapter presented relevant research to set the stage for the interpretation of the interview study results.

In the next chapter, the methodology of the study was explored and in doing so the reader experienced a closer examination of television commercial advertising, advertising agencies, advertising clients, and commercial production companies. Through it all, there was significant evidence that the 30 to 60 second television commercial was worthy of studying.

## CHAPTER 3

### METHODOLOGY

The purpose of this chapter was to explain the methods and procedures used to conduct and complete this study. The researcher decided to use a naturalistic approach to the study in order to be open to the varied insights that the responses of the interview participants provided. The case study interview method was the primary technique used in gathering information for the study.

The purpose of the interview study was to examine potential teaching and/or learning applications or insights for adult educators that the study might offer. Those involved in the creation and production of the 30 to 60 second television commercial were interviewed. The researcher asked 17 interview study questions of each of the 25 individual interview participants.

This chapter contains seven sections: (1) the study design, (2) the population, (3) selection procedures, (4) development of the interview questionnaire, (5) conducting the research, (6) data collection technique, and (7) treatment of the data.

### The Study Design

The study was designed to be primarily an interview study. Three major groups that are actively involved in the creation and production of television commercials were interviewed. Those groups included (1) the advertising client, (2) the advertising agency, and (3) the film/commercial production company. The researcher examined the answers and information that was provided by representatives from these three groups. In doing so, similarities and differences were noted by comparing and contrasting the interview participants' responses and replies. The researcher also looked for any effect that the interaction of the three groups might have in producing the finished product or television commercial.

A thorough analysis of the responses was included. Attention was paid to discover whether the various interview participants believed that actual teaching and/or learning occurred in a television commercial. The researcher also looked for any specific steps, goals or techniques that this might encompass. Finally, those recommendations or insights that would be applicable to those involved in the teaching and learning process were examined.

### Population

The study population consisted of the following three major groups:

1. The advertising client. This consisted of a business, major corporation, or specific product to be marketed. In this study, it included mailing interview packets to and/or approaching advertising clients/products such as E. & J. Gallo-Tott's Champagne, RJR/Nabisco-Fleischmann's Margarine, Yamaha Motorcycles, Cadillac Automobiles, Saturn Cars and Coca-Cola.

A sample of job titles for people included in the advertising client group included: Director of Commercial Production, Advertising Sales and Promotion, Head of Client Advertising Services.

2. The advertising agency. This was the agency specifically hired by the client to carry out an advertising campaign. Although overall advertising campaigns are frequently completed in more than one media area, this study only focused on the television commercial component. Nationally known agencies that were sent interview packets for this study included J. Walter Thompson, Hal Riney & Associates, DDB Needham, Stern Advertising, Wieden & Kennedy, Saatchi & Saatchi, and other agencies.

A sample of job titles for people included in the advertising agency group included: Chairman/Chief Executive Officer, Director, Writer, Advertising Agency Owner.

3. The film/commercial production company. The production company supplies all of the technical personnel for the actual commercial filming of the product. This is done on a sound stage or oftentimes on location. The crew includes the producer, director, director of photography, lighting personnel, and so on. It is the director who has an artistic or creative vision of how the commercial should look in the medium of film. This vision might easily be the same or somewhat different than the view of the client or the advertising agency. Making it all come together is an integral part of the creative process of film.

Production companies that were sent interview packets for this study included HKM Productions, RSA-USA, Inc., HSI Productions, Pytka, Barry Dukoff & Associates, Propaganda Films, Inc., Sandbank & Partners, Porter McNamara Films, Zuma Films, and others.

A sample of job titles for people included in the production company group included: Executive Producer, Head of Production, Producer, Director, Director/Cameraman, Assistant Director, Producer/Assistant Director, Production Coordinator/Manager, Production Coordinator/Assistant Director, Assistant Production Coordinator.

Interviews were conducted with various personnel from each of these three major groups. In doing so, the researcher utilized the expertise of key people from a variety of the above mentioned groups. Each person's

professional role was examined as well as their influence and interaction with the creation and production of a television commercial advertising campaign.

### Selection Procedures

The researcher interviewed key professionals in specific jobs from the three groups of advertising clients, advertising agencies and television commercial production companies. Some of the groups chosen for the study were ones that the researcher had already had contact with on a professional basis. This greatly increased the chances of their participation in the study. Additionally, some groups that the researcher had not worked with previously were also invited to participate.

The selected potential participants from each of the three groups were contacted individually when the researcher mailed them a packet which contained four items. Within the packet of materials, the study was explained and potential participants were asked whether they were willing to participate in the interview study. If they agreed, they were to call the researcher and schedule a mutually convenient interview time. The exact time and location differed for every participant. All personal interviews were tape recorded and the interviewer also took some written notes.

In some instances, when these professionals were unavailable to participate in the study, the researcher asked for a personal referral to someone else who was qualified and might be available to participate. Although very

limited, such referrals were then actively pursued. When the interviews ended, the researcher had 25 participants involved in the study.

### Development of the Interview Questionnaire

The development of the specific interview questions was completed with the specific input of Dr. Robert Fellenz, Dr. Bill Neff, and Dr. Dennis Aig. Committee members Dr. Richard Horswill and Dr. Douglas Herbster also reviewed the interview questions before the actual interviews started.

The questionnaire had three general headings under which the 17 questions were grouped. The three areas relating to the television commercial were: advertising, teaching-learning, and production. There were both general and specific questions. The interview questions were as follows:

#### Television Commercial Advertising

1. What do you see as the advantage of utilizing television commercials over other media avenues?
2. What are the most important goals of television commercial advertising?
3. How do you target various audiences for your marketing campaign?
4. What are some of the specific marketing strategies for the television commercials you make?

### The Teaching-Learning Process

5. Do you believe "teaching" and "learning" occurs from watching television commercials? If so, how?
6. How do you capture the viewer's attention and make a commercial interesting?
7. What techniques do you use to help viewers "remember" your commercial?
8. How do you decide on the visual imagery and/or techniques you use in the commercial?
9. How do you decide on the sound track portion of the commercial?
10. Are there basic structural components you utilize in developing a television commercial? If so, what are they?
11. What techniques do you use in the television commercial to change the viewers behavior and/or attitude?

### Television Commercial Production

12. What recent technological advances in cinematography, editing and/or special effects techniques influence the advertising message of television commercials?
13. How are your ideas and/or commercials "unique" or "different" than anyone else's?
14. Who has the final say as to what goes into the television commercial?

15. Name two of your favorite television commercials. Why do you think you like and remember them?

16. What is the importance of the CLIO awards and/or inclusion in the AICP/MOMA Show--"The Art and Technique of the American Television Commercial"?

17. Do you have any information, observations, techniques or insights that would be helpful for teachers so they might incorporate your ideas into the teaching-learning situation?

Note: It is important to remember that, in the traditional sense, teaching and learning may occur exclusive of each other. Not all television commercials are expected to include teaching or learning as a goal. Teaching and advertising is not necessarily the same. There is a difference between some of the goals of advertising and teachers. Television commercials have a definite sense of immediacy which must be fulfilled. Adult educators and television commercials are not working under the exact same constraints. Adult educators are also expected to utilize educational strategies or techniques which lead to more in-depth learning than is expected of a television commercial.

### Conducting the Research

In November of 1992, the researcher traveled to Los Angeles, California and began the interview phase of the research project. The Hollywood/Los Angeles area is the major west coast center for the production of television,

television commercials, and film projects in the United States. The researcher needed to travel to that area in order to be taken seriously by the professionals in the industry. It was also necessary to travel there to actually meet with people and complete the individual interviews. The researcher ultimately traveled to the Hollywood/Los Angeles area on three different occasions in order to complete the interview study because of the difficulty that professionals in the industry had in finding time to schedule an interview time. The professionals of this industry work in a hectic and fast-paced environment.

Packets were sent out to some of the most successful and well-known people in the television commercial industry. The packets consisted of four items: a cover letter, press release, the questionnaire, and the researcher's film and television resume. All of the individuals sent packets were experienced with national television commercials and the products which they have advertised could be easily recognized by most consumers. Many of these professionals have also been affiliated with award winning campaigns. The study attempted to contact the "best of the best." There were also many other extremely successful industry people who were not contacted for this study.

The three main groups (production houses, advertising agencies, and clients) received mailings from the researcher. A variety of production houses were sent 32 interview packets in November of 1992. Twenty-seven interview packets were sent out to advertising agencies in January of 1993. Six interview packets were sent out to clients in January of 1993. A total of 65 interview

study packets were mailed out. The above mentioned mailings were staggered because of potential interview scheduling problems.

After the mailings were completed, the researcher started to receive telephone calls from those who had received the study packet. Most of those who called did so to express their interest in participating in the study. Respondents were given ten days in which to call after receiving the mailing packet. After that time, if they had not been heard from, then the potential study participant, individual, or company was contacted via telephone to confirm whether or not they would be participating in the study.

As mentioned previously, the television commercial advertising industry operates at a hectic pace. Oftentimes it was nearly impossible for people to schedule interviews well in advance because of the professional's heavily booked time schedule. The interviewer had to be very flexible about the timing/ scheduling of interviews and also be available on a moments notice to meet with people.

People seldom booked interviews very far in advance, and frequently it took many phone calls and some re-scheduling to accommodate their busy schedules. It is an industry where professionals work any hours that the project requires and also whenever the work is available. The booking of jobs could have changed at any given moment. Extreme flexibility on the part of the researcher was essential.

### Data Collection Technique

The preferred method of interview used in the study was that of "in person." However, there were two instances in which the people are unavailable for face-to-face interviews and they sent their written responses to the researcher.

The researcher met with the participant to be interviewed and went through the standard list of interview questions used in the study. Responses were audiotaped and then transcribed into a written form. The researcher also took notes in case there was a problem with the audiotaping.

Nineteen production house respondents were interviewed/participated out of 32 mailings. That was a 59.3% participation rate. There were five additional individuals who wanted to participate but were never able to coordinate schedules so they could be interviewed.

Four advertising agency respondents were interviewed/participated out of 27 mailings. That was a 14.8% participation rate. There were two additional individuals who wanted to participate but were unable to coordinate schedules so they could be interviewed.

Two advertising client respondents participated or were interviewed out of six mailings. That was a 33.3% participation rate. The total number of interview study participants equaled 25 out of 65 mailings for a 38.4% participation rate.

The specific breakdown of respondents within these three sub-groups were as follows:

Production houses had a total of 19 respondents.

- 4 Executive Producers
- 1 Head of Production
- 1 Producer
- 3 Producers/Assistant Directors
- 1 Production Coordinator/Assistant Director
- 3 Production Coordinators/Managers
- 1 Assistant Production Coordinator
- 2 Directors
- 2 Directors/Cameramen
- 1 Assistant Director

Advertising agencies had a total of 4 respondents.

- 1 Chairman/Chief Executive officer
- 1 Advertising Agency Owner (Former owner)
- 1 Creative Director
- 1 Writer

Advertising clients had a total of 2 respondents.

- 1 Advertising Sales and Promotions
- 1 Director of Commercial Production

Of the 25 total respondents who were actually interviewed, 15 of them, or 60%, were known by the researcher.

### Treatment of the Data

All interview responses were transcribed into typed copy. The information was then examined for similarities and differences so comparisons could be made. Any anecdotes considered important were noted. Short quotations that offered valuable bits of information were marked. The relationship of the answers to teaching and learning were always considered by the researcher to be of the utmost importance.

Some information gathered from the study needed to be converted into statistical percentages. These percentages were utilized when it was necessary to analyze and interpret the compiled data in that manner. Overall, a descriptive narrative approach was the method best suited for and used with this research study.

## CHAPTER 4

### ANALYSIS OF THE DATA

The purpose of this interview study was to explore potential teaching and/or learning applications for adult educators that the 30 to 60 second television commercial might reveal. This study gathered insights that people involved in the television commercial industry were able to communicate by answering a specific list of 17 interview questions asked by the researcher. This information and individual responses were then linked to the field of education.

The study participants' professional involvement in the television commercial industry was noted by discussing the number of years they had been working in the industry as well as providing a partial list of national television commercials they had worked on. This information may be found in the appendix.

#### The Format

The format for the full discussion of each interview question was as follows:

1. Actual Interview Question and Rationale.
2. Responses - Clients, Advertising Agencies, Production Companies.
3. Relevance to Educators.

Responses to Interview Questions

There were 17 questions that respondents answered for the interview study. They were discussed one at a time.

Question #1 - Advantages of Utilizing Television Commercials

Interview Question. What do you see as the advantage of utilizing television commercials over other media avenues?

Rationale. Television commercials have the capability of reaching specific audience groups as well as large masses of people. In discovering the advantages of television commercial advertising, could this help adult educators learn more about how to reach more learners?

Advertising Client Responses. According to the two clients interviewed, they use television commercial advertising because it enables them to reach a broad market and/or a large mass of people. They also mentioned that the repetitive use of a television commercial was advantageous. As one client explained,

The reason that we're doing TV advertising this year is that we have the budget to do it, which we haven't been able to in the past. . . . And we're going to be able to reach a lot more people and a broader market than we would have been able to do with print. . . . We're going to be on ESPN and ABC . . . so we're going to get a very large piece of the pie. (Interview Respondent #17)

Another client responded that the most important reasons for utilizing television commercial advertising is because of the "reach and visual elements and instantaneous nature of receiving information, entertainment" (Interview Respondent #24). Again, the need to reach a large group of people was mentioned.

Advertising Agency Responses. The advertising agency interview respondents seemed to agree on the advantages of using television commercials over other media avenues. Everyone concurred regarding the ability of television commercials to reach the masses in an efficient, quick and affordable manner. They can reach very narrow or specific viewer groups or markets if so desired. Television commercials also offer a variety of ways to get information to the viewer by the sophisticated, rapid and creative use of sight and sound. Television commercials can be a very powerful tool.

As one advertising executive noted,

It's certainly a way to reach everybody. If you can afford it, you can reach the masses. You can reach them quickly. You also do have the opportunity on television nowadays to narrow cast. You can reach a smaller audience through cable, etc.

The appeal of television commercial advertising goes beyond the idea of reaching the masses. There is also the allure of the prestige of television commercial advertising.

There's something magic about television that gives your product a certain . . . position within the advertising spectrum. . . . You sound like you're big time. . . . So, television, the rub-off of the

show itself, the environment that you place yourself in. [Another advantage is that] a lot of people just don't read anymore . . . television is a passive medium, so if you're just sitting there, the old couch potato, he's more apt to see your advertising, feel your advertising, experience your advertising. . . . You want the sight and the sound and the movement and the noise and the speed and whatever it takes to make an interesting commercial. . . . So, television gives you sight and sound and a lot of other things. (Interview Respondent #11)

Another interview respondent with an extensive background in advertising believed that,

Television commercials are one of the most excellent and effective ways of advertising, providing the market that you are reaching is available in terms of observing the television commercial. . . . But when it is an appropriate market, there is no more effective method of advertising, by virtue of the media itself. (Interview Respondent #14)

Marketing research helps the client to decide where their money may be spent most effectively in an advertising campaign. Television commercials may be very effective in assisting clients and advertising agencies in reaching their goals.

One agency writer summed it up rather quickly when she said, "If you want presence in the culture, from a mass population standpoint, there's no other way. Not in today's visually driven society" (Interview Respondent #16).

Finally, an advertising chairman/CEO echoed all of the above responses when he stated,

Television is the one medium that attacks all the senses. It uses sight, sound, motion. You get to see it. You get to hear it. It just does other things that other mediums can't. It's more complete. The second big advantage of television is that it can give you very, very broad reach. You don't find mediums today in print or in radio that can give you the kind of reach that

television can. . . . You can target a certain audience, children on Saturday morning, and run with great, great frequency against that particular niche of an audience. . . . So, there's a great deal of flexibility. (Interview Respondent #19)

Production Company Responses. Production professionals answered in much the same way as both the clients and advertising agency personnel. They often expanded upon the basic reasons. The television commercial advantages emphasized by one executive producer were that,

A well-focused spot that has a strong message, that's pretty much simply delineated, can be very powerful. Good examples of that are some of the jobs that are done for the Advertising Council where you're not selling a product so much as a concept, like there's some very strong AIDS advertising out.

We did a commercial last year for the Ad Council targeted at parents, to get parents more involved in their kids' education, to take an active interest in their school, for example. And we did that by casting real kids in New York and photographing them in their school environment, talking about, complaining about, the lack of their parents' interest in what they did, and it ended up being really a powerful spot.

So, a well focused spot, I think, can have a lot of effect. It all depends on what the media buy is and how widespread it can be. So, I think it's good, It can deliver a strong, focused, consolidated package. (Interview Respondent #1)

A director from a different production company noted,

Some of the advantages are, that you are being, your message is being, seen by an awful lot of people. With the good media buy, and with the proliferation of various outlets for programming these days . . . with cable and specific sorts of programming, you can really tailor your media by certain demographics, and you have relatively low cost per thousand. (Interview Respondent #2)

A producer/assistant director stated,

The immediate advantage I see is the instant access it has to an enormous audience. Network television is still, I would think, the primary source of entertainment within the masses, and television commercial advertising--even beyond the networks now, going into cable television--reaches, I think, the broadest market in the most instantaneous way. (Interview Respondent #3)

An interview respondent, who is a director/cameraman, noted,

I believe it's the most effective tool of communication. . . . In general, statistically, film, because it's both video and audio, is a very successful means of burning the message in and also reaches the broadest market, the most millions of people for the dollar spent. So, it's obviously very effective from a cold, hard statistical standpoint. (Interview Respondent #4)

The visual presentation and repetition held great importance for many of those interviewed.

One producer was relatively brief and to the point when she mentioned,

Television commercials, in my opinion, are just simply only marketable depending on the market you're going for. There's some people that don't watch TV. . . . Whereas, certain ages, obviously in your teens and that younger marketplaces, all they ever do is watch MTV, so you're going to want to gear towards that. And that's the typical advertising marketing mentality . . . (Interview Respondent #5)

Another producer was very quick in pointing out the media advantages of television commercials by focusing on "the visual image in motion, along with music and sound. It's much more powerful than just like print advertising or billboards, something like that. It seems to stay in the mind longer" (Interview Respondent #6).

A producer/assistant director keyed in on,

The fact that it's multi-faceted. It deals into the multi-sensual areas. . . . You've got the visual, the audio, the story line, the words themselves and how they're used, and in many cases they're real spots. . . . There's a lot more you can do in television than you can any other medium. It can reach larger groups of people you're targeting to begin with, depending on what time of day or week your commercials are airing, time of the year and everything. (Interview Respondent #7)

An executive producer expressed the advantage as, "The immediacy of it. The fact that we have an illiterate society. That television commercials are quick read. Visual stimulation seems to be a very . . . big important part of it. And most people watch TV now instead of reading" (Interview Respondent #8).

A producer/assistant director felt that,

The biggest advantage is you can reach the maximum amount of people. Everyone in America has at least one television. Most people have two. Some have one in the bathroom, kitchen, living room, dining room, den. So, you're going to reach the most people via television than you're ever going to reach in print ad or radio or anything else. . . . You can use the visuals to put across what you want, but bottom line, it's just the amount of people that you're going to reach. So, you use television to reach the people. Now, how you cover it and how you grab their attention and keep their attention for that 30 seconds, versus going to the kitchen and getting a beer, that's where the creative has to do it. But I still believe the bottom line, you're going to reach the most amount of people. (Interview Respondent #10)

A production coordinator/assistant director believed that,

The visual part of television is probably the biggest over the other, and the repetition of television commercials, even though they're probably irritating to a lot of people. . . . you're going to remember. . . . With the national campaign, which we mostly work in, they're being seen across the country and across the world, depending on whether it's an international spot, and reaching

millions of people, depending on when they air the commercial. If they air it during prime time, with the ratings . . . that they're being seen, if they repeat it . . . they are getting pounded with the information. (Interview Respondent #12)

Another producer/production coordinator referred to the importance of visuals when he said,

People remember something if they see it, better than they remember if they hear it on the radio or glance in the paper. Plus you can really pound it in. There are some ads that I remember because they're so bad and they played them so often. . . . I enjoy the good stuff, but I'm disgusted by the bad stuff. And I think that television is what a lot of people do. They come home at night and they decompress or whatever they do or they watch a sports event. You put your product there. (Interview Respondent #13)

An executive producer believed the advantage over other media was, "Immediately, it's live action. Live action is usually always more interesting than something in print or radio even. . . . Let's face it, television hits a huge audience, certainly in this country" (Interview Respondent #15).

A production manager commented,

It depends on what you're trying to teach. If you're trying to teach pop culture, television commercials are the best way to teach. . . . That's where you really see what was popular in society, what was hip, what people were doing, what they were eating, what they were playing with, how they were exercising, these kinds of things. . . . With television commercials you have a little bit more time and you can play with the craft of film making a little bit more, and you can make pretty pictures to inspire an emotional response. (Interview Respondent #20)

Respondent #21 also agreed with this respondent's answer.

A person who is head of production wrote,

Some products benefit from TV advertising, others do not. It depends on the marketing strategy created by the advertising agency, and where the client sees their product positioned in the marketplace. TV's advantage is strictly a function of the kind of advertising the agency has produced. (Interview Respondent #23)

Finally, a director/cameraman went beyond the traditional response regarding the advantages of television commercials when he noted,

What they do best is create an image of something, some nebulous thing that someone attaches to a product that basically the idea is if I buy this product, whatever it is, I will be this type of person. Their identity becomes connected with the product. . . . People buy a beer. They all taste the same. They buy it because, I'm a Budweiser guy. I'm a Miller guy. And it's an identity thing. . . . What the advantage of the TV commercials is, they can actually feed a thing in our society, which is really unfortunate, that people express themselves with their buying. I mean, what do people do on their day off? They go shopping. . . . They're doing that rather than painting a painting or doing something creative. They're expressing themselves. Who am I? This is who I am. I buy this; I buy that. That makes me a certain person. . . . The primary place that idea comes from is TV commercials. (Interview Respondent #25)

Interview respondents expressed definite advantages of utilizing television commercials over other media avenues. They mentioned the importance of the ability to reach the masses in a cost effective, immediate manner with a multi-sensory approach. They also mentioned that a strong and simple message may be transmitted by using television commercials. Commercials also have the ability to zero in on specific groups by targeting specific buyers, marketing groups or viewer groups via television audience buy times. The prestige of

television commercial advertising was also mentioned as a consideration of advertisers.

Relevance to Educators. The interview responses offered some relevant information for educators and their ability to reach the American masses. Adult educators should explore the viability of further reaching out to the community and using television as a communicator to the masses for both commercial program advertising as well as teaching and learning. Television offers a variety of means to reach out to students across the state and nation in an effort to reach more people in a more efficient manner.

Educators are also constantly faced with the expectation of reaching all students that they teach even though they come from a wide-variety of backgrounds, interests, experiences and personal needs. Perhaps educators should consider whether or not it would be beneficial to target their potential audiences and/or learners in a more precise fashion utilizing some of the methods or techniques mentioned by the interview study respondents.

Question #2 - Most Important Goals of  
Television Commercial Advertising

Interview Question. What are the most important goals of television commercial advertising?

Rationale. Could adult educators discover more about selling their educational product or program as well as reaching their learners by looking at the goals of television commercial advertising?

Advertising Client Responses. The client participants in the study both noted that the most important goals of television commercial advertising were, as one client stated, "To convince someone to purchase goods and/or services" (Interview Respondent #24). The response was brief and to the point.

Another client emphasized the ability to sell more of the product and took it one step farther by mentioning the need to expand the client's potential buying market. As she stated, the goal was to, "Reach the market that we haven't reached before . . . they're going to be a whole different target audience and broader . . . so our goal is to broaden our reach and to get those people that we haven't been able to reach in the past" (Interview Respondent #17).

Advertising Agency Responses. Interview respondents from this category mentioned that selling the product in a memorable fashion was very important. One writer also felt it was important to entertain, and in doing so, "You've got to establish your presence. If you can't be remembered on television, then you've failed, I think, to capture the medium" (Interview Respondent #16).

Another respondent added to this position when he maintained,

That the benefit and need of the product be illustrated in a way that's very compelling, and that the communication of this product be put forth in such a way that it's both attractive, shows it in the

best light, and delivers the product benefit so that it peaks the interest of the viewer. (Interview Respondent #14)

Additionally, a chairman/CEO felt that it was important, "To change someone's attitude toward a product or a service . . . to get them to buy it. . . . Make you familiar with that brand. . . . Recognition. Feeling comfortable with it. You've seen it" (Interview Respondent #19). Ultimately, you trust that product.

Finally, a creative director believed in the individual differences and goals of each product, idea or television commercial when he commented,

Each one is different, but I guess generic is cutting through the clutter . . . to be intrusive . . . to do advertising that ingratiates yourself and that has a halo effect, and that the take-away from the commercial is more, ultimately, than what you actually said. Sometimes all you want is top-of-mind awareness. Sometimes all you want is for people to think of your brand. (Interview Respondent #11)

Production Company Responses. Respondents from this category also felt that selling the product was important. Some mentioned it was beneficial to improve product identity and awareness via the use of images and ideas. An effective, creative and memorable commercial was also an important goal. As one director commented,

You're supposed to sell a product or create an image if it's more of a corporate kind of thing. . . . You try and create something that is memorable. You want to have the viewer remember your commercial for whatever reason, whether it was something funny, something visually stylish, something outrageous, something touching. It's got to be some kind of core thing that you can remember, and you want to associate that with whatever that

product or service is that you're advertising. (Interview Respondent #2)

A director/cameraman mentioned that, "For the client, for the advertising agency, it's to sell the client's product. For the production side, I think it's to produce an effective form of communication and a creative form of communication" (Interview Respondent #4).

The goals for one production company executive producer went beyond that of selling something. As he mentioned,

Our goals and what we think they should be, and what we always fight for in every job we do, is to not speak down to the viewer. What we try to do, regardless of what the product is or the client is or whatever, we try and deliver a piece of film that respects the intelligence of the viewing audience and does not speak down to them or cater to what a lot of advertising unfortunately does, which I think perpetuates the sort of low common denominator of intelligence. I think the viewing public is a lot smarter than a lot of advertisers give them credit for. . . . The spot, in the end, is something that effectively communicates the message without being overly sticky or schmaltzy or stupid in communication to the audience. (Interview Respondent #1)

There was a certain quality and integrity that this respondent wanted to carry over in the work that their company is affiliated with.

The number one goal of television commercial advertising was to sell the product or service. In selling the product, it was important to show the product benefit or image and try to expand the existing buying market. Interview respondents also mentioned that the television commercial needed to be respectful of the viewer's intelligence, creative, memorable, effective, intrusive, and project a stand-out quality.

Relevance to Educators. Some of the important goals of television commercial advertising were related to those of educators. Adult educators are also in the business of selling; educators sell learning and education to individuals and the masses. During the mandatory school ages, teachers have a captive audience. Society has required that America's citizens need to be educated. Beyond those mandatory years, educators need to let people know that education and learning may improve their lives. Whether it is for personal learning or job improvement, education improves one's personal lot in life. Adult educators need to capture the attention of their learners in a memorable fashion. Instructors need to have a personalized stand out quality. It is also important for the student to maintain their personal integrity and intelligence by having an instructor who does not talk down to them. Adult educators and learners need to remember that lifelong learning may be interesting, fun, and helpful; not harmful.

Question #3 - Targeting Audiences for the Marketing Campaign

Interview Question. How do you target various audiences for your marketing campaign?

Rationale. Would the methods or techniques used to target audiences be helpful to the adult educator in targeting their current learners or potential program participants?

Advertising Client Responses. The clients reported that they target various audiences for the marketing campaign via marketing research and the use of demographics. One of the clients also reported that there was "strategic development" and "demographics" involved regarding the competition and the client's product (Interview Respondent #24). This comment could be meant to include the overall development of the television commercial advertising campaign from beginning to end.

Another client mentioned that they used product research and planning. According to her, they have meeting sessions,

That tell us from research what our target audience is so that we can know how to better market towards them . . . they have a lot of background information . . . so, then we can know how to do a marketing campaign toward that person that's going to be buying the product. (Interview Respondent #17)

In these cases, clients geared their overall advertising campaign to a very specific targeted audience or group. When they were researching and planning, it was a combination of not only promoting their product, but also knowing the competition and what age group buys their product. Then, they looked at the overall advertising for various competing products, as well as their own advertising campaigns, and strived to come up with something new, unique and memorable.

By looking at the overall buying group for their product, as well as the competitor's product, the client was examining the total market group as

potential purchasers of their own product. Then, they developed an advertising campaign that attempted to break through to that targeted group.

Advertising Agency Responses. Interview respondents in this category believed it was important to identify potential product users, the media and market share available, demographics and a specific strategy to reach the targeted market or audience. A chairman/CEO summarized the agency position when he mentioned, "First, you study the users of a product. . . . You would have to find out who's buying. . . . Then you start looking at media" (Interview Respondent #19). Interestingly enough, you never know for sure what's going to work; what's going to sell. That's part of the risk and the challenge. There are no 100% guarantees; just well researched and/or educated guesses.

Production Company Responses. Some respondents in this group were totally aware of the audiences targeted for marketing campaigns and others were not so well informed. Such awareness sometimes appeared to depend on the person's individual job. However, if the target audience was not always clearly stated to the production people, they were oftentimes very perceptive in figuring out the potential audiences because of their previous personal experiences in the television commercial industry. For example, individuals would be able to tell who the product was targeting by the type of product being advertised, the locations, casting, and camera shots or angles.

One producer/assistant director was fully aware of the audiences targeted and marketing process when he stated,

We have what we call pre-pro meetings, which are pre-production meetings, where we all get together: the production company, the ad agency people, the creatives, the producers, the account executives, and the client all get together to discuss the project. At that time, normally they give us their input as to the demographics of the job and what target audience they're trying to reach. This helps us, for example, if we know that we want to sell to a youthful audience, our selection of location may be different from another commercial, selection of wardrobe, selection of colors used in the background, actual camera techniques, the pacing of the commercial, how quickly it goes, how slowly it goes, casting obviously. So, we're definitely affected by all that, but it's not really our bailiwick to determine that. That's already been predetermined by the advertising agency. (Interview Respondent #3)

Another producer/assistant director explained the dilemma of those who were not specifically told about the target audience marketing campaign when he said,

No, you really don't [know], but you can be aware of that anywhere from the product itself, the director's who hired. The first AD and myself, we laugh every once in a while. Michael will say, "Steven, look around. We're the oldest people on this set!" So a set of 40 people, he's 42, I'm 30. . . . So, you can tell if it's a young, hip ad. It filters all the way down from the ad agency to director on down through wardrobe. (Interview Respondent #7)

The targeting of various audiences involved research, demographics and specific strategic developments for the product or service and television commercial advertising campaign. There was identification of the users, market share and buy time. Interview respondents mentioned a need to understand the people being targeted in order to reach them more effectively.

Relevance to Educators. The targeting of an audience is also important to educators. It has to do with looking at the specifics of the group they are trying to reach. For teachers, that could be an invaluable tool because they often have to look at an overall group and focus on the specific needs of the individual. They need to identify, target and know about the individuals they plan to reach and teach. They need to understand the learners and their needs. It is important to study the users or learners in order to reach them and successfully meet their learning needs.

Question #4 - Specific Marketing Strategies  
for Television Commercials

Interview Question. What are some of the specific marketing strategies for the television commercials you make?

Rationale. Identification of some of these specific marketing strategies could be helpful to adult educators in the marketing of their product to the learner as well as the American public.

Advertising Client Responses. The clients reported that they use a variety of marketing strategies for their television commercials. Oftentimes, clients want a commercial developed for their product that stands out from the others. In the television commercial industry it's known as "cutting through the clutter." So, they will stress something different or take a unique point of view.

For example, one client's television commercial involved not only a "beauty shot" of the product but also included a humorous and non-traditional woman character to teach the viewer about a very important new feature of the product. The viewer would not expect this woman character to be associated with this particular product and the contrast made the commercial both attention getting and memorable. The commercial was also done in a "fun and hip" style to attract the 30 to 35 year old buyer.

As the client mentioned, the specific marketing strategies, definitely needed to be different.

That was the one thing we made clear to the agency: it's got to be something different. . . . You've got to explain the concept yet make it fun and also something that's going to get someone's attention. . . . The way we did this, with using the character that we did, certainly gets your attention. . . . It looks fun to ride and it also gives the message. . . . This product's different than anything else. And so we just wanted something that was going to stand out amongst all the other TV commercials that are done. . . . We were looking for something MTVish . . . it seems that type of TV commercials are real popular right now . . . the commercial that we did is very attention getting. (Interview Respondent #17)

This client was pleased with the commercial and the response it got. Although the product was not actually available at the time the commercial started running, it brought potential buyers into dealers to ask for more information about the product. The client was pleased with the resulting advance orders for their product before it was actually available at the dealer's place of business.

They also noted a cross-over of orders from younger buyers in addition to the targeted advertising age group.

Advertising Agency Responses. Advertising respondents indicated that specific strategies were important and needed to touch the viewer. It was also beneficial to have the viewer identify with the product. Overall, everybody has to work towards a direction of meeting the goal of an overall mission statement.

A writer explained it,

Everything that we do now, because we developed that mission statement, has to support that statement. All year, or for however many years they decide, that's their positioning. It's all a matter of positioning and strategy. So, as a writer, you don't do anything that deviates from that strategy. . . . We developed a tag line out of that mission statement. . . . "[Store Name], A world of difference." . . . "[Motorcycle Name], We set the trends; we don't follow the trends." (Interview Respondent #16)

A chairman/CEO summarized marketing strategy when he said,

You have to tell people, "It will change the way they think about [Wine Product]". . . . So, we did the commercial. . . . They put it in the marketplace in two markets against another campaign by a New York agency. . . . Sales exploded instantly. . . . And it's been going crazy ever since. . . . The strategy is critical. (Interview Respondent #19)

These responses were teacher oriented in that they stressed the need for an overall strategy or mission in order to succeed.

Production Company Responses. The 19 responses from this group were varied: 12 were aware of specific marketing strategies, 4 were unaware, 3 felt it

did not apply to their job area and that it was a question better addressed by advertising agency personnel or clients.

One director noted, "Yeah, there's usually a goal or a desired goal of some sort. Quite often it's just to inform people of the nutritional value of this or to create an image" (Interview Respondent #4).

Another director felt that,

I'm more interested in making it look good. Their marketing strategy, as far as they're concerned with me, is that they want the best product. . . . They want the best commercial they can get. . . . They want me to do the best I can do. . . . They want it to be better than anything they've done before. And they want it to be more eye catching. (Interview Respondent #18)

An executive producer commented,

We are trying to get across, hopefully, whatever their marketing strategy is. A lot of times we'll get, some people will get very, very specific with us. They'll have goals and objectives of their marketing strategy that we will see and be a part of in the pre-production stage. And this has all been established by the time it gets to us. And then hopefully we'll be able to make the best commercial we can which will meet those objectives. A lot of times we don't have objectives, and here's the idea we want to get across and hope it reaches a broad market, I guess. . . . They do seek out different directors because of their style, because of what they're best at, because of their talent. . . . And if we forget that there is a message that we're trying to get across, then I don't think we're doing our job. (Interview Respondent #8)

Specific marketing strategies were somewhat varied according to the contrast, style or product identity. A mission statement, goals and objectives were important to the marketing strategy. For production personnel, the television commercial should be the best it can be and stand out. In doing so

that would help the viewer be touched by the message or identify with the product. The production team tries to follow the mission statement but how that is specifically accomplished would vary from project to project because of individual creative differences and goals.

Relevance to Educators. Specific marketing strategies may be helpful to educators by giving them new ideas on how to reach various individuals or groups of students. There is a need for a mission statement of what the adult educator is trying to accomplish and then follow it with specific goals and objectives. Strategy and creativity are also important in accomplishing the goals. Teachers and their programs also have to work at cutting through the clutter in an attempt to stand out for the learner and potential student.

Question #5 - Teaching and Learning  
from Watching Television Commercials

Interview Question. Do you believe "teaching" and "learning" occurs from watching television commercials? If so, how?

Rationale. If teaching and/or learning occurs from watching television commercials then there may be some insights or techniques which could be transferred to the field of education and utilized by adult educators.

Advertising Client Responses. Both clients agreed that teaching and/or learning occurs from watching television commercials. As one client stated,

"Look at drunk driving campaigns, AIDS spots, environmentally correct advertising, etc." (Interview Respondent #24). The clients believed that such advertising has reached many viewers and made them more aware.

Another client noted that television commercials give the viewer valuable information, create curiosity so the viewer wants more information on a product, and are informative about the product itself and new technology. In some cases, the viewer will use the television commercial as a starting point. If the viewer finds the television commercial interesting, they will recognize it when it is aired again. In some cases, they will purposefully watch for it to run again and purposefully pay attention to the advertising. This client noted that the viewer may say to themselves,

How can I find out more about this? And then they go and find more information. . . . What can you tell me about it? Do you have any information, any literature? So people will learn from it just by wanting to know more about it. And I think that's what it's going to do. It's going to create a curiosity in the people that they'll want to know more about it. . . . And that's our goal: Bring the people to the dealership. (Interview Respondent #17)

Advertising Agency Responses. All four respondents in this category agreed that there was some type of teaching and/or learning that occurred in a television commercial. Their responses were interesting in that they keyed in on different perspectives of the issue. Sometimes, what was learned may have been intended or unintended.

As one creative director explained,

I believe teaching and learning occurs constantly. . . . More learning, I think. . . . I believe that advertisers don't teach too much on television. I think if there's a teaching process to be done, they tend to use other media. They tend to use print. . . . They say, "Well, you know, people aren't going to know how to use this product, so let's just get them into the dealership and then the dealer can explain how the camera works. Then the dealer can explain how the car drives." But sometimes, if it's a teachable experience, like those . . . Reeboks? With the pump thing. They just show you, pump, pump, pump, pump, and it looks like you jump higher. Well, you can teach that in 30 seconds, but most advertisers don't set out to teach on television. They set out to change their image or to adjust their image or to refresh your memory about the product. (Interview Respondent #11)

It could be debatable that the latter is actually accomplished via the teaching and learning process rather than just learning. It would probably depend upon the manner in which the information was presented.

The same creative director specifically remarked,

However, learning occurs in much greater quantities [than teaching]. If you watch Cindy Crawford drink Pepsi, you just learned how cool Pepsi is. If you look at Cindy Crawford open the new can of Pepsi, you say, "Oh, I just learned that Pepsi has a new design on their can." . . . There's a learning process, and it's learning through imagery.

It's just like you can learn from reading poetry. You can learn about the 18th century from reading their poetry even though the writers aren't really teaching it. You can learn from the poets and you can learn from the history book. One is drier than the other, and maybe advertising is more of the poetry and advertising in print is more of the how-to or how it was done, the history book. Interview Respondent #11)

Another advertising respondent also believed in the teaching and learning of television commercials when he stated,

I think that all good television commercials teach you about the product. They certainly deliver the benefit, as we've said a number of times already in this discussion. Delivering the benefit tells you what good is that product. Again, the unique selling attribute of the product, emphasizing what is unique about a particular product is very important. So you learn about a product in that sense. You learn what is the benefit of it. You learn what's unique about it. And you learn sometimes in general about a product that you might not know about. For instance, I once developed and advertised a product that was an astronomy map. Not only did you have to educate the population on what an astronomy map was, after you've done that you had to educate your market that you had the best astronomy map that was available. So, it was a two-fold problem. And that's probably the hardest type of advertising there is. One, educating the people on the product in general, and then convincing them that you're the best product available. (Interview Respondent #14)

Teachers might find themselves in the same situation; educating students and convincing them that your way of teaching is the best way for them to learn.

One advertising writer concurred when she responded,

I think teaching and learning occurs every time you sit down in front of the television, whether it's for a commercial or whether it's for a sitcom or whatever, I think there's a lot of cultural teaching and learning that goes on. . . . It's everything from how a woman, say for example, presents herself and what she wears. I think a teenage girl pays attention to, "Oh, boy. I can get a sweater like that and put it with some pants like that and I would be kind of cool and groovy just like that chick on that commercial. Oh, boy, I really like her hair." It's all kinds of cultural teachings and learnings . . . commercials reflect it. Very rarely does a commercial introduce something new to the culture like movies or programming. . . . I think kids are probably even more visually sophisticated than adults . . . I mean if you look at kids, like Saturday morning TV, that's so more innovative than anything you would see on prime time. MTV, it's all different. . . . It's like kids today are just more sophisticated. They've grown up with the medium from day one. (Interview Respondent #16)

MTV has been around for quite a few years. Many of the learners raised on the visual pace of MTV are currently among the population that adult educators are serving. Teachers sometimes complain that this generation of students have difficulty sitting in class and maintaining their attention to the topic or teacher.

The advertising chairman/CEO also believed that teaching and learning occurs, both in an intended and unintended way,

Because all the visual images we get, I think, influence us positively, negatively, whatever. . . . An example: Gillette wants to bring out a new razor blade. It's going to be more expensive. . . . It's the new one they've got out. And they introduced a huge, buy time, on the Super Bowl. They taught about it. They showed diagrams. It's a 30 second commercial with music, but there's teaching in it. It shows a new thing, how to use it and what it does. And it exploded the market. Hugely, the most successful new product of the year. . . . It taught people how to do it. It taught them the brand name. It taught them why it was a better razor, and it implied that it's worth a lot more money. And it does cost a lot more. So that teaching goes on there. (Interview Respondent #19)

Production Company Responses. Of the production company interview respondents, 16 agreed that teaching or learning occurred in television commercials and 3 believed it did not. Respondents did mention a concern regarding the quality of learning and whether or not it was a positive or negative learning experience.

As one executive producer mentioned,

I think teaching and learning occurs. Whether it's good teaching and learning or bad all depends on the stuff. But it's amazing . . . the recall ability of little kids relative to commercials. Like we

did this Oscar Mayer commercial in which a little kid was the star and he was complaining to his mother about all the different stuff she was putting in his lunch, leftovers and this and that and whatever. And then the payoff at the end was she began putting Oscar Mayer Lunchables in there. We did the job, and months later we hear from different people that their kid absolutely loves that spot because it's from a kid's point of view and it's all shot from a kid's point of view. It's all down at the kid's level in the kitchen. You never see the adults, and it's all the kid. And these kids remember that spot incredibly well. So, in that regard it was a very successful spot. . . . You have to do work that respects the viewer to strike the cord. . . . I just think it's a stronger, more effective commercial if you respect the viewer in making that connection. (Interview Respondent #1)

A director agreed that teaching and learning occurred, "In a very broad sense, and certainly there are public service announcements that I think have been effective in that regard" (Interview Respondent #2).

One producer/assistant director noted the differences and changes that have occurred in television commercial teaching and learning.

I think one of the most profound changes we've seen, at least in my generation, is the speeding up of information processing. And I personally believe that a lot of that has come from the television commercials and music videos and that sort of thing. I believe that children today process information much quicker than we did when we were children. And certainly we did more quickly than our parents did. And I think it's an ongoing process. But I think it's aided and abetted by television and the absorption of the visual image more quickly. (Interview Respondent #3)

Another director noted that teaching and learning probably occurred,

If you're speaking of it in the classic positive sense . . . and I think unfortunately most of the learning and teaching that goes on is negative, and needs to be balanced. . . . Advertising definitely affects cultural, in my mind, definitely affects society. It affects the cultural view of ourselves. I think it's a mirror of our culture, and it projects culture and it projects hipness and it projects

style. . . . I really agree with what you're doing. I hope that kind of what your doing is that there's a balancing. Because I really think that a very critical curriculum in schools, as part of just dealing with life in general, is how do you deal with advertising and all this stuff that's going on. I'm not anti-advertising at the same time. I believe that it is a necessary link, maybe it's a necessary evil, in the capitalist scheme of things. (Interview Respondent #4)

Another producer/assistant director definitely believed that teaching and learning was prevalent. "I mean, we learn so much about how we dress, how we act. There's education there at every turn during a commercial. . . . It's just a question of how much." [Researcher: So, it's more of an unconscious thing that they're presenting styles of behaviors and people pick up on them, whether you're children or adults. You sort of buy into that if you see enough of it.] "Sure. Exactly. . . . And you get some of these that will try to educate and be a little more overt with it" (Interview Respondent #7).

A production coordinator/assistant director noted,

I learn from it personally by watching certain ways that they put things together. I'll see it being filmed, and then seeing it on the air it looks like a totally different commercial and how they've cut it. So, the creative decisions and all of that are made after we're gone is interesting and a learning experience.

But as far as for kids and for people, I see more of the negative. It's teaching people to try to be like whatever they're selling, the product like Diet Coke, being cool or using the product to make things more sexual, of selling beer to be . . . if you don't drink [beer product] you're not a beautiful or cool person. But I think there's also some value for kids to learn about advertising. If they watch and if they have a class that teaches advertising in the media, playing the commercials in the classroom and maybe having somebody speak about how they do everything, it can be exciting for them to learn about television and how it's done. (Interview Respondent #12)

Regarding the teaching and learning of television commercials, one executive producer commented,

I think there's a positive and a negative. . . . We hear that advertising agencies receive letters all the time about responses to their commercials either this way or that way. I'm always surprised that it has an impact of any kind on the viewers out there. But it does. It does.

So, I think there is a teaching. In the negative sense, the teaching or learning that occurs that you see [2 beer products mentioned] is known for its, what we call the bimbo advertising. It's all these pretty girls selling beer. That is a learning device. Is that a positive one? No, I don't think so.

On the positive side of teaching and learning from television commercials, particularly in the last couple of years, there's some wonderful messages being gotten across, particularly the PSA's, the anti-smoking, the keep kids off drugs, learn to read, all of those I think really send a positive message to the viewers out there. (Interview Respondent #15)

A production manager echoed portions of the above stated viewpoint regarding teaching and learning by saying,

I think so. Not all commercials, of course. Some commercials have great entertainment value. Other commercials are very effective in enlightening people, to say, sexually transmitted diseases. Public Service Announcements on AIDS are effective in inspiring people to practice safe sex or whatever. Or, to get into drug rehabilitation. Definitely. The same techniques that advertising agencies use to sell product can also be used to inspire a behavioral change in the same fashion.

Look at these great commercials for people to quit smoking that have these executives sitting around a board meeting and they're talking about how they're losing 3,000 smokers every day; 1500 of them are quitting and then the other 1500 are dying. How are they going to get 3,000 new consumers every day? Those are very effective. (Interview Respondent #20)

Finally, one producer/assistant director echoed a similar opinion when he referred to teaching and learning by saying,

Yes, it does, but whether it's in a constructive sense, I don't know. . . . I mean that's the whole reason they took cigarettes off the air. It used to be they were as much fun as beer commercials, because that's all they were showing was people having a great time doing things. The Marlboro ads, manly men riding, and the guy would walk a mile for a Camel, and all this great stuff. . . . Now you can only work on them for the European market.

But they're essentially the same thing as beer. Here you'd have these beautiful women with a 23 inch waist and they're out there with beer, and like this woman sits and her idea of a good time is grabbing a six-pack. So, you're calling beautiful women beer. . . . These [brand name beer] girls probably don't drink a lot of [brand name beer]. . . . Life should be a beer commercial.  
(Interview Respondent #10)

Interview respondents concurred that teaching and/or learning occurs in television commercials. They also discuss how it occurs and used specific commercials or campaigns as examples. Respondents also brought up the issue of whether the teaching and/or learning was intended or unintended, the quality of the learning, and/or whether there was a positive or negative effect for the viewer. Individual viewpoints, backgrounds and values were expressed in answering this question.

Some commercials were identified as demonstrating teaching and learning because they introduced a product and either taught the viewer something new about the product or how to use the product. Television commercials that were mentioned as being most beneficial for the public were public service announcements on AIDS, drunk driving, drug rehabilitation, environmental concerns, anti-smoking campaigns, learning to read, and safe sex. Respondents also mentioned that some cultural learning occurs just by watching

television commercials because of the groups they target and the lifestyles that are portrayed.

Relevance to Educators. Overall, the interview responses offered valuable insights for educators by looking at teaching and/or learning. Even those respondents that started out saying they were unsure whether any learning occurs, ended up talking about something that was memorable to the viewer. This allowed educators to look beyond the traditional view of teaching and/or learning. Maybe what interview respondents were talking about here was learning as it relates to small snippets of information. Sometimes, this was related to short-term memory as well as long-term memory. However, it was still difficult to precisely explain why specific bits of information were more memorable than others for individuals.

Teachers could consider whether or not their own teaching tends to be a positive or negative experience for learners. Most survey responses regarding this question tended to emphasize learning more than actual teaching or teaching techniques. Learning was a by product of what was presented. Adult educators need to look at ways to create a curiosity for learning in both current and potential learners.

Question #6 - Capturing the Viewer's Attention

Interview Question. How do you capture the viewer's attention and make a commercial interesting?

Rationale. Adult educators could benefit from learning more about capturing the attention of viewers and transfer that information or insight to their own ability to capture the attention of their learners.

Advertising Client Responses. Clients mentioned that faces, action, editing pace, intrusiveness and new information are components that were used to make television commercials entertaining and/or memorable. As one client mentioned, "The action and the way that this spot's put together, the quick pace of it, is attention getting" (Interview Respondent #17).

Advertising Agency Responses. Advertising respondents mentioned that there were a variety of things they do to capture the viewer's attention. Specifically, they mentioned that they use casting to seek out a specific look, face and/or demeanor. They also examine the environment and competition for the commercial in order to make it "stand out." Advertisers want the product, marketing and television commercial to be believable, relevant to the audience, and allow the viewer to identify with the product or lifestyle portrayed.

As one advertising man mentioned,

What captures the attention of a viewer is again marketing, identifying the uniqueness of a particular product and delivering

that benefit in such a way that the viewer feels in tune with it in a compelling way. That's what brings the attention about. Enough cannot be said about explaining and delivering product benefit. (Interview Respondent #14)

The chairman/CEO mentioned,

If you're really, really good, you try to get the attention through the product, or through the service. And the more you have to borrow from something else to get the attention, the weaker the story on the product is going to be. . . . And I'm very leery of attention-getting devices that have nothing to do with the product whatsoever. And lots of advertising is like that, and a waste of lots of time. (Interview Respondent #19)

Teachers could look at using attention getting devices to support their teaching or instructional topic; not replace it.

Production Company Responses. Interview respondents in this category tended to focus more on the technical portion of creating the television commercial as a means to benefit the product advertising. At the forefront of importance was the director and his vision, casting and faces, celebrities, dialog, humor, sexuality, reality, believability, honesty, action and visuals.

As one executive producer commented,

I think, first of all, you have to know who you're trying to attract. What audience are you trying to attract? And then I think it's important to have a finger on the pulse of really what's going on out in the world in any sub-culture, whether it's men or women or age groups, ethnic groups, whatever it is. And you pull from all these things. And commercials are beautiful pieces of quick film, and so you prey upon those aspects of beautiful light, beautiful people. I think beautiful people, real people, real situations, emotion, drawing out emotion from the actors or putting them in situations where it all just kind of gels together. So, there are techniques that one learns to capture that audience. Mostly, it's

all in the body of the film. How does it look? If it succeeds in looking the way it's suppose to, then a gut level of being sensitive or beautiful or hard edged and dark, if it succeeds in what it's trying to do, then you know that you can reach who you are trying to reach. (Interview Respondent #15)

Some of the methods mentioned by the interview respondents to capture the viewer's attention included the use of people, faces, action, editing pace, colors, action, camera movement, voices, sexuality, youthfulness, visual style, emotional content or connection, uniqueness, product benefit, humor, honesty, celebrities, and personal interest and relevance. Some respondents maintained that the information needed to be believable, real, and memorable. The director's style and creative interpretation of the material also had an effect as well as the overall look of the film piece.

Relevance to Educators. This study question provided an opportunity for adult educators to examine a variety of methods used to capture people's attention. Teachers are faced with the dilemma of capturing the student or learner's attention a number of times each day. It is a constant problem any time a teacher is involved with students and learning. Teachers at all levels of education should be interested in any insights this question had to offer such as making the information memorable and relevant to the learner.

Question #7 - Techniques Used to Help  
the Viewer Remember the Commercial

Interview Question. What techniques do you use to help viewers "remember" your commercial?

Rationale. If specific techniques are used to help viewers remember a commercial then perhaps some of these techniques could be applied to the teaching and/or learning environment of adult education.

Advertising Client Responses. Clients commented that what is memorable depends on the concept presented. One client referred back to her answer for the previous question pertaining to faces, action and pacing.

Advertising Agency Responses. Advertising people felt that it was important for the product or name to be memorable as well as an ability to persuade the viewer. Dialog, music, commercial style and camera moves were mentioned. One goal was to keep the viewer tuned in long enough to view the television commercial.

As one creative director pointed out,

It's like how do you keep them from pushing the button and changing the channel when the commercial comes on? How do you hook them into watching the 30 seconds? Forget remembering it. Just get them to watch it. Nowadays everybody's got one of those guns that they point at the television set, and they're zapping and they're zipping. Zapping is when you're watching live television and you see the commercial, you go, "Bam, I want to see what's on Channel 2. Bam, I want to see

what's on HBO. Bam." And they have buttons where you can jump [channels]. You don't have to go 1, 2, 3. You can go from 27 back to 4. Zipping is when you tape it. I've actually taped television shows, and when I get to the commercial part I zip through it. But every now and then I see a commercial that has some kind of visual imagery or something that just grabs me. (Interview Respondent #11)

Another advertising agency person keyed in on the overall appeal of the commercial and noted,

A commercial that is beautifully and intelligently produced often becomes memorable. One can use various cinematic techniques, be it beautiful photography or beautiful music or interesting voice over or a combination of all those. And back again to the most important aspect of it, the benefit of the product. If you can really deliver the product benefit in a compelling fashion, they will remember it because they'll want the product and they'll go out and buy it. The best way for them to remember the product is to purchase it. And that's your goal. (Interview Respondent #14)

The chairman/CEO had some very interesting observations regarding remembering commercials. As he stated,

You do those attention-getting things and, if you can, you focus it on the product, because when they remember the commercial you hope they also remember the brand. Lots of time they don't. What brand is it that the bunny is in? [Researcher's Response: EverReady.] Are you sure? Stake your life on it? [Researcher: I don't know. See, it's the one I don't like.] My point is made. [Researcher: I know it's not Duracell, so it is EverReady.] It runs lots and people don't know. People don't know. But did you remember the bunny? You can see it in your mind. They're very clever. You laugh. It's hard to remember the damned brand. It's easy to get people to remember the commercial. It's hard to get them to remember the brand. And if you spend too much time remembering the brand, they don't remember anything because it's too dull. So, that's why there are very, very few really great commercials and great people in advertising, because it's hard to get you to remember a damned egg commercial or a battery commercial. Because you know what? You don't care. . . .

You've got to register the brand properly, use mnemonic devices at the end. You do everything you can to really stick that brand in there but not so much that it kills the interest in the commercial. So, it's these delicate balances. . . . Sometimes you get fooled when you see these great commercials and you go, 'Ah, it's so great. It's great. What was the product?'. (Interview Respondent #19)

The point that techniques should not overshadow the purpose of name brand recognition were aptly illustrated by the last quote. It was a point well-made and worthy of remembering.

Production Company Responses. Respondents from the production companies seemed to be concerned with the director's interpretation and visual style, photography, music and graphics, sound, editing, words, humor, strong performances, honesty, integrity, and making an emotional connection or relevance to the viewer.

One executive producer summed it up well when she stated,

Comedy is often something that helps you remember a good commercial. . . . Something that's really funny is usually memorable. Things that are outrageous, silly outrageous. Things that are sort of unbelievable, that you can't figure out how somebody did something. . . . Famous celebrities are always memorable. Once in a while maybe something that's just extraordinarily visual, where it's just like the whole thing just sweeps you away just like a movie does . . . and you're just amazed by what you're seeing. I think little kids are used sometimes in that way as well. Little children, babies. Sometimes that stuff can be memorable. And again, I think music plays a role in that and good writing, good copy writing. Good words can be memorable. Think about the jingles. . . . You can think of jingles since the time you were a little kid up until now. And logos, in general, kind of logos, jingles, catch all phrases. [Researcher: "Just Do It!"] Exactly. That's a brilliant one.

Absolutely brilliant. That's one of the best examples. (Interview Respondent #9)

There are specific techniques consciously used in television commercials to help viewers remember the commercial. Some respondents noted that it was the personalization of the material, an emotional connection, and/or making it memorable for the viewer. One client said it depended upon the concept presented. Other respondents maintained it was influenced by the product, casting, faces, action, pacing, dialog, music, camera moves, individual style of the commercial, sound, music, graphics, strong visuals, honesty, integrity, the director's visual style, voice overs, phrases and photography. In some respects, the answers were similar to those given for the previous question.

Relevance to Educators. It was important for educators to look at various techniques that might help learners remember things. It was helpful that the study participants were able to articulate specific techniques that they utilized to help viewers remember a television commercial could be useful to educators such as an individual's style, pacing, dialog, visuals, phrases and so on. It is possible to transfer this information to the field of education and thereby aid learners in remembering information.

Making things memorable is an important component of teaching and learning. Sometimes the learning may be either subconscious or incidental. Conscious learning may also occur. An important component of learning is that

when the learner's information is put into short- or long-term memory, it then becomes easier to measure and evaluate what was learned.

Question #8 - Visual Imagery and/or  
Techniques Used in the Commercial

Interview Question. How do you decide on the visual imagery and/or techniques you use in the commercial?

Rationale. Suggestions regarding the use of visual imagery and/or techniques may be beneficial to adult educators in their ability to reach learners; especially visual learners.

Advertising Client Responses. Clients mentioned that it depended upon the situation or commercial. The use of color, black and white and storyboards were mentioned as important. As one client mentioned,

When we saw the storyboards up front to see how it was all going to work, and that took quite a few meetings to go through the storyboards. The agency did a really good job putting this together and actually visually showing as much as they could from these storyboards and how the spot was going to go. (Interview Respondent #17)

Advertising Agency Responses. Advertising people mentioned that the intent of the ad, the product and creative strategy was important. Innovation, uniqueness, feeling and/or emotional connections, the mood, film type, frames

per second, mood, pace and editing were also mentioned as being very influential.

As one creative director said,

In this commercial it seems like motion is important. The mood. The quick cuts that you're going to have in editing. Fast paced. . . . They're using color and black and white. They're using different lighting . . . gels . . . a mesmerizer . . . 8 millimeter . . . 16 millimeter. . . . Part of the decision is based on what the audience can relate to. (Interview Respondent #11)

An advertising person reminded the researcher, "The visual imagery or techniques come from, are born of, the combination of delivering the product uniqueness and benefit to the audience in a compelling fashion" (Interview Respondent #14).

The chairman/CEO maintained,

I think that if you're doing it right it goes back to the strategy. First, you start with a concept, an idea. What do we want people to do after they've seen this? And then you make the imagery and the techniques fit that goal. If part of the strategy is to make you think, "This place is so cool and so happening, so hip," already that suggests certain imagery to you sitting there. If I want you to think, "This is a very stable, very conservative place to put your money," I don't want cool, hip and happening. What I want you to think is dull, solid, safe, those guys will always be there when I'm through. . . . So, the strategy will dictate the image. (Interview Respondent #19)

Production Company Responses. Respondents in this category were especially concerned with the director's look and style as being very influential. It was also very important that the style suit the script as well as the agency

ideals and goals. Film, frames per second, photography, lighting, special effects and reality were also deemed important.

One executive producer explained the process.

It's a collaboration clearly between the director and the advertising creatives and further up the line, the client. . . . And then there are certain dictates that just by virtue of what the storyboard is. Each piece of work is different from the next one, and whatever it takes to put across the idea is really what gets put into that spot. . . . [Regarding the director, Joe Pytka's role] I would say the visual quality and his capturing a certain sensitivity with his talent. And that he can tell a story. He can tell a story in 30 seconds, 5 seconds, or 5 minutes. It's his ability to pull from his casting a very high degree of sensitivity, I think. And let's face it, his visual quality. And there's a simplicity involved. It's real. It's not full of tricks, although he does quite a bit of special effects, whatever, but it's not about that. There's a realness about it. Everyday stuff. Even when it's flash and the uh-huh girls in their sequined dresses, there's a realness about it that I think kind of speaks for itself. (Interview Respondent #15)

Another director refers to a lesson he learned from director Joe Pytka in answering the question regarding visual imagery and techniques. As he tells the story,

I had preconceived a scene, how it was going to look, where the camera was going to be. . . . I set it up and proceeded to go through, fight with all kinds of technical problems to make it work. And Joe came in and said, "Let me just show you something. You do whatever you want, but let me just show you something." He moved the camera over here and he turned one thing around and I looked through the camera and all of a sudden there was an incredible clarity to the frame. The shot is framed right when you see everything in it and nothing draws your attention away from what you want to see. . . . Well, the way he found clarity was by looking for it. Where is it? By responding to what's there. Creating a circumstance or situation to respond to. . . . Respond to what's going to happen and make sure I get it. It's a different approach. (Interview Respondent #25)

Interview respondents mentioned that the visual imagery needed to support the style of the script or storyboards as well as the agency goals, creative strategy and intent of the advertising. Some visual imagery or techniques mentioned included the use of color, black and white, motion, graphics, visual contrast, different film speeds as well as 8, 16 or 35 mm films, special effects versus what is real, locations, lighting, the director's interpretation of the visual look and style, computers and special effects. Visual imagery may be both stimulating and eye-catching for the viewer. It also has the ability to send subtle messages to the viewer.

Relevance to Education. Some learners are especially susceptible to visual modes of presentations. In some cases, it is the preferred or primary mode of learning for some students as compared to the auditory or written mode of learning. Television commercials are a very visual medium. It was important for educators to understand how the use of visual imagery is successful in the making of television commercials. Some of the information should be transferrable to the teaching and learning environment of adult educators such as the use of visual contrast, motion, video tapes, computers or locations.

Question #9 - Deciding on the Sound  
Track Portion of the Commercial

Interview Question. How do you decide on the sound track portion of the commercial?

Rationale. The sound track is important to a television commercial.

Answers regarding this question might offer some suggestions to adult educators that could be utilized with learners; especially auditory learners.

Advertising Client Responses. Again, clients mentioned that it depends upon the commercial. They listen and participate in decisions in the editing room. As one client answered,

How do we decide? We listen . . . they give us music and we listen to it. And that just can take forever, especially listening to it without seeing, and then putting it together and trying to decide . . . we went back and forth quite a few times on the sounds. . . . That was very time consuming, and I was surprised at how important that is. . . . It can be extremely tedious, the sound mixing. (Interview Respondent #17)

Advertising Agency Responses. Advertising people mentioned the importance of the overall creative strategy. The music needed to support the strategy and visuals. Again, the sound track needed to suit the commercial.

One advertising agency person summed it up,

You decide on what is appropriate for the creative approach to the commercial. It's simple, the way you decide is easy. What you decide might be very difficult. . . . And if you do it properly, then a good advertisement isn't only the clever one, the funny one, the beautiful one, the one that you remember. It's when you remember the product. How many advertisements have you seen that you remember something very clever about the advertisement but you can't even remember what product they were advertising? It happens so often. So you can't let the advertisement take over the function of what the advertisement is. It's a common error. (Interview Respondent #14)

As one writer explained,

It's like once you knew what was happening, the music only reinforced it. The music is supposed to draw out the emotion in you. It helps fill in the colors of what can't just be accomplished by looking at a picture. . . . I think music is 100% raw emotion. (Interview Respondent #16)

As the chairman/CEO mentioned about the sound track portion of the television commercial, "It's the same thing. It goes back again to your strategy. What do I want you to carry away?" (Interview Respondent #19).

Production Company Responses. Respondents were concerned that the sound track needed to work for the script and advertising agency. Directors were often in a position to make suggestions to the advertising agency regarding their personal ideas concerning the sound track.

One executive producer explained,

The advertising agency really has a lot to do with that, although depending on the director, the one I work with [J.P.] certainly gets involved with it. It's an evolution. . . . You roll the camera and you see what you get. And things fall into place because of that. It's like five waves crashing into each other at the same time. The result is what you get at the end. And from that process often the music changes completely than what everything thought it would be, and it's very often done at the end. . . . The creatives have to be as flexible as the director. . . . They never know what they're getting ahead of time, buy they know what they get at the end is going to be magic. And if they're flexible enough and secure enough to be able to deal with that, and egoless enough, then they get some great work . . . If they don't, they learn very quickly. (Interview Respondent #15)

One director commented,

I have input into this. I don't decide it. . . . Often I will make suggestions. I always ask about the sound track in the first conversation. I want to know. It is an important part of the personality. I want to know what they are going to do with it. . . . So, I just try to have input and I try to create a certain identity just as I would with the visuals. . . . Music supports the images and gives either a sense of energy or a sense of emotion. And it can be overdone very easily. So we're very careful of that.  
(Interview Respondent # 25)

The respondents noted that the sound track portion needed to suit the script, the commercial, advertising agency and client. It could include sound effects, music, dialog, jingles or phrases. Directors often were able to provide suggestions regarding the music. The music should always be used as a support to the commercial strategy and visuals.

Relevance to Educators. As mentioned previously, not all learners use or prefer the same mode of learning. In this case, suggestions may benefit learners who have an auditory preference instead of a visual or written learning preference. The use of dialog and music can be an extremely powerful way of conveying information to a learner. The use of sounds, music, auditory methods or tape recorders should assist the learner in remembering the lesson.

Question #10 - Basic Structural Components  
Utilized in Developing the Commercial

Interview Question. Are there basic structural components you utilize in developing a television commercial? If so, what are they?

Rationale. If basic structural components of television commercials are utilized, then that structure or format might be useful for adult educators to examine and/or implement.

Advertising Client Responses. Clients mentioned that structural components are influenced by the specific commercial. However, storytelling and humor were important as well as the need for a good idea.

Advertising Agency Responses. Advertising people mentioned that it was important to carry out the structural progression from the overall concept to the specific idea. The advertising strategy and mission statement was important as was the need to research the product and audience in developing the concept.

As one creative director explained,

I'm a big believer in structure. I think the first structural component is an idea, is a concept. Without a concept you have nothing. You can come up with the coolest piece of advertising, and unless it's really an interesting concept and relevant to the target audience, all you have is something that's cool but doesn't make any sense. You build on the idea, and there's no way to develop it, because sometimes it happens, like any inspiration, it happens out of sync and out of order. . . . It helps to have a foundation. . . . I like to get a logic going, even if it seems like an illogic. (Interview Respondent #11)

Production Company Responses. Production people believed that the storyboards, story line, and director's creative ideas and/or frame of reference were very important issues. Also, the visual structure, voice overs, copy and music were mentioned as also being influential and relevant.

This executive producer was very aware of the needs of the advertising agency as well as the production company. As he explained the process,

Most of the time the agency will give you a script and a storyboard and this is their ideas, and a lot of times we forget--I don't forget, but a lot of people forget--is that this has taken close to six months for them to get it to this point to give it to us. It's gone through, most agencies or most clients nowadays are doing a lot of testing on things. So, it's sort of like this baby of theirs that started six months ago and now it's being handed over to us. And we then get on the phone and we discuss different ideas, and again the creative process starts hopefully, and either the board goes in a certain direction or stays exactly as it is or certain elements are added or subtracted, and the idea is to try and make it the best we can. . . . Basically, that idea has been sold to every one of their bosses up the line, and, rightfully so, this is what they want. (Interview Respondent #8)

One producer/production coordinator explained the overall process as,

When agency and client come to town, I have my own goals of how to get the job done and they have theirs. If you were asking about structural components as far as shooting it, then you get into casting, location, scouting, getting a crew organized, tech scout, shoot it, wrap it.

Depending upon the client and agency, the director these days still has quite a bit of latitude in what he can do with a spot after he gets it in terms of developing it and making it maybe better, more pleasing to look at, that kind of thing. Some agencies will come in and say, "Our client is really hard nosed about it. They want what's in the board." And so you've got to go shoot their board. Other ones are saying, and I think it's the better way to do it, is that, "We're going to pay this director a lot of money to do this for us. Let us give him the latitude to make it a good spot." In this case you don't have to be shooting the storyboard. You come up with your own action or location, things like that. (Interview Respondent #13)

An executive producer who works with a very creative and powerful director commented,

I work a little bit differently by virtue of the fact of who I work with. There's, some people come in with pictures and storyboards and tear sheets and all this rigmarole, and we don't work that way. We have a basic idea. We never shoot from a story board. We know there's a theme to get across, and that's probably the most important thing. What is it you're trying to say? And how ever you achieve that goal is up to the particulars at the moment, and that's what I mean by being flexible. And I think that's where good work comes, not being static and structured and set into something that's been conceived weeks ahead of time and just passed along on paper. So there are structural things to follow, but we don't follow them. . . . I normally think you have a storyboard. You have an idea of what you're trying to say, who you're trying to say it to, and certain dictates from clients. You have to have this weird in or this look or whatever. There are always little dictates that one follows. And it probably starts and ends with a story board. (Interview Respondent #15)

Regarding structural components, a young director mentioned that,

It depends again. Yes, you pretty much stay within the boundaries. Some agencies want you to stick right up to it. Some agencies want you to really take it away and do something with it. . . . Actually what I got from them [ad agency] was a piece of paper saying, "This is what we want to do. Here's some suggested vignettes. We want you to come up with more ideas." And I just went in with a bunch of ideas, and during the month you just start to work out things, and logistically you worked out whether or not it was possible to do all these things and actually could we afford to do this?. (Interview Respondent #18)

Interview respondents noted that the overall concept or idea is important as well as the advertising strategy or mission. In many cases there is a specific storyboard, storyline, or beginning-middle-end to the television commercial. Sometimes these specifics are influenced by the director and his style or creative vision. The use of a storyline is often the backbone or spine which holds the television commercial together. It provides a plan by which to get a

point across to the viewer. A basic structural component or blueprint for an idea is necessary to the building of a good foundation for successful communication with others. There is no solid substitute for it and success.

Relevance to Educators. It was valuable for educators to look at the basic structural components that were utilized in the development of a television commercial. Some of the ideas such as a basic structural component with a beginning-middle-end is already used by educators via quality lesson planning.

Teachers work in an environment where planning and organization is important if they want to get their ideas across to the learner. In order to successfully meet goals and objectives, it is imperative that teachers do careful planning. In doing so, they oftentimes develop organizational skills or patterns very similar to story lines which are used in television commercials.

In other words, teachers look for a specific beginning, middle and end for a lesson plan or learning experience. It is organization, planning and action which enables educators to meet many of their goals. However, they also need to be flexible, secure and creative in moving beyond the mere teaching of content material. It is important for adult educators to leave room for the immediacy of creativity while a teacher is in the process of teaching.

Question #11 - Techniques Used to Change  
the Viewer's Behavior or Attitude

Interview Question. What techniques do you use in the television commercial to change the viewers behavior and/or attitude?

Rationale. Techniques used in television commercials to change behaviors or attitudes might be beneficial for adult educators to examine.

Advertising Client Responses. Clients did not have a lot to say about this question. Some of the techniques mentioned by clients included the importance of the product itself, creating curiosity in the viewer, the use of humor, and the choices for casting, individual faces, and/or product attitude that the client might want to project.

Advertising Agency Responses. Product benefit was important from the advertising agency perspective as was an image. Additionally, the use of psychology, depicting lifestyles and making a connection with the individual viewer was mentioned.

A creative director explained,

I try to get inside the mind of the target audience. I try to be that person, if I'm not that person. And 50% of the time I'm not because I'm a man. And a lot of the things that I sell are to women. I talk to the target audience. . . . The best way for me to change the viewer's attitude or the viewers behavior is to really understand what makes her tick, what makes him tick. Why do you go to the gas station? Why do you buy that expensive thing when there's something cheaper here? Or why do you buy the

cheap paper towels? And whatever it is . . . you're trying to think like the person you're trying to talk to. . . . It's all psychology.  
(Interview Respondent #11)

An advertising person explained techniques for behavior change based upon lifestyle portrayals.

Here they are describing lifestyle itself and telling the viewer the way to live, what is the proper lifestyle, what is an appropriate lifestyle for a particular age group. And if you have that lifestyle or there is a desire to have a particular lifestyle, therefore, in order to be like the person that you're seeing in the advertisement, then you need to consume the product that you're advertising. So it sort of works the opposite way around. They describe the lifestyle and then say the consumption of the product brings you to that lifestyle. That is probably the most used method of subliminal advertising and molds our whole society, sometimes for the worse. (Interview Respondent #14)

Production Company Responses. Production people felt that it was important to create a television commercial that was memorable. In doing so, the work could teach problem solving, be positive and upbeat, change a product image, emotionally connect with viewers, reflect real life, exhibit honesty and integrity, utilize PSA's to help society, and/or utilize real people in getting the message across to the viewer.

One head of production explained that, "It's all in the presentation. You can use comedy, drama, emotional vignettes, simple graphics, etc. The effective presentation of information is the only way to effect a change" (Interview Respondent #23).

An executive producer mentioned that,

The thing that needs to happen now, and what most all advertisers want to happen, is they want to stand out from the thousands of other commercials that are running on the air. So if you can make it different, then you can make someone not switch the channel or if you can make someone not get up and go to the bathroom, if you can keep them for those 30 seconds or those 15 seconds, then that's, I think, how you can get them to buy your product or something like that. (Interview Respondent #8)

Then, because they are watching the television commercial and interested, that is going to make it easier for the viewer to remember the product; because they are focused in on the commercial.

As an executive producer mentioned,

The bottom line is if you don't have a good product, it doesn't matter. You can initially get people to change over based on a new campaign that excites them, like a car that's going to make you feel more excited about your life. Somebody's going to advertise something that's going to supposedly cure the rest of your problems in your life--if you just buy this car, if you just use this perfume, if you just drink this soda. All of a sudden you're going to be instantly popular and beautiful and all this stuff. I think that can work on a certain level if the writing is good and if the execution of the commercial is really exceptional. (Interview Respondent #9)

Interestingly enough, this respondent as well as others, mentioned that they often see great advertising campaigns attempting to change viewer behaviors and attitudes towards car companies, banks, restaurants, hotels, or beverages but the downfall lies in there being no real change in the product or service itself. The result? The consumer tries the product or service and is unhappy with it. The company actually needs to change their product or service

to coincide with the advertising campaign because they only have one chance with the consumer. If they blow that chance, they have spent a lot of money on advertising and failed.

The same may be true for adult educators. Oftentimes a learner comes to an educational setting with previous negative experiences. Each time they return for the class is the educator's chance to reach and teach the learner. If they fail even once, an adult will merely choose not to return and the educator will never know why.

The interview respondents noted that it was important to use psychology on people when trying to bring about changes in human behavior. It was also necessary to connect with the individual viewer in some manner and present the benefit of the product. The viewer needs to know that use of a product will bring about some change in their life; whether real or merely self-perceived.

Clients believed it was good to use the product, humor, curiosity, casting, and faces to help change viewer attitudes or behaviors. Ad agency people noted that it was important to depict lifestyles that would connect with the individual viewer as well as presenting a product image and benefit. It was also important to understand the viewer. Production people saw viewer changes would result from the creation of memorable, positive, upbeat, honest, real people testimonials, and emotionally connecting commercials. Public service announcement commercials were mentioned as effectively changing some viewer behaviors.

Relevance to Educators. The techniques that are used in television commercials to change the viewers behavior and/or attitude are helpful to the field of education. On a daily basis, educators are asked to examine, evaluate, and deal with learner behaviors. They are also required to deal with individual learner attitudes; both positive and negative.

Educators oftentimes are in the position of seeking ways to change the learner's behavior or attitude into that of a more positive nature. Sometimes it involves a basic awareness, the presentation of additional or new knowledge, and then an encouragement to change ideas or behaviors. Even if well planned, educators know that it is difficult to change human behavior; even if the person is a willing participant. Educators need to be aware of human psychology, the psychology of learning and truly understand their individual learners. They need to effectively present information to the learner and make it memorable.

Question #12 - Recent Technological Advances  
Influencing the Message of Commercials

Interview Question. What recent technological advances in cinematography, editing and/or special effects techniques influence the advertising message of television commercials?

Rationale. There are a variety of technological advances that relate to the production of television commercials. Many learners have been exposed to

some of these advances and it might be valuable for adult educators to be aware of such advances.

Advertising Client Responses. Clients listed a variety of technological advances such as morphing, non-linear editing systems, film stocks, cameras and lenses, sound mixing and editing.

Advertising Agency Responses. Advertising people also mentioned advances such as computers, morphing, editing, sound mixing, graphics, MTV, cinematography and the influence of features on commercials.

One chairman/CEO believed everything was influenced by recent technological advances. He explained that,

Like if it's something about morphing or whatever new device, whatever new cameras, whatever new lens, whatever new technique, editing . . . all of that is jammed in. I think MTV for the last few years, and still today, has more influence, have a huge influence on animated commercials over the next year. I just watched it and I said, "People will steal from that." (Interview Respondent #19)

Production Company Responses. Production company personnel noted that technological advances have had an overwhelming impact on the industry. A number of the changes have occurred with film stock, cameras, lenses, computers, computer animation, morphing, sound, editing, post-production, and special effects.

This head of production noted,

Entire magazines are devoted to this topic. The myriad of technological advances in special effects photography have presented innumerable options to advertisers. Once again, tempting techniques could create ineffective ads without a strong concept. Advances in non-linear editing allow editors to work much faster and allow clients to request multiple versions with the click of a button. Rather than relying on instinct, the revisions instill an environment of second-guessing. (Interview Respondent #23)

Regarding technological advances, one executive producer believes,

It allows you, if it's not abused. I mean, I think if it's used with an idea, with a point, then when it's used, again it will help it stick out from the crowd. It will make people see it. It will make people want to see it. "How did they do that? What did they do there?" If you go overboard with it and push it too far, then it maybe becomes too much for people to see. There are certain things, because we have a group of kids that grew up on MTV that are used to these quick sound bites, and that's sort of how they pick up their information and how their brain works or has been trained to work. And sometimes those techniques will help and it will make it more interesting to someone who's 17 or 15 or 16. But a lot of times I don't want to watch that stuff. (Interview Respondent #8)

More than one respondent has commented on the MTV generation.

There is an opinion that it is a whole different approach to how they view visuals and hear things compared to people of other age groups who were not exposed to the MTV information processing style. The interesting note is that MTV has been around for over ten years so there are a number of adult education learners who have been exposed to this rapid method of presenting small bits of information.

Interview respondents mentioned technological advances such as editing, morphing, non-linear editing, camera lenses and stocks, sound mixing, computers, MTV, graphics, and special effects as having an overwhelming impact on viewers and the finished television commercial.

Relevance to Educators. The television commercial advertising industry is on the cutting edge of many new technological advances and utilize these on a daily basis. Adult educators might be able to utilize some of these techniques such as computers, graphics, scanners, CD-ROM, or computer input of sound and pictures to edit a program for use in the classroom.

Technological advances are of the utmost urgency and importance for educators. Advances are happening extremely rapidly in this field. Educators should be involved and attempt to implement some of these technologies into the teaching and learning situation. If not, they will be using outdated and outmoded methods of teaching to reach the learner; it will be difficult to attract and keep their attention.

If the educator is unfamiliar with such technological advances, this lack of exposure has the potential to put the educator at a disadvantage when trying to act as an instructor to help facilitate learning. Learners in an adult education setting might well have been exposed to and/or currently utilize newly created technological changes or products in their own personal lives

separate from their formal, traditional or voluntary learning/educational experiences.

Question #13 - How Ideas or Commercials  
Are Unique or Different

Interview Question. How are your ideas and/or commercials "unique" or "different" than anyone else's?

Rationale. Each person tries to personalize and incorporate their own ideas into the collaborative effort of making a television commercial. Their unique ideas might be helpful to adult educators.

Advertising Client Responses. The clients mentioned that they wanted to stand out from the competition and this may be accomplished by the use of style, fun, and/or MTVish spots.

Advertising Agency Responses. Advertising respondents pointed out that the advertising message and individual personal styles were very important as was the overall work and creative strategy. Individuality was valued from various professionals.

One creative director mentions,

If anything is different or unique, it doesn't start with the commercial. It starts with going back to the source, what's out there. And that's how my ideas are different. My ideas are different because I try and look for the message that hasn't been

told, or look for the way to say the message that hasn't been told yet. (Interview Respondent #11)

Another advertising person emphasized,

I think that it's important that the staff or style of the people who work on an advertisement, and particularly the art director, writer, and directors of films and advertisements, use their creative selves. They don't insulate or try to copy others, but use what they have themselves to bring a uniqueness to it. . . . I know as an agency owner and creative director that what I would look for in a cinematographer or a director would be a particular style that I like. You don't want somebody who copies others. You want somebody who can make a strong statement through their own particular style. That's what's interesting and brings out good advertising often. . . . For the most part you have to have a uniqueness to your approach. (Interview Respondent #14)

The chairman/CEO describes his unique view,

I think, if there's anything unique or different, is we avoid a difference in technique, having a certain style of commercials we make or a certain technique, because we try to fit the commercial to the product and the problem we're trying to solve. So, when we're done, hopefully a Lawry's commercial, one of our clients, could only be for Lawry's. . . . Well, it's so about Lawry's that how could anybody else be there. Or Great Western Bank . . . one of our commercials. If you see one of their commercials, it's about Great Western Bank. It's unique to Great Western Bank. It's not so unique to Dailey & Associates and our technique, but it's certainly unique to the company [client]. (Interview Respondent #19)

Production Company Responses. Production people noted that unique ideas or style have a major influence from the director's personal point of view. Unique ideas or style has to do with visual interpretation and effects, respecting the viewer, communicating images, and overall quality and beauty of the television commercial.

As one executive producer mentioned,

If the producer maintains that level of integrity, it definitely affects the options that a director or the ultimate outcome of the spot, what they have to work with. . . . I think that the most important thing for a director is to have a vision, to have a style there. How many hundreds of directors are out there? And I look at so many reels that I can't tell one from the other. The ones that are truly separated from the rest of them are those that have a vision. No matter what it is, you can look at it and say, "That one was done by so and so." And that's a rare ability, and the ones who have sort of separated themselves from the pack, pretty much it's because of that. (Interview Respondent #15)

A producer/assistant director commented on the work of Joe Pytka to answer the question regarding uniqueness.

I've done enough of Joe's spots. He's the best commercial director out there. There's nobody better than Joe Pytka. And basically because he's the Spielberg in his own way of commercials. What makes commercials difficult is everything's a committee, whether it starts by the ad campaign, and then you have the agency and the production company. Let's all gather 'round the video monitor and look at takes. Everything seems to be done by committee decision. Someone like Joe shoots in a spontaneous way at times, in a creative way. It's not always the most cost effective way. But when he does a project he's really involved with it. . . . Anything he does, he will put his signature on it. He will make that commercial unique. (Interview Respondent #7)

A director commented that his work is unique or different because,

I put a lot of myself into them, just use a lot of humor. . . . I use a lot of my own experience to really influence it. . . . I think that I have a definite style, but the thing with me is that . . . I'm still exploring. So, I try to do things differently every time. (Interview Respondent #18)

A production head summarized the question quite well when he wrote, "Like a fingerprint, all directors are different, and see a project in their own

way. Many have unique styles, trademarks, or specialties - the way you can identify a Renoir from a Monet" (Interview Respondent #23).

Interview respondents noted that individual interpretations and personal styles needed to stand out from the crowd. Individuality was valued by various professionals. It is necessary to go back to the source of information and interpret it in a creative and individual manner. A priority was to respect the viewer, communicate successfully and produce a quality television commercial. Creativity also meant the freedom to explore new avenues of interpretation.

Relevance to Educators. The "uniqueness" that television commercial professionals discussed in their interview responses were important to educators because it offered them an insight into some ideas that may work for them as individual teachers. Interview respondents described, on an individual level, how they were able to bring their personal trademark or style to their profession. A professional's individual vision was crucial to communicating with others. It not only applies to the television commercial industry but also to the field of education. Adult educators should respect the learner, utilize the freedom to be creative in interpreting and presenting materials and express their own unique and individual style as a teacher or educator. It is important for teachers to take a personalized and humanistic approach in order to reach students at all levels. Such an approach often has the potential to enhance both the individual's and teacher's learning experience.

Question #14 - Final Say Regarding What Goes Into the Television Commercial

Interview Question. Who has the final say as to what goes into the television commercial?

Rationale. Education has an administrative hierarchy or chain of command. The teacher is a vital link in the hierarchy. How television commercial professionals fit into their own professional hierarchy, and balance the "control" issue, could be useful for adult educators.

Advertising Client Responses. The clients mentioned that they have the final say but often it may be a combination of the client and agency or the client, agency and director. As one client stated, "We have the final say as far as if there's a question and we don't like something. If the agency wants to suggest something, that's fine, but we have the final say of how we want it to look" (Interview Respondent #17).

Advertising Agency Responses. Interview respondents in this category agreed that the client has the final say but often the decisions may be between the client and agency or as a group decision including the director's input.

The chairman/CEO commented that the final say,

It's very, very much influenced mostly by the creative director of an agency. The client plays a role in that. The producer you hire plays a role in it. Almost always a final say is a group final say,

because there's pre-production meetings, things are discussed. . . .  
But mostly it's a group thing. (Interview Respondent #19)

As one advertising person explained,

There's an old axiom that says good clients produce good advertising. The smart client will hire a really top notch production team that has really top notch directors, writers, creative team and rely on those people. It's obvious the best thing to give confidence in the people that you hire as a client. However, it's a delicate balance of knowing your own product, if you're a client, and being willing to give up some of your control so that the professionals that you hire can do their job. It's a balance between that and being strong about what you want, the message that you want to deliver. . . . I think it's important for people who produce advertisements, directors, writers, people in the production end of things, to really try to look at things from the client's viewpoint [and vice-versa]. . . . You get a whole different view of it. (Interview Respondent #14)

Production Company Responses. The production people agreed that the client has final say. Again, there are many instances when it is between the client and agency. There is also a collaborative experience which exists between directors and the advertising agency.

One executive producer summarized the answers of production respondents when she stated,

It's threefold, really. The ultimate, ultimate final say is, of course, the client. It's their product and they're paying for it. Then on one hand you have the advertising agency who have certain dictates within their own, they have their own reasons for wanting something. And then the director. . . . Sometimes, different ones, each one gets their way at different time. (Interview Respondent #15)

Interview respondents maintained that the client has the final say of what goes into a television commercial. In many instances, it is really a collaborative effort involving a number of creative people who make, shape and influence the vision of the commercial as well as the final cut. The group of decision makers may involve the client, agency and director. The final version of a television commercial goes through a variety of cuts, stages, and input from a wide variety of people affiliated with the commercial. The overall importance is that decisions may be made in a creative and collaborative environment even though there is a client who has the ultimate power or control. At times, that ultimate control is set aside in order for creativity be given a chance to occur.

Relevance to Educators. It was important to examine who has the final say regarding what goes into the television commercial. The interesting finding was that creativity is often allowed to occur for the good of the overall product; the television commercial. For educators, that could mean administration allowing teachers to try out or utilize less traditional methods of teaching and learning in the spirit of cooperation and creativity.

Educators sometimes experience pressure regarding what content to teach in their courses. More traditional, and less creative, teaching methods are often expected of the teacher. There are a number of forces which have an impact on teachers regarding this issue. This typically might involve school boards, boards of regents, local governing educational units or others depending

on what level or type of education is involved. It also involves administrators, parents, community values and student or learner preferences. Ultimately it becomes an issue of trying to meet the needs of everyone involved. Obviously, there are a wide variety of forces pulling in their own directions. Sometimes, that leads to wide spread fragmentation which can be damaging to education.

Question #15 - Favorite Television  
Commercials

Interview Question. Name two of your favorite television commercials.

Why do you think you like and remember them?

Rationale. Why people remember their favorite television commercials may shed some light on the issue of why learners remember certain teachers that have influenced their learning experiences. This could prove helpful to adult educators.

Advertising Client Responses. One client mentioned that commercials that were "cute" appealed to her. She mentioned a commercial where a Yamaha motorcycle passed a Porsche on a racetrack. The other television commercial she liked was the Michelin tire commercials with the baby in the tire. It appeared that what this individual identified with was that one commercial was entertaining and the latter seemed to make an emotional connection to her.

Advertising Agency Responses. There were an interesting combination of responses in this category which included remembering television commercials which were successful, fresh, fun, humorous, entertaining and/or innovative. Additionally, commercials with a simple message or ones that did not talk down to the viewer were remembered and viewed as "favorites" of various interview respondents.

One creative director remarked that,

I guess one of everybody's favorites right now is Nike. . . . I looked at a lot of commercials and I asked someone to put together the Nike reel. God, as a body of work, not any one commercial, but as a body of work the Nike advertising is so fresh. It is so wonderful. I guess the ultimate test for me on advertising is to be able to say, "Oh, I wish I wrote that. I wish I did that." And when I look at that reel, I wish I had been involved in that. I wish that I were associated with it. . . . They know how to talk to kids. They never talk down. They're fun. They're funny. They do a campaign to women that talks a different way. It's just very, very special and inventive, and to me on the leading edge of advertising and they break through constantly. They are always looking for new ways to do stuff.  
(Interview Respondent #11)

Production Company Responses. Television commercials that production people tended to remember were said to be honest, great ideas, appeared to be real, were beautifully done, emotional, visual, environmental, or memorable. Some professionals review their competitors work while others do not want to be influenced by the work of other professionals in the field.

A director commented,

One of my favorite TV commercials is for coal fires. He used expression. Real expression. Real people. But why that's good is

because people will remember it and remember the product because they remember what it's for. . . . People care about things like how to improve your life. . . . What we need to know is how it looks, how it makes you feel, and what it's going to do for your ego. . . . And beyond that you want to be slightly entertained. (Interview Respondent #18)

An executive producer recalled,

My favorite commercial, I'd have to say, is probably the Apple Computer 1984 spot when they were introducing Macintosh, and it ran once during the Super Bowl. And I remember watching the news that night, saying that it was much more interesting than the Super Bowl. . . . But that was the 1984 spot that Ridley Scott directed. . . . The next day, I believe, the sales, the phones went off the hook. I mean it just went bonkers with the first day they were introducing the Mac. All the press picked it up. . . . It was just that visually it was stunning. From an idea point of view it was wonderful, and you just couldn't take your eyes off it. (Interview Respondent #8)

The same respondent went on to discuss the,

Honda commercial where the car was on the wall. That was Henry Sandbank, and it was done out here, so I was out at the set watching the construction, which was just amazing, and it was just such a great spot. Again, great ideas. That's what I tend to like the most, is if it's got a great idea and you get it across in 30 seconds. You're not trying to give them too much information. . . . It was just a great spot. (Interview Respondent #8)

One producer/assistant director recalled,

My favorite, hands down, would be the Michelob spot Pytka did, "The Night Belongs To Michelob," five years ago. And if you really look at that commercial, each--the story is there throughout, a moment in each person's life this evening, and each shot is in my mind almost a portrait. . . . It's just a beautiful spot. Expensive spot. You wonder how much time went into it to pull off some of these shots. . . . The other one is the Budweiser with the horses, the Clydesdale horses for the season. And I think that all goes back to, in this ever changing world that we live in, it's

nice to have something that is the same. I think that's where--hopefully commercials will get back into those values of going back to life that we all enjoyed, that was much simpler than it is today. And the Budweiser spot's going to be there every year, and it's a country scene and people care about each other, and the snow. It's how we remember Christmas, even if we've never been there before. (Interview Respondent #7)

Interview respondents mentioned a variety of reasons for remembering various television commercials. Some of the memorable reasons included an emotional connection with the viewer, an entertaining experience, fresh, fun, humorous, innovative, nostalgic, or never talking down to the viewer. Other reasons mentioned were that the work was visually stunning, beautifully done, a great idea or showed something that would improve your life.

Relevance to Educators. It was important to look at the television commercials which interview respondents recalled as their favorites. The interest for educators was that perhaps teachers would be more memorable to their students if they were (like some of the memorable television commercials): entertaining, fun, humorous, did not talk down to the learner, innovative in their presentation of material, utilized great ideas, or taught something that would directly relate to the student or possibly improve his life situation. In that respect, the responses of the individual study participants were valuable to adult educators.

Question #16 - Importance of CLIO Awards  
and the AICP/MOMA Show

Interview Question. What is the importance of the CLIO awards and/or inclusion in the AICP/MOMA show - "The Art and Technique of the American Television Commercial"?

Rationale. Awards programs perform an important function by recognizing an individual's professional contribution to his/her chosen professional field. Awards are prevalent in both television commercial advertising and the field of education. Might there be some useful information that could be passed on to adult educators which would benefit them regarding the teaching and/or learning process?

Responses of Advertising Clients, Agencies and Production Companies.

The interview responses did not provide information which would readily transfer to the profession of adult education.

Question #17 - Information, Observations,  
Techniques or Insights for Teachers

Interview Question. Do you have any information, observations techniques or insights that would be helpful for teachers so they might incorporate your ideas into the teaching-learning situation?

Rationale. Professionals of television commercial advertising and production have interesting backgrounds and experiences. They were given the opportunity to share information which might prove useful for adult educators.

Advertising Client Responses. One client felt that it was important to experience hands on learning. Additionally, that no matter one's age, you are never too old to learn. As this client mentioned,

I'm learning myself. . . . Nothing replaces being there and hands on and actually being involved. . . . You have to be there and to experience it, and you can learn so much by just watching, listening to see what everybody's doing and what's going on. And I'm learning, every time I do these I learn something new. . . . No matter what age you are. As long as you get something out of it, it's been well worth it, is the way I feel. You need to get something out of what you're doing. (Interview Respondent #17)

Advertising Agency Responses. A variety of experiences were mentioned by advertising personnel which could be beneficial. Research and learning was mentioned, as was problem solving and hands on experiences. Additionally, internships and school to work programs were suggested as was the idea of connecting corporations and/or advertisers with teachers.

A creative director thought,

It would be great if you could just mesh the on-the-job experience together with the academic experience. It would be great if teachers worked in advertising agencies and saw how it was done. . . . Our getting some more knowledge on a first hand basis. . . . If they can find teachers to send up in a rocketship, why can't they find a teacher to spend her summer working at Coke or working at J. Walter Thompson or working at Ford . . . and get a taste of what it's like. . . . We in corporate America who are in

the advertising industry would get some fresh eyes and some fresh ears. . . . It's that teachers have to be more a part of the world. I mean, I took journalism courses in college and it felt like the guy never really worked on a newspaper. I felt like he was teaching journalism from a book. . . . It's like oftentimes teachers get out of touch. They get sort of entrenched in this one track and they don't do a lot to be creative or grow or whatever it might be. What I see going on in commercials, in all phases across the board, is you have to be creative. . . . Teachers would really have to believe that the real world, that they can learn something in the real world. (Interview Respondent #11)

Production Company Responses. Production people stressed the importance of respecting the audience, utilizing good preparation, planning, patience and organization, correlating the concept and visual experience, understanding the value of public service announcements and community service, and conducting one's self as a professional. Additionally, they mentioned that learning occurs via the process of work. It was suggested that teachers also utilize guest speakers and professionals while educating others in order to coordinate with the real life world of work. Being dedicated and enjoying one's work or profession was also mentioned.

A head of production wrote, "As simple as it may seem, communication is the key to most successes in life. Having learned it's many aspects, one can sell themselves, and in turn, their ideals" (Interview Respondent #23). One first assistant director discussed his own personal learning from his production experience with television commercials.

Learning how to organize yourself and how to prioritize and to take a time frame and try to achieve something within a time

frame. And you can apply it to every part of your life, no matter what you do. What we have to do, being that there's a lot of money involved, is every minute of our day has to be kind of organized and we've got to know what we're doing, from here to there. . . . And it becomes so natural that you start applying it to your own life. . . . And if children or teachers could somehow teach that to kids, it would be great. . . . When I go out and make a personal purchase, not only do I know what I want, and now I know how to ask for it and be very, very specific when dealing with a layman. . . . Little things are very, very important. Detail is very important. And so I've taken that, what I've learned professionally and do apply it to a personal life, and it's made a big difference. (Interview Respondent #22)

A producer/production coordinator also mentioned similar benefits.

My work in the industry has taught me a lot about getting things done, accomplishing things in a short period of time. Again, these are personal observations or changes in my personal life by virtue of what I do. I'm much more organized. To be in this business or to succeed in this business, you have to be able to do a lot of things at once, and you have to have the mentality to handle the crunch periods. . . . There is always something on your mind and always something to be worried about. So you have to have, that I have learned, is a mentality to [know when to] just relax. . . . I never cut short on what I can do. I take it as my personal responsibility to do the best job I can. . . . It's an amazing lifestyle. (Interview Respondent #13)

A director had some suggestions.

Never patronize. Use humor. Think of the responsibility you have when you're saying what you're saying. And make it interesting. . . . People care about how they feel. First and foremost. Advertising appeals to one person, and that's the one person who sees it. It appeals to the individual, and the individual is thinking totally selfish. . . . That's just the way people are. . . . They care about how it's going to improve the quality of their life or how much they are going to enjoy it or how much the enjoyment of their life is going to change or how much easier their life will become because of it. And they want to know that they're going to go and buy something that's going to satisfy them.

And that's what they need to know. . . . And it's very, very simple. I think people like stories too. (Interview Respondent #18)

Finally, an executive producer explains,

I think the best piece of information in this business--this is a unique business in that everything pales to on-the-job experience. And you can't say that for very many other fields of study or fields of interest. I think studying is great and learning and technique and theory and everything, but it's one of the rare opportunities where you really don't learn anything until you get out there and do it. . . . And I think teaching what a commercial is, is important, in that what is it supposed to do? What is it trying to say? . . . It's far more than what you see, and it's knowing what it is that you're seeing and what impact does it have. That's really what it's all about. (Interview Respondent #15)

Interview respondents covered a wide variety of observations and insights that they shared concerning the teaching-learning situation. The suggestions that they mentioned included the importance of hands on learning, problem solving, school to work programs, research and learning, teachers becoming a part of the real work world instead of staying isolated in the academic world, teachers not becoming entrenched, staying creative, continuing to grow, and practicing the idea that a person is never too old to learn. Production people also added that it was important to respect the audience, utilize good preparation, planning, patience and organization, unite concepts with visual and auditory experiences, conduct one's self as a professional, utilize guest speakers, be a good communicator, grow personally, professionally and enjoy the profession.

Relevance to Educators. The interview answers to this question were specifically designed to offer recommendations to educators. These professionals were able to offer a variety of helpful answers which might not otherwise have been mentioned. All of the suggestions mentioned in the last paragraph apply to educators. Additionally, adult educators need to remember to not patronize their learners, be interesting as an instructor, key in on the individual as both a person and a learner, demonstrate an ability to tell stories to illustrate points, be knowledgeable as well as entertaining and be willing to take the risk, and meet the challenge, to become a better teacher and educator.

## CHAPTER 5

### FINDINGS, CONCLUSIONS, AND RECOMMENDATIONS

The purpose of this chapter was to present a summary of findings, conclusions, and recommendations. The researcher also discussed further research areas and the future.

#### Findings

The purpose of this study was to explore the teaching and/or learning applications for adult educators of the 30 to 60 second television commercial. This study was designed to delve into the insights and/or recommendations that the creators and producers of television commercials had to offer. This method or approach offered the potential to help educators increase their knowledge regarding adult education, teaching, and/or learning via a unique perspective.

The overall findings of this study were listed in Chapter 4. The summary findings are as follows:

1. There was an agreement between clients, advertising agencies and production companies that television commercials allow clients to effectively reach the masses in an efficient, fast, and cost effective manner. Television commercial advertising also allows for the use of entertaining visuals,

movement, music, sound, and repetition to influence the viewer. The television commercial allows advertisers to deliver a very strong and powerful message and in doing so advertisers become very effective communicators.

Educators also need to be concerned with their ability to reach their students and the masses in a strong, memorable and effective manner.

2. There was an agreement between clients, advertising agencies, and production professionals that the most important goal of television commercial advertising was to sell the product. A client also mentioned that it is important to expand the product market. An advertising person mentioned it was important to sell the product in a memorable fashion; to remember the product or brand name and not just the television ad. Production personnel also wanted to provide an effective mode of communication in a creative manner.

Educators are in a position of having to sell their programs and classes to the learner or masses. They also need to be effective and creative communicators.

3. There was an agreement among clients, advertising agencies, and production companies that audiences are targeted for a marketing campaign and specific strategies are used in the campaign. Research of the targeted audience was often done and may be costly. Advertising people mentioned that it was very important to develop a mission statement with goals and objectives for the product or company. Everything else then relates to the television commercial so that it supports or enhances the mission statement or theme.

Specific strategies used in the campaign include making the television commercial different or unique in order to "cut through the clutter" and make the product and advertising memorable. To accomplish this, the television commercial may employ the use of humor, beauty shots, young and hip attitudes, images, fun, style, talent, spokespersons, quick editing, and/or other techniques.

Educators often deal with mission statements for their programs and develop learning experiences to support their mission or goal. It is very important for an adult educator to know their learners or audience in order to meet their learning needs. The interview responses offered some examples of techniques used to accomplish such goals.

4. There was a general consensus among clients, advertising agency personnel, and production professionals that some sort of teaching and/or learning takes place from watching television commercials. There was concern as to whether such learning is a positive or negative benefit. Teachers should also be concerned whether their experiences with learners are of a positive or negative benefit. Some interview respondents mentioned that the nature, topic, or goal of the commercial was a big influence on the viewer. Positive teaching or learning examples mentioned were Public Service Announcements (PSA's) that deal with drunk driving, AIDS, drug rehabilitation, learn to read, anti-smoking campaigns, air and water pollution, the environment, the homeless, pregnancy, safe sex, and other topics.

Clients and advertising people felt that some television commercials give the viewer valuable information, create curiosity about the product and/or new technology, and may be informative about the product. In doing so, the commercial may teach the viewer something new. It was also mentioned by all groups that learning may be intended or unintended. Television commercials also make statements about our culture and society; a type of learning through visual imagery.

Interview respondents also noted that the speed of information processing has increased from generation to generation and that it has an effect on teaching and learning. Numerous professionals mentioned that it would be beneficial to teach both children and adults more about the intricacies of television commercial advertising.

Educators are faced on a daily basis with the issues of teaching and learning. In some cases, adult educators are teaching their learners how to learn and/or relate learning experiences to their own personal lives. Real life experiences hold value for both adult educators and adult learners. The interview responses were helpful in that they talked of non-traditional learning experiences that viewers were exposed to by watching television commercials. The types of experiences were varied.

5. There was an agreement among clients, advertising agencies, and production professionals that it was crucial to capture the viewer's attention, make the television commercial stand out, and also make it memorable.

Teachers also often find themselves facing the dilemma of having to capture the attention of the learner and making the material memorable.

Specific techniques that may be used in television commercial production included the use of casting, real people, faces, colors, action, dialog, music, lighting, camera movement, pacing, editing, beauty, sexuality, reality, believability, youthfulness, emotional content, personal interest and relevance or connection to the viewer, humor, honesty, integrity, celebrities, jingles, vignettes, phrases, and/or the director's personal vision and style.

All attention getting devices should support the overall advertising of the product and its campaign. Visual imagery or techniques which may be used include a variety of film stocks, different frames per second photography, the overall photographic look or style and special effects. Music and/or sound tracks should make an emotional connection with the viewer and support or reinforce the strategy and visuals of the commercial. Finally, there should be a priority to remember the product and not just the commercial.

Educators may examine some of the methods, including visual and auditory modes, used to capture the viewer's attention and make things memorable. Such methods are relevant to adult educators in that they may apply some of the techniques mentioned to improve the learner's personal satisfaction with the teaching and learning experience.

6. There was a general agreement among all three groups that structural components are normally used in the development of a television commercial.

The process starts with an idea or a concept that is relevant to the targeted audience. It may be as specific as a storyline with a beginning, middle and end; with accompanying storyboards. Or it may be a general concept or basic idea that the client and advertising agency wants primarily developed by the director.

Adult educators are involved in the process of structurally planning lessons or units for their learners. The awareness that the same process occurs in another professional field reaffirms the basic need for structure and planning to accomplish goals.

7. Techniques are used to change the viewer's attitude or behavior. Respondents mentioned that sometimes they use human psychology, portray certain lifestyles and/or make a connection with the viewer in order to influence behaviors. The presentation must be effective and memorable in order to bring about change. Clients need to have a good product and deliver what they promise; no excuses. Methods of accomplishing behavior or attitude changes might include the teaching of problem solving techniques, portraying a positive and upbeat environment, utilize honesty and integrity, using real people testimonials, doing public service announcements and, in general, getting the point across to the viewer.

Adult educators are concerned with learner behaviors and change. They too need to examine methods of reaching learners in order to accomplish attitude and behavior changes as they relate to education and learning.

8. There was agreement among clients, advertising agencies and production professionals that technological advances have had a sweeping impact upon the television commercial production industry. The near future also holds a multitude of potential changes for the industry. Typical examples of changes mentioned included non-linear editing, morphing, film stocks, cameras, lenses, sound mixing and editing, MTV, computers, video playback while filming and cinematography. Professionals agreed that the technology needed to support the overall concept of the commercial and not replace the need for good ideas and structure.

Teachers and television commercials may utilize technology to emphasize the information being presented to the viewer or learner. Some of the techniques mentioned may be easily transferred to the learning environment for use by adult educators.

9. Interview respondents seemed to agree that there was a need for a television commercial to stand out from the competition. This could also mean that uniqueness is demonstrated as an individual doing their own job or as a team of people trying to create and develop a television commercial.

The product is always considered important and needs to be presented in a unique way. Individual ideas need to be creative and unique. Individual directors needed to bring their own personal style and interpretation to projects. Professionals needed to have integrity and a personal vision that contributes to

their own individual interpretation of the situation. Individual creativity that is successful is highly valued in the television commercial industry.

Teachers have a need to express themselves in an individual and creative manner in order to be better educators and reach more learners. The adult educator's personal vision combined with the content material to be learned is crucial to learner success.

10. There was agreement from all groups that the client ultimately has the final say about what goes into the television commercial; the content, look, etc. The client pays for the services of everyone else. They are paying to have their product, service or corporate image marketed. However, in many situations the process works as somewhat of a group decision or input. The group typically includes the client, advertising agency creative director, and possibly the director and producer. It is a delicate balance of the product, creativity, vision, communication and finances.

Adult educators work within a hierarchy or chain of command. Group decisions, expectations and academic freedom all need to be balanced in an effort to produce the best learning experience for the student while maintaining a creative environment for the teacher.

11. Interview respondents noted that they liked and remembered commercials that were successful, fresh, fun, humorous, honest, visual, entertaining and/or innovative, real, memorable, had a simple message, did not talk down to the viewer, were beautifully done and made an emotional

connection with the viewer. Examples of products mentioned were Nike, Michelin Tires, Budweiser Beer and the Clydesdales at Christmas, Honda, The Night Belongs To Michelob, Turbo Z and Macintosh Computers. For whatever the reason, the memorable commercials seemed to make a connection with the individual viewer.

Adult educators strive to be positive, influential and memorable instructor in the eyes of their students. In doing so, there is a need for instructors to appropriately balance the memorability of both the material and the instructor to the learner. This is similar to the situation in advertising where there is a need to remember the product and not just the television commercial. Learners need to remember the learning experience and information as well as the instructor. It is of no benefit to remember an instructor because of an entertaining approach and forget the information that was crucial to the overall learning experience.

12. Professionals in the world of television commercial advertising and production had a variety of insights to offer educators. Some of the valuable experiences mentioned included hands on learning, you are never too old to learn, the need to gain personal satisfaction from learning, internships, school to work programs, research and learning, teachers not becoming entrenched in the academic world, teachers staying creative and continuing to grow, utilize guest speakers and teachers working and/or networking with professionals in other fields and in the real world. Professional expectations included the need for

patience, organization, prioritizing, planning and preparation, respecting others, good communication skills, a dedicated work ethic, the ability to do more than one thing at a time, ability to handle stress, use humor, be responsible, be interested in your work and to do the best job that a person can do.

Additionally, professionals mentioned that there is a need to educate people more about the various aspects of television commercials.

### Conclusions

Based on the findings of this study, the following conclusions were drawn.

1. Television commercials are teaching and/or learning devices. They have a very large reach and influence many viewers. The type of teaching and/or learning which occurs tends to be presented in very small bits of information, with repetition, and does not involve the transmission of complex ideas. However, there are a number of messages or images which are transmitted via non-verbal communication, body language and visual images. In most cases, learning was observed or experienced by professionals in the field more than teaching. The types and levels of teaching and/or learning which occur in television commercials and traditional classrooms may be different depending upon the goals, objectives, techniques and time period allotted for the learning experience.

2. Television commercials utilize mission statements, goals and objectives just as adult educators do. With professional planning and execution

of those plans, both professional groups strive to meet and accomplish their goals. The goals of advertisers are immediate and mainly focus upon selling the product. The goals of educators may be immediate or long term. Two immediate goals of an adult educator may be to have a learner master a simple task in order to increase their knowledge of basic material and simultaneously improve their confidence in order to continue with the learning experience. Long-term goals for adult learners may include mastering higher level learning tasks and developing critical thinking skills. There is no doubt that adult educators need to plan for the goals, needs and implementation strategies for their classes.

3. The techniques used to reach the viewer or learner are similar in some cases. For example, both television commercials and adult educators are concerned with implementing techniques which are attention getting and concerned with the viewer or learner's perception, memory and possible behavior change. Some people call this an implementation of methods in order to be effective and bring about viewer or learner change. In utilizing specific techniques or methods, it is important to remember that there is a difference between mere manipulation and learning for the viewer or learner. An adult educator should follow specific missions and goals in order to avoid manipulation of students. The learner's educational experience should include some in depth tasks while seeking to achieve their educational goals.

4. Professionals in the world of television commercials emphasize the need to target and know the audience. They actively use research to gather information about their prospective audience. A tremendous amount of money is spent on advertising research. By comparison, very little money, if any, is spent by adult educators to research their prospective audiences. For adult educators, this means they need to individually learn about the needs of their current or potential learners. This is crucial in order to be able to reach and teach the learner in an effective manner. Adults in voluntary and informal learning situations want their needs to be met. If individual student needs are ignored by adult educators, it is not uncommon for adult learners to leave the learning environment and never come back. Adult educators need to know their classroom population in order to successfully reach and satisfy their learning audiences as well as expand their base of learners and educational programs in the future.

5. There is a major difference between the amounts of money spent on 30 to 60 second television commercial advertising spots versus the amount of money spent on adult education programs. Without a doubt, second for second, or dollar for dollar, television commercial advertising has a budget which is far beyond the reach of any existing adult education programs.

6. The audiences of television commercials may be quite varied. The same is true for adult education learners. Adult education learners may include: students who are high school drop outs seeking their GED or General

Equivalency Diploma, learners who are continuing their education in a profession (i.e., medical education), or community members seeking educational learning experiences at a local level for individual personal improvement in their daily lives. The learner experiences in these situations will vary greatly. The student seeking out such adult education programs will also come to the setting with a wide variety of personal experiences. All of these factors will have an impact on the learning situation and learner expectations and goals. Adult educators need to be prepared to meet the needs of their students in order to be effective. They need to be aware of the learner's individual goals to be successful.

7. The personal viewpoint, experiences, and learning preference of the viewer or learner is extremely important to the success of learning, attitudes and behavior change. It provides the basis on which to build from and make an emotional or meaningful connection with the learner.

8. Basic structural components are important to the success of learning experiences. Within the basic structure format, teachers should allow themselves to be creative and individualistic in their approach to education. Uniqueness is important for the learner as well as the teacher. Program content areas which are unique should also be presented to learners.

9. Multi-sensory approaches are successful in reaching both television commercial viewers and learners. Teachers need to address the needs of the learner both visually and auditorily. Knowing the audience or learner gives the

instructor the freedom to be more accurate and creative in their ability to reach and teach. It is also extremely important for the adult educator to be accepting and non-judgmental of the adult learner. Adult educators should never "talk down" to the learner. Adult students do not want to be treated like a child in the learning environment nor do they want to experience a condescending attitude from an instructor.

10. There are a variety of techniques which work in reaching both viewers and learners. The implementation of some of these techniques would be both helpful and creative for adult educators. Being relevant, attention getting, memorable, providing for dialog, utilizing visuals and sound, videos, computers, using catchy summaries and demonstrating integrity are successful uses of some of the techniques. Educators could also be more successful by being approachable, real, humorous, entertaining and knowledgeable regarding human behavior, emotions, and learning.

11. Technological advances have an influence on both television commercials and learning environments. Knowledge of how to implement and utilize these advances gives a teacher the power to supplement their student's learning experiences in a positive and creative manner.

12. It is possible to work successfully within a hierarchy and still maintain individual creativity while conforming to basic needs of the institution. Group decision making, networking, a vision, and professional respect for one another contribute to the success of quality programs. Educators need not be

threatened by new or creative suggestions. They can be more collaborative in working with other professionals in the field of teaching, education, and other professional fields as well as embracing the concept of teamwork and networking.

13. The insights offered to educators by television commercial professionals were valuable and should be implemented in cases where possible. Educators should listen and learn from the input offered by other qualified professionals outside the field of education. There is a real need for educators to break away from entrenchment and interface with the real or working world in order to accomplish some of their goals and reach more learners in an effective manner.

### Recommendations

The following recommendations were suggested for educators:

1. Educators need to reach out to the masses in order to promote the idea of "Lifelong Learning." Specifically, adult educators should examine the possibilities of local television commercial advertisements designed to attract the average person in the community. Educators could target specific audiences, or people of all ages, and encourage them to get involved in some sort of educational experience. To be effective, it would be necessary to research more about the target audience's background, interests, experiences, and/or personal needs.

It is also necessary to develop some entertaining commercial campaigns to inform people about the learning opportunities available. Individual educators and programs could reach out more to the masses and draw them into a rewarding and educational experience. Teach the students to become more self-reliant in pursuing knowledge that will benefit them as individuals and help them deal with the challenges of life.

2. Educators should adopt a specific marketing strategy for their course or areas of interest. Focus on being a learner-centered instructor and treating students as individuals. "Cut through the clutter" of education, and programs, to make oneself and one's product memorable in the eyes of the learner. Try some of the techniques mentioned in the research such as humor, images, acting, and fun. Be entertaining and educational. Push oneself beyond what is comfortable in order to explore and learn more about oneself as an educator. Adults enjoy both being entertained and actively participating in learning experiences. Be creative! Develop a new "mission statement" for oneself and learners. Try out new strategies that support and enhance a new theme. Market education and lifelong learning; to the masses or one learner at a time.

3. The teaching and/or learning that occurs in a television commercial may be applied to other educational situations. Adult educators may approach a variety of learning experiences by presenting small bits of information and then building upon those basics. By breaking down information into smaller segments, it could increase the chance of learner success. Perhaps it has to do

with individual differences with information processing speeds. Presenting small segments of information is also less intimidating for some learners.

As a teacher, the educator should convey relevant information to the learner and create a curiosity within the learner to know more about the topic or issue. Visual imagery should be used as a method of delivery of information to the learner. Be sure to respect learners and their own personal learning needs, circumstances, past learning, and work experiences. Consider the learners' point of view and listen to their needs. Remember, teachers provide a service. They are facilitators of learning and education. They have the power to change lives as well as attitudes and experiences with learning.

4. It is crucial to capture the attention of learners; no matter what age. There were a variety of ways mentioned which educators might try such as humor, honesty, being yourself, presenting an open atmosphere in which to learn, use interesting visual and auditory presentations, hold relevant discussions which connect with the learner, use action, animated discussions, facial expressions, real people testimonials or guest speakers. Utilize a variety of learning activities such as incorporating stories to make a point, reinforce with repetition, and vary the pace of information being presented. All attention getting devices utilized should support the overall teaching or learning goal.

Visual imagery is especially important if the student is primarily a visual learner. The learner may or may not know their preferred method of learning. If not, the preferred mode may be discovered by having a conversation with the

student in which the teacher discusses different methods of presenting information and the learner replies based on his or her past learning experiences. In such cases, the adult educator should seek to present most information in an interesting visual manner or use materials that are visually interesting in order to reach such learners. Additionally, the educator may develop materials which are visually interesting, and content specific to their own program, based on the concepts presented in this study.

Auditory learners are typically better served by materials which are presented with an emphasis on discussion, sound, and/or music. Adult educators could utilize the use of phrases or jingles to help students remember information. Or, they may use music or sound to emphasize their point; a reinforcement of the concept. A combination of dialog and music is very powerful. It also has the power to make an emotional connection with the learner.

5. Basic structural components are widely used in education and the classroom. Normally, a concept or idea is the starting place and instructors build on that basis. Typically, it is beneficial to have a beginning, middle and end to the lesson or story. It is a logical means of progression; one that is familiar to many learners. This is still a valid and valuable method of presenting information and should be utilized by adult education teachers. There is no substitute for a good foundation and planning which then frees the educator to be more creative in the learning environment with the student. Use

structure as a starting point which leads to more spontaneity and meaningful interactions with the learner and provides for a more memorable learning experience.

6. The changing of a learner's behavior is desirable if they are attempting to learn something new and/or change from a negative experience to a positive one. The learner needs to have some self-motivation in order to change. The instructor should also present the benefits of change. Typically, the learner has already decided to change by being involved in some sort of learning experience. The use of psychology and/or awareness of human nature is beneficial in helping bring about change. As an educator, it is beneficial to structure learning experiences so they are both effective and relevant to the learner. This may be accomplished by being positive, utilizing honesty and integrity, respecting the learner, acting as a helpful resource person, successfully teaching new information and making sure the learner understands the information, being approachable for help, and teaching general problem solving techniques.

7. Technological advances have already had a large impact on American society and learning. Public school students and college students are exposed to it more readily than adult education students. Adults are typically more involved in technological advances because of their jobs or conveniences that such technology may bring into the home. Often, it is children who introduce adults into the world of technological advances.

As adult educators, it is crucial not to be left behind in the world of technological change. If nothing else, it is important for educators to stay current with many of these changes in order to facilitate learning with students. Educators do not want to be left with outdated and outmoded methods and techniques of teaching learners. The use of such technology with adult students may be very beneficial and should support the overall learning experience and goals.

Adult educators should try using computers in their classroom for students or for their own presentations. The availability of scanners for data or photographic input, video programs, editing systems, and sound capabilities provide instructors with innovative methods to reach their students. Their presentations could easily become more visually interesting and captivating if instructors would train themselves in the use of the new technologies available.

8. What helps makes a teacher or instructor interesting and creative is his or her own personal style and vision of education or learning. Consciously or unconsciously, the educator will leave a mark upon the learner. It is critical that individual educators be the best that they can be; to be as creative as possible. In doing so, they maintain a high level of interest in teaching and learning and are also able to combat burnout. The individual's perception and way of presenting learning situations is what endears them to the learner. It is important for the teacher to be both liked and respected by the learner.

Otherwise, a negative experience contributes to that learner's overall view of

education in general. Educators should focus on making educational experiences attention getting, interesting and memorable. No matter the length of the experience, always try to take the positive approach.

Many people are discouraged by their past educational experiences which have been negative. Adult educators are often faced with the task of overcoming such hidden agendas in addition to having provide a positive learning experience and environment. It is the individual educator who will change the face of education for the better. Hopefully, they will also leave the learner with an enhanced, positive and memorable learning experience via the educator's own personal and professional vision and style.

9. Teachers need to work in a collaborative environment in order to reach learner goals. Too often mandates are dictated to instructors in conservative educational environments. That needs to be discouraged and the whole concept of working together to accomplish professional and creative goals needs to be encouraged. Unless there is an open, trusting and creative environment, it is difficult for teaching and learning to evolve to a higher level of professionalism, satisfaction and expertise. There needs to be less emphasis on power and control. In turn, there needs to be more positive attitude and balance regarding curriculum, learner needs, creativity, teacher vision, and communication in order to successfully bring American education into the next century.

10. The researcher expects that if learners were asked to describe their favorite teachers they would be memorable for their kindness, understanding, knowledge, and assistance that they provided to a student in becoming all that they could be. What makes ideas or people memorable is their relevance to the learner or viewer. Some of the same ideas that were mentioned in television commercials should be valued by educators. For example, adult educators should be remembered as having a positive teaching or interaction style with learners which was fun, humorous, honest, real, entertaining and/or innovative, successful, memorable, had a simple message, did not talk down to the learner, and was kind and understanding. The instructor needs to be known as a real person in addition to being an educator.

11. Adult educators should improve their relationships with learners by heeding the advice of the television commercial production industry. They should incorporate the following experiences into the teaching-learning experience: Hands-on activities, lifelong learning, more interaction of school and work, professional networking within and outside of education, gaining work experience outside the field of education, exhibiting and teaching good communication skills, patience, planning and organization, stress management, professional pride and a good work ethic, responsibility, individual growth, and lifelong learning. Additionally, educate learners about the power of television, television commercials and the new technologies that are inundating our everyday world.

In conclusion, the interview study and overall analysis of the responses showed that television commercials have a definite goal and impact upon the viewer. This impact may be conscious or sub-conscious, humorous, touching, memorable, and/or entertaining. More importantly, the research evidence suggested that passive entertainment such as television commercials do actually reach the audience.

Educators need to look at what is working in other fields such as advertising, television, and business. In doing so, they may be able to improve their approach, effectiveness, and success in teaching students of all ages. Additionally, it is important that educators, as well as society in general, start to pay more attention to the power of television, commercials, education, learning, and the future of technologies such as interactive television and multimedia.

#### Further Research Areas

The following recommendations are made regarding future studies:

1. There is a need to research specific television commercials and have a researcher individually rate them according to what the viewer learns.
2. There is a need to further examine the effects of television commercial advertising on both children and adults.
3. Educators need to examine the impending impact of technological advances on the field of adult education.

4. Educators should study ways in which they could have a more successful interface with the work force in search of an improved school to work transition.

5. Educators should examine ways in which teachers could improve or increase their experiences in the world of work in order to be more knowledgeable regarding the "real world" and not just education and the classroom.

6. Education needs to examine the possibilities of utilizing professionals in fields other than education to serve as part-time instructors.

7. More research needs to be done concerning the television industry and its ability to offer more educational programming for the American masses in a beneficial and cost effective manner.

### The Future

There is the distinct possibility that teaching and classrooms, as we know them today, will go the way of the one-room schoolhouse. Educational reform is a national topic that has wide-spread support. Teaching and learning will be influenced and quite possibly totally re-defined by the newest developments of the information age.

The newly touted 500 channel information superhighway is but one key to our educational and learning future. Television, computers and learning are

going to be linked together to increase the availability and ease of individuals learning at home.

There is even the possibility that today's classrooms, teachers, teaching methods, student learning modes and styles will be relatively archaic in the not so distant future. Our nation's educational future is poised for significant change. No one can predict the exact direction that all of the new developments in the areas of television, teaching, and learning will take.

No matter what the direction, it will be an adventuresome journey for those who choose to take part. Simultaneously, it will require an open mind as well as some challenging and interesting "new" learning experiences for everyone. There is no doubt that it will take some time for educators to adapt to the changes. The window is opening on a new informational and learning age. Let educators welcome it with open arms and be prepared to meet the challenge.

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APPENDICES

APPENDIX A  
LETTERS TO STUDY PARTICIPANTS

***Betty Ann Conard - Casting & Script Supervisor***

1891 Stagecoach Trail Road  
Manhattan, MT 59741

Phone & FAX - 406-282-7573

November 20, 1992

To:

I am currently in the Los Angeles area interviewing television commercial producers and directors, advertising agency creative directors, and television commercial advertising clients. The interviews are for the completion of my doctoral dissertation study. A press release explaining the study is enclosed as well as the list of seventeen interview questions that will be asked.

Previously, I have been in contact with Kim Kimmel, AICP-National as well as Donna Barbera of the AICP-West. Both of them have received a copy of the press release as has BACKSTAGE SHOOT.

You are receiving this letter because I have chosen your company to be one of the participants in the study. **YOUR INPUT IS VERY IMPORTANT TO THE SUCCESS OF MY STUDY!** I am both sincere and committed to this project. I would like to interview you personally and/or possibly some other professionals associated with your company. I realize that you have a busy schedule and am willing to accommodate this factor.

I would like to set up a mutually convenient time for the interview, as soon as possible. Please call me at the Universal City Hilton, 818-506-2500, extension 2158. Thank you for your time and cooperation. I'm looking forward to the upcoming meeting and interview!

Sincerely,

Betty Ann Conard

**Betty Ann Conard - Casting & Script Supervisor**

1891 Stagecoach Trail Road  
Manhattan, MT 59741

Phone & FAX - 406-282-7573

January 20, 1992

To:

I am currently in the Los Angeles area completing interviews with television commercial producers and directors, advertising agency creative directors, and television commercial clients. The interviews are for use in my doctoral dissertation study. A press release explaining the study is enclosed as well as the list of seventeen interview questions that are asked.

Previously, I have been in contact with Kim Kimmel, AICP-National as well as Donna Barbera of the AICP-West. Both of them have received a copy of the press release as has BACKSTAGE SHOOT.

You are receiving this letter because I have chosen your company to be one of the participants in the study. YOUR INPUT IS VERY IMPORTANT TO THE SUCCESS OF MY STUDY! I am both sincere and committed to this project. I would enjoy coming to interview you personally but at this point both time and budget won't allow it. However, I would still like you to participate in the study and answer the interview questions. I have enclosed a cassette tape for your responses. If you are unavailable, perhaps another representative from your company would be interested in participating in the study.

There are no right or wrong answers to the study questions and answers should be based upon personal experience and opinion. You start by answering the Background Information questions and then proceed to the Study questions. You will have more to say about some questions than others. You will also need to sign the release so I will be able to publish the information for my dissertation. I am discreet as well as professional when writing up the material.

Thank you for your time, cooperation and upcoming response. I'm looking forward to your participation! I hope to get a chance to meet you in the future. Feel free to call me at 406-282-7573 if you have any questions or concerns. I check the messages every day. Thanks again.

Sincerely,

Betty Ann Conard

**APPENDIX B**  
**PRESS RELEASE**



Montana State University  
Bozeman, Montana 59717

Unit of Curriculum & Instruction  
Unit of Educational Leadership

Department of Education  
College of Education, Health & Human Development

Telephone (406) 994-3120

### PRESS RELEASE

Is there a connection between television commercials and learning? What techniques do you use to help viewers "remember" your commercial? What insights or strategies might the television commercial and advertising industry have to offer educators? Betty Ann Conard of Manhattan, MT is currently conducting a doctoral dissertation interview study which examines television commercials and viewer/adult learning. She is coordinating her Adult and Higher Education work through Montana State University, Bozeman, MT. with Dr. Robert Fellenz from the Department of Education and Dr. Bill Neff and Dr. Dennis Aig of the Media & Theatre Arts Department and KUSM Television.

Betty Ann has been a public school teacher and counselor for fifteen years focusing on grades 6-12 and is also a certified K-12 school psychologist. She has simultaneously been involved for the last few years in the film and television industry in Montana and has been hired on national television commercial projects doing casting, locations, script supervision, and production assistant work. Betty Ann has set up local interviews for national television programs and also has on camera experience.

Conard will start her study by traveling to California to conduct interviews with people from three major television commercial areas: Clients, Advertising Agencies and Production Companies. The interviews should take less than an hour. She will touch on basic background information and also asks participants seventeen questions. Betty Ann prefers to conduct personal interviews but is also willing to let participants send in their cassette taped responses or written responses to the questions if an interview time can't be arranged. The views of people in the television commercial and advertising industry are extremely important to her work. She is also very interested in the views of professionals from across the U.S.

If you're interested in participating in her study, please contact her via phone or FAX at 406-282-7573. Time is of the essence. Results of the study should be available by May 1993. Her resume is also available upon request.

APPENDIX C  
STUDY QUESTIONNAIRE

QUESTIONS

1. What do you see as the advantage of utilizing television commercials over other media avenues?
2. What are the most important goals of television commercial advertising?
3. How do you target various audiences for your marketing campaign?
4. What are some of the specific marketing strategies for the television commercials you make?
5. Do you believe "teaching" and "learning" occurs from watching television commercials? If so, how?
6. How do you capture the viewer's attention and make a commercial interesting?
7. What techniques do you use to help viewers "remember" your commercial?
8. How do you decide on the visual imagery and/or techniques you use in the commercial?
9. How do you decide on the sound track portion of the commercial?
10. Are there basic structural components you utilize in developing a television commercial? If so, what are they?
11. What techniques do you use in the television commercial to change the viewers behavior and/or attitude?
12. What recent technological advances in cinematography, editing and/or special effects techniques influence the advertising message of television commercials?
13. How are your ideas and/or commercials "unique" or "different" than anyone else's?
14. Who has the final say as to what goes into the television commercial?

15. Name two of your favorite television commercials. Why do you think you like and remember them?
16. What is the importance of the CLIO awards and/or inclusion in the AICP/MOMA show-"The Art & Technique of The American Television Commercial"?
17. Do you have any information, observations, techniques or insights that would be helpful for teachers so they might incorporate your ideas into the teaching-learning situation?

APPENDIX D  
INTERVIEW RELEASE FORM

## INTERVIEW RELEASE FORM

NAME

EMPLOYER

JOB TITLE

DATE

I hereby give my permission to Betty Ann Conard to use and publish the above information as well as my background and interview responses. I understand that these responses will be published as a part of her doctoral dissertation. There is also a possibility that this information will be published in journals, articles and/or books.

SIGNATURE \_\_\_\_\_

APPENDIX E  
PRODUCTION RESUME

**BETTY ANN CONARD**

1891 STAGECOACH TRAIL ROAD  
 MANHATTAN, MT 59741

RESIDENCE: 406-282-7573  
 FAX: Same as phone

**CASTING**

BUSCH BEER - Montana Casting. "Long Gone" & "Long Ride Down." HSI Productions, Inc.- Los Angeles, CA. Cean Chaffin-Producer. Feb. 1992.

TOTT'S CHAMPAGNE - Montana Casting/Animal Handler. HKM-Los Angeles, CA. Kathy Rhodes-Producer, Marcus Stevens-Director. Nov. 1991. Canada/U.S. commercial.

**CASTING ASSISTANT**

NEW FACES 1991 - Nat'l. & Intern'l. Commercials. Print/TV ad campaign for western wear, tobacco, alcohol products. Assist Sunny Anderson casting & scouting Bozeman, MT area. Affiliated w/ Annie Hamilton Casting. August 1991.

A RIVER RUNS THROUGH IT - Feature Film. River Run Prod's. Robert Redford-Director, Patrick Markey-Prod. Assisted Jill Greenberg & Helen Dolan with the open casting call for speaking & extra parts. May 1991.

MONTANA - TNT/HBO movie filmed on Ted Turner's ranch. Carolco/Gimbel. Exec. Prod.- Roger Gimbel, Big Sky Pictures. Worked as Extras Casting Ass't. and as Stand In/Driving Double for Gena Rowlands. Summer 1989.

AMAZING GRACE AND CHUCK - Feature Film. Turnstar/Tri-Star. Prod.-Roger Rothstein. Extras Casting Production Assistant. Largest day - 600 extras. Summer 1986.

**LOCATION SCOUT**

MARLBORO - National & Intern'l. Commercial. Location Scout for 10 days in Texas & Oklahoma. Annie Hamilton Casting-L.A., CA. Annie Hamilton & Margie Chachkin. Sept.'91.

**PRODUCTION ASSISTANT**

FLEISCHMANN'S MARGARINE - "Canola Choice". Big Deahl Productions-Chicago, IL David James-Producer, David Deahl-Director. June 22-26, 1992.

FORD CARS - Thunderbird & Crown Victoria. Pre & post-prod., worked w/ 1st A.D. Riverrun Films-L.A., CA. Michael Marks-Exec. Prod., Jay Kelman-Prod., Doug Taub-Dir., Scott Luhrsen-1st A.D., Betsy Oliver-Prod. Mgr. July 21-30, 1991.

SATURN CARS - "Jim Bishop" & "Char Gilcher." RSA-USA, Inc.-Hollywood, CA. Pre and post-prod. & worked w/the 2nd A.D. Jan Wieringa-Prod./1st A.D., Jake Scott-Dir., Steve Maddocks-2nd A.D., Robin Buxton-Prod. Mgr. June 21-July 3, 1991.

AMERICA'S FUNNIEST PEOPLE - Talent Screening/Head P.A.-Bozeman, MT video taping. Vin Di Bona Prod's-Hollywood, CA. Scott Schaefer-Producer. May 1991. National TV show.

**SCRIPT SUPERVISOR**

MCDONALD'S - "Go For The Double" w/ Bonnie Blair-Olympic Gold Medalist Speed Skater. Partners'/USA-Santa Monica, CA. Rick Whiting-Producer/AD, Rod Davis-Director. May 22-25, 1992.

**REFERENCES & PHONE NUMBERS AVAILABLE UPON REQUEST**

APPENDIX F  
CURRENT PRODUCTION RESUME

**BETTY ANN CONARD**

1891 STAGECOACH TRAIL ROAD  
 MANHATTAN, MT 59741

RESIDENCE: 406-282-7573  
 FAX: Same as phone

References Available Upon Request  
 Available for work in L.A. (local hire) & other locations.

**\*CASTING\***

RETURN TO LONESOME DOVE - Montana Casting Associate. RHI Entertainment - Los Angeles, CA. Casting-Lynn Kressel (N.Y.) & Doug Wright (L.A.). Dyson Lovell-Prod. April 25-May 31, 1993.

BUSCH BEER - Montana Casting. "Long Gone" & "Long Ride Down." HSI Productions, Inc.- Los Angeles, CA. Cean Chaffin-Producer. Feb. 1992.

TOTT'S CHAMPAGNE - Montana Casting/Animal Handler. HKM - Hollywood, CA. Kathy Rhodes-Producer, Marcus Stevens-Director. Nov. 1991. Canada/U.S. commercial.

NEW FACES 1991 - Nat'l. & Intern'l. Commercials. Print/TV ad campaign for western wear, tobacco, alcohol products. Assistant talent scout to Sunny Anderson in Bozeman, MT area for Annie Hamilton Casting. August 1991.

A RIVER RUNS THROUGH IT - Feature Film. River Run Prod's. Robert Redford-Director, Patrick Markey-Prod. Assisted Jill Greenberg & Helen Dolan with the open casting call for speaking & extra parts. May 1991.

MONTANA - TNT/HBO movie filmed on Ted Turner's ranch. Carolco/Gimbel. Exec. Prod.-Roger Gimbel, Billy Graham-Dir., Denis Lewiston-D.P. Worked as Extras Casting Ass't. and as Stand In/Driving Double for Gena Rowlands. Summer 1989.

AMAZING GRACE AND CHUCK - Feature Film. Turnstar/Tri-Star. Prod.-Roger Rothstein. Extras Casting Production Assistant. Largest day-600 extras. Summer 1986.

**\*LOCATION SCOUT\***

ACCURA - Legend GS - "Snow Cones" - National Commercial. Fahrenheit Films - Santa Monica, CA. Dec. 17-19, 1993.

TOYOTA - "Full Line" - National Commercial. Zuma Films - Santa Monica, CA. July 29-Aug. 2, 1993.

CHEMICAL BANK - Commercial. Assisted Jake Jacobson. Propaganda Films - (Commercial Division), Hollywood, CA. Jan. 17, 1993.

MARLBORO - National & Intern'l. Commercial. Location Scout for 10 days in Texas & Oklahoma. Annie Hamilton Casting-L.A., CA. Annie Hamilton & Margie Chachkin. Sept. '91.

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Resume**\*SCRIPT SUPERVISOR\***

TOYOTA - "Silhouette" - National Commercial. Zuma Films-Santa Monica, CA.  
Director-Doug Taub, Producer-Scott Luhrsen. August 23-27, 1993.

GREAT WESTERN BANK - Five Commercial spots with Dennis Weaver (Actor):  
"Employer"- "Rope"- "Fishing"- "Truck"- "Train." HKM Productions - Hollywood, CA.  
Director-Marcus Stevens, Producer-Greg Schultz. August 16-19, 1993.

TOYOTA - "Full Line" - National Commercial. Zuma Films - Santa Monica, CA.  
Director-Doug Taub, Producer-Scott Luhrsen. Aug. 8-14, 1993.

UPS-(United Parcel Service)-"Larry's Package"&"Package Race." RSA-USA-Hollywood, CA. Jake  
Scott-Director, Jan DeBont-D.P., Theo DeRose-A.D. Feb. 3-10, 1993.

YAMAHA-GTS 1000 Motorcycle-"History Lesson." Kavich-Reynolds-Hollywood, CA.  
Steve Kavich-Producer, Doug Henry-Director. Dec. 17-18, 1992.

MCDONALD'S - "Go For The Double" w/ Bonnie Blair-Olympic Gold Medalist Speed Skater.  
Partners'/USA-Santa Monica, CA. Rick Whiting-Prod., Rod Davis-Dir. May 22-25, 1992.

**\*PRODUCTION LIAISON\*/\*PRODUCTION ASSISTANT\***

Production Liaison arranging local contacts & interviews for:

GOOD MORNING AMERICA, NIGHTLINE, PM MAGAZINE, CHANNEL ONE,  
LOS ANGELES TIMES, STEVE TISH PROD.'S, HEARST ENTERTAINMENT,  
SABAN/SHERRICK PROD.'S-March-June 1990.

Production Assistant:

FLEISCHMANN'S MARGARINE - "Canola Choice." Big Deahl Productions-Chicago,IL  
David James-Producer, David Deahl-Director. June 22-26, 1992.

FORD CARS - Thunderbird & Crown Victoria. Pre & post-prod., worked w/ 1st A.D. Riverrun  
Films-LA., CA. Doug Taub-Dir., July 21-30, 1991.

SATURN CARS - "Jim Bishop" & "Char Gilcher." RSA-USA, Inc.-Hollywood,CA.  
Jan Wieringa-Prod./1st A.D., Jake Scott-Director, June 21-July 3, 1991.

AMERICA'S FUNNIEST PEOPLE - Talent Screening/Head P.A.-Bozeman, MT video taping.  
Vin Di Bona Prod's-Hollywood, CA. Scott Schaefer-Producer. May 1991. National TV show.

**REFERENCES & PHONE NUMBERS AVAILABLE UPON REQUEST**

**APPENDIX G**  
**INTERVIEW STUDY PARTICIPANTS**

## INTERVIEW STUDY PARTICIPANTS

PRODUCTION COMPANIES

19 Production people were interviewed from this list.

Barry Dukoff & Associates

Hollywood, CA

Fahrenheit Films  
Santa Monica, CA

HKM Productions  
Hollywood, CA

Porter-McNamara Films  
Hollywood, CA

Propaganda Films, Inc.  
Hollywood, CA

PYTKA  
Venice, CA

RSA-USA, Inc.  
Hollywood, CA

Sandbank & Partners  
Hollywood, CA

Zuma Films  
Santa Monica, CA

Others:

2 - Freelance - Production Crew  
Not actively working on a project with a production  
company when they were being interviewed.  
Hollywood, CA

ADVERTISING AGENCIES

4 Advertising people were interviewed from this list.

Dailey & Associates  
Los Angeles, CA

McCann-Erickson  
New York, NY

Saatchi & Saatchi/DFS, Inc./Pacific  
Torrance, CA

Others:

1 - Former Owner - Advertising Agency

Viewpoint is predominantly from that of an advertising agency.  
Occasionally works with production companies as a freelancer.  
Hollywood, CA

CLIENTS

2 Client employees were interviewed from this list.

RJR/Nabisco  
Nabisco Brands, Inc  
Nabisco Foods Group  
Parsippany, New Jersey

Yamaha Motor Corporation, USA  
Yamaha Motorsports Group  
Cypress, CA

APPENDIX H  
STUDY PARTICIPANTS' PROFESSIONAL EXPERIENCE

It was crucial to establish that the interview study participants were professionals in the television commercial industry. Thus, the researcher gathered some background information that was valuable to include in the study results. Two areas that the researcher questioned each participant about were the number of years that they had been working in the industry and to list some of the national television commercial projects that they had been affiliated with or worked on.

The results were as follows for the interview respondents:

Clients - (2)

Interview Respondent #17 - Advertising Sales & Promotion -

This person has been working with the company for 13 years and involved with the advertising portion of the business for the last four years. Direct participation and/or more involvement with the "hands on" decisions has led to the respondent being more involved with television commercial advertising in the last year.

National Advertising Projects:

Yamaha Motorcycles, ATV's and Scooters.

Interview Respondent #24 - Commercial Production Manager -

This participant has been involved in the television commercial and advertising industry for ten years.

National Advertising Projects:

Nabisco Products which included Grey Poupon and Carefree Gum.

Other products included Volkswagen, Oil of Olay, P&G and others.

Advertising Agencies - (4)

Interview Respondent #11 - Creative Director - (New Promotion to International Executive Vice-President/Executive Creative Director to create multinational advertising.)

This person has been involved in the industry for 23 years and has participated in a wide variety of advertising agency campaigns.

National Advertising Projects:

MONY Life Insurance, Paine-Webber, Sprite, Diet Sprite, Stroh's Beer, City Bank, Coca-Cola, A-1 Sauce, Zerox Corporation, Minute Maid Products, Hi-C Drinks, and a variety of other numerous commercials.

Interview Respondent #14-Former Advertising Agency Owner-

This participant has been involved for a number of years with advertising agencies as well as twelve years as a location scout and three years as a freelance person with production companies. However, this person's background and interview question responses definitely reflected the viewpoint of their having been involved heavily in an advertising agency (owner).

National Advertising Projects:

Chemical Bank, Nike, Coca-Cola, Soap Products (international level), Pepsi, Doritos (George Foreman), and others.

Interview Respondent #16 - Writer -

This person has been involved in the radio, television commercial and advertising industry for ten years.

## National Advertising Projects:

Yamaha Motorcycles, LA Gear, Toyota, Infomercials and a variety of other major advertising campaigns.

Interview Respondent #19 - Chairman/CEO -

This study participant has been involved in the advertising industry for 32 years. This person's experiences are quite varied and included many different types of advertising campaigns.

## National Advertising Projects:

Nestlé, U.S.A. - Carnation Instant Breakfast, Coffee Mate,  
Come 'N Get It, Contadina, Libby's Products, Mighty Dog, etc.  
E. & J. Gallo Winery - Bartles & Jaymes, New Products, etc.  
Hilton Hotels Corporation, Great Western Bank,  
American Honda Motor Co., Inc. - ATVs, Motorcycles, Scooters.  
There are many other projects which were left unnamed.

Production Companies - (19)Interview Respondent #1 - Executive Producer/Co. Owner -

This person has been involved in the television commercial production industry for 17 years.

National Advertising Projects:

State Farm Insurance, Lipton, Kellogg's, Folger's Coffee, Visa, Coca-Cola, Public Service Announcements for the Ad Council, and a wide variety of other commercials.

Interview Respondent #2 - Director -

This individual has been involved in the television commercial production industry for 24 years.

National Advertising Projects:

GMC Trucks, Oldsmobile, Volkswagen, Toyota, Pontiac, Infiniti, BF Goodrich, Infiniti, Toyota Previa, and many others.

Interview Respondent #3 - Producer/Assistant Director -

This person has been involved in the television commercial production industry for ten years.

National Advertising Projects:

State Farm Insurance, Kellogg's, McDonald's Restaurants, Folger's Coffee, Coca-Cola, and various others.

Interview Respondent #4 - Director/Cameraman/Co. Owner-

This participant has been involved in the television commercial production industry for 20 years.

National Advertising Projects:

Coca-Cola, State Farm Insurance, Allstate Insurance, Nike and many others.

Interview Respondent #5 - Producer -

This person has been involved in the television commercial production industry for eleven years.

National Advertising Projects:

IBM, Coca-Cola, Pepsi, Dean Witter, J.C. Penney's, Pacific Bell, Levi's and a wide variety of beer commercials as well as various other products.

Interview Respondent #6 - Production Coordinator -

This individual has been involved in the television commercial production industry for nine years.

National Advertising Projects:

Nike, Saturn Cars, Coca-Cola, Kellogg's, Peugeot, and numerous other commercials.

Interview Respondent #7 - Producer/Assistant Director -

This person has been involved in the television commercial production industry for eight years.

National Advertising Projects:

Diet-Pepsi (Ray Charles, Cindy Crawford, etc.), Saturn Cars, Nike, Dodge, McDonald's Restaurant, Kellogg's, Hallmark, Budweiser Beer, and over one hundred other commercials.

Interview Respondent #8 - Executive Producer -

This individual has been involved in the television commercial production industry for over ten years and worked previously as an advertising agency producer.

National Advertising Projects:

This person has worked on virtually every car campaign imaginable from Chevrolet to Porsche. Other commercials included Reebok, Hershey's, Coca-Cola, and many others.

Interview Respondent #9 - Executive Producer/Head of Commercial Production -

This person has been involved in the television commercial production industry for 15 years and also has a background with feature films.

National Advertising Projects:

Coca-Cola, Saturn Cars, John Hancock Insurance, Nike, Nissan Turbo, and hundreds of other commercials.

Interview Respondent #10 - Producer/Assistant Director -

This individual has been involved in the television commercial production industry for 17 years.

National Advertising Projects:

Cars - Infiniti, Honda, Accura, and many others. Beer Products - Budweiser, Miller and many others. Soft Drinks - Mountain Dew, Coca-Cola, Pepsi, and a wide variety of food products which included cereals, pizza, and

others. Cleaning Products - Johnson & Johnson Pledge. Additionally, this person has a background in both television and movies.

Interview Respondent #12 - Production Coordinator/Assistant Director -

This person has been in the television commercial production industry for six years.

National Advertising Projects:

Jeep, Mitsubishi, Toyota, Hallmark, McDonald's Restaurant, and many others.

Interview Respondent #13 - Producer/Production Coordinator -

This individual has been involved in the television commercial production industry for eight years.

National Advertising Projects:

Jeep, Honda, Lexus, Chrysler Corporation, and many other cars.

Interview Respondent #15 - Executive Producer -

This person has been involved in the television commercial production industry for ten years. Additional experience includes feature film work.

National Advertising Projects:

Nike - (Bo Jackson, Michael Jordan, George Foreman), Pepsi (Ray Charles, Cindi Crawford), GE, Apple Computers, Michelob Beer, and many other projects.

Interview Respondent #18 - Director -

This individual has been involved in the television commercial production industry for approximately ten years. Experiences have been very broad because of the total family involvement in the feature film and television commercial industry. This young director was nominated for a Grammy Award for work completed in 1993.

National Advertising Projects:

Coca-Cola, Saturn Cars, RCA, AT&T, Accura, and many others.

Music Videos - kd lang, REM, and others. Nominated for a grammy award in 1994.

Interview Respondent #20 - Production Manager -

This person has been involved in the television commercial production industry for two years.

National Advertising Projects:

Wrigley's Double Mint Gum, Bullseye Bar-B-Q Sauce, Honda, Disney Home Video, Hunt's Manwich, Lincoln Cars, and others.

Interview Respondent #21 - Assistant Production Coordinator -

This individual has been involved in the television commercial production industry for two years.

National Advertising Projects:

Wrigley's Double Mint Gum, Bullseye Bar-B-Q Sauce, Honda, Disney Home Video, Hunt's Manwich, Lincoln Cars, and others.

Interview Respondent #22 - First Assistant Director -

This individual has been involved in the television commercial production industry for six years.

National Advertising Projects:

Wrigley's Double Mint Gum, Bullseye Bar-B-Q Sauce, Honda, Disney Home Video, Hunt's Manwich, Lincoln Cars, Miller Beer, Toyota Motor Corporation and others.

Interview Respondent #23 - Head of Production -

This person has been involved in the television commercial production industry for eleven years.

National Advertising Projects:

Budweiser, Miller Beer, IBM, American Airlines, VISA, and many others.

Interview Respondent #25 - Director/Cameraman -

This individual has been in the television commercial production industry for twelve years.

National Advertising Projects:

Rollerblade, Alka-Seltzer, VISA, Great Western Bank, IBM, Tott's Champagne, Pacific Bell, Best Western Motels, Bank One, Chase Manhattan Bank, American Beef Council, US West, AT&T, and many others.

APPENDIX I  
THE COST OF ADVERTISING

## THE COST OF ADVERTISING

\* Champagne (1993) reported in Backstage Shoot that,

The most optimistic forecaster . . . Robert J. Coen, senior vice president/director of forecasting for McCann-Erickson here (NY), who in his annual ad spending forecast predicted total U.S. advertising spending (including all costs of creating, producing and placing various forms of advertisements) to reach \$141.2 billion in 1993. . . . Total worldwide ad spending will increase 5.9 percent over 1992 for a total of \$314.2 billion, according to Coen. . . . Coen maintained advertising growth will be more substantial in 1994. (p. 1)

\* Scott (1993) mentioned in Parade magazine that Nielsen Media Research figures "are used by advertisers to decide how to spend their money on TV-no small matter, as last year's total was nearly \$23 billion" (p. 2).

\* Graham (1992) discussed the TV show 'Seinfeld' and noted that it was "a show that reaps abnormally large advertising bucks (\$200,000 per 30 second spot)" (p. 2D).

\* Horovitz (1993), of the Los Angeles Times, discussed the expense of television commercial advertising for the Super Bowl when he wrote,

Super Bowl advertisers are shelling out a record \$850,000 for 30 second spots. That's \$28,333 per second. . . . To be sure, the Super bowl is the marketing event of the year. It attracts 120 million viewers--the largest audience of any TV show. And many of the viewers are young males who are otherwise tough to reach. (p. D1)

\* Another expensive place to buy television commercial advertising time is the Academy Awards show. Sixty million viewers and their demographics are both important in that the majority of viewers are baby boomers and also women. Zurawik (1993) reviewed the statistics by noting,

Each advertiser is paying \$600,000 per 30 seconds for the right to market its products amid the glamour of Hollywood. . . . It's less than the final episode of "Cheers," . . . with spots now selling for \$650,000 . . . the nearest competitor is "Murphy Brown," which gets \$325,000 per 30 seconds. (p. 7)

\* For the Oscars telecast, ABC collected \$25 million, or \$20,000 per second, from advertising clients which included Frito-Lay (2 min.), Lee Jeans, Coca-Cola (3 min.), Revlon cosmetics (3 min.), American Express, and JC Penney (Zurawik, 1993, p. 7).

\* Mullins (1992) reported, in USA Today, the following advertising expenditures in millions of dollars for the following clients from January through June:

Philip Morris	\$567 million
Procter & Gamble	\$448 million
General Motors	\$427 million
Pepsi Co.	\$314 million (p. 1B)

\* Stacey (November 19, 1992) reported, in USA Today, the following advertising expenditures in millions of dollars for the following clients from January through June:

General Motors	\$427 million
Ford	\$287 million
Chrysler	\$274 million (p. 1B)

\*Stacey (November 16, 1992) also reported in USA Today, the same type of statistics for other clients as follows:

AT&T Phone Services	\$210 million
Ford Vehicles	\$193 million
McDonald's Restaurants	\$189 million
Sears Stores	\$183 million
Kellogg's Breakfast Foods	\$182 million. (p. 1B)

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