

THE VIEWER'S RECEPTIVE CAPACITY

SCRIPT

Chr. Andrews & Gabrielle Bown

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TA

Text

Action/reaction

Chr. sprays window
 wipes window
 walks to monitor

cleans monitor
 sits down

- a) Television was invented as a result of scientific and technical research. It's power as a medium of news and entertainment was then so great that it altered all preceding media of news and entertainment.
- b) Television was invented as a result of scientific and technical ~~research~~ research. Its power as a medium of social communication was then so great that it altered many of our institutions and forms of social relationships.
- c) Television was invented as a result of scientific and technical research. Its inherent properties as an electronic medium altered our basic perceptions of reality, and thence our relations with each other and the world.
- d) Television was invented as a result of scientific and technical research. As a powerful medium of communication and entertainment it took its place with other factors- such as greatly increased physical mobility, itself the result of other newly invented technologies- altering the scale and form of our societies.

Sound

Vision

(studio countdown)
10..9..8.. 7..

3a. LS
Slow pan across studio
from G to cam; 1a

...2...1

Mix

1a. CU
Zoom out slightly
2a. MCU
Zoom out to MS
Pan to follow action
to monitor

3b. MCU cleaning monitor
1b. CU Chr.

Fade up music

↓ SLOWLY

3b. MCU monitor
Fade up image on mon.
Zoom in during fade up

Fade out music

e) Television was invented as a result of scientific and technical research, and developed as a medium of entertainment and news. It then had unforeseen consequences, not only on other entertainment and news media, which it reduced in viability and importance, but on some of the central processes of family, cultural and social life.

Chr. watches TV
(bored/annoyed)

f) Television, discovered as a possibility by scientific and technical research, was selected for investment and development to meet the needs of a new kind of society, especially in the provision of centralised entertainment and in the centralised formation of opinion and styles of behaviour.

Chr. moves towards mon.

Chr. changes channel
from 1 - 2 - 3 - 1
(no dialogue)

g) Television, discovered as a possibility by scientific and technical research, was selected for investment and promotion as a new and profitable phase of a domestic consumer economy; it is then one of the characteristic "machines for the home."

Chr: Every night/every
channel... can't get through
don't know you....
just an image...

Pause

A favorite simile for television is the sheet of glass, and like any mediating glass television can distort and transform the image it transmits.

Chr: I feel I know you but
all I know is how you look
..I don't know you any
better now than I did the
first time...

Chr: I'm sick of you but
I need you. Why?

The formation of communicative contacts is related to the presence or absence of a range of social and psychological needs: the orientation of the television viewer towards the message or source is the result of his search for the fulfillment of these needs. Audience motivation or need is directly relevant to the process of communication influence on behaviour, beliefs, attitudes, states of mind and relationships with others. The need to identify with a reference group or valued other, for example, can lead to the adoption of the behaviour or cultural traits apparent in the media content. Viewer motivation arising from the need for security or reassurance, on the other hand, is likely to increase the effectiveness of media messages and the power of a communicator to induce compliance in the form of imitative behaviour or changes of attitudes and opinions. This may be especially relevant to those in situations of isolation or conflict or emotional deprivation. It may also have a bearing on the effects of media violence. A third area of motivation is to be found amongst those who seek to use media content as a means of interaction with another.

The conflict between external and internal influences on the television can be rationalised in terms of intention and interpretation of signs. Different levels of intention characterising a sign can be described in the following terms:

1; Manifestation (no conscious or unconscious intention to signal). At the most primitive level of all objects may be said to signal or signify their existence merely by their physical, light reflective properties. Unless one evokes an explanation of this based on paraphenomena, an observer would regard the light signals from objects as manifestations, not messages.....(Dialogue cont. until improvised breakdown)

Improvised breakdown.

Chr: You're not human,
you don't eat...

G. Drinks water

Chr. cleans glasses.

3b. CU mon.

2b. MS Chr. changing
channel.
Cut on 3rd change
3b. CU mon.

Text

Communication is the process whereby a signal or message passes from its source to an independent system with facilities for signal detection. At the simplest level of understanding the communication act may be described as one in which 'to communicate' is seen exclusively as the act of the message sender, while the recipient, totally passive, merely receives. By direct analogy to electrical engineering, components of transmission and decoding can be added to this basic model. The communication linking two participant systems can be seen as a circuit in which a message is dispatched from its source, coded, transmitted, received, decoded and ultimately relayed by the same process. Communication is impeded if noise interferes with the signal. Noise factors may arise at any stage of the communication circuit as well as from external sources. Our control of communication processes depends on the extent to which the effects of interference arising from both external and internal sources can be identified and minimised. In the analysis of effects arising when a message is mediated by television it is necessary to distinguish signal from noise not only in the nature of the source and the coded form in which the message is expressed, but also in the viewers receptive capacity and the logic used when the message is decoded. In electronic systems of communication the cause and effects of noise can now be controlled with some sophistication. But since noise factors in human communication are not merely technical but also psychological in origin, our control over these is more limited.

Chr. repeatedly asks for repetition, becoming louder and more insistent,

Chr. kicks stool and walks out of shot.

Silence

Chr. re-enters, curious about silence. Tries to adjust vol. on mon. - no effect, turns away from mon.

Sound

Vision

"...5 seconds left, fade
down muzak, 4.. 3.. 2..
1.. cue Gabrielle"

CU caption

2b. LS showing stool
and mon.

Eye contact serves several purposes. Its basic function is simply that of gathering or conveying information. ~~It~~ In normal social interaction, non-verbal ~~ing~~ has a further purpose, besides helping people to draw inferences, it also helps them to sequence their ~~b~~ behaviour. In normal conversations people take it in turns to speak in a manner that is far more complex than it appears on the surface. Interactions do not usually start until eye contact has been established. This may be demonstrated by means of a simple experiment in which you, the viewer may wish to participate. Approach ~~you~~ television set until you reach the point at which my eyes are focused.

Chr.: "This isn't normal conversation!" etc.

Chr. obeys instructions.

Chr. exclamation!

Once an interaction has begun, eye contact serves an important regulating function. When the end of an utterance is reached, the speaker looks at his audience more steadily and thereby signals that the latter may start speaking himself.

However, other cues may indicate that the speaker has not yet finished what he wants to say and should not therefore be interrupted!

Chr.: found me/ can see you
...spaces between the lines

↓ etc.

58

Sound

Vision

Flr. Man. cues VTR

1b MCU Chr. approaching cam.

2/3 CU mon.
(VTR cued to beginning of
pre-rec. end piece)

Slow mix (1b to 2/3)
Dim studio lights to darkness

2/3 Slow zoom out & track
back as far as poss.

Flr. Man. : "Switch off mon."

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