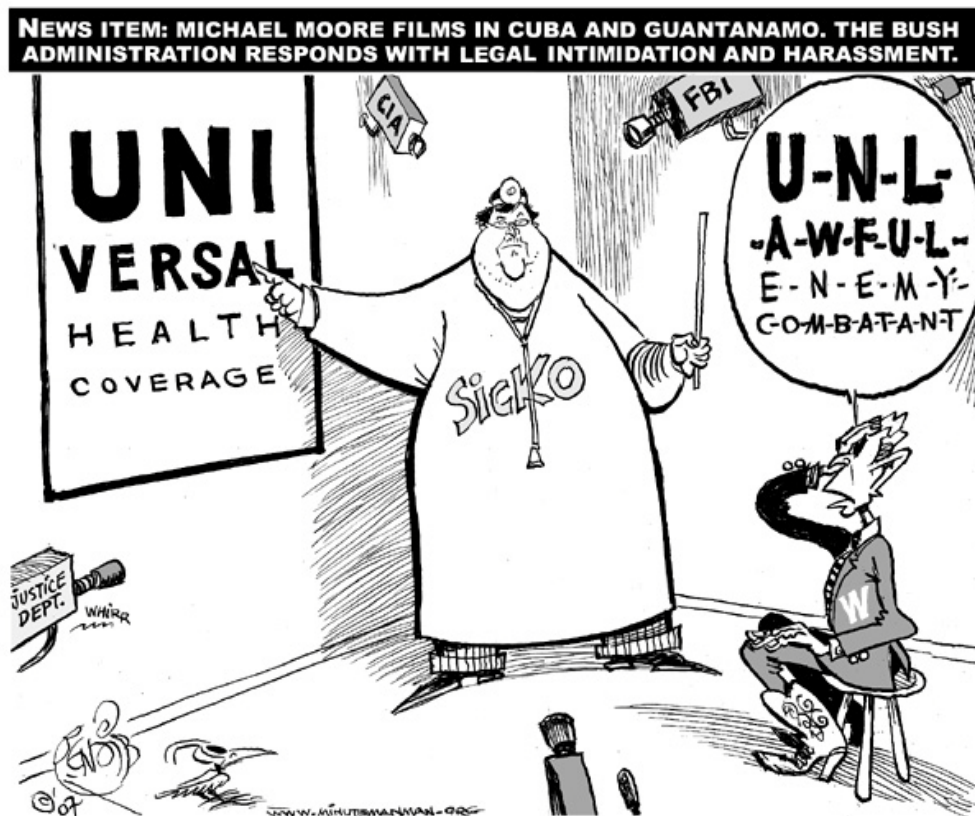# DOCUMENTARIES
AND
HUMANITARIANISM

Photo Ref: (Cone, 2007)

ANDREW MOORE

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MSocSc. Management of Creative Business Processes

Number of STU's 154,672

Executive Summary

The thesis explores how documentaries, in this decade, impact their audience. The paper will use **one sub question and a critical case study**, which the researcher will draw out information from in order to answer the primary research question, which is: **Why documentary films are effective mediums that have the potential to create and/or raise awareness?**

The thesis focuses on how documentary film can be the catalyst for creating and/or raising awareness. The purpose has originated because of a belief that current media does not create the desired communicative effect. With this in hand, it is believed that filmmakers draw upon spectators' cinematic experiences to increase the spectacle of documentary viewing. This paper will examine this argument and formulate findings and results on the research question

The methods used in the paper are firstly survey-based using a convenience sample, a focus group with health professionals after viewing the documentary *SiCKO* and finally a selection of interviews with documentarians that have generated films that have created and/or raised awareness. A wide selection of literature will be used as a frame of reference. The main findings of this paper are: (1) Documentary film presents the opportunity to provide the audience with an in-depth analytical *'story'* of a topic. (2) Documentary film can be used a political tool for gaining credibility on a specific topic, cause or issue. (3) If the subject/organisation of the documentary does not act defensively and try to attack a documentary, then the documentary would not achieve the same attention. (4) Michael Moore has successfully helped to raise and create awareness by using entertainment aligned with educative information. (5) SiCKO raised questions of universal healthcare and health insurance failures in the US that were not being addressed domestically and SiCKO also created awareness internationally.

These findings have helped to create an academic understanding of the role that the genre of documentary has in regards to awareness creation. The new entertainment focus of the modern documentary genre is providing new depths and abilities that will produce more films that will bridge entertainment and education.

Pre-face Acknowledgements

With many thanks and pleasure, I would firstly like to thank Hans Krause Hansen who provided the *'educational and academic hand'*. This paper would not have attained any height without the aid of my overseer, director, superintendent, don, godfather, manager, boss, gaffer, president and supervisor.

I would also like to thank the students of CBP who listened to my terrible ideas on saving the world and suffering my *'muffled'* Irish accent. My parents must also be granted a salute due to raising me, teaching me and letting me leave Ireland to survive and be educated in the lands of Scandinavia.

Copenhagen Business School was my forum for studies and the café latte's from the canteen surely helped me in those times of *'Why am I writing a thesis?'* Uppsala University shall be granted a thanking handshake due to my exchange experience there which provided me with additional material to enhance the relationship with me and my paper.

Also, special thanks go out to a Maria Elena Jensen who helped to guide me through some theoretical debates, arguments and grammatical structures that seemed distant from my intellect.

Lastly, I would like to thank the world of documentary film which has made available to me a superfluous amount of material to view, enjoy, learn from, laugh to, argue about and discuss openly to the world.
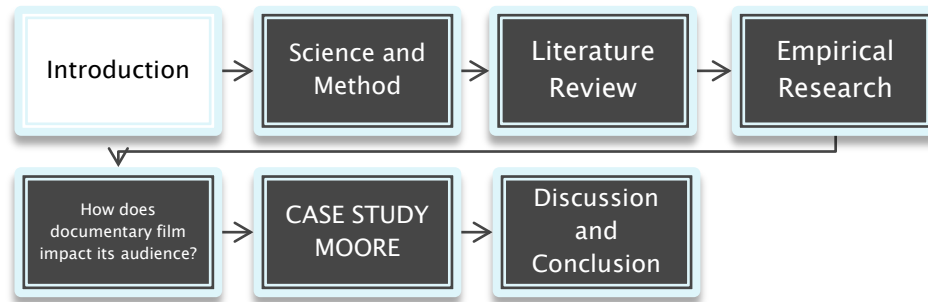
Regards

ANDREW MOORE

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1 Introduction

The market for film consumption has proven to be a lucrative area for commercial success. However, it is noticeable that films have a strong potential for the dissemination of information to the public. Within the category of film, a genre called documentary exists. Only in recent years has this genre managed to create strong box office sales. This increasing trend has made way for a plethora of new documentaries promoting a range of humanitarian issues such as *An Inconvenient Truth, SiCKO, Super Size Me* and many others. Hollywood has begun to back these *'change the world'* documentaries. This section will discuss the background, the problems, the research questions, the topic and its purpose. The main objective of this introduction is to inform the reader of the importance of this study and the results that could be achieved. This paper plans to demonstrate a new position for cultural industries. It will focus on how and why documentary films can be the catalyst for creating and/or raising awareness in the general public. The purpose has originated because of a belief that current media does not create the desired communicative affect. There has been an in-depth look into the understanding of the fact that modern filmmakers draw upon spectators' cinematic experiences to increase the spectacle of documentary viewing and its entertainment value.

1.1 Background

This thesis will challenge analytically how a documentary film can be an important tool for creating and raising awareness. This point of departure demonstrates and upholds the motivation behind this paper's existence. The fundamental subject matter pursues an understanding and analysis on how to affect a large amount of people, through the use of the creative art of documentary, which in turn can create widespread

dissemination that would lead to awareness creation. The documentaries in this study will be centred on issues with a humanitarian nature. Humanitarian action is *"the continuing attempt to achieve a more human world, one where health and opportunity are more evenly distributed among nations and among classes within those nations"* (O'Hare, 2003, p. 113). The researcher will investigate the creative champions of humanitarian documentary filmmaking and how they have added to the industry of cultural production by creating prominent forums of information diffusion for society. For example, *An Inconvenient Truth* raised the debate of climate change. This, in turn, has led to a greater enhancement of education and exploration of culture... Adding to this, the summaries of certain documentary films in this paper will take into account issues such as healthcare, government, capitalism, obesity and gun control which have all been incorporated into the analysis of these films. The prominent films that will be referred to are *SiCKO, Fahrenheit 9/11, Roger and Me, Bowling for Columbine, Slacker Uprising, An Inconvenient Truth, Super Size Me, Identities and Bolsjefabrikken.*

To begin with, when introducing the basics of a documentary film it is of great magnitude to mention that it is a method of communication. *"Communication is a two-way process in which there is an exchange and progression of ideas towards a mutually accepted direction or goal"* (Kaul, 2006, p. 2). This specific genre of communication has been around ever since the recording of film has been possible. Advances in technology have allowed different styles under the genre of the documentary film to seed and grow – most notably *direct cinema*[1] and *cinema verite*[2].

There has only been a small interest in documentaries over the last 80-90 years. Only a small percentage has been successful at the box office. This has resulted in replicable movies based on acted stories becoming the more predominant form of visual entertainment – the feature film. This thesis will refer to feature film as the *'popular'* films which have impacted large audiences, with such film titles as Titanic, Blood Diamond and Hotel Rwanda. All these films have created and raised awareness on the prominent themes of their movies. However, in recent years writers, directors and

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[1] Direct Cinema is only concerned with natural organic flows of record. No plot or dialogue is formed. (Hassard & Holliday, 1998)
[2] Cinema Verite (Roughly translated as cinema of truth) is concerned that intervention in documentary storytelling is important because they *'Hope that greater 'spontaneity' and 'truth' will be stimulated by the participation of the film-maker in the event filmed'* (Hassard & Holliday, 1998, p. 44)

narrators have gotten more heavily involved in the dynamic form of *'factual entertainment'*. People such as Michael Moore, Morgan Spurlock[3], and Al Gore[4] have all deepened this field with award winning films.

In April 2009, Britain's Prince Charles has proposed to follow the contemporary success of documentarians by choosing the same method to diffuse urgent information on the failures of world consumption. The film's title is *Harmony* and Prince Charles, cited in CNN (2009, p. 1)*,* wished to demonstrate that we should not use the world as *"some sort of gigantic production system, capable of ever-increasing outputs for our benefit - at no cost"*. Prince Charles, cited in the Guardian Newspaper (2009, p. 1), also adds *"I believe that true sustainability depends fundamentally upon us shifting our perception and widening our focus, so that we understand, again, that we have a sacred duty of stewardship of the natural order of things"*.

It would be naive to believe that everyone behind these film projects is solely pursing philanthropic beliefs. It is imperative to be aware that these productions exist in a highly competitive market with gigantic marketing budgets and overwhelming channels of distribution. Michael Moore's film *Fahrenheit 9/11* did manage to take $222,446,882[5] domestically and internationally at the box office which in the future could mean that even the *'ivory towers'* of Hollywood can earn huge profits while also partaking in the raising of important critical debate.

1.2 Discussion of problems

Hartley (2005, p. 1) foresees that the creative and cultural industries will be *"drivers of social and economic change during the next century"*. However, there is a lack of focus upon what these changes will be and how they will be achieved. Will the creative and cultural industries just continue to set trends for tastes and trends for the masses or can the creative and cultural industries come to the forefront for the valuable dissemination of information pertaining to political, economical, sustainable and ecological debate in the 21st century? A problem exists when we look to the performance of international media over history, but are the broadcast networks and

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[3] Super Size Me (2004)
[4] An Inconvenient Truth (2006)
[5] Figure taken BoxOfficeMojo. (2009, 06 01). *Documentary*. Retrieved 06 05, 2009 from BoxOfficeMojo: http://boxofficemojo.com/genres/chart/?id=documentary.htm

the press failing in the modern era. Journalism gave power back to the people by giving them information that can help them formulate their own opinions on current debate. According to Leavy (2007, p. 63) *"Journalism is meant to inform citizens in the service of democracy and thus by extension, it should play a role in the execution of democracy"*. However, modern-day broadcast news network could arguably be perceived as being put under the spell of political agendas, meeting profit/budget targets and living up to investors' expectations. It is without doubt that news production companies need to make money to survive as they too are a creative business process and a producer of cultural goods, but is corporate broadcast media working at '*full tilt*' to create and/or raise awareness?

Some advocates could argue that the news media is under an isomorphic pressure to stay at the minimum level of worldwide aid responsibility. Isomorphism is *'the constraining process that forces one unit in a population to resemble other units that face the same set of environmental conditions'* (DiMaggio & Powell, 1983, p. 149). News media does bring an immediate level of worldwide information to us in a matter of seconds through television but as Chouliaraki (2006, p. 26) articulates, *"the capacity of technology to deliver immediacy is simultaneously the failure of technology to establish connectivity"*. Therefore, this means that technology's exponential improvement in the speed of information dissemination is not creating the connection or awareness escalation that it should. Yes, it is easy to get information daily about news catastrophes but is this de-sensitizing us so that in the end we resist the desired fundamental effect of the news '*information*' which seems to blend with critical news and novel news?

The intense competition for exclusive breaking news does raise questions of the validity and reliability of media. The US government *"exploited the elliptical nature of the news media's influence on public opinion"* (Lewis, 2005, p. 10) The American news companies comfortably linked Saddam Hussein to Al Qaida to justify the Iraq war in 2003. This was not done by creating an illegitimate connection but by juxtaposing the two beside each other and let the media take care of the rest. Therefore, does documentary film provide a new avenue to help fix the failure that technology has when trying to create powerful connections with the audience?

1.3 Research questions

Taking into the account the problems that have been raised in the previous section, this thesis will firstly answer a sub-question which is:-

How does documentary film impact its audience?

Following this, the paper will use a case study, based on Michael Moore and the documentary *SiCKO,* to draw critical information and relevant examples to support the sub-question. The aim of the using a sub-question and the case study is to provide critical research to present findings that will answer the primary question which is:-

Why documentary films are effective mediums that have the potential to create and/or raise awareness?

1.4 Disposition

The thesis is structured in the following way. Firstly, an informative background is presented which provides an overview of issues and its relation to the creative and cultural industries. It will also bring forth the problems and research questions. Following this will be a presentation of the science, methodologies and approaches that have been incorporated into this paper. Continuing on, an extensive review of literature will provide the frames of reference that are related to this thesis. A theoretical placement of information will be supplied to back up how documentary film can provide essential discourse. The review of literature has been added to enhance and re-enforce the understanding on the research results.

The empirical findings of this paper are then presented in the empirical research and analysis chapters. The chapter concerning empirical research will present the survey results and major themes from the focus group. The chapter *'How does documentary film impact its audience?'* will be answer the sub-question and will present the results from the interviews with the documentary filmmakers on how documentary film impacts the audience. The chapter titled *'Case Study: Michael Moore and SiCKO'* will present the case. Finally a discussion, which will answer the primary question, will be introduced and concluded upon.

1.5 Reasoning for empirical choices

The desire to add a case study was critical to understand the social phenomena of Michael Moore and his documentaries. Case studies have the opportunity to enable scientists to study low-base-rate phenomena that can contradict universal beliefs (Marczyk, DeMatteo, & Festinger, 2005). In this situation, the case study is of Michael Moore and the film SiCKO. However, a case study has the drawbacks of only describing what has happened and not why it happened (Marczyk, DeMatteo, & Festinger, 2005). Also, documentary filmmakers have been selected for interviews based on the fact that they have all directed films with an agenda of creating and/or raising awareness[6]. In the next section the researcher will discuss the terminology of the creative and cultural industries and define which interpretation is most relevant to this thesis.

1.6 Definitive choice creative or cultural industries

The **creative** industries defined by Caves (2000, p. 1) are *"industries supplying goods and services that we broadly associate with cultural, artistic, or simply entertainment value"*. This definition assists in creating a distinction between these industries and the traditional concept of industry, which is defined as a group of firms, which produce products, or services, which are close substitutes for each other (Porter, 1980). The **creative** industries have originated from the embryonic term - the ***cultural*** industries. The ***cultural*** industries have been defined as those industries *"that are most directly involved in the production of social meaning"* (Hesmondhalgh, 2007, p. 15). The core ***cultural*** industries, which are intertwined with the **creative** industries, are broadcasting, internet, music, print and electronic industries, video and computer games, advertising/marketing and film (Hesmondhalgh, 2007). Below, the author will present a short history of the growth of the ***cultural*** industries.

In the 1930's, the Frankfurt School pioneered theoretical perspectives of ***cultural*** industries when they started developing studies, based upon audience analysis of the social and ideological effects of mass communication (Kellner, 2003). It was the first academic look into the potential repercussions from mass produced communication

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[6] Vittoria Colonna, Malina Terkelsen, Camilla Magid and Amy Hardie

which was around the time of *'artistic industrialisation'*. Between the 1930's and the 1970's, the Frankfurt School approach was adopted by many theorists[7] in their research of the *"reproduction of contemporary societies, in which so-called mass culture and communications… are important agents of socialization and mediators of political reality, and should thus be seen as major institutions of contemporary societies with a variety of economic, political, cultural, and social effects"* (Kellner, 2003, p. 2). In this period, ***cultural*** industries were made up of film, popular music, radio, television, and other forms of mass culture (Wiggershaus, 1994). Horkeimer and Adorno recognised that culture had lost its way of governance and was now something to be commercialised and consumed (Hesmondhalgh, 2007).

Continuing into the epicentre of **creative** industries interpretation, it is of utmost importance to also divulge defining characteristics. According to Caves (2000, pp. 2-10), **creative** industries are characterised by seven economic properties which are presented, in **figure 1**, on the next page**:-**

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[7] 'Some of the primary players in the early of critique of the media culture were theorists such as Adorno and his analysis of popular music, Herzog's views on radio soap operas, Lowenthals studies of literature and popular magazines and the perspectives of Horkheimer and Adorno's paper on the culture industries' taken from Kellner, D. (2003). Culture Industries. In T. Miller, & R. Stam, *A Companion to Film Theory* (pp. 2, 3). Blackwell Reference Online.

SEVEN ECONOMIC PROPERTIES OF THE CREATIVE INDUSTRIES

Nobody knows principle
- Uncertainty is high due to no reliable understanding of how the consumer will react.

Art for art's sake
- Acceptance of lower wage is acceptance because appreciation of originiality and skills are more important than working in 'humdrum' activities.

Motley crew principle
- Diverse skills are essential and must be present to create the complex product (e.g films, documentaries, music albums).

Infinite variety
- Differentiation is essential because each product has many inputs which can lead to a varity of outcomes.

A list/B list
- Artists are ranked on talent, originality and effectiveness in the process. Small differences can potentially create success.

Time flies
- Complex projects such as films need huge coordination to become succesful.

Ars longa
- Specific creative products can be protected by copyright which may let the creator collect royalties and rents.

Figure 1: Seven Economic Properties of the Creative Industries

Hesmondhalgh (2007, p. 144) believes that between 1998 and 2000 the term moved from *'cultural'* to **'creative'** when policy makers in the UK decided that joining these two industries together would help and promote the new economic development plan at the time. The UK Department of Culture, Media and Sport (2001, p. 3) has defined **creative** industries as "*those industries which have their origin in individual creativity, skill and talent and which have a potential for wealth and job creation through the generation and exploitation of intellectual property*". In Caves perspective, you can argue that **creative** industries have prominently been associated with the aim of creating monetary wealth through the creation and capitalisation of intellectual creations. From Hesmondhalgh's perspective, you could argue that *cultural* industries have a wholesome incentive in the creation of cultural and social wealth. For the purpose of this paper, it is inherently critical to clarify the distinctions between **creative** and *cultural*. Hesmondhalgh does, in fact, note the other closely related industry titles such as the information industries, leisure industries, media industries

and the entertainment industries[8] however he settles upon the ***cultural*** industries because this definition *"invokes a certain tradition of thinking about this activity and about relationships between culture and economics, texts and industry, meaning and function"* (Hesmondhalgh, 2007, p. 15).

The researcher will refer in this paper to the ***cultural*** industries because this paper is an analysis of the waves that documentaries can make in awareness creation in society. However, it is noteworthy to account the fact that, with any popular documentary, a potential financial profitability should also be recognised such as the lower production costs of documentary creation. The author does not reject the close association that the ***cultural*** industries have with the **creative** industries, as the author believes that they are both intertwined together thus can-not be separated without judgement. In the next chapter, the science and methodologies will be presented which have been used in the research of this thesis.

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[8] Information industries is a title which can related through the increase of information in contemporary society and cultures however points out that this decreased the artistic and expressive qualities of the industry. Leisure industries deal with sport and tourism. Media industries is another term which can be used but then the definition of media itself can cause its own definitive complications. Entertainment industries are commonly portrayed as an alternative term by business analysts in the US. (2007, p. 15)

2 Science and Methodology

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┌──────────────┐   ┌──────────────┐   ┌──────────────┐   ┌──────────────┐
│ Introduction │ → │ Science and  │ → │ Literature   │ → │ Empirical    │
│              │   │ method       │   │ Review       │   │ Research     │
└──────────────┘   └──────────────┘   └──────────────┘   └──────────────┘
        │                                                         │
        └─────────────────────────────────────────────────────────
        ↓
┌──────────────┐   ┌──────────────┐   ┌──────────────┐
│ How does     │ → │ CASE STUDY   │ → │ Discussion   │
│ documentary  │   │ MOORE        │   │ and          │
│ film impact  │   │              │   │ Conclusion   │
│ its audience?│   │              │   │              │
└──────────────┘   └──────────────┘   └──────────────┘
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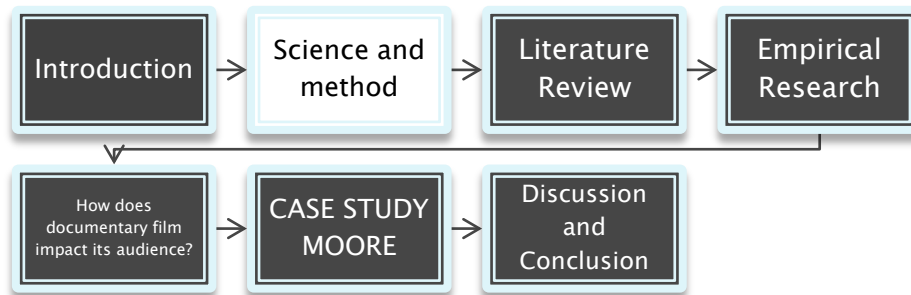
An inductive approach was undertaken in the role of research in this paper. This is when a researcher collects information and tries to make sense of it, which often results in development of a theory (Saunders, Lewis, & Thornhill, 2003). Another approach that could have been used was a deductive approach. The deductive approach determines you *"begin with a theory [ies] and then deduce logical extensions of it, called hypotheses that you can test"* (Esterberg, 2002, p. 2). The researcher has decided to take on this approach because of the interdisciplinary nature of this paper. Many disparate subject theories have been amalgamated to develop the correct theoretical viewpoint. This viewpoint will sanction the researcher's direction when developing the hypotheses.

The paper will also take an interpretive approach. This approach differs from the conventional approach to social research, which is called positivism. Positivism defined, according to Esterberg (2002, pp. 1-24), is when *"The goal of social research is to discover a set of casual laws that can be used to predict general patterns of human behaviour"*. However, the interpretive approach used within this paper, according to Esterberg (2002, pp. 1-24), asks us to *"focus on interaction: how do humans act toward one another and the objects in their worlds? What meanings do they attach to them?"* This is an important stance to take in a paper which strides to ask questions of how a medium, such as documentary film, affects its viewer.

2.1 Qualitative and Quantitative Data

In any piece of academic research it is essential to investigate the gains that can be made in areas of quantifiable and qualitative data. Corbin and Strauss (1990), stresses

that the point is not to select one approach over another, but to combine wisely in order to allow the theory to emerge. McGivern (2005) defines qualitative research as something, which deals with rich detailed descriptions, understanding and insight rather than measurement. When doing quantitative research, collecting data from relatively large samples and the data collected are usually *"presented as numbers, often in tables, on graphs and on charts"* (McGivern, 2005, p. 57).

2.1.1 Addition to Academia

Exploratory research was undertaken in the preliminary approach to understanding the topic. The objective of exploratory research is to uncover areas that have not had a prominent research results previously (Marczyk, DeMatteo, & Festinger, 2005). It is not exclusively an exploratory piece of research due to the use of pre-existing theoretical ideas. The topic aims to develop a strong role and purpose for documentary film as an avenue for promoting awareness. In the 21st century, these primary examples of documentaries, and their creators, have not been examined in detail in regards to using the cultural industries as a megaphone for creating and/or raising awareness. One of the reasons why this has occurred is due to the fact that the previous paradigm did not forecast that documentary film could be such a potentially lucrative area. However, in recent years a lot of modern documentarians have created educational films that are thrilling forms of entertainment such as *Super Size Me* and *SiCKO*.

The author will provide the opportunity to combine an inter-disciplinary analysis in the research of the questions. The paper will join subject areas such as cultural industries, media studies, communication theories, and social science in a more or less *'equal'* formation. With the dilution of many different areas into one, the author hopes to create an argument for the documentary film being a prominent avenue for creating and/or raising awareness in society to add to humanitarian efforts. However, it is important to communicate the other changes that these documentaries influence. It would be biased to list only the positive benefits of documentary film, however, the thesis will primarily focus on the beneficial outcomes of documentaries because it is widely accepted that the majority of human-kind all are concerned with human welfare.

2.1.2 Sources of evidence

This paper will take advantage of data-triangulation. According to Fern (2001) this is *"based on the optimistic if not idyllic and perhaps naive belief that results from two different methods will converge and that we will be better off because of this extra precaution"*. The sources of evidence in this paper use information gained from convenience samples, documentary-makers and health professionals. A wide selection of literature is correlated together to demonstrate why documentaries are effective tools to create and/or raise awareness.

Kind	Source	Type	Impact
Secondary	Literature	Books, reports, newspapers, e-databases	Medium to Strong
Secondary	Film	Documentaries, interviews, and reviews	Strong
Primary	Interviews	Interviews with documentary film-makers	Very Strong
Primary	Focus Group	Focus analysis with expert audience on the subject of health in the film *SiCKO*	Medium
Primary	Survey	Statistical Information and open ended answers from convenience sample	Weak to Medium

Figure 2: Sources of evidence

2.2 Case selection

In this thesis, it was crucial to select the correct case documentary and documentarian which would provide the correct frame to answer the research question. As claimed by Yin (2002, p. 4), a case study is *"an empirical inquiry that investigates a contemporary phenomenon within its real-life context, especially when the boundaries between object of study and context are not clearly evident"*. This definition seemed obvious for this paper because the boundaries and limits of awareness creation that documentaries can effectuate are unclear. The case study chosen is of the documentary film-maker Michael Moore and his film *SiCKO*.

The fundamental theme of the paper is to analyse how documentaries are efficient mediums for the diffusion of information which can lead to awareness in the local, national and global world. It was therefore logical to undertake an internet search of

the most popular box office documentaries. The motivation behind this was to choose documentaries that had achieved an iconic status. This would then make it easier to locate the *'knock on affects'* of such a film and it was believed that, for this paper, more secondary information would be available.

The top 10 documentaries on June the 5th 2009 by virtue of box office sales were enlisted and then cross-referenced to the author's preference[9]. The preference was based upon the criteria of documentaries that aim to create and/or raise awareness on critical issues. It was then decided to concentrate on Michael Moore because at that period, 5th June 2009, he had made three of the top 10 performing box office documentary hits. The three documentaries will be discussed in section 3.5 of the literature review.

Moore was chosen as the best source for the documentary case study due to all of his documentaries having a central theme of creating change and raising awareness. Also on September the 3rd 2009 at the BoxOfficeMojo results for **political** documentaries (a sub-section of the documentary category) Moore's films take places 1st, 2nd, 4th, and 6th (BoxOfficeMojo2, 2009).

2.3 Primary research methods

McGivern (2005, p. 61) interprets primary research as a way to *"generate data to address the information needs in relation to a specific problem or issue"*. In order to understand the impact of documentaries, it was of absolute importance to ascertain information through methods of empirical observation through questioning. This was done in a **4-stage format** of information gathering. Firstly, an exploratory focus group was created. Secondly, a public opinion survey was created to gain some quantifiable and quantitative information pertaining to documentary films. This public opinion survey used information taken from the explorative group discussion, listed in the section starting point 2.3.1, to create a stronger survey. Thirdly an in-depth interview was created with three documentarians from Ireland, Denmark and Scotland. Finally, a fourth interview was also created and e-mailed to Amy Hardie who is the Head of Research at the Scottish Documentary Institute.

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[9] This top 10 list was taken from BoxOfficeMojo. This website is the number source of box office information worldwide and is regularly quoted in the *Los Angeles Times*, *Wall Street Journal*, *USA Today*, *Bloomberg*, *Forbes* and has been featured on *CNN*, *CNBC*, *Access Hollywood* and *Fox News*

The methodology of each of these four data accumulation methods will be answered in the order that they are listed in the next headings.

2.3.1 Starting point

The starting point of research was exploratory. The reason for this was to gain a current view on the circulation of knowledge on the topic. It was important for the author to get feedback from a general audience to understand if the topic seemed dull, un-original or *'done to death'*. This method of primary research was completed around the same period as a lot of the early secondary research on the topic. Exploratory research is used to *"gather preliminary information that will help define problems and suggest hypotheses"* (Kotler, 2008, p. 333). Convenience sampling was used as *"this category of sample relies on available subjects – those who are close at hand or easily accessible"* (Berg, 2001, p. 32).

The group discussion had five participants. The participants were students at the Uppsala School of Economics. The participants have all qualified with a BA in Economics, however, the author understood at the time that they might not have expert opinions on the topic, but understood that they could offer opinions and perspectives. The respondents were presented with a theme, which was *'can movies save the world?'* The group was created ad hoc for the purpose of solely discussing this theme. The author, however, only accounted for significant points and notes on paper for future methods of data analysis. These results however have not been inputted into the paper, although it is important to mention that they helped to stimulate the preliminary information exploration.

2.3.2 Focus group

The subsequent use of qualitative research was a focus group with experts of an industry which involved the case study documentary - *SiCKO*. Before the focus group began the members all viewed the documentary *SiCKO*. The setting for the group was the function room of Buddy's Irish Bar and Restaurant in Uppsala, Sweden. This focus group was experiential. Experiential focus groups allow the researcher to draw out life experiences and then these experiences can be compared with the researcher's prior beliefs for confirmation (Fern, 2001). Fern (2001) points out that experiential focus groups can determine consistency between scientific knowledge and everyday

consistency. According to Marczyk, DeMatteo, & Festinger (2005, p. 156) focus groups *"allow for interactions between the researcher and the participants and among the participants themselves… are also typically made up of individuals who share a particular characteristic, demographic, or interest that is relevant to the topic being studied"*. The questions were of a semi-structured style to the group. The questions that were asked to the respondents were *"Open… balanced… [and] has an analytical focus"* because this is crucial to receiving information which is useful to the study (CBS, 2008, p. 12). However, in a focus group, it is understood that participants may choose to discuss and ask each other questions (Fern, 2001).

At the time that the focus group interview was conducted, the researcher was based in Uppsala, Sweden. The opportunity to conduct this specific focus group interview came around by chance. The researcher received knowledge that a group of persons were coming together to watch the documentary SiCKO (which happened to be the case study of this thesis). The author believed that this situation could not be passed upon and made a request to *Democrats Abroad* group in Uppsala if they would like to partake in a focus group. The group's participants were made up of eight US citizens living and working in the nursing and pharmaceutical industry in Uppsala. The researcher understands that the political preference of the participants may cause bias in the results. However, as the mediator of the interview, the researcher steered the discussion away from any political sentiments and focused the discussion towards the documentary SiCKO, documentaries in general, and Moore's role as a documentarian.

This focus group was of notable importance due to the fact that the participants of the focus group were qualified professionals within the industry of healthcare[10]. The group's participants were made up of eight US citizens living and working in the nursing and pharmaceutical industries in Uppsala. It can be argued that this was a category of purposive sampling due to the fact that it was important to *"ensure that certain types of individuals or persons displaying certain attributes are included in the study"* (Berg, 2001, p. 32). It was decided that using the method of focus group research would provide a critical abundance of information. The reason behind this was that the researcher wanted to create an open forum for discussion immediately after viewing the documentary *SiCKO. SiCKO* is a film which is in the style of an

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[10] Members included: Nurses, Doctors, Pharmaceutical department managers

essay which asks a lot of questions of the healthcare system through the narrator and star Michael Moore. This provided the author with an exciting opportunity to gain information. The themes of focus group began with questions based firstly on the documentary SiCKO, that had just been viewed, and then moved to questions about documentaries.
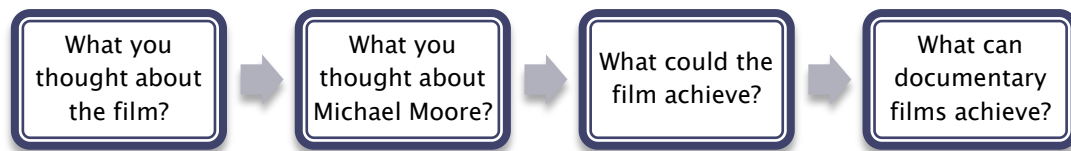

Figure 3: Focus group Q's

The questions were of a semi-structured style to the group. The questions that were asked to the respondents were "*Open… balanced… [and] has an analytical focus*" because this is crucial to receiving information which is useful to the study (CBS, 2008, p. 12). However, in a focus group it is understood that participants may choose to discuss and ask each other questions (Fern, 2001). The researcher explained his purpose and asked the respondents to discuss topics listed on a sheet. The focus group was also offered a short survey which helped to let people answer questions due to shyness, or other members of the group taking a stronger role. It was also decided that one focus group was enough because the information from the group was to gain opinions, perspectives and themes. However information from the initial exploratory focus group was compared, but is unreliable for comparison due to a different questioning style and a raised level of direction in this focus group.

2.3.3 Survey

The survey aimed to gather a large sample of responses on topics surrounding documentary and documentarians. The survey method was used because the researcher wanted to understand how the general population interpreted documentary film and Michael Moore. The survey used three measurement modalities described in the *Essentials of Research Design and Methodology*. The first method is open-ended questioning which *"does not provide the participant with a choice of answers"*, secondly closed-ended questioning which *"provides the participant with several answers from which to choose"* and lastly the Likert scale which *"asks participants to provide a response along a continuum of possible responses"* (Marczyk, DeMatteo, &

Festinger, 2005, p. 153). Two sample groups were used. 68 respondents out of 100 answered the survey.

1) The first group were students were from the Uppsala School of Economics.
2) The second sample was of professional workers who socialised at Buddy's Irish Bar and Restaurant in Uppsala.

This was a second time the researcher used the method of convenience sampling – sometimes referred to as availability sampling (Berg, 2001). The survey also allowed the author to gain quantifiable information which helped clarify previous research and assisted in the design formation of subsequent research. The researcher wanted to gain an understanding of what the sample understood of such topics as documentary definition, documentary objectivity, and documentaries of Michael Moore. This was necessary in order to gain a modern view of how the public perceives this kind of media's (documentary) position in cultural industries. In the survey, the researcher believed that the student and professional split for the survey was satisfactory for research. It is also important to note that it is understood that the respondents were not experts in the field of film or documentaries. However, this was important because the purpose of the survey was to attempt to gain the lay persons point of view on the topic.

2.3.4 Interviews

It was decided to contact specific documentarians to acquire an understanding of their views. The in-depth interview format was decided because it offers the interviewer the opportunity to gain information concerning *"personal matters, such as an individual's self, lived experience, values and decisions, occupational ideology, cultural knowledge or perspective"* (Johnson, 2002, p. 104). This was decided as paramount to the thesis because of the nature of the documentary filmmaker's perceptions on the power of film. Also, this method of data collection was used because it would provide an in-depth source of expert information on the topic of documentaries and the subject theme of this paper.

The author used his network of contacts using Facebook to request knowledge of filmmakers in Ireland, Denmark, Sweden and Scotland who have been involved to a large extent in the creation of a documentary. The author also requested to narrow the search criteria to documentaries, which have been perceived to raise awareness, with humanitarian edge and discussion of local to world issues. Three documentarians were identified who fit the criteria for in-depth interviews. Two of the interviews were face-to-face, while the third was done through Skype chat. Below is a diagram of the 3 interviews. Amy Hardie, a 4th documentarian was added to the research, who is the Head of Research at the Scottish Documentary Institute and she answered a selection of questions by e-mail.
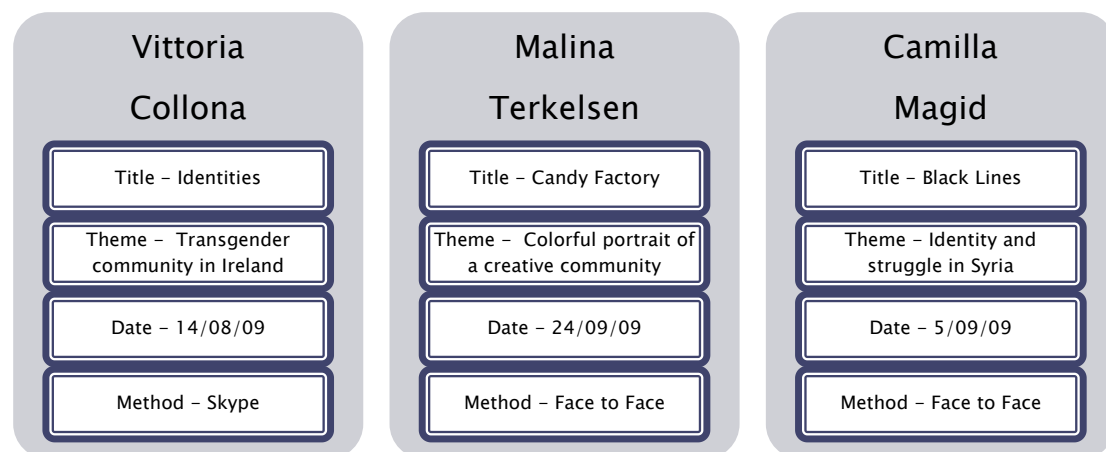
Vittoria Collona	Malina Terkelsen	Camilla Magid
Title – Identities	Title – Candy Factory	Title – Black Lines
Theme – Transgender community in Ireland	Theme – Colorful portrait of a creative community	Theme – Identity and struggle in Syria
Date – 14/08/09	Date – 24/09/09	Date – 5/09/09
Method – Skype	Method – Face to Face	Method – Face to Face

Figure 4: Interview of documentarians

These interviews had a pre-coded structure were the questions were organised into a logical sequence (Fisher, 2004). Again, at this stage the questions for these interviews used information taken from the previous methods research. Marczyk, DeMatteo, & Festinger (2005, p. 117) consider that an *"interview can cover any number of content areas and is a relatively inexpensive and efficient way to collect a wide variety of data that does not require formal testing".*

However, in the actual interviews, a lot of the questions that were asked caused the documentarians answers to overlap, which therefore caused the question structure to be altered throughout the interview process. At first, this seemed to cause a problem, but later proved to be a more efficient style because it allowed the respondents to discuss feelings and motives without a strong direction enforced by the interviewer. The respondents also provided the interviewee with the opportunity to follow up at a later date to ask further questions if needed. It was decided that the researcher was satisfied

with taking a pre-coded approach because the respondents were reputable experts and that the information that was being gathered to corroborate the thesis findings.

2.4 Secondary source methods

"The aim of secondary research is to extract new findings and insights from existing data" (McGivern, 2005, p. 151). This simple definition was an important tool to understand that a lot of the secondary data would come from a multitude of sources. This was due to modernity of the subject. With topics such as humanitarianism, sustainability and ecological studies coming to the fore in the 21st century, and also along with the rise of the documentary film, it was imperative to review many texts. With the use of the Internet this task was efficiently undertaken.

According to Hart (1998, p. 9), a significant part of understanding a topic to its depths requires the author to be inundated in information regarding the *"ideas, positions and approaches [that have been] made to their topic"*. In doing so, the author must acquire a large body of knowledge. It is important to note that the author of this paper has conducted a large review of films. Even though some of them will not enter the paper, they have allowed the author to understand what things must be excluded. Many advantages can be taken from secondary research. Bryman and Bell (2003) are noted as listing such reasons as the time and cost of getting data is easier, quality data is easily available, you can test if old theories still apply in today's climate and with secondary data you have more time to analyse it because you do not have to collect or create it.

2.4.1 Sources

Many different sources of secondary data have been used such as books, articles, and newspapers in order to gain an understanding in why media and specifically documentary movies can impact and create awareness in society. It was important to understand the preeminent concepts and themes of such books as:-
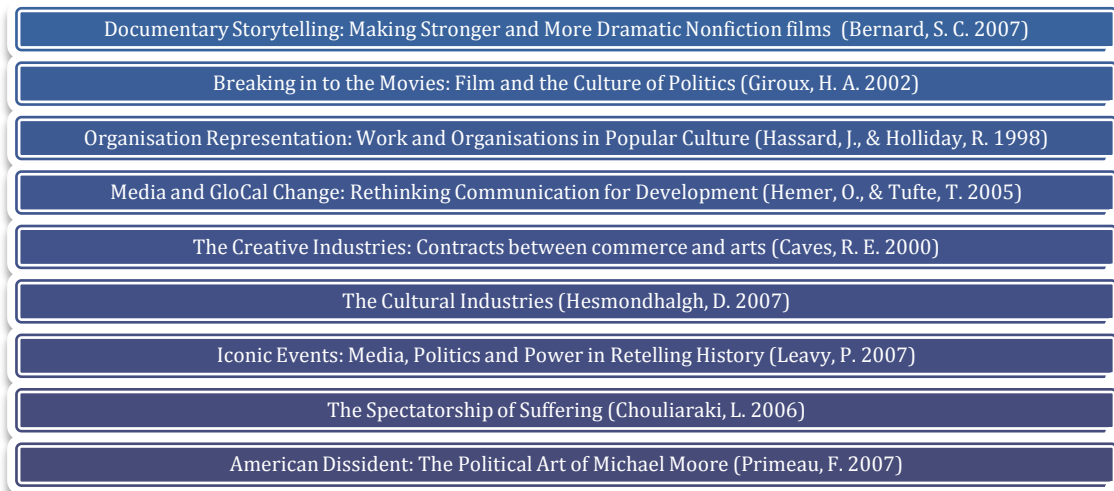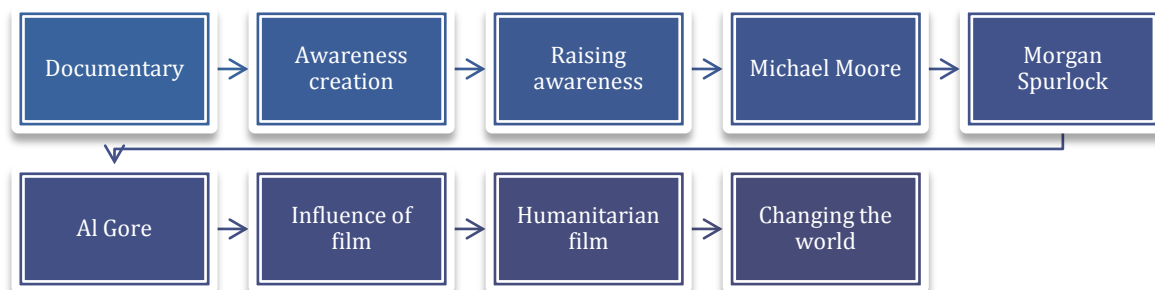
Documentary Storytelling: Making Stronger and More Dramatic Nonfiction films (Bernard, S. C. 2007)

Breaking in to the Movies: Film and the Culture of Politics (Giroux, H. A. 2002)

Organisation Representation: Work and Organisations in Popular Culture (Hassard, J., & Holliday, R. 1998)

Media and GloCal Change: Rethinking Communication for Development (Hemer, O., & Tufte, T. 2005)

The Creative Industries: Contracts between commerce and arts (Caves, R. E. 2000)

The Cultural Industries (Hesmondhalgh, D. 2007)

Iconic Events: Media, Politics and Power in Retelling History (Leavy, P. 2007)

The Spectatorship of Suffering (Chouliaraki, L. 2006)

American Dissident: The Political Art of Michael Moore (Primeau, F. 2007)

Figure 5: Book Sources

This selected material would help to create a better pre-understanding of notions, concepts and perspectives. This would then lead to a better theoretical framework for continued research and writing. Adding to this, online news databases were used to update the author on current news events daily. Customised news sections using key words such as listed below.

Figure 6: News Source

| Documentary | → | Awareness creation | → | Raising awareness | → | Michael Moore | → | Morgan Spurlock |

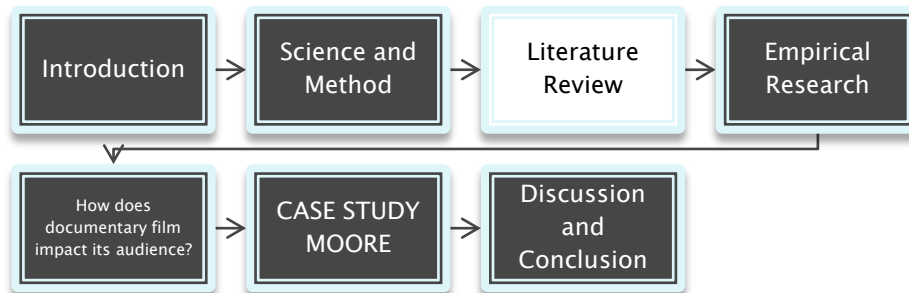| Al Gore | → | Influence of film | → | Humanitarian film | → | Changing the world |

It was believed that such keywords could provide important modern sources of reference to add substance to the literature review. With modern information backing up the thesis' theme it was possible to further theorise the influence of the documentary film. It was important to double check sources to see if these news stories were from a rogue reporter or from a prestigious and reputable organisation. Noting that it pays no dividend just to review the current literature, the author has also been compelled to contrast and criticise certain perspectives in order to demonstrate a valid reference to this topic. It is still important to note that the certain limitations that can be encountered through secondary research, and as stated by Bryman & Bell (2003) these are a lack of familiarity with certain terms, complexity in data, no control over the secondary data you read and the absence of key variables to make the paper fit with your research.

2.5 Critique of Method

The reliability and validity of certain methods in this study must be scrutinized. The focus group was undertaken early in the assignment. This has compromised that factor that a strong selection of questions could have been created. Focus groups also have the problem of a lack of generalizability because of the size of the groups (Fern, 2001). The focus group was also made up of solely Democrats and no Republicans. The respondents' answers could have been biased towards Michael Moore who is publically known not to be a fan of the Republican Party

The next section will begin to introduce the literature and theoretical concepts that were used in the thesis.

3 Literature Review

| Introduction | → | Science and Method | → | Literature Review | → | Empirical Research |

| How does documentary film impact its audience? | → | CASE STUDY MOORE | → | Discussion and Conclusion |

This chapter will focus upon the definitions, concepts and influences of documentarians in using film. There will be a discussion about the changes within the documentary film industry. From this information, we can proceed to looking at certain films with a focus upon change. Then, moving forward to opening up a view upon how these films, and others, have had a strong influence change in a humanitarian view. This chapter aims to introduce and bring to life the concepts that inspire this paper.

Structure of the literature review chapter

Inter-disciplinary study

Defining documentary

Indispensible elements of documentary

Media, televison, iconic images, edutainment and the documentary

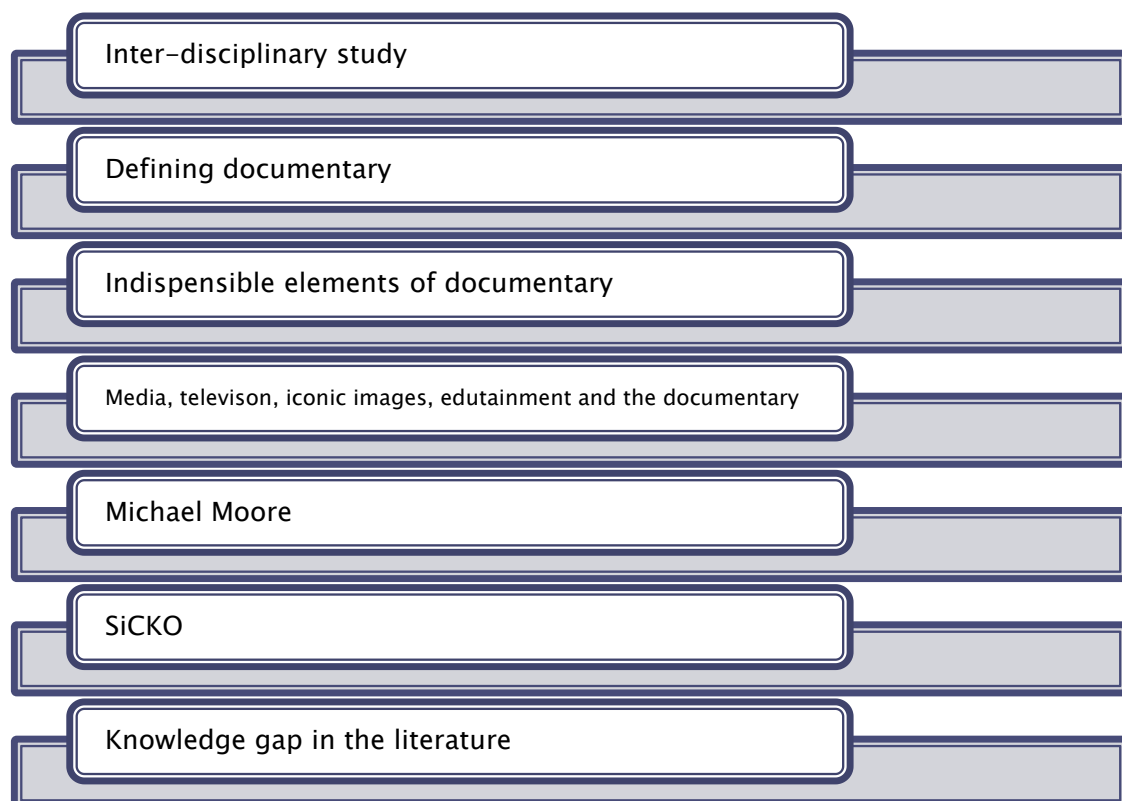Michael Moore

SiCKO

Knowledge gap in the literature

Figure 7: Structure of Literature Review

3.1 Inter-disciplinary study

The literature review for this thesis encompasses different disciplines to gain the correct insights into the major issues, political standpoints, definitions, key theories, main questions in the relevant and current industries and other potential points of debate. One could say that placing this review of literature would be safe under the definition of the cultural industries. However, with the wide subject matter, the writer would like to leave it as an interdisciplinary paper that supplements the cultural industries.

It is important to clarify the choices of the literature reviewed in this paper. It is important to **(3.2)** define precisely the genre of documentary film. It is also important to discuss the **(3.3)** elements which make up documentary films. The primary theorists used in this section were Morin (1956) Bernard (2007) and Hassard & Holliday (1998). The next section **(3.4)** brought together a wide selection of literature that exemplified the role documentary and film has had in society. The primary theorists and contributors in this section were the Humanitarian Media Foundation (2009), Zwick (2008), Leavy (2007), Robinson (1999), Chouliaraki (2006), and Disney (2007). **(3.5)** A background of Michael Moore was then brought together for the case study and finally a **(3.6)** selection dedicated to the impact of *SiCKO* and then a **(3.7)** round-up of the knowledge gap.

In the process of writing this thesis there has been no substantial study into the affect that documentary film has on creating and/or raising awareness in the public sphere. In addition the impact Michael Moore has made on the documentary film genre has also received little academic analysis although he has achieved widespread media coverage for the last 20 years. This study aims to help create a bridge in this gap of academic knowledge on this topic by bringing together literature that challenges the view that documentary film can be the forerunner in creating awareness, debate and impact. It is important to show evidence of the fact that film also offers more with its symbolic interpretations and its subconscious influences that help to create and add to the culture that surrounds us. According to Giroux (2002, p. 7) *"Films allow there ideologies to play out pedagogically in a way that a three-minute pop song or a 22-minute sitcom cannot do, and by doing so offer a deeper pedagogical register for producing particular narratives, subject positions and ideologies"*. The viewer gets to see a

longer exposition of information with the use of film and this is why the media can do more than just entertain (Giroux, 2002).

3.2 Defining documentary

The documentary is a style of film, which has been put under the spotlight intensely over the last decade. Documentaries such as *Bowling for Columbine*, *Super Size Me*, *An Inconvenient Truth* and *March of the Penguins* have all been critically acclaimed in the last 10 years. However, within this category of the documentary film it is critical to note the differences, similarities and complications that can vary between films. So, before departing on vindicating these differences the researcher would like to pursue the historical developments of the documentary film.

The first documentaries were simply a representation of reality. It was nothing more than a camera recording simple situations such as a train pulling into a station (Morin, 1956). Hence, we can understand that this was just a new method of record that could provide competencies that written and photographic record could never. Visual media was undoubtedly a whole new level of explanation and education to the audience. For sure the written word could provide explanation, and the pencil could draw a picture or a set of processes but visual media could show all these interlinking processes occurring in real time.

Therefore, this medium had visual representation, which allowed more space for personal opinion. The written word has an objectivity tagged along with in it, but with the documentary film you have a method, which provides narrative, photo, live visual sequences and sometimes using written text all in one method. As with any new format it was soon discovered that you could pursue extra-ordinary ways of its application. Morin (1956, p. 43) notes *"that it was not long before the 'illusionists' had taken this new type of 'microscope' away from the 'scientists' and had transformed it into a 'toy', thereby reviving the tradition of the magic lantern and the shadow play"*. 50 years later, and throughout the history of documentary, a popular debate still exists about *'reality'* and *'truthfulness'* of these films, especially in the case of Michael Moore. Continuing on, we must question what a documentary actually is. Early documentarians coined enduring terms such as *Cinema Verite* and *Direct Cinema*. These two styles seemed to have similar standpoints however the Cinema Verite flag-

bearers believe that intervention in documentary storytelling is important because they *"hope that greater 'spontaneity' and 'truth' will be stimulated by the participation of the film-maker in the event filmed"* (Hassard & Holliday, 1998, p. 44). An example of this would be Robert Flaherty's film *Nanook from the North* which is a portrayal of the Inuit life on Hudson Bay in Arctic Quebec. He was criticised for staging a lot of scenes; however, this was the norm for documentary film makers at that time (Leacock, 2008). In one of the scenes he built an igloo, with an open roof, in order to film the internal scenes of hut. Flaherty (2008) defended his work by saying that a *"filmmaker must often distort a thing to catch its true spirit"*. In contrast, Direct Cinema is the viewpoint that *"events seem recorded exactly as they happen without rehearsal and with minimal editing"* (King, 1998). This style of documentarian is only concerned with natural organic flows of record. No plot or dialogue is formed (Hassard & Holliday, 1998). This type of film is very *'fly on the wall'*. The authors of these movies tend to keep a distance from the subject because it is more important for events to unfold by themselves. However, some people believe that this is not realistic because in most instances the one who is being film is conscious of this and therefore is not *'acting'* in the truest organic fashion.

In the current frame of the industry it would be fair to say that many of the foremost documentary filmmakers would pursue the Cinema Verite style. Morgan Spurlock, of the documentary *Super Size Me,* actively is the star of his film, were he talks with health specialists to create dramatic tones from the results of his 30-day McDonald's diet. In many of his films, Michael Moore has been famous for seeking out greater truth on camera. In the film, *Bowling for Columbine,* he interviews Charlton Heston about gun related deaths in America which adds mass stimulation to the thesis of his film. One argument could be put forward that if in this film for example Michael Moore had only chosen to edit the public speeches by Heston into the movie without giving him an interview this would have been unfair and biased. However, he does interview Heston in the hope for greater truth on the topic.

Therefore, in documentary film, the importance of truth, information and reality is the skeleton of a documentary. Without these main characteristics it would cheat the original claims of the documentary. Bernard (2007, p. 19) informs us that *"Documentaries bring viewers into new worlds and experiences throughout the*

representation of factual information about real people, places, and events, generally portrayed through the use of actual images and artefacts". Some individuals initially claim that documentaries should be objective; however, this is not a reality and is a naive belief. In every documentary there is a story, which is being told. The director must decide where to place certain scenes to create the most fluid reality. This editing of the direction of the movie is what always makes the filming subjective. Even the Direct Cinema disciples must choose between what scenes to show, what order they exist in and how they tell the story.

To end this segment of the defining points of documentary the researcher will introduce an up-to-date definition from the most respected evaluator and critic of films – the Oscars. The Oscars (2009, p. 1) provides another more modern definition for the documentary films which are eligible for awards in that category *"Theatrically released nonfiction motion picture dealing creatively with cultural, artistic, historical, social, scientific, economic or other subjects. It may be photographed in actual occurrence, or may employ partial re-enactment, stock footage, stills, animation, stop-motion or other techniques, as long as the emphasis is on fact and not on fiction".*

3.3 The indispensable elements of documentary film

Documentary film has a specific set of elements that are essential to creating a good story which then leads to being an entertaining piece of work. This genre is gaining popularity because documentarians are bridging the gap from the old traditional education films to a more modern way of telling stories. This has been accompanied with the growth in the popularity of reality television (Bruzzi, 2006). These modern documentaries have now become hugely effective and entertaining due to their adherence to the basics of quality documentary making. These basics are (1) *'Informative'* Exposition, (2) *'Progressive'* Train, (3) *'Solid'* Themes, (4) *'An Understandable'* Arc and (5) Plot and Character *'Realization'*.

3.3.1 Exposition

Bernard (2007, p. 15) informs us that the *"exposition is the information that grounds you in a story: who, what, where, when and why".* In the first five minutes of Spurlock's movie *Super Size Me* we are introduced to a group of children singing the

Pizza Hut song. However, Spurlock immediately jumps into his argument by discussing how *'fat America'* is getting fatter. Then, swiftly moves onto attacking one of America's fast food establishments – McDonalds. At the fourth minute mark Spurlock tells the viewer that people who are overweight were suing McDonald's. Lawyers argued that the dangers of the fast-food are universally known and that the plaintiffs cannot prove that their weight gain was solely caused by the consumption McDonald's food. However, the judge in the documentary claimed that, *"If the plaintiff can allege that McDonald's products intended use is to be eaten for every meal of every day… is unreasonably dangerous, they may be able to state a claim"* (Supersize Me, 2006). Spurlock then leaves the viewer with one last question. *"What would happen if I only ate McDonalds for 30 days straight?"* (Supersize Me, 2006)Spurlock has cleverly re-ignited the debate on the established problem of obesity in America. However, his movie aims to take a more personal approach to this problem.

Fahrenheit 9/11 went a step further by making the initial exposition 10 minutes long. Moore opens on a very sarcastic note asking *"Was it all a dream"?* (Fahrenheit 9/11, 2004). This quote was in reference to the US presidential election results night in 2000. Candidate Gore was seemingly the projected winner until all the major media networks reneged on the first claim to say that Bush had won. In the following minutes Moore then proceeds to discuss all of the inconsistencies and issues that marred the 2000 presidential election. In the film, Moore paints a new picture of Bush by attacking his character and making him look very stupid. Moore's satirical humour makes his exposition slightly different from Spurlock's, however, they both begin with asking critical questions which motivate the audience to search for more information - ergo watch the rest of the documentary. This leads the audience to an enthralling set of opening sequences which gels education, argument and entertainment.

3.3.2 Train

An important feature of any cinematic production is to keep the audience interested. Some people refer to this as the narrative spine or the train. The train is how we move the story forward. This element, which can drive the film, can allow you to take certain detours from the story in order for you to complete your message. In the film, *Super Size Me,* the train is the 30-day Mc-Diet but as you see in the film many detours are

taken to provide extra information on topics of obesity and nutrition. This documentary's fundamental pursuit is the affects of eating McDonald's for breakfast, lunch and dinner. The film cleverly gains interviews from experts to reinforce the affects of McDonald's on society.

This use of a train is important in effective pull for documentaries. It would seem apparent that the effective use of bringing in many *'supplementing'* topics is important for creating awareness. Although a lot of these topics could be thought of as fillers, it would seem stronger to point out that they are designed to promote a larger group of stakeholders. A lot of documentaries selected for this thesis revolve around a certain theme of raising an issue. Another example would be to look at how Moore has used many detours in *Fahrenheit 9/11* to inform the viewer of many issues surrounding the reason why September 11th happened.

3.3.3 Theme

"The best documentary stories… not only engage the audience with an immediate story – one grounded in plot and character - but with themes that resonate beyond the particulars of the event being told" (Bernard, 2007, p. 21). For example, the film *SiCKO* has many themes, which results from the observation of the US healthcare system. It questions themes such as the capitalism that exists in US culture (albeit all of Moore's films do this) and has resonating themes about why the US population has let the country go this far.

Burns, cited in Bernard, believes that a documentary's theme makes you see and feel the correspondence between different elements of your story and that *"theme tells you the tenor of your story. This is what this thing is about"* (2007, p. 19). Burns asks how *"Harlem in the 1920's, the explosion of mass media, Al Smith, the stock market rise, and the skyscraper wars all correspond with each other"* (Bernard, 2007, p. 265). Theme provides you with those symbolical relationships which make everything look the same and interlinked. This is a key feature of documentaries that want to create awareness, as they use reality to present the inter-connections that have caused the problem at hand. To illustrate, *Bowling for Columbine* (2002) *presented metal music culture, gun culture, Kmart and political pressures to illustrate reasons for the Columbine high school shooting catastrophe.*

3.3.4 Arc

In a documentary, the arc can be defined as how the story has transformed your characters from the beginning to the end (Howard & Mabley, 2007). It is the process of how the initial characters have a certain viewpoint which may change over the course of the film. For example, in the film *SiCKO* a group of 9/11 rescue workers are introduced at an early point in the film. This group of workers did not have health insurance. Later on in the film, as Moore discusses the benefits of other national healthcare systems, he brings this select group of workers who have health issues to Cuba. This arc of the documentary effectively creates people in need who cannot, or will not, be helped by their government. With Moore's demonstration of other options he allows these suffering people to be a part of his message for adopting other national systems of health care or certain aspects of it.

3.3.5 What kind of documentaries – Plot and Character

As cited by Howard and Mabley (2007, p. 23) in the book, *The Tools of Screenwriting*, a certain group of characteristics conjure up what it is to make a dramatic execution of storytelling. These five areas are the prominent positions to target when trying to create a connection with the viewer, which is more than just a pursuit of entertainment.

Somebody	This is when we feel some empathy for the character or characters
Something	This is when we feel the person wants to achieve something badly
Difficulty	This is when we feel the objective is possible to do and worthwhile
Emotional impact	This is when the stories provides a emotional backdrop
Satisfactory ending	This is when a conclusion, result of some kind is reached .

Figure 8: Tools of Screenwriting

The traditional feature film would pursue a character-driven or plot-driven angle in telling the story. Bernard (2007, p. 21) says that a *"character-driven film is one, which the action of the film emerges from the wants and needs of the characters"*. A popular example of this would be the Little Mermaid because her character creates problems by the desires she creates by trying to love something out of her element. On the other

hand Bernard (2007, p. 22) defines the plot-driven movie as *"when the characters are secondary to the events that make up the plot"*. An example of this could be the James Bond films. This character usually attempts to heroically intervene in the disaster which starts the movie.

Without the firm presence of the five attributes listed in figure 8, a film's core message may not transfer correctly to its designated the target – the viewer. However, it is significant to note that documentaries such as *Super Size Me* and *Fahrenheit 9/11* do not typically follow the plot or character driven styles. These films rather ask questions. *"Super Size Me is built around the film-maker's 30-day McDonalds die, but to a large extent the film is driven by a series of questions, making it an essay"* (Bernard, 2007, p. 22). Although these characteristics are for screenwriters, they equally fit into the process for documentary storytelling. This employment of personality is the key to the promotion of successful documentaries. However, it is important to understand that a lot of Moore's documentaries follow a question like structure, which seems more like an essay. These characteristics can be found strongly within the works of Moore, Gore and Spurlock.

3.4 Media, television, iconic imagery, 'edutainment' and documentary

The effects of television have been widely documented throughout its invention. In this thesis, it was important to bring together a selection of literature which presented necessary literature in order to answer the research questions. The following section will discuss media, television, iconic imagery, 'edutainment', documentary and a selection of other material which is relevant to the paper.

3.4.1 Humanitarian Media Foundation

In March 2008, a foundation was launched called the Humanitarian Media Foundation (HMF).Its aim is to use media as the tapping source for exposing issues and to make sure that these issues would not only be covered in brief articles or sound bites. When discussing the challenges of whether a documentary will raise debate or not, it is important to point out that documentary film has recently been helping to form new organisations that believe in the backing of the idea that documentaries can influence

society for a better benefit. The HMF works and researches the role media has with the UN and NGO's in influence their own initiatives, and how media can affect those large populations

Copenhagen itself is becoming a major factor in how the humanitarian documentary industry will operate in 2009-2010. Between the 7th and 18th of December 2009, Copenhagen will be hosting the United Nations Climate Change Conference. This conference is due to pioneer how we aim to protect the world for years to come. The influence of this conference is anticipated to be so significant worldwide that the HMF has decided to postpone their 2009 International Film/Media Festival & Conference so as to enable foundation members to attend/participate in the conference in Copenhagen. This postponement demonstrates the ambition of the documentary society to halt major work because of the potency of world influence that the conference will create. The HMF co-founder Repanse de Schoye (2009, p. 1) released the statement on her blog about deciding that *"taking into consideration the tangential issues among climate change and humanitarian crisis, as well as these reflections within varying media".*

3.4.2 Film as a catalyst for social change

In 2008, an online panel discussion was formed with a group of filmmakers under the title *'Film a Catalyst for Social Change'*. The panel included moderator Kenneth Turan, film critic for the Los Angeles Times, Producer/Director Edward Zwick and Diane Weyermann, Vice President of Documentary Film, Participant Media. One of the fundamental themes of this forum was to grant a critical view of how iconic images in films can spur on issues to a deeper level. In one segment of the discussion, Diane Weyermann discusses how sometimes it is about putting something out that no one knows how the audience will react. Weyermann (Films as a Catalyst for Social Change: Video Clip, 2008) points out that people never expected *An Inconvenient Truth* to be a film that would be a theatrical performance and would bring people in from across the aisle of film genre. In the same online conference, Ed Zwick (Films as a Catalyst for Social Change: Video Clip, 2008) then proceeds to point out that *"if it [a film's cardinal message] exists in capital letters… racism or terrorism I think you're in trouble… it sounds like a medicine… its good for you, and that's not why we go to the movies".* Zwick demonstrated that we go to the movies to be transported and to be

brought into the unknown. It is not a potent and advantageous route to *'market'* a film with a hefty theme before the viewer has sat down to its exposition. Even though many filmmakers may have humanitarian ideologies in their films, this is not always the primary reason why people see them; sometimes people just desire *'simple'* entertainment.

However, Zwick (Films as a Catalyst for Social Change: Video Clip, 2008) continues to discuss that narrative film can also have a strong impact *"in the context of a Hollywood film with flirty dialogue between movie stars… yet I could impact those images and put them into the culture and be a part of a debate and dialogue of the exploitation of the resources of the 3rd world"*. On the other hand, Zwick believes that it is naive to believe that one film can change anything. He suggests that what a film can offer at a cinema is the opportunity to prompt a response from a commercial mainstream audience to crises (Films as a Catalyst for Social Change: Video Clip, 2008). A lot of modern feature films are extremely well made and they highlight issues in ways we never could see. It is important to point out that people base and reference a lot of conversations on historical topics by using the knowledge gained in blockbuster feature films (Leavy, 2007). We must then ask has the world of fictional film become so realistic, that we have become confused with what is fiction and what is non-fiction? Ed Zwick's films are based upon feature films, not documentary, but they still provide useful information regarding films iconic role in change for the benefit of humanity

Between 1948 and 1960, the Disney Corporation released thirteen documentaries aimed at educating the youth about conservation. The films became *"educational tools in public schools and aired on television for many years, inspiring young people to pursue conservation activities and careers"* (Disney, 2007, p. 1). Initially, Disney's distributor was not fond of the idea of *'boring'* documentaries about conservation efforts for seals. However, after the film, Seal Island, was shown for one week at Pasadena's Crown Theatre in December 1948 and went on to the win the Oscar for best documentary this led to an increased interest. Walt Disney said that *"Our films have provided thrilling entertainment of educational quality and have played a major part in the worldwide increase in appreciation and understanding of nature. These films have demonstrated that facts can be as fascinating as fiction, truth as beguiling as*

myth, and have opened the eyes of young and old to the beauties of the outdoor world and aroused their desire to conserve priceless natural assets" (Disney, 2007, p. 1)*.

3.4.3 Iconic imagery

Initially, film had been a product of education for the masses, however, the *'culture'* of film production in America decided to pursue this industry as a method of commercial enterprise, rather than as an educational forum (Giroux, 2002). The American model became very popular and was an easy avenue to promote *"instruction in dress and fashion, in courtship and love, and in marriage and career"* (Kellner, 2003, p. 3). With the increase of the production of movies for the masses it became alarmingly more aware that the US was demonstrating its ideologies through film (Giroux, 2002). The foundational approach was to still educate Americans; however, it would later become obvious that the film culture promoted a stronger sense of commercial enterprise.

With this knowledge in hand, the media had immense power to produce iconic imagery through film, which could then can lead to ways of moulding public perceptions of events. It is fair to say that quite often we refer to non-fiction, documentary, feature fiction, news, television and short film when we search for examples when presenting a topic of discussion with someone or some persons. Sometimes in this information search we will use what the media define as a memory project. Memory projects allow the media to frame events in certain ways to protect themselves. A memory project can be a film or a news broadcast that provides us with a basis of memory on that specific topic (Leavy, 2007). For example, when a person is discussing the history of the Titanic, the 1997 blockbuster hit *Titanic* is often used as the source of memory. A memory project allows *"interested parties (to) activate initial memory in a purposeful way"* (Leavy, 2007, p. 108)*. Leavy also introduces the example of the film *United 93* *which was a film about the 4th plane*

Initially, the black hearted incident of the Columbine high school shootings was not a political issue. However, with the documentary *Bowling for Columbine* and the event are framing in television news, it became a political issue. The documentary thoroughly analyses the alleged linkages behind why this incident was allowed to happen. Michael Moore used this controversial event, and further deepened its iconic status, as a vehicle for talking about a relevant number of issues that currently plagued

the US such as gun crime, racism and a culture of fear. When we talked about the visual documentation of iconic events such as these, it is noticeable to consider that once it has been made into a representational event, it is not just for reporting purposes but can now be used as a vehicle for something else (Leavy, 2007).

However, this is also similar with films. Leavy (2007, p. 151) tells us that *"films actually create memories for viewers, which become a part of how he or she might think about the event. In some cases, the film may be the only or prominent part of the social memory stored away by the individual"*. Oddly enough, the fear of the affects of films upon the masses was so large that in the 1930s a production code was adopted by Hollywood to limit specific content such as open mouth kissing, nudity, drugs in film. Criminals also had to be punished (Kellner, 2003). Pressure groups within America were wary of the immorality of film storytelling and implemented this code to keep the influences stunted.

3.4.4 Media

Undoubtedly, the media has a role to play in re-telling world events. However, it is important to look at the process for this storytelling. Strobel discusses in Robinson (Robinson, 1999) that the media can have an effect in motivating policy and that the suffering spectator can affect policy change. In the discussion about the *'CNN affect'*[11] it is viable to point out that the media gets heavily involved in a story when government has an unclear direction. Kofi Annan (1999, p. 305) says that *"when governments have a clear policy… television has little impact"*. This provides the opportunity to believe that when it is believed that the government has an unclear hold or position that the media can have some influence. This goes back to the point discussed earlier that journalism is a key entity of the democratic society and that by extension it should inform the public when the positions of power have an unclear position (Leavy, 2007). Shaw cited in Robinson (1999) makes a compelling point for the advantage of news media in that a certain framing exists whenever media tells a story. Some advocates claim that the news media takes an objective stance however, there is subjectivity, which tells the story in an influential demeanour. This framing can influence and pressure politicians to become more active upon a topic. It is fair to

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[11] CNN affect: A paper by Piers Robinson (1999) that discussed the media pervasiveness on foreign policy and how it impacts government.

argue that journalists do have a position of power to frame events to portray government inaction.

In turn it is progressive to remark that the CNN effect does exist, however, this is a situation where the journalists are setting the agenda. On the other hand, we can look at the government backing of pressuring the media to put the famine in Somalia on the media broadcasting agenda. A question is then proposed about who actually controls the media? Media coverage of Somalia created issues for many politicians. *"Today's pervasive media increases the pressure on politicians to respond promptly to news accounts"* (Hoge, 1994, p. 137). The documentary *Bowling for Columbine* has had a critical coverage in American press due to the *'controversial'* methods of Michael Moore. Leavy (2007, p. 177) points out that documentaries do manage to fill a gap in *"meaningful analysis or public discourse ... one could argue that Bowling for Columbine raised issues that were otherwise not being addressed publicly"*. This point raises questions which could also drive us to a point of where documentaries might take over against traditional news media.

3.4.5 The viewer and television

During the research of this paper, it was pivotal to gain a good/solid perception of the use of television as a method of engagement with the viewer. Questions arise about how and what we feel when we see certain things on a television screen, or a newspaper, a website article or whichever creative format which has informed you of a critical topic. Chouliaraki (2006, p. 1) questions whether media can plant a certain mentality to engage an audience with such issues. He asks, *"How does one react and can television provide a global forum to enlighten the world to be more responsible?"*

The word media should be treated in its plural sense because it covers several mediums such as television, the press, and the Internet etc. However, this would not be an exhaustive listing of what is contained in media. Media and mediation is the process of de-territorialisation and the overcoming of geographical distances in communication. The concept of mediation is *"in relation to the capacity of the media to involve us emotionally and culturally with distant 'others'"* (Chouliaraki, 2006, p. 19). Simply the avenues of media are efficient methods that are *"closing the moral distance"* (Chouliaraki, 2006, p. 23). It would seem that in this century, which might be known

as the century of information, we need to keep a strong grasp on information. The previous generations did not have these immeasurable routes of connectivity. It is not really an argument that film affects us. Giroux (2002) has pointed out that films produce informative ideas that help to mould the identities both individual and nationally. The question raised before, however, is whether televised documentary can provide an adequate means to heighten awareness on critical topics.

A demonstration of how television can raise awareness can be found in 2008. A group of creative thinkers decided to try a different approach to critical issues in the world. They created a website called helpsweden.org and promoted it on Facebook and YouTube (TheLocal.se, 2008). This website had a video on it which showed a man in Ghana who was reaching out to the Ghanaian population to please help Sweden. On first glance you would be confused with the scenario. This novel idea was created to raise awareness using humour and satire to demonstrate a point. The idea that people in impoverished countries would start a food rally for Sweden was a very different approach to create awareness on the topic. Sweden was used as the country because at that time Sweden was due to take over the EU presidency in 2009. It was thought that this would put aid development for Africa high on the media agenda (TheLocal.se, 2008).

The opportunity for documentaries to be a strong player in society awareness creation has been seen on smaller scales. Hemer and Tufte (2005, p. 19) tell us that *"Successful use of narrative and fiction is perhaps the most striking feature when it comes to actually mediating social change"*. A style called *'edutainment',* an amalgamation of the words entertainment and education, is a method that has created strong projects in 3rd world countries such as Tanzania[12], Nicaragua[13] and South Africa[14]. For example, the Soul City project in South Africa had a simple aim with the use of media to enable the local environment to make healthier choices for the community and for themselves (Soul City, 2008). The edutainment road has potentially addressed literacy, gender inequality and racial intolerance issues in South Africa and has made vast improvements on the issue of gender abuse have seen direct results due to the Soul City series (Singhal, 2002).

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[12] Hip Femina
[13] Puntos de Encuentro
[14] Soul City

Effectively, what television would lead us to believe, is that media breaks through barriers by providing us with everything we should know and this in turn creates a product of a *'clean'* reality (Chouliaraki, 2006). Clean reality is when we can experience the suffering and the distress from a comfortable position. Henceforth, this does not promote the true heart of what the media stands for. A war scene in Iraq could easily be similar to one in Africa and this presents a danger with standardised broadcasting formats that exists in contemporary media broadcasting. It is important to note that the commercial factor, which supports television, does not lend a hand to improving this situation due to the time constraints of network television. It is apparent, when broadcasters are providing the world with breaking news, they want to produce the information as fast as possible. However, they will tend to put it into the same structure, same *'BREAKING NEWS'* sign and therefore the effect of the television news media just does not promote the same *'best'* effect as other formats, such as the documentary..

Ellis cited in Chouliaraki (2006, p. 2), claims that the fundamental issue that television generates, is to only make us witnesses. It does not give us the course of action to affect the event. The viewer is only a *'spectator of suffering'* without the *'obvious'* means to solve the situation. Some theorists would lead us to believe that technology would appear to have brought the world closer. In a world with Facebook, Twitter, Hi5 etc, we could, mistakenly, be put under the illusion that visual media has bridged the gap of worldwide communication. However, if we look at the pessimistic narrative, as explained in Chouliaraki (2006), we are confronted with the hypothesis that televised *'suffering'* only appears to create proximity, but, in fact, creates distance. This paradox is a problem because the fundamental aim of media is to do the opposite. According to Chouliaraki, news media has allowed the public to segregate and be selective without reacting to media.

What makes an event a critical issue is a matter of perception. Princess Diana's death is a popular example of how people can raise sustained emotional feelings for someone they did not meet. A more modern day example of this would be that of Michael Jackson who died in 2009. His death was worldwide news within hours. Tomlinson (1999, pp. 171-180) calls this involvement *"intimacy at a distance"*. This is a complicated scenario because it supports the previous opinions of Chouliaraki, about

people who may have strong feelings, not be in a position to form closure to the situation.

However, an award-winning documentary in from the US called *'Troublesome Creek'* had genuine impact on Australian farming policy. In this circumstance, the film did want to tell a story of struggle. It was not estimated that this film would or could touch the far side of the world. *"In August 1998, two enormous tour busses full of Australian farmers pulled up in front of Russ's "cabin,"[....] They came because they are fans of TROUBLESOME CREEK and reported that the film's success in Australia was instrumental in passing a bill that now guarantees that farmers with troubled loans be given a mediator to help with negotiations with the bank"* (PBS, 1999). This documentary provides an example of how geographically distant farmers still became engaged through the medium of documentary. Even though we live in a world with hundreds of channels of information diffusion, it would be fair to agree that the documentary film could create a stronger product for message diffusion

3.5 Michael Moore

Research surrounding the topic of documentaries having an impact on awareness would be incomplete without discussing Michael Moore. Moore has been the most prominent documentarian in terms of popularity, success and global reach in the past 20 years. Moore has dealt with everyone from the bottom to the top in his search of providing the world with documented information with an aim to make change. Some people are unsure to what change he will or can create. Does Michael Moore just try to stir the pot of current political events with the aim to creating bigger sales? Or is there truly an altruistic visionary behind and in front of the camera? *"He manages to bridge the world of culture with the world of political ideas by using mainstream distribution channels like no one else before him"* (Primeau, 2007, p. 37). Moore personally believes that he does not make movies purely for political reasons. *"When I make a film, I'm not doing it purely for political reasons. If I wanted to do that, I would have run for office. I love to go see a good movie…"* (Moore M. , Film Guardian, 2002, p. 1)

3.5.1 Background and early films

Michael Moore, born April 23rd 1954, is probably the most famous documentary film-maker of this generation. He has directed many documentaries which have had the power of reaching outside the boundaries of entertainment. Moore was a college drop out where he had written for a student news paper. When he was 22 he created a newspaper called the *Flint Voice*. He later moved to another newspaper called *Mother Jones* where he was fired for being too ideological and not educated enough (Primeau, 2007). He also received a settlement fee after suing and used this money for seed capital for his first film *Roger and Me.* This film one of the primary reasons for the re-birth of independent cinema in America and marked the new rebirth on the nonfiction form (Primeau, 2007).

3.5.1.1 Roger and Me (1989)

The film *Roger and Me* was created because Moore thought that the news had not been properly covering the General Motors (GM) lay-offs in the 1980's. He believed it was important to dig deeper into the embarrassing details of *"systematic social genocide"* that was created as a result of GM closing a city's prime source of employment (Roger and Me, 1989). On the other hand, it is requisite to point out that Moore's method has been scrutinized for many years due to abusing the editing procedure of documentaries for the benefit of manipulating the audience and the subjects. In *Roger and Me,* he deliberately manipulated the time of certain events and presented them in an order that the viewer perceived these knock on effects were the result of the previous event. This meant that the arc of the documentary seemed to point out that these things were providing strong evidence to substantiated Moore's claims.

3.5.1.2 Bowling for Columbine (2002)

It was not until 13 years later, following a period of small documentaries and two television shows[15], did he begin to peak with his artistic creation, this creation was *Bowling for Columbine..* The documentary explores the roots of America's predilection for gun violence (IMDB, 2002). The film also won the Academy award for best documentary feature. *Bowling for Columbine* demonstrated the power of Moore's

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[15] He created 2 popular TV shows called *TV nation*, which aired in the UK between 1994 and 1995, and *The Awful Truth* from 1999 to 2000, which aired in the UK but was broadcast from the US.

documentaries. The documentary sets out to investigate the causes of the Columbine High-school shootings that happened in 1999. This was the fourth highest grossing documentary ever achieving international sales of $58,008,423.

In a scene, the films *'star'*, Michael Moore, brings two students from the Columbine school to the Kmart Headquarters. Kmart incidentally was the shopping facility, which sold the cheap bullets, which were used in the Columbine shootings. Moore brings two of the boys, Mark Taylor and Richard Castaldo, who were injured at the shootings. At the Headquarters they proceeded to discuss the removal of opportunity to buy bullets so cheaply at the facility. Moore demonstrates critical discussion with the media relations officer. She is clearly aware of the camera. In a radical move the two students decide to go to the local Kmart and return the next day with all of the bullets from the local store. This time they arrive with the press and delivered all of the bullets back to Kmart. Within the next few hours a member of staff came outside to the press and made a statement that informed the press and the audience that Kmart will phase out all handgun ammunition from their store in the next 90 days. Even Moore was surprised at the reaction. *"That blows my mind, that's more then we asked for"* (Bowling for Columbine, 2002). It is not a common trend for the documentary to create change in the midpoint of documentary making process. The aim is to create awareness when people watch the end product; however, Kmart understood the reputation of Moore and decided to accept Moore's demands. This move noticeably helped to limit the damage of Kmart's image in the documentary.

3.5.1.3 Fahrenheit 9/11 (2004)

Two years later Moore went on to make *Fahrenheit 9/11* which was awarded the *Palme d'Or* at the Cannes film festival. This documentary attempts to address many questions surrounding the invasion of Iraq. Many tough questions were directed at the Bush administration. The documentary also criticised the American media for not asking the correction questions concerning the evidence for reasons for war. This is the highest grossing documentary ever, achieving international sales of $222,446,882. In a interview with Steven Applebaum, Moore said, *"I wanted to deal with the mass fear and the mass hysteria that those in power try to create, in part to distract the population from the real issues… there is no way that the Bush administration could have had the Iraq War unless they first tried to scare the American people into*

believing that Saddam Hussein had something to do with September 11th" (Primeau, 2007, p. 240).

He has been a controversial thorn in the presidency of George Bush Junior and his administration. Films from the documentary filmmaker have never shown the ex-president in the best of light. Also, Moore has tackled many issues with documentary film, feature film, and television and print journalism since the 1970's. He is a versatile filmmaker who has worked in journalism and has always had a desire to deliver the truth by camera. The worldwide famous storyteller has always used styles, which have compromised the diehard critical analysts from loving him Even though Fahrenheit 9/11 advertised high bias towards the Bush administration *"If it hadn't been 'manipulative' or 'tampered with', most people wouldn't have care for it"* (Primeau, 2007, p. xxi). This raises the question whether manipulation is necessary to make people care about a topic. His style is very simple and one could say that he has more focus upon the message instead of the artistic beauty of the film.

3.5.2 Moore + Controversy + Documentary = Success?

Does this mean that anyone can make a powerful creative protest like Moore or does Moore's reputation precede him in this role? In an interview with Bill Maher, cited in Primeau (2007, p. 182), Moore discusses why he made the film *Bowling for Columbine*. Firstly *"I want to make a movie that is surprising and shocking and take different twists and turns, all the reasons why we like to go to a good movie… I wanted to paint a picture of this country at the beginning of the 21st century that was on a larger canvas than just 'let's make a movie about guns', in the hopes that we would take a look at our [American] ethic, our American ethos, the way we truly are"*.

After the release of *SiCKO*, Moore was invited to discuss it on an interview with CNN. In the interview Moore went off the topic of his film and proceeded to attack the mainstream media. Moore (CNN, 2007) was quoted as saying *"the mainstream media refuse to ask our leaders the hard questions and demand the honest answers"*. Even though the interviewer, Wolf Blitzer, wanted to primarily discuss movies he had problems due to Moore continuing his rant about how the United States of America would still not be in this war[16] if the mainstream media had done their job correctly.

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[16] Iraq war 2003

Nearing the end of the interview, Moore explains that he hopes that as a result of his movie, people would write to Mrs. Clinton to see if she will address the universal healthcare issue if she gets into a stronger office position (CNN, 2007).

All in all, Moore has made a large contribution to the genre of documentary film. Many of his films have received reputable awards and he has gained many influential followers along his journey of creating awareness. Loach, cited in (Beckman, 2007), informs us that the central ideas, which exist in his film, are never in question, however, the corners, which have been cut, are sometimes too easily visible. This brings forward the potential hypotheses that documentary films, with a humanitarian desire, must create media frenzy for it to be a success. Saria Kahn, cited in (Beckman, 2007), also add positively that creating controversial '*stories*' is important for big issues (such as healthcare). This is also sharpened by the fact that if Moore's name is to be associated with the project this will intensify the debate. Disney actually passed on the film *Fahrenheit 9/11* to a smaller subsidiary because they believed it may have hurt the company's image. Politically controversial movies create controversy and gain free media coverage, and when the president of Twentieth Century Fox went to see *Fahrenheit 9/11* he noticed that many in the audience had not been regular cinema goers and had not been to a cinema in a long time (Moore Money, 2004).

Moore has also released a documentary online, for free download, called *Slacker Uprising* (2008) which was a film about going to all the swing state universities in the US, trying to get all the students to vote. He was accused of trying to buy votes for the Democrats but Moore later argued he just asked people to vote and not whom to vote for (Slacker Uprising, 2008).

3.6 SiCKO

The Michael Moore film *SiCKO* (2007) is a documentary written, directed and starring Michael Moore. The documentary is the 4th highest grossing documentary in the US and 8th highest internationally. It achieved international sales of $36,055,165. This documentary aimed to investigate the US healthcare

- IMDB 8.3/10
- MetaCritic 74
- Rotten Tomatoes 93%

Sicko

system by focusing on the failures of the insurance and pharmaceutical industry. Moore investigates the for-profit system of the US, against the non-profit systems of the UK, Cuba, France and Canada. This documentary publically criticizes the US system while praises the publically funded systems of other countries as listed above. SiCKO informed the viewer that 50 million Americans are without health insurance in the US. The film also shows evidence from former insurance company employees who discuss how insurance companies would use cost cutting initiatives at the benefit of making more money over improving quality of life. The documentary also presented a primary example of the failures of the US health care system by recording a story of 9/11 rescue workers who told Moore that they were unable to get health coverage in the US. Moore then proceeded to bring these people on a boat to Havana, Cuba, were they could get free healthcare and cheaper medicine by providing only their names.

Figure 9: *SiCKO* **Rating**

3.6.1 SiCKO's Impact

When the film was released, in May 2007, it received immediate large scale coverage in the US. In the film, a lobbyist by the name of Wendell Potter a former Cigna executive[17] was one of the major lobbyists who helped spearhead the campaign to discredit Michael Moore and the documentary SiCKO. Moore's film managed to force the US health insurance industry to work together to deal with the aftershocks of the documentary *SiCKO*. The health insurance companies had to create a response to the upcoming documentary. According to Potter (2009) the industry was very active to blunt the affect of the documentary before it was released, because they knew that Moore's polarizing affect could create some negative discourse about what really is happening in the US healthcare industry, particularly with regards to insurance.

However, in May 2008 Potter resigned from his post at Cigna. In October 2009, he became the whistleblower against the health insurance industry after realising the failures of the US healthcare system (PHNP, 2009). He has also testified against the Health Maintenance Organisation (HMO). He said in an interview that, *"I saw how they confuse their customers and dump the sick—all so they can satisfy their Wall Street investors"* (Potter, 2009, p. 1). Journalist Amy Goodman (2009), in a online

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[17] Cigna is an American health insurance company

interview with Potter, asked, *"What are the buzzwords, the talking points that you developed, that you felt were most important to refute what he [Moore] did"*? Potter responded with a two-part answer. Firstly, Potter discussed how the executives were trained to answer and dismiss any of the media coverage from the movie. Secondly, Potter informed the viewer that they, the other insurance PR people, would refer to Michael Moore as *"the movie-maker, the entertainer, in an effort to diminish his importance as a documentary maker"* (Potter, 2009, p. Video). This provides strong evidence that Moore's documentary *SiCKO* has produced a ripple effect, which was what he originally desired. However, Waldman (2008) believes that the great backlash against the insurance providers never came, even though the film has apparently strongly resonated with the general public.

3.7 Knowledge gap of the literature

This section has, until now, presented the literature related to the research questions. This is fundamentally important to help the reader gain a pre-understanding of the subsequent sections of this paper. The first two sections of this chapter provide essential information concerning critical knowledge of definitions, genres and structure of a traditional documentary film. The amalgamation of texts, interviews, reports, websites, books and films in this paper has demonstrated the links between media and how it assists to create and/or raise awareness. It also further adds evidence to the problems discussed in the introduction of the paper.

In regards to broadcast media, Chouliaraki's (2006) perspective is one which believes that humanitarian action should not be left to the *'other'* and that the role of the media must create a higher standard of impact in the promotion of human welfare. On the other hand, the perspective fails to discuss the mediated role of documentary films to a strong degree and their potential role in raising awareness. Leavy (2007) has provided an alternative contribution by creating an understanding of how iconic imagery in media and film can create such historical memories that help shape the viewers mind frame by producing critical events into iconic events.

The literature has presented different approaches of using film as a method of education, raising awareness and creating awareness through entertainment (Disney, 2007; Hemer & Tufte, 2005; Zwick, Films as a Catalyst for Social Change: Video Clip,

2008). The collaboration of literature has framed criteria for using Moore as the documentarian that brings together the use of iconic imagery, education for the masses, journalistic behaviour and approaches to create and/or raise awareness. The research into the background of Moore and the impact of SiCKO has delivered vital results illustrating the value of controversy in raising and/or creating awareness. Finally, the online literature review of contemporary news provided the intelligence that a former employer of the health insurance industry, Wendell potter, decided to do a *'U-turn'* on his beliefs and back the thesis of SiCKO.

4 Empirical Research
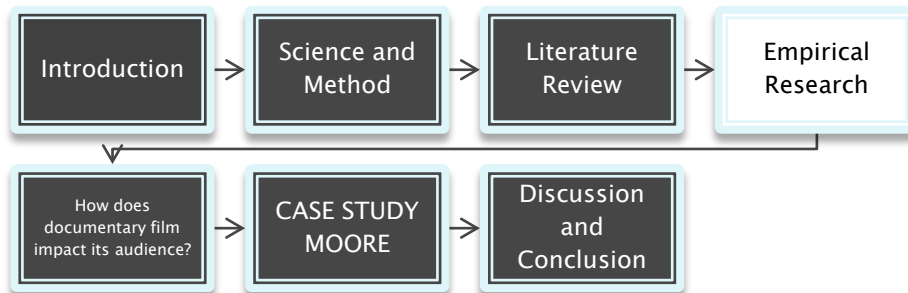
This section of the paper will analyse the information which was gathered from the methods of primary research. The methods used allowed the author to gain information from a convenience sample, a focus sample and an expert sample. This was important as it allowed views and opinions from diverse groups of people. This was decided because the author desired opinions, themes and perspectives from the film-makers and film-audiences.

4.1 Survey

Survey Detail – May 2009

- 100 SURVEYS
- 68 RESPONDENTS
- 38 STUDENTS AT UPPSALA ECONOMICS SCHOOL
- 30 WORKING PROFESSIONALS AT BUDDY'S BAR AND RESTAURANT UPPSALA
- TOP 4 NATIONALITIES WHO RESPONDED: 38.2% SWEDISH, 13.2% DANISH, 10.3% AMERICAN, 10.3% IRISH
- RESPONDENTS WERE 61.2% FEMALE VS 38.8% MALE
- AVERAGE AGE 28.4 YEARS

In the section below the survey results will be listed.

4.1.1 Michael Moore: Titles

Using a Likert scale with criteria of five choices the respondents responded to Michael Moore based on how much they agreed or disagreed with the statement. The results were based on the addition of the slightly and strongly agreed. These questions enable the author to get an understanding from the sample on how they viewed Michael Moore under specific titles. Figure 10 shows a graphical representation of the results from adding the *'slightly agree'* and *'strongly agreed'* percentages together. The complete results are listed below in figure 11. The chart legend goes left to right with the left column being **'Film Maker'** and the right column being **'Liar'**.
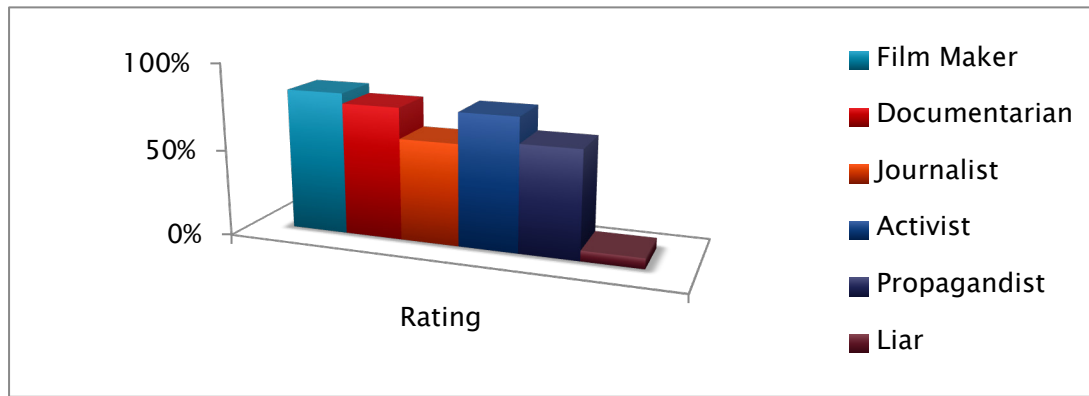
Figure 10: What is Moore?

It is interesting to note that respondents who have viewed one or more of Moore's films only 6.1% slightly agree he is a liar while a third of the response group is indifferent or unconvinced.

	Disagree Strongly	Disagree Slightly	Indiff	Agree Slightly	Agree Strongly
Film Maker	0.0%	2.9%	14.7%	17.6%	64.7%
Documentarian	2.9%	8.8%	11.8%	20.6%	55.9%
Journalist	8.8%	5.9%	26.5%	41.2%	17.6%
Activist	0.0%	8.8%	14.7%	26.5%	50.0%
Propagandist	2.9%	8.8%	20.6%	29.4%	32.4%
Liar	21.2%	27.3%	33.3%	6.1%	0.0%

Figure 11: Moore statistical results

4.1.2 Michael Moore: Entertainment

There was an 85.3% agreement from the question *"does Michael Moore create entertaining films?"* This question allowed the author to question the entertainment quality of Michael

Moore's film making repertoire, which is to be elaborated upon in the discussion section.

Figure 12: Entertainment Question

4.1.3 Michael Moore: Motivation

Regarding Moore's motivations for his choice of method in documentary only 4% of the respondents viewed his methods as being only a means to generate higher profits and greater ticket sales. The majority of the respondents felt that his methods are done in order to make a more interesting movie. The more the movie
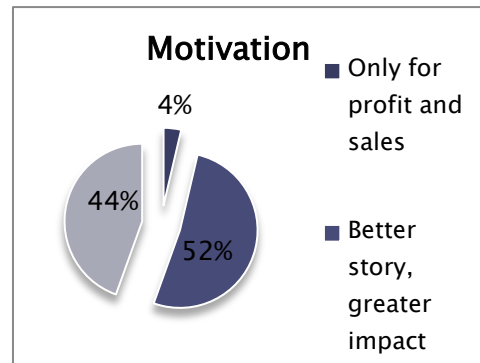
is perceived to be interesting, the more viewers his film will achieve, thus helping to spreading his message across to a larger group of people. One respondent said that *"It is a dramatic technique. He does it to emphasize his points. I don't think he lies"* (Survey, 2009). Another respondent said "*I don't think he is money driven, but I do believe he likes to make himself appear more educated than the people he interviews and also to make himself seem more sympathetic to audience members*" (Survey, 2009).

Figure 13: Motivation

4.1.4 Michael Moore: Documentaries

The diagram below shows the viewing figures of Michael Moore's documentaries in regards to the respondents' answers. 92.9% of respondents have seen *Bowling for Columbine*, 75% have seen *Fahrenheit 9/11*.

	Seen	Plan to see	Never seen
Bowling for Columbine	92,9%	3,6%	3,6%
Fahrenheit 9/11	75,0%	25,0%	0,0%
SiCKO	46,4%	39,3%	14,3%
Roger and me	21,4%	17,9%	60,7%
Slacker Uprising	0,0%	25,0%	75,0%

Figure 14: Moore's Films

4.1.5 Strongest awareness method

The question posed to the respondents in this section was **'Rank in order of preference: which method do you believe is the strongest method of awareness**

creation in society? The reasoning behind this question was the desire to uncover the preference of the respondents on five popular methods of local and international discourse. This was important to clarify were the role of documentary existed between feature film, news, newspapers and the internet. An interesting discovery was that the respondents still preferred feature films (3.88) to the documentary film (3.08) as a method of discourse diffusion in society. The preference was firstly feature film, then documentary, the newspapers, then Internet and finally news on television as shown below, in Figure 15.

Documentary	3.08 (out of 5.00)
Feature Film	3.88
News on television	2.58
Newspapers	2.79
Internet	2.67

Figure 15: Preference

4.1.6 Documentary Film: Definitions

The survey also had an interesting opportunity to challenge the respondents to create a definition of documentary. The respondents were asked *"how would you define documentary film?"* This was for the researcher's information purposes but also to clarify with the audience how they interpreted and defined what a documentary film was. Some of the responses were

- *"A film that portrays facts."*
- *"Source of factual information in a film format, usually on topics that are actual and relevant to the general interest."*
- *"A fair and balanced account of an event or phenomena without bias"*
- *"Something factual that sheds new light on a topic or is informative in an unbiased way."*
- *"An attempt to capture occurrences without disturbing the outcome."*
- *"A film based made of real footage, non-scripted."*
- *"An attempt to document reality."*

4.2 Focus group patterns, themes and perspectives

Focus Group Detail – April 2009

- 8 Members
- Political preference: Democrat
- Industry: Health professionals
- Film viewed: SiCKO
- Nationality: 100% American
- Average Age: 36.3
- Film Length: 123 minutes
- Focus group length: 45 minutes

As mentioned earlier in section 2.3.2, the focus group was created because an opportunity emerged were the researcher could conduct a focus group interview of eight members of the *Democrats Abroad* organization in Uppsala, Sweden. This group had agreed to meet and watch a Michael Moore documentary called *SiCKO*. *SiCKO's* DVD release date was 6th November 2007 (SiCKO Dvd, 2007), however the study took place in April 2009 after the US presidential election of Barack Obama. The focus group began after the respondents watched the documentary. The documentary provided information relevant to their work life. The focus group provided many interesting perspectives and themes, which allowed the researcher to create clarity in literature. It also provided new hypotheses that could be answer in further primary research.

4.2.1 Opinions on SiCKO the documentary.

The focus group immediately opened up its discussion on the documentary by pointing out that this film will highlight some unknown difficulties existing in the US system. One participant was quick to highlight that it showed some of the *"Cruelties that Americans at home may not be aware of"* (FG, 2009, p. member 1)[18]. Another participant was quick to add criticism to Moore's method and pointed out that even though these cruelties do exist, Moore over dramatises the methods. One participant said that *"I think he can make 'one-off' extreme situations look like they happen every day"* (FG, 2009, p. member 3). In any case, Moore's method is always questioned. It was suggested that it is a necessity that Moore focuses upon certain topics and ask

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[18] FG: Focus Group

"questions which probe the full issue" (FG, 2009, p. member 2). The focus group formed a general consensus that Moore had used fair examples to exploit a not so perfect system, however, this exploitation was extremely biased if the intention of the documentary was to create a fair analysis of the US healthcare industry.

4.2.2 Potential of SiCKO

The fundamental perspective that was taken from the healthcare professionals was that the documentary should increase awareness but was also a topic that needed coverage because it was pertinent issue of the American presidential election, which was won by Barack Obama. The documentary had been released in 2007 and a lot of people believe that the documentary made the US healthcare a prominent focus of debate in the election.

Some participants of the focus group discussed that raising awareness was the strongest potential of the film. However, one participant was not really convinced that a documentary could *"change the world"*. She believed that changing the world was the role of politicians but at the same time found it difficult to imagine that any politician would admit to being inspired by a documentary, much less one by Michael Moore. She added, "*Although maybe you could say underlying reasons for change could be a documentary, but not a big reason for change*" (FG, 2009, p. member 7).

One participant of the focus group wanted to discuss a cause-effect of why this documentary could provide a better route for change with regards to the healthcare issue in the US. It was discussed that there is an *'evil'* cycle occurring where the government is funded by money for the pharmaceutical and health industry and this *"leads the political campaigns not wanting to lobby against the healthcare issue, which means the insurance companies are kind of blindly bribing the top"* (FG, 2009, p. 5).

4.2.3 Moore

The participants of the focus group nearly all agreed that Moore's role in documentary creation could have positive knock on affects. The Hollywood approach that is integrated into his style, and many of his contemporaries, has helped to increase the political interest from a youth perspective. One lady said *"even if they might not be*

100% truthful they still awaken ideas and make room for discussion… he has made some politics interesting especially for younger people" (FG, 2009, p. member 3). Another lady commented on the topic of how Michael Moore might contribute to the world *"creates awareness to a population [US] that is blindly unaware of global policy"*. However, with all of this *'altruistic'* activism by Moore, the group did form a sense of dismay at some of his comical portrayals of the industry. One respondent said, *"Very often an acute sense or extreme situation is made to look like a common occurrence"* (FG, 2009, p. member 4).

A small questionnaire was handed out to the participants after the focus group discussion. In the questionnaire, the participants were asked, '*Can a documentary filmmaker have an equal communicative power as a politician"*? Six out of eight strongly agreed while the other two slightly agreed. Within this focus group some of the members answered a question surrounding universal healthcare. Some analysts believe that Michael Moore brought this question to the front of media attention. This group of participants had strong feelings towards this issue, as it was one of President Obama's primary aims. The documentary has been used as a reference for congress and other media.

The focus group has provided a perspective that Moore has made politics interesting for young people again (FG, 2009, p. member 3). SiCKO, and other Moore films, has helped to awaken ideas. Even if these ideas are not thoroughly correct it is idea awakening that is important.

4.3 Interview response

For the empirical research, the main expert analysis has been the interviews with the documentary filmmakers. It was desired that these open interviews would allow the author to form a general opinion on the climate of documentary filmmaking. These interviews also helped to further the depth of literature and film research in the thesis.

The interview responses had been added to the next two empirical sections.

5 How does documentary film impact its audience?
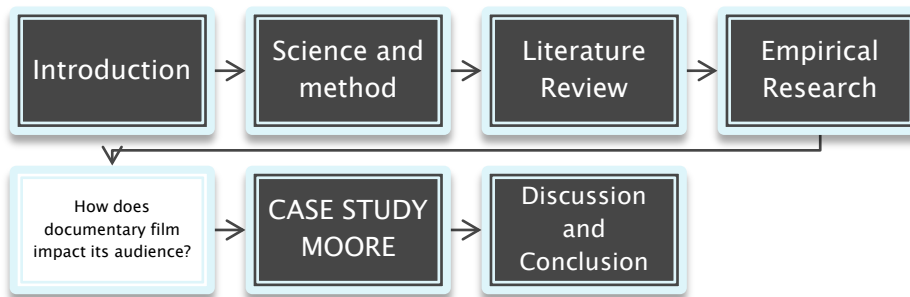
To answer this question we will use secondary sources to create a strong theory back up and also use the empirical research to answer specific questions. The main source of primary data for this section will be the in-depth interviews with the documentary filmmakers.

5.1 Why we use documentary?

It is firstly important to ask why we use documentary film as a method of impact and awareness diffusion. Amy Hardie (2009), head of the Scottish Documentary Institute, interprets that documentaries have the *"ability to transport the viewer into the situation of the story giving it a visceral immediacy, which can be combined by a complex and intelligent conceptual argument or storytelling"*.

In the interview with the documentary filmmaker Vittoria Colonna she demonstrated a strong ideology behind the use of documentary film and how it adds an important element to discourse in society. According to Colonna (2009) *"we make documentaries to provoke people, to make them think… isn't it great that we create an argument"*. Camilla Magid (2009) tells us that *"when I am making a documentary I am trying to understand something… it has made me wiser and hopefully the films will be able to give people an understanding too"*. On the other hand just because you make a documentary that exudes a humanitarian influence sometimes this is not the initial view.

Initially, Colonna's film, Identities, was not intended to be a documentary but a fictional film. *"I went out filming all my research… then a producer friend of mine saw the footage… and he went 'oh my god where did you get this stuff… you know you got the most amazing documentary'… and then I looked a bit more…and felt that the*

footage I had was so much richer and more insightful then the actual fiction" (Colonna, 2009).

In the third interview with documentarian Malina Terkelsen, she discussed that her move was a personal objective. One of the documentaries she worked on was called *Bolsjefabrikken* which is a documentary about a factory in Copenhagen, which has been used as a creative facility for people with an urge to create a mini-community of innovative ideas. *"It needs to be documented, I felt it was my responsibility to do it"* (Terkelsen, 2009). This documentary, however, was just initially an interesting piece of film about a unique cluster of creativity in Copenhagen. *"I seen it as important to document that piece of Copenhagen in that very moment because I wanted to, and I thought they were doing something very special and different from what people do most"* (Terkelsen, 2009).

All in all, documentary is a method, which provides in-depth analysis that can provide understanding for the viewer that is significantly more insightful that fiction film

5.2 Why not another method?

Magid (2009) stated that *"in a documentary you actually have more time… much more in-depth analysis or view of it and I guess you make the parallel of writing a thesis or news article"*. In other words, you have more time to do what you need to do. However, why do storytellers use this method as opposed to another means of communication? Hardie (2009) demonstrates a personal point by claiming that *she needs "...the visual, aural, sensual experience of being there to understand and to tell the stories I want to tell"*. Some filmmakers believe that the documentary film is the *"bottom of the barrel"* of filmmaking and Colonna (2009) says that *"every time I come up with an idea, I automatically think, 'would that not make a great documentary?' And then sometimes maybe cause it will also be cheaper to do"*.

When discussing alternative methods, Terkelsen (2009) made a point about radio *"If I had talked to radio I would have talk to a very specific audience that listens to Program One[19] [P1] in Denmark who are already sort of intellectual artist kind of*

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19 Radio station belonging to the publically funded Danish broadcasting group, Danmarks Radio (or DR). It is primarily a radio talk show which features news and debate

segment". This would not have been the strongest use because Terkelsen does not believe that these listeners need to be affected. The medium of radio is a very good tool, however, it does not attract the broad audience (Terkelsen, 2009). *"It's a more important audience to catch in a way, those that needs it the most"* (Terkelsen, 2009).

As for the option of creating a fictional feature films to generate awareness, Magid believes that they will always have that *'fictional'* feel about them. Magid also discusses how Hollywood blockbuster films may be about humanitarian issues but they still have to follow that *'blockbuster structure'*.

5.3 What can documentary film do?

In the interview with Malina Terkelsen, an interesting story was discovered regarding the documentary *Bolsjefabrikken*. The film was about a group of people transforming an old abandoned candy factory into a cultural playground for creative souls. The factory was turned into a place where the local community had a place where they could listen to poetry recitals, attend various creative workshops, attend movie events and listen to live music among other initiatives. The documentary about Bolsjefabrikken, in itself, was not a political piece, however, in September 2009; the documentary was used as a political tool. The original owners of the candy factory decided to sell the property leaving the creative community with no place to gather. Terkelsen points out that the members of the creative cluster asked if they could use her documentary when approaching local politicians to appeal for help in finding a new space for *Bolsjefabrikken*. Terkelsen believes that the documentary was the best way to describe to the local authorities what the factory was *"if you give them a film you get a whole experience, it's like a good snack, it takes 30 minutes and after 30 minutes you know a lot about Bolsjefabrikken and you wanna know more"* (Terkelsen, 2009)..

5.4 How can documentary film help create and/or raise awareness?

Films will always be a way of fashion that follow certain tastes and trends at the time, but with documentary is that anybody can use a digital camera and do their own thing (Colonna, 2009). A superb example of this is the documentary *Burma VJ*. This film demonstrates where documentary footage helped to highlight the lack of human rights

in Myanmar. In the film, an underground group of Burmese journalists using hand held cameras recorded footage to send abroad because foreign media had been banned from Myanmar. The group of reporters smuggled their footage to Thailand, then shipped it to Norway and then it was broadcast back to Myanmar. In an interview with the Danish director Anders Ostergaard, he said that the documentary *Burma VJ* was a tool that was needed. It created a political impact that was sometimes overwhelming (Burma VJ - Anders Østergaard interview, 2009).

From the review of literature, such as Giroux (2002), in this thesis, it would be fair to say that film has a role in the formation of how we act socially. It is therefore important to point how documentary film can help the humanitarian cause. Camilla Magid (2009) believes that even if the movie can get just one person to talk to another person about it, it can lead to a positive direction towards change. Magid (2009) further discusses that the stereotype of documentary film being *"extremely factual"* is positive. When we understand that documentaries produce facts it helps to create stronger arguments that keep you drawn to the story after you have finished watching it.

5.5 Section summary

Documentary film still seems to exist in a niche area in society. From the interviews of filmmakers, it is understood that, unless you have an iconic status like Michael Moore or have strong marketing budget, it is going to be a tough journey to create a widely appealing documentary. However, it is also arguable and worthwhile to point out that just because someone may not see the film a documentary has supplementary abilities. There is also the alternative view that the prominent decision makers in society take up a large audience of documentary. We can look back to the argument that news companies suffer from time constraints when developing a news story, which could lead to stories open to doubt. It should not be forgotten that Giroux (2002, p. 11) points out that, in general, films can create and shape people's views by his statement, *"I do argue that film as a form of civic engagement and public pedagogy creates a climate that helps to shape individual behaviour and public attitudes in multiple ways, whether consciously or unconsciously"*.

6 Case Study: Michael Moore and SiCKO
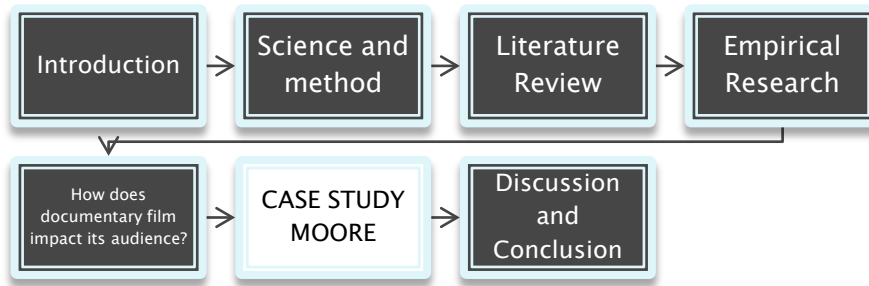
In this section, we will use the popular documentary filmmaker, Michael Moore, and his films and attempt to analyse the success, the method and humanitarian impact of his work/name. The reason for this is that a possible argument exists that you need a popular star to attract bigger audiences in the promotion of documentary film. This section will hopefully uncover the reasons for the success of Moore's films and how others can emulate it.

6.1 Success of Moore

In the realm of documentary filmmaking one name has been brought up in all documentary discussions – Michael Moore. He has attempted to document critical issues such as guns, healthcare, capitalism and the Iraq war with the objective of creating and/or raising awareness but how does he do this?

One view of the success of his documentaries over the others is that it is important to have someone on camera with charisma (Colonna, 2009). Magid points out that *"he has managed to make people go to the cinema and watch documentary which was seldom seen before"*. However, Magid (2009) also adds that *"I think he is very manipulative, I think sometimes that weakens his message"*. Terkelsen was keen to point out that documentary filmmakers are currently riding on a wave of increased interest in this art of film. She adds that Moore was *"one of the first to make it pop"* (Terkelsen, 2009). Although the wave of documentary viewing could be currently at its strongest position, it is still a problem to try to get a theatrical release unless you are Michael Moore (Colonna, 2009). The problem is that Moore is the definitive example of the 21st century when discussing documentary film. Moore is also a great example of self-promoting your own movies. When he releases a new movie, he gets behind it with talk show discussions (Magid, 2009).

Magid (2009) adds that a key part of the success of Moore is his choice of broad topics that appeal to a wide audience but also *"in his media strategies in promoting the films he is really brilliant in also using himself... and getting the media attention which isn't necessarily easy"*.

6.2 Method and style

The method of Moore is also the first topic of discussion usually when we discuss the documentarian. The results from the survey listed that 6% of the respondents believe Michael Moore to be a liar[20]. It is important to point out that, although Fahrenheit 9/11 did raise some critical issues[21], you could still see a one sidedness in its argumentations.

"You know what to expect when you see his films... that's just a part of the deal" (Magid, 2009). Magid (2009) also informs us that *"he makes films actually funny to watch even though that it's serious issues, it's great entertainment"*. Even with films that have the fundamental aim to create impact, it also must go hand in hand with being entertaining. Of course, when it comes down to serious decision makers, who view documentaries for information, the entertainment function is not as important. However, when aiming to reach a broad audience, you need to bring a slice of entertainment and that is what Moore does (Terkelsen, 2009).

Moore's style is very effective because people love drama and that is something Moore gives the audience (Magid, 2009; Terkelsen, 2009; Colonna, 2009). Also, to the credit of Moore, he provides the audience with a great scope of dealing with issues, entertainment and education. Colonna (2009) points out that few people really want to go see a heavily depressing documentary. Most would rather like to learn something and get some entertainment out of it; that is what you get with Moore.

6.3 Love or hate?

Even though, in all of the interviews, questions pertaining to the negativity of Moore were not directly asked, it was realised that a lot of the expert documentarians had

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[20] 0% strongly agree, 6% slightly agree
[21] Corporate media's failure to provide accurate analysis on the Invasion of Iraq and causes of September 11th

many opinions on him as a filmmaker. It was interesting to see if the documentarians needed Michael Moore. Terkelsen openly claims not to be a big fan of Moore and admits that maybe she preferred that the industry did not have him. However, she also believes that without him, *"another couple of years would have passed before the big breakthrough of documentary"* (Terkelsen, 2009).

6.4 Section summary

In this section, the information gained here has presented the views of the documentarian, Moore. The results have provided both positive and negative findings. The interviews displayed some concern surrounding the issue of manipulation that Moore introduces into the documentaries. Some believe that he still could make great films, but would not reach the same level of audience (Terkelsen, 2009). This section also shed light on the factor that entertainment is a key resource in a documentary's prosperity.

7 Discussion and Conclusion
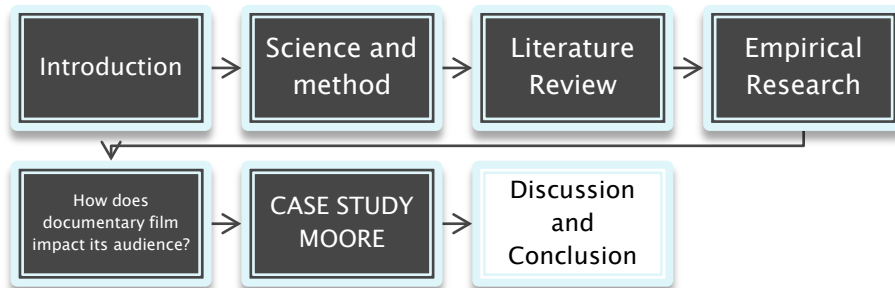
In this chapter, the original research question will be answered. To begin, the researcher will firstly remind the reader of the research question. Next, the main findings of the paper will be presented. Following this, the interpretations of the research will be introduced. Then, the implications of the research along with the limitations will be brought to light and this section will end with thoughts on future research for this topic. Finally, the researcher will bring the paper to a close with a conclusion.

The purpose of this thesis was to generate and critically evaluate the role of one of the cultural industries - the film industries. More accurately speaking, it is a focus on the genre of documentary films, a major documentarian and the role that documentarians encompass in the creation of awareness. It is important to remind the reader of the exact formulation of the questions. However, in order to answer the primary question it was decided to answer a sub-question, and draw information from a case study, which would then provide information and findings to answer the primary question. The sub question was:-

Sub Question

How does documentary film impact its audience?

The case study was then introduced to support the sub-question and then this information was used to answer the primary question

Primary Question

Why documentary films are effective mediums that have the potential to create and/or raise awareness?

7.1 Research findings

Within the research of the previous empirical sections of this thesis, a number of findings have been identified. These findings in some instances have corroborated previous literature, which will be discussed later. The method of triangulation has presented the opportunity to gain a full picture of documentary film and its impact on awareness creation.

1) Documentary film presents the opportunity to provide the audience with an in-depth analytical *'story'* of a topic.

According to the documentarians, because this method is about *'truth',* it comes across as a more dedicated documentation of news. In the case of Colonna's process of documentary creation, there was an unorthodox route to creating the film *Identities*. The documentary only came about because the director was initially documenting research for a potential fiction film. However, Colonna discovered that the footage provided more insight because of the reality in documentary film.

2) Documentary film can be used as a political tool for gaining credibility on a specific topic, cause or issue.

In this situation, you can use the example of the documentaries *SiCKO* and *Bolsjefabrikken*. The film *SiCKO* positively allowed people to become aware of certain situations pertaining to the state of healthcare in the US. The focus group in Uppsala consisting of American healthcare professionals believed that the film presented issues fairly. The raising of agenda in the US was essential due to it being one of the key campaign promises Barack Obama.

On the other hand, the film *Bolsjefabrikken* initially had no pre-meditation of being a political tool. However, the documentary had the fundamental premise of creating awareness on a unique society of creative people. When *Bolsjefabrikken* was shut down, it forced this society of creative people to become political. The members asked Terkelsen if they could use the film to raise awareness among local politicians to help them find a new location. She accepted due to the added value the documentary would provide in the battle for gaining a new location.

3) If the subject/organisation did not act defensively and try to attack the documentary, then the documentary would not achieve the same status.

The most popular documentaries have also been the most controversial documentaries. The research forwards a proposition for the *'power'* of documentary film. Michael Moore's documentary films have always been about relevant topics which lead us to the belief that his films ride on the wave of *'current topic'*. The research findings point towards a conclusion that documentary films have the benefit of positive or negative coverage. This supports the belief that controversy sells.

4) Michael Moore has successfully helped to raise and create awareness by using entertainment aligned with educative information.

From the research on Michael Moore, it is evident that he has, in fact, built on to the future of documentary filmmaking. Moore's films have helped humanitarian issues directly, primarily as mediums for creating awareness. Moore has also proved that creating documentaries can be profitable for Hollywood's *'ivory towers'*. The findings present us with the information that Moore fills a gap which creates discussion on topics that the media fails to cover circumstantially.

5) *SiCKO* raised questions of universal healthcare and health insurance failures in the US that were not being addressed domestically, and created awareness internationally.

Conclusively, it can be understood that documentarians' films add weight and information to critical issues. The US government is not going to list *SiCKO* as an influence, however, some advocates will hold the view that Moore's film was a strong channel of discourse, information, education and entertainment which **raised** the profile of the inadequacies of the health industry. To add, the film was an international success that helped to **create** awareness to the unaware. This triggered the international media to look into the questions raised by Moore. The spotlight was centred upon America because of the film *SiCKO*.

7.2 Cultural industries, interpretations

As described in the opening part of the paper, the cultural industries are part of an intertwined network of products that create experience products for people. These industries have also led to a great economic impact for filmmakers and associates in recent years. Specifically, the film industry is going to grow even further because of reduction in costs of making films and potential to create more experience is infinite. With the reduction in prices of the equipment needed to make films and with the relative costs of film production falling, this establishes an exciting time and opportunity for documentarian and independent filmmakers (Magid, 2009).

The research undertaken in this paper has opened up the category of how documentary film can create experiences, which aim to be powerful and iconic enough to create an impact in a humanitarian context. The original inspiration behind the birth of the studies into cultural industries had an initial aim of researching the effects of film on social, political and economical sense. However, it would seem, that paradigm shifted more to the creation of profit by making more entertaining films. The research has provided strong evidence that films do influence the general population, however, not enough research has been put into the potential of documentary film being used to impact the social conscience.

The findings of this paper corroborate a selection of the literature used in this research. Chouliaraki's book, *The Spectatorship of Suffering* (2006), introduced a valuable theory on how the audience reacts to different forms of suffering on television. The discussion that was created was based on humanitarian catastrophes such as the 2004 Indian Ocean Tsunami. The theories from this piece of literature were applied in certain cases, however, the focus of documentary film is somewhat different. This is due to the fact that television news exists in an extremely competitive environment where beating other news networks to a story could be more important than the reliability of the story. Relatively speaking, television news does not have the potential to provide an in-depth analysis into a topic compared to documentary. According to the literature and primary research, the findings prove that documentary film provides a longer in-depth analysis into a topic. Also, the author would agree with Chouliaraki's

conclusion that a lot of social theory on media has not been concrete or substantial because there is a lack of belief that media texts can be more than just an image.

From the research, we can see that documentary films provide a special realism that narrative feature film will never step up to. Fiction films have to follow a blockbuster model which does not allow the director to get under the true story or issue. The literature research has introduced many issues about current media and its lack of creating proper resources for people who view suffering. To add, select cases do exist were the global coverage of news media has been a huge benefit to the humanitarian crises abroad. However, the mass media has created a problem for us by constantly producing suffering that occurs too far away from everyday life. The researcher believes that the viewer is having a downward relationship to the effects of global and humanitarian crises. Of course, it is hard to estimate this relationship because one person may have different associations to a crisis than another. However, the central theme is that news media is inundated with *'horror'* stories, which do not have the same initial moral effect. News media allows us the immediate satisfaction to view news but it does not provide the connectivity with the viewer due to the speed of the news. This lack of connection with the desired public has led to *'desensitization'* on the performance of broadcast media. This has provided the opportunity that documentaries give that sense of reality and sensitivity back to the viewer.

It is without doubt that documentary film and television news media do exist on similar paths. They both exist to tell real stories, offer visual imagery which can create moral anguish and they are both designed to create awareness. Leavy introduced theories that mention how television and film can create iconic images which can be seeded into the social memory of the audience. The theory demonstrated how *'normal'* news events end up becoming iconic events because of the intervention of media. The *'Columbine'* catastrophe only became an international incident after Moore had created the film.

From the documentarian perspective, the interviews revealed that Moore was a key addition to the increase of popularity of the genre in recent years. All the interviews highlight an appreciation of what he is trying to do with his films. The research indicated that he comes off highly subjective in his arguments due to his methods. The focus group with the health professionals also revealed some similar standpoints. The majority of the focus group listed Moore's methods as a problem, which hurts his

reputation as a *'filmmaker with a 'conscience'*. However, the result from the focus group has not created a black and white answer of how Moore is perceivably motivated. The survey results did highlight that only 6% of respondents slightly and strongly agreed that Michael was a *'liar'*. However 33% of the respondents remained indifferent over the topic. The convenience sample responded at a rating of 85% on the entertainment factor of Moore's documentaries. It is also important to emphasise that an 85% rating is notably impressive for a documentary maker. Only, 3.8% believed that he manipulated stories purely for the fact that it would create better controversy, which would drive ticket sales. Over half of the respondents believed it is purely for the benefit of the story that Moore picks and chooses the best situations.

7.3 Implications, Limitations and the Future

The results of this paper have confirmed and raised the theoretical level of information about films' impact on its audience. The paper's original element is the study of the value of documentaries in creating and/or raising awareness in the public sphere. The adapted theoretical implications of Chouliaraki's work that have been applied to documentary have created attractive outcomes. Using Chouliaraki's work as a base to study documentary films impact has expanded the field of media's effect on the audience. The paper has provided the researcher the opportunity to test existing knowledge against the creative art of Michael Moore. To my knowledge, Moore's work has not been academically challenged and this paper has added a review of his work, method and addition to contemporary local and world issues. Implicitly, the author does not believe this thesis will add to the improvement of news media primarily because of the high levels of competitive behaviour, which has created isomorphic organisations, which have become too similar. This thesis showed how documentary film can be an alternative source of news and information. Potentially, it can be believed that in the future, education institutions will introduce more documentaries due to a revitalisation of the genre. Documentary films have the potential to exist in prime time television positions due to a new perceived belief of the entertainment quality.

The researcher has understood that if time and resources were overly abundant, then a wider selection of interviews with filmmakers could have been achieved. However, the

researcher is satisfied with the results from the interviews, it is however questionable if more information could have yielded stronger results. Secondly, the researcher would have benefited from creating a second focus group of (i) another group of health professionals to compare and contrast results or (ii) a selection of politicians to gain a viewpoint and perspectives of a documentary which related to their work climate.

An interesting opportunity of further research on this topic would be the rise of the *'YouTube'* documentary, which could become a stronger avenue or channel of awareness creation. A key inspiration for this trend is the fact that documentary films can be made independently and cheaper than ever before. From the research it is fair to promulgate that all range of medias have an effect of some quantity upon the viewer. These effects should only increase in the future due to the exponential increase in the time a person uses visual technologies[22] such as video and TV in their daily life. However, the selective nature of what we choose to watch might become more critical due to the future of video-playback and internet capabilities. In the situation of being forced to watch the prime time movie special over that documentary you may now be given the opportunity to watch both.

Interestingly, another film-maker who stretches what it is to be a documentarian is a film-maker called Sacha Baron Cohen. He has created such *'documentaries'* called *Borat* and *Bruno.* In his films he pretends to be a different character in order to gain interviews and receive special insights due to his alter-ego's style of questioning. The films are primarily known for the comedy, however, the majority of the situations and characters are real. In the researcher's opinion, it is believed that the films are half-documentary and half-fictional movie, which further bridges the gap of education and entertainment closer together.

With regards to future research, the author would like to see extensive research completed on documentaries, which aim to create awareness. Also, I think it is important to start to look at the new forms of creative reporting that have been developed in the recent years such as comedic documentaries (mentioned in the previous paragraph), video blog reporting and comedy news shows such as the Daily

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[22] Due to the increase in such technologies as video playback the viewer now has control to watch everything they want at any time period. Some theorists even believe that by 2013 the daily hours watching video and television will match sleep (Solutions Research Group, 2008)

Show and the Colbert Report. Comedy news shows are able to take advantage of updating the population on current issues, through a range of comedic sketches and interviews.

7.4 Conclusion

As discussed at beginning of the thesis, the creative industries are primarily a means to exploit artistic creation and an exploitation of intellectual property. However, this paper has examined the role that the creative industries can have in the contribution to awareness raising and creation. More accurately, why documentary films, and their creators, are effective elements in the raising of awareness and opening debate. The empirical findings from the initial analysis revealed that documentary films have many roles. (1) The findings dictate that documentaries provide a stronger analytical method in their creation, which provides the viewer with a sense of reliability and realism. (2) Documentary films can be used as a political tool that can be used to help support political and/or humanitarian agendas. The method also has a stronger sense of realism because of its organic nature. The results also provide evidence that documentary films create stronger impact than television broadcast news.

The findings of the paper, however, have not proven the idea that documentary film can be the primary avenue for the creation of impact change. The genres of documentaries with a humanitarian focus currently do not have enough resources and popularity to create widespread impact. In the 21st century a humanitarian documentary film needs not only to achieve its traditional aims of providing information but also to create impact through a certain degree of entertainment. (3) A success factor of Moore's films is due to the controversy that they distil into society and this is understood to be a direct contributor to the success and popularity of his films. (4) Michael Moore has demonstrated that documentary films can also provide entertainment while also achieving the objective of message awareness. (5) *SiCKO* did **create** international awareness, and it also **raised** awareness domestically within America.

The future for documentary film is positive due to the fact that the fixed costs of making a documentary are reducing. This should lead to an increase in independent documentaries being released in the future. With this in mind, a trend for entertaining

news media should become more vibrant and evidence of such will be realised in the years to come. In conclusion, documentary films are effective mediums because they create a deeper investigation compared to television news and a heightened authenticity than that of feature films.

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9 Appendices

9.1 Interview Information

All three interviews have been recorded onto a disc.

- Vittoria Colonna interview has been burned onto the disc **'Int 1: Colonna'**

- Malina Terkelsen interview has been burned onto the disc **'Int 2: Terkelsen**

- Camilla Magid interview has been burned onto the disc **'Int 3: Magid'**

The 4th interview was by e-mail and send to Amy Hardie. The results of that interview were:-

9.2 Amy Hardie interview

```
1.   Why have you decided to make documentary films?

I make documentaries as a way of engaging with the world and
reflecting on it.

2.   Why use documentary films to say what you are saying? Why not
use a book or?

I need the visual, aural, sensual experience of being there to
understand and to tell the stories I want to tell.

3.   Why is the documentary a strong method of storytelling?

Its ability to transport the viewer into the situation of the story
gives it a visceral immediacy, which can be combined by a complex
and intelligent conceptual argument or storytelling.

4.   What are your views on the role of fictional feature films,
which tell stories to 'create change'? (Examples below)

a.   Blood diamond (Conflict diamonds in Africa)
This is the only one I saw, and I though the short doc it was based
on was more raw - but Blood Diamonds will get a greater audience.
b.   Day after Tomorrow (Climate Change)
c.   Hotel Rwanda (Genocide)

5.   In my research I have been led to believe that Michael Moore
has the raised the profile of the documentary to new audiences? Do
you agree?

Yes, his use of humour is great.

6.   Objectivity is impossible in documentary filmmaking? Do you
agree?
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Yes - the film is subjective three times - seen through the
selective gaze of the director and cameraperson; moulded into one
of the many stories that could have been told in editing; and then
interpreted through the experience and receptivity of each
individual in the audience.

7.   How much interference can a documentarian have with the
subject material?

A documentarian has a responsibility to remain as true to what is
generally seen as 'the facts' of any situation as possible.

8.   Have any of the films you have been involved with facilitated
change?
Yes. A film I made on the training of judges changed the way they
were trained. I have made films for two dying people that they said
made them need less morphine - film as medicine. I have made films
with families that have changed the way they feel about each other
and enabled them to talk to each other and express themselves more
openly.


Amy Hardie
head of research
Scottish Documentary Institute
eca
74 Lauriston Place
Edinburgh EH3 9DF
0131 221 6245
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9.3 Box Office Mojo

I decided to use the information from boxofficemojo.com to review the lifetime gross and popularity of movies in the documentary section. The definition of this website upon this genre is '*Documentary as sub-genre of Non-Fiction*'. This fits into the definition of the paper

Information extracted 01/06/2009

Rank Us	Rank Int'l	Film	Int'l	US Gross	Int'l + US
1	**1**	**Fahrenheit 9/11**	**$103,252,111**	**$119,194,771**	**$222,446,882**
2	3	March of the Penguins	$49,955,470	$77,437,223	$127,392,693
3	2	Earth (2009)	$74,611,222	$31,570,908	$106,182,130
4	**8**	**SiCKO**	**$11,515,086**	**$24,540,079**	**$36,055,165**

5	5	An Inconvenient Truth	$25,610,346	$24,146,161	$49,756,507
6	**4**	**Bowling for Columbine**	**$36,432,405**	**$21,576,018**	**$58,008,423**
7	7	Madonna: Truth or Dare	$14,000,000	$15,012,935	$29,012,935
8	10	Religulous	$576,203	$13,011,160	$13,587,363
9	6	Winged Migration	$20,568,700	$11,689,053	$32,257,753
10	9	Super Size Me	$9,104,631	$11,536,423	$20,641,054

9.4 Public survey questionnaire results

Michael Moore is

	Disagree Strongly	Disagree Slightly	Indifferent	Agree Slightly	Agree Strongly
Film Maker	0.00%	2.90%	14.70%	17.60%	64.70%
Documentarian	2.90%	8.80%	11.80%	20.60%	55.90%
Journalist	8.80%	5.90%	26.50%	41.20%	17.60%
Activist	0.00%	8.80%	14.70%	26.50%	50.00%
Propagandist	2.90%	8.80%	20.60%	29.40%	32.40%
Liar	21.20%	27.30%	33.30%	6.10%	0.00%

What is a documentary?

A non-fiction film; a portrait of a man/woman or an event. It often presents a different angle.

A film that portrays facts

Documentary film is a broad category of visual expression that is based on the attempt, in one fashion or another, to "document" reality

Source of factual information in a film format, usually on topics that are actual and relevant to the general interest

A fair and balanced account of an event or phenomena without bias

A movie, which describes reality or what a person thinks, is reality (experiences, dreams etc.)

Someone who does a research on a topic and then tells findings on a topic to an audience

A piece that highlight hidden or new aspects of a current topic

Mainly factual account of a subject matter, preferably presenting competing and contrasting interpretations and viewpoints. Some editorializing is fine, as long as it is presented as such, and in a balanced manner

Something factual that sheds new light on a topic or is informative in

an unbiased way

It is many different things. But basically it is pointing your camera at something, documenting it. The reason that I think that Moore is still making documentaries is that a documentary will always be subjective

True story about facts and situations

Non-fictive film - purpose to investigate

A piece of cinema which provides both sides of a factual event without the emotional involvement of the maker

Factual based film which attempts to draw a conclusion from analysis of the facts

An IMPARTIAL documentation/study of some event/person/thing

Reflecting the reality from more than one angle.

A film which documents events without bias

A nonfiction story about a subject

Informative Film

An attempt to capture occurrences without disturbing the outcome which I guess is impossible

A film based made of real footage, non-scripted.

A filmed journalistic take on a real life issue. Non-fiction.

A movie or a television or radio program that provides a factual record or report.

An attempt to document reality

Everything is interesting

A movie based on facts

A fragment of a truth

Which of Michael Moore's films have you seen, only heard, and never heard of?

	I have watched	I have only heard of this film	I have never heard of this film
Roger and me	21.40%	17.90%	60.70%

Bowling for Columbine	92.90%	3.60%	3.60%
Fahrenheit 9/11	75.00%	25.00%	0.00%
SiCKO	46.40%	39.30%	14.30%
Slacker Uprising	0.00%	25.00%	75.00%

Does Michael Moore make entertaining films?

Yes	88.50%
No	11.50%

Some people have argued that Michael Moore tampers and manipulates the truth on film to create his message for change. How does this make you feel?

He does it for himself to make a more exciting movie to get more money and better movie sales **3.80%**

He does it for the viewer because it creates more exciting movies which therefore spread the message and reach more people **53.80%**

Both **46.20%**

Can you name other popular and influential documentaries?

Super size me	8
An Inconvenient Truth	5
Zeitgeist Addendum	4
March of the penguins	3
Planet earth	2
Woodstock	2
7 Up	1

Death in Gaza	1
Fahrenheit 9/11	1
Gandhi	1
Harlan County, USA	1
Hoop Dreams	1
In the name of the father	1
Madonna: Truth or Dare (an effect on sexual expression)	1
Med ret til at dræbe	1
Night and Fog	1
Taxi to the dark side	1
The Color of War	1
The Fog of War	1
The Revolution will Not be Televised	1
The Silent Planet	1
The syndrome of Darwin	1

Can you name some feature films that you believe have created an effect on society or created a strong discourse about the topic?

The Da Vinci Code	3
Crash	2
Der Untergang	2
Passion of Christ	2
Platoon	2
12 Angry Men	1
Amelie	1
American history X	1
Antichrist	1
Baaden Meinhof	1

Blair Witch Project	1
Blood Diamond	1
Boys Don't Cry	1
Braveheart	1
Das Leben der anderen	1
Dogville	1
Ed Tv or Truman show	1
Elephant	1
Forest Gump	1
Hotel Rwanda	1
In the name of the father	1
Kramer vs. Kramer	1
La Haine	1
Malcolm X	1
Milk	1
Philadelphia	1
Pulp fiction	1
Rain Man	1
Saving private Ryan	1
Schindler's List	1
Slumdog millionaire	1
The Big Blue (impact in France)	1
The day after tomorrow	1
The Idiots	1
The Passion of Christ	1
Trainspotting	1

9.5 Vittoria Colonna

9.5.1 Article on Identities

Film Ireland talks to *Identities* Director Vittoria Colonna and Producer Rachel Lysaght about how their initial research for a drama gradually morphed into the winner of both the best documentary at Gaze Film Festival 2009 and the Irish Council for Civil Liberties Human Rights Film Award.

"Identities charts the multicoloured, multicultural transgender community in Ireland. The filmmakers introduce us to Sybil, Sahara, Slick'O, Lee and Crystal who give shape to the different but parallel worlds of Transvestism, Transsexualism, Drag, Sexual identity, and Gender Dysphoria", the filmmakers discuss how their relationship with those portrayed in the film developed through the filmmaking process.

'Abstract self-representation through performance art opens our eyes to each character's potential to exist in fantasy. Intercut with black and white interviews, fly on the wall footage documents the quotidien experience, throwing reality into sharp relief.' Vittoria and Rachel talk about how these cinematic ideas came about and how the Arts Council and Irish Film Board were both very supportive in giving two debut documentary makers the freedom and support to make the film they wanted.

Identities also screened at the LA Irish Film Festival on September 25th 2009 in the Aero Theatre, Santa Monica, for more details on screenings around Ireland visit http://www.accesscinema.ie

http://www.filmireland.net/tag/vittoria-colonna/

9.5.2 Article 2

Vittoria Colonna's first documentary takes a closer look at the multi-faceted Irish transgender community. Five narratives, in the form of black and white observational interviews, reveal the five character's personal histories and experiences. Each story is preceded by a vibrant piece of performance art and offers us the opportunity to get a deeper understanding for transvestism and transsexualism. One of the characters we get to know is Lee, who underwent a sex change from female to male. How does his daughter Siobhan cope with her mother now being a man?

Vittoria Colonna's sensitive, intimate debut had its premiere at the 53rd Corona Cork Film Festival. This year, it won the award for Best Documentary Film at the GAZE Film Festival and the Irish Council for Civil Liberties Human Rights Film Award. Budding filmmaker Colonna previously directed music videos, for example for Felix da Housecat. IDENTITIES is her latest work which attemps to break down the traditional, culturally constructed norms of gender and sexuality and shows that nowadays, sexuality on screen and in real life does not necessarily have to be fixed - it can be ambiguous, multilayered and changing.

http://en.britspotting.de/2009/10/09/britspotting-presents-identities/

9.6 Malina Terkelsen

9.6.1 Film CV

Brødre (Susanne Bier, DK/GB/SE/NO, 2004)

Produktionsassistent Strings (Anders Rønnow Klarlund, DK/SE/NO, 2004)

Production Assistant Drømmen (Niels Arden Oplev, DK, 2006)

Statistassistent Bolsjefabrikken (Malina Terkelsen, DK, 2009)
Instruktør

9.6.2 Bolsjefabrikken

Bolsjefabrikken (Malina Terkelsen, DK, 2009)

28 min. DK/Dokumentarfilm

En kakofonisk fortælling. En gammel bolsjefabrik indtaget af en gruppe mennesker. Mennesker med lyst og trang til at bygge, forandre og skabe verden sammen. Tilblivelsen af et minisamfund og tankerne bag. Om fællesskabet og virkelysten. Om rummet hvor der er plads til det skæve og imperfekte.

Emneord

Samfund

Credits

Udenlandsk titel	Candy factory
Paraplytitel	Afgangsfilm 2009
Produktionsselskab	Den Danske Filmskole
Distribution	Den Danske Filmskole
Biografpremiere	27/06/2009 Empire
Instruktør	Terkelsen, Malina

Produktion   Schlüter, Caroline (Producer)

Fotograf   Winqvist, Sophie

Klip   Kloster Ebbesen, Mikael

Lyd   El-Kheloufi, Reda (Tonemester)

9.7 Camilla Magid

9.7.1 info

Born 1979, Denmark.

BA in Film and Media Studies,

University of Copenhagen 2003.

»En sort streg om øjet«/»The Black Lines« is her debut as a director.

9.7.2 Black Lines

Danish title: En sort streg om øjet

English title: The Black Lines

Danish release: 02.06.2006

Country of origin: Denmark

Running length: 29 min

Technical data: Betacam / Letterbox / colour / stereo

Language: Syrian

Director Camilla Magid

Director of photography Joude Gorani

Editor Esra Geelmuyden Pertan

Sound Mads Heldtberg

Composer Sara Savery

Producer Camilla Magid, Caroline Schlüter

Executive producer Camilla Magid

Production Camilla Magid

Finance (DK) Danish Film Institute, Film Workshop; DCCD; Koda

International sales Camilla Magid / Fredericiagade 8, 2.tv / DK-1310 København K / camillamagid@gmail.com

Festivals Danish Film Institute

Category Documentary Film

9.8 Amy Hardie

Position: Head of Research - Scottish Documentary Institute

Telephone: 0131 221 6245

Email: a.hardie@eca.ac.uk

Web: www.scottishdocinstitute.com

Web: www.docspace.org.uk

The Graduate Research School deals with enquiries about research-led postgraduate study at eca. Formal applications for postgraduate study must be submitted to the Academic Registry.

Biography:

Award winning filmmaker and lecturer Amy Hardie has specialised in both making and teaching documentary for a number of years. Her successful feature documentary Kafi's story (1991) won the Joris Ivens award for best documentary as well as the BP Expo, the Mexico Special Jury Prize and the Rai Commendation. In 2001, she received a Creative Scotland Award, to develop her film 'A Beginner's Guide to Dying'.

In 2002 she founded Docspace, arguing for a dedicated documentary exhibition strategy. Selected by ReelScreen as an international advocate for documentaries, Amy has expounded the benefits of a digital exhibition strategy with articles, presentations and the report **Docspace: a fresh look at audience and screening**.

Amy Hardie helped set up the Scottish Documentary Institute in February 2004 with Noe Mendelle, where she is now Head of Research.

9.9 Candidates for front page photo