

“RESTLESS SOUL”

Bokyoung Choi

Thesis Prepared for the Degree of
MASTER OF FINE ARTS

UNIVERSITY OF NORTH TEXAS

August 2018

APPROVED:

Tania Khalaf, Major Professor

Ben Levin, Committee Member

John Murphy, Committee Member

Martin Eugene, Chair of the Department of
Media Arts

David Holdeman, Dean of the College of Liberal
Arts and Social Sciences

Victor Prybutok, Dean of the Toulouse Graduate
School

Choi, Bokyung. "*Restless Soul*." Master of Fine Arts (Documentary Production and Studies), August 2018, 41 pp., references, 10 titles.

Restless Soul is composed of observational and expository style to depict a culture of youth, strength, and passion. The film captures an improvising musician and composer named Garrett Wingfield, who expresses spontaneous sound reflected in his mind, body and spirit. By working with his music friends, he releases his creative energies through his compositions and his different types of saxophones. The documentary allows its audience to experience the youth culture in a postmodern world.

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Bokyoung Choi

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PROSPECTUS1

Title: Beyond Jazz
Length: 20 Minutes
Medium: Digital Video

Introduction

Garrett Wingfield is a composer and performer in the Dallas–Fort Worth, Texas, area. He spends a significant amount of time developing his musical identity. Garrett composes music for his free jazz ensemble called Octopod, which includes eight musicians. He also collaborates with different styles of bands to understand his own style of music. His four types of saxophones allow him to understand his preference of sound. From solo to band performances, Garrett constructs his musical identity in various ways.

Garrett has been on a journey of music with the musical friends he met through college or friends. He started to play the saxophone at a young age and grew up devoting himself to music. He participated in marching band in high school and college. He earned a bachelor's degree in music composition from Texas Christian University and a Master of Music degree in Jazz Studies, with an emphasis in composition from the University of North Texas. His jazz ensemble the Octopod includes eight jazz musicians who are Garrett's colleagues from the University of North Texas. He composes and performs in the Octopod to expand his realm of music skills. The band's focus is on improvisation, which reveals each band member's unique expression of music. Each member's uniqueness blends to produce a unified sound. His twin brother, Luke Wingfield, who has been inspiring Garrett since they were born, is also a member of the band.

They challenge each other and bond through music. Garrett's goal is to cultivate his skills

1 This chapter is the original proposal written from March 2017 to June 2017 before producing the documentary *Beyond Jazz* (a tentative title). It was submitted and approved by the thesis committee in June 2017.

and create unique and expressive sounds. His interests in music go beyond what he has studied; he collaborates with a pop-based band called Starfruit to expand his knowledge and experience in creating sounds.

In addition, Garrett uses solo performances to develop his expression of sounds. His body movements and reactions to sound reveal a passion for music. He uses music to explore new adventures by meeting new people and visiting new places. He is planning to stop teaching high school and college in North Texas as he has set a goal of becoming a professional musician. He uses his ability to explore a variety of musical genres, which enables him to play music beyond any particular style.

Purpose

The purpose of the documentary is to draw the audience's attention to a variety of melodies and the art of music through the lifestyle of the youth. The dynamic of music enables the audience to understand the culture of a young musician. My audience will experience the passionate energy released by the subject of the documentary while collaborating with his musical friends. My subject is not afraid to fail and challenges himself to move forward and achieve something he is not aware of. For Garrett, music is an art form of self-expression and self-affirmation to achieve transcendence.

I happened to see Garrett's performance, which motivated me to make a documentary of a musician. I met Garrett by chance in April 2017, when I went to a photo exhibition at the Thin Line Film Festival in Denton, Texas. At that time, Garrett was playing the saxophone with his avant-garde noise band, Baby Blood. His band's music was distracting to me at that time because of the loud volume at which they were playing. However, after looking at the audience, my

perception of this loud music changed. The audience was sitting in their chairs and listening to the music intently. Their attitude toward the music aroused my curiosity, and I wanted to learn more about avant-garde noise music. After I started listening more carefully to the music, I realized that it sounded better than I had first thought. Each member, with his own instrument, played off the others to create weird and abstract sounds. After the performance finished, I approached Garrett to ask about the motivation for his band. His answer surprised me in a way that I assumed he was a music geek who only produced unconventional music. However, he turned out to be a high school and college teacher of jazz and composing jazz ensembles.

After meeting Garrett, I thought that I lacked the personal experience to discriminate against musical genres outside my current preferences. This self-reflection inspired me to want to film Garrett and his life of music. The title *Beyond Jazz* comes from my curiosity of the boundlessness of jazz and music in general. The documentary is not to define what jazz is; rather, it focuses on the variety of music beyond jazz. It will show how sounds connect with people and bring them to life. Through my documentary, my audience will be exposed to new perspectives on music and come to enjoy a diversity of music.

Intended Audience

The film focuses on the youth culture of a musician reflecting on his life story. I do not want to consider a specific target audience. If I consider my target audience, it would be either musicians or those interested in music. They would be mostly Americans, both males and females. The age of the audience would range from 5 to 70. My documentary does not aim to achieve an educational purpose, but musicians and music instructors may use the film as

educational material. If the documentary achieves international prominence, it will be dubbed into various languages for the worldwide audience. Anyone will be welcome to watch it—whether by chance or with purpose.

Feasibility

My crew will be able to film Garrett during the summer, with minimal concerns. The production will start in July 2018. Garrett already informed me of his summer plans, so I can film him during his performances at bars and other locations. My cinematographer, Sunil Kilaru, will be available during the summer to work with me. Most production will occur locally, in Denton and Dallas, Texas, which means travel is not a concern. However, some of the filmings of Garrett's performances will happen at a local bar at night. Filming in a bar at night can be challenging due to lighting issues, frequent traffic, and loudness. Specifically, the bar is darker on the audience's side, so it may be hard to capture the audience's reactions and expressions during performances. A lot of people frequently come and go during performances as well, which means there is a possibility that I will not be able to ask the audience members to sign release forms if they come in and leave before the performance is over. In addition, the bar has a lot of ambient noise coming from fans or people chatting and drinking. Recording the music will undoubtedly be difficult. Therefore, before filming, I will visit the bar to anticipate the challenges better.

Garrett's schedule is uncertain after September because he may be moving to Germany to start his music career. He is waiting for a callback after an audition he provided in June 2017. The plan for filming Garrett while teaching in high school or college is also uncertain because Garrett may not be available when school starts in the fall. Therefore, I decided to film Garrett's

performances and his daily life. Furthermore, Garrett can provide archival footage of his performances in the past. If he is not available after September, I may make use of such footage.

Treatment

Late one night, a neon sign at Tom's Daiquiri is blinking as a couple enters the old building. Inside, the couple can see lots of people packed together; some are standing alongside a table where different kinds of alcoholic beverages are lined up in a wooden cabinet. A young woman pours liquid into a glass and hands it to a young man. People in the bar are scattered.

Each one behaves in different ways: chatting, drinking, sitting, and standing. They all look at the stage. A man on stage holds a glass and looks at people in the bar. He puts down his drink, then picks up a long, golden-colored instrument, moving it close to his body. He places his left fingers over the top of the instrument's holes and his right fingers under its holes. He glances behind him to see four men with different devices spread out on the stage. He nods at them as he brings the instrument to his mouth. He blows his device, and the seven other men with different instruments start to play their parts. All eight performers on stage listen to their bandmates' sounds carefully to create a smooth and rich harmony. They look at one another's body movements and make eye contact. As they finish their performance, the audience applauds for them. The performers on stage smile and hug one another, then pack their instruments into their cases. The outside of the bar is quiet; only a few cars pass by.

As the sun rises, sunshine streams through a window in a small house. A guy calls out, "Garrett, wake up!" It is Garrett's twin brother, Luke, who has a different hairstyle but looks almost the same as Garrett. Luke asks, "What time is the recording session?" Garrett replies, "Around five to six. We have to be there an hour early." When the hour hand of the clock points

to four, Garrett and Luke leave their house. Garrett parks his car in front of a house. When Garrett and Luke enter the house, it has a small room with music equipment. The room has been soundproofed. The remaining six members of Octopod are already waiting for Garrett and Luke. They all pull out their instruments. Garrett gestures to them, and the eight members start to play their instruments in front of a microphone.

Garrett is heading to Dallas with his saxophone. He enters a building named Church in the Cliff. Inside is a small room, and a man wearing colorful tight clothing welcomes Garrett by saying “Thank you for coming.” Garrett greets him: “Ethan, long time no see. How have you been doing?” Ethan says, “I am making a new album this year. That last performance with you was perfect. I was so excited to play with you. It’s always fun to perform with you.” Garrett pulls out his saxophone and loosens his mouth up. Ethan pulls out his guitar from its case to play.

Garrett listens to Ethan’s playing and responds by playing his saxophone. After Ethan’s group members arrive, Ethan reads the list of songs they will play into a mic. After a few hours of playing, Garrett puts his saxophone case into his car and drives off into the dark night.

The next day, Garrett pulls out his saxophone to clean it. As he finishes cleaning it, he produces a piece of paper to draw a note on. After some time passes, he prepares to head to the same place he performed the day before. As he arrives, he pulls out a shoulder strap to hold his saxophone. Garrett stands alone in front of strangers, introducing himself: “I am Garrett Wingfield. I am a composer and performer. Thank you for coming to my solo performance.” He closes his eyes to listen to the music he is playing. Garrett takes a picture with the audience members after the performance.

One day, he receives a call; after hanging up the phone, he smiles widely. A few weeks later, he packs his saxophone into his suitcase and takes a car to the airport. He checks his

luggage and gets an airplane ticket. The ticket indicates that the flight is from Dallas to Frankfurt.

Style and Approach

Beyond Jazz will be filmed with a mix of observational and expository styles. It aims to adopt an unscripted observational style. Being nonscripted, the film will rely on capturing the spontaneous nature of my subject's verbal and nonverbal language. To achieve an observational style, the camera sometimes remains distant from my subject—so much so that he is possibly not aware of its presence during his performance or his work. In addition, the expository style will help strengthen my storytelling. The expository style tends to provide information about a specific topic. It would help me reveal my subject's perception of music. By asking questions regarding his activities, I will not only build a relationship with him, but also allow my audience to understand him in greater depth. A good relationship between a subject and a director will create reflective moments that can humanize the documentary. Indirect interviewing can be expected with my subject's musical friends, family members, and strangers, during which I will ask their thoughts about music. The film will also contain a formal interview of the subject, which will be used as a voiceover.

To visualize improvised sounds, I will use a combination of a handheld camera and a tripod to film a variety of angles. To capture the spontaneous moments of my subject's body movements and facial expressions, I will use a zoom technique. Metaphor shots will be filmed with a tripod to create a sense of stability. The Sony FS100 will be the main camera. The Canon 5D Mark II is an alternative camera for filming natural sceneries or for conducting interviews. I may utilize both cameras to create different visual tones and experiment with cinematic styles.

During post-production, I will employ experimental sound and visual editing. Employing

diegetic and non-diegetic sound from my subject's ensemble in the film will stimulate the audience's emotions. Both will be blended into each other to create a smooth flow of sound. Editing the footage with well-timed sound will amplify the audience's interest in the documentary.

Characters in the Film

Each individual listed below will likely be featured in my documentary:

Garrett Wingfield: Garrett is the main character in the documentary. His musical journey has shaped him to cultivate a multitude of different genres, aesthetics, and performance mediums. He has recorded and written large jazz ensembles. By working with different bands, Garrett explores a variety of sound.

Luke Wingfield: Luke is Garrett's twin brother. As a trumpet player, Luke creates his own sounds with a different instrument. Garrett and Luke encourage each other to learn as music and life partners.

Caleb Veazey: Caleb is an guitarist based in Los Angeles area, and he is a long time friend and music partner. He performs and teaches in California Institute of the Arts. He is currently preparing for an upcoming recording for his quartet, Off Cell. Garrett and Caleb share their ideas and passion for music.

Anna Jalkeus: Anna is a Jazz vocalist, harpist and composer from Sweden. Currently, she is teaching Vocal in University of North Texas. She performs with Garrett in Ptyx Tio which is an avant- garde improv trio. Anna attempts to create unique harp sounds which people cannot rarely hear.

The Octopod is an octet that blends meticulously composed music with free

improvisation.

Garrett Wingfield	saxophones, compositions
Aaron Dutton	saxophones
Emilio Mesa	saxophones
Luke Wingfield*	trumpet
Conner Eisenmenger*	trombone
Greg Santa Croce	piano
Aaron Holthus	bass
John Sturino	drums

* all horn players will be doing air/soundy extended techniques at some point

Starfruit is a Dallas-based pop band. Garrett collaborates with the band to examine the boundlessness of music.

Ethan Berman	lead singer
Patrick Michot	guitar
Poppy Xander	piano
Kamaron Black	bass
Chris Holmes	drums
Garrett Wingfield	saxophones

Garrett also performs with Baby Blood which is an avant garde Noise band.

Crew

Director/Editor -Bokyung Choi

Bokyung Choi is a South Korean filmmaker, studying documentary production at the University of North Texas. As an aspiring filmmaker, Bokyung examines the world with her curious eyes. She believes that everyone has unique stories to tell. Her interest in people and human nature motivates her to explore herself and others. After graduation, she plans to travel around the world to capture intriguing human moments.

Cinematographer - Sunil Kilaru

Sunil Kilaru is a graduate student at the University of North Texas, working toward his Master of Fine Arts in Documentary Production and Studies. Born and raised in India, he has always been enchanted by the mysticism of film and documentaries. He believes one should have a poetic vision of life. As a passionate filmmaker, he chose cinematic poetry as his life pursuit, which brought him to the MFA program at UNT. He is planning his third year thesis documentary, working with his cohorts in the program. After his graduation, he wants to be a drifter on the sands and tides of our time, documenting poems of life around the world.

Production Schedule

Pre-Production

May 31- June 30: Pre-interview with subjects, basic research about music, working on a proposal.

Production Schedule

- July 10: The Octopod Rehearsal at Emilio Mesa's house, Denton TX July 11: The Octopod at Tom's Daiquiri, Denton TX
- July 12: Octopod Recording at Civil Audio, Denton TX July 13: Octopod Mixing at Civil Audio, Denton TX
- July 17: PTYX Trio at Bath House Cultural Center, Dallas TX July 20: Solo set at Church in the Cliff, Dallas TX
- Aug 1- Aug 15: Filming more performances and Garrett's daily life, day and night. Aug 16- Aug 20: Interview in Denton/Dallas, TX
- September 1 - October 31: Film additional shots as needed, depending on Garrett's schedule (Denton, TX)

Post-Production

- November: Transcribe
- December 1: Post-Production Begins December 15: First Cut
- January 15: Second Cut February 15: Final Cut
- March 1: Sound and Color Editing March 30: Thesis Defense

Potential Locations and Shots

Denton, Texas

- Close-up and wide shots of each music venue (background, the band, the audience)
- Close-up shots of Garrett playing the saxophone at the music venue
- Close up shots of each band member's and the audience's facial expressions
- Close-up and medium shots of music instruments
- Wide shots of each music performance
- Montage shots of The Octopod's recording and mixing process
- Garrett's daily routine in his Denton home (filming Garrett and his twin brother, Luke)
- Shots of setting up for performances, shots of post-performance
- Zoom shots of Garrett's interaction with his bandmates

Dallas, Texas

- Garrett's daily routine in his Dallas house (alone time, scheduling performances, composing at his house)
- Garrett heading to a solo performance
- Close-up shots of Garrett's solo performance
- Meeting with his family or friends

Transitional Shots

- Background shots near Garrett's house and music venues

- Natural scenery footage (Filming some birds or squirrels)

Research

Books

- Benson, Thomas W., and Carolyn Anderson. *Reality Fictions: The Films of Frederick Wiseman*. Carbondale: Southern University Press, 2002.
- Bruzzi, Stella. *New documentary: a critical introduction*. London: Routledge, 2011. Print.
- Gioia, Ted. 2011. *The History of Jazz*. 2nd edition. New York: Oxford University Press.
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- Lee Konitz: *Conversations on the Improviser's Art*. By Andy Hamilton. Society for American Music Bulletin
- Murphy, J. P. (2009). "Beyond the Improvisation Class: Learning to Improvise in a University Jazz Studies Program." in *Musical Improvisation: Art, Education, Society*, pp. 171-184. Ed. Gabriel Solis and Bruno Nettle. University of Illinois Press.
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- Rosenthal, Alan. *The Documentary Conscience: A Casebook in Film Making*. Berkeley: University of California Press, 1980. 372-387. (Interview with Ellen Hovde.)
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- Ruby, Jay. *Picturing Culture: Explorations of Film and Anthropology*. Chicago: UC Press, 2000
- Wiseman, Frederick. *Five Films by Frederick Wiseman: Titicut Follies, High School, Welfare, High School II, Public Housing*. Ed. Grant, Barry Keith. Los Angeles: UC California, 2006

Films of Reference

Jazz on a Summer's Day, directed by Bert Stern and Aram Avakian 1959

Sound??, directed by Dick Fontaine 1966

Bob Dylan: Don't Look Back, directed by D.A. Pennebaker 1967 *Gimme Shelter* directed by Albert Maysles and David Maysles 1970 *Welfare* directed by Frederick Wiseman 1975

Imagine the Sound -Jazz in the '60s, directed by Ron Mann 1981

Let's Get Lost, directed by Bruce Weber 1988

The Beach, directed by Marv Kerr 1995

Jazz (series), directed by Ken Burns 2001

Inside Bjork, directed by Christopher Walker 2003

Musician, directed by Daniel Kraus 2008

People Who Do Noise, directed by Adam Cornelius 2008

Icons Among Us, directed by Michael Rivoira, Lars Larson, Peter J. Vogt

We Don't Care About Music Anyway, directed by Cedric Dupire and Gaspard Juentz 2009

Boxing Gym, directed by Frederick Wiseman 2010

Samsara, directed by Ron Fricke 2011

Night Bird Song, directed by Stephanie J.Castillo 2016

The Art of Listening, directed by Michael Coleman and Emmanuel Moran 2016

Podcasts

In the Groove, Jazz and Beyond <https://player.fm/series/in-the-groove-jazz-and-beyond>

Meet the Composer, <https://player.fm/series/meet-the-composer-59994>

Sock Monkey Sound <https://www.facebook.com/sockmonkeysound/>

Sound Matters <https://player.fm/series/sound-matters>

Sound Opinions <https://player.fm/series/sound-opinions>

Tiny Desk, <http://www.npr.org/podcasts/510306/tiny-desk-concerts-audio>

The Jazz Podcast <http://thejazzpodcast.buzzsprout.com/>

The Talkhouse <http://www.talkhouse.com/podcast/>

Articles

Boeckmann, Chris. *Being Human*, Film Comment May/June 2015

<https://www.filmcomment.com/article/albert-maysles/>

Lewis, Ann. *Stories That Tell Themselves: The Texas Documentary Tour: Meet Albert Maysles*.

The Austin Chronicle, Feb 11, 2000 Print <http://www.austinchronicle.com/screens/2000-02-11/75859/>

Financing Possibilities

The documentary production will be funded mostly through in-kind donations and by the University of North Texas. The following is a list of potential sources of funding:

- Austin Film Society (AFS)

AFS awards grants to emerging film and video artists in the state of Texas through its AFS Grant (formerly known as the Texas Filmmakers' Production Fund [TFPF]).

- Women in Film Dallas Scholarship

College Tuition Scholarships are offered to female college students studying film, television, or video production in the North Texas region.

Distribution Possibilities

Possible distribution channels include national and international documentary film festivals. I will choose distribution channels based mostly on their distance from Texas as well as

well-known film festivals that may help my documentary more easily reach my target audience.

The following is a list of potential distributors.

- Hot Docs (Toronto, Canada)
- IN-EDIT film festival (Santiago, Chile) BFI Film festival (London, England)
- Yamagata International Documentary Film Festival (Tokyo, Japan) EBS International Documentary Film Festival (Seoul, South Korea) PBS Online Film Festival (USA)
- SF Indie Fest (California, USA)
- Chicago International Movies and Music Festival (Chicago, USA)
- Hot Springs Documentary Film Festival (Hot Springs, USA) True/False Film Festival (Missouri, USA)
- Doc NYC (New York, USA)
- Los Angeles Women's Film Festival (Oregon, USA) Newport Film Festival (Rhode Island, USA) Boomtown Film and Music Festival (Texas, USA) Dallas Video Festival (Texas, USA)
- Lone Star Film Festival (Texas, USA) South by Southwest (Texas, USA)
- South Texas Underground Film Festival STUFF (Texas, USA) Thin Line Film Festival (Texas, USA)
- Women Texas Film Festival (Texas, USA)
- World Music & Independent Film Festival (Washington, USA) University Film Video Association Conference (USA)

RECONCEPTUALIZATION BEFORE PRODUCTION

My committee professor John Murphy suggested that I watch the documentary *Musician* immediately after I asked him to be my committee member. *Musician* became a key resource for planning my production. It generated lots of ideas about what to film and led me to acknowledge the need to understand the life of a musician. The documentary emphasizes the visual description of the musician Ken Vandermark. It depicts his wondrous life of moving to various locations to expand his music skills, thereby dedicating his life to music. The visual images of his demeanor depicted in the documentary shaped his musical identity and ultimately became the theme of my documentary.

My subject, Garrett Wingfield, was supposed to leave Texas to pursue his career in September 2017. In addition, other Octopod members planned to leave after summer. Thus, I planned to shoot a great amount of footage during the summer and was in a hurry to film Garrett. Scheduling with Garrett was not a problem as he consistently notified me of his schedule in advance. Sometimes, when my cinematographer was not available, I stepped in as a camera woman. My main camera was supposed to be the Sony Fs100, but I switched to the Canon 5D because I liked the color of the filmed footage.

My main concern was filming enough footage during the scheduled production. I planned to do some test shots before the scheduled production began in order to acknowledge my subject's reaction to the camera. Garrett invited me to a few of his performances right before starting my production, which enabled me to understand his music preference and his regular routine. Through the camera test, my subject expanded his knowledge of the documentary production process.

Another concern I had was recording a clean sound. I had no experience recording sound from various musical instruments. I would have liked to have hired a professional sound recordist, but due to the small budget, this was impossible. I purchased a Rode on-camera microphone for DSLR cameras. Although such a microphone may weaken the quality of sound, it improves efficiency and effectiveness in the workflow. Thus, my planned production cultivated productivity and flexibility.

INTEGRATION OF THEORY AND PRODUCTION

Cinema Verite

Cinéma vérité, also known as “direct cinema,” is defined as a film style that applies handheld cameras live with synchronous sound. The convenience of the handheld camera allows for capturing dramatic moments naturally. I use a small number of cameras (a maximum of three) to create a sense of continuity. The use of a single camera can give the cinematographer the freedom to capture the moment naturally and spontaneously. It also helps the audience see the situation through the camera man’s lens. The camera functions like a human eye. By using a small number of cameras, my cinematographer can capture the spontaneous nature of the life of the musician based on his observations.

Albert Maysles’ *Grey Gardens* and *Iris* are character-driven documentaries that influenced the filming of characterization for my documentary. Maysles is one of several pioneering cinéma vérité filmmakers who evolved this film style to capture the complexity of human nature. Maysles collaborated with his brother on *Grey Gardens* in 1975, which depicts the history and current daily lives of a mother and daughter, both named Edith Beale, to reveal their characteristics. The brothers applied their interest in psychology to their documentary filmmaking. Through their lenses, the Maysles brothers explored the internal aspects of human behavior. To apply Maysles’ cinéma vérité style, I would like to achieve my subject’s characterization to explore both subjective and objective perspectives of the human being.

Without narration, scripts, or sets, the Maysles brothers captured dramatic moments experienced by their subjects in *Grey Gardens*. The philosophy of documentary filmmaking is to understand human behavior regardless of the existence of the camera. Cynthia Miller addresses the authenticity of observational mode, explaining that “the observational mode attempts to

typically maintain the pretense that footage has been captured from a ‘fly on the wall’ camera, which documents the everyday without intervention. Such footage develops a sense of authenticity from an implicit rhetorical stance that these events would have occurred without the presence of a camera crew” (77). Applying cinéma vérité style allows me to discover moments of Garrett’s authenticity. To achieve one’s authenticity, I place the camera in a natural way to ensure that my subject does not recognize its existence.

Musician, directed by Daniel Kraus, also adopts the cinéma vérité style of the documentary used to capture one’s existence. It portrays the process of a musician's life. With minimal dialogue, the film enables its audience to experience the life of the musician. It is well constructed with visuals concisely and chronologically. The transition shots of natural scenery depict the mundane daily life of the musician that creates a sense of reality. Using my camera, I create an amusing shot to experience the reality depicted in the film.

Frederick Wiseman’s Editing

Influenced by the Frederick Wiseman style of documentary filmmaking, I decided to apply his fictional elements to my documentary. Wiseman is an American documentary filmmaker who employs the cinéma vérité style to capture the institution’s contradictory nature. However, Wiseman heavily manipulates images to describe the whimsical nature of the society. The documentary *Welfare* offered me insights into how sound is significant in film. The film presents New York’s Waverly Welfare Center in order to reflect the 1970s welfare system. It begins with a receptionist telling her client to “have a seat.” Her voice is used to signify the procedure of the welfare system. The next shot shows clients posing in front of the camera.

Explaining Wiseman’s effective use of sound, Barry Grant stated that “the first words we

hear in the film, the receptionist's 'please have a seat,' is thus not only a self-reflexive acknowledgment to the viewer that the film is now beginning but also an ironic invitation to sit through a long ordeal as the applicants themselves must" (70). The receptionist's voice not only guides her clients to sit, but also suggests that the audience is experiencing the first stage of the welfare system. The human voice is used to reveal the beginning of the welfare procedure to both the audience and applicants. It plays a significant role in the documentary by conveying a message of the beginning stage of the welfare system. By applying Wiseman's adaptation of sound skills, I will capture not only Garrett's performance, but also his spoken language, which may reflect allegorical thoughts about life in general.

Wiseman uses not only sound editing effectively, but also montage skills to provide a visual rhetoric. *Welfare* utilizes montage shots to portray its functions by verifying applicants' identification. Each applicant differs in sex, race, age, and social status, and the group of applicants represents the different accounts of race and ethnicity in the welfare system. Paul Hockings, pointing out the use of montage, explained that "Wiseman's objective—to film institutions—determines the way in which he uses montage, since 'institution' is a concept, and specific institutions have important invisible arrangements of values and other intangible relationships" (138). I will focus on the characterization of my subject to show his characteristics and how they shape the youth culture of a musician.

Wiseman's logic-driven editing style also impressed me and provided me with strategies for editing. It is constructed to convey a concrete message. The scene in *Welfare* of a Native American describes his cultural identity but also highlights the implications of early American history. Wiseman purposely put the Native American's scene in the beginning to suggest that the scene is related to the history of Native Americans. The man believes that he cannot get his ID

from the welfare center due to his cultural identity. He addresses his frustration with the welfare center, asserting that “they don’t want to give you nothin’ because I’m an Indian...because in there like a, like a concentration camp. He take all my land, you know...every time I go, he say, you Indian, get outta here.” The extreme close-up shot of the man’s face underscores his frustration with the situation. The scene creates an ironic moment in which the Native American seems to be unwelcomed in society. Wiseman created an allegorical message featuring the Native American and American history by including the scene in the beginning of the documentary—a decision that allows the audience to rethink the significance between the Native American and American history. Although my subject is not the Native American, he is part of the society contributing and shaping American culture in a musical way. My documentary also illustrates one man’s identity through his behaviors and discourses through interactions that reflect the current period of America.

A subject’s apparent unawareness of the camera enhances the portrayal of reality, as evidenced in fiction films in the way characters do not look at the camera. In other words, my subjects perform on the camera spontaneously. Jonathan Kahana explained the unawareness of the camera as follows: This clearly artificial code of acting naturally is so rooted in our cinematic culture, then as now, that Ivens posits it unquestioningly as a basic axiom of “quality” cinema. The verite school, in its American observational incarnation (Leacock, Wiseman), would share this axiom with Ivens and his generation however much they would repudiate the didacticism of the principle of “content value.” (Kahana) Subjects’ unawareness of the camera creates the quality of cinematic value. Subjects may be aware of the presence of the camera, but they focus on dealing with the situations facing them. My camera observes my subjects carefully to increase the quality of cinematic value.

Music and Language

Language is the essence of one's existence. It helps one find differences or similarities with others through self-objectification. Understanding the other is crucial to understanding human nature. Benedetto Fontana pointed out the power of language: "Since language expresses the thought structure and value structure of a social group, the conflict over language is the 'cultural struggle to transform the popular 'mentality' and to disseminate philosophical innovations" (38). Language helps one achieve self-expression. H.G. Widdowson pointed out the dimensions of idealization when he stated that, "as a means of interaction between people, language is a social phenomenon. It enables us to give public expression to private experience and so to communicate and commune with others to arrive at agreed meanings and to regulate at relationships" (20). Although language has a limit in expressing oneself, it gives information about one's identity.

Music also plays a similar role like language. Film enables one to analyze a realm of auditory perspectives rather than providing a passive hearing of sound. Rick Altman explained the increased interest in the internal auditor in film: "We are asked not to hear, but to identify with someone who will hear for us. Instead of giving us the freedom to move about the film's space at will, this technique locates us in a very specific place—the body of the character who hears for us" (61). My documentary examines one man's characterization through the use of his musical language.

Ethics

My ethical concern was the consequence of the image of my subjects portrayed in my documentary. It is a matter of one's sensitivity of ethics. Each individual has different scales of ethics. It is possible to depict my subject and his music in an inarticulate way, which could lead

the audience to misunderstand my subject's efforts in his music. Edited images cannot be free from the controversy of ethical problems.

The holistic view of human nature can offer a reasonable answer for understanding ethics in general. I am aware of the power of images, and I must properly manage the filmed images of my subject for use in an appropriate manner because visual imagery influences the stimulation of one's perception. Karl Heider pointed out how people are unaware of the outcome of a photograph when taking it: "The problem is that at the moment of shooting no one can really know how the footage will turn out or how he or she will appear" (111). In particular, the process of film production can lead to heavy manipulation. Its purpose can be misleading, such that people have the wrong perception based on a single image portrayed in films.

Manipulation in the film can create difficulty in assessing a filmmaker's intention.

Filmmakers often face the ethical dilemma of creating their own works that reflect their own voices or the audience's preferences. The line between ethics as subjective or objective is not clear. Robert Flaherty, a documentary director, is influential in both the documentary and ethnographic fields. Flaherty described the approach of his film about an Inuit, *Nanook of the North*, as humanistic whereas others view his film as a civilized point of view. Flaherty set up scenes to show the lives of the Inuit to the audience. Jay Ruby, quoting Flaherty's point of view, stated that "I wanted to show the Inuit. And I wanted to show them, not from the civilized point of view, but as they saw themselves, as 'we, the people'" (cited in Griffith 1973:36, 87).

Bronislaw Malinowski further underscored Flaherty's point of view in ethnography film: "The final goal, of which an ethnographer should never lose sight, ... is, briefly, to grasp the native's point of view, his relation to life, to realize his vision of his world" (1922:25, 87). Flaherty and Malinowski consider ethnographic film to be a tool of self-

reflection. I carefully consider the filmed footage of my subjects so as not to hurt their reputations or disrespect them as human beings.

Production Overview

Despite my concern about filming enough footage of Garrett, Garrett was available to be filmed after September 2017. My planned production was from July to August 2017, but it was extended until January 2018. My production after September was somewhat laid back.

Filming Garrett's performance and other musicians' performances was enjoyable and fun. I enjoyed not only working on my documentary but also the production process because Garrett invited me to experience his life of music while reflecting on myself.

Work Process

Working with my cinematographer Sunil Kilaru was a flawless experience. We filmed many of Garrett's performances, although we ended up not using some footage. We explored music venues in the Dallas and Denton areas. Sunil participated in most of my production schedule. Except for filming the beginning of an Octopod recording session and Garrett's house, he collaborated with me in the production throughout the summer. I purposely asked him not to come when filming Garrett in his house because I prefer to film interviews by myself in order to pay attention to my subjects completely, without any distractions.

Travelling from Denton to Dallas was pleasant for building a gratifying relationship with my cameraman. One day, the production ended late at night. It was right after filming Garrett's trio at Urban Wine Bistro in Dallas. The restaurant owner kindly brought out a free pizza for us for increasing his sales on the day of filming the restaurant. We appreciated the owner's generosity and kindness in providing food and allowing us to film in the restaurant.

Working at night was not common for me as productions for my previous films occurred during the day. Some unexpected moments during this production were unforgettable. For example, while following Garrett, I met many musicians and audience members. The way Garrett planned, prepared, and performed his music reminded me of working on my production. Although Garrett was doing different work than me, the essence of my work was no different than his work. While working with Garrett, I sincerely appreciated his understanding of my workflow. He always responded to my questions and concerns about production. After watching a video of Garrett playing the saxophone with his friend at a Fort Worth museum, I asked him to play the saxophone at the museum again. He adjusted his schedule to do so even though it was not part of his schedule. Spending time with him provided an unexpected opportunity to look at myself.

Most of the footage filmed with my cinematographer was produced smoothly. We followed the production schedule (see page 18) normally. After recognizing Garrett's willingness to be filmed, I followed him to film his performance with Starfruit, his trio, his duo, and his solo performances. There was an exceptional production plan including multiple crew members for filming both the Avant garde noise band and the Octopod release album. I requested my MFA peer Michael Mullins to film these events because he has a great amount of filming experience with music bands. He helped me set up and filmed the event professionally. He suggested that I bring multiple Panasonic DVX200 cameras for filming. I have never experienced using multiple cameras. I wondered how the footage from each camera would turn out. Michael also recommended that I bring a handheld microphone to capture the sound. We recorded the sound from both the set-up microphone and a connected wire to the sound operating system built in Dan's Silver Leaf. K.C. Kennicut, another MFA peer, also joined us to film the event using a

vari camera. Other peers also came to help us film the event. They challenged me to reflect on my directing skills and improve my teamwork skills.

In addition, Michael helped me film the Baby Blood performance, which was ultimately not included in my documentary. Baby Blood is an avant garde noise band with whom Garrett was performing when I met him for the first time. I asked Rick Eye, who plays the lead guitar in the band, to perform like he did when I first met Garrett. Rick set up a Baby Blood performance at Dan's Silver Leaf. My crew filmed the band, but the footage did not turn out as I envisioned it, and I realized that it could break the mood of my story. Although I really needed the footage for my story line based on my pre-production plan, I ultimately decided not to include it.

Equipment

The first day of filming was Garrett's small Octopod rehearsal. I brought the Canon 5D camera to do some test shots. I filmed Garrett with the camera in a coffee shop and at his brother's house. It was impossible to adjust the shakiness due to the lightness of the camera. The camera was not heavy enough to film handheld shots. Thus, I used my arm as a tripod to film Garrett during rehearsals at his brother's house. I also experienced a focus problem with the camera. Canon does not have a peaking system, and its screen is small to see. I could barely tell if the footage was in focus or not. However, the color of the footage was satisfying and delightful. I prioritized the color style of the footage over the technical process of filming.

Therefore, I stuck with the Canon 5D camera, which gave me flexibility in carrying it, but it was hard to focus. Sometimes it stopped filming automatically, creating a challenge to get it to focus again.

Filming the Octopod performance at Tom's Daiquiri was a great lesson. My

cinematographer purposely did not use a tripod, using a natural handheld shot to capture Garrett playing the saxophone. Sunil filmed with the camera as if he were dancing. He relieved my concern about shakiness during handheld shots. His stability with a handheld camera produced an intriguing shot of the event that was better than the footage filmed with the tripod.

Filming the Octopod recording session was unexpectedly difficult due to the small size of the recording room. My cinematographer was also unavailable at that time. I used only one camera to capture the recording session. I employed a Canon EF 70-200 zoom lens to film each Octopod member in the limited place. I thought that it might have been better to have multiple GoPro cameras. Other than that, I did not regret using the Canon 5D camera for my documentary.

Budget

The budget mainly included the costs for gas and food for travelling from Denton to the Dallas and Fort Worth areas. Most music scenes happened in the Denton area, which enabled me to save a lot of money during production. The media arts program at the University of North Texas provided an in-kind donation for equipment that benefited my production. My cinematographer Sunil Kilaru helped me with an in-kind donation to film, and other crew members also helped me through in-kind donations while filming the Octopod release album event. I paid for food and drinks for them to show my appreciation. I purchased Garrett's album and a score video to use for my documentary. Although I saved lots of money from the budget during the production, the largest part of the budget was spent on post-production and promoting the documentary. A copy of budget is provided in the Appendix.

RECONCEPTUALIZATION BEFORE POST PRODUCTION

The post-production schedule was postponed when I received notice of Garrett's availability to be filmed. The Octopod release album event was also scheduled in January 2018. Thus, I extended my production schedule until January. In addition, Garrett performing with different bands appealed to me as it could present a diversity of music.

While I was following Garrett to different locations in the North Texas area, he told me one day that he was going to play music in a church as part of a children's musical. He did not expect me to film his performance at the church. My thought about filming the children's musical was inspiring because I had been filming Garrett performing with his music friends, not for community members of different ages. Since I had extended the production schedule, I followed him to film him performing in different places with different contents.

During the production, I did not decide what types of interviews to use in my documentary. I filmed both direct and indirect interviews with Garrett. He offered his time to collaborate for my documentary. He was always open to my requests. After moving to California in January 2018, Garrett visited Denton to collaborate with other musicians, and he made himself available for filming if I needed to do so.

Post-Production Overview

Editing was based on my observations of and reflections on my subject. My goal was to demonstrate how my subject prepares and performs for his performance. I edited the procedures of his preparation and performance for the events. I attempted to apply Wiseman's editing style to my documentary. Each shot is interconnected to convey specific messages. My editing approach was to edit his facial expressions during the performance and his dialogue from both

indirect and direct interviews.

Post-production started in January 2018. Sorting out the filmed footage was a lot of work. Influenced by Wiseman's editing style, I started collecting cinematically appealing images from each of the events of Garrett's performances. I focused on collecting symbolic images that could represent Garrett's musical identity. The close-up shot of Garrett playing in Tom's Daiquiri appealed to my committee professor Ben Levin, who was excited that I had such an intriguing shot to start with. He highly recommended that I begin the documentary with the shot.

Meanwhile, my committee chair Tania Khalaf suggested that I tie together certain placements of my footages in a convincing way. The construction of my documentary was to show the process of Octopod releasing its album. It then explored Garrett's performance with different bands other than Octopod. The final draft of my documentary started by exploring Garrett's performance with various bands and examining the procedure of Octopod's album release.

Committee professors provided me with detailed suggestions for refining my documentary from pre-production to post-production. I was confident that my documentary would turn out better than I expected.

Editing Process

The documentary was supposed to begin with the Octopod release album event in Dan's Silver Leaf. The planned structure was to introduce the Octopod and its members, then explore different perspectives in Garrett's life: composing, practicing, and performing with other musicians.

My editing preference is fast pacing rather than slow pacing. I had planned to apply slow

spacing to gain experience with its style, but Garrett's music does not fit with this slow pacing. I also had to apply fast pacing to depict the complicated side of my subject in the fast pace of modern life.

The structure of the documentary was totally changed after Garrett spoke to me about a local radio show at KUZU that he was on in March 2018. KUZU is a Denton radio station where Michael Briggs broadcasts episodes featuring local musicians. Michael is a sound engineer in civic radio whom I filmed during the Octopod recording session. I thought the episode would benefit my documentary as its beginning lacked information about Garrett. Filming the radio show alleviated my concerns. Although I could have used direct interview footage of Garrett for the beginning, it was not visually appealing to use. It also included various ambient noises from outside. The episodes include the life story of Garrett as a musician talking about the bands with which he performed, his brother, and his approach to composing music. Using Garrett's KUZU episode strengthened my documentary by enabling me to construct the story concisely.

Editing became easier with the contributions of Garrett and his friend Conner Eisenmenger, an Octopod trombonist who drew fascinating animated footage of Garrett. The animated footage matched the sound of Garrett's solo performance. The abstract lines in the animation become Garrett's face and transform into different lines and images. The dynamic transformation of images and lines is a great fit to describe Garrett's musical identity. Conner happily gave me a permission to use his artwork. Once I asked Garrett to use his score notes for my documentary, he created a score video of "Buried Construct," the first track on Octopod's album. It was beautifully created with his creative input, so I could use both animated footage and his score video in important moments for my documentary.

To strengthen the structure of my documentary, I used an image of Garrett's Instagram

postings and sound bites from his direct interview. While filming Garrett, I learned that he often uses social media websites to express himself, with Instagram being his main social networking platform. I realized that using a portion of his Instagram postings might appeal to my audience visually, especially as they reflect the current trend of musicians using such media. Moreover, I collected important quotes from Garrett's direct interview for use as voice overs when transitioning from scene to scene to share his point of view about his life of music with the audience.

EVALUATION OF COMPLETED WORK

Pre-Production

Planning for my documentary was challenging for me. Having a detailed plan before starting production was beneficial. Visualizing the storyline in pre-production was like exploring an unknown world. To be honest, I sometimes doubted the process of pre-production. However, my committee members helped me keep in mind the need to consider my goal for the documentary. Garrett also got involved this project thanks to his open-mindedness, so I was not concerned when filming him. I spent some time selecting the main camera for my documentary because the Canon 5D proved to have focus and shot time recording problems. However, I took the risk that I might have unfocused footage and short filmed footage. I never regretted choosing the Canon 5D as my main camera for filming.

Production

I generally prefer to work with a small number of crew members, so filming the Octopod release album event challenged my directing skills. We set up six cameras to film the event, and four camerapersons operated the cameras. Communicating with each one during the event effectively was impossible due to the complicated and overwhelming surroundings (i.e., many audience members and the loud music). In the beginning of the performance, I was concerned about whether each crew member could film effective footage for my documentary. By the end of my documentary, I was letting the crew members film based on their observations of the event. I directed each of them less because I was confident that the multiple cameras would capture the event from different angles.

During production, I did not pay attention to setting up lighting. Although Garrett's performances happened at night, I did not think it would be necessary to bring extra lights for

filming his performances. When Garrett performed at a house event with his small group from Octopod, the house lights were turned off during the performance, leaving only a few tiny lights hanging in the windows. I did not want to disturb the ambience of the performance and intrude between the performer and the audience, so my crew filmed the house event without lights. The footage of this event required editing for my documentary.

Capturing sound from Garrett's interview turned into a problem. I interviewed Garrett and his friends with a Panasonic DVX 200 camera due to the high quality of image. When I interviewed Garrett, I connected a wireless microphone to the Panasonic DVX 200. His interview was filmed outside of his friend's house. I realized that the wire mic was not connected to the camera properly, so I could not have a clean sound from the mic. The recorded sound from the camera captured a bird singing, wind blowing, and a dog barking. At that time, I thought it was not a concern because the audience can acknowledge Garrett being outside in the footage.

However, I did not end up using the interview footage of Garrett except for the sound bite. I could not pay attention to the sound like the way I could pay attention to the cinematography.

Asking for audience members to sign release forms was challenging during the production. I am not an outgoing and approachable person in general. In the beginning of production, I tried to ask everyone at events to sign the release forms, but I quickly realized that I was asking lots of people to sign the release form who would not be in the finished documentary. During post-production, I asked subjects featured in my finished work for permission to use their image by signing a release form.

Post-Production

Editing is my favorite task in filmmaking as it provides the unlimited possibility to

construct the story in different ways. I was quite confident editing the footage for this documentary due to the large amount of filmed footage, but I was still concerned about the quality of sound in the footage. While editing the footage, I found the unclear sound distracting. In addition, I consider a documentary to be an abstract art form, so I emphasized less about constructing the story.

In the beginning of the post production, It takes times to sort out lots of filmed footages. Introducing Garrett as a composer and performer was significant to construct my documentary at first. I started to edit footage of Garrett writing music in coffee shops and his home. Then, I edited the footage of him playing with the Octopod members at Tom's Daiquiri because Sunil and I filmed various angles of Garrett and Octopod members before the performance so it provides information about Garrett and his ensemble in the beginning of the film. Footage of small Octopod performance also appeals me visually and musically. I edited it in the beginning stage of the production. I focused on editing Garrett and his ensemble group to construct the story for the first time.

After meeting my committee chair Tania Khalaf with my rough cut, she suggested me to start with Garrett's performance with Ptyx Trio and Starfruit than Octopod. His performance with different groups reveal the various perspective of his music identity. She also asked me to write down the brief description of each scene of the rough cut on an index card. Playing with index cards helped me to clarify my ideas for editing. I later switched the placement between the footage of the Octopod performance and his performance with different bands. Also, by discussing my rough cut with my committee professor Ben Levin, he would like to see more footage of Garrett in the beginning of the documentary, so the audience is aware about him. I put the footage of him playing different saxophones after constructing the beginning with the KUZU

radio show. For the ending of my documentary, my committee professor Levin mentioned that it is too distracting to see the screened shot of Garrett's instagram. He suggested me to reduce the number of Instagram pages or to pause Instagram videos, so the audience can read texts on the right side of Instagram and then watch the video. My committee members helped me to finish my documentary without any mistakes.

I was told that my documentary lacks people of color, but I was not concerned about incorporated various races. My documentary focuses on exploring one's musical identity, not celebrating certain racial group. It is a matter of my subject's effort in his field. I realized that it was not wise to incorporate people of color in my documentary only because society considers it necessary. While producing this documentary, I really appreciated those who comprehended and helped my filmmaking production with open-mindedness even though I was diffident and hesitant to initiate them.

APPENDIX A

BUDGET

Budget Assumptions							
Shooting Formats: HD Video (20 minutes)			Countries of Production:		U.S.A.		
	Production: 5 Months						
Description	Amount	Units	Rate	In Kind	Total	Vendor	Need
Production Unit							
Researcher	1	1 week	\$300/wk	\$ 300.00	\$ 300.00	Bokyung C	0
Director	1	3 months	\$3500/month	\$ 10,500.00	\$10,500.00	Bokyung C	0
Producer	1	3 months	\$3000/month	\$ 9,000.00	\$ 9,000.00	Bokyung C	0
	SUBTOTAL PRE PRODUCTION			\$ 19,800.00	\$19,800.00		0
Production							
Director of Photography	1	15 days	\$500/days	\$ 7,500.00	\$ 7,500.00	Sunil Kilaru	0
Sound Recordist	1	15 days	\$300/days	\$ 4,500.00	\$ 4,500.00	Bokyung C	0
Camera Equipment							
Camera Package(Sony FS5 and Canon 5D)	1	15 days	\$500/day	\$ 7,500.00	\$ 7,500.00	UNT	0
Prime Lense Kit	1	15 days	\$300/day	\$ 4,500.00	\$ 4,500.00	UNT	0
Light Kit(4 light Arri Kit)	1	15 days	\$200/day	\$ 3,000.00	\$ 3,000.00	UNT	0
Sound Equipment							
AudioPackage(6331 & Wireless Mic)	1	10 week	\$ 250.00	\$ 2,500.00	\$ 2,500.00	UNT	0

Travel and Expenses							
Meals	2 crews*20	meals	\$7/meal		\$ 280.00		\$ 280.00
Gas	4	times	\$ 25.00		\$ 100.00		\$ 100.00
	SUBTOTAL PRODUCTION			\$ 29,500.00	\$ 30,190.00		\$380.00
Post Production							
Editor	1	3 months	\$3000/month	\$ 9,000.00	\$ 9,000.00	Bokyung C	0
Colorist	1	10 hours	\$100/hour	\$ 1,000.00	\$ 1,000.00	In Kind	0
Final Sound mix	3	1 hour	\$35/hour	\$ 105.00	\$ 800.00		\$105.00
Computer Graphics/Titles		FLAT	\$ 300.00	\$ 300.00	\$ 300.00		\$300.00
	SUBTOTAL POST PRODUCTION			\$ 11,100.00	\$ 11,100.00		\$405.00
DVD							
DVD	50		\$ 7.00		\$ 350.00		\$ 350.00
Festival Entry Fees	30		\$ 50.00		\$ 1,500.00		\$ 1,500.00
Promotional Materials		FLAT	\$ 500.00		\$ 500.00		\$ 500.00
	SUBTOTAL DISTRIBUTION				\$ 2,350.00		\$ 2,350.00
	TOTAL ABOVE THE LINE			\$ 60,400.00	\$ 63,440.00		\$3,040.00
	GRAND TOTAL				\$ 63,440.00		\$3,040.00

APPENDIX B
VIDEO RELEASE FORM

PERSONAL APPEARANCE RELEASE FORM

For a Documentary "Program" Tentatively Titled: "Beyond Jazz"

I hereby authorize Bokyung Choi, graduate student in The Media Arts program at The University of North Texas and the producer of the documentary tentatively titled "Beyond Jazz," to record and edit into the Program and related materials my name, likeness, image, voice and participation in and performance on film, tape or otherwise for use in the above Program or parts thereof (the "Recordings"). I agree that the Program may be edited and otherwise altered at the sole discretion of the Producer and used in whole or in part for any and all broadcasting, non- broadcasting, audio/visual, and/or exhibition purposes in any manner or media, in perpetuity, throughout the world.

Producer, Bokyung Choi, may use and authorize others to use all or parts of the Recording. Producer, Bokyung Choi, its successors and assigns shall own all right, title and interest, including copyright, in and to the Program, including the Recordings, to be used and disposed of without limitation as Producer shall in its sole discretion determine.

Printed Name of Person Appearing: _____

Signature of Person Appearing: _____

Address: _____

Email: _____

Date: _____ Phone: _____

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