JOURNEY FOR JAZZ

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This written thesis accompanies a 32-minute documentary video, *Journey for Jazz*, which explores four Korean students who major in jazz at the University of North Texas in Denton. Detailed accounts of the pre-production, production, and post-production of the video guide the reader to understand the challenging and rewarding process of making this documentary. Theoretical issues are also discussed, including Bill Nichols’s typology of documentary modes as a useful tool for analysis of hybrid documentaries and conventions of the observational and interactive mode in *Journey for Jazz*, which is considered a hybrid of both modes. The film focuses mainly on the scholarly and artistic experiences that the four students undergo while studying jazz in the United States.
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CHAPTER 1

PRE-PRODUCTION

Inspiration

The idea about Journey for Jazz came from my two different interests: an interest in jazz as a style of music and an aspiration to explore the life of international students studying in the United States.

Music gives a certain inspiration and energy to people exhausted in their daily life. Because of that, many people love to hear music even if they are not good at playing instruments. I also love to listen to various types of music. When I heard jazz for the first time in Korea, I felt it very interesting but a little bit unfamiliar at the same time in that it seemed to hold an exotic mood. After entering the University of North Texas as a graduate student, I found that some Korean students had come to study jazz because of the university’s well-known reputation for jazz. I was wondering which attractive aspects of jazz let them explore this unfamiliar music. This curiosity became one of the main motives to get my project started.

The other motive was related to my point of view about life. There is a saying that life is a journey. This implies that the process of life from birth to death can be compared to a journey. Anybody can have opportunities to incorporate experiences have a critical influence on his or her life. I asked myself, “How about studying abroad?” “Can it be a special journey in life?” My answer was “Yes.” That was because I believed that studying in a foreign country might be an intense experience in totally different culture that could make an essential contribution to not only examining scholarly or artistic achievements that one has cultivated, but also designing a plan for one’s future. In the
process of this special journey, one would undergo frustration or accomplish dreams. Since I had a special journey in my life as an international student, I was really interested in exploring other international students’ lives. Both my aspiration to explore the life of international students and my curiosity about jazz music resulted in production of *Journey for Jazz*.

Subject Matter Research

Research for *Journey for Jazz* was conducted in two parts. One was to look for subjects who could participate in this film and the other was to research jazz itself as a genre of music. As for subjects, I got basic information from Jeong-Hwan Lee, a Korean senior student studying jazz at the University of North Texas. Since he had studied at the jazz department for five years, he was fairly familiar with the situations that Korean students faced at the department. According to the information that he gave me, about 15 Korean students were studying jazz as undergraduate or graduate students at the University of North Texas. Also, they were under great stress due to both the difficulty of required courses and severe competitions. To finish the undergraduate courses or graduate courses in time, they had to perform as a member in one of the nine lab bands of the University of North Texas. Generally, of the nine bands, the one o’clock band referred to the big band composed of the best jazz musicians at the University of North Texas while the nine o’clock band was the lowest level. The placement audition for that decision was always taken at the beginning of each semester and was extremely competitive. When I met other Korean jazz musicians, some, including Jeoung-Hwan Lee, didn’t have an opportunity to join the nine lab bands. Regardless of whether or not they were members of the lab bands, however, they had to practice, always having the audition in mind. The
lab band he or she belonged to was a kind of public grade of his or her performing ability. Accordingly, they all agreed that the audition was one of the most stressful challenges, which became a main theme of the fifth section of the documentary,

*Difficulties*

After contacting about ten Korean students majoring in jazz, I selected four students. The selection was based on the instruments that they specialized in. The students included Eun-Chang Choi and Ji-Young Lee, a married couple, who studied bass and piano respectively as graduate students, Jeoung-Hwan Lee majoring in guitar as a undergraduate senior, and Hwa-Joon Joo specializing in drums as a graduate student.

All of them had a unique background. Eun-Chang majored in social education and his wife, Ji Young, explored statistics during their undergraduate studies in Korea. They happened to encounter jazz while they were in college and were attracted to it because they felt it so unique and vivid. They came to know each other through an Internet jazz site and later got married. Meanwhile, Jeoung-Hwan studied business administration during his undergraduate studies in Korea, working as a guitarist in Blue Dragons, which was a vocal group in the university that he attended. After graduation, he could have gotten a job, but instead left for the United States to explore jazz exclusively. Unlike the two cases mentioned previously, Hwa-Joon had studied jazz at the Berklee College of Music in Boston, Massachusetts for about seven years before coming to the University of North Texas. He gave up going to college in Korea after graduation from high school and came to the U.S. to quench his thirst for music. Before coming to the U.S., he was interested in heavy metal music. After encountering jazz in
the U.S., however, he was determined to explore it because of the freedom of it as a style of music.

They had much in common one another in the sense that they didn’t major in music or jazz in their childhood although they were interested in it and finally began to study or encountered jazz in college. This fact made it all the more difficult to succeed. Despite this difficulty, however, they did their best to learn and understand jazz music. I thought that I could focus on exploring scholarly, artistic experiences and difficulties that these four students were undergoing in the process of the special journey in their lives.

Second, I did research for jazz as one of the major forms of American music. While doing research, I found that the Jazz episode series, which was directed by Ken Burns in 2000, was very helpful in understanding jazz. The series was made up of ten episodes: Jazz 1 Gumbo; Jazz 2 The Gift; Jazz 3 Our Language; Jazz 4 The True Welcome; Jazz 5 Swing Pure Pleasure; Jazz 6 Swing The Velocity Of Celebration; Jazz 7 Dedicated To Chaos; Jazz 8 Risk; Jazz 9 The Adventure; and Jazz 10 A Masterpiece By Midnight. This series tracked the development of jazz from its rise through its golden age of popularity up to the present, showing the lives and work of major contributors to the music such as Louis Armstrong, Duke Ellington, Billie Holiday, Benny Goodman, and Charlie “Bird” Parker.

In addition, Kim Hyun-Jun’s Jazz Note: A Few Misunderstandings of Jazz, which was produced in the form of compact disc (CD) in 2000, made a critical contribution to my comprehensive understanding of how jazz was composed, what kinds of rhythm patterns it existed, and how to appreciate it. On the other hand, MM JAZZ, a Korean
jazz magazine, assisted me in grasping the present activities of jazz musicians in Korea
and America by introducing in detail a variety of events in relation to jazz.

Production Research

Production research was basically conducted in two areas: an equipment purchase associated with this project, and location decision and permission acquisition related to the four subjects’ activities at school. Before starting my thesis, I had thought it would be very helpful to have my own camera and microphone. Therefore, I began to research some World Wide Web sites related to shooting and editing equipment, including e-bay. Also, I got information from the equipment office at school. As a result of the research, I purchased a Sony DCR-VX 2000 Mini DV Handycam® Camcorder (Sony 2000 digital camcoder) (Sony Corp., Japan) extra camera batteries, an audio-technica® PRO 88W VHF Wireless Microphone System (PRO 88W) (Audio-Technica U.S., Inc., Ohio), and an Adobe® Premiere® 6.0 software (Adobe Premiere 6.0) (Adobe Systems Incorporated, California). I was able to use the camera and microphone on several projects before the production of Journey for Jazz to better familiarize myself with it. Similarly, I practiced the editing software to become familiar with many functions, such as logging and capturing, creating sequence, making transitions, adjustment of sound, and creating texts. This preparation made a critical contribution to completing my thesis during the process of production and post-production.

Determining locations to shoot was not difficult because the subjects spent most time at school or home. There they attended their classes, did homework, or practiced their own instruments. I visited their classes, practice rooms, and homes to see if I should bring any artificial lighting equipment for shooting in these places. But they
were bright enough to shoot with lights installed in those rooms. Another issue was to get permission from professors at the jazz department. To do so, I first met with the four subjects and determined which classes I should videotape. And then I sent email to professors relating to my shooting, Dan Haerle, Michael Steinel, John Murphy, Jay Saunders, and Lynn Seaton. Getting permission proved to be an easy work because all of the professors pleasantly allowed me to film their classes.

Funding

To make it easier to advance my thesis, as I have already mentioned, I bought basic equipment needed, including a Sony 2000 digital camcoder and PRO 88W VHF Wireless Microphone System. Also, I borrowed a tripod from my kind Korean friend and set up new editing software, Adobe Premiere 6.0, to use during post-production. Since I followed a direct cinema shooting style drawing on natural light, I didn’t use artificial lighting equipment. Most of shooting was carried out near or on campus; therefore, obtaining outside funding was not necessary.

However, if I had needed additional funding, I would have solicited help from the organizations such as KEBS, Korea Educational Broadcasting System, KBC, Korea Broadcasting Commission, the University of Film and Video Association, and the Austin Film Society. KEBS annually has allotted ten percent of its whole budget to independent producers and directors, and KBC has offered creative independent video artists considerable amount of money to encourage them to produce good programs. Similarly, The University of Film and Video Association has awarded grants for student productions, and The Austin Film Society has helped aspiring filmmakers, many of whom were graduate students.
Goals of Film

The goals of *Journey for Jazz* can be examined from two perspectives. First, it can be said that studying abroad and experiencing other cultures is one of the most difficult but fruitful and rewarding experiences in life. People face difficulties when they encounter an unfamiliar world. The obstacles can come from a wide variety of issues, including language, food, people’s attitudes toward things and people. Different cultural perceptions frequently create misunderstandings between visitors and natives. Studying in a foreign country, nonetheless, can provide students with compensation even more than the adversities if they can surmount them and accomplish the goals that they have established. The reward can involve economic wealth, improved social positions, academic achievements, psychological satisfaction, or all of them. If anybody is given a special journey in his or her life, he or she would confront these challenges and attempt to do his or her best to overcome them successfully. Therefore, the experiences that the four jazz musicians meet with during their special journey are part of the experiences that anybody can undergo in his or her special journey. One goal of *Journey for Jazz* is to explore this universal experience.

The second goal is related to the history of Korean jazz music. Although jazz was introduced to Koreans about seven decades ago, it was not until the Korean War that it became widely known. During the war, a massive American military force was stationed across Korea; as a result, jazz became one style of popular music. Over the 1960’s, however, its popularity declined rapidly in Korea, along with the ascent of other forms of popular music such as country and rock music. Jazz disappeared in the memory of Koreans until the late 1980s. It began to be popular again with the advent of motion
pictures dealing with jazz, going through the early and middle 1990’s. It is now a popular style of music in Korea. Meanwhile, most of the Korean jazz musicians who played an essential role in leading the revival were Korean native jazz musicians who didn’t have any opportunity to explore it systematically in theory and practice. Therefore, they had several limitations although their enthusiasm for jazz was tremendous. In this sense, they can be classified as the first generation of Korean jazz musicians. On the other hand, Korean students exploring jazz in the USA can be called the second generation of Korean jazz musicians in that they are studying not only theoretical but also practical aspects of jazz in the United States. From this standpoint, the four Korean students in this film can also be classified as part of the second generation. Exploring their thoughts and feelings concerning jazz, consequently, implies that we are allowed to glance at the future of Korean jazz, not simply limited to watching their individual experiences.

A Consideration Before Shooting

Journey for Jazz was constructed around the interviews with the subjects, according to the cinema verité style, in which the filmmaker played a role as an avowed participant. I believed that the success of this documentary was contingent on how the filmmaker could let them talk about themselves frankly while they were doing interviews. However, there was a dilemma to be considered before conducting them. It was the question of whether the interviews should be done in English or in Korean. If they had been done in Korean, there would have been no trouble in comprehending them between the subjects and I, as a filmmaker. Yet, while they were being translated from Korean to English, the meanings of the interviews might have been changed. On the
contrary, if the interviews had been done in English, there would have been no likelihood that this alteration of meaning would have happened, but instead it might have hindered the subjects from articulating their thoughts freely because they were more familiar with Korean than English.

To settle this dilemma, I had conversations with the subjects several times to determine whether or not they could do an interview in English. After this I concluded that they could express their thoughts in English even if they could not speak English as fluently as they could Korean because Jeoung-Hwan and Hwa-Joon had spoken English for more than six years, and Eun-Chang and Ji-Young had been interested in English from their childhood. I suggested doing interviews in English to the subjects, and they all agreed with my suggestion. At last, I made up my mind to carry on the interviews in English.

Questions for the Interviews

Questions below are general, but became more specific and developed while this project was being advanced and completed.

- What are the difficult things about studying abroad? And the exciting aspects?
- What is the most stressful thing?
- What do you do to relax?
- When were you introduced to jazz?
- What’s your first impression of jazz music?
- Where is the charm or attractiveness of jazz?
- Do you have any difficulty in studying jazz? If so, what is it? And why?
- Who is a jazz musician you like? Which aspect of the musician do you like?
• Could you perform any of the musician’s music?
• There are various genres in jazz. Which genre do you like? And why?
• Are you going back to Korea? What do you want to do there?
• Do you think Korean jazz exists? If so, what is the main characteristic of it?

Theoretical Applications

While pondering on the approach and style for this documentary, I thought over which style and form of documentary in documentary history had offered me the most crucial insight and the strongest impact since beginning to explore the history of the documentary in America. There could be a number of styles and forms of documentaries that guided me to comprehend documentary at a higher level and from multiple perspectives. I concluded, however, that both cinema verite, which appeared in France in the 1950s, and direct cinema, which was developed in the United States in the early 1960s, were most influential in that both focused on revealing and recording life as it is.

The cinema verite and direct cinema style documentaries were a fresh shock to me as a prospective filmmaker who had just experienced and had been accustomed to journalistic documentaries marked by narration. Those documentaries, in particular, provided me with an opportunity to review my perspective on the documentary production by letting me rethink it in two aspects. First, a good documentary does not necessarily rely on narration in which a circumstance or context is explicated by a narrator or a reporter. Second, the filmmaker should always inquire into whether or not the moments that he or she has captured are truthful. In other words, the filmmaker
should have truth in mind during producing his or her work. This realization of these two directions resulted in a critical momentum to develop my thesis.

In completing my film, having in mind this insight that cinema verite and direct cinema style documentaries had granted, I depended on the conventions of both documentary styles. Meanwhile, to examine the question of the theoretical applications in terms of the use of the traditions of both documentary styles, I investigated various elements, such as an introduction of Bill Nichols’ five documentary modes as a means for documentary analysis, the origins and the historical backgrounds of both styles, differences in approach and form between them, their achievements and limitations in documentary history, and their contemporary works as a hybridization of both traditions.

With regard to the exploration of these theoretical applications, the books and articles contained in the references were extremely helpful in articulating my perspective on producing this documentary. In particular, by analyzing The Farmer’s Wife (1998) and An American Love Story (1999) as examples of contemporary documentaries combining traditions of both styles, I was able to reveal how the characteristics of these contemporary works could be applied to my documentary.
CHAPTER 2
THEORETICAL APPLICATIONS

Introduction

In his essay, *Documentaphobia and Mixed Modes*, Matthew Bernstein mentions the contemporary critics’ controversy surrounding *Roger & Me* (1989), Michael Moore’s documentary about the effects of General Motors plant closings in his hometown of Flint, Michigan. There are some who criticize it for demagoguery, while others pay a tribute to it for its insightful and bitingly funny exposure of American corporate greed in the 1980s. This controversy, he points out, comes from differing concepts of documentary and at the same time demonstrates how difficult it is to define the documentary. In order to settle the controversy, he proposes, one needs to understand documentary more comprehensively, maintaining that Bill Nichols’ typology of documentary modes can be a key to the controversy. That is because Nichols’ typology understands documentary from a more comprehensive point of view, including “its formal features, its assumptions about the construction of knowledge, its approach to narration, its assertions of authority, and the expectations it evokes in the audience” (Bernstein 1998, 398). And Bernstein analyzes *Roger & Me* in terms of the juxtaposition of conventions of the expository and interactive documentaries.

Like *Roger & Me*, *Journey for Jazz* does not depend on conventions of just one pure documentary mode. Rather, conventions of a couple of documentary modes are amalgamated. However, in terms of dominance, conventions of the observational and interactive documentaries are conspicuous. Therefore, I will examine *Journey for Jazz*
in terms of a combination of the two main modes, relying on Bill Nichols’ typology of documentary modes. To do so, I will first review Nichols’ five categories of expository, observational, interactive, reflexive, and performative modes. In the process, I will analyze a specific documentary corresponding to each mode to explore how its conventions are applied to each documentary. And then, I will scrutinize how conventions of the observational and interactive mode are applied to Journey for Jazz.

Bill Nichols’s Typology of Documentary Modes

In his book, Representing Reality: Issues and Concepts in Documentary (1991), Bill Nichols defines documentary modes of representation as “basic ways of organizing texts in relation to certain recurrent features or conventions” (Nichols 1991, 32). In documentary film, he points out that “four modes of representation stand out as the dominant organizational patterns around which most texts are structured: expository, observational, interactive, and reflexive” (Nichols 1991, 32). His later book, Blurred Boundaries (1994), adds the performative mode to these four modes of documentary. According to Nichols, these documentary modes “belong to a dialectic in which new forms arise from the limitations and constraints of previous forms and in which the credibility of the impression of documentary reality changes historically” (Nichols 1991, 32). However, he notes that although “each mode has had a period of predominance in given regions or countries, the modes also tend to be combined and altered within individual films” (Nichols 1991, 33). Put differently, although there exists a dialectical relationship among these five documentary modes in terms of the historical development of documentary, individual films feature a mixing and modification of modes.
A. The Expository Mode

The expository mode is typically characterized by the relationship between the images and the commentary within a documentary. Nichols points out that in the expository mode “images serve as illustrations or counterpoint of the verbal argument” (Nichols 1991, 34). That is, the visual images play a role in complementing and supporting the commentary or the narration spoken by a narrator. As a result, this approach is typically exemplified by the voice-of-God narration. Also, in terms of epistemology, the expository mode assumes that the filmmaker can readily have access to knowledge about the world. As a result, it gives “an impression of objectivity and of well-substantiated judgment” (Nichols 1991, 35). In that mode, the filmmaker usually delineates a problem and suggests a solution or some resolution of conflict through the film. Included in this category are documentaries like *The March of Time* newsreels, Pare Lorentz’s *The River* (1937), or Humphrey Jennings and Stewart McAllister’s *Listen to Britain* (1942). Here Pare Lorentz’s *The River* (1937) is examined as a typical example of an expository documentary.

*The River* is a thirty-minute film describing the importance of the Mississippi River to the United States. It deals with the environmental destruction committed in the name of progress, particularly farming and timber practices that cause massive erosion and result in flooding. The film focuses especially on the impact that the river has had on poor farmers.

First, in terms of form and style, as common in other typical expository documentaries, the film relies heavily on voice-over narration. In particular, as Gilbert
Seldes points out, “the cadenced voice-of-God narration” by Thomas Chalmers “always has dignity and warmth,” and thus imposes an impression of objectivity on the audience (Seldes 1979, 125). As a result, the narration doesn’t permit any ambiguity in terms of the audience’s interpretation of the people, places, and events they see.

Second, epistemologically, like other expository documentaries, the film assumes that the filmmaker can easily understand problems in the real world and suggest some solution to them. In fact, the film has a clear argument about the importance of the Mississippi River and effects caused by wrong exploitations of it. It is organized to support this thesis. For example, the film claims the problems caused by wrong exploitations of nature can be solved through state intervention. In reality, Roosevelt’s New Deal administration had already established the Tennessee Valley Authority and the Farm Security Administration in 1933, and state intervention was successfully justified in that area. As Paul Wells indicates, the film attempts to prove this point, that is, “state intervention in this instance had rehabilitated the land and, so that it might gain the support of Mid-Western audiences in financing further state reform in the Mississippi Valley” (Wells 1996, 181). In other words, the film questions the traditional farming and exploitations of resources, suggesting state intervention and modern farming technology as a solution to the problems.

B. The Observational Mode

Unlike the expository mode, Nichols notes, the observational mode eschews the use of “voice-over commentary, music external to the observed scene, intertitles, reenactments, and even interviews” (Nichols 1991, 38). Instead, the mode draws on handheld camera shots, long takes, and synchronous sound, providing the viewer with
the feeling of being there. And it focuses on “the exhaustive depiction of the everyday” (Nichols 1991, 39). Despite these formal and stylist disparities, however, the observational mode is similar to the expository mode in terms of epistemology. The mode assumes that the filmmaker can easily have access to knowledge about the world by capturing an aspect of reality as directly as possible and by recording footage while events are happening. This approach is best exemplified by direct cinema that Drew Associates developed in America in the early 1960’s. Developed with a revolution in technology such as the advent of lightweight and portable equipment, direct cinema claimed that the film could record “life as it exists at a particular moment before the camera” (Jaffe 1965, 43). In this category are included documentaries like the Drew Associates’ Primary (1960), the Maysles Brothers’ Salesman (1969), and D. A. Pennebaker’s The War Room (1993). Here I will explore The War Room as an example of observational documentary.

Directed by D. A. Pennebaker and Chris Hegedus, The War Room is a story of James Carville, chief political strategist of the Clinton campaign, and George Stephanopolous, its communications director, and their efforts in the 1992 Presidential campaign. The film begins with the winter primary in New Hampshire and ends with the victory party in Arkansas, focusing on the activities of the two key characters over about ten months.

In terms of form and style, the film follows the early conventions of direct cinema that the Drew Associates developed. The film does neither use voice-over narration that imposes the filmmaker’s vision on the audience, nor does it employ interviews with the subjects. Instead, The War Room focuses thoroughly on capturing the everyday
activities of two protagonists, James Carville and George Stephanopolous, like the fly-on-the-wall style, depending on long Takes and synchronous sound. In his review, *Waging a Film in the War Room*, Stephen Pizzelo notes, the working method of the filmmakers hewed closely to the guidelines of direct cinema: “stay unobtrusive and capture the action as it occurs naturally” (Pizzello 1994, 61). In the film, in particular, the occasional use of long takes as characteristic of an observational documentary mode is very powerful. At the beginning of the film, for example, when Carville explains why the Democratic Party must win the campaign to the New Hampshire campaign team members, the camera is fixed on depicting his gestures and facial expressions for more than 3 minutes, with the exception of a brief cutaway. The long take in the scene functions as a foreshadowing of James Caville’s charismatic characteristics that will be revealed throughout the film.

Also, in terms of epistemology, the filmmaker assumes that the film can grasp the reality through this observational method. In an interview, answering if the film shows the real political process, Hegedus says, “we are watching the strategies getting shaped. That is half of the focus of the campaign. I think that we’re watching a lot of it happen. It looks very informal” (Thomson 1993, 34). Pennebaker adds, “There’s nobody else doing that. What’s going on the news—people walking out doors—is not really history” (Thomson 1993, 34). In short, the filmmakers believe that the film succeeds in catching the genuine political process—the reality—that the news programs or other modes fail to capture.
C. The Interactive Mode

The interactive mode is most obviously marked by acknowledgement of the filmmaker’s presence in conducting interviews or gathering information. Nichols observes that in the interactive mode “the filmmaker need not be only a cinematic, recording eye. He or she might more fully approximate the human sensorium: looking, listening, and speaking as it perceives events and allows for response” (Nichols 1991, 44). The filmmaker can be present in visual image or in sound, engaging his or her subjects in the form of interviews, unlike the observational mode. Consequently, the mode relies heavily on interviews with the subjects the filmmaker encounters. These interviews usually function as the process of getting information or gaining knowledge. However, the mode does not focus on reaching absolute truth. Rather, it emphasizes the very act of gathering information or building knowledge. In terms of epistemology, therefore, the mode introduces “a sense of partialness, of situated presence and local knowledge that derives from the actual encounter of filmmaker and other” (Nichols 1991, 44). This approach is best exemplified by the cinema verite technique developed by Jean Rouch in the early 1960s in France. Although, like direct cinema, cinema verite also developed with a revolution in technology such as the development of lightweight and portable synchronous sound recording equipment, they differed in approach to film truth. Erik Barnouw sums up the difference between direct cinema and cinema verite as follows:

The direct cinema documentarist took his camera to a situation of tension and waited hopefully for a crisis; the Rouch version of cinema verite tried to precipitate one. The direct cinema artist aspired to invisibility; the Rouch cinema verite artist was often an avowed participant. The direct cinema artist played the role of uninvolved bystander; the cinema verite artist espoused that of provocateur. Direct cinema found its truth in events available to the camera.
Cinema verité was committed to a paradox: that artificial circumstances could be hidden to the surface (Barnouw 1993, 255).

In short, direct cinema filmmakers always avoid narration and rarely appear in their films while cinema verité filmmakers are often participants in, and commentators on, the action they record. In this interactive mode are included such films as Jean Rouch’s *Chronicle of a Summer* (1961), Ross McElwee’s *Sherman’s March* (1986), and Jane C. Wagner and Tina DiFeliciantonio’s *Girls Like Us* (1997). Here *Girls Like Us* is analyzed as an example of the interactive documentary mode.

Directed by Jane Wagner and Tina DiFeliciantonio, *Girls Like Us* is a story about the lives of four girls, Anna, De’Yona, Raelene, and Lisa, growing up in South Philadelphia and was filmed over four years. The film focuses on the four protagonists’ experiments and experiences with sex, education, and life in general and offers a glimpse of contemporary urban life as seen through adolescent eyes.

In terms of form and style, the film relies mainly on intimate interviews with the four girls. The filmmakers are overtly engaging the subjects by responding to what they are saying, being chiefly present in sound. The four protagonists also talk about their experiences of sexuality, education, and life, always being aware of the filmmakers’ presence. At the beginning of the film, for example, while Raelene is describing pictures of her boyfriend, the filmmakers respond with the following questions: “How do you feel your love?”; “Why not?”; and “What’s wrong with the relationship?” In addition, at the middle of it, when Anna talks about her experience with her boyfriend, the filmmakers ask the following question: “Didn’t you find another boyfriend yet?” Anna answers that she is not allowed to meet a boyfriend, revealing conflicts with her parents. These
intimate interviews with the subjects and the filmmakers’ aggressive involvement make a critical contribution to their getting information important to the film story development.

Epistemologically, the film does not try to reach absolute truth. Rather, it focuses on the very act of gathering information or building knowledge. For example, the film does neither assert any clear argument nor propose any solution to the problems that the four teenage girls encounter in their life. It only attempts to present a number of candid snapshots, visiting each subject once or twice per year and asking questions designed to catch up on how their lives are progressing. Consequently, unlike the expository documentary, the authority of this film to speak about the world is restrained.

D. The Reflexive Mode

Unlike the previous expository, observational, interactive mode, Nichols maintains that the reflexive mode “addresses the question of how we talk about the historical world” (Nichols 1991, 57). In other words, the mode questions “the very ability of filmmakers to know reality—and cinema to represent—any historical reality fairly and adequately” (Bernstein 1998, 399). It typically shows aspects of the process of making the film within documentary, as in *Man with the Movie Camera* (1929), Dziga Vertov’s experimental documentary about the dusk-to-dawn life in Moscow intended to demonstrate a new principle of cinematic realism called Kino-Eye. The result guides the audience to realize the fact that ‘reality’ in film is different from ‘authentic reality’ in the historical world by divulging the manipulation process of film. However, the reflexive documentary doesn’t necessarily reveal the process of making the film. Occasionally, the mode employs other modal conventions without revealing the process itself. But it exploits those other modal conventions “only to interrupt and expose” themselves as a

Directed by Errol Morris, The Thin Blue Line (1987) is a film about a murder in Dallas in November 1976. The film focuses on proving the innocence of Randall Adams, who was accused by David Harris and later convicted of murdering a Dallas police officer, Robert Wood. Harris was the young hitchhiker whom Adams picked up the night of the murder. The film assumes that Adams can be an easy scapegoat rather than a real murderer. Thus, it centers upon revealing the truth of the murder on the basis of testimonies of different eyewitnesses. It ends with Harris’s dramatic confession to the murder on a taped phone conversation with Errol Morris.

In terms of form and style, the film draws on repeated reenactments of the crime to explore the truth of the murder. And those reenactments are demonstrated according to different witnesses’ claims. This stylistic feature contributes to reinforcing the reflexive characteristic of the film, even if it does not show the filmmaking process itself. Matthew Bernstein points out that this constant reenactment of the crime according to different witnesses’ claims “reminds us of how every documentary constructs the evidentiary reference points it requires” (Bernstein 1998, 399). In other words, the film reveals its epistemological skepticism through this stylistic repetition.

In particular, the crosscutting among different eyewitnesses heightens its epistemological skepticism in the film. Morris collects various testimonies and carefully arranges them to compete with and counter one another. For example, Harris’ account of what happened that night is countered by his friends’ claim that he was boasting of shooting the officer. This story development corresponds with Linda Williams’ indication
of a self-reflexive documentary: films reveal “only the ideologies and consciousnesses that construct competing truths,” rather than truth itself (Williams 1998, 384). Although the crosscutting, one of the conventions of the interactive mode, is employed in this film, it functions as a means of conveying its epistemological skepticism rather than gathering information or building knowledge.

E. The Performative Mode

According to Nichols, the performative mode has a common feature: “a deflection of documentary from what has been its most commonsensical purpose—the development of strategies for persuasive argumentation about the historical world” (Nichols 1994, 94). To put it differently, this mode “devalues a concept of realism and its apparent access to the historically real,” and instead focuses on exploring “subjective aspects of a classically objective discourse” (Nichols 1994, 95). This performative mode is filled with culturally specific references and styles of expression. Also, it attempts to connect personal experience with what Nichols calls ‘social subjectivity,’ the collective experience-identity of a group of people. Questioning realist representation, this sub-genre of the documentary employs “a variable mix of the expressive, poetic, and rhetorical aspects as new dominants” (Nichols 1994, 94). This shift in representation blurs all the more dramatically the boundaries not only between experimental and documentary film, but also, through its emphasis on performance, the boundaries between historical subjects and fictional characters. And it creates the evocative quality of the text: the performative mode centers “much less heavily on argument than suggestion” and does not “explain or summarize so much as implies or intimates” (Nichols 1994, 100). In this category are included documentaries like Rea Tajiri’s History
and Memory (1991) and Malron Riggs’ Tongues Untied (1991). Here I will explore Tongues Untied as an example of a performative documentary.

Directed by Malron Riggs, Tongues Untied focuses on demonstrating the alienation and invisibility of black gay men. The film claims that black gay men in America have been compelled to be invisible and alienated from not only television shows and their black community institutions such as churches and schools but also even gay media, festivals, and private fantasies. And it declares that gaining visibility of black gay men is a revolutionary act because it is an attempt to identify themselves: the process of survival and self-affirmation.

In terms of form and style, the film is full of expressive elements such as subjective camera movement, impressionistic montage, dramatic lighting, and compelling music. All sequences except for the archival footage are staged and performed, and thus the boundary between historical subjects and fictional actors is blurred. With these formal and stylistic features, this film never summarizes or explains the agony of black gay men. Instead, it implies or intimates the pain, employing the evocative quality obtained by those features. For example, when Riggs talks about his childhood and adolescence experience, such short words as ‘punk,’ ‘homo,’ ‘freak,’ ‘faggot,’ and ‘motherfucker’ are inserted in his interview. This impressionistic montage creates a distinguished rhythm like rap music inherent in the black culture. The result guides the spectator to evoke how black gay men have been or are forced to be invisible and to feel guilty in their community institutions such as churches and schools.
This unique rhythm like rap music helps *Tongues Untied* accomplish a ‘social subjectivity’ in the black community. Verbal chants are overlaid onto choreographed dance sequences, edited, and chopped together to become rhythms and music. Even interviews, which, of course, are performed, are edited to form rhythms. These distinctive rhythms penetrate the film from start to end and become a power and energy moving the narrative forward, conveying a unique mood inherent in the black culture. By employing this unique mood, it always correlates the personal experience of Marlon Riggs with the collective experience of a group of people: black gay men.

The Observational and Interactive Mode in *Journey for Jazz*

Analyzing the conventions of the expository and interactive mode in *Roger & Me*, Matthew Bernstein notes that the juxtaposition of the two modes derives from Michael Moore’s “pathological fear of boring an audience with what he calls the ‘three hour movie’” (Bernstein 1998, 409). In other words, Moore’s aspiration to produce a documentary that can grab the audience’s interest resulted in the use of mixed modes. However, only this aspiration does not create the hybridization. Sometimes it stems from an intention to deeply examine the historical world. *The Farmer’s Wife* (1998), David Sutherland’s documentary dealing with a young Nebraskan farm family, and *An American Love Story* (1998), Jennifer Fox’s documentary about an interracial couple’s love, are good examples of the intention. In the two documentaries, conventions of the observational and interactive mode are juxtaposed, which makes a critical contribution to intimately and deeply tackling the subjects and their lives. For instance, both films don’t use formal narration and focus exclusively on daily lives that unfold before the camera, both of which are conventions of the observational mode. At the same time, the
two films employ interviews with the subjects as a means of gathering information, which is one of the conventions of the interactive mode. In those films, these words of the subjects, as Cara Mertes observes, play an important role in “linking scenes to create reflective monologues and introducing past events that clarify the present” (Mertes 1998, 37). In other words, both films achieve their goal, a more in-depth study of the subjects, by exploiting conventions of both modes. In this regard, *Journey for Jazz* resembles the two documentaries because it also engages conventions of the observational and interactive mode to explore the academic, artistic, and daily experiences of the subjects.

First, examination of how *Journey for Jazz* employs conventions of the observational mode is presented. *Journey for Jazz* contains various conventions of the observational mode: no narration, no script, synchronous sounds, spatial congruity in editing, and exploration of everyday life. Most conspicuously, the documentary does not include narration. Generally, commentary spoken by a narrator in the expository documentary establishes its argument and lets images serve the commentary. Therefore, its lack of narration intimates that the documentary does not try to assert an argument. Instead, *Journey for Jazz* places the exhaustive exploration of the everyday life of the subjects in absence of the argument.

In order to thoroughly investigate the academic, artistic, and daily experiences, *Journey for Jazz* draws on varying techniques of the observational mode. In terms of shooting, the documentary attempts to follow the subjects and their activities like a fly-on-the-wall without any direction or script. As a result, it succeeds in capturing them in detail and transparently. For example, in Eun-Chang’s improvisation class, the
professor, Dan Haerle, explains to students what the basic skill of improvisation is. When he explains it, his voice sounds a little bit angry. That is because the performance of the students in the class did not satisfy his expectations. By making use of the camera as the-fly-on-the-wall, one of the conventions of the observational mode, Journey for Jazz succeeds in grasping this subtle situation that unfolds. Another example is found in the small group practice of Eun-Chang and Ji-Young. There Ji-Young asks a question of Adrian Van Batenburg, one of the small group members, “Did you have dinner?” He answered, “I had dinner. I ate leftovers of my roommate. No one eats it.” Although this shot is not long, it reveals very spontaneously both his easygoing character and the friendly relationship between them. This is a result of the camera work with transparency and intimacy.

In terms of editing, Journey for Jazz attempts to maintain spatial congruity within a scene as much as possible. Of course, since two sequences of the documentary, Introduction and Future, are constructed around jazz tunes, there is not any spatial coherence, but they are exceptions. Rather, the rest of the sequences are loyal to the convention of spatial consistency, with the exception of interviews inserted in sequences. For instance, in the second sequence, The First Impression, the whole sequence relies on the performance of Ji-Young, her professor, and another guitarist at Kenton Hall at the University of North Texas. While they are performing, there is no change in space except for interviews inserted in the middle of the sequence. Similarly, the sound is also faithful to digetic sounds, with the exception of the two sequences. And the use of these conventions of the observational mode helps this documentary
provide the viewer with the feeling of being there. In other words, as Richard Meran Barsam notes, it allows the spectator “a direct perception of reality” (Barsam 1992, 303).

In *Journey for Jazz*, conventions of the interactive mode are prominent in the use of interviews. However, these interviews differ from typical ones of the interactive mode. That is because in the interactive mode the filmmaker is usually in sounds or images, whereas he is in neither sounds nor images in *Journey for Jazz*. Nonetheless, they are still similar to each other in the sense that both of them function as a means of gathering information or building knowledge in the documentary. *The Farmer’s Wife* and *An American Love Story* are good examples with the same interviews as *Journey for Jazz*’s. As examined already, the interviews in both documentaries are used to investigate territories that are difficult for conventions of the observational mode to explore, such as the past events or the reflections on them. Likewise, *Journey for Jazz* engages interviews to study more deeply domains that the techniques of the observational mode have difficulty in surveying, such as in-depth thoughts, opinions, feelings, knowledge, and psychological experiences of the subjects. One example is the interview of Eun-Chang edited after the placement test. He comes out of the exam room and talks about it with his wife, Ji-Young. Because he is smiling, one cannot tell how exhausted he was during the exam. However, the interview that follows clarifies his exhaustion. Another example is one of Jeoung-Hwan’s interviews. While talking about his difficulty with his jazz studies, he confesses that he has failed several times and how hard it has been to endure those failures. It is difficult to bring out this anguished experience on the screen if the documentary only depends on conventions of the observational mode.
Conclusion

In her book, *New Documentary: A Critical Introduction*, Stella Bruzzi claims that Bill Nichols typology of documentary modes has a fundamental problem that “imposes a false chronological development onto what is essentially a theoretical paradigm” (Bruzzi 2000, 2). Basically, I agree with her criticism. However, it does not mean that Nichols’s typology is meaningless or useless. Despite the drawback, it is still useful to understand it when one explores ‘a genre of documentary.’ That is because close scrutiny and comprehension of the typology can provide an insight with regard to the dialectical feature among the documentary modes. Bernstein points out that “If epistemological categories are absolute, the other attributes of documentary modes are more easily intertwined” (Bernstein 1998, 400). In other words, if the epistemological assumptions of the modes in a documentary are not in extreme conflict, such as a combination of skepticism and confidence, the hybridization takes place easily to effectively achieve its goal. From this point of view, it can be said that *Journey for Jazz* attempts to accomplish its goal, a more in-depth study of the subjects through the hybridization of conventions of the observational and interactive mode.
CHAPTER 3
PRODUCTION

Overview

The production of Journey for Jazz took place over the course of five months from November 2001 to March 2002 with additional footage in May 2002. I had originally planned to film four Korean students including Edward Min Yong Martin, a senior majoring in saxophone at the University of North Texas. At the beginning of the spring semester, however, he informed me that he would be too busy to participate in my project. Therefore, I revised the original plan and instead included Hwa-Joon Joo, who is a graduate student specializing in percussion. Other than this one change, I remained on schedule for the majority of the production.

The production process was successful because of five primary factors: 1) accessible film locations that did not require difficult permission or releases; 2) the spontaneity of the subjects for the camera; 3) easily available equipment, such as a camera and a microphone which were purchased for this project; 4) adequate amount of time to shoot necessary footage; and 5) full support from my family, especially, my wife, You Lee Jung, who helped me shoot some scenes. These elements made a critical contribution to completing the production without any disasters.

The documentary called for several locations, but the university and the students’ homes were the primary ones, which added to the ease of this production. Although I filmed both interviews and observational footage of daily activities, such as cooking and cleaning, I focused chiefly on videotaping scholarly and artistic experiences such as class, practice, and performances at school.
Before the shoots at student homes and school, I always checked the equipment and bore in mind what I should focus on in each shot. Because I had my own equipment, such as a digital camera, microphone and batteries, it was very important to thoroughly check all of them myself to avoid any frustration while shooting. As a result of this checkup, there were no problems caused by lack of preparation during the production. Also, pondering over what can be critical before each shoot helped me to be agile and flexible in capturing proper shots in the development of situations on the spot. In particular, the consideration of the latter allowed me a lot of flexibility to select various kinds of footage during post-production.

In shooting situations, such as classes, practices, and performances, I tried to follow the direct cinema shooting style, which is characterized by capturing unrehearsed and uncontrolled situations. After the completion of the shoots, consequently, I found myself having vast amounts of footage. By the end of the shoot I had used twenty-two digital tapes and collected more than twenty hours of raw footage.

Shooting in direct cinema style was a valuable experience for me as a filmmaker long accustomed to staged and directed documentaries. It allowed me to experience the fascination of the traditional direct cinema of ‘recording events as they occur.’ For example, Lynn Seaton, professor of the jazz department, is surprised at the camera as he opens the door after Eun-Chang’s lab band placement exam. Soon, however, Ji-Young comes to him and explains what’s going on. In the meantime, Eun-Chang comes out of the exam room with his musical instrument and tells the camera about ‘how the exam is.’ The camera succeeds in capturing this whole fascinating process, which contributes to the textual richness. This capture of an accidental moment is one of the
strongest assets of direct cinema. In this respect, experiencing it personally was priceless.

Production Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Date</th>
<th>Event Description</th>
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<tbody>
<tr>
<td>November</td>
<td>26</td>
<td>Ji-Young Lee’s performance at Kenton Hall at the University of North Texas (9-10 pm)</td>
</tr>
<tr>
<td>(2001)</td>
<td></td>
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<tr>
<td>December</td>
<td>7</td>
<td>Edward Min Yong’s performance at Kenton Hall at UNT (University of North Texas) (2-3 pm)</td>
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<tr>
<td>(2001)</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>17</td>
<td>Jeoung-Hwan’s practice at Music Building at UNT (9-10 pm)</td>
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<td></td>
<td>18</td>
<td>Eun-Chang’s practice at Music Building at UNT (2-4 pm)</td>
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<td></td>
<td>28</td>
<td>Interview with Eun-Chang and his wife Ji-Young at home in Denton, Texas (4-5 pm).</td>
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<tr>
<td>January</td>
<td>12</td>
<td>Interview with Jeoung-Whan at home in Denton Texas (5-6 pm).</td>
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<tr>
<td>(2002)</td>
<td></td>
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<tr>
<td></td>
<td>14</td>
<td>Eun-Chang’s placement audition at Music Building at UNT (9-11 pm)</td>
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<td></td>
<td>15</td>
<td>Jeoung-Hwan confirming the result of the placement audition at Music Building at UNT (3-4 pm)</td>
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<tr>
<td>February</td>
<td>13</td>
<td>Jeoung-Hwan’s lab band performance at Andy’s in downtown in Denton, Texas (11-12 pm)</td>
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<td></td>
<td>16</td>
<td>Interview with Eun-Chang at the practice room at school at UNT (10-11:30 am)</td>
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<td></td>
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<td>Eun-Chang's Lab band practice at Music Building at UNT (3-4 pm)</td>
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<td>Date</td>
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<tr>
<td>21</td>
<td>Eun-Chang’s improvisation class at Music Building at UNT (10-11 pm)</td>
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<tr>
<td>22</td>
<td>Interview with Jeoung-Hwan at Music Building at UNT (8-10 pm)</td>
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<tr>
<td>23</td>
<td>Interview with Ji-Young at Music Building at UNT (2:30-4 pm)</td>
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<tr>
<td>25</td>
<td>Hwa-Joon’s small group band practice at Music Building at UNT (8-10 pm)</td>
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</tbody>
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| 28   | Small group practice of Eun-Chang and Ji-Young at Music Building at UNT (9-10 pm)  
Hwa-Joon’s improvisation class at Music Building at UNT (2-3 pm)  
Ji-Young’s teaching at Music Building at UNT (3-3:30 pm)  
Landscape Inside and outside of Music Building at UNT (3:30-4 pm) |
| March 1 | Visit to the bookstore, Penthers, with Eun-Chang and Ji-Young in Denton, Texas (5-6 pm)  
Preparation for dinner by Eun-Chang and Ji-Young at home in Denton, Texas (6-7:30 pm) |
| 2     | Hwa-Joon’s practice at the practice room at UNT (3-3:30 pm)  
Interview with Hwa-Joon at home in Denton, Texas (4-4:40 pm)  
Hwa-Joon’s dinner with his friends at his friend’s apartment in Denton, Texas (5-6 pm) |
<p>| 4     | Jeoung-Hwan’s lab band practice at Music Building at UNT (7-8 pm) |
| 5     | Interview with Eun-Chang and Ji-Young at home in Denton Texas |</p>
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<tr>
<th>Date</th>
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<tbody>
<tr>
<td>13</td>
<td>Jeoung-Hwan’s individual lesson at Music Building at UNT (1-2 pm)</td>
</tr>
<tr>
<td>26</td>
<td>Jeoung-Hwan’s jogging class at UNT (11 am-noon)</td>
</tr>
</tbody>
</table>
| 27   | Inside of Music Building and Bruce Hall cafeteria at UNT (1-2 pm)  
Jeoung-Hwan’s shopping at Albertsons and conversation with his wife at home in Denton, Texas (6-7 pm)  
Interview with Jeoung-Hwan at home in Denton, Texas (7-8 pm) |
| 28   | Ji-Young’s special problem class at Music Building at UNT (1-2 pm)  
Interview with Hwa-Joon and inside his apartment in Denton, Texas (4:30-5:30 pm) |
| May 3 | Interview with Eun-Chang and Ji-Young at home in Denton, Texas (1:30-2 pm) |

The Interviews

Because I did not intend to use narration for this film from the beginning, I believed that a considerable amount of information should be conveyed through interviews with the subjects. Interviews, therefore, were more important than any other filmic elements. That is, whether or not this film would be successful depended on their honest and in-depth verbal stories.

If so, in order for the interviews to be successful, I pondered what kinds of questions should be asked? Also, on which parts of their lives should the questions be centered? Since I had no definite ideas about this project initially, I attempted to contain a wide range of topics in the questions for interviews so that I could use them for
various purposes when the main focus of this project would later become clearer. The questions included topics ranging from academic and artistic experiences, through difficulties stemming from cultural differences, to conflicts between a husband and wife at home. Considering the importance of the interviews, I always prepared detailed questions for the subjects before the interviews began.

In addition to the construction of detailed questions, I deliberately didn’t use artificial lighting in an effort to allow my subjects to feel more comfortable before the camera. This was not difficult because the digital camera I used managed to capture images of wonderful quality even under weak artificial or natural illumination. This amazing capability of the camera helped all of us do our job in a more spontaneous atmosphere.

While doing interviews with them, however, I encountered two big challenges preventing communication between the subjects: a language problem and an unwillingness to reveal the difficulties that they encounter. The language problem was the biggest communication barrier. Originally, I had expected that the language would not be a serious obstacle during the interviews, because I didn’t find that they had a significant problem in expressing their thoughts and ideas in English. As the interviews advanced, however, the language problem surfaced. It hindered them from communicating their thoughts and ideas precisely and properly, which sometimes made them stammer during their answers. Of course, the degree of the problem relied on the individual speaking ability of the subjects. For instance, Eun-Chang and Ji-Young had a good command of English comparatively, whereas Jeoung-Hwan stuttered or spoke very slowly whenever he had to illustrate more complex situations or thoughts, which
made communication more daunting. Overall, despite this difference, speaking in English was the most serious problem in the sense that it forced them to select informational words rather than emotional ones even when they had to depict their emotions.

In addition to the language problem of the subjects, I, as an interviewer, also had difficulty eliciting in-depth thoughts from the subjects due to the fact that English is my second language as well. Although I expected I could be a little bit uncomfortable doing interviews in English, I never anticipated at the pre-production stage that this would be a big challenge. Initially, I believed I would only need to focus on constructing questions in detail for the interviews. While doing the interviews, however, I realized my English ability was crucial as well. That is, I became clearly aware of the fact that extracting more deep-seated ideas from them could be accomplished by pertinent responses of the interviewer at a proper time during interviews. Yet, I failed to do that. As a result, I had to be satisfied with less profound answers than I had expected. This combination of the language problems coming from both the subjects and the interviewer continued to keep the interviews from being more vivid and touching.

Another big challenge was the fact that the subjects were reluctant to reveal their hardships. This tendency of their unwillingness to disclose adversities, as a matter of fact, is not a unique characteristic that only they hold. Rather, it is universal to Koreans. That is because a person who talks about his or her own difficulties in public could be regarded as a loser or failure. Although I assumed that this problem might occur from the beginning, I became nervous when they told me repeatedly that they had no difficulty studying jazz here because I was aware of many of their challenges in studying
abroad. Jeoung-Hwan, for example, was optimistic and easygoing, but he had failed in his classes several times, which frustrated him, aggravated his economic problems, and caused conflict between him and his wife, Yu-ra Yu, a graduate student at UNT. Nonetheless, he was never willing to talk about those adversities and just said, “I’m fine.” Similarly, Hwa-Joon didn’t want to talk about emotional circumstances that he underwent. In practice, however, he must have had a hard time in the sense that he failed to become a member of the lab bands for the past two years as a graduate student although he had already spent seven years studying jazz in undergraduate courses at the Berklee School of Music in Boston, Massachusetts. This tendency, along with the language problem, continued to prevent me from getting to their deep-seated emotions and struggles.

Despite these two main challenges, I believe that the interviews were successful overall. Having trouble in illuminating their subtle and delicate emotional situations in a foreign language, they did their best to elucidate what they wanted to say before the camera. Also, my exhaustive preparation of questions for the interviews made an essential contribution to receiving proper answers from them. Besides, in order to put them at ease, before or after the interviews, I made an effort to become more intimate with them by having a lot of conversations about diverse topics, such as having babies, raising kids, and their hobbies. Additionally, I attempted to do interviews with them several times to complement parts that they missed in the previous interviews. Fortunately, they tended to be more open to the camera over time.

In short, the language and their reluctance to reveal difficulties were two chief challenges in drawing out the in-depth stories about their scholarly, artistic, and daily
experiences. The combination of our efforts mentioned above, however, contributed to minimizing these fundamental problems. In this sense, the interviews were successful.

The Lab Bands

The shoots associated with the lab bands were divided into three areas: the lab band placement audition, the three o’clock lab band, and the nine o’clock lab band.

The lab band placement audition at the beginning of every semester is very important to everybody involved. Although joining the lab bands is mandatory, the competition to become a member of the higher level of lab bands is fierce because to which level of lab bands one belongs implies the public grading of his or her playing ability within the jazz department. Whenever it is time to the audition, therefore, everybody involved becomes nervous.

On the other hand, I believed that the audition was important to this film for another reason. The documentary could be boring because it centered on the everyday life of the subjects at school and home without any pivotal event. From this perspective, the audition might be the most intense moment for the subjects although it occurs over a short time period. I considered, consequently, that capturing the most stressful moment was extremely valuable to this project in the sense that it could add to the vividness, tension, intensity, and viewer interest in the subjects.

In order to shoot this audition, I tried to contact each of the subjects at the beginning of January. I was unsuccessful in my initial attempts to contact Edward Min Yong Martin, who was one of the subjects at that time. I contacted the other three students and found out that only two of them, Jeoung-Hwan and Eun-Chang, would
audition for the lab bands. Ji-Young, whose teaching assistant job conflicted with her possible lab band classes, would not audition.

I contacted Jeoung-Hwan first to ask if I could photograph the whole audition process that he would take. He gently declined the idea, explaining how important the audition of this semester was to him and hinting he didn’t want to be uncomfortable due to the camera. I totally understood his opinion because I had already known that he had failed in the previous auditions several times. Because I believed capturing any situation related to the audition was crucial, however, I asked him again if I could film just the processes before and after the test. Yet, he declined again, saying that he never wanted to be interrupted in any situation associated with the audition.

I also contacted Eun-Chang. He was comparatively less nervous about the audition. At first, he agreed to allow me to videotape the whole audition process, but soon after he informed me that the existence of the camera in the audition room could possibly make him uncomfortable, thus asking if I might take a picture of just the circumstances before and after the audition. Similarly, I entirely comprehended his situation, and therefore the answer was ‘Yes.’

Before shooting, I pondered over how I could grasp the development of the situation related to the audition in the most effective way and was determined to follow the shooting style of direct cinema, which is marked by capturing unrehearsed and uncontrolled situations, depending on long takes. In order for the shooting style to function properly on the day of the audition, I kept the camera power on throughout the periods when Eun-Chang walked to the audition room from home, as well as when later he left for home. The shooting was successful. In particular, catching the development
of the situation after the audition was a priceless experience I had never expected. Near the end of the audition, I waited in front of the audition room door, assuming that Eun-Chang would come out. Unlike my expectation, however, Lynn Seaton, the professor responsible for the audition, opened the door and came out all of a sudden. He was surprised at the camera and entered the room again, closing the door behind him. I was bewildered too, but waited with composure, keeping the camera power on. Soon he opened it again and asked Ji-Young who had waited for her husband with me, “What’s the camera about?” Ji-Young answered the question spontaneously. While they had a conversation about this documentary, I captured the whole situation as it was happening at the same time, including Eun-Chang coming out of the room with his instruments. This sequence was extremely valuable when I demonstrated how stressful the placement audition was in this film. It was also meaningful in that it provided the film with self-reflexivity revealing part of production process.

Like the lab band placement audition, before shooting the lab band activities of the two subjects, I contemplated how to film them and concluded to bear two things in mind at all times: capturing homogeneous sound and simultaneously videotaping the performance of other performers as well as each subject in the lab band.

I believed, first of all, that maintaining the consistency of a sound level was central to the quality of sounds. Subsequently, I positioned the camera, whose microphone was used in every situation except for interviews, at a distant and fixed place from the performers without moving around to catch homogeneous sounds. This strategy worked. As a result, I could get sound of good quality.
Along with catching quality sounds, I focused my effort on filming different shots of members of the lab bands as well as each subject while they were performing. The reason was that I had already realized doing so would be essential for editing in the post-production process. Accordingly, I photographed more than 40 minutes of raw footage for a two or three minute sequence. In addition, I centered on filming various shots of other performers playing different instruments except when the performance of each subject, I thought, was important. This strategy functioned very well, which allowed me a lot of different shots to select from when I edited later.

Overall, the shoots related to the lab band activities of the subjects went pretty well from getting permission from instructors to shooting, and I was satisfied although I was sometimes baffled because of the confusion of what shots I should capture that would be appropriate to the ever-changing nature of jazz tunes.

Classes

During the production, I videotaped three kinds of classes that the subjects attended: the classes concerning jazz improvisation of Eun-Chang and Hwa-Joon, the special problem class of Ji-Young, and the individual lesson of Jeoung-Hwan. In order to get permission to film these classes, I sent an email to each of the instructors, with the exception of Jeoung-Hwan’s instructor, from whom I got permission verbally. All of the instructors pleasantly allowed me permission to film their classes.

In terms of content, these classes were different from the lab band activities of the subjects mentioned previously, and therefore the shooting focus had to be changed. The emphasis in the latter lay on performance, whereas the shooting focus in the former needed to be on the instructors’ teaching as well as the students’ performance.
Throughout filming these classes, consequently, I always reminded myself that I should catch important instances of communication between instructors and students in class, along with quality sounds. I assumed, particularly, that what the instructors said in class was critical in the sense that it could expose the intrinsic characteristics of the classes in the best way. In other words, it could serve to clearly illustrate what the subjects learned in school; that is, their scholarly and artistic experiences.

To do so, I kept the camera power on for the entire class, as in the lab band activities. The performance of the camera microphone was excellent in catching the sounds of the instructors although its quality was not equal to that of the wireless microphone used for interviews.

The combination of my prediction and the technical superiority made a critical contribution to acquisition of decent sounds and pictures containing important content. This, for instance, allowed me to capture the explanation of the professor, Dan Haerle, regarding the basic skill of improvisation in Eun-Chang’s class. In Hwa-Joon’s class, it permitted me to capture the brief account and lively demonstration of the instructor, Michael Steinel, concerning how improvisation could be accomplished in jazz. Likewise, it helped me to grasp the short comment of the professor, John Murphy, about what is more important for genuine improvisation in Ji-Young’s class. These scenes of good quality finally enriched this film with the abundant texture of a sense of realism.

Practices

Daily performing practices are usually divided into two main areas: an individual practice of his or her own instrument and a small group combo playing with some other instruments. Generally, each of the subjects spent about two or three hours a day in
doing the individual practice. During the period they first practiced basic skills playing very simple tunes repeatedly along with a metronome, and then did homework and practiced modern jazz tunes. This practice gave me the impression of how dull and monotonous it was. To put it differently, their looks in practice looked like ones of Buddhist trainees practicing asceticism to attain spiritual enlightenment. It seemed to me, consequently, that the repeated practice of simple tunes demonstrated the atmosphere in the practice rooms better than that of dazzling modern jazz tunes. This interpretation led me to focus on filming the simply repeated tunes of the first part of the practice rather than the rest of it. These sounds and pictures were later employed in the introduction parts of the interviews of Hwa-Joon and Jeoung-Hwan regarding their difficulties.

Unlike the practice, on the other hand, I found the interaction of the small group combo to be more interesting, lively, comfortable, and creative. The subjects involved in these practices were Eun-Chang, Ji-Young, and Hwa-Joon, and each of them was very active. Also, it allowed each of them a wonderful opportunity not provided by regular courses but corresponded to his or her own needs. Eun-Chang and Ji-Young, for instance, focused on playing tunes that they composed by themselves or more modern and experimental ones. Unlike Eun-Chang and Ji-Young, however, Hwa-Joon centered on simply playing with other musicians, which is basic but central to jazz because it depends on improvisation reflecting distinctive playing styles of various jazz musicians. Accordingly, I focused on capturing this lively, comfortable, creative, and achievable atmosphere in their small group combo experience.
Summary

During the production of *Journey for Jazz* taking place for about five months, one pleasant thing is that there were no big disasters that kept this project from moving forward. Of course, the production of *Journey for Jazz* was not without its challenges and mistakes. Further, since this was the first film in which I was the only one in charge, calling the shots, sometimes I felt it was much more difficult than I had thought. However, fortunately, I had plenty of time and additional resources to assist me, which contributed to completing the production process without any catastrophes.

The most rewarding aspect of this production was that its process provided me with an opportunity to learn about many aspects that one must keep in mind when one shoots: the technical, emotional, and artistic factors. And this learning allowed me to have confidence that I could make better documentaries in the future.
CHAPTER 4

POST-PRODUCTION

Schedule

Once the necessary basic footage had been shot, I immediately began post-production editing of the documentary. Of course, because the footage did not contain everything necessary for the completion of the project, I continued additional required videotaping during the post-production process. The complete schedule, as it actually took place, is as follows:

1. March 4 – 31, 2002: Log footage/ Assemble first rough cut
2. July 4 – 21, 2002: second rough cut and complete edit

While logging the footage, I transferred the mini-DV tapes with time code to the computer for the rough cut stage. For the first rough cut, I worked with twenty-four one-hour tapes, which was reduced to approximately nine hours for the subsequent edit. In the following section, each phase of the post-production process will be illustrated in detail.

Reconceptualization of Documentary

In the early stage of the post-production process, it was critical to determine how this documentary should be organized. Since there was no clear composition regarding this project in the pre-production process other than simply to show the scholarly, artistic, and daily experiences of the subjects at the University of North Texas, making decisions on how to demonstrate their experiences and in what order to do so became a chief task of the early post-production process.
This task was not easy. As I first planned this documentary, I thought that it would follow the structure of cinema verite style documentaries, many of which are generally characterized by a crisis structure in developing stories. This style of documentary filmmaking usually contains an expected stunning event that can prompt the crisis structure and keep audiences interested in the developing stories. Primary (1960), The Chair (1962), and Crisis: Behind a Presidential Commitment (1963) are good examples of this style. In these works the filmmakers draw on the development of events according to the passage of time in organizing stories and focus on how subjects react to crises that they encounter. In other words, the temporal element becomes fundamental to constructing stories of films that have a crisis structure.

In contrast to these, however, this documentary contained neither any big event nor crisis structure even if it had a highly stressful moment, such as the placement audition. The lack of those elements prevented it from being arranged in conformity to the temporal order, which made it all the more difficult to organize the whole story. Consequently, in order to build it, I needed a new perspective.

In addition to the lack of a crisis structure and a big event, another difficulty I faced concerned the treatment of the four subjects. At the early stage of the pre-production process, I considered that the documentary could be composed of four different stories regarding jazz in which each story would be based on each subject. It was not very long before I realized that it was difficult for this idea to work well. The reason was that there was a conspicuous imbalance between the subjects that stemmed from the dissimilarity of their knowledge and experience in regard to jazz music.
During the production process, for example, while Eun-Chang and Ji-Young allowed me to gain a great deal of information from their school life and home life, Jeoung-Hwan and Hwa-Joon were reluctant to expose parts of their life. In answering questions pertaining to jazz, similarly, the former expressed their opinion in great detail concerning various aspects of the questions involved, whereas the latter failed to answer more detailed questions. This difference in articulation between the subjects kept my documentary from being compounded of four independent stories in which the scholarly, artistic, and daily life of each subject could be revealed.

For the story development, accordingly, this project required me to take a new perspective. Now, how to get a new perspective? In order to solve this problem, I focused my efforts on two things: logging footage accurately and watching it repeatedly, and having many conversations with my wife as to how to organize this documentary. The careful logging and watching of the raw footage helped me understand the meaning of it more clearly, and the conversations with my wife allowed me to have a different vision for the project that I had not had before. This combination of these two efforts guided me to come up with a new idea that could arrange the whole story.

Basically, the idea constructing the story of the documentary drew on two concepts: guiding the audience to experience and listen to jazz that the subjects played in class or other places, and categorization of their common or unique experiences associated with jazz. I believed the first concept that centered on allowing the audience to experience and listen to jazz was appropriate to the title, Journey for Jazz, which implies the documentary would provide various types of jazz music throughout the film.
This concept became a foundation that allowed me to employ a variety of jazz music approaches during the first rough cut phase.

The second concept that categorizes the experiences of the subjects with regard to jazz, on the other hand, was fundamental to constructing the story of the documentary. In practice, I was convinced that this categorization would be a new perspective that could grant order to the anarchistic raw footage that lacked both a crisis structure and a spectacular event, without relying on the temporal order.

This categorization concept divided the whole story into seven parts: *Introduction*, *The First Impression*, *Improvisation*, *Experiences*, *Difficulties*, *Future and Extra*, and *Credits*. It was very useful in that all of the five chief parts were related to the subjects’ direct experiences regarding jazz, except for the first part, *Introduction*, and the final part, *Credits*. Through the five main categories, I could demonstrate all their ideas concerning jazz, including their initial feelings about it, the most attractive characteristic of it, their activities at school, the hardships they were encountering, and their hopes for the future. And each new section was led by an inter-title epitomizing it. In this sense, this categorization was beneficial.

Once I had been convinced that this classification would work, I centered my next effort on finding the footage that could be suitable for those categories and classifying it into sub-categories. As a result of this effort, what I could put in those sections became clear. The following are the contents for each part that I had in mind before starting the first rough cut.

First of all, in the introduction section, I determined that it was crucial to clearly introduce the subjects to the audience. The reason was not only because my thesis
committee members had already requested it when I had proposed this project in January, but also because all of the subjects were international students, and therefore they might be unfamiliar to American audiences. Subsequently, I considered concentrating on providing brief but essential personal information such as their names, what they major in, where they come from, and their marital status. There were two different ways that I had in mind. One was to use the footage in which the subjects introduced themselves directly in front of the camera. The other was to introduce them through subtitles containing personal information, along with a briefly edited sequence including their activities at school and home. In order for the latter to work well, I needed more impressive shots, but I failed to find those shots. Therefore, I was forced to choose the former.

In the second part, *The First Impression*, I believed that it would have been better if I could have let the audience directly share the feelings that the subjects experienced when they encountered jazz for the first time in Korea or the United States. To materialize this idea, I re-examined the interviews in which they discussed their first impression of jazz. They were summed up as follows: jazz is different, very unique, fun, natural, and freer than any other style of music, and one of the distinctive and charming characteristics of it is improvisation. I then focused on finding a jazz tune that could go well with these interviews. I selected one of the jazz tunes that Ji-Young performed with her professor as a part of her special problem class at Kenton Hall in November 2001. I estimated the tune held the elements of fun, originality, and improvisation in accordance with their interview content.
The third part, *Improvisation*, as the subtitle implies, was centralized on explicating the concept of improvisation, one of the most unique and attractive characteristics of jazz. I did think that clarifying the concept was very important because all of the subjects said that they were attracted to jazz due to the very characteristic of it. I decided it was important to guide audiences toward an understanding of this concept so they could share this essential feature with the subjects. Just as in the second part, I hoped that the audience would not only understand the concept intellectually, but also experience it musically. Fortunately, there was sufficient footage to accomplish this end, such as the improvisation classes the subjects attended and their interviews regarding it. I assumed, in particular, the professor’s explanation and trumpet demonstration in the class that Hwa-Joon attended could show briefly but very clearly how jazz music might be improvised.

The emphasis of the fourth part, *Experiences*, was to illuminate the activities of the subjects at school and what they learn and experience through the activities. I first divided their activities into three main areas: big band activities, small group performances, and special problem classes with professors, most of whom are professional jazz musicians. In organizing this section, I believed that it was critical to properly maintain the balance between the subjects. For example, Jeoung-Hwan only participated in the nine o’clock big band, and Hwa-Joon was active exclusively in the small group performance. Eun-Chang, on the other hand, participated in both the three o’clock big band and the small group practice, and Ji-Young engaged in the small group activity and the special problems class. I felt, accordingly, that controlling this imbalance was needed so that one or two subjects did not appear too much. In addition to keeping
the equilibrium between the subjects, I speculated that the big band activities needed to be emphasized. That was because the University of North Texas was renowned for its big bands, and therefore being a member of any big band might be a unique experience that they could not have easily acquired in Korea or many other schools in the United States. Consequently, I decided to include even the interviews of the subjects who did not join any big bands in the section introducing the big band activities. I was determined to exclude the interviews of the subjects who did not directly participate in the activities involved from the other sections such as the small group performances and the special problem classes.

The fifth part, *Difficulties*, as the subtitle says, concentrated on the difficulties that the subjects were facing in the process of exploring jazz at the University of North Texas. During the production process, I found that the difficulties were almost the same in terms of what elements made them feel hard although they were slightly different in terms of how imposing they were. The difficulties were summed up as follows: the jazz department at the University of North Texas is very competitive, especially in becoming a member of a big band in a higher level; the department requires students to explore not only jazz music but also classical music; and the subjects are isolated from other American students, which comes mainly from difference in the first language, cultural differences, and age gaps. While logging footage, I discovered that the competitiveness of the jazz department could be shown through Eun-Chang’s interview after the placement audition because anybody involved in big bands had to take the audition at the beginning of every semester. It was thought, also, the practices and interviews of Jeoung-Hwan and Hwa-Joon could help convey the toughness of the department’s
courses. I concluded, on the other hand, the home lives and interviews of Eun-Chang, Ji-Young, and Hwa-Joon could make a critical contribution to vividly illustrating their isolation.

Unlike the other parts, I did think that I should employ the sounds on the scene as much as possible rather than depend on music. That was because I believed it could give the audience more authentic feelings, and therefore it might be all the more effective in conveying their hardships. In practice, the Eun-Chang’s interview scene after the placement test was good enough to demonstrate how hard the audition was and how it made him exhausted. Similarly, the scene in which Hwa-Joon was having a late lunch alone after getting home from school displayed clearly how isolated he was. To maximize the authenticity of these hardships, therefore, I thought I should focus on sounds on the scene.

Constructing the sixth section of the film, *Future and Extra*, was relatively easy because while I was working with the subjects throughout the entire pre-production and production phases, I confirmed they were very optimistic about their future. Even when they had a hard time, they never gave up a hopeful view. I thought, subsequently, this section should be treated positively. Their interviews should reveal this optimism. In order for this idea to work powerfully, I believed that I needed to incorporate romantic and uplifting music to match these interviews, but I failed to find it. So, I was led to ask Ji-Young to compose and play a tune for this part.

However, there was a problem to be solved. It was whether or not the *Extra* segment should be included in this sixth part. Here, originally, I was going to deal with the extra activities of the subjects that were not directly associated with jazz, such as
their exercises and slight conflicts between husband and wife. I believed those activities were also part of their life, which would affect their exploration of jazz in the long run. Hwa-Joon, for instance, went to a gym near the university for exercise regularly twice a week. He believed physical strength was necessary to be a good drummer. Jeoung-Hwan thought, likewise, exercise was fundamental not only for bodily endurance but also for refreshment of the mind. On the other hand, there was an interesting conflict between Eun-Chang and Ji-Young that arose from their different characters. While Ji-Young preferred to hang around with other students, Eun-Chang liked to listen to jazz music alone at home. Also, he felt a little bit uncomfortable with his wife's outstanding musical talent. I wanted to show all of these elements after the future part, but I was not sure if it could function well. So, I decided to postpone the decision after the first rough cut.

The First Rough Cut

Once I had satisfactorily finished the work of the reconceptualization, I immediately began the edit for the first rough cut. I worked on my own digital nonlinear editing system, which uses Adobe Premiere 6.0 software. This editing software was amazing. It allowed me all kinds of video and sound effects necessary for the documentary. For instance, the video effects such as fade-in and out, dissolve, and slow motion were easily available, and the availability of various subtitles made a critical contribution to the richness of the film. Likewise, the capability of elaborate sound control added to the ease of the adjustment of different levels of sounds. Although I didn’t have much knowledge about the editing program when I began the edit, my experience with a different editing software program, Final Cut Pro, helped me learn
how to use this software because their basic working principles were similar. The combination of these factors made it possible to complete the documentary alone.

However, it does not mean that there were no problems in editing with the computer. Rather, I had more problems than when I had worked on more technically simple analogue video editing systems. Because I was not accustomed to the non-linear editing systems, I frequently forgot to save my finished work. While I was editing with Premiere 6.0, it was unstable and often locked up, causing me to lose data that were not saved. It was frustrating, and I had to spend much time doing the same work again. Another difficulty was that it required me to first capture the raw footage on the mini-DV tapes. However, since capturing the footage demanded a huge amount of hardware capacity, I could not transfer all of the information on them to my computer. Therefore, I only input footage that I knew would be used in the edit. And then, whenever I realized the need for additional footage, I transferred it to the computer. This cost me a lot of time. Yet, these adversities did not cause me to give up the non-linear editing systems. That was, as I had already mentioned, because its strengths overwhelmed its weaknesses.

During the first rough cut, I focused on allowing audiences to share the experiences that the subjects underwent. In doing so, I believed the jazz tunes that they performed in class or other places could serve as a means making it possible to emotionally connect between them. Also, I assumed that letting the viewer listen to the several jazz tunes coincided with the implication of this project’s title, Journey for Jazz, which hints at encounters with various styles of jazz. Subsequently, I used a variety of jazz tunes in the first rough cut. It resulted in a documentary that was full of jazz.
I was generally satisfied with the first rough cut although not only were there many problems to be solved, but also I did not complete whole parts of the documentary. In order to get advice on it, I submitted it to the original committee members for my graduate thesis professors, Ben Levin, Melinda Levin, and Jennifer Evans, who was later replaced by professor Samuel J. Sauls. There were two different reactions. Ben Levin and Melinda Levin indicated that I had made much progress on my documentary. Jennifer Evans, on the other hand, wrote to me that she found it a bit ‘underwhelming,’ because it did not provide an in-depth exploration of the lives of the subjects. However, she also said that I had made much progress on the technical aspects of the documentary, such as the camera work, editing, and the sound and video quality.

With regard to Professor Evans’ reaction, I explained to her that their lives here had been so simple that I had had difficulty in exploring them in depth. The subjects, in reality, did not enjoy their own personal lives. Except for their classes, practices, homework, and some exercises, there was almost nothing left for their personal lives. She responded that she had expected I would investigate them a little bit more, and the other committee members might have different opinions on it. Also, she emphasized that there was not any problem with the documentary, but that it was different from what she had anticipated.

Other than Professor Evans’ fundamental questioning, the problems of the first rough cut that were pointed out by the committee members can be summed up as follows: the synchronization of visual images with sounds, the copyright problem of the music used, the proper arrangement of sound levels, and the completion of incomplete
parts. In addition to these suggestions, I felt both scenes and sequences should be edited all the more tightly and elaborately.

The Second Rough Cut—Fine Cut

During the second rough cut, the most difficult work was to avoid the copyright problems of the jazz tunes used. To solve this problem, I relied on three methods. The first way was to ask Ji-Young to compose and play jazz tunes to incorporate into the documentary. In this way, I attempted to avoid the copyright problem by using jazz tunes written by Ji-Young and played by her and her friends. These tunes were used in the introduction part, the small group performance part within Experiences, Future, and the credits. The second method was to utilize only the improvised parts of the jazz tunes used. This was suggested by Ben Levin after watching the first rough cut, and I replaced all the tunes containing melodies with the improvised parts of them. The final settlement was to take out the jazz tunes that were famous but not necessary for scenes or sequences. For instance, the tune, Yardbird Suite, played by Jeoung-Hwan in a part of Experiences, and the tune, But Beautiful, used in a part of Difficulties, were taken out. These three ways successfully settled the copyright problem.

The remaining revisions of the first rough cut were comparatively easy. Although the synchronization of images and sounds demanded much time, there were no major problems doing that since I had already videotaped plenty of shots with various angles and sizes. That is, lots of footage at the same place helped me to synchronize images with sounds. For example, I shot Eun-Chang’s improvisation class for about forty minutes without stopping, but needed only about two minutes when I edited the class. Therefore, I could employ various shots with different angles and sizes to successfully
create a two-minute edited sequence. Likewise, the proper arrangement of sound levels, the elaborate edit of shots within scenes, and the tight condensation of sequences required a lot time, but were not difficult.

The final task of the second rough cut was to determine whether or not the extra activities and other conflicts of the subjects should be included in the *Future* section. The task came from my judgment that this documentary did barely illustrate other daily life aspects of the subjects off campus, such as exercise and conflicts between husband and wife. However, after the first rough cut, I came to a conclusion that they should not be inserted in that section because the illustration of their extra activities and conflicts after the interviews concerning their futures seemed another beginning, not an ending. In this sense, I thought it might confuse the audience. However, when I met professor Melinda Levin to get her advice, she suggested that these interviews revealed a delicate conflict between Eun-Chang and Ji-Young and highlighted some of the everyday struggles I had wanted to examine. I proposed on the spot that I would deal with them in the credit part, and she agreed with my suggestion. The idea, however, was not as successful as I had expected. That was because Hwa-Joon, above all, never allowed me to photograph the scene in which he was exercising although he went to a gym regularly. Jeoung-Hwan’s interview about exercise was not good in terms of content. He just told, “I like exercise. That’s it.” Accordingly, I tried to compress shots associated with the two subjects, and instead focused on the interviews of the couple. The end appeared a little unbalanced between the subjects in the credit section, but, overall, I did believe the idea worked well in the sense that those scenes allowed the viewer a glance at other aspects of their life.
I was very happy with the second rough cut. Although there were not any attractive and stunning events and was not any crisis structure keeping the audience interested, I thought that the documentary was successful in illuminating a part of the real lives of international students studying in the United States.
Unlike the production and post-production, I did not have much time to conceptualize this project in the pre-production phase. The conception for it started as soon as the spring semester of 2001 ended, but there were two obstacles that prohibited the development of the idea. One was the fact that I had to take three classes of nine credits throughout the whole summer because I had planned to finish graduate studies in the spring semester of 2002. It forced me to spend most of the summer performing work for my courses. The other was the birth of my daughter in September. It brought me priceless delight, but created a lot of things for me to take care of at home, such as cooking, cleaning, shopping, and checking homework of my older child. It required me to spend on family matters a considerable amount of time before and after the happy event. The combination of these two factors resulted in the postponement of the proposal for the graduate thesis to the next spring semester in 2002.

Despite this insufficiency of time, over the fall semester of 2001 and the winter break, I accomplished the selection of the topic and the subjects for the thesis, and succeeded in obtaining the agreement that they would allow me to film their school and home lives. Once these two main factors were settled, my next effort focused on conceptualizing the project. While doing the work, I attempted to have many conversations with my wife, who was the most important helper of this documentary from the start to the end. Her input prompted me to present not only their scholarly and artistic experiences regarding jazz but also their daily lives in a foreign country, and the
process of those experiences could be defined as a special journey in their lives. This concept was summed up in the title, *Journey for Jazz*, through which I indicated that the film would deal with their intellectual and emotional journey as well as their physical and geographical one in regard to exploration of jazz at the same time. Although it was not perfect, it was a fundamental guide to move this project forward.

Production

During the pre-production process, the concept as to what should be presented through this documentary was clarified, but the idea as to how it should be demonstrated was still vague. I just had one idea that it should rely on a direct cinema shooting style of recording events as they occur. Thus, the clear conception concerning how it should be presented was delayed until the post-production process started. During the period, consequently, I centered on capturing various aspects associated with the school and home life of the subjects, relying on a direct cinema shooting style.

This production process was relatively easy, compared to the other processes. That was because, as I mentioned previously, there were five helpful factors: accessible film locations, spontaneous attitudes of the subjects for the camera, easily available equipment, adequate time, and full support from my family.

In addition to these five elements, the performance of the digital camera, a Sony 2000 digital camcoder, made a critical contribution to getting the production to proceed favorably. In particular, its ND filter allows the camera to adjust light amounts making it possible to shoot in any place with very little light without using any artificial light, which meant working alone became all the more accessible. This efficiency of the new
equipment provided me with a realization that keeping pace with new equipment should be one of my important tasks as an independent filmmaker in the future.

Another key that made the production process easy was adequate communication with my wife. She helped me by expressing her own opinion regarding not only the content of raw footage but also its aesthetical and technical elements such as the camera angle, the shot size, and the video and audio quality. In this sense, she was an important partner in a lone journey of making this film.

Post-Production

During the post-production process, the most challenging thing was how to organize the vast amounts of raw footage whose length was more than twenty hours. Approximately a week was spent logging, watching and reconceptualizing the raw footage. Once the work was completed on categorizing the experiences that the subjects underwent, the post-production process started falling into place.

After the first rough cut, I tried to get a feel as to how the film was working, by sharing it with a selection of interested people and garnering many helpful suggestions. Numerous opinions were suggested, and the second rough cut focused on digesting the opinions appropriately. Particularly, the opinions of the subjects were critical. They indicated that too many jazz tunes were used in the first rough cut, which weakened its vigor and made it languid. This suggestion vested me with an opportunity that I could inspect it again with a slightly more detached point of view, which guided me to proportionally employ both sounds on the scene and music.
Conclusion

Throughout the entire process of making this documentary, I confirmed once again that a film was similar to a little tree. When the little tree is watered with interest and affection, it grows into a big tree with green leaves. However, no sooner does the watering stop than it starts to wither and its green leaves begin to turn into inanimate yellow ones. This documentary, similarly, demanded my commitment and affection. For the purpose of the fulfillment of this demand, I first tried to have affection for the subjects and did my best to comprehend them and their circumstances. This effort helped create a foundation of reliable communication between the subjects and I, as a filmmaker. And the final end was a big tree with abundant green leaves, that is, a completed documentary.

In order for this effort to be successful, of course, the affection of interested people was important as well. In particular, the care of the committee members for my graduate thesis was pivotal. Without their affection and help, my effort would not have come to fruition. I deeply thank all of them. Thanks.

*Journey for Jazz* is not perfect, but I will always value it for allowing me to reconfirm my potential as an independent filmmaker.
The proposed title of the video is *Journey for Jazz*. Its format is mini-DV. The intended length is thirty-two minutes.

**Short Description**

There is a saying that life is a journey. This implies that the process of life from birth to death can be compared to a journey. As it happens to anybody, while leading your life, you can have opportunities to make a special journey that has a critical influence on your life. How about studying abroad? Can it be a special journey in life? The answer is “Yes.” The reason is that studying in a foreign country may be an intense experience in totally different culture. This experience can make an essential contribution to not only examining scholarly or artistic achievements that you have cultivated, but also designing a plan for your future.

*Journey for Jazz* is such a story about the special journey of four Korean students who are exploring jazz at the University of North Texas in Denton. Here the journey contains two meanings. One is a journey in the sense that they are living in another world, namely the United States, after leaving Korea. The other is associated with the fact that they are seeking to explore a deeper understanding of jazz itself as a style of music. The former is composed of daily experiences that they undergo in a foreign country as a physical and geographical journey. For example, these experiences include language, food, economic problems, and different attitudes to things and people that stem from cultural difference.
The latter means scholarly and artistic experiences that they encounter in the United States, the home of jazz music. These contain meetings with talented and experienced professors, acquaintances, and competitions with students from multifold racial and national backgrounds, and direct experiences of various genres of jazz. **Journey for Jazz** will explore both aspects of this special journey.

At present, about fifteen Korean students specialize in jazz at UNT. The instruments that they play are various, ranging from piano, guitar, and bass to saxophone and drums. This documentary will concentrate on four students who play different instruments. The students include Eun-Chang Choi and Ji-Young Lee, a married couple, who study bass and piano respectively as graduate students, Jeoung-Hwan Lee majoring in guitar as a undergraduate senior, and Hwa-Joon Joo specializing in drums as a graduate student.

All of them have a unique background. Eun-Chang majored in social education and his wife, Ji Young, explored statistics during their undergraduate studies in Korea. They happened to encounter jazz while they were in college and were attracted to it because they felt it so unique and vivid. They came to know each other through an Internet jazz site and later got married. Meanwhile, Jeoung-Hwan studied business administration during his undergraduate studies in Korea, working as a guitarist in Blue Dragons, which was a vocal group in the university that he attended. After graduation, he could have gotten a job, but instead left for the United States to explore jazz exclusively. Unlike the two cases mentioned previously, Hwa-Joon had studied jazz at the Berklee College of Music in Boston, Massachusetts for about seven years before coming to the University of North Texas. He gave up going to college in Korea after
graduation from high school and came to the United States to quench his thirst for music. Before coming to the United States, he was interested in heavy metal music. After encountering jazz in the United States, however, he was determined to explore it because of the freedom of it as a style of music.

To sum up, they have much in common one another in the sense that they didn’t major in music or jazz in their childhood although they were interested in it and finally began to study or encountered jazz in college. It makes all of them feel it more difficult to learn jazz now. This documentary will focus on exploring scholarly, artistic experiences and difficulties that these four students undergo in the process of the special journey that they are chosen.
## PRODUCTION BUDGET

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<td>$700</td>
<td>$700</td>
<td>$0</td>
</tr>
<tr>
<td>Camera Operator</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>12days @ $300/day</td>
<td>$3600</td>
<td>$3600</td>
<td>$0</td>
</tr>
<tr>
<td><strong>Supplies</strong></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>25 60 minute mini-DV</td>
<td>$220</td>
<td>$0</td>
<td>$220</td>
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<tr>
<td>1 Beta Master tape</td>
<td>$25</td>
<td>$0</td>
<td>$25</td>
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<tr>
<td>Dubs – 10 @ $8/ea.</td>
<td>$80</td>
<td>$0</td>
<td>$80</td>
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<tr>
<td>Camera Rental (Sony VX-2000) 24 days @ $150/day</td>
<td>$3600</td>
<td>$3600</td>
<td>$0</td>
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<tr>
<td>Microphone Rental</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>1 lavalier and wireless</td>
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<td></td>
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</tr>
<tr>
<td>10 days @ $50/day</td>
<td>$500</td>
<td>$500</td>
<td>$0</td>
</tr>
<tr>
<td>Tripod Rental</td>
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<tr>
<td>24 days @ $25/day</td>
<td>$600</td>
<td>$600</td>
<td>$0</td>
</tr>
<tr>
<td><strong>Car/Food</strong></td>
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</tr>
<tr>
<td>Car Rental</td>
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</tr>
<tr>
<td>4 days @ $35/day</td>
<td>$140</td>
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<tr>
<td></td>
<td>Actual Cost</td>
<td>In-Kind Donation</td>
<td>Total Cost</td>
</tr>
<tr>
<td>------------------------------------</td>
<td>-------------</td>
<td>------------------</td>
<td>------------</td>
</tr>
<tr>
<td><strong>Food</strong></td>
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<td></td>
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</tr>
<tr>
<td>10 days @ $30/day</td>
<td>$300</td>
<td>$0</td>
<td>$300</td>
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<tr>
<td><strong>Post-Production</strong></td>
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<td></td>
<td></td>
</tr>
<tr>
<td><strong>Off-line Edit</strong></td>
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</tr>
<tr>
<td>100 hours @ $25/hr.</td>
<td>$2500</td>
<td>$2500</td>
<td>$0</td>
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<tr>
<td><strong>On-line Edit</strong></td>
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<tr>
<td>50 hours @ $50/hr.</td>
<td>$2500</td>
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<tr>
<td>Original Music</td>
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<tr>
<td><strong>Publicity/Distribution</strong></td>
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<tr>
<td><strong>Poster/Flyers/Brochure</strong></td>
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<td>Design and Printing</td>
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<td>Festival Entry Fees</td>
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<td>Postage/Phone/Fax</td>
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<tr>
<td><strong>Additional</strong></td>
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<tr>
<td>Insurance</td>
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<td><strong>TOTAL</strong></td>
<td><strong>$24965</strong></td>
<td><strong>$21700</strong></td>
<td><strong>$3265</strong></td>
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