

INTO THE CANYONS

Abbey Hoekzema

Thesis Prepared for the Degree of

MASTER OF FINE ARTS

UNIVERSITY OF NORTH TEXAS

May 2014

APPROVED:

Melinda Levin, Committee Chair

Tania Khalaf, Committee Member

Jim Veteto, Committee Member

Alan Albarran, Chair of the Department of

Radio, Television, and Film

Mark Wardell, Dean of the Toulouse Graduate
School

Hoekzema, Abbey. *“Into the Canyons.”* Master of Fine Arts (Radio, Television, and Film), May 2014, 82 pp., 9 tables, reference list, 44 titles.

Into the Canyons is a documentary short that provides an intimate portrait of two volunteer Wilderness Rangers working and living in Zion National Park in Utah for a summer. Sarah dreams of being a Park Ranger for the National Park Service, but must wait till she earns US citizenship. Working in an office, Allen wants a change in lifestyle. Together they explore the Wilderness and learn what it means to be a Park Ranger.

Copyright 2014

By

Abbey Hoekzema

TABLE OF CONTENTS

	Page
CHAPTER 1. PROSPECTUS	1
Project Description	1
Treatment	4
Style and Approach	8
Characters	13
Ethical Concerns.....	13
Goals of Production	15
Audiences.....	16
Feasibility	17
Summary of Research	18
Zion National Park.....	20
Conservation Issue: Private Land.....	21
The Wilderness, an Ethnocentric Concept.....	22
Financing.....	23
Social Media Campaign.....	24
Distribution	24
Budget.....	26
Production Schedule	27
Sample Shot List.....	28
Sources.....	30
CHAPTER 2. PRE-PRODUCTION	34
People and Locations: Finding Characters.....	34
Funding	34
Marketing and Distribution Update.....	36
CHAPTER 3. RECONCEPTUALIZATION BEFORE PRODUCTION	38
CHAPTER 4. THE INTEGRATION OF THEORY AND PRODUCTION.....	39
Cinéma vérité and the Observational Film	39

Cinematic Time and Space	41
Zion National Park as a Character	43
CHAPTER 5. PRODUCTION	46
Overview	46
Pre-Production and Planning in Production	46
Characters	46
Directing	48
Filming in Nature	50
Shooting Schedule	51
Crew	52
Equipment	52
Equipment Used	54
Releases, Copyright and License Agreements	54
Budget	55
CHAPTER 6. POST-PRODUCTION	56
Reconceptualization of Film during Post-Production	56
Plot Points	58
Working with a Composer	59
Schedule	60
Equipment Used	60
CHAPTER 7. EVALUATION OF COMPLETED WORK	62
Preproduction	62
Production	63
Postproduction	65
Success in Integrating Proposed Theories	66
APPENDIX A: ORIGINAL AND FINAL BUDGET	68
APPENDIX B: KICKSTARTER CAMPAIGN	74
SOURCES	79

CHAPTER 1
PROSPECTUS

Note: The first section of this document is the original thesis proposal, corrected for formatting, submitted to, and approved by, the thesis committee in the summer of 2013.

Title: Into the Canyons

Length: 30 minutes

Medium: HD Video

Project Description

Across the United States, nestled in between cities, farms, small towns and neighborhoods, lies some of the most cherished land in the country, national parks. Each of the fifty-eight national parks across the country are unique and vastly different from each other; from Acadia National Park's rocky east coast woods and hills to the swampy Everglades National Park, to the red arches of Arches National Park to colossal trees in Sequoia National Park. For more than a century, visitors from around the world have travelled to these spectacular places.

The care and preservation of these landscapes is entrusted to a small group of national park rangers and an assortment of volunteer rangers. They are the stewards of the parks, preserving the lands while inviting people to enjoy nature's beauty. *Into the Canyons*, a thirty-minute documentary, explores the motivations, experiences and lifestyle of two volunteer National Park Rangers at Zion National Park in Utah. The film will examine conservation issues in the park, the urge to volunteer, the challenges of dedicating your life to a cause, the concept

of Wilderness as “ethnocentric” and a marketable commodity¹ through the eyes of the volunteers, and the risks and rewards of being one of the few Americans living in a Wilderness² area.

The Wilderness volunteers at Zion National Park in Utah, where this documentary will be filmed, spend days walking within the park with limited interaction with the public compared to other positions. Wilderness rangers’ limited interaction may not allow them to directly see the impact they have on visitors or the long-term effects of their work.

Volunteering also can create several challenges including but not limited to financial stress and can cause relationship-strain with family and friends. Regardless of the challenges created by volunteering, there is still an allure to volunteerism. There is something that keeps these volunteers engaged in their projects. In addition, with 124,406 acres of Zion (a total of 83.7 percent of the park) designated as Wilderness and a potential for another 4, 067 acres, the few staff members and volunteers have a lot of ground to cover (Zion National Park, “Nature and Science”). To an outsider, this amount of land to protect is daunting, which adds to the character.

For park rangers and volunteers, protecting the park is a year round job. They are responsible for enforcing state and federal laws, monitor weather and other natural conditions on the trails that can affect operations and the safety of visitors such as flash floods, monitor

¹ In 1989, Ramachandra Guha and William Cronon published articles critiquing environmentalism, Wilderness and National Parks. These articles expressed concern that the designated Wilderness locations “blind Americans to the ecological consequences of their day to day activities as consequences” and turn Nature into a product that the wealthy can exploit (Turner, 327).

² Wilderness as defined by the Wilderness Act of 1964 is “an area where the earth and its community of life are untrammelled by man, where man himself is a visitor and does not remain.” Parks with this designation have at least 5,000 acres of land and are less anthropogenic than most other American landscapes. Few National Parks have this designation.

wildlife including bears and mountain lions, track endangered species, inspect trails, prevent conditions that can lead to devastating wildfires, and rescuing stranded or hurt hikers.

Into the Canyons is a unique film. There are numerous documentaries and television specials on the history of national parks from Ken Burns' *The National Parks: America's Best Idea* (2009) to the BBC's series *Yellowstone* (2009). The National Parks have been the settings for documentaries from rock climbers, kayakers to boaters such as in *Where the Yellowstone Goes* (2012). Films like PBS's 1989 documentary, *Yosemite: the Fate of Heaven*, explores the history of the park through John Muir's³ journals and paints a portrait of the ark.

Few of these films are about rangers and volunteers that run the parks. In modern cinema there has only been one documentary of note specifically focuses on National Park Rangers: *The Thin Green Line* (2009). There are a few short educational videos produced by the National Parks themselves that cover current practices and stories. As *Into the Canyons* will look specifically at volunteer Park Rangers, it presents a fresh new story from one of the most cherished Parks in the country.

Zion National Park is an ideal place to make this documentary film. As one of the most visited parks, it works with over 400 volunteers on a yearly basis (Zion National Park). Volunteers at Zion have a wealth of stories and experiences to be shared and explored. Unusual, heartwarming, and daring events happen within the park each year. The film will focus on these themes:

- How the altruistic desires of individuals creates a special community from around world working towards the same goals

³ John Muir is considered one of the most influential naturalists and conservationists in the country. His work helped to establish several National Parks in California, Oregon, Washington and Montana. His memoirs are widely quoted in many films and literature.

- Humans living within Nature
- The perseverance of following one's dreams
- The allure of working isolated from other people and major cities

Treatment

The film starts with a black screen, the sound of trickling water starts out as a whisper and slowly begins to crescendo. Birds chirping and rustling trees add to the harmony as faint sounds from a violin and piano accompany nature's music.

The opening montage begins with an extreme wide shot of Kolob Canyon before cutting to the sweeping caverns of the Subway to a slow tracking shot of the Emerald Pools waterfall to a close up of the Virgin River. A voice adds to the music quoting John Muir's memoirs, "The mountains are calling and I must go. The world is big and I want to have a good look at it before it gets dark; fore between every two pines is a doorway to a new world" (Muir). The shots continue to show the Court of the Patriarchs, the White Throne, the Narrows, and the Grotto. As the montage goes on, a hiker can be seen faraway in some of the shots. She is small, almost a tiny bug among giants.

Towards the end of the montage, the hiker appears closer and closer. She is revealed as a park ranger, dressed in the traditional green and grey uniforms. The ranger continues on her hike to Angels Landing. Once at the top, she takes in the view of Zion Canyon. Her face is calm, breathing in the fresh mountain air.

The view from Angels Landing transitions into a twinkling night sky. The scene cuts to a dark porch in front of a log cabin. A young woman in her mid-to-late twenties sits on the steps

in a Ranger's uniform. She is carefully lacing up her dark brown hiking boots. The letters of her name, Anne, start to shine on her nametag as the sun begins to peak over the skyline, chasing away the stars. She moves to stand, stretching and yawning. She reaches back towards the steps and picks up a water bottle, backpack, and car keys, before heading towards an older pick-up truck parked in the gravel driveway. Anne stops at a drive-through restaurant for a large cup of coffee before continuing on her drive. The sun's early rays begin to poke through the towering peaks of Zion as she pulls through the entrance to Zion National Park.

The sun is bright and its heat can be felt everywhere within Zion. Anne is carefully climbing over a boulder along a trail to the Narrows. A small drop of sweat trickles down her face. She stops for a break on the other side of the boulder. Pulling a water bottle from her backpack, she looks down trail in front of her. She begins to talk about her first time in Zion National Park and how the grandeur of the landscapes was overwhelming.

Anne continues on her hike down the slot gorge, but through voice-over she continues talking; this time about why she became a volunteer park ranger and her love of the land. Eventually, Anne runs into a small group of hikers preparing to wade through the deep pools in the Subway. Anne greets them, quietly asking them about their stay in the park and answering questions. She asks to check the hikers' permit before preparing to wade across the pools herself. The scene ends with Anne on the other side continuing on her hike. The camera pans slowly around the walls canyon, coming to a rest a portion of water sparkling in a pool of light peaking through the top of the rock formations.

Anne is now seated in the Rangers station. She's talking animatedly with a few other Rangers of various ages gathered around a few cramped desks. Maps, weather charts, and

pictures of Zion hang on the different walls. The group shares bizarre encounters with animals and tourists in the park. They smile, sometimes bursting out with laughter. A call comes in across the radio for wildlife control. Some tourists have spotted mountain lions. The group begins to disperse. Anne follows two rangers out of the station. She stops to watch the other rangers climb into a park vehicle. Turning slightly she looks up at the sky, the Court of the Patriarchs dominating the skyline. Clouds begin to pass by quickly in a time-lapse.

The clouds slow down and the scene cuts to Anne working behind the counter at a small coffee shop attached to a motel. She carefully hands a hot cup of coffee to a customer, before turning around to start making new coffee. Customers can be heard in the background talking excitedly about their hike up the Narrows. Anne pauses to listen before a new customer walks in the shop and orders a drink. Anne repeats her previous task.

Later that day, Anne picks up a wet rag and begins to wipe down empty tables. As she wipes down a table she starts talking about her day job, what it is like living within a small remote community with limited job opportunities, her love of adventures. She points out that she moved here from across the country, desiring a more simple life. Anne pauses in her cleaning tasks, looking out the window to families making their way into restaurants for dinner.

The sky is cloudy. Dark clouds rolling over the canyon threaten to bring rain. Anne is walking along the riverbed in the Grotto. She pauses briefly before bending down to pick up a discarded water bottle. She quickly puts it in a plastic bag from her backpack before continuing on. Passing by a family wading in the river, Anne waves before moving on. She looks briefly at the camera then back towards the river. Anne begins to talk about the booming tourism and the rapid growth of St. George, Utah and the slowly encroaching development towards Zion

from the cities of Springdale and St. George. Shots of a crowded Virgin River in the narrows with dozens of families hiking up the river, full campsites, and a steady stream of hikers walking around the emerald pools. Anne is concerned that the quiet, peaceful environment Zion offers is threatened. More foot traffic at the park threatens the Park Rangers ability to preserve the park. Because of government budget cuts, Zion may not have all the necessary funds needed to be able to help preserve the park and accommodate increased foot traffic.

Anne stops walking to point out the construction of a large home along the mountain ridge. The mansion is a part of inholdings within Zion. The large windows glare brightly in the sun. If more homes are built on the inholdings, the wildlife and vegetation could be threatened. Light from the homes will also decrease the stunning visibility of the night sky. The screen transitions from the sparkling water of the Emerald pools to the night sky.

Back home that night, Anne sits on the porch slowly picking away at banjo. A lantern hanging from the porch emits a warm glow. Anne is contemplative. As she picks the strings, Anne begins to talk about the darker side of the park: accidents, flooding, and fires. She talks about the risks her volunteer job introduces into her life. Possibilities include falling off a trail, rappelling equipment failure or being caught in flash floods.

As she is talking, the scene changes to Anne working her way through the trails in Kolob Canyon. There are few hikers out today. The cloudy skies from yesterday hang around, more threatening than before. Her voice over continues talking about how lonely working at the park can be. Anne pauses at the Double Arches. Approaching footsteps catch her attention. Soon a fellow ranger is revealed and she eagerly greets the ranger, an old friend, who volunteers at Zion on a seasonal basis. They embrace and begin to reunite. The two begin to head back to the

trailhead together. It is time to catch up. The sun is beginning its descent: bright yellows, oranges and pinks illuminate the canyon's walls.

Anne and her friend sit together around a campfire with a few other rangers. They are all talking quietly with each other. Anne takes in the scene smiling at her fellow rangers, running a hand through her hair.

The next day Anne can be seen once again walking along one of the trails in Zion, checking permits. It is a crowded day. The weather is clear and the temperature is comfortable. Anne smiles as she talks with a young boy. Anne's voice comes in. She talks about the rewards of working in the park. Why she continues to volunteer year after year. She talks about some of the unbelievable things she has seen. She finishes by commenting that she does not believe she could ever leave Zion.

The film closes with montage of the park. The shots start out tight and close up to trees, animals, plants and tourists; slowly widening the landscape shots to finish with a wide shot of the Kolob Arch looking down at Zion Canyon.

Style and Approach

Into the Canyons will be shot with a Canon Mark III 5D digital single lens reflex (DSLR) camera. This camera is lightweight and can easily be stored in a backpack, which is ideal for hiking strenuous trails. There will only be two crewmembers during the production stage. The director, Abbey Hoekzema, will serve as the location sound recorder and Lauren Cater will be the cinematographer. Having a small crew will make it easier to film in tight locations such as narrow trails and the small ranger outposts.

The film will be poetic and observational and will be shot and edited in Cinéma vérité style. This method will work towards creating a visually driven story that allows scenes to flow into one another based on action rather than structured around interviews. This observational and interactive shooting approach will allow the story to visually demonstrate nature's unpredictability and will best portray the park rangers in their environment similar to Eva Weber's *Reindeer* (2008).

By using an observational approach, I will be able to create a "relaxed and trusting" relationship with the Park Rangers to allow "the filmmaking process to fit into the ongoing action without affecting it" (Ellis and McLane 215). By achieving this trust, the subjects should feel at ease with the camera and at times forgetting it is there. This approach can lead the filmmakers to discovering characteristics and facts about the subject that would not come out during a traditional interview. In addition, if the subject feels at ease with the film crew, they may be more inclined to act like he or she normally would.

Much of the work required of the volunteer Park Rangers is to ensure the safety of Park visitors and preserving the wilderness. This will be shown through observational footage of the volunteers working in Zion. These tasks can range from participating in a rescue, rebuilding a trail, checking for permits, and monitoring wildlife and trail conditions in the park. This observational footage of volunteer Park Rangers in Zion and their lives beyond the wilds of Zion will be used to push the story forward. Viewers should feel like they are experiencing events and locations as if they were actually there. Zion has some truly stunning landscapes; therefore the observational footage will incorporate minimal camera adjustments or zooms like in the miniseries *Planet Earth* (2006). This method will incorporate long-takes to "allow for a strong

sense of intimacy with the material documented” and encourage viewers to take in the environment (Spence and Navarro 195). However, as the film will be shot on rugged terrain and some moments will be spontaneous, handheld camera work as necessary will be incorporated into the film.

In order to examine one of the main goals, wilderness as an ethnocentric concept and commodity visually, subjects will be asked insightful questions on their opinions. This questioning will occur when the Rangers are working on tasks that relate to either maintaining hiking trails or interacting with hikers such as checking permits and when they are hiking on their own. Such dialogue will place the characters in a situation where they are able to see potentially how their work supports nature as a product and/or reinforces an attempt of preserving American ideals of nature. These questions will be asked a twice: at the beginning of filming and towards the end of filming, which will allow for the subject to fully develop his or her opinions.

A cinéma vérité approach is ideal for *Into the Canyons*. This approach will leave room for the filmmaker to stage events that either happened before the camera was able to capture the moment or recapture a shot if necessary. As Susan Froemke says, in “observational filmmaking, it’s not unusual to miss the beginning of the scene” (Bernard 179). By having the subject repeat an action or line, this practice will incorporate minor performative techniques. This method will also allow the film crew to achieve the best possible footage for the film. I will ask for a specific action to occur only if it is a routine task or in situations where the action unfolded in front of the camera. This technique is used to help maintain the authenticity of the film.

Little or no traditional sit down interviews will take place as is common in Cinéma vérité films. The Park Rangers will comment on their tasks and situations on location as they go about their daily business. Interviews should feel spontaneous and not staged. This approach will be used to push for a narrative feel that supports observational shooting style.

During the production portion of the film, the crew will follow more than one volunteer National Park Ranger. This will allow the crew to flesh out the strongest character with an exceptional story to share. In the event that multiple characters prove equally strong, the story structure will reflect an interweaving of the different Park rangers.

The story structure will focus on one to two characters volunteering as Wilderness⁴ or Interpretative⁵ Rangers within the park. Both of these positions in Zion require the Rangers to regularly hike through the park and interact with visitors. This will allow more of Zion as a location to be showcased. The characters selected for the film should be strong and captivating to support the “narrative design” (Barnard 55). Because of time limits during production, the crew will focus on one or two people to be able to fully explore the characters.

The first introduction between the characters and the camera crew will be without equipment. This will allow the Park Rangers to get to know the myself and the cinematographer to work out any concerns the subject may have in regards to the filming process and help to foster trust between everyone involved. After the initial meeting, the crew will begin filming observational footage of the characters as they go about their daily tasks inside and outside the

⁴ Volunteer Wilderness Rangers live inside Zion in the Kolob Canyon. They are responsible for checking hiking permits and ensuring trail safety. They are at times required to camp overnight on some of the trails. At Zion, the Wilderness Volunteers are predominately college students.

⁵ Volunteer Interpretative Rangers are located in Zion Canyon and Kolob Canyon. They work many of the less strenuous trails within the park, sometimes leading tours and frequently answering questions as they hike the trails.

park. As the Rangers begin to feel more comfortable with the crew, I will begin to ask questions through impromptu interviews with the intent to learn more about the Ranger and their inner thoughts. This process will help identify not only the positive life experiences the Rangers have, but also darker experiences.

Into the Canyons will be an evenly paced film. The editing rhythm should reflect a fluid story. The scenes should feel like they logically progress into the next topic such as in Eva Weber's *The Solitary Life of Cranes* (2008). The fluidity of the editing will attempt to imitate nature's unpredictable characteristics: a calm breezy morning quickly transforming into a violent storm. This will translate as evenly paced scenes with limited cuts and careful camera movements and at times to scenes that require quick cutting and possibility of handheld camerawork.

The sound design for *Into the Canyons* will rely heavily on natural sound within the park. The birds chirping, leaves rustling, water gurgling, and the rustling of feet moving along a trail add to the character of Zion. These organic noises will be emphasized as a transitional method between scenes and as a way to interpret the mood of a scene. Music will be minimal and used to add an additional layer of emotion in places where the organic sounds of the park cannot push the film forward. Sometimes the natural sound alone cannot provide the correct context within a scene. For example, the folk and mainstream music in *Stranger with a Camera* (2000) is used to reflect the nation's general attitude toward Appalachia in the 1950s and 1960s. Without the music, scenes in the film would lack these additional layers of context. The music will consist of a mix of stringed instruments including guitar, banjo, and violin. These instruments carry an organic sound and have become associated with mountain life.

Characters

Volunteer park ranger(s): A volunteer park ranger demonstrates a constant desire to support a cause. This takes special perseverance. There are several types of volunteer rangers and some spend more time in the park than others. Being a year-round volunteer also increases the experience a ranger has. This may allow the rangers to discover secrets about the park that other rangers have not found yet. Seasonal volunteers may be college students on their summer break or working professionals taking a break from a rigorous work schedule. For many of these volunteers, this is their first time working for the park. All of these volunteers could be local or someone who has relocated to Springdale for work or specifically for the environment.

Zion National Park: The park itself is an important character. The landscape is unique with quirks hiding in each location in the park. All of these quirks, from waterfalls, to the Kolob arch, Subway, the Narrows, the Virgin River and hiking trails change on a daily basis depending on different situations. Visitors and park rangers alike interact with Zion.

Nature: Through the production process, nature is going to be a constant character that influences all others within the film. Nature's different characteristics from temperature, weather, and wildlife have the capability to influence events and characters in the films. A scorching hot day can lead to irritable moods among hikers and rangers alike and a series of rainy and cloudy days can create a depressed atmosphere.

Ethical Concerns

There are four main ethical concerns in regards to pre-production, production and post-production phases of *Into the Canyons*.

Character Selection

Spence and Navarro point out: “a view of the world looks quite different depending on where and when one locates oneself” (94). By attempting to pre-select characters, the film runs the risk of following a character that is not representative of Zion National Park and allows the director to create biased assumptions of the characters that can impact the approach to filming.

Effects of Cinéma vérité

This style of documentary filmmaking often lends itself to “subjective storytelling” which can showcase the director’s opinions and point of view (Aufderheide 53). The director should keep this in mind during the filming and editing process to create the best possible representation of the characters, even if it means incorporating scenes or shots of a character doing or saying something that the director may not agree with for personal reasons.

Performative Elements

As a few shots in the film may require performative elements, audiences may come to question the authenticity of the film. Audiences, however, have come to recognize that re-creation “is a legitimately accepted procedure in nonfictional representation” (Spence and Navarro 26). The practice has been around since Flaherty’s *Nanook of the North* (1922) and has been generally acceptable to audiences.

Filming in nature: Filming observational footage in nature is difficult. The filmmakers have to be aware of conservation efforts, actively practice Leave no Trace, and navigate harsh

environments. Because there are many different challenges in the wilderness, small concessions may have to be made in regards to location sound or cinematography. For example, using natural sounds of animals interacting with their environment may be impossible to capture because of the crew's physical distance. In editing, this may cause the sound designer to include sounds that were not recorded with the original footage. According to nature documentarian Chris Palmer, "many filmmakers would not consider this an ethical breach," because the sounds would have been if the microphone had been close enough (108). The film crew should also be careful that they do not "inadvertently change the reality they film" (Palmer 54). The crew should not coax animals to perform for the camera or damage the environment in order to obtain a good shot.

Exploiting Zion: I have to be careful not to exploit Zion National Park's beauty. By showcasing the different features in the park, it could attract more visitors to those areas of the park. While I want to share Zion, I should also caution visitors against making decisions that could negatively impact the Park.

Goals of Production

The film shares the stories of volunteer National Park Rangers at Zion National Park.

Through documentary filmmaking, *Into the Canyons* aims to achieve the following:

- To explore the attraction many feel about working and living within the National Parks and why some people leave their busy metropolitan lifestyles to live within small towns located on the outskirts of Zion National Park.
- To explore the concept of Wilderness as "ethnocentric" and a marketable commodity through the eyes of the volunteers.

- To inform audiences on the inconsistent daily routines of Park Rangers and the variety of challenges and tasks volunteers must overcome in their work.
- To share how Zion handles conservation and preservation of the land.
- To inform the audience on how small changes within the ecosystem can impact the rest of the park.
- To share the treasured features of Zion from the Court of the Patriarchs, Emerald Pools, the Narrows, to the Subway.
- To show the desire and rewards of volunteering within the park, in addition to the drawbacks of dedicating a significant amount of time towards a goal or organization.

Audiences

Into the Canyons has the potential to reach several different audiences. The main method of distribution will be festivals, community, and educational screenings with the intent to start conservation on national parks, pursuing dreams, and the struggle of living in isolation. The main audience for *Into the Canyons* is targeted at women and men aged 17-50. In particular, the film is for audiences who have an interest in nature but also the human condition. While the film is set within nature, the intent is to look at individuals who choose a particular lifestyle. This audience will be able to connect with the national park rangers because they will be represented as relatable characters with universal problems such as pursuing a dream, juggling relationships, and discovering one's self such as the character Chris McCandless in the 2007 drama *Into the Wild*.

National Park enthusiasts should also be interested the film. Their interest would mainly be elements from the film focusing on Zion and beloved locations within the park. There are over 275 million annual national park visitors each year (National Park Service). Park visitors

generally like to revisit Parks nearby and venture out to additional parks on vacation. There are 2.8 million visitors annually at Zion and many of them will likely be interested in the film as it features a beloved location.

Audiences interested in conservation and preservation of natural environments will also be attracted to the film. One of the main goals of the film is to demonstrate and question the fine line between protecting the parks and allowing visitors in. This will attract viewers who are working on conservation issues. In addition, conservation groups such as the National Park Conservation Association, Sierra Club, and Student Conservation Association will likely be interested in the film as well.

Feasibility

Into the Canyons is a feasible but challenging project. The main concerns for success of the project are securing funding for production, locking in main characters, and maintaining safety of the crew during filming.

The financial concerns for the production portion of the project are the largest obstacle to overcome. The majority of the funding will be used for food during the production process. Zion National Park will provide free housing during production. Camera, sound equipment and editing suites will be provided by the University of North Texas. At this point, many opportunities to apply for grants during the production phase have passed. The producer is looking into potential funding sources including running a Kickstarter campaign and locating potential sponsors for the film. Should the Kickstarter campaign fail, the producer is prepared to take a small loan to cover the initial costs of production.

Another challenge the film is facing is securing strong characters for the film. Zion is an eighteen-hour drive from Denton, Texas, which makes it difficult to pre-select characters. The volunteer coordinator for Zion National Park, Michelle Haas is working closely with the producer to find volunteer park rangers that are compelling characters with unique stories. The producer and Ms. Haas hope to have preselected volunteer rangers before starting production in July 2013.

The final challenge is maintaining the safety of the crew during production in Zion. While the park has well maintained trails and roadways, hiking with equipment up mountainous terrain and climbing over boulders is a safety concern. The crew will need to maintain vigilance, wear appropriate clothing, and keep hydrated and well-fed. Several of the potential hikes during filming may involve wading through water, which will require the equipment to also be properly protected. The equipment will also need to be protected from the weather as it rains occasionally in the summer. Renting a waterproof skin for the camera will be necessary as well as procuring airtight waterproof bags.

The crew will have to plan ahead for all equipment needs. Zion is located in a remote area of Utah. There are no significant camera shops or electronic stores in the area that will be able to help in the event of a technology emergency. In the absolute, worst case scenario, replacement equipment will have to be shipped into Springdale, Utah.

Summary of Research

The United States government established the first National Park in 1872 when a mass

of land spanning the territories of Wyoming and Montana was set aside a public park⁶. This park is known as Yellowstone National Park. Today there are 394 national parks, historical sites, and monuments scattered across the United States and US territories. According to the National Park Service, more than 275 million people visit parks each year (“National Park Service”). The most visited and well-known parks include: Yellowstone, Yosemite, Glacier, Great Smokey Mountains, Grand Canyon, Zion, and Acadia National Park (Los Angeles Times “The Twenty Most Visited National Parks”). The terrain and landscapes are distinctive between parks and host a variety of wildlife unique to each location.

The National Park Service was established in 1916 to protect and preserve existing and future national parks. National parks are largely run through a mix of National Park Rangers and volunteer park rangers conducting specific jobs. Depending on the position within each park, rangers are divided into archeology, wilderness, rescue, wildlife, interpretation, guest services, event planners, and law enforcement based on their previous education and experience. Within each post, park rangers are entrusted with preserving the natural integrity of the parks and protecting wildlife and visitors while completing their daily tasks. Their jobs are becoming more difficult each year as access to the parks becomes easier and new communities encroach on the land. Not only are the job requirements demanding, but sometimes rangers are required to live in remote areas of the park for months at a time, where contact with people can be limited depending on the season.

⁶ In 1803, parts of Wyoming and Montana were acquired through the Louisiana Purchase. Montana became a United States territory in 1864 (MT.gov). Eventually, Wyoming became a territory in 1869 (Wyoming.Gov).

Zion National Park

Zion National Park has a rich history, including geological formations and land cultivation by the Anasazi and Parowan Fremont groups and later by Euro-Americans. Many of the trails used today at the park were developed “by American fur trappers and government surveyors” (Zion National Park). In 1863, geologist and anthropologist John Wesley Powell⁷ built a cabin in Zion Canyon, one of the first in soon-to-be developing communities. In 1909, a presidential Executive Order established a portion of Zion as a National Monument. As better roads were established in the southern portion of Utah, Zion became a thriving resort. By 1919, Congress signed a bill that created Zion National Park.

Zion National Park is open to the public year round. In 2011, 2.8 million visitors explored the Kolob Canyons, Emerald Pools, Virgin River and the Narrows; making Zion one of most popular National Parks in the country. Over the years, Zion has constructed scenic roads and tunnels through the mountains to make the park more accessible (Zion National Park “History and Culture”). In addition, Zion has developed multiple visitor centers, lodging for guests, archeological sites, a shuttle system, intricate trails, and campsites. Activities within the park include canyoneering, hiking, watercraft, camping, rock climbing, bouldering, horseback riding, and bicycling.

Park highlights include:

- Kolob Canyons: The Canyons leads to the Kolob Arch, one of the largest free standing arches in the world. Additional highlights include rigorous hiking and canyoneering trails to the Double Arches.

⁷ Powell was a soldier and scientific explorer. He was a founding member of the Bureau of American Ethnology which sponsored important anthropological research on Native American Tribes (PBS “John Wesley Powell and the Bureau of Ethnology”).

- The Narrows: The Narrows is a deep gorge carved out by the Virgin River. The Narrows is a 16-mile hike in the Virgin. The Narrows connects Zion Canyon to the Kolob Canyons.
- Emerald Pools: The Emerald Pools can be found along the Kayenta Trail to the Grotto in Zion Canyon.
- The Subway: This section of the park has restricted access through a slot canyon coined the Subway. Hiking sections of the Subway require wading through pools of water and rappelling down canyon walls. This area of the park is prone to flash floods. Hiking is restricted through a permit system.
- The Court of the Patriarchs: The Patriarchs makes up a magnificent view of several towering peaks; Abraham, Isaac, and Jacob in addition to Mount Moroni and the Sentinel.

To maintain park operations, Zion works with a year-round staff of full-time park rangers. In addition, over 400 volunteers support Zion annually. These volunteers fill a variety of rolls from park interpretation, vegetation management, wildlife, archeology, administration, astronomy, and special events. Many visitors volunteer a few hours or days during vacation trips to Zion, some returning year after year to help preserve the park. Others volunteer for seasons or year-round at Zion.

Conservation Issue: Private Land

Within Zion there is “roughly 3,300 acres sandwiched” between Kolob Canyons and Zion Canyon inholdings (Loomis “Will Posh Subdivision Spring up in Zion National Park”). Developers are hoping to build upscale mansions that provide homeowners with breath-taking views of the park. This potential development is a major concern for the park. New homes can decrease and pollute water within Zion; in addition lights from new homes will decrease the visibility of Zion’s

clear night skies for astronomy, detract from the natural setting within the park, and introduce pollution (Sierra Club “The John Muir Exhibit).

The Wilderness, an Ethnocentric Concept

In 1964, Congress passed the Wilderness Act in efforts to preserve public land from mining, logging, development and agricultural needs. When The Wilderness Act passed, it represented a strong sentiment in American values. The Wilderness Act also allowed Americans to reconnect with their roots. America was “built” with the “natural resources” readily found in the country and as the population moved towards modernization, people wanted to reconnect with their “roots” (Turner 26).

The Wilderness Act was passed with strong support across political parties as it “appealed to national values—patriotism, spirituality, outdoor recreation and a respect for nature—and the responsibility of the people and the government to them” (Turner 19). According to Howard Zahniser⁸, the very creation of designated Wilderness areas reinforces that “wilderness is a fancy, a human concept” (Turner 27). Nature has become a commodity that is protected under the guise of preserving an environment untouched by humankind⁹. The idea of protecting this wilderness sends a signal that it is okay for human beings to pollute their living environments because the government is preserving a portion of land free of pollutants. Guha points out that Americans are “perfectly content to drive a thousand miles to spend a holiday in a National Park” (Guha 79). He implies that there is no reason for to travel for nature

⁸ Zahniser had a key role in writing the Wilderness Act of 1964 (Turner, 18).

⁹ The majority of designated Wilderness areas have been modified by humans.

if people simply practiced conservation within their own communities and avoid overindulging in resources for commercialism.

Financing

Funding for *Into the Canyons* will be secured through three main sources: a Kickstarter campaign, in-kind donations, and grants.

- In-kind donations: An In-kind donation is the donation of equipment, services and additional contributions from individual or organizations. The majority of the project will be funded through in-kind donations by using University of North Texas equipment and crewmembers who are donating time and effort for the project.
- Kickstarter: Kickstarter is an online crowd-funding website that allows visitors to donate money to projects that range in topic from films and inventions to music albums. Kickstarter will be used as the major source of funding for production expenses. Filmmakers have been able to successfully raise funds for projects using Kickstarter. The Kickstarter campaign will be targeted towards National Park and nature enthusiasts through a social media campaign. The campaign goal will be set to \$3000.
- Women in Film Finishing Fund: The Women in Film, Dallas chapter, currently offers small finishing grants up to \$1,500. This support can be applied towards hiring a sound mixer or graphic artist.
- UFVA Carole Fielding Grant: This grant is specifically for students working on a school-sponsored project. It rewards up to \$1000. The funds from this grant can be applied towards documentary films of up to 60 minutes in length.

Social Media Campaign

Implementing a social media campaign is necessary for the success of not only funding, but also cultivating a strong and interactive audience base. The producer is currently in the process of developing a multi-faceted campaign that will encourage audiences to interact with the following components:

- The film's website and blog
- Facebook, Vimeo and Twitter accounts
- Director's personal Facebook and Twitter accounts

Visitors will be encouraged to share pictures and videos from their travels to different National Parks around the country through *Into the Canyons'* Twitter feed and Facebook page. The main website will include a video and photo blog that will be updated starting with production and will be maintained through distribution. One aspect of the video blog will include short weekly updates during production in Zion and teaser clips during the editing process.

Distribution

Into the Canyons will be distributed through three methods: festivals, digital viewing, and a small run of DVDs. First, the film will be submitted to several national and international festivals, including:

- True/False Film Festival
- DocUtah
- Thin Line Film Festival

- Edin Docs
- Lone Star Film Festival
- Dallas Video Festival
- Female Eye Film Festival
- Hollyshorts Film Festival
- Nashville Film Festival
- Virginia Film Festival
- Indianapolis Film Festival
- Full Frame Film Festival
- BEA Conference
- Chicago International Documentary Film Festival
- UFVA Conference
- Dallas International Film Festival
- Vancouver International Film Festival
- Open Cities Documentary Festival

Additionally, the producer will approach Zion National Park about selling DVDs through their gift shop. A percentage of the proceeds will be donated to back to Zion National Park.

Lastly, the film will marketed towards streaming and digital downloading websites such as Snag Films, Indie Movies Online, and PBS Online. One final area of distribution is through broadcasting on television through local PBS channels in areas that are geographically close to National Parks.

Budget

Line #	Item Description	Rate	Time/ Amount	Total	In-Kind	Need
Above the Line						
00-00	Research	\$1,200.00	Flat Rate	\$1,200.00	\$1,200.00	\$0
00-01	Production Unit					
	Producer/ Director	\$6,000.00	Flat Rate	\$6,000	\$6,000	\$0
	Total Above the Line			\$7,200.00	\$7,200.00	\$0
Production						
Below the Line						
00-02	Director of Photography	\$200 per day	20 Days	\$4,000.00	\$4,000.00	\$0
	Camera Kit Rental	\$150 per day	20 days	\$3,000.00	\$3,000.00	\$0
00-03	Sound					
	Mixer	\$150 per day	20 days	\$3,000.00	\$3,000.00	\$0
	Equipment	\$50 per day	20 days	\$1,000.00	\$1,000.00	\$0
00-04	Expendables					
	2 TB G-Drive	\$200.00	1 unit	\$200.00	\$0	\$200
	Camping Gear	\$400.00	20 days	\$400.00	\$400.00	\$0
00-05	Travel Expenses					
	Hotel	\$89.00	19 nights	\$1,691.00	\$0	\$1,691.00
	Travel (Car)	\$3.61 gal.	1146.7 miles	\$517.44	\$0	\$517.44
	Food	\$10 per meal	120 meals	\$1,200.00	\$0	\$1,200.00
	Park Fees	\$25 per week	3 weeks	\$75.00	\$75.00	\$0
	Emergency Money	\$1,000	Flat Rate	\$1,000	\$0	\$1,000
	Total Production Costs			\$16,083.44	\$11,475.00	\$4,608.44
Post-Production						
00-06	Editing					
	Editor	\$200 per day	30 days	\$6,000.00	\$6,000.00	\$0
	Editing System	\$500 per day	30 days	\$15,000.00	\$15,000.00	\$0
	Misc.	\$50.00	Flat Rate	\$50.00	\$0	\$50.00
00-07	Sound/Music					
	Sound Editor	\$120 per day	5 days	\$600.00	\$600.00	\$0
	Score	\$1,200	Flat rate	\$1,200	\$1,200	\$0

00-08	Graphics					
	Graphic Designer	\$150 per day	5 days	\$750.00	\$750.00	\$0
		Total Post-production costs:		\$23,600.0	\$23,600.0	\$0
Publicity/Distribution						
00-09	Publicity/Dist.					
	Posters	\$139.00	20 posters	\$139.00	\$0	\$139.00
	Postcards	\$24.99	100	\$24.99	\$0	\$24.99
	Website: Bluehost	\$90.00	1 year	\$90.00	\$0	\$90.00
	Festival Submissions	\$1,000.00	Fees	\$1,000.00	\$0	\$1,000.00
		Total Distribution Costs		\$1,253.99	\$0	\$1,253.99
				Total:	In-Kind	Needed
		Total Below the Line Costs		\$40,937.43	\$35,075.00	\$5,862.43
		Total Production Costs		\$48,137.43	\$42,275.00	\$5,862.43
		Contingency @ 10%		\$4,813.74	\$4,227.50	\$586.24
		Total Costs		\$52,951.17	\$46,502.50	\$6,448.67

Production Schedule

Production Schedule			
Date	Shoot	Location	Crew
July 7-8	Travelling	Depart Denton TX	
July 9-13	Park Rangers work	Zion National park	Cinematographer
July 14-18	Park Rangers work	Zion National Park	Cinematographer
July 19-23	Rangers work	Zion National Park	Cinematographer
July 24-25	Travelling	Return to Denton, TX	

Post-Production Schedule	
Date	Objective Complete
September 1	Transcriptions and Logging
October 1	String-out
November 1	Rough Cut 1

November 15	Rough Cut 2
December 1	Rough Cut 3
January 15	Fine Cut
February 1	Color and graphics
March 1	Sound
April 1	Final Mix down and picture lock
May 9	Screening Premiere
May 2014-May2015	Festival Submissions

Written Thesis

Date	Objective Complete
September 15	Pre-production chapters
October 15	Research Chapters
November 15	Production chapters
December 15	Review chapters
January 15	Post-production chapters
February 15	Complete rough draft
March 1	Final draft

Sample Shot List

Shot List

Scene	Shot	Location	Description
Opening Montage	Zion landscapes and animals	Zion	A variety of WS and CU of the canyons, rock formations, wildlife and vegetation found at the park
Opening Montage	Park Rangers	Zion	WS of Wilderness Park Rangers in remote areas doing their jobs
Hiking	Park Ranger inspecting trails	Zion	A mix of EWS, LS, CU of Park ranger hiking along Kolob Canyon, inspecting the trails and interacting with hikers.
Morning Routine	Early morning routines	Zion	Various LS, MS, and CU of Park Ranger going about morning routine, checking equipment, putting on uniform, making breakfast and heading out into the park.
Evening Routine	Evening Routine after leaving the park	St. George	Various LS, MS, and CU of Park Ranger returning home and

			getting ready to distress: cooking, talking with family etc.
Preservation Efforts	Building and maintaining trails	Zion	Various LS, MS, CU of Park Rangers and volunteers maintaining trails and campsites around the park.
Park Interactions	Interacting with fellow Park Rangers	Zion	Will follow the Park Ranger through their daily tasks, tracking their interactions with fellow co-workers
Problems at the Parks	Rangers dealing with various challenges that arise at the park	Zion	The scene or scenes will entail looking at challenges Park Rangers deal with from the mundane to the unusual.
At Home	Daily activities before and after leaving the park.	St. George	This will focus on Park Ranger interactions outside the Park. To study how they interact within this environment.
Other Jobs	Showing how the Park Rangers support themselves outside of the park.	St. George	The team will follow Rangers to their place of work to use as a comparison to the volunteer work they do for Zion.
The Subway	Park Ranger going through the slot gorge checking on hikers	Zion	EWS, WS, LS and CU of Park Ranger hiking through the Subway. Will focus on the natural beauty and challenges of rappelling.
The Narrows	Follow hikers and Park Rangers up the Narrows from the lower end.	Zion	EWS, WS, LS and CU of Park Ranger hiking through the Narrows. Will focus on the the water.
Kolob Canyons	Landscape shots of the different peaks	Zion	WS, EWS, LS and MS of the Kolob Canyons to demonstrate the beauty and how this section of the park varies from Zion Canyon.
The Virgin River	Landscape shots of the river from the Grotto up to the Narrows.	Zion	This will include shots of hikers on the river. A mixture of WS, LS, CU
Emerald Pools	Hikers taking in the Emerald Pools	Zion	Various shots of hikers at the Emerald Pools, including the waterfall.
Canyon Overlook	Ranger overlooking	Zion	WS and CU shots showing the

the park.

ranger overlooking the park and his or her reactions to the environment.

Sources

Books

- Albright, Horace M. & Taylor, Frank J. *Oh Ranger! A Book about the National Parks*. Stanford University, CA: Stanford University Press. 1929. Print
- Aufderheide, Patricia. *Documentary Film, A Very Short Introduction*. New York: Oxford. UP, 2007. Print.
- Boyer, Richard. *So You Want to Become a Park Ranger? Getting the Job; Setting Your Goals; Experiencing the "Wealth."* Xlibris Corporation. 2010. Print.
- Brown, Richard E. *Ranger Up!: True Stories of National Park Service Protection Rangers*. Bloomington, IN: AuthorHouse, 2010. Print.
- Burnett, Jim. *Hey Ranger!: True Tales of Humor & Misadventure from America's National Parks*. Dallas: Taylor Trade, 2005. Print.
- Burnett, Jim. *Hey Ranger 2! More True Tales of Humor and Adventure in the Great Outdoors*. Plymouth, United Kingdom: Taylor Trade Publishing, 2007. Print.
- Bytnar, Bruce W. *A Park Ranger's Life: Thirty-two Years Protecting Our National Parks*. Tucson, AZ: Wheatmark, 2010. Print.
- Curran Bernaard, Sheila. *Documentary Storytelling*. 3rd ed. Burlington: Focal, 2011. Print.
- Dilsaver, Lary M., ed. *America's National Park System*. N.p.: Rowman & Littlefield, 1994. *Links to the Past*. National Park Service. Web. 20 Feb. 2013.
- Ellis, Jack C., and Betsy A. McLane. *A New History of Documentary Film*. New York: Continuum International Group, 2006. Print.
- Guha, Ramachandra. "Radical American Environmentalism and Wilderness Preservation: A 3rd World Critique." *Environmental Ethics* 11 (1989): 71-83. Web.
- Lankford, Andrea. *Ranger Confidential*. Globe Pequot, 2010. Print.
- Lukas, Luke. *National Park Service Law Enforcement: to Conserve and Protect*. Incline Village, NV: Copperhouse Pub., 1999. Print.

McNeely, Jeffrey A., and Kenton R. Miller. *National Parks, Conservation, and Development: the Role of Protected Areas in Sustaining Society*. Washington, D.C.: Smithsonian Institution, 1984. Print.

McNeely, Jeffrey A., and Kenton R. Miller. *National Parks, Conservation, and Development: the Role of Protected Areas in Sustaining Society*. Washington, D.C.: Smithsonian Institution, 1984. Print.

Palmer, Chris. *Shooting in the Wild*. San Francisco, Ca: Sierra Club Books, 2010. Print.

Rose, David. *So...You Want to Be a Park Ranger!* Lulu.com, 2011. Ebook Reader.

Spence, Louise, and Vinicius Navarro. *Crafting Truth*. London: Rutgers UP, 2011. Print.

Turner, James Morton. *Promise of Wilderness: American Environmental Politics Since 1964*. Vancouver: University of Washington, 2012. Print.

Tweed, William C. *Uncertain Path: a Search for the Future of National Parks*. Berkeley: University of California, 2010. Print.

Media/Archival

Into the Wild. Dir. Sean Penn. 2007. DVD.

A narrative film that adapts the last few years of Christopher McCandless who travels across the United States before dying in the Alaskan wilderness.

The National Parks - America's Best Idea. Dir. Ken Burns. PBS Paramount, 2009. DVD.

An expansive look at the creation and history of the National Park system. This was a television series broadcast on PBS.

The National Parks Project. Dir. Louise Archambault. 2011. Web.

A series of short videos and artwork about different National Parks in the United States

Planet Earth. Discovery Channel, 2007. DVD.

A nature series documenting wildlife around the world.

Reindeer. Dir. Eva Weber. 2008. DVD.

A documentary short about reindeer wrangling in the Netherlands.

Stranger with a Camera. Dir. Elizabeth Barret. Appalshop, 2000.

A documentary feature that explores filmmaker and audience ethics surrounding the murder of Canadian filmmaker Hugh O'Connor.

The Thin Green Line. Dir. Sean Willmore. 2008. DVD.

A documentary feature that follows eighth different park rangers at National Parks around the world. The film examines different issues the rangers must deal with in different regions of the world.

Where the Yellowstone Goes. Dir. Hunter Weeks. Amazon, 2012.

A man takes 30 days to navigate the Yellowstone River. Along the way, audiences learn about the different groups of people that rely on the river for jobs, food, and recreation.

Yosemite: The Fate of Heaven. Dir. John Else. PBS, 1989.

A look at the history of Yosemite National Park.

Organizations

"U.S. National Park Service." *U.S. National Park Service - Experience Your America*. US Government, 8 Dec. 2009. Web. 04 Dec. 2011. <<http://www.nps.gov/index.htm>>.

Association of National Park Rangers. Web. 2013. <http://www.anpr.org/>

"Zion National Park." *Zion National Park*. National Park Service, n.d. Web. 10 Mar. 2013.

Others

"The 20 Most-visited National Parks in U.S." *Los Angeles Times*. 2009. Web.

Bernstein, Danny. "National Parks Traveler." *Commentary, News, and Life in America's Parks*

Loomis, Brandon. "Will Posh Subdivision Spring up in Zion National Park?" *The Salt Lake Tribune*. N.p., 8 July 2012. Web. 20 Feb. 2013.

"The John Muir Exhibit." *Sierra Club*. N.p., n.d. Web. 10 Apr. 2013.

"The Trouble with Wilderness; Or, Getting Back to the Wrong Nature." *William Cronon*. N.p., .d. Web. 31 May 2013.

Wilderness Act of 1964 Pub. L. No. 88-577, § 16 US. C. 1131-1136

Funding

Austin Film Society Grant, Austin Film Society. Web Apr. 23, 2013.

Kickstarter. Web. Apr. 23, 2013

UFVA Carole Fielding Student Grant. Web. 20 Apr. 2013

CHAPTER 2

PRE-PRODUCTION

People and Locations: Finding Characters

Due to budget constraints, I was not able to make an exploratory trip out to Zion National Park to scout locations. I was also not able to select characters for the film because the volunteer rangers had not yet arrived at Zion National Park. Because of this, all preproduction research was conducted through phone conferences and emails.

During preproduction, I worked with Michelle Haas on a written proposal for Zion National Park to secure permission to film inside the park. I had a conference call with her as well as with a ranger at Kolob Canyon and the ranger in charge of law enforcement. This important discussion allowed me to talk about the goals of the film and what exactly would be filmed. After this phone call was completed, I acquired the access necessary to film in Zion National Park.

Michelle Haas, the volunteer coordinator for Zion National Park was able to provide information on a few volunteer rangers who were willing to be filmed, but little else was known. The main goal for the first three days of shooting was to select two volunteers as key characters for this documentary to follow for the rest of production. Because we had limited time to select characters, we needed them to become comfortable with the camera's presence quickly.

Funding

Funding for *Into the Canyons* was secured through three main outlets: in-kind

donations, support from Zion National Park and a successful Kickstarter campaign.

- In-kind donations: We received In-kind donations from several sources. The majority of the camera equipment came from the University of North Texas Department of Radio, Television and Film equipment room. The camera, camping gear, shoulder rig to hold the camera while filming, a slider, which is a small sliding track used to capture tracking and trucking shots, and hotel rooms during travel were provided by private individuals.

- Exchange of services: An agreement was made with Zion National Park to secure lodging during production and a film fee waiver. The cinematographer and I worked as volunteers during production to produce a short online video on different volunteer positions at Zion National Park.

- Kickstarter: I was able to raise \$3000 through Kickstarter to cover gas and equipment costs during the production phase. I created a short video with a pitch to support the film and provided information about the project. I also created a series of rewards for the amount of money donated by each individual. The campaign lasted for 30 days. At the end of the campaign, there were 14 different individuals who donated money to reach a total of \$3000 dollars. Detailed information on the rewards and Kickstarter campaign can be found in the Appendix.

- Music composition: *Into the Canyons* was selected by the Berklee College of Music to receive an original score for the final film. The Berklee College of Music runs a program to match student filmmakers with student composers to score films. *Into the Canyons* is one of eight films being scored for Spring 2014.

Marketing and Distribution Update

The film is being marketed through its Facebook page and website. A film poster and postcards are being developed to post and pass out during screenings. A trailer for the film was screened at the North Texas Universities Film Festival in February to promote the film.

In addition to screening at film festivals, digital distribution and DVDs, *Into the Canyons* will be viewed through public screenings at places such as town forums and schools. The film will have a public screening at Zion National Park in addition to a panel in the summer of 2014.

The following is a revised list of film festivals *Into the Canyons* will be submitted to:

- True/False Film Festival
- DocUtah
- Thin Line Film Festival
- Edin Docs
- Lone Star Film Festival
- Dallas Video Festival
- Women in Minorities and Media Film Festival
- Hollyshorts Film Festival
- Nashville Film Festival
- Virginia Film Festival
- Indianapolis Film Festival
- Full Frame Film Festival
- BEA Conference
- Chicago International Documentary Film Festival

- UFVA Conference
- Dallas International Film Festival
- Vancouver International Film Festival
- Docu Days Film Festival
- Berlin Film Festival
- Rotterdam Film Festival
- Sheffield Documentary Film Festival
- Open Cities Documentary Festival
- Big Sky Documentary Film Festival

CHAPTER 3

RECONCEPTUALIZATION BEFORE PRODUCTION

The conceptualization of the film did not change between preproduction and production. In order to prepare for filming, I met with the cinematographer, Lauren Cater, to practice with the equipment and go over packing lists. Specifically, we went over how the camera worked. Since it was Lauren's first experience using a DSLR, we went over best practices for operating the camera and potential scenarios that could make filming difficult such as the potential for the camera to overheat. I gave her a list of films to look at from my previous background research. These films included *Into the Wild*, *National Parks – America's Best Idea*, and *Planet Earth*. I asked her to watch these films in order to study the camerawork and help inspire potential shots. We also had discussions on possible outcomes for different goals during production and how to handle possible challenges.

During this time, I stayed in contact with Michelle Haas at Zion National Park. She was able to provide me with an email address for a potential character for the film. I was able to start talking with the volunteer and we arranged a time to meet on the second day of production. At this time, I also booked the hotels and purchased remaining equipment needs with the funds raised through the Kickstarter campaign.

CHAPTER 4

THE INTEGRATION OF THEORY AND PRODUCTION

Cinéma vérité and the Observational Film

As discussed in the Prospectus, *Into the Canyons* is an observational and poetic film, which is achieved mainly through a cinéma vérité approach. Stylistically we achieved this through two different techniques: handheld camera work when following Allen and Sarah¹⁰ on the job and shooting stationary shots from a tripod. It was important to shoot stationary shots in order to capture wildlife such as baby raccoons and landscape shots. The audience is able to focus more on the visuals and majesty of the landscape with a stationary shot.

Scenes with Allen and Sarah were shot in a cinéma vérité style to provide character insight and information on Allen and Sarah to the audience. This was achieved through the handheld camerawork, interacting with both characters during filming, and staging a few scenes and activities. The activities that were staged included Allen bike riding through the canyon and rock climbing, Sarah and Allen cooking individually and Sarah swimming with a friend. I asked both Allen and Sarah what recreational activities they did on their breaks that I could potentially film. They both suggested several different options and together we agreed on the mentioned activities to film. I did not direct any of these staged events. I asked Sarah and Allen to perform the activities as if Lauren and I were not there. Occasionally, I would ask questions about what one of them were doing.

The use of handheld camera work in the cinéma vérité style stands out against the stationary shots in the film. The camerawork suggests, “the camera does not control the event

¹⁰ Allen and Sarah are the two main characters featured in the film. They are discussed at length in Chapter 5 because they were selected while in production.

documented” (Spence and Navarro 197) which can lend a sense of authenticity to the events captured. This method also allowed us to film Sarah and Allen in the moment and easily follow them into different locations such as slot canyons in the Virgin River where carrying tripods were difficult. This method also allowed us to capture unscripted moments such as interaction with visitors in the field. The camera movements are steady and slow, waiting for action to happen: Allen takes pictures at the Native American petroglyphs and works to hide his presence there by wiping away his footprints.

Shoots were scheduled based on Allen and Sarah’s actual work schedule. We wanted to observe the daily tasks and work required of the two. We would observe Allen and Sarah doing their work. At times, I would ask them to explain what task was being done. During these moments, we did not stage actions and just filmed what was happening. This was done to obtain as many visual images as possible, but to also record the natural actions.

A few shoots, however, were planned solely for the benefit of the production. This allowed for opportunities to discuss topics such as immigration and daily life in the park while Sarah and Allen were working on a task they normally do. For example, Allen makes his own bread and beer. We asked Allen to make a loaf of bread. While Allen cooked, I asked him questions about interacting with visitors and living in Zion National Park. During this shoot, Allen reveals he does not like to take risks and would prefer to plan things out. This casual interview allowed for additional visuals and this information would not have come out through a pure observational approach.

Staging these activities does create some ethical questions. It can cast doubt on the authenticity of the film. Audiences could question whether the events were an accurate

representation of what happened. When we asked Allen to make his bread for the camera, he was not cooking in his normal environment. Allen normally does his cooking inside. Allen had to prepare and mix the ingredients outside the house because we did not want to intrude on the privacy of the other Rangers and volunteers living in the house. By filming the cooking outside, it may lead viewers to think Allen regularly cooks outside or that his entire time spent in the park is outside. Even though we changed the location of where Allen normally cooked, he still performed an activity that he regularly engaged in, but for the benefit of the camera. It still represents an accurate picture of what he did at Zion National Park.

We attempted to explore nature as a commodity and conservation issues in two ways: observational footage and interviews with the characters. Shots were framed to reveal or point to a human presence: footprints in the sand, names carved in cacti and buses driving through the canyon. These issues were mainly explored through asking Allen and Sarah questions about the topic in different locations and by rewording the questions such as asking Allen his thoughts the importance of preservation and the work the national park service does. He points out that without the national park service, Zion could have become a “Disneyland in the Canyons.” He was asked similar questions on three additional occasions.

Cinematic Time and Space

“All documentaries control the order in which information is given. Piecing the film together produces a cinematic time and space” (Spence and Navarro 164). The rhythm, pace and sequencing of *Into the Canyons* was important in order to accurately present and establish Zion National Park as a character.

The cutting creates a slow rhythm that incorporates long takes: two squirrels dueling over a hiker's day pack, the sun setting behind rock formations and Sarah slowly hiking down a trail. The camera lingers on these shots in part to allow the audience to experience the space and to reflect. The landscape within Zion National Park is majestic and unique. The rhythm is needed to allow audiences digest the visuals.

The rhythm and pace also reflects the constancy of the land. In nature, events can happen quickly through tornados, flash floods and earthquakes; which can leave scars on the land. The formations of the mountains, the evolution of the vegetation, and the direction of the Virgin River in Zion National Park are thousands of years in the making. Significant change does not happen often in human-scale time frames. Zion National Park is reliable and steadfast to the casual human observer. The editing rhythm reflects this. The slow rhythm is also rewarding because the audience is not always able to predict what will happen such as a chipmunk climbing onto a rock before scampering away or squirrels fighting over food.

The sequencing of the story was also important to establish a cinematic time and space. The story does not reflect the original order in which things were filmed; in fact scenes and shots filmed on different days were paired in sequences throughout the film. "We use narratives to make sense of our world...this means providing a structure in which events do not merely follow each other but lead one from another" (Ellis, 68). It was necessary to restructure the story out of shooting order to create a compelling story that revealed different character traits for Allen, Sarah and Zion at the right moment. Allen is driving in the car commenting on traveling to Zion and living away from his family for the first time at the beginning of the film and then towards the conclusion he talks about his expectations of Zion. These two scenes

were actually filmed on the same day. Cutting the footage out of order was also important to allow scenes to logically flow into the next plot point.

Zion National Park as a Character

As stated above in chapter one, *Into the Canyons* has three main characters: two volunteer Wilderness rangers and Zion National Park. The park's landscape and ecosystem is exceptional and unlike any other place. The landscape, weather, and ecosystem come together to create a majestic character that influences the humans entering its domain. Through production and post-production, I worked to craft Zion National Park as a character.

I tried to capture the essence of Zion through composition, water representation, and sound. I asked Lauren, the cinematographer, to frame shots showing the scale of the landscapes. In each location, we worked to get extreme wide shots to show the expanse of the park and how wildlife and humans interacted within the space. For example, we got several wide shots of where humans were dwarfed by scale of the rock formations. Allen walks along a winding road as slickrock mountains tower over him. Sarah stands at the top of Angel's Landing where down below people look like small bugs. During shoots on the trails in Zion, we framed as many close-ups as we did at the house or the Visitor Center. This was done to capture more of the environment in the shot. It was also done to make handheld shots smoother.

Zion is full of constant movement from the wind rustling the trees, water winding its way through the canyons, visitors hiking the trails, to insects buzzing around. To reflect this constant motion in the park, there is movement in a majority of the shots. Characters and animals move in and out of the frame; forwards and backwards. A chipmunk appears from

behind a rock then scampers across the frame. Sarah turns a corner and walks to the camera along a trail.

The Virgin River and its tributaries are vital to this constant movement and life in the park. It is also the strongest representation of Zion as character in the film. Without the water, Zion would lose much of its charm in the main canyon and the ecosystem would be vastly different. The characters interact with the Virgin river throughout the film from the opening scene of Allen and Sarah scrubbing rocks to the conclusion with Allen and Sarah swimming the pristine pools. The changes in the water levels, current and color personify the river. When Sarah shows a visitor the angry flashflood from the Subway, the waters are muddy and frothing. It hints at the danger that is hidden behind the seemingly peaceful environment.

While there is constant motion in the park, Zion is also constant in its monolithic formations, direction of the river, weather patterns and life that makes it seem quiet and still. This is demonstrated in the film through wide shots of the landscape, incorporating the slow movement of clouds across the sky, and establishing an editing rhythm that is slow and constant.

Lastly, sound is an important element used to establish Zion as a character. The sound design adds texture. It adds to the visuals we shot, by allowing the audience to hear the orchestra of sounds found in Zion. The sound picks up off screen animals and insects, gentle breezes and trickling water. In the Narrows and much of the park, the Virgin River echoes off the canyon walls. It is fluid and calming. In one scene Allen talks about a canyon bird, only to be surprised by the bird calling out. At the top of Angel's Landing, everything is silent. The sound of birds and cars are too faint to be heard. The scene suggests an intimate environment;

continuous noise from the canyon is muted. In this space, Sarah is able to share her concerns about losing her French identity because she is not able to keep up with developments in her culture from afar. The film opens with the sound of scrubbing and water movement paired with expansive shots of Zion. The sound is used to capture the attention of the audience and encourage reflection on what activity would cause this sensory experience.

CHAPTER 5

PRODUCTION

Overview

Filming for *Into the Canyons* started on July 9th, 2013 at Zion National Park and wrapped up fourteen days later on July 22nd. I was only able to take one trip to Zion National Park. A second trip was cost-prohibitive and Sarah and Allen were only working in the park through early September. The intent during this single trip was to obtain all the necessary footage to create the film.

Pre-Production and Planning in Production

Because I did not know whom the characters were going to be before heading into production, each night after shooting I had to sit down and make a schedule for the next day. Often, I was only able to plan only one day at a time. The schedule would also change in the moment. One day, Sarah became sick so we rescheduled our shoot to get observational footage in the Narrows; later that day there was inclement weather in the area so we had to change the schedule again. I also had to build-in additional breaks because some shoots were more physically demanding, for example, our first shoot in the Narrows. This was particularly stressful and exhausting because it was our first major shoot. While the shoot only lasted a half-day, Lauren and I took the rest of the day off in order to recoup for the next day of production.

Characters

Prior to arrival at Zion National Park, I was able to arrange meetings with four potential

characters; two volunteers from the Kolob Visitor Center and two volunteers from the main canyon. My cinematographer Lauren Cater and I spent one full day with the two volunteers from the Kolob section of the park hiking up through the Virgin River. Both volunteers were dedicated to their job and friendly, but they were not comfortable with the camera after the first day of filming. This was most likely due to the fact that there had been limited contact between us prior to meeting. In addition, filming the two in the Virgin River made it difficult to talk because it was a rigorous hike in the water. This had me concerned because I was not sure if they would become comfortable with the camera in the limited amount of time I had with them.

On the third day, we met briefly with Allen Tyler at the Visitor Center before setting up a shoot with him the next day. During filming that first day, Allen was open with us and friendly. He had a strong camera presence. We met with Sarah Dumont that same afternoon. She acted naturally with the camera and I felt she had an interesting story.

After meeting both Sarah and Allen, I decided that they were both compelling characters to focus on for production and I decided not to follow the first two volunteers we worked with on the second day of filming.

- Allen Tyler, Wilderness Volunteer Ranger: This is Allen's first time volunteering for a national park. Previously, he was working with a graphic design company in Oregon. In this job, he found himself growing tired of work. He applied to an opening at Zion on a whim and once he was accepted, he quit his job. Allen's goals for working at Zion this summer are to try something new and give back to a cause he supports. This trip is also allowing him to unplug from technology. This is his first time living a significant distance from his family. Allen is an

ideal character to follow because he is well spoken and energetic. He is also very interested being able to control the food and products he uses such as making his own bread and brewing his own beer. It demonstrates Allen's awareness for the environment. He's conscious about what he is eating and the impact it can have.

- Sara Dumont, Wilderness Volunteer Ranger: Sara emigrated from Paris, France to the United States six years ago. After a series of trips with her parents to national parks she became interested in pursuing a career as park ranger. This is currently her first summer volunteering for a national park. She views this as an important first step towards becoming a full ranger. Unfortunately, Sara has to wait until she gets US citizenship before she can work for the national park Service. Until then, the only thing she can do is volunteer. Sara, like Allen, is very energetic. She loves her work as a volunteer, but is also aware of the impact of visitors in the park.

Directing

Directing and producing *Into the Canyons* was a challenging process during production. As the director, I had to make quick decisions on whom to focus on as characters, what was important to film, communicate my ideas effectively to the cinematographer and characters, record sound, and produce the final product.

During production, I shared my thoughts and potential plans with Lauren Cater and my committee members Melinda Levin, Tania Khalaf, and Jim Veteto. While trying to select which characters to follow, I cut together a short daily of footage we shot of each potential character at the end of the first three days. I shared these videos with the committee and Lauren. This

decision had to be made quickly and I sought input on who the committee members felt were compelling. Through discussion and emails, I was able to select Allen and Sarah as the main characters.

Because the production period was relatively short, I did not have time to spend thoroughly analyzing decisions. I normally take the time to consider possible outcomes and research how related projects dealt with the issues I was encountering, but in this situation I had to operate on my instincts. This occurred when selecting characters, determining what to film, and which interview questions I should pursue.

I worked to create a collaborative environment between Lauren and myself. Each evening, Lauren and I talked about the goals of the next day's shoot. We reviewed footage shot that day and talked about what was successful and what we missed. I encouraged Lauren to be comfortable communicating any ideas she had for filming as well as to let me know when something was not working. Through this environment, we were able to work well together. I trusted Lauren's insights to help me achieve my vision.

A collaborative environment was also created between Allen, Sarah, Lauren, and myself. We talked about the goals of the film before production work began. Allen and Sarah both suggested different things to film throughout the process. I worked to answer any questions they had about the filming and editing process. Both Allen and Sarah became comfortable with the camera quickly.

Audio was a challenge for this production. I directed and recorded audio simultaneously with filming. This was challenging because I had to split my attention between overseeing the project and interacting with the characters and paying attention to whether the audio was

clean and being recorded. Because of this, I made some mistakes. During some interviews, I missed opportunities to ask follow-up questions because I was watching the audio levels and there were instances where I failed to get clean audio because I was concentrating on what Lauren was video recording. Overall, I do not feel the audio or the direction hurt the production, but I did miss some opportunities.

Filming in Nature

Filming in Zion National Park's rugged terrain and heat proved both challenging and rewarding. During production we hiked 9 miles up and down a stretch of the Virgin River called the Narrows; scaled fallen trees, boulders and debris in the wake of a flash flood to a slot canyon, the Subway, and took a dangerous hike up to a 1,488 ft tall rock formation known as Angel's Landing. Temperatures during production were consistently near 100 degrees and at one point reached 114 degrees Fahrenheit.

The physical conditions provided some significant challenges. During several shoots, the camera was under direct sunlight for several hours. We had to be careful and cover the camera to prevent it from overheating. On day five of production, the camera did overheat and shut off. This impacted our time with Sara on her patrol of the West Rim and ultimately the amount of footage we had of her working as a volunteer on her own.

We filmed Allen and Sarah patrolling the Narrows and two other volunteers on two separate occasions. In sections of Narrows, we had to wade through waist-deep water. Protecting the gear and filming Allen and Sarah was challenging at first. Lauren and I both had lenses, batteries and backup audio gear wrapped in waterproof bags in case one of us fell in the

water. When we did not have the camera out, it was securely rolled up in two waterproof bags. For most of the filming, however, the camera, microphones and sound recorders were in use. Lauren, Allen, Sarah and I worked together as a team to protect the gear, sometimes handing off gear or lending a hand to cross a difficult section of the river.

During the hike to the Subway, I fell into a pool of water with the gear, but the waterproof bags protected it. Subsequently, I slipped on Slickrock damaging one of the shoulder rigs. This particular shoot was physically demanding due to all the climbing. I was exhausted on the return hike to the cars and fell several more times. Allen was gracious and kept pace with me, lending words of encouragement when I struggled with a particularly steep incline.

Shooting Schedule

Shooting Schedule	
7/7/2013	Leave Denton, Texas. Arrive in Gallup, New Mexico
7/8/2013	Leave Gallup, New Mexico. Arrive at Zion National Park.
7/9/2013	General shooting around Zion, meet with potential characters
7/10/2013	Film in the Narrows with potential characters
7/11/2013	General Shooting, brief interview with Allen at Visitor Center
7/12/2013	Film Allen during hike through Slickrock, Meet up with Sarah Dumont
7/13/2013	Film Sarah during hike to West Rim and returning from Angel's Landing
7/14/2013	Film Allen and Sarah in the Lower Narrows
7/15/2013	Film tour of the Ranger house and group trip swimming
7/16/2013	Film Allen's day off and sit down interview, rock climbing, bike riding, cooking
7/17/2013	Film Sarah's hike to Angel's Landing, Sarah

	running to the grocery store
7/18/2013	Angel's Landing with Volunteers
7/19/2013	Film Allen Arch Monitoring and resting by the river
7/20/2013	DAY OFF
7/21/2013	Film Allen and Sarah monitoring the Subway, film Sarah cooking
7/22/2013	Film Sarah at the desk, filming in with the VIPERs in the morning. Film interview with Michelle Haas
7/23/2013	Interview Sarah, Filming: Sarah at the swimming hole and at the Bar.
7/24/2013	Leave Zion National Park. Arrive in Taos New Mexico
7/25/2013	Leave Taos, New Mexico. Arrive in Denton Texas

Crew

The production of *Into the Canyons* was achieved with a two-person crew. I served as the director, producer, and sound recorder during production. On a couple of occasions, I set up a few of the shots. Lauren Cater served as the director of photography for the film.

Lauren Cater is a documentary filmmaker in North Texas working towards a Master of Fine Arts in Documentary Film Production and Studies. She has worked as a cinematographer on several documentaries including one for broadcast. Her own work has been screened in a variety of film festivals nationally. Lauren's work focuses on unique characters whose experiences can translate to a diversified audience. Once she completes her degree, Lauren plans to continue working as a cinematographer and independent filmmaker.

Equipment

Into the Canyons was shot with a Canon Mark II DSLR using an Opteka shoulder rig and

a tripod. Because of quick changes in terrain and filming in the moment, the majority of the footage was shot using the shoulder rig. The DSLR was an ideal camera for the shooting environment because of its lightweight and durability. If I had selected a heavier camera, as a crew we would not have been able to film in certain locations because of the climbing and wading we did on several of our shoots. This was especially important for shooting in the Virgin River and the Subway. On a few occasions the camera overheated because of constant direct sunlight, but we took care to cover the camera when it was not in use.

Audio for *Into the Canyons* was achieved by using two 702 audio recorders, an H4N audio recorder, a Sennheiser shotgun and four wireless lavalier microphones. During each day of filming, the characters wore a wireless lavalier microphone that transmitted to the 702 audio recorder and the shotgun microphone was also recording to the 702. For the majority of shooting, the shotgun microphone was mounted to a pistol grip instead of a boom pole. This made maneuvering in difficult locations easier and reduced the amount of weight I had to carry each day. However, this also limited the quality of the audio in certain locations, as I was not always able to get in close proximity to the characters. When we shot inside buildings, the shotgun was mounted to the boom pole in order to get the best sound possible.

No artificial lighting was set up during filming. We used only natural and available light. As most of the shooting was outside and in remote locations, lighting was not feasible. Zion National Park in July is naturally sunny and light reflected off the rock formations. This provided enough available light to achieve proper exposure. Neutral density filters were required for most of the outside filming. The quantity of available light limited Lauren's control over the

exposure and forced many shots to have a wide depth of field. In order to obtain control of the depth of field, we used a series of neutral density filters.

Equipment Used

- Canon Mark II DSLR
- Nikon D7000
- Zeiss Lens Kit
- 2 Opteka Shoulder Rigs
- 2 702 Audio Recorders
- 1 H4N Audio Recorder
- 2 Shotgun microphones and boom poles
- 4 wireless microphones
- Slider
- 3 2TB G-Drives
- Tripod
- Camping gear
- 1 Lowell Light K

Releases, Copyright and License Agreements

Release forms were sought for all characters appearing in the film. The principle characters signed the release forms before filming began. In a few cases, the forms were obtained after filming for characters in the background.

Wesley Hughes specifically scored all music used in *Into the Canyons* through the Berklee College of Music Film Scoring program. Wesley retains the original rights to the music, but I hold sync rights for the film.

Budget

The final budget is provided in the appendix. The budget was lower than projected at \$2347. This was due to receiving in-kind donations for travel to and from Zion National Park. The budget is also lower because the film has not gone through marketing and distribution yet.

CHAPTER 6

POST-PRODUCTION

Reconceptualization of Film during Post-Production

I took a three-month break between production and starting post-production. This break allowed me to start the editing process with a fresh perspective. I spent about a month looking over all the footage and creating logs before I actually started cutting the film.

During the editing process, I shared rough cuts of the film with my committee. At the end of the fourth revision, I asked friends who knew little about the project to critique the film. This helped to identify what was working in the film, and what story elements either needed to be examined further or cut from the film. For example, there was a scene that showed Sarah grocery shopping in town. While the scene was helped advance the story, it stood out among the rest of the footage because it was not filmed inside the park. In the end the scene was cut to keep the story framed on life inside Zion National Park.

Putting together the story structure at first was difficult. Prior to production, I had not fully thought through the editing process. I had specific goals of what I wanted to shoot, the style and approach. I felt I had two different stories when I started postproduction: Allen and Sarah's life in the park or how visitors can exacerbate problems with preserving the park. This conflict between stories was reflected in the first couple drafts of the film. Scenes did not flow together and the overall story arc wandered. I made the decision to focus on Allen and Sarah as characters and let the other production goals become minor plot points in the overall story.

Initially, Allen and Sarah had equal screen time. During the first critiques of the film, it was pointed out that Sarah was not as interesting as Allen. Allen was also more articulate in

talking about his experience at Zion. This led me to focus more of the film on Allen's story with Sarah as a secondary character. This helped me to shape the film when it was around 50 minutes.

Once I was able to cut the film down to around 20 minutes, I shared the film with a variety of people including documentary filmmakers, my cohort at the University of North Texas, and friends with no film experience. These reactions allowed me to pinpoint an instinct I had that something was not working. I was able to identify an issue with the story structure. The second half of the story flowed smoothly and naturally had a peak during a brief scene with both volunteers interacting with two visitors who stayed in the Narrows longer than the permit allowed.

The first half of the story was not as fluid. Audience members who had no prior knowledge of Zion National Park, Wilderness Volunteers or the film did not start to engage with the film until about halfway through. The test audience attitudes shifted from the longer versions of the film. Viewers found Sarah to be engaging and wanted to know more about her. This was in part due to the structure of the story and the order of the information revealed about Sarah and Allen. With this in mind, I reordered scenes without cutting anything to strengthen the first half of the film. The emphasis was shifted again to return to the original intention of Allen and Sarah having equal screen time.

Through this restructuring, one of the original scenes, Sarah and Allen in the Narrows, was split into three parts and placed at different points in the film. This scene was split because it allowed character development to come earlier in the story. The three new scenes are: the opening scene with Sarah and Allen scrubbing rocks in the Narrows, Sarah interacting with

French tourists, and Allen and Sarah's interaction with the two visitors in violation of their permit. Opening the film with Sarah and Allen cleaning graffiti off the rocks was used as a hook to get audiences interested in the film. Sarah's interaction with the French tourists was used as character development because at first it is difficult to tell she is French through her accent. The third scene with the permit violation was used to show challenges volunteers may have with visitors in the park.

Plot Points

- Opening scene: Allen and Sarah are introduced together, scrubbing rocks. This sequence leads into a short montage that provides the audience with information on Zion's scale and what it is.
- Sarah's introduction: Sarah is introduced during a patrol on the West Rim. The audience learns she is French, wants US citizenship and she explains some of her duties as a volunteer ranger.
- Allen's introduction: Allen is introduced rock climbing. This was done to showcase the landscape, but also provide a look at Allen's character. He then is further introduced through observational footage of him working and talking about leaving home for the first time.
- Allen cooking: This scene demonstrates Allen's awareness of his environment by baking bread and making pizza. It also allows him time to talk about what it is like living in Zion National Park.
- Sarah and Allen in the Narrows: In this scene, Allen shares his thoughts on the importance of the national park service.

- Sarah at Angel's Landing: Sarah shares her thoughts on her job as a volunteer and her thoughts on the pros and cons of national parks.
- Allen and the Petroglyphs: In this scene, Allen talks about the impact of visitors in the national parks as he investigates Native American petroglyphs.
- Permit violation: This scene shows the interactions between visitors and both Allen and Sarah.
- Closing montage: Allen and Sarah give closing remarks on their experience at Zion National Park.

Working with a Composer

Into the Canyons was selected to participate in the film-scoring program with the Berklee College of Music. I provided a description of the film and the style of music I wanted for the film to the program and was then contacted by six composers. Composers provided sample music of their work. Based on these samples, I set up meetings with three composers. Through these meetings, I evaluated how I got along with each composer and the composer's ideas for music for the film. I selected Wesley Hughes to create original music for the film.

Bluegrass was the style of music I wanted to use for the film and Wesley pitched the idea of cowboy bluegrass with an emphasis on stringed instruments such as the banjo, guitar, violin and a washboard. His pitch was unique compared to the other two composers, who put an emphasis on orchestral music. Wesley had also been to Zion National Park and used his experience there to inform his music choices.

Wesley and I had several meetings through a video conferencing service on Google. On March 7, 2014, I handed a copy of the film off to Wesley so he could then begin to compose to specific scenes in the film. We had a meeting where we conducted a spot session. During this session, we watched the film together and talked about specific places where we both thought music would be appropriate. We discussed creating approximately nine minutes worth of music to accompany the film.

At the end of March, Wesley provided the music scores and mock versions of what each of the songs would sound like. Wesley was able to actualize my desire for music with hints of bluegrass. We discussed any additional changes for the music at that time. In April, Wesley recorded music with a variety of musicians and delivered the final music mix during the last week of April.

Schedule

Post-Production Schedule	
9/1/13	Logging and Syncing Footage
11/25/13	String-out Completed
12/10/13	Rough Cut 1 Completed
12/9/13	Rough Cut 2 Completed
2/7/14	Rough Cut 3 Completed
2/14/14	Begin Conversation with possible composers
2/25/14	Picture Lock
3/11/2014	Sound and Color Correction
April	Receive music composition

Equipment Used

- Plural Eyes- An audio and video syncing software. This was run as an extension through Adobe Premiere Pro CC.
- Adobe Premiere Pro CC- An industry standard video editing software.

- Transcriba- A transcription software that tracks time code and written cues.
- Adobe Photoshop CC- A professional still photograph editing software
- Pro Tools- Industry standard audio editing software.
- Adobe Media Encoder

CHAPTER 7

EVALUATION OF COMPLETED WORK

Preproduction

Zion National Park was an ideal park to film at. The staff and rangers at Zion were very supportive of the educational process and research involved in making the film, which ultimately gave me access and time in the park. I am not sure if I would have been given the same amount of access at another park.

In reflection, I would have liked to spend more time on researching and contacting characters before I arrived at Zion. The preproduction period lasted about two months. During this period, I was unable to lock-in characters because the volunteer Wilderness Rangers had not arrived at the park. Communication with Rangers was not able to happen prior to arriving at Zion. It would have been beneficial to have made a research trip to the park before filming began so I could meet with the potential characters and take the time to thoroughly plan the shoot.

Knowing who the characters were before production would have allowed for three additional production days that were spent trying to determine who to film. I also wish I had gone through rappelling training with Lauren in order to have followed Allen and Sarah through all the tasks that are required of them as Volunteer Wilderness Rangers. Lastly, spending more time on grant writing earlier on may have allowed me to secure extra production days at Zion National Park or supported a second trip later in the summer to continue filming.

Overall, preproduction was adequate for the film. All permissions to film within Zion National Park were secured in addition to funding. Everything that could have been planned prior to arrival had been done. This ultimately made for a smooth production period.

Production

Filming for *Into the Canyons* took place over 15 consecutive days in the heat of July. To date, this was the most physically demanding production I have directed and produced and the first time I went into a shoot without knowing who my characters were beforehand.

Starting a production without specific characters in mind was a big risk. The original concept for the film could have fallen apart if I had not found charismatic and compelling characters within the first few days. This approach was not ideal because it made writing for grants and funding difficult. I was not able to describe specific details about what made the characters interesting. It also made it difficult to schedule certain elements. During those first few days of production, the approach was to observe and get acquainted with possible characters. This process allowed me to think of possible new shoots and about how I could adapt to the situation.

In my previous productions, I scheduled and planned out each day of production in detail, which was something I was not able to do with this project. The day-to-day scheduling was very loose. A lot of our being able to film was dependent on good weather. Some shoots were cut short by inclement weather such as our first shoot with Allen out patrolling the Slickrock and when we were filming a group of Rangers and volunteers swimming in the Virgin River. If the schedule changed abruptly, Lauren and I worked to get filming done nonetheless.

When it started pouring out on the Slickrock, Lauren and I filmed Allen driving through the park and asked him questions. This was an adjustment for me at the beginning of the shoot. With Lauren's support, I was able to adapt, to be flexible with changes, and make the most of the time we were at Zion National Park. Taking this approach will allow me to be more flexible on future projects I am developing. In the past, I had a tendency to plan every detail for a production including developing a rigid schedule. By creating a full schedule, I did not always leave room for changes in the production, which limited my overall flexibility.

The working relationship between Lauren Cater and myself was professional and very collaborative. We were able to communicate well with each other and share opinions and new ideas. Each day, I gave Lauren an idea of what exactly I wanted to get out of the shoot and made a list of potential shots to get. The preparation we did prior to production paid off.

The size of the crew was adequate for production. I was able to successfully, for the most part, focus on directing and sound recording simultaneously. On a few occasions during interviews, I could have asked better follow-up questions. If the initial budget had been a larger, I would have brought third crewmember to record sound. We did bring an adequate amount of gear. I did have to make one trip out to Springdale, Utah to purchase Neutral Density filters for a couple of lens, which I had forgot to pack.

Filming at Zion National Park was physically demanding, which tired Lauren and I out quickly on some days. Because of this, filming over a longer period of time would have been ideal. An additional week of filming would have been beneficial. We were unable to capture some tasks such as Allen or Sarah assisting on a rescue or being able to film additional days with Sarah and Allen working out in the park.

Overall, I would change very little about the production stage for filming beyond extending the period of filming. I got the footage and interviews I planned to get. I was able to be flexible and open to emergent circumstances that arose during production.

Postproduction

The editing process, in general, went smoothly. I did have concerns about syncing audio with footage that was shot in or near the Virgin River; but through Plural Eyes in Premiere, I was able to successfully sync of a majority of the footage.

To sync audio and video using Plural Eyes, all the footage and audio files are laid into a sequence in the editing file. This sequence is exported and run through Plural Eyes as an extension to Adobe Premiere where it analyzes and aligns the audio and video based on sound recorded from the internal microphone of the camera.

I did struggle initially with which story direction to follow. After my initial review of footage, I felt there were a few different stories I could tell. One story involved an experimental approach similar to *The Isle of Flowers* (1990), where the audience would have been led through a series of definitions on nature and man to present an argument on the marketability of nature as a commodity. Additional shooting and interviews would have been required to successfully tell this specific approach. Because of budgetary limitation and time constraints, I decided to forgo this possible story.

While in production, we spent an equal amount of time with Sarah and Allen and at the beginning of the editing process; I wanted the film to focus equally on both Allen and Sarah as main characters. As I began to work through the first few edits of the film, Allen emerged as the

main character with Sarah as a secondary character. Allen became the dominant character for one main reason—I was able to get more footage of Allen, which gave me more to work with in the editing process. Because *Into the Canyons* is 20 minutes, I felt that with those time constraints I was not able to fully develop both characters equally.

Success in Integrating Proposed Theories

The intent of *Into the Canyons* was to achieve seven goals: exploration of living in a wilderness area, an exploration of wilderness as a marketable commodity, observe the life of volunteer Wilderness Rangers, introduce audiences to Zion National Park; and to examine preservation in Zion National Park, the benefits and drawbacks of volunteering, and how quickly an ecosystem can change.

Looking back at these goals, I believe the film was able to address all of these goals, to some extent, except two. I made the decision to not explore sudden changes made by humans in ecosystems during production. The second goal not actualized was a solid exploration of wilderness as a marketable commodity. This was not achieved because I did not fully explore the topic. During production, this concept became secondary to capturing Sarah and Allen's story. I did not get enough footage to allow me to fully explore the wilderness-as-commodity theme and in editing I did not pursue this as a main focus of the story. In postproduction, without sufficient footage, this topic would not have fit fluidly within the story that was emerging in editing. I did, however, try to incorporate subtle suggestions through framing and selection of shots in the film such as a wide shot of the main canyon with a bus driving along

the winding road. Further time in Zion National Park and the inclusion of a research trip would have helped develop the wilderness-as-commodity theme further.

Into the Canyons is a successful representation of an observational and cinéma vérité hybrid film. This success is mainly attributed through the cinematography and goals of each scene. The film also achieved the cinematic time and space in editing. The rhythm, sound design, and sequencing of events worked together to form an integrated whole.

APPENDIX A
ORIGINAL AND FINAL BUDGET

(Original Provided in Proposal)

Line #	Item Description	Rate	Time/ Amount	Total	In-Kind	Need
Above the Line						
00-00	Research	\$1,200.00	Flat Rate	\$1,200.00	\$1,200.00	\$0
00-01	Production Unit					
	Producer/ Director	\$6,000.00	Flat Rate	\$6,000	\$6,000	\$0
	Total Above the Line			\$7,200.00	\$7,200.00	\$0
Production						
Below the Line						
00-02	Director of Photography	\$200 per day	20 Days	\$4,000.00	\$4,000.00	\$0
	Camera Kit Rental	\$150 per day	20 days	\$3,000.00	\$3,000.00	\$0
00-03	Sound					
	Mixer	\$150 per day	20 days	\$3,000.00	\$3,000.00	\$0
	Equipment	\$50 per day	20 days	\$1,000.00	\$1,000.00	\$0
00-04	Expendables					
	2 TB G-Drive	\$200.00	1 unit	\$200.00	\$0	\$200
	Camping Gear	\$400.00	20 days	\$400.00	\$400.00	\$0
00-05	Travel Expenses					
	Hotel	\$89.00	19 nights	\$1,691.00	\$0	\$1,691.00
	Travel (Car)	\$3.61 gal.	1146.7 miles	\$517.44	\$0	\$517.44
	Food	\$10 per meal	120 meals	\$1,200.00	\$0	\$1,200.00
	Park Fees	\$25 per week	3 weeks	\$75.00	\$75.00	\$0
	Emergency Money	\$1,000	Flat Rate	\$1,000	\$0	\$1,000
	Total Production Costs			\$16,083.44	\$11,475.00	\$4,608.44
Post-Production						
00-06	Editing					
	Editor	\$200 per day	30 days	\$6,000.00	\$6,000.00	\$0
	Editing System	\$500 per day	30 days	\$15,000.00	\$15,000.00	\$0
	Misc.	\$50.00	Flat Rate	\$50.00	\$0	\$50.00
00-07	Sound/Music					
	Sound Editor	\$120 per day	5 days	\$600.00	\$600.00	\$0
	Score	\$1,200	Flat rate	\$1,200	\$1,200	\$0

00-08	Graphics					
	Graphic Designer	\$150 per day	5 days	\$750.00	\$750.00	\$0
		Total Post-production costs:		\$23,600.0	\$23,600.0	\$0
Publicity/Distribution						
00-09	Publicity/Dist.					
	Posters	\$139.00	20 posters	\$139.00	\$0	\$139.00
	Postcards	\$24.99	100	\$24.99	\$0	\$24.99
	Website: Bluehost	\$90.00	1 year	\$90.00	\$0	\$90.00
	Festival Submissions	\$1,000.00	Fees	\$1,000.00	\$0	\$1,000.00
		Total Distribution Costs		\$1,253.99	\$0	\$1,253.99
				Total:	In-Kind	Needed
		Total Below the Line Costs		\$40,937.43	\$35,075.00	\$5,862.43
		Total Production Costs		\$48,137.43	\$42,275.00	\$5,862.43
		Contingency @ 10%		\$4,813.74	\$4,227.50	\$586.24
		Total Costs		\$52,951.17	\$46,502.50	\$6,448.67

Final Budget

Line #	Item Description	Rate	Time/Amount	Total	In-Kind	Need	Actual
Above the Line							
00-00	Research	\$1,200.00	Flat Rate	\$1,200.00	\$1,200.00	0	0
00-01	Production Unit						
	Producer/Director	\$6,000.00	Flat Rate	\$6,000.00	\$6,000.00	0	0
		Total Above the Line		\$7,200.00	\$7,200.00	0	0
Production							
	Below the Line						
00-02	Camera						

	Director of Photography	\$200 per day	20 days	\$4,000.00	\$4,000.00	0	0
	Camera Package Rental	\$150 per day	20 days	\$3,000.00	\$3,000.00	0	0
	(camera, batteries, lenses, wires)						
00-03	Sound						
	Mixer	\$150 per day	20 days	\$3,000.00	\$3,000.00	0	0
	Equipment (microphones, cables etc...)	\$50 per day	20 days	\$1,000.00	\$1,000.00	0	0
00-04	Props and Exendables						
	2 TB G-Drive	\$200.00	1 unit	\$200.00	0	\$200.00	\$300.00
	Camping Gear						
	(tent, mess kits, sleeping bags)	\$400.00	20 days	\$400.00	\$400.00	0	\$67.26
00-05	Travel and Expenses						
	Hotel	\$89.00	19 nights	\$1,691.00	\$1,513.00	\$178.00	0
	Travel (Car)	\$3.61 gal. 16 a mile	1146.7 miles	\$517.44	0	\$517.44	\$615.82
	Food	20 per day	20 days for 2	\$800.00	0	\$800.00	\$479.15
	Park Fees	\$25 per	3 weeks	\$75.00	\$75.00	\$-	\$-

		week					
	MISC	\$1,000	Flat Rate	\$1,000	0	\$1,000.00	\$299.19
	Insurance						
	Rent	340	1 month	\$340.00		\$340.00	\$340.00
		Total Production Costs		\$15,683.44	\$12,988.00	\$3,035.44	\$2,101.42
Post-Production							
00-06	Editing						
	Editor	\$200 per day	30 days	\$6,000.00	\$6,000.00	0	0
	Editing System	\$500 per day	30 days	\$15,000.00	\$15,000.00	0	0
	Misc. Editing DVDs, Screen copies	\$50	Flate rate	\$50.00	\$50.00	0	0
00-07	Sound/Music						
	Sound Editor	\$120 per day	5 days	\$600.00	\$600.00	0	\$200.00
	Score	\$1,200.00	Flate rate	\$1,200.00	\$1,200.00	0	0
00-08	Graphics						
	Graphic Designer	\$150 per day	5 days	\$750.00	\$750.00	0	0
		Total Post-Production Costs		\$23,600.00	\$23,600.00	0	\$200.00
Publicity/Distribution							
00-09	Publicity /Distribution						

	Posters	\$139.00	20 posters	\$139.00	0	\$139.00	0
	Postcards	\$24.99	100 postcards	\$24.99	0	\$24.99	\$24.99
	Website: Bluehost	\$21.00	1 year	\$21.00	0	\$21.00	\$21.00
	Festival Submissions	\$1,000.00	Assorted Fees	\$1,000.00	0	\$1,000.00	n/a
		Total Distribution Costs		\$1,184.99	0	\$1,184.99	\$45.99
				Total	In-Kind	Needed	
	Total Below the Line Costs			\$40,468.43	\$36,588.00	\$4,220.43	\$2,347.41
		Total Production Costs		\$47,668.43	\$43,788.00	\$4,220.43	
		Contingency @ 10%		\$4,766.84	\$4,378.80	\$422.04	
			Total Costs	\$52,435.27	\$48,166.80	\$4,642.47	\$2,347.41

APPENDIX B
KICKSTARTER CAMPAIGN

Into the Canyons, a short documentary, explores the risks and rewards of volunteer Wilderness Rangers working at Zion National Park

A Quick Run Down:

- What: A short character-driven documentary about volunteer national park rangers at Zion National Park, Utah.

- Why: This documentary will provide an intimate look at the people who help maintain and preserve Zion National in the United States. These people work within some of the most stunning landscapes in America. Their stories are often times overlooked by others because of the rich history of national parks and the natural wonders found within each park's borders. [Into the Canyons](#) will help give voice to some of the amazing people protecting our land.

- We are working with the help Zion National Park to realize this film.
- But is it a compelling film?

The simple answer yes. national park rangers and the volunteers who work at the parks are required to deal with a wide array of unique tasks and events that challenge who they are as people. Volunteers help rebuild trailer, inspect trail conditions, monitor wildlife, and assist in rescues. These volunteers will be tested mentally and physically by their work for the park.

This documentary will explore just who the people are that protect and preserve our national parks. For many of these volunteers, this is their first time working within Nature. Their journey is unpredictable and each day brings new risks and rewards.

- Expected completion date is May 2014.

A more detailed look:

Across the United States, nestled in between cities, farms, small towns and neighborhoods, lies some of the most cherished land; national parks.

The care and preservation of these mighty landscapes is entrusted to a small group of national park rangers and an assortment of volunteer Rangers. They are the stewards of the parks: preserving the lands while inviting people to enjoy nature's beauty. Those working and volunteering within national parks are often overlooked among the many natural wonders.

Into the Canyons, a short documentary, explores the motivations, experiences and lifestyles of volunteer Wilderness Rangers at Zion National Park in Utah.

Why volunteers?

The Wilderness volunteers are a small dedicated group that works around the clock, inspecting trail conditions, assisting hikers, and helping with preservation efforts. With 124,406 acres of Zion National Park (a total of 83.7 percent of the park) designated as Wilderness, the few staff members and volunteers have a lot of ground to cover. To an outsider, this amount of land to protect is daunting, which adds to the character of those protecting this land.

Volunteering also can create several challenges including but not limited to financial stress and can cause relationship-strain with family and friends. But regardless of the challenges created by volunteering, there is still an allure to the work. There is something that keeps these volunteers engaged in their work.

Why Zion and not Yellowstone or another park?

On a year round basis, Zion National Park works with an average of 400 volunteers. They come from all backgrounds and around the world. Many are first time volunteers to the National Park Service and the experience can be life changing. As mentioned in the previous section, these volunteers have a lot of ground to cover.

For more information on the film:

www.intothecanyonsdocumentary.com

<https://www.facebook.com/IntoTheCanyonsADocumentary>

<https://twitter.com/Intothecanyons>

The Production

Into the Canyons will be shot over the course of 19 consecutive days during the month of July at Zion National Park and then in the following 6-7 months, the film will be edited, scored and color corrected. The expected completion date is May 2014.

- *Crew:*

For a documentary, the crew for this project is relatively small, mostly due to cost considerations.

- Abbey Hoekzema Director/Producer/Sound Recordist

Abbey Hoekzema is a documentary filmmaker and photographer. Abbey is a recent graduate from Virginia Tech with a B.A. in Communications and a B.S. in Marketing Management. She is pursuing a Master of Fine Arts in Documentary Production and Studies at the University of North Texas.

- Lauren Cater Cinematographer

Lauren Cater was born and raised in a small Texas town called Mineola. She received her BA from the University of North Texas and is pursuing her Master of Fine Arts in Documentary Film Production and Studies at the University of North Texas.

How Your Money Helps

We need \$3000 to help make this film happen.

Making a documentary is a daunting task. Cost plays a huge part in the ability to successfully pull off a project. While we have been able to secure most of the film equipment, and a place to stay near Zion National Park, we need help traveling there, providing food, and acquiring the few remaining gear we need. Below you will be able to where some of the money goes:

\$8 will pay for a meal

\$20 will pay for one day's food

\$50 will pay for a tank of gas

\$89 will cover one of the two nights we have to stay in a hotel

\$200 will pay for an external harddrive

\$550 will pay for all the gas on the trip

Thank you for your time and consideration.

Abbey Hoekzema

SOURCES

"The 20 Most-visited National Parks in U.S." *Los Angeles Times*. 2009. Web.

Albright, Horace M. & Taylor, Frank J. *Oh Ranger! A Book about the National Parks*. Stanford University, CA: Stanford University Press. 1929. Print

Association of National Park Rangers. Web. 2013. <http://www.anpr.org/>

Aufderheide, Patricia. *Documentary Film, A Very Short Introduction*. New York: Oxford. UP, 2007. Print.

Austin Film Society Grant, Austin Film Society. Web Apr. 23, 2013.

Bernstein, Danny. "National Parks Traveler." *Commentary, News, and Life in America's Parks*

Boyer, Richard. *So You Want to Become a Park Ranger? Getting the Job; Setting Your Goals; Experiencing the "Wealth."* Xlibris Corporation. 2010. Print.

Brown, Richard E. *Ranger Up!: True Stories of National Park Service Protection Rangers*. Bloomington, IN: AuthorHouse, 2010. Print.

Burnett, Jim. *Hey Ranger!: True Tales of Humor & Misadventure from America's National Parks*. Dallas: Taylor Trade, 2005. Print.

Burnett, Jim. *Hey Ranger 2! More True Tales of Humor and Adventure in the Great Outdoors*. Plymouth, United Kingdom: Taylor Trade Publishing, 2007. Print.

Bytnar, Bruce W. *A Park Ranger's Life: Thirty-two Years Protecting Our National Parks*. Tucson, AZ: Wheatmark, 2010. Print.

Curran Bernard, Sheila. *Documentary Storytelling*. 3rd ed. Burlington: Focal, 2011. Print.

Dancyger, Ken. *The Technique of Film and Video Editing*. 5th ed. Burlington: Focal, 2011. Print.

Dilsaver, Lary M., ed. *America's National Park System*. N.p.: Rowman & Littlefield, 1994. *Links to*

- the Past*. National Park Service. Web. 20 Feb. 2013.
- Edwards, Rona, and Monika Skerbelis. *The Complete Filmmaker's Guide to Film Festivals*. Studio City: Michael Wiese Productions, 2012. Print.
- Ellis, Jack C., and Betsy A. McLane. *A New History of Documentary Film*. New York: Continuum International Group, 2006. Print.
- Guha, Ramaehandra. "Radical American Environmentalism and Wilderness Preservation: A 3rd World Critique." *Environmental Ethics* 11 (1989): 71-83. Web.
- Into the Wild*. Dir. Sean Penn. 2007. DVD.
- "The John Muir Exhibit." *Sierra Club*. N.p., n.d. Web. 10 Apr. 2013.
- Kickstarter. Web. Apr. 23, 2013
- Lankford, Andrea. *Ranger Confidential*. Globe Pequot, 2010. Print.
- Loomis, Brandon. "Will Posh Subdivision Spring up in Zion National Park?" *The Salt Lake Tribune*. N.p., 8 July 2012. Web. 20 Feb. 2013.
- Lukas, Luke. *National Park Service Law Enforcement: to Conserve and Protect*. Incline Village, NV: Copperhouse Pub., 1999. Print.
- McNeely, Jeffrey A., and Kenton R. Miller. *National Parks, Conservation, and Development: the Role of Protected Areas in Sustaining Society*. Washington, D.C.: Smithsonian Institution, 1984. Print.
- McNeely, Jeffrey A., and Kenton R. Miller. *National Parks, Conservation, and Development: the Role of Protected Areas in Sustaining Society*. Washington, D.C.: Smithsonian Institution, 1984. Print.
- The National Parks - America's Best Idea*. Dir. Ken Burns. PBS Paramount, 2009. DVD.

The National Parks Project. Dir. Louise Archambault. 2011. Web.

Oldman, Gabriella. *First Cut*. Berkeley: University of California, 1992. Print.

Palmer, Chris. *Shooting in the Wild*. San Francisco, Ca: Sierra Club Books, 2010. Print.

Planet Earth. Discovery Channel, 2007. DVD.

Reindeer. Dir. Eva Weber. 2008. DVD.

Rose, David. *So...You Want to Be a Park Ranger!* Lulu.com, 2011. Ebook Reader.

Rosenthal, Alan. *Writing, Directing, and Producing Documentary Films and Videos*. 4th ed. Carbondale: Southern Illinois UP, 2007. Print.

Spence, Louise, and Vinicius Navarro. *Crafting Truth*. London: Rutgers UP, 2011. Print.

Stranger with a Camera. Dir. Elizabeth Barret. Appalshop, 2000.

The Thin Green Line. Dir. Sean Willmore. 2008. DVD.

"The Trouble with Wilderness; Or, Getting Back to the Wrong Nature." *William Cronon*. N.p., n.d. Web. 31 May 2013.

Turner, James Morton. *Promise of Wilderness: American Environmental Politics Since 1964*. Vancouver: University of Washington, 2012. Print.

Tweed, William C. *Uncertain Path: a Search for the Future of National Parks*. Berkeley: University of California, 2010. Print.

"U.S. National Park Service." *U.S. National Park Service - Experience Your America*. US Government, 8 Dec. 2009. Web. 04 Dec. 2011. <<http://www.nps.gov/index.htm>>.

UFVA Carole Fielding Student Grant. Web. 20 Apr. 2013

Walter, Murch. *In the Blink of an Eye*. 2nd ed. Los Angeles: Silman-James, 1995. Print.

Warshawski, Morrie. *Shaking the Money Tree*. 3rd ed. Studio City: Michael Wiese Productions, 2010. Print.

Wilderness Act of 1964 Pub. L. No. 88-577, § 16 US. C. 1131-1136

Where the Yellowstone Goes. Dir. Hunter Weeks. Amazon, 2012.

Yosemite: The Fate of Heaven. Dir. John Else. PBS, 1989.

"Zion National Park." *Zion National Park*. National Park Service, n.d. Web. 10 Mar. 2013.