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TOGETHER IN DANCE:

THE AESTHETIC DESIGN, EVALUATION AND REWORKING
OF A DOCUMENTARY VIDEO

presented by

Matthew Alan Schuster

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TOGETHER IN DANCE:
THE AESTHETIC DESIGN, EVALUATION AND REWORKING OF A
DOCUMENTARY VIDEO

By

Matthew Alan Schuster

A THESIS

Submitted to
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ABSTRACT

TOGETHER IN DANCE: THE AESTHETIC DESIGN, EVALUATION, AND REWORKING OF A DOCUMENTARY VIDEO

By

Matthew Alan Schuster

In mainstream society, Native American culture is often viewed as a part of the past, and is not recognized as a modern culture. A lack of exposure in mainstream culture helps to perpetuate a stereotypical portrayal of Native Americans as a savage culture. Yet, a rich Native American heritage exists today.

A documentary video was produced to share the pow wow's role in Native American culture with members of mainstream society. This video, "We Dance Together" was produced for the Nokomis Learning Center in Okemos, Michigan to highlight their construction of a museum exhibit on Native American Pow Wow Regalia, and the role of the pow wow in Native Culture. Using aesthetic design theory, the producer evaluated the first video and went through a reediting process to develop a new video, "Together In Dance", focusing more specifically on Native American Pow Wows.

Once completed, video professionals evaluated both videos to determine which more clearly portrayed a message about pow wows in Native American culture. This thesis provides an overview of the production process and the changes that were made in relation to aesthetic design theory.

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TABLE OF CONTENTS

Introduction.....	1
Chapter 1: Native American Culture.....	5
History.....	5
The Pow Wow in Native American Culture.....	6
Chapter 2: The Documentary.....	8
History of the Documentary.....	8
Documentary and Television.....	12
The Documentary Defined.....	13
Chapter 3: Design of a Documentary.....	16
Aesthetic Design Theory.....	16
Applying Media Aesthetics.....	22
Visual Aesthetics.....	23
Sound Aesthetics.....	28
Point of View.....	32
Structure.....	34
Chapter 4: Applying Aesthetic Principles.....	38
Preproduction.....	38
Production.....	40
Postproduction.....	43
The First Assembly.....	43
The Refinement Process.....	45
Chapter 5: Evaluation.....	51
Lessons Learned.....	51
Evaluation.....	54
The Evaluation Committee.....	55
Analysis.....	57
Conclusion.....	64
APPENDICES.....	67
Appendix A: Original Treatment.....	68
Appendix B: Program Script.....	70
Appendix C: Evaluation Survey Results.....	81
BIBLIOGRAPHY.....	92

Introduction

The United States is often referred to as a "melting pot" of cultures: a country built and founded by immigrants from other "worlds". People with different backgrounds and beliefs were forced to live side by side during the creation of a new culture, while maintaining their unique identities in subcultures. Native Americans have managed to maintain a cultural identity separate from the modern mainstream American culture. According to Sun Bear (1970), Native Americans have managed to preserve their traditions and culture despite a decrease in their homeland and growth in "modern society" (p. 8). Modern Native American culture remains unknown to the majority of the dominant culture. Their culture is viewed as a part of the past, not as a modern, thriving culture. This lack of knowledge about Native American culture and beliefs is caused in part by a minimal interest from Native Americans to educate mainstream society:

"Indians do not consider themselves a 'minority.' Quite the contrary, they see themselves as the only natural products of the ancient land newly named America. Indians are not anxious to have their fair share of the spoils of the U.S.A. They don't long for acceptance by the dominant culture" (Highwater, 1977, p. 8)

Minimal exposure and lack of effort by Native Americans to educate mainstream society helps to perpetuate their stereotypical portrayal as a "savage" people who scalped settlers without reason. These images are found in many forms of media including the Western movie genre, cartoons, and textbooks. Many people's understanding of Native Americans stems from these images.

Most people fail to realize the richness of the Native American heritage which still exists in North America today. A major aspect of this culture from the past and present is the Pow Wow. This event captures the beauty of Native American craftsmanship, dance, singing, and the interaction of generations trying to maintain their cultural heritage.

Video is an effective tool for communicating this message because descriptions of past events or feelings have "...less impact than when we see them actually living through the experience itself" (Rabiger, 1992, p. 38). Documentary video provides a window through which one can view the "reality" of the Native American Pow Wow: "The documentary screen is a kind of magical window through which one should be able to peer, see, and hear all those intimate little things that sustain our reality and give us the vision to make it better" (Wolverton, 1983, p. 4).

The purpose of this study is to redesign and evaluate a documentary video originally produced to be a part of the Nokomis Learning Center's exhibit on Pow Wow Regalia. Located in Okemos, Michigan, the Nokomis Learning Center is a non-profit organization dedicated to preserving and teaching aspects of Great Lake's Native American culture. In 1996, the center's staff along with the Michigan State University Museum constructed an exhibit titled "Nda-Maamawagaami: We Dance Together", focusing on Pow Wow Regalia and its meaning. The exhibit illustrates pow wows as a social institution and the artistry of the regalia worn for such functions, thereby providing an insight into a culture which has thrived and existed despite hardships.

The objective of the original video was to provide insight into the role of pow wows in Native American culture and efforts to bring this culture "to life" for mainstream society. The producer developed the original video "Nda-Maamawagammi: We Dance Together" for the Nokomis Learning Center. The video's objective was to provide insight into the role of pow wows in Native American culture and to highlight the Nokomis Learning Center's efforts to share this culture with others. The video was developed with two storylines following the construction of a museum exhibit and the pow wow event. After review, the producer felt a singular focus on the pow wow would communicate a stronger message. In reconstructing the video, the communication objective shifts to focus specifically on the role of pow wows in Native American culture. This study examines the differences between the first and final versions and outlines the process undertaken to reach the end result. The producer outlines his reasoning and evaluates the effect on the video's messages and meanings. The study provides an understanding of the production process and how a video can be edited to communicate more effectively. The combined results of the study and video will share the experiences of Native Americans struggling to maintain their culture and aid producers of documentary-style videos.

At a Pow Wow, one witnesses a variety of dance styles ranging from Men and Women's Traditional Dances to the modern dance styles of the male fancy dancer and the female fancy shawl dancer. To understand and appreciate the elements of a pow wow, one needs to go beyond the "outer view" and examine

the Native American experience. A video documentary has the potential to capture and recreate the Native American experience for the general public.

CHAPTER ONE

Native American Culture

History

European expansion and growth in the United States threatened Native American culture; nearly driving it from existence. Despite greeting European settlers with open hospitality, Native Americans were met with open hostility, as documented in numerous history books. Europeans viewed Native Americans as an uncivilized culture and forced them to live on reservations. Indians struggled to maintain a culture they were now not allowed to live:

While American colonial towns were collecting imported European culture, the native people of America were carefully sustaining what they could of their own heritage. It was not easy. By the 1920s the vast Indian population of North America had been depleted by genocide, neglect, and disease, as well as religious and legislative persecution. Only 200,000 Indians survived. In some areas whole tribes had vanished. In other parts of the country two or three old people recalled their native languages - of more than two hundred distinct languages once spoken in North America alone. Pottery, painting, and basket making, ritual, dance, songs, and ceremonies had almost vanished among many of the Indian nations. (Highwater, 1977, p. 9)

Native Americans became a minority, struggling to maintain a culture, and were ignored by the majority. Society focuses on the history of the 1700's and 1800's and neglects the modern existence of this culture. Sun Bear (1970) describes this occurrence:

Today you see some people in the Big City of New York who are fair-skinned, and yet they retain the Indian language and culture. They dress and look like anyone else. They speak with a Brooklyn accent. Yet they are Mohawks, after 40 years of non-Indian domination....Indians still retain their culture, and they are still Indians....So now we sit upon reservations - 55 million acres of what

was once our whole land. But today, there is a return of the spirit, a new generation and a new way - but based on an ancient belief. (p. 8)

Although tourists love to see Indians dressed in authentic clothing, capturing a glimpse of a "forgotten culture", Indians are not anxious to share their culture with other members of society:

Indians do not consider themselves a 'minority'. Quite the contrary, they see themselves as the only natural products of the ancient land newly named America. Indians are not anxious to have their fair share of the spoils of the U.S.A. They don't long for acceptance by the dominant culture. (Highwater, 1977, p. 8)

Indians are not seeking approval, instead they are working to maintain a cultural identity.

The Pow Wow in Native American Culture

The first step in increasing public awareness is to shift our perception of Indian culture from historical to modern; a story about people struggling to maintain their identity and culture. "It is important to keep in mind that American Indian populations in Michigan are not relics of history; rather they are groups of citizens working together to insure their social and economic future" (Clifton, et al, 1986, p. ii). Today's Indian gatherings and customs are a vehicle to pass their traditions on to new generations. For example, the pow wow is a means to reenact the songs and dances which were once obligations. To the Native American, the pow wow is a reminder of a rich heritage:

Pow-wow time is Indian people meeting together to join in dancing, singing, visiting, renewing old friendships and making new ones. This is a time to renew thoughts of the old ways and to preserve a rich heritage.... Dancers have always been a very important part

of the life of the American Indian, no matter what tribe.... Although dance styles and content have changed, their meaning and importance to the Indian has not. (National Native American Co-op, 1993, p. 2-3)

The pow wow is perhaps one of the most striking and recognizable images of Native American culture, because it is filled with song, dance, and colorful regalia.

There are two basic types of pow wows, competition and traditional. A competition pow wow parallels ice-skating competitions in that the dancers compete for money. A traditional pow wow reflects on the rich heritage and tradition of their culture. Because many dances are simple and executed with grace, the complexity of motion will not inspire a spectator. Instead, it is the dancer's deep involvement in the dance which creates the spectacle (Highwater, 1977).

CHAPTER TWO The Documentary

History of the Documentary

The documentary form has roots dating back to prehistoric times. Forms of public observation have existed throughout history; progressing from symbols and drawings on cave walls, to pyramids, pottery, canvas, photographic paper and finally magnetic tape (Wolverton, 1983, p.7).

Technological developments drove the progression in the recording of reality from simple drawn figures to moving representations. According to Barsam (1973), the cinema is dependent on technology and married to the arts: "Cinema, of all the arts, is the one most dependent on technology, yet its invention was the inevitable result of the artist's as well as the scientist's attempts to reproduce actuality" (Barsam, 1973, p. 11). This interwoven marriage of technology and art, has lead to developments in both areas affecting the documentary form throughout history.

The birth of the cinema and non-fiction film resulted from developments and experiments surrounding "persistence of vision" in the early 1800's. For example, in 1829, Joseph Antoine Ferdinand Plateau conceived the "Phenakistiscope." This invention was the first to produce the illusion of continuous movement by using a rate of 16 frames per second. A similar invention was the "Zootrope", a circular drum fitted with a strip of pictures. With this device, the viewer looked at the spinning strip through slits in the circular drum. Alternating moments of darkness and light created the optical illusion of moving pictures. Both devices were limited to crude figure drawings.

The mid to late 1800's bore witness to the development of a device which captured optical images, the photograph. Advancements in still photography in combination with persistence of vision principles allowed for reproduced still images to simulate action. Other technological developments soon followed. William Kennedy Laurie Dickson developed the first motion picture. Thomas Edison had the desire to both record what he saw and heard, leading to the production of the first major motion picture, made in the "Kinetograph" (Barsam, pp. 8-12).

These first motion pictures are not what one is used to seeing on today's screen. These films were "shorts" capturing small pieces of everyday life: "When August and Louis Lumiere showed their first motion pictures to the Paris public for the very first time on December 28, 1895,...the audience saw sights familiar from everyday life" (Barsam, p. 3).

This recording of everyday events continued until around 1900. Subject matter consisted of material straight from life including people strolling in the streets, trees swaying in the wind, trains speeding and a man's sneeze (Jacobs, 1979, p. 2). Technological developments drove the next major change in film making style. Running times of the films increased to 10 minutes, and the ability to edit propelled reality films in a new direction:

The invention of editing - representing a kind of technological quantum jump - endowed the movies with great new capabilities for controlling and manipulating the flow of time, the speed of events and screen continuity or order. (Jacobs, p. 3)

Further advances in technology occurred throughout the early

1900's. The story film enlarged from one reel to two and eventually to over six reels, thereby increasing their length to over one hour and marking the development of the "feature film." At the same time, large and elegant theaters were built specifically to show features (Jacobs, p. 4).

On the other hand, Barsam (1973) describes how these developments adversely affected the non-fiction film:

Together with the growing need for a steady supply of short films to please the growing audiences..., there was also a decline in the general quality, vitality, and appeal of the non-fiction film. This, in turn, contributed to the rapid rise and immense popularity of the narrative format of the fiction film. (p. 30)

Interest in the non-fiction film continued during World War I due to films and newsreels produced on the war.

In 1922, the first feature length non-fiction film appeared on movie screens. The film was "Nanook of the North" by American explorer turned film-maker Robert Flaherty. Creation of this film was a long journey. Robert Flaherty's work as an explorer for mineral deposits in the Hudson Bay territory of Canada led to this film:

On one of these expeditions, he took along an Eyemo movie camera (after a three-week course in the rudiments of motion-picture photography) and recorded thousands of feet of Eskimo life. While editing the footage, he accidentally dropped a cigarette on the negative and it went up in flames. However he was able to show a "work print" to some friends at the Explorers Club and at the American Geographical Society. They were not too enthusiastic. "Amateur that I was," he later recalled, "I was not sorry. It was a bad film. I had learned to explore, but had not learned to reveal." Several years later he returned to make a motion picture, "Nanook of the North." (Jacobs, p. 7)

Robert Flaherty is credited as one of the first filmmakers to

observe and record actual life. The difference between his first attempt at "Nanook of the North" and his second attempt was his approach to film making. In the second film, Flaherty collaborated with the Eskimo subjects unlike customary activities of working in collaboration with only the film crew (Barsam, p. 46-49). His relationship with the subjects, allowed Flaherty to construct the film like a fictional story: "After knowing them so long, Flaherty's relationship with his "actors" was so natural that they could quite unselfconsciously continue their lives before his camera, allowing the results to look convincingly natural" (Rabiger, 1992, p. 16). Flaherty's film marked a change in the non-fiction film. Real life events turned into stories and the documentary film interpreted its subject implying social cause and effect.

The next major contributor to the development of the documentary film was John Grierson, who founded the British documentary movement. In "Nonfiction Film: A Critical History", Barsam (1973) credits Grierson with being the most important influence on the development of British documentary film: "His insistence on propaganda in the public interest, his support of cinematic experimentation, and his enlightened supervision of hundreds of major documentary films brought the movement to its high point of maturity in a relatively short time" (p. 95). Alan Lovell and Jim Hillier (1972) further noted Grierson's contribution as being two-fold: as a critic, theorist and producer, Grierson influenced the character of films; and as an administrator and public official, Grierson was instrumental in creating a commercial

structure for the documentary film (p. 10). Both Robert Flaherty and John Grierson influenced the early development and history of the non-fiction film.

Documentary and Television

Over the years, technological advancements continued to influence the development of the documentary. The early 1960's marked transformations in location shooting with developments in magnetic tape recording and sync improvements:

The result was a revolution in the relationship of the camera to the subject. Now truly mobile and flexible, the camera and recorder became observers adapting to life as it unfolded. (Rabiger, p. 23).

With these technological developments and the advent of television, documentaries migrated from the cinema to the television screen.

In this transformation, the television documentary absorbed characteristics from another form of "mass communication", radio, and combined those with the technical and artistic elements developed in the cinema:

Television, particularly in its documentary role, has absorbed radio. And by doing so, it has left only a shell of a medium which now combines some functions of a hi-fi set and some functions of a newspaper, and a little more. But the spoken work, the pacing, the formats, the use of sound and music – all of those exciting elements of a truly "mass" communication which radio developed – moved into television and were there combined with the visual elements brought from the film to open up a new era in documentary. (Bleum, p. 72)

Television placed the documentary in the control of the advertising dollar. "For better or for worse, the ever-insecure documentary maker had become dependent on the

approval and good will of the television companies for survival" (Rabiger, p. 29). The documentary format tended to not draw-in high revenues for television stations and gave way to entertainment programming.

Documentary remained predominately in the genre of television news. In 1951, Edward R. Murrow and Fred W. Friendly initiated the first news documentary series in American Television, "See It Now" (Bleum, p. 95). Since this time, with the advent of cable television, reality-based programming has grown and a working definition for the documentary becomes more important to separate documentary from other types of programming.

The Documentary Defined

The documentary form can be defined in various ways. The Random House Dictionary (1980) defines "documentary" as that "...portraying and interpreting an actual event, life of a real person, etc., in factual, usually dramatic form" (p. 258). This definition is a general definition for the various forms of documentary films found today.

For the documentary producer, a functional definition of the documentary format can be more useful. Jack Ellis (1989), in The Documentary Idea, identifies three major elements of the documentary form: the subject, the purpose, and the approach. First, the subject of the documentary film is identified by the two basic requirements of a documentary: "One basic requirement of documentary is the use of non actors ('real people' who 'play themselves') rather than actors.... The other basic requirement is shooting on

location...." (p. 3). These two elements are present in many non-fiction forms such as travel, educational, and industrial films; but vary in that a documentary is factual and based upon a "public observation" of reality within a community (Wolverton, 1983). Rabiger (1992) further develops this idea of the documentary subject by noting that the documentary "...is the very opposite of escapist entertainment, being committed to the richness and ambiguity of life as it really is" (p. 5) Therefore, on a basic level a documentary's subject is both factual and "real."

Second, to distinguish the documentary from other forms, one needs to identify the purpose of the film. The documentary provides a critical viewpoint and ".....ask(s) the hard, often disturbing questions so pertinent to our age" (Rosenthal, 1988, p. 7). A social analysis of an aspect of man's humanity is the purpose of a documentary film. Third, the documentary approaches the subject by providing a window through which to view the reality, it serves as a container for the content (Wolverton, 1983). This way a documentary will allow the viewers to discover the insights for themselves. Michael Rabiger (1992), in *Directing the Documentary*, describes the difference between a documentary and other non-fiction films: "...a factual film about the way workers manufacture razor blades would be an industrial, but a film that shows the effect upon the workers of repetitive, precision manufacturing and that invites the spectator to draw socially critical conclusions can only be called a documentary" (p. 6). Therefore one definition of a documentary is a factual film whose content involves the

portrayal of non-actors and real-life events in order to encourage the viewer to draw socially critical conclusions about that reality.

Socially critical conclusions could range from gaining a greater understanding of an unknown element of society to being motivated to correct a social ill like domestic violence. By simply making a viewer more sensitive and aware, one has given the viewer the ability to critically analyze the topic. The documentary form may profile a person, topic or event or may expose a "social ill" to a greater populace.

CHAPTER THREE Design of a Documentary

Aesthetic Design Theory

In communicating a message through video, effective aesthetic decisions are needed. This section overviews these aesthetic factors in relation to theory. "Directing is not a mystical process.... No film — indeed no artwork — emerges except by a series of more or less conscious and responsible decisions" (Rabiger, 1992, p. 8). To effectively communicate the "hidden culture" of the Native American Pow Wow, it is helpful to first examine the video's construct in relation to three theoretical perspectives: the Model of Creating Activity, Narrative Theory, and Media Aesthetic. The first two perspectives outline the general scope and presentation of the documentary, while media aesthetic theory aids in developing specific experiences.

The Model of Creating Activity designates five areas of the design process: the previous viewer/listener experience, the creator's experience, the desired viewer/listener experience, the media text, and the actual viewer/listener experience.

The desired viewer experience parallels the concept of a video hypothesis developed by Michael Rabiger (1992) in his book Directing the Documentary:

It is axiomatic that one cannot start any kind of journey without first choosing a direction and having a purpose. In documentary making, it is my opinion that at the outset any kind of hypothetical explanation, even a prejudice, provides a better starting point than does the emotional vacuity that accompanies opinionlessness.... A documentary only becomes a true inquiry when it starts from having something to say. (p. 51)

This working hypothesis is what the creator desires the viewer to experience. Through narration and visuals, the video provides the viewer with insight into the role of pow wows in Native American culture. In addition, the viewer will be prompted to question why society fails to recognize Native American culture.

Descriptions of past events or feelings have "...less impact than when we see them actually living through the experience itself" (Rabiger, 1992, p. 38). One's immersion in a culture leads to an understanding of that culture. Narrative theory provides a useful theoretical framework for the construction of a media text portraying people living these experiences.

Since narratives are associated with story telling, the use of narrative theory may appear ineffective in designing a factual documentary. However, in constructing an experiencing through a media text, one needs to consider the viewer/listener's previous experience. Rabiger (1992) notes,

Convention plays a part in every audience's understanding. Each medium communicates its subject to its audience by using an agreed upon language....The documentary is by no means limited....Its only limitation is that it must present actuality...and take a critical approach to the fabric of social life. (p. 299)

Every viewer/listener will approach the media text within the existing framework of entertainment television. Sarah Kozloff (1992) notes the entertainment experience is designed around the narrative text:

Most television shows...are narrative texts. Moreover, programs that are not ostensibly fictional entertainments, but rather have other goals such as description, education, or

argumentation, tend to use narrative as a means to their ends... [For instance,] nature documentaries tend to follow the story of the animal's life cycle, or of the seasonal progression in a geographic area. (pp. 68-69)

Narrative techniques have been used for centuries, from cave paintings to mythology, to modern television. "The documentary has always been an adventure in public observation. The first documentaries were drawn on cave walls by human hunters....the documentary is a medium that forms an interface between a community and its reality" (Wolverton, 1983, p. 7). Narrative theory is a tool used for making sense of "our" reality. Therefore, when experiencing a video text, the viewer will associate that text with previous experiences of video texts, generally constructed in a narrative format.

In terms of this documentary video, a narrative structure is useful in communicating the rich heritage of existing Native American culture. The original version contains two separate storylines interconnected with narrative agents.

Narrative structures have two main components: the story and the discourse. The story involves "what happens to whom," while the discourse is "how the story is told" (Allen, 1992, p. 69). When designing a media text, each component needs to be examined separately. The story component is further defined by Shlomith Rimman-Kennan as "a series of events arranged in chronological order" and an event is "a change from one state of affair to another" (p. 69). Rabiger further identifies three types of events or instances of change within a story: physical movement, movement in time,

or psychological development (p. 52).

However identifying a story or what happens to whom is only one portion of the narrative documentary. The second part of narrative structure is the discourse or how the story is told. "Narrative is a communicative act: to have a narrative, one must have not only tale, but also a listener" (Kozloff, 1992, p. 77). In narrative discourse, six main participants can be identified: the real author, the implied author, the narrator, the narratee, the implied reader, and the real reader (Allen, 1992, p. 78). In terms of the narrative documentary, the director develops four of the six participants: the implied author, the narrator, the narratee, and the implied reader. These four participants influence the design of a media text.

The first participant, the implied author, constructs the point of view from which the narrative is presented. The implied author "...is not a flesh-and-blood person but rather a textual construct, the viewer's sense of the organizing force behind the world of the show" (Allen, 1992, p.78) This construct informs and influences the design choices related to the desired viewer/listener experience.

The implied author for this narrative documentary can be identified in terms of the value system, or point of view from which the reality is formed. The point of view used is one which respects and admires the Native American culture. European settlers stole the land from the Indians forcing them onto reservations, nearly wiping out a rich heritage. Yet, the people were able to maintain a culture independent of the dominant influence of society. The video takes the

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perspective that the true way to understand and make sense of a reality is to experience Native American culture through the "eyes" of Indians.

The second participant is the implied viewer or the point of view from which the real viewer can experience the text. This participant aids in clarifying the video's design elements. To experience the "created experience" of the text, one needs to approach the text with a respect for other cultures and belief systems. The video was originally designed as a part of the museum exhibit, so this point of view was appropriate as a starting point.

The third participant, the narrator, tells the story. A variety of characters will function as the documentary's narrator. The main characters of the individual event segments each serve as an individual narrator. This use of multiple narrators will "...build a texture of different and often counterbalancing viewpoints to ...show both the social process and its outcome.." (Rabiger, 1992, p. 282).

Although using multiple narrators avoids some pitfalls of using a single narrator, the typology of the individual narrators affects viewer's perception. Kozloff identifies six variables to examine in determining the effectiveness of a narrator in a story:

"First, is the narrator a character in the story he or she tells, or is the narrator outside of the story-world?....This distinction between these two types of narrators is important because, by convention, character-narrators are considered less objective and less authoritative than heterodiegetic narrators (Allen, 1992, p. 82)

As character narrators, the participants might be viewed as

less authoritative and less objective, which could reduce the credibility of the documentary. Second, the character's direct relationship to the story's events further reduces their credibility. Third, each character is embedded at the time of their narrative role. Fourth, the narrative typology of less omniscience also reduces the narrator's authority. On the other hand the multiplicity of narrators will provide a counterbalance and variety of perspectives, which will work to increase the narrative credibility. Each character will be presented as being reliable, meaning that there is no discrepancy between the narrator and the implied author's beliefs. This reliability is a device for establishing the documentary's credibility.

This construction of narrator's who are reliable but non-authoritative and less objective is not counterproductive to the video's desired effects. The intent of the narrative structure is to share the individual experiences of the characters. The introduction of an "outside" narrator would be intrusive "...and its connotations... condescending and authoritative" (Rabiger, 1992, p. 235). An outside narrator is useful to share factual material, bridge segments, and fill "gaps" of information. This multitude of viewpoints lends credibility to the documentary while allowing the viewer to experience the events from the participant's perspectives.

The fourth participant in the media text is the narratee. The function of the narratee is to demonstrate to the actual viewer how to experience events in the text. The type of narratee useful in designing this media text is

Kozloff's perfect listener:

...the talk show hosts and the news anchors...
[who] listen eagerly and sympathetically and
ask intelligent questions. Their interest and
attention serves as a model for the viewer
eavesdropping in on this conversation at home
(Allen, 1992, p. 80).

The narratee is the attitude from which the viewer should approach the text. In the portions of the video where an interview is taking place, the interviewee will be speaking slightly off-screen, as if to an imaginary listener. This "listener's" attentiveness provides the viewer with a model for interpretation. In essence, the actual video parallels this attitude by furthering the exploration of participant's experiences. This will be accomplished without the physical presence of a "perfect listener." The establishment of the six participants provides the framework in which to make decisions regarding narrative discourse.

Applying Media Aesthetics

Narrative discourse is further identified by David Morley as a "...socially produced way of talking or thinking about a topic. It is defined by reference to the area of social experience that it makes sense of, to the social location from which that sense is made, and to the linguistic or signifying system by which that sense is both made and circulated" (Allen, 1992, p. 301).

First, the video's discourse makes sense of the creator's (or "actor's") experience for the viewer. Through the original video, this experience is intensified and clarified so the viewer understands the development of a

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museum exhibit and the cultural richness of Native American pow wows. Second, a discourse is rooted in a particular social location. Realizing this location is necessary in understanding the desired viewer's experience relative to the creator's experience. Third, the linguistic and signifying system is the aesthetics of the media.

In defining the linguistic and signifying system, Zettl's principles of applied media aesthetics are useful. "Applied media aesthetics... permits formative evaluation of the production process. This means that we can evaluate the relative communication effectiveness of the aesthetic production factors step by step...." (Zettl, 1990, p. 2). The documentary producer has a number of choices to make ranging from the subject and hypothesis to each element appearing on the screen. These decisions are the first step in guiding the producer through the production process. Every piece of the final video is a result of choices: "Whatever gets on the screen is the product of choices and relationships, and these unavoidably reflect the director's commitment to what is true and needs to be said about those truths" (Rabiger, 1992, p. 300). Based upon a combination of the communication objective and aesthetic design principles, a producer decides on visual elements, use of sound, point of view, and the video's structure.

Visual Aesthetics

Visual elements play an important role in video. Moving visual information separates the video documentary from its technological predecessors, radio and still photography.

According to Herbert Zettl (1990) in the second edition of "Sight, Sound, Motion: applied Media Aesthetics", the video producer needs to "...think in terms of structuring a dynamic visual field and consider visual elements that move about the screen and that need to provide structural continuity among previous and following images" (p. 129). There are two main components of visual aesthetics: visualization and dynamics.

Although the movement of video provides unique circumstances, the principles of static composition are adaptable. As in still photography, the videographer is using a two-dimensional screen to represent a three-dimensional image. Three axis in the screen convey an image: the x-axis, y-axis, and z-axis. The x-axis is the width of the screen and is fixed along with the y-axis or height of the screen. The manipulation of the third axis or z-axis creates depth. Zettl identifies five important concepts in describing aesthetics of the three-dimensional field:

- 1) Positive and negative volumes: Positive volumes are actual objects in the screen, while negative volumes are space, designated by positive volumes.
- 2) Graphic depth factors: Graphic depth factors help to suggest depth, like the objects of "graphics" which partially overlap in an image. Also the relative size of an image can tell the viewer how far away that object is from the perspective point. Other graphic depth factors include height in a plane, linear perspective, aerial perspective and light, shadows and color.
- 3) depth characteristics of lenses: The depth characteristic of a lens either enhances or hinders the

illusion of the third-dimension in a television image. For example, in terms of depth of field, objects at different distances along the z-axis will either be in focus or out of focus. A wide-angle lens creates a shallower depth of field, while a narrow-angle lens will increase the depth of field. A greater depth of field enhances the three-dimensional illusion.

4) z-axis motion vector: a z-axis motion vector is created when movement occurs along this axis. For instance when a camera operator performs a rack focus to shift the area of focus from the foreground to the background.

5) and major graphication devices: The graphication of the image is deliberately changing the illusion of the three-dimensional event on the screen into a two-dimensional graphic format. Zettl identifies three principal graphication devices: lines and lettering, secondary frame, and topological and structural changes. An example of lines and lettering is the use of lower-third graphics. A secondary frame is the creation of a graphic frame around the image, and topological and structural changes are manipulations of the video image like using a mosaic effect. (Zettl, pp. 167-183)

These factors lead to the basic mastery of screen composition. In addition to composition, the visualization of the image helps to convey the producer's message. "Visualization means thinking in pictures or, more precisely, in individual shots or brief sequences....the overriding guiding principle for any visualization should be to clarify

and intensify an event for the viewer" (Zettl, pp. 209-10).

Zettl identifies three basic ways to use the medium for optimal communication: looking at an event, looking into an event, and creating an event. First, when looking at an event, the producer uses an approach which closely mirrors the actual observer of that event. Second, if the producer decides to look into an event, the producer is communicating "... to the viewers aspects of an event that are usually overlooked by a casual observer and to provide an insight into the true nature of the event" (p. 212). Third, in creating an event, the producer is using the technology to create a "screen event" unique to the medium. (Zettl, pp. 211-212). Zettl's second principle of "looking into an event" parallels the purpose of the documentary. For these two videos, the producer decided to look into the event rather than simply looking at the event. This viewpoint helps to clarify and intensify the pow wow.

The camera's field of view is also employed to intensify and clarify an event: "Field of view means how much territory a shot includes and from what distance of how far away we seem to look at the event" (Zettl, p. 214). In the documentary, the producer chose to move between different fields of view. Closer fields of view are used to capture the intensity of the event, while a wider field of view was used to show the dance as a whole. In order to maintain viewer interest and intensity, wide or long shots of the pow wow are used minimally. A typical shot series for looking into an event includes starting "...a bit closer than in the "looking at" [process]. The opening shot ... shows a fairly

tight medium-shot, followed by two close-ups of event details" (p. 219).

After establishing a main style for field of view and a "way of looking: at an event, the producer considers the effects of visual aesthetics including subjective versus objective camera, and camera angles. A subjective camera becomes a participant in the event, rather than observing the event as an objective camera (Zettl, p. 233). For the purpose of these documentaries, the camera remains an objective observer of the pow wow. Since the use of narrators embedded in the story may decrease credibility, the use of an objective camera is important to reinforce the documentary's credibility.

In addition to objective versus subjective camera viewpoints, the visual aesthetics of angles affect the message. For instance, a camera's viewpoint of either looking up, looking down or straight on implies a relationship between the subject and the audience:

Physical elevation has strong psychological implications. It immediately distinguishes between inferior and superior, between leader and follower, between those who have power and authority and those who have not....when we look up with the camera (...low angle...), the object or event seems more important, more powerful, more authoritative than when we look straight on ... or look down on it (high angle...). When we look down with the camera, the object generally loses somewhat in significance.... (Zettl, p. 216-17)

The producer chose to maintain a fairly level viewpoint for the camera. This angle was important when conducting the interviews because the producer did not want to imply any authority or inferiority of the subjects. Producers need to decide on aesthetic concepts in relation to their context and

communication objective:

Your visualization is finally determined by your basic aesthetic concept of the event and your knowledge of the technical and aesthetic requirements and potentials of the medium through which you communicate this event....But as with all good things, your style should remain subtle. It should not draw attention to itself but should become yet another element in the totality of aesthetic communication. Like your handwriting, your shooting angles should not become the communication; instead they should simply be a reflection of your personality and aesthetic sensitivity. (Zettl, p. 232)

Visual aesthetics play an important role in communicating a message. The producer needs to be cautious to ensure that techniques do not become the message.

Sound Aesthetics

In addition to determining the visual aesthetics of a video, one needs to consider the use of sound. Sound is often overlooked and perceived as a second-hand component of video, even though it is an important part of video communication: "Sound in various manifestations (dialogue, music, sound effects and the like) is an integral part of television and film" (Zettl, 1990, p. 333). In "Sight, Sound, Motion: Applied Media Aesthetics", Herbert Zettl (1990) identifies the five major functions of television sound: information, outer orientation, inner orientation, energy, and structure."

First, sound works to communicate information to the audience; often conveyed in the form of speech. There are three common forms of speech in television: dialogue, direct address, and narration:

"Dialogue means a conversation between two or more persons...[and] is the chief means of conveying what the event is all about (theme), developing the story

progression (plot) saying something specific about the people in the story (characterization), and place (context). (Zettl, 1990, p. 341)

The use of dialogue helps the audience to understand the characters, Native Americans, and place, the Homecoming of the Three Fires Pow Wow. The audience only sees and hears one participant in the screen dialogue, the interviewee. This dialogue is established through the subjects slight off-screen focus of attention, as if they are talking to someone just off screen. This technique allows for the audience to "listen in" on their conversations.

The second form of speech is direct address. "Direct address means that the performer speaks directly to us from her or his screen position" (Zettl, p. 342). With this method, the audience moves from a passive role to that of active participant in the dialogue. The producer chose to not use this method, because direct address implies authority for the performer.

The third form of speech identified by Zettl is narration:

Narration...is another efficient method of supplying additional information. The narrator usually describes an event or bridges various gaps in the continuity of a screen event. Most television documentaries rely heavily on narration to fill in needed information. (Zettl, p. 343)

The producer relies on narration in the video to transition between topic areas and to provide additional and supplemental information to the on-screen interviews.

Zettl's second function of sound, outer orientation has four main functions: space orientation, time orientation, situational orientation, and orientation to external event

conditions (p. 343). Outer orientation sounds provide information by orientating the viewer to the event's surroundings. Sound is not manipulated in the two versions. Natural sounds of the pow wow are used to clarify the screen dialogue and provide supplemental information to the screen events.

Inner orientation is Zettl's third function of sound, which helps to convey mood, internal condition, energy and structure (Zettl, p. 347). The mood and internal condition of the Pow Wow are not altered or enhanced by the producer's use of sound. Instead, the pow wow's natural sound is allowed to convey these principles. The functions of energy and structure were important in analyzing the effects of sound on the documentary's communication.

The conditions of energy and structure are affected by the producer's decisions and played an important role in the communication:

Music and other non literal sounds such as electronic hisses, whistles, and whines can provide or increase the aesthetic energy of a scene. Again, the immediate way in which sound affects our emotions is a perfect tool for establishing or supplementing the energy of the screen event. (Zettl, p. 348)

Non-literal sounds refer to those sounds which are source disconnected and are nondiegetic. For instance, in the second video, "The Pow Wow: Together In Dance", the music of a Native American flutist is used under a historical voice-over to increase the scene's structural energy.

Literal sounds also serve as energizing agents. "People have used music and sound effects as energizing elements in many areas of the performing arts for quite some time. The

high energy of an African dance is primarily dictated and communicated by pounding drums" (Zettl, p. 348). This same energy, from the rhythmic pounding of drums and Native American voices singing energizes the sound aesthetics of the pow wow.

The fourth component of inner orientation is structure. According to Herbert Zettl (1990), "Probably one of the most important, though least conspicuous functions of sound is to establish or supplement the rhythmic structure or the visual vector structure of the screen event" (p. 348). Many of the segments or bridges of pow wow do not have a rhythmic pattern in the video editing. This factor results from the video's emphasis on continuity editing in dance sequences, however the pattern of the drums compensates by establishing the rhythmic structure.

In addition to the basic functions of sound, the producer needs to consider the aesthetic factors in relation to the treatment of sound. Zettl (1990) identifies three basic factors:

...figure-ground principle, sound perspective and continuity. Figure-ground means that some sounds are treated as the more prominent foreground sounds (figure) while others are kept in the background (ground). Sound perspective refers to how close we perceive a sound to be.... Sound continuity means that the sound should maintain its intended volume and quality over a series of related shots. (p. 352)

When applied incorrectly, these aesthetic factors become disconcerting to the viewer. If used correctly, these techniques help to bring the video "to life" and promote the communication objective. In this video, the narrator and the bites of Native Americans comprising the narrative are the

figure sounds; the natural sounds of the pow wow and non-literal sounds are the ground sounds. The producer modifies this rule in various sections of the video when the subject changes. For instance in the pow wow dance segues, the natural sounds of the drummers, singers, and dancers shift to be the figure in the figure-ground principle. To maintain continuity, these sounds should be used as figure or ground sounds in similar segments of the video.

Point of View

The fourth aesthetic element is point of view, or the perspective from which the narrative is told. This element provides focus to the picture and sound the audience is viewing. In "Directing the Documentary", Michael Rabiger (1992) identifies five possible viewpoints for the documentary film: omniscient, character within a film, multiple characters within the film, personal, and reflexive (p. 278).

An omniscient viewpoint "...moves freely around in time and space to suggest a multifaceted consciousness. Typically steered through a third person narration, it will express a collective rather than a more limited personal vision" (Rabiger, p. 278). Rabiger further explains that the omniscient viewpoint is most often used when a single viewpoint will not accurately portray a complex subject. Although these documentary videos have qualities of an omniscient viewpoint, the producer chose not to use this as an exclusive viewpoint.

The second point of view is from a character within a

film:

"...the film is seen through, and perhaps even narrated by, a main character. She may be a major or a minor participant in the events presented or a bystander or a protagonist, recounting or enacting events to form an autobiography. Limitations of this mode include the inadequacy of using an individual point of view to represent a community or class of persons. (Rabiger, p. 281)

This viewpoint is successful when the narrative focuses on a central character and the objective is to share that characters struggle, viewpoints or experiences. For example, a character within the story would be used as the viewpoint for this documentary if the producer's intention was to share one Native American's experiences in society and his/her thoughts regarding pow wows. The major limiting factor is in regards to the producer's ability to extrapolate these experiences as a representation of the Native American community. A single viewpoint embedded in a story is not seen as a credible source of information. Use of multiple viewpoints helps to establish and increase the credibility of narrators.

Rabiger's (1992) third point of view is multiple characters within the film. Using multiple characters solves some of the limitations of a single character's viewpoint:

...this viewpoint [multiple characters within a film] is interested less in showing the heroic individual journey than it is in establishing the mechanisms of cause and effect experienced within a group or class of society. Each character usually represents a constituency in the social tapestry, the aim being to build a texture of different and often counterbalancing viewpoints to perhaps show both the social process and its outcome. (p. 282)

A variety of viewpoints lends credibility to the narrative through multiple perspectives.

The fourth point of view is personal; or the subjective perspective of the director, who could serve as the narrator.

Reflexive is the fifth viewpoint identified by Rabiger:

...reflexivity, by accidentally or deliberately subverting the pretense that we are watching life rather than a film acknowledges that all films are 'created, structured articulations of the filmmaker'.... Reflexivity permits the filmmaker to open windows on the conditions and paradoxes encountered during production and to share more of the process with the audience. (p. 285-6)

These five narrative points of view each have their advantages and disadvantages in presenting the video's topic and message. A documentary does not need to use only one point of view. Different segments may utilize a change in perspective to help emphasize a point. If multiple viewpoint styles are employed, the director needs to ensure smooth transitions between narrators.

Structure

In addition to point of view, time is also an important factor comprising the aesthetic element of structure. Rabiger (1992) identifies several categories for the handling of time, including the event-centered film: "...[where] the event is the backbone of the film....The event has its stages, and plugged into its forward movement may be sections of interview, pieces of relevant past, or even pieces of future" (p. 288). This documentary project is best categorized as an event-centered film. The video's narrative surrounds the Homecoming of the Three Fires Pow Wow in Grand Rapids, Michigan. The storyline follows the Pow Wow one afternoon from beginning to end, intermixing in segments of

interview and historical narrative.

A second structural category is the process film which "...deals with the chain of events that add up to a significant process. Often it will show more than one strand of ongoing present, each serving as a cutaway from the others" (Rabiger, p. 289). The first version of "We Dance Together" was categorically a process film handling time structurally as a combination between an event-centered film and as a process film. This version followed the process of constructing a museum exhibit on Native American Pow Wows and Regalia inter cut with the pow wow event. The experience of the museum exhibit sequence is collided with the experience of Native Americans to combine the "created" representation of a pow wow (the exhibit) with the "actual" experience of Native Americans. This combination of the two theses will result in the synthesis of conveying the attempt to capture a rich and dynamic cultural experience in a static museum exhibit.

Because the visual dialectic is an obvious technique the methods of creating the "overlap" or transition between the scenes is important. The aesthetic of sound will be a main device in developing the documentary as whole, and not as a combination of segmented parts. Sound will be used in an overlap cutting technique to tie the two scenes together seamlessly. "The overlap cut is the answer, keeping the track alive and drawing the viewer after it, so the transition seems natural rather than forced" (Rabiger, 1992, p. 232). For example, the distant sound of a drum beating will be heard towards the end of the second exhibit scene.

As the scene closes the camera will focus on a drum in one of the exhibits. On a drum beat the image will change to the same shot with a drumstick crashing down. The viewer is now transported to the drum group rehearsal without any transition that slows the narrative's momentum. The sound in coordination with a cut that matches visual aesthetics will mask the transition to the next scene. In structuring the documentary, the dimensions of editing and picture-sound combinations are key components in developing the discourse.

The video's discourse can be achieved through the aesthetics of complexity editing. "Complexity editing is used to intensify an event and reveal its complexity.... Complexity editing communicates the inner relationships of an event and stresses the event's principal moments and their complex inter dependencies" (Zettl, 1990, pp. 318-319). As narration describes the experience of an event, the video will provide visual examples of the experience. "...The speaker's words are powerfully counterpointed by the image, and the image lets loose our imagination as we ponder the magnitude of the disruption, of what it is like to be one..." of the participants in the event (Rabiger, 1992, p. 227). This technique serves the function of illustrating the narrator's experiences.

In order to further build the desired viewer experience, the idea-associative montage will be employed. "In the idea-associative montage, we juxtapose two seemingly disassociated images in order to create a third principal idea or concept. The idea-associative montage creates a *tertium quid*, a third something, that is not contained in either of the montage

parts" (Zettl, 1990, p. 325). Zettl identifies two types of idea-associative montages: the comparison and the collision. The comparison montage juxtaposes thematically related events to build a theme or idea. On the other hand, the collision montage creates a visual conflict by combining two opposite images to express a basic idea (pp. 325-327). The original video used the concepts of the collision montage by intermixing the storylines of the pow wow event and the construction of a museum exhibit to support the communication objective. Media aesthetic principles were the basis in determining the elements of this first video and subsequent versions.

CHAPTER FOUR

Applying Aesthetic Principles

The documentary is unique in terms of classifying its elements, because the subject already exists; it is not created by the director. In "Directing the Documentary", Michael Rabiger (1992) explains that each documentary is difficult to categorize because the subject dictates the handling of the material:

...any documentary film is only successful because someone has solved a particular problem: how to accommodate that unique footage into that particular narrative form Form must serve content in any successful artworkEvidently, freedom of expression is curtailed by the idiosyncratic nature of the given materials,.... the documentarian is to a great degree in the hands of the material, and the chosen narrative strategies must be those that elicit the most significance from available materials. (pp. 296-7)

The documentary producer must make intelligent aesthetic decisions in the production process. Three main steps comprise this process: preproduction, production, and post production.

Preproduction

The preproduction stage is the most important step in producing a documentary video. In this stage, the producer makes critical decisions prior to shooting any video: "Directing a documentary, contrary to the impression of instant 'auteurism', is less a process of spontaneous inquiry than one guided by conclusions reached during research" (Rabiger, 1992, p. 35). Preproduction research guides the production and post-production process. This chapter will outline the producer's steps through these stages in the development of "The Pow Wow: Together In Dance".

The first step in preproduction is the selection of a topic or idea. In choosing a subject, Michael Rabiger (1992) offers this warning for documentary producers: "It should be said loud and clear that making a documentary is a long, slow process, and one must be prepared for one's initial enthusiasm to dim over the long haul. I cannot stress too strongly how important it is to wed yourself to more than a passing attraction" (p. 36). In his book Video Communication: Structuring Content for Maximum Program Effectiveness, David Smith (1991) suggests to first create a "working" purpose statement:

...express your purpose in one or two sentences. As you do this, go over it repeatedly, asking the question: Is this true? If every phrase, especially the verbs (to express, to give, to focus, to excite, to inform, to entertain), truly represent what you want, and the total statement is true, then you have at least a 'working' purpose statement. If the program is being designed for a client, find out what the client's purpose is. (p. 27)

At this point, the producer is choosing and narrowing a subject into a one or two sentence purpose statement or communication objective. For "We Dance Together", the producer designed this first version of the video for a client. The producer and client worked together to define a communication objective of sharing the role of the pow wow in Native American culture and the efforts of the Nokomis Learning Center to create museum exhibit on pow wow regalia. Forming a communication objective is a critical and essential step to design a video meeting a specific need.

After struggling through various topics for a thesis project, the producer decided to use this video being produced for the Nokomis Learning Center. That video was

titled "Nda-Maamawagammi: We Dance Together." The client needed a video conveying both the pow wow experience and the construction and planning of a museum exhibit on Native American Pow Wow Regalia. The video's purpose was to share the process of designing this exhibit and to bring the pow wow "to life" for the viewer. In producing this thesis, the producer chose to rework the video's purpose to provide a targeted focus.

In both stages of producing this documentary: the first version for the client and the final version for this thesis, the producer based decisions upon a working hypothesis: "If you do not decide in advance what your film's hypothesis is to be, you will not find it during shooting. A documentary only becomes a true inquiry when it starts from having something to say" (Rabiger, 1992, p. 51). To develop this hypothesis the producer met with the executive director of the Nokomis Learning Center, Cameron Wood, and their educational facilitator Marc Crampton. Through discussions and research conducted on Native American Pow Wows, a focus and preliminary treatment was developed. (See Appendix A)

Production

David Smith (1991) describes production as the "...phase [in which] you begin the process of creating the audio and video elements of the program" (p. 56). Production of this thesis began in June 1996. The pow wow footage was shot on location at the Homecoming of the Three Fires Pow Wow in Grand Rapids, Michigan.

A one-day video shoot is a demanding process. You have

one chance to capture the audio and video necessary to complete the project. To ensure a smooth operation, the producer needs to plan out the details in advance. An important part of the final video is the interviews with native Americans. In order to have this material, interview questions were developed in advance:

Before you begin shooting, you can often predict the need for some narration to get your film rolling and to link successive blocks of material. It is not good practice to rely on narration, however, so keep an ongoing list of facts vital to an audience's understanding of the material...Part of your task as the director will be to make sure all of this material is adequately drawn out of the participants. (p. 55)

Thorough preparation and advanced research are vital elements in conducting successful interviews.

Other factors to consider on the day of the shoot include crew and equipment. The crew for this production included the producer and two others. The crew size was limited by funding. Although adequate, the small crew limited the amount and variety of material gathered. Two interviews were established by the client before the event, the remainder were set-up on scene. In gathering interviews, Rabiger (1992) advises the director to believe in one's authority:

Many novice directors are too hesitant about their own role,... to act on their ideas and intuitions for fear of rebuff. Remember that the mere intention of making a record - as a writer or as a filmmaker - empowers one to be assertive and demanding. If you...doubt your importance and your authority to do what you are doing, remember that the person in the street probably doubts his importance and authority even more. To ask him to become part of your record, even on your terms, is not only flattering but also confirms that his existence is significant. (p. 148)

This is an important concept to remember when producing a

video. The producer found the experience of approaching people to participate in an interview to be intimidating, yet most people were willing to participate and provided valuable contributions to the final product.

During the production, the producer ended up serving as the videographer. The interviewer used a list of questions developed by the producer to conduct the interviews, but did not have enough knowledge about Native American Pow Wows to deviate from this list, limiting the amount of detail gathered through interviews. For covering the pow event, the producer shot the pow wow from beginning to end, gathered interviews from participants and shot footage of related activities to complete the overall picture of the event.

In choosing camera placement, the director needs to consider the action axis in relation to screen direction: "When screen characters or a subject matter move left to right, cutting to a right to left movement would be a violation of screen direction" (Smith, 1991, p. 326). While shooting, screen direction is maintained by not crossing an imaginary line of action. Because the main action of the pow wow occurs in a circle, the cameras needed to remain on the same side of the circle, the outside or inside. The positions available for shooting video were outside of the dance arena.

In Video Communication, David Smith (1991) discusses the theory of entropy in relation to video production:

In the field of information theory..., the term [entropy] is more practically used to designate the capacity of elements to undergo spontaneous change that leads to disorder and chaos. In essence, things break or things die...it's the natural tendency of equipment to break down....(pp. 13-14)

This factor faces every producer at some point in a project. For instance, the day of the shoot was a sunny, 98 degree day in June. The heat affected the video's subjects, the crew and the equipment. Some videotapes deteriorated in the heat affecting the footage quality. The affected footage was a significant portion of the close-up shots of the dancers and portions of the interviews. These conditions provided some obstacles to overcome in post production.

Post Production: The First Assembly

Post production is the final stage of the production process: "Post production is the phase of film or video making that transforms the shot material, or rushes, into the film that the audience sees" (Rabiger, p. 199). This section outlines the editing process, explaining the changes in the progression of versions and the reasons for those changes.

One of the most difficult steps in creating a documentary video may be the process of transforming the raw footage into a coherent structure. Prior to developing a structure, it is helpful to transcribe the interviews and log the footage. After this review process, the editor is ready to construct the paper edit.:

This phase of preparation for editing uses transcripts and shot descriptions to work out an order in which selected material can effectively be assembled.... Descriptions of scenes and transcripts of what people say enable one to consider content and subtext from a useful distance and to concentrate on how each segment might function....Making a paper edit therefore helps one concentrate on finding the underlying structure and factual logic that must be present to underpin any successful film. (Rabiger, p. 207).

The producer found this step to be challenging. Compiling

all the information onto paper was helpful and time-saving during the editing process. After developing a rough script and outline for the program, the producer developed a script. The script went through several revisions, with input from colleagues: "The scrutiny of the emerging work by an equal and the advocacy of alternative views, normally produces a tougher and better-balanced film than any one person can generate alone" (Rabiger, p, 201). Constructive criticism from those not directly immersed in the production process of the video, will help to create a better product.

After finalizing the script, the producer chose a narrator, Elizabeth Wooley. Ms. Wooley worked for WILX-TV News 10, WIDR radio and HOM-TV, and was a journalism major at Michigan State University. The biggest obstacle to overcome with the narrator was in generating a tone of storytelling, with a degree of dramatic inflection. Due to Ms. Wooley's news background and training, her first readings sounded like a reporter reading news copy.

During the first assembly, the final script was not reviewed by the client, Cameron Wood, Executive Director of the Nokomis Learning Center. During this time frame, the client changed the name of the museum exhibit; requiring the voice-over to be recut and for graphics to be changed. In order to meet the client's deadline, the producer was forced to use the same narrator, even though she had bronchial pneumonia. These problems could have been avoided by having the client review the scripts throughout all stages of production.

This first video consisted of two main storylines: the

construction of a museum exhibit and the pow wow. The video served the client's needs, even though the producer felt the video could have communicated a clearer picture of the two subjects. In reviewing the video, one needs to decide which material works and which does not: '

After you have run your first assembly two or three times, it will strike you more and more as a series of clunky blocks of material with a dreadful lack of flow....The film's sequences proceed like a series of floats in a parade, each quite different and perceptibly separate from its fellows. (Rabiger, p. 225)

Michael Rabiger's description of a series of float parades is a good analogy for the rhythm and feel of this first version. The two narrative structures failed to complement and build upon each other. Thus, for purposes of this thesis, the producer decided to reconstruct the video to focus on the pow wow.

Post Production: The Refinement Process

The refinement process can be a difficult procedure, requiring an ability to separate oneself from one's work and view it as a first-time observer. Each version is similar to the rough drafts a writer completes in developing a narrative. Michael Rabiger (1992) suggests taking small steps to complete this process:

It is very important in the next stages to avoid trying to fix everything in one grandiose swipe. Deal only with the major needs of the film in each new round of changes you make. Grit your teeth and forswear the pleasures of fine-tuning in essential details or you will soon be unable to see the forest for the trees. (p. 224)

The refinement process for this thesis occurred over a period of two years; largely due to a sense of burnout on the part

of the producer. The producer approached each refinement with the thought of being the final edited version. The process became easier when the producer realized that the video will never reach perfection because there will always be room for refinements.

In creating the second version of this video, the producer had two major goals: to refocus the objective and to improve the flow. The first step was to rewrite the script. The components regarding the construction of a museum exhibit were removed, and the producer added information regarding Native Americans and the history of their culture in relation to pow wows. A new narrator was also selected, Karen Straney. Because Ms. Straney lives in Philadelphia, the producer worked with the narrator via letter and phone. Karen Straney has over ten years experience working as a broadcast news journalist, and was currently working in radio in Delaware. Her experience led to a more natural delivery and improved voice presence.

In addition to scripting, content and narration, the producer decided to modify aesthetic elements. The first version employed still images and transitions from color images to black and white images for the open, close and transitions between the two narratives:

A fade always involves black. Either the picture fades up from black or down to black....The fade-in implies the beginning and the fade-out implies the end....Even when used within programs, the fade signals the beginning and ending of sequences or stories. When a fade-out/fade-in occurs quickly in a program, it is sometimes referred to as a cross-fade. (Smith, 1991, p. 325)

The producer's intent was to use stills and cross-fades as a

way to develop the feel of a museum exhibit, and for that exhibit to "come to life." Instead the cross-fades slowed the pacing of the program and failed to engage the viewer. In an attempt to solve this problem, the producer changed the stills to moving video. The black and white dissolves between scenes were replaced with segments depicting the pow wow event. These scenes were added for two main reasons: to further convey the beauty of the pow wow and to create a smooth transition between different subject areas. The producer also expanded the program to one half-hour in length.

After this assembly was complete, the documentary underwent another review process. This point in the process can become tedious and frustrating. Rabiger (1991) offers this advice:

Whether you are pleased or depressed about your film, it is always a good thing to stop working on it for a while and do something else....When you pick up the film again after a lapse of days or months, its problems and their solutions will no longer seem complicated and overwhelming. (p. 249)

The second assembly of the video improved upon the first by focusing the storyline. The video's problems with pacing were not solved by removing the still images. Three main factors affected viewer engagement: the use of crossfades, the image size and the program's pacing.

The crossfades in the introduction slowed down the program's open, thereby failing to effectively grab and maintain the viewer's attention. The producer decided to replace the crossfades with cuts in the next revision: "Shots exist in relation to other shots....At the junctures where

every shot begins and ends, a transition occurs that carries definite communication implications....A cut is an instantaneous shift of the viewer's attention" (Smith, 1991, p. 323). Using cuts helps to build and maintain energy rather than placing a definitive transition between shots.

The second reason for low viewer engagement was shot composition. The majority of the shots consisted of medium to wide shots; close-ups comprised less than fifty percent of the program. Creating a smaller field of view with close-ups clarifies and intensifies the event: "...varying the field of view from a longer to a closer shot not only clarifies the event but also intensifies it" (Zettl, 1990, p. 215). The producer was able to salvage some of the damaged close video from the shoot. By incorporating a higher percentage of close-ups of the pow wow participants, the event is intensified for the viewer.

The third factor causing a loss of viewer engagement was the second assembly's pacing. In an effort to create a thirty minute documentary video, longer bites were used in the narrative structure. The main point of these bites could often be conveyed with shorter clips. By focusing the interview bites to their main communicative points, the pacing improved. Another aspect of the video which affected pacing was the natural sound bridges of the pow wow dance. Each bridge between video segments were between two and three minutes in length. When editing this version, the producer first edited the main content sections to tape with gaps to fill in with these scenes of the pow wow. This technique did not allow the editor to judge the pacing of the video during

the editing process. Instead of moving the video from one scene to the next, these bridges slowed the video down. In reediting the video for the next assembly, the program open was revised, more close-ups were added, and pacing was improved.

The Refinement Process: Fourth Assembly

Upon review of the third assembly, the video needed to be improved in the areas of picture-sound combination and consistent image quality. The picture-sound combination is the structuring of the video and audio elements together:

Even if you are successful in structuring the picture field and the sound field independently, you can not expect to arrive at a meaningful audiovisual structure simply by adding the two together. Rather you must learn to combine the video and audio vector fields so that they form a synergistic structure. (Zettl, 1990, p. 372)

The third assembly's pictorial narrative did not always match the audio narrative. For instance, when referring to the geometric patterns of the Western Plains Native American regalia, the video showed the use of the American flag in one regalia design. Also, the opening ceremonies of the pow wow were restricted from being filmed or recorded. The producer was unable to visually depict the opening ceremonies to support and intensify the audio narrative. This assembly used video of Native Americans gathering around the pow wow arena. In order to improve the picture-sound synergy, the producer chose to add graphics to support the narrative visually. In editing this fourth assembly of the documentary, the producer carefully chose the video's b-roll in conjunction with the audio narrative.

The second major revision between the third and fourth assemblies of the documentary "The Pow Wow: Together In Dance", dealt with technical aspects of editing. The video and black levels varied between different cuts on the tape. The factor drew attention to the changes in imagery. Instead of producing a "seamless" image, the cuts distracted the viewer. When the producer edited the fourth assembly, he ran the video through a time base corrector and monitored the signal quality on a waveform monitor. Therefore, the fourth assembly improved the pictorial narrative by paying attention to the details of the picture-sound combination, and the technical elements of the video.

The Refinement Process: Final Assembly

The final assembly required minor polishing of the video's elements. The producer raised the audio levels for the pow wow bridges in an effort to quickly capture the viewer's attention. The audio tracks were sweetened to eliminate or reduce tape hiss and the background noise of a generator present during some interviews.

From the first assembly to the last assembly of this documentary, the video narrowed its focus and became a more effective communication tool. The major shift in focus occurred between the original and reedited versions. Once this narrative was revised, the subsequent changes were to improve the video's communication technique. Throughout this revision process, the producer learned some valuable lessons for the future.

CHAPTER FIVE: Evaluation

Lessons Learned

One of the most valuable aspects of this process has been the lessons learned by the producer. As Michael Rabiger (1992) notes: "Only by going through all the stages of making a film -- no matter how badly -- can the aspiring director begin to truly see the faults or the strengths in her own (and other people's) work" (p. 319). The revision process caused the producer to closely scrutinize all aspects of the production. This review revealed both strengths and weaknesses. The producer learned that all aspects, even the stronger components, allowed for improvements and growth. Although time and budget constraints limited the elements which could have been included in the documentary, the producer found a variety of elements missing.

The producer gained a broad information base from the participants about the pow wow and Native American society; failing to use the interviews to gain specifics about the pow wow event: "Stay with an important subject until you feel it is exhausted. Never settle for generalities; always ask for an example or a story to illustrate the point" (Rabiger, 1992, p. 144). Exhaustive interviewing could have lead to Native Americans specifying details of the pow wow and sharing their personal stories with the audience, rather than relying on a narrator. "Interviewing should be exploration that leads to understanding. One should keep exploring until one reaches complete understanding oneself - factual and emotional understanding" (Rabiger, 1992, p. 145). The interviews with Native Americans contained some emotional

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statements in regards to the place of their culture in modern society. Bites of Native Americans explaining what the pow wow and dance means to them personally would have further engaged the viewer. These techniques for interviewing play an important role in the value of information gained from the subjects.

In addition to the use of interview techniques to gain more in-depth information, a wider variety of subjects would have provided a more complete picture of Native American life and the pow wow. In covering an event, Rabiger (1992) suggests to:

...always try to cover each issue in several ways...A political demonstration, for instance, would primarily be covered by footage showing the march beginning, close shots of faces and banners, the police lines, the arrests, and so on. But it should also be covered through interviewing participants and perhaps the police chief. There would thus be a multiplicity of attitudes available on the purpose of the march and a number of faces to intercut (and thus abbreviate) the stages of the march footage. (p. 151)

The producer failed to include interviews with visitors to the pow wow. These perspectives could have provided a valuable insight into the views of non-natives and their thoughts on Native American culture and the pow wow. Another missing element was the inclusion of interviews with Native American artists and traders. All three of these components complete the depiction of the entire pow wow event.

The original video's effectiveness would have increased by incorporating interviews with Native American artists outside of the pow wow event. Although initially planned, these interviews were cut due to budget and time constraints. The inclusion of these interviews would have further

developed the Native American's dedication to their heritage and traditions.

After editing footage of the pow wow, the producer discovered weaknesses in the camera placement when shooting the pow wow event. Two cameras were positioned along the outside of the pow wow arena; one camera was responsible for wide to medium shots, while the other captured close-ups of the dancers. Using an additional camera for more close-ups would have captured more dramatic footage of the pow wow. Also due to a lack of mobility, the producer was unable to capture groups of dancers on the opposite side of the pow wow arena. In retrospect, the producer would have sacrificed the wide shot, placing it on the opposite side of the arena for medium and close shots. An increased use of medium and close shots would have further engaged the viewer and increased the communicative power of the pow wow footage. The producer found that using wide shots for scenes of the pow wow was ineffective and disrupted the flow of the program. Also, the low amount of close-ups in the raw footage contributed to the difficulty of choosing b-roll which portrayed the narrative discourse.

Attention to small production details enhances, while on the other hand, missing small details detracts from the completed project. For instance, an interview with Native Americans was recorded with the sound of a generator in the background. That noise combined with a recording of a Native American flutist created a distractive background ambience and posed a difficult task in editing. Because of these two elements, these cuts were noticeably different from other

sound bites. Through audio sweetening, the producer minimized the generator's sound, but was unable to eliminate the flute. Therefore each time the program cuts to a bite from this interview, attention is drawn to the edit by the sudden change in background ambience. Through facing difficulties in all stages of production, the producer learned valuable lessons for future productions.

Evaluation

A video is not complete until shared with a viewing audience. The final stage of the evaluation process comes from the feedback and participation of others in the creative work:

Self-education in the arts, however, is different from self-education in a technology because the arts are not finite and calculable. Instead they are based on shared tastes and perceptions that at an early stage call for the criticism and participation of others....What seems like a career of pleasantly removed creation is really a long, isolated preparation to engage with the public for the final phase of closure.
(Rabiger, 1992, p. 326-7)

The process of learning video production is progressive. Like art, video production is a subjective medium; the producer learns from mistakes and can gain valuable insight from viewers and other professionals in the field. As part of the evaluation process, copies of the first and second versions of the video were distributed to video professionals with different backgrounds. Both the original and revised versions of the video were distributed to these participants. The inclusion of the two versions of the video was important for the analysis of the final program. A critique of both versions was needed in order to determine if the producer

achieved the goal of reediting a more focused and engaging video.

After viewing both versions of the video, the participants were asked to answer survey questions. This survey was comprised of eight close-ended questions and nine open-ended questions. The open-ended questions provided a means to gain more detailed feedback. At the end of the survey, the participants also provided an overall critique of the two videos.

The Evaluation Committee

Evaluation committee members were chosen in an effort to gather critique from colleagues with a diverse background in the video production industry. To protect their identities, committee members will not be identified by name. The committee members were originally contacted by phone in August 1999, and the survey and videos were sent by mail to the participants in the fall.

Member one is currently an award-winning television commercial producer in South Bend, Indiana. She also owns a production company and works as a freelance camera operator for sports coverage. Her background includes working as a director for a nightly news program, and as production manager for a government access television station.

Member two currently works as a web designer for his own production company. He has previously been employed at an advertising agency and worked as a news photographer for a number of news stations.

Member three is a producer for a local production

company in Westchester, Pennsylvania. For this company, she primarily produces long-format programming focusing on sports. She has also worked in corporate video production, as a radio news announcer and as a news reporter at WILX-TV 10 in Lansing, Michigan.

The fourth member of the committee is employed by the Palace of Auburn Hills as a producer. She produces feature segments for sports event coverage. Formerly, member four was employed by Media One as an award-winning producer, worked as the public access coordinator in East Lansing, Michigan, and as a production manager at Meridian Township's government access station.

Committee member five is the manager of the commercial production department of AT&T Cable Services in South Bend, Indiana. He also freelances for national sports coverage as a camera operator.

Committee member six is the cable administrator in Ann Arbor, Michigan and holds a masters degree in telecommunication management from Michigan State University. He has worked in access television throughout his career, which brings a strong perspective on local programming to his critique.

The seventh member of the committee is the video program coordinator for Haslett Public Schools. In this role, he oversees the school system's educational access channel and develops programming for that channel. He also instructs courses for high school students in video production technique and media literacy. Previously, member seven worked for Bloomfield Public Schools, and Comcast Cable in

Waterford, Michigan.

Analysis: General

The panelists provided constructive comments regarding the videos and it was interesting to see parallels between their comments and the producer's analysis of the two videos. Comments indicated that the new version of the video, "The Pow Wow: Together In Dance" or Video B, was successful in providing a clearer picture of the Native American Pow Wow than the original video "We Dance Together" or Video A. (see Appendix C).

On the whole, the panelists had some prior level of familiarity with Native American culture and specifically the Pow Wow. One panelist, number six, indicated attending a Pow Wow as an observer and used this experience in providing feedback. Another, panelist five, indicated an inability to evaluate some components due to never attending a Pow Wow.

In terms of attentiveness during the program, their responses were equal to or higher for Video B, than for Video A. Respondent three, who has a news background, found both videos to be engaging on their own individual merits. For the majority of the respondents, their attentiveness rankings increased by one category between the two videos. This change is supported by their comments in the survey.

Analysis: Program Flow

All the panelists found Video B to flow more smoothly between different sections of information. Panelist six commented that the "transitions between the MSU Museum and

Pow Wow 'lost him' at times in 'We Dance Together'." The producer chose to reedit this video due to this combination of the two storylines. The removal of the varying storylines was a factor in improving the program's flow. Respondent seven noted that the "added footage and names of people helped. I got the point of the story right away in the second."

Analysis: Content and Flow

In terms of portraying a clear role of the pow wow, the majority of the panelists found that Video B more clearly portrayed the cultural role of the pow wow. On the other hand, panelist three found Video A to provide a clearer portrayal of the pow wow's cultural role. She stated that both videos conveyed similar pictures of the Native American Pow Wow with a subtle difference. "'We Dance Together' presented a sense of struggle, cultural biases... 'Together In Dance' did an excellent job defining the Pow Wow." Therefore, the respondent felt that Video A described the cultural struggle of the Native Americans and the role of the Pow Wow in this fight to maintain their identity; while Video B was more straight forward in explaining the Pow Wow and its role. Other panelists noted the focused narrative as a reason for Video B providing a more complete picture.

The survey asked participants to describe any additional content they would have included in the programs, recognizing budget and time constraints. Answers varied greatly between all respondents, with a common theme of adding or expanding components. Panelist three suggested to include an outside

expert, like an anthropologist to help further define the role of the pow wow in preserving the Native American heritage. Respondent four suggested to broaden the perspective by including stories and narrative on other Michigan pow wows. The inclusion of a dancer preparing for a pow wow was suggested as well. All of these elements would have helped to broaden the information base in the programs.

In conjunction with additions to the video, the majority of the respondents felt the videos left questions unanswered. Panelists mainly asked for answers to questions raised by the video. For instance, one respondent wanted to know more about the Native American culture. Another respondent felt that Video A raised and left the question of drug use by Native Americans unanswered to the detriment of the video's effectiveness.

In terms of the overall content of the videos, the evaluation showed that the majority found Video B to be more effective and enjoyable. Respondent three felt "the combination of sound, video, stills, and interviews brought the Pow Wow experience to me and introduced me to the passion of the people in the video." More specifically, in terms of "We Dance Together", comments paralleled the producer's analysis and basis for reconstructing the video. For example, panelist six felt the integration of three storylines "...reduced the effectiveness of the program"; and panelist five found the program to be "a little jumbled" and was unclear if the program's focus was the pow wow or the museum project.

Analysis: General Improvements

The survey also asked panelists to note one thing which could have been better in each video. In terms of Video A, comments focused on how to improve the combined storylines. One person felt the portions on the Nokomis Learning Center could have been expanded and developed to more fully convey their efforts. Other panelists felt the addition of graphics would have been valuable. Panelist One suggested an aesthetic improvement of using the black and white to color transitions to only signify major idea and topic changes.

The panelists commented that Video B could have been improved with the addition of more close-ups and video supporting the interviewee's comments. They also mentioned the expansion or inclusion of other topic areas. For instance, respondent six stated "...maybe a little more exploration of the inter-tribal dance phenomena - all people dancing together non-native and native. I've participated in this kind of dance and found it quite stirring." Adding the perspective of non-native participants is one the producer felt would have provided a valuable dimension to the video's message. These suggested improvements were valuable in identifying other ways to improve Video A and supported the producer's critique of Video B.

Analysis: Individual Video Elements

In addition to overall suggestions and comments, the survey included questions on specific elements of each video including: pacing, narration and script, interviews, quality of image, sound quality, graphics, and continuity. In terms

of Video A, the panelists noted many of the same elements identified by the producer. For example, two of the panelists noted the narrator sounded as if she had a cold. Other panelists responded that graphics could have improved the program. Other comments suggested the inclusion of graphics and improvements to the program's continuity and flow in order to make a stronger video. Some panelists also felt the interviews did not always fit with the narration.

In evaluating the elements of Video B, the panelists found the pacing to be "well plotted and developed, [with a] seamless flow of information from thought to thought." The panelists liked the new selection of a narrator and supported the choice of a female voice. In addition, their comments for the interviews were similar, noting that they were "mostly repurposed with some minor adjustments." Panelist Two specifically felt that the editing of the interviews was improved by making them more to the point.

Looking at technical aspects of Video B, panelists noted that some of the video was dark and of low quality. The producer used some of the "damaged" footage from the day of the shoot to help convey a stronger message which led to some reduction in image quality. On the other hand, panelists found the sound quality to be solid overall, noting the use of music and natural sound. One panelist noted the difficulty of interviewing people around drums.

Video B also incorporated graphics as a tool to explain the pow wow. Panelists found that the graphics "really supported information in the script, helped define terms, and identify people." Panelist Two noted the lower third

graphics added a personal quality to the interviews. Comments on the graphics were also constructive as another panelist found the lower third graphics to be too plain in comparison to the full screen graphics.

Analysis: Capturing the Feeling of the Pow Wow Event

All the panelists, except for one, felt the footage of the two videos captured the feeling of the pow wow event. Panelist six was unable to answer that question: "I'm not sure it is the footage (b-roll) of the Pow Wow that captures feeling - more a question of how it is used with interviews and narration." This point is excellent in noting how the footage is used in correlation with other structural elements determines the effectiveness of the footage. Panelist four furthered this train of thought, stating that in Video B, the "video seemed to go with narration more and pauses in [the video] let you get into the event more so than in 'We Dance Together'." In editing Video B, the producer paid close attention to matching video and audio elements. This focused use of the repurposed footage helped improve the overall enjoyment and communicative effectiveness of the video.

Analysis: Overall Impressions

The panelists found Video B to be more enjoyable and informative than Video A. Their comments paralleled their overall impression of the two videos. Panelists found Video A to provide a lot of information in a short period of time, while raising issues about the survival of the Native American culture. However, the elements of the video and multiple story lines, detracted from the message.

Overall impressions of Video B were higher in praise. Panelist three found the video to be "a thorough explanation of the Pow Wow, the ceremony and rituals surrounding this colorful and proud culture." Another panelist "really liked the graphics and the pauses allowing just sights and sounds to carry before sound bite or voice over, [which] really let you get into the feeling." Overall, Video B, "The Pow Wow: Together In Dance", was found to be a more informative program which held the viewer's interest.

The evaluation study supported the redesign of the video program to communicate a more focused message about the Native American Pow Wow. Elements of each video need improvement. For example, panelists suggested ways to improve the first video without removing the varying storylines to maintain the client's original communication objective. Regardless of areas for further improvement, the evaluation survey results showed the reconstruction of Video A to be successful in refocusing and redesigning a program to more specifically focus on the Native American Pow Wow.

CONCLUSION

The process of evaluating and reediting a project to achieve a specific goal proved to be a challenging yet rewarding process. The producer entered this video in the Philo T. Farnsworth Video Competition sponsored by the Central States Region of the Alliance for Community Media. The video was presented with a first place award in the professional category of "Cultural Event".

Throughout this project, the producer was forced to improve the communicative effectiveness using existing elements. The producer was not able to attend more pow wows to gain additional elements to round out the video. Instead, improvements were made through rescripting, editing, and adding computer-generated elements in post production. These factors forced the producer to focus on the editing process.

Post production is a powerful phase in the production process. Details like picture-sound combinations, pacing, and use of natural sound impact the final production. While a producer may view post production as the final stage and one you need to "get through", this producer values the critical nature of post production and its overall effect on the message. Despite the quality of material gathered in preproduction and production, the final program could be ineffective without a careful and meticulous post-production process. In essence, all three phases of the production process determine the quality of the final program.

The evaluation studies supported the weaknesses of the first video and the producer's efforts to reedit the program.

All the panelists felt "Together In Dance" was more effective and engaging. Their comments also provided perspective on ways the first video was effective, and means to maintain and improve the original communication objective.

Creating a video program with a solid message is extensive process in all phases of production. The three phases, preproduction, production and post production, are affected by the quality of work in the other phases and are not definitive. Once completed, the producer may return to a phase later to gather and create more material needed for effective post production.

The final stage of post production can either "make or break" a production. In planning control factors like timelines and budget, the producer should plan to edit multiple versions of the video prior to completion. It is necessary for the producer to self-critique and make revisions to the video, accordingly. Producing a rough edit of the program is a time-saving first step in the editing process, which allows the producer to judge the program's flow, pacing and content. When reviewing the video, producers need to distance themselves from the project and critique all elements including the script, bites, technical factors, and pacing. After critically reviewing and revising the program's structure, the producer begins to edit the "polished program. Attention to small details makes a strong difference in the revision process. The producer may also find it helpful to have other colleagues critique and review the program throughout its stages. This helps to provide an objective perspective to the critique. In editing the final

program, the producer should continue the edit and critique cycle to further polish fine details of the program. Various problematic characteristics of the program may be masked by larger ones. A review process allows the producer to edit a more focused and engaging program. Thus, a producer needs to devote time and energy to the editing process to transform valuable footage and information into a clear communication objective.

In conclusion, this need to devote time and energy to all stages of the production process will continue to be a growing need in today's media rich environment. With the advance of technology, available electronic space has increased. This characteristic, in combination with the deadline-driven environment of television, will continue to pressure professionals to lose sight of the value in the production process. Thus, video professionals will increasingly be challenged to strike a balance between the thorough process needed to create an effective message and the need to fill electronic space.

APPENDICES

APPENDIX A

ORIGINAL TREATMENT

A drum beats very slowly in the distance as an image of a Native American Pow Wow fades onto the screen. In time with the drum, the picture slowly changes from a group of American Indians socializing to intricate dance regalia. The images represent modern Native American culture. As you glimpse traditionsof the American Indian, a voice-over describes the visual images with descriptive phrases. The voice continues and pictures dissolve to the program title and the pow wow arena.

The next person we see speaks of many people's misconceptions of the Native American community. The person appears to be speaking to someone slightly off-camera and not to us directly. We are able to eavesdrop on the interviewee's story as it is related to an unknown person. Through the interview responses and related video we will learn about the Native American's struggle to maintain a living, thriving culture and a cultural identity.

Native American music is heard in the distance and the imagery changes to a graphic sequence. With narration, the viewer is provided with the history of the pow wow in the Great Lakes region. The viewer examines some still black and white photos helping to establish a historical atmosphere. A Native American describes people's interest in his culture, but there are many common misconceptions that have been perpetuated by mainstream culture. The viewer is shown these

images which are most likely familiar ones, including Western movies and comic strips. As we are confronted with these images, other Native Americans describe the misconceptions they have faced and comment on their desires to correct this flow of misinformation. They begin to focus on misconceptions regarding pow wows and how this ceremony can be used to draw our cultures together.

As the imagery returns to the pow wow grounds, the narrator expands these last thoughts and begins to explain and describe the aspects of a pow wow. The story follows the Homecoming of the Three Fires Pow Wow. We will learn about the customs and tradition rooted in the various aspects of the pow wow. The pow wow includes many details including the arena, the drummers, the singers, the dancers and their regalia. Through the eyes of Native Americans we learn the importance and meaning of the dancer's regalia and the dances. The narrator explains the ceremonial nature of the pow wow and leads us into the preparation and beginning of the pow wow.

The story reveals to us an actual Native American pow wow. People at the pow wow share with us, the viewer, their personal experience and feeling regarding the meaning of the regalia and role of pow wows in their culture. As we watch the pow wow progress from early afternoon to evening, we gain an understanding and appreciation for the richness of American Indian culture. We are left with an invitation to explore and learn more about other cultures, and a look at a culture which welcomes others to learn and share in their tradition and ceremony.

APPENDIX B

PRELIMINARY PROGRAM SCRIPT

VIDEO SCRIPT

Images of the Pow Wow
(dissolving) on and off the
screen

Graphic dissolves off to
moving video of the pow wow.

CU Regalia)(CU bead work)(
Fancy Dancer)(Traditional
dancers)(shot of drummers)(
shot of singers)(Wide shot
of dance arena with shots of
Pow Wow dancers

Title on screen
"We Dance Together" over video
w/ color wash

MCU Linda speaking w/ name
graphic

Shots of the Pow Wow

MCU Cabini w/ name graphic
Shots of the Pow Wow

AUDIO SCRIPT

INTRO (Beating of a drum &
start of song)

Narrator: Colorful Regalia,
intricate bead work, the fast
footwork of a fancy dancer,
the steady bird-like movements
of a traditional dancer, the
steady beating rhythm drums
and the rejoicing voices of
singers combine to form a
striking image of Native
American Culture. The Pow wow
continues traditions which
existed before the Europeans
arrived and began to record
written histories.

(BRIDGE)

Quotes: "A lot of people
believe that Indians no longer
exist.....We are alive and
well and there are a lot of
us...We're human beings and
we're not some kind of freak
or weirdo...We're simply
carrying on our traditions
from the past."

(7#7, 0:53) "We don't dress
like we are from the 1700's
because.....We are modern day
Indians and we still have the
Pow Wows and you know our
cultures living."

(NAT SOUND)

Dissolve to still shots (B&W) on color graphic background	Narrator: Native Americans have gathered to celebrate the importance of the earth and the unity of all peoples for centuries.
Graphic of Michigan with 3 tribes of the Three Fires Council showing general location	The Great Lakes Region is comprised of the Peoples of the Three Fires, commonly called the Chippewa, Potawatomi, and Ottawa.
B & W photos, shots of the dance arena no dancers, empty	These three nations have gathered along the banks of this river for hundreds of years in celebration. After the treaty of 1836, many native peoples remained in the area. This is the traditional gathering of the people of the Three Fires.
Dissolve to moving video of the Native Americans gathering and getting ready.	
MCU Marc Crampton w/ name graphic	Quotes: "The Pow Wow itself and hence the ceremonial regalia that the individuals wear within that context has always been an interest of non-native individuals. From its early introduction to European settlers, the context of worship and celebration other than that established in Europe or other parts of the world, sometimes was misunderstood. Some of those misunderstandings exist today, maybe not purposefully but subtly, stereotypes did arise and quite often the media was responsible: portrayals in movies, comic books and cartoon strips have carried over into our society..."
Video from movies (i.e. John Wayne Movies w/depiction of Indians), comic strips, etc.	
MCU Carl Mennare w/ title	"I think part of the misconception a lot of people are under is what they perceive on the great TV tube. They're still watching the Great John Wayne movies and it takes a lot more personal education."

MCU Shelly Irish w/ name
graphic

"A big thing I would want to correct people about isin history most people think that the Indians started the scalping and they didn't...That's not true. We learned it from the Frenchmen."

Shots of the Pow Wow & the
Dance Arena

(5, 7:45) A lot of history books are being rewritten because a lot of that trash... is contrary to what has really been learned. And its to bad, but that's what the white people thought back then. it was part of their history not ours....."

Shots of the Pow Wow with
Traders and people talking,
etc.

(C, 10:30) "Some very common misconceptions are that, in the context of pow wows, is that it is strictly ceremonial and quite often it is not, it is social, it's economic. The pow wow serves a very big part of the Native American culture, it's quite often and continues to be a form of dialogue between native and non-native peoples.

MCU Marc Crampton

NAT SOUND BRIDGE

CU of the Dance Arena

)(to WS of the Fairway

)(CU of Artist working on
crafts

MCU people looking at crafts

MCU group of Natives talking

Shots of people conversing

Narrator: There are many aspects to the pow wow beyond the dance. Artists and traders attend with their arts and crafts for sale. For friends and family it is a time to meet and celebrate a rich heritage.

)(Graphic - listing two types
of Pow Wows

The modern Pow Wow can be categorized in two types: competitive and traditional.

)(MCU Linda w/ name graphic

Shots of Pow Wow Arena &
Dancers

MCU Corky Black Elk w/name
graphic

Pow Wow Dance Arena various
shots

)(CU of Native Americans
preparing for the Pow Wow
CU Drummers

ZO & Tilt down from CU to WS
of the Arbor

CU of the Singers

CU on the drum with ZO to MS
of Singers

MCU of various dancers

MCU of drum group

"...There are Pow Wows that are competition like your skaters and those dancers compete for money. This pow wow is a traditional pow wow, so it's done more the old style and we're all here out of respect for Mother Earth, and circle, and people."

"There's another set of Native American people that believe only in competition.... Competition is okay, but here today, you'll see real tradition.....I want to be here at a real pow wow, Real tradition, real customs, real culture, real Native American people that honor what is happening here....."

BRIDGE - nat sound

Around mid-day the drummers begin setting up their drums and warming up their voices. The drum is an important part of the Pow Wow. Its beat represents the Earth and Indian people's heartbeats as one. The drummers are under an arbor made of posts and boughs from the cedar tree which holds a special place in Native American culture.

(Nat sound - singers)

The songs are also essential to the Pow Wow. They vary in meaning from fun and festivity to joy and mourning. Many of the songs are sung with vocables, or syllables used in place of words, so singers of different tribes can join in. The songs still have special meaning to those who know them. The song and drum are necessary for the dance.

)(MCU of Dancer preparing for the Pow wow	<i>The dancers are also preparing for the pow wow.</i>
MCU of Cabini	<i>"It takes me along time to dress. I think it takes me about an hour and a half just to make sure I get everything put together. Some folks are faster, I think it makes a difference if you are a grass dancer or a jingle dress dancer. They can just put the stuff on you know. For me, it takes me a lot of time to do."</i>
MCU of Grass Dancer & Jingle Dress	<i>"Many non-natives regard this as costume. Costumes are for Halloween, masquerade parties and Mardi Gras. What I would like them to understand is that we are in full-dress ceremonial regalia. And we honor these feathers, we honor the bead work, our totem colors."</i> BRIDGE - Nat sound
MCU Corky Black Elk	<i>In honoring Native American customs and traditions many ceremonies are restricted from being filmed or recorded. The Pow wow's emcee helps visitors to understand these customs and rules.</i>
Various Shots of the Pow Wow and Dancers	<i>"A great many pieces of our tradition, like religion, church to church, congregation to congregation, they vary. Some over here believe in the speaking of tongues; over here they're against that. Over here there are some that believe in the trinity, over here they can explain it away. We here try to enjoy, we try to be part of each other and do it the same. I'm from the NW coast, the Klinket Nation, but this is Three Fires land, so I got to respect and do all that they tell me to do. When we have honorings, I've got to do honorings, they way our Head veteran tells us."</i>
Various shots of the Dance Arena	
MCU of visitors WS of the Bleachers	
MCU Corky Black Elk	

Graphic - listing of opening ceremonies

The Pow Wow's opening ceremonies consists of three dances: the Grand Entry, the Flag Ceremony, and the Veteran's Dance. Because these dances are sacred and hold religious meaning for Native Americans, they are restricted from being filmed or recorded.

Native American preparing for the pow wow

Around mid-day, Native Americans begin to gather around the pow wow arena to prepare for the opening ceremonies.

WS of the Pow Wow Dance Arena

The dancers will dance in a circle shaped arena entering from the same direction the sun rises.

Graphic - Opening Ceremonies
1. Grand Entry Description

The Pow Wow begins with all dancers entering the arena led by the Head Male, Female, Veteran and sometimes Head Youth dancers, who are dignitaries appointed for the pow wow. This is the Grand Entry.

MCU speaker

My wife and I were asked to be the head dancers at a Pow Wow in East Jordan, MI. and that was pretty special. We (um) lead the dancers in after the Head Veteran. Being the Head dancers we had the responsibility of dancing every dance that goes around, the idea is that you can't start dancing until the head dancers go by..."

)(Graphic of Flag Ceremony description

The Grand Entry is followed by the flag ceremony which places the Eagle Staff, representing all Native Americans, and the American and Canadian flags in place at the arbor.

)(Graphic Veteran's Dance - with description	<i>The third dance in the opening ceremonies is the Veteran's Dance to honor men and women of all colors who have served for their countries.</i>
)(Veteran speaking w/ name graphic	(11, 6:38) I'm greatly honored when called upon to carry the colors, whether it be the American flag, P.O.W., native American flag, it's a real honor...."
Shots of Native Americans with flags	
MCU	(5, 19:46) I was honored at my hometown pow Wow, as one of the flag bearers. That is when you carry one of the staffs, like these ones back here, that usually is an honor given to people that are veterans or served in the military. I served in the Marine Corps for 4 years and the head veteran, the main guy, that leads the dancers in the grand entry, he gave me a little tobacco pouch I carry...Tobacco is one of the 4 sacred herbs that we use in our ceremonies. A lot of time you'll see as they go by into grand entry, you'll see a bowl of tobacco...and you take that and we offer up our prayers with that.
)(Shots of Dancers dancing in the arena	(BRIDGE) <i>After the opening ceremonies, the pow wow's emcee announces the next style of dance and song. One of the oldest is Men's traditional. These dancers wear regalia crafted in similar ways to that of the 1800's. Great Lakes tribal regalia often consists of bright trade cloth shirts with floral bead work designs which contrasts the geometric designs of the Great Plains Indian.</i>
Graphic - men's traditional	
Shots of Men's Traditional dancers	
Video depicting the two different styles	
)(Cu of Dancer's regalia	

Shots of regalia

"We wear beads, but we also wear other things from contemporary society...."

MCU of the actual designs on regalia

(7, 1:40) The Great lakes Indians tend to use floral patterns in their bead work and their porcupine quill work...As you go farther on into the plains you'll see the geometric designs."

MCU Speaker
CU of the breach cloth & floral pattern

(7, 2:28) This is something my wife made this past year, you see the , uh, traditional menoshabee floral pattern. It's very beautiful, I'm very proud of it."

MCU of the bustle types

(7, 4:56) These U-Shaped bustles were....another design from a tribe out west. I think the traditional, um, bustles that they used in the Great lakes area were more like, um, the cloth back here, and they had a feather going down....I like the U-shaped bustle because I like the way it looks, uh, kind of like an eagle, an eagle flying....

CU of a dancer with the U-Shaped Bustle and it moving

Shots of the men's traditional dance

(BRIDGE)

MCU Corky Black Elk

(5, 11:43) I'm a traditional, man traditional warrior. Warrior simply means that I and my blood brothers and native Americans have served in the military or in combat or we have earned eagle feathers through the warrior society.

Men's traditional breakout
dance

CU of the Men dancers

Men's traditional dancers move with the beat of the drum and are said to mimic birds moving through a battlefield. Traditional dancers uphold the long traditions of native culture, reminding others of their place as the first peoples of America.

Men's Traditional Breakout
Dance

(BRIDGE)

WS of the Women's traditional
dancers in the break out dance

((Graphic of Women's
traditional

Native American society respects women, holding them in a place of equal or greater importance than men. Women's traditional dancers move slowly and gracefully, carrying their heads high with a steady step.

MCU Linda Jansen w/ name
graphic

((to MCU of Women's
traditional dancers

CU of Women stepping

"I'm a lady's traditional dancer and that means I carry on the style of dance that was done by my grandmothers and great grandmothers. So I'm passing it on and this style of dance is out of respect for women and Mother Earth. So when I dance, I dance very softly and slowly and one foot is always touching Mother Earth as I dance."

MCU of W.T. dancers
Various shots of the dancers

((Graphic of Grass Dancer

((Video of Grass Dancers

CU Regalia w/fringes

MS of two grass dancers

BRIDGE

A widely recognized dancer is the Grass Dancer. The Great Plains Indians originated the Grass Dance and have had a strong influence on pow wow dance and song throughout the country. The dancers' colorful fringes represent the real grass fringes once worn by warriors.

WS of young dancer spinning around	<i>This energetic dance represents prairie grasses swaying in the wind and was often the first danced to flatten the circle's grass for the others.</i>
CU/MCU of Jingle Dress Dancers	<i>An Ojibway man's vision of 4 women dancing in dresses which attracted the spirits by creating a jingling sound, led to the development of the Jingle Dress Dance. The 365 cones are made from chewing tobacco lids and represent each day of the year. This style is often a simple "honor song" which can not be recorded.</i>
)(Graphic of Jingle Dress Dancer	
CU Cones on Dress	
MS of Jingle Dress Dancers in Intertribal	
)(Fancy Dancer Graphic	<i>A more modern style is the fancy dancer whose regalia includes materials like tinsel. The dancers are male and have an athletic style with bright colors and flashy trim.</i>
)(MS of Fancy Dancer	
)(CU of Fancy Dancer	
)(MCU of Fancy Shawl Dancer	<i>To allow them to dance more energetically, young women recently developed the fancy shawl dance.</i>
)(Graphic of Fancy Shawl Dance	
MCU Shelly Irish w/ name graphic	<i>"The fancy shawl dance is younger women and is supposed to represent the freedom of a butterfly, cause we look like a butterfly with our shawls spread out."</i>
MCU/CU/MS of Fancy Shawl Dancers	
)(WS of Dance Arena w/ many dancers	<i>(BRIDGE) - Nat sound</i>
Various shots of the Pow Wow	<i>Pow Wows occur nearly every summer weekend throughout the country. Many native people travel this "pow wow trail" attending many pow wows each season as a means for preserving the traditions of Native American culture.</i>
Pow Wow video	
Shots of Native Americans conversing, relaxing	

MCU speaker

"I really enjoy dancing. I started dancing when I was about 12 years old. I was taken to a Pow Wow in Petosky, MI and ever since then I've always been interested in dancing, but it takes such a long time to put and outfit together. And you get involved in other things when you're a teenager. I kind of went astray and did a lot of drinking and experimental drugs when I was in my teens and (um) took me a while to grow out of that and to get back interested in the culture...but it can be a tough path, because you want to be a success in this society, but you also, as a native American, you want to hang on to the old ways as much as possible...."

Pow Wow Video with young Native Americans

MCU Corky Black Elk w/ name graphic

"My people have never claimed to own this the Earth mother. We simply occupy it, portions of the land and then the victors came and wiped us out. They stole our land, they raped our land, because of that much of our pride and dignity is gone now. We still have some left."

Video of Older Native Americans, CU

Various shots of Native Americans interacting and dancing in the arena

"Going to Pow wows doesn't make you an Indian...Unless you're Native American and you're involved in other things, Pow Wows aren't what being an Indian is about, but it's part of it and you can enjoy part of the culture that way."

Pow Wow video

MS of guests & visitors

MCU shots of intertribal dances with non-natives dancing along side of Native Americans

The pow wow is one aspect of Native American culture that everyone can enjoy. All people are welcome to attend and when the dance is intertribal, we may all dance together.

APPENDIX C

Program Questionnaire Responses

Dear participant,

Thank you for agreeing to view two videos:

A) Nda-Maamawagammi: We Dance Together, and B) The Pow Wow: Together In Dance. Both videos are included on one tape and will take approximately thirty total minutes to view. After viewing, please answer each of the following questions based on your own perceptions of the program. The survey should only take 15 - 20 minutes of your time to complete. This questionnaire will be used in the evaluation of this thesis project. You indicate your voluntary agreement to participate by completing and returning this questionnaire. Thank you for your time.

1. What level of familiarity did you have with Native American culture and specifically the Pow Wow prior to viewing these programs?
(circle one)

Very familiar	Somewhat familiar	Familiar
3	4, 5, 6, 7	
Not familiar		
1, 2		

2. Please rank your level of attentiveness during each program?

VIDEO A: (circle one)

High	Above Average	Average	Below Average	Low
3	6	1, 2, 4, 5	7	

VIDEO B: (circle one)

High	Above Average	Average	Below Average	Low
3, 4	1, 2, 6, 7	5		

3. Please note how each program flowed between the different sections of information?

VIDEO A: (circle one)

Always	Most of the time	Some of the time	Never
	3, 6	1, 2, 4, 5, 7	

VIDEO B: (circle one)

Always	Most of the time	Some of the time	Never
3, 6	1, 2, 4, 5, 7		

Additional comments: 2 - NONE; 3 - NONE; 4 - NONE;

1 - I liked the constant flow of ideas in B better than the black/white to color to signify change in topics.

5 - Personal preference: tighter grouping of related topics (i.e. all dress discussions in single section).

6 - "WDT" lost me on occassion with transitions between Pow Wow and MSU Museum segments.

7 - The added footage and names of people helped. I got the "point" of the story right away in the second - soemwhat lost in the first.

4. The Pow Wow is a central focus in both videos. Does one video portray the pow wow more clearly?

Yes

No

1, 2, 3, 4, 5, 6, 7

If yes, which video more clearly portrayed the cultural role of the Pow Wow?

Video A

Video B

3

1, 2, 4, 5, 6, 7

5. Taking into consideration program length, did Video A or Video B convey a more complete picture of the Native American Pow Wow? (circle one)

VIDEO A

VIDEO B

1, 2, 4, 5, 6, 7

3 - No response

Please explain:

1 - The ideas and topics were clearly defined and produced in a style of documentation and education.

2 - It was easier to understand because it was supported by an explanation and font

3 - Both videos conveyed similar pictures of the Native American Pow Wow with a subtle difference. Video A presented a sense of struggle; cultural biases, modern pressures and influences which challenge Native Americans to pass on their rich heritage and traditions to future generations and people of other cultures. Video B did an excellent job defining the Pow Wow, the participants and the Pow Wow's role in preserving and carrying on the richness of Native American beliefs and customs.

4 - The MSU Museum stuff in A didn't really fit for Pow Wow subject matter.

5 - Video A interweaved Nokomis/MSU, which changed the focus back and forth

6 - topic was strictly the Pow Wow, not confused by

segments regarding Native American cultural center and/or MSU Museum's work. Much better explanation of the dance sequences.

7 - Video A was more about just the day; Video B went deeper into the whole picture.

6. Although budget and time constraints limited additional content and shooting locations, the inclusion of material outside of the Three Fires pow wow was considered. What other interviews or content, if any, would you have included in either program?

1 - History of the pow wow, origination, why, etc.

2 - A brief historical of Native Americans to lead off with and a where are they now, going forward to close.

3 - Perhaps an anthropologist/historian/scholar/sociologist to lend perspective to the challenges facing the Native American people in preserving and carrying on their beliefs and customs. This may have helped better define the sense of struggle I felt in the first video. He/she may have lent historical/sociological reference to just *how* the Pow Wow is working and *why* it is working to preserve this colorful heritage.

4 - Would have been cool to go to other locations in Michigan to see how different areas conduct things different.

5 - Academics working on display; administrators of other displays; spectators at Pow Wow

6 - If Corky Black Elk is a descendent of Black Elk, I would have explored that area - but it could have been an entirely new program. Possible footage of a dancer preparing for ceremony?

7 - "Man on street" interviews to see how Native Americans are viewed. Other activities - family life - day to day activities of the Native American.

7. Did Video A or Video B leave any questions regarding Native American culture and the Pow Wow unanswered?

Yes	No
2, 3, 4, 6, 7	1, 5

If yes, please explain:

2 - I understand the Pow Wow but I would like to know more about the culture, why do they do what they do.

3 - Is the Pow Wow quantitatively working to preserve the heritage and educate or re-educate the masses as explained by some of the interview subjects?

4 - Only in terms of culture - comment by one guy about use of alcohol and drugs in A and that is a common misconception about native Americans (all alcoholics and drug addicts) - that comment put that stereotype out

there, but did nothing to dispell it. That bugged me.

6 - A 15 minute program can only be expected to provide a cursory view of a Pow Wow experience. The key is that the videos were respectful of the native culture and spark interest in learning more.

7 - Is this the only thing that Native Americans do to celebrate their heritage?

8. Please comment on the overall content the two videos.

3 - The combination of sound, video, stills and interviews brought the Pow Wow experience to me and introduced me to the passion of the people in the video. the event was very real and the people very true.

VIDEO A:

1 - informative, well-rounded.

2 - Informative - I learned alot about Pow Wows.

4 - It was about the Pow Wow. I'm not sure the Nokomis or MSU Museum really helped fill any gaps in that area - if wanted to do more about culture it would have made more sense.

5 - A little jumbled, unclear what the focus was; Pow Wow or project.

6 - Was an attempt to integrate 3 different but related topics into one short program. Reduced the effectiveness of the program. Editing to examine the three topics in sequence (i.e. 1) MSU Museum, 2) Cultural Center, 3) Pow Wow) might have been more effective.

7 - Somewhat choppy - shots were all creative. Voice over not as good as the second video.

VIDEO B:

1 - documentary-ish, informative

2 - Much better - easier to understand.

4 - Really enjoyed it.

5 - More focused, clearer purpose

6 - Excellent use of "re-purposed" footage! Primary focus was Pow Wow and nuances an observer might miss (i.e. the jingle dance dresses using chewing tobacco tin lids). Digital effects helped - I was already thinking that prudent use of such effects helping the "storytelling" of the program.

7 - Better structure - better open - sets you up.

9. What one thing could have been better about each video?

VIDEO A:

- 1 - black/white to color transitions weren't needed as often, only to signify major idea/topic changes.
- 2 - Most people watching will have very little knowlegdt of the Pow Wow: should be supported more with font and segmentation
- 3 - maybe change the music during the segment about Nokomis Learning Center...to better highlight the work that is being done through it's efforts to capture and preserve these traditions and make the rich history of the Native American poeple accessible throught the MSU Museum and the Center. As stated earlier, perhaps an anthropologist/historian/scholar/sociologist to lend perspective to what role the Pow Wow plays in history, today's work and in the future.
- 4 - Graphics and could have flowed better
- 5 - Staging the display project first, then developing the Pow Wow's significance.
- 6 - Name titles of interviewees
- 7 - Make the message cleaner. More graphics, explain break in segements

VIDEO B:

- 1 - Segmentation of ideas
- 2 - Very good - would like and intro and close or summary (where are they now)
- 3 - Perhaps a few more close-ups showing someone actually getting dressed for the dance, video referencing when the interivew subject talked about it taking an hour and a half, and having to tie a lot of his outfit on.
- 4 - Can't think of a thing - really liked it
- 5 - Tightening up the topics, more dramatic camera angles.
- 6 - Maybe a little more exploration of the inter-tribal dance phenomenon - all people dancing together non-native and native. I've participated in this kind of dance and found it quite stirring.
- 7 - Show other parts, besides the dance.

10. Please comment on the following elements of Video A:

a. Pacing

- 1 - methodical
- 2 - Open and close very good - had trouble following in the guts as it went from dance to dance.
- 3 - each segment was clearly defined by the consistent transitions.

- 4 - Okay - seemed a bit disjointed
 - 5 - No comment
 - 6 - was fine
 - 7 - sometimes a little too fast
- b. Narration and script
- 1 - well planned
 - 2 - suggest more informative/educational narration
 - 3 - good pace, script worked well around sound and sound bites.
 - 4 - Did not like voice - seemed like she had a cold.
 - 5 - Voice over sounded like she had a cold
 - 6 - narrator sounded as if she had a cold
 - 7 - choppy.
- c. Interviews
- 1 - great content
 - 2 - suggest editing them down and using cutaways to show video of what they are talking about.
 - 3 - believable, likeable, real people, their convictions, passion character shines through
 - 4 - Good, but questioned how well they fit with some of narration.
 - 5 - Good
 - 6 - very interesting interview guests - nice selection of gender and age.
 - 7 - no response
- d. Quality of image
- 1 - solid
 - 2 - very good
 - 3 - well shot - captures "being there", great color - clear, steady camera work
 - 4 - Some video dark
 - 5 - Tough lighting conditions; hard shadows. Viewed on VHS, so it is a tough call
 - 6 - Hard to judge from VHS dub - but suspect it was shot in S-VHS and I'm seeing it several generations down. Some lighting problems on one interview (woman).
 - 7 - sometimes a little dark
- e. Sound quality
- 1 - solid
 - 2 - very good
 - 3 - nice consistent audio bed - music can be tough to work with when matching with instruments too (drums)
 - 4 - Good, liked use of music and nat sound.
 - 5 - same as video, wild audio on location
 - 6 - Good, nice use of native music underneath.
 - 7 - nat sound/music a little too loud

- f. Graphics
 - 1 - don't recall any
 - 2 - very good
 - 3 - lacing in this tape - wanted to know who the people were
 - 4 - None, really would have improved
 - 5 - Fair
 - 6 - Ok - as mentioned before - name titles would have helped
 - 7 - Ok
- g. Continuity
 - 1 - didn't flow as well as it could have
 - 2 - suggest breaking out into segments to help an uneducated audience
 - 3 - if there were any lapses, I surely didn't catch them, caught up in content.
 - 4 - So-so, seemed a bit disjointed at times.
 - 5 - weak
 - 6 - As mentioned earlier - I got lost among the three topics.
 - 7 - hard to follow

11. Please comment on the following elements of Video B:

- a. Pacing
 - 1 - documentary - news-like, good flow
 - 2 - Big improvement from Video A
 - 3 - well plotted and delivered, seamless flow of information from thought to thought
 - 4 - Excellent
 - 5 - No comment
 - 6 - Very good
 - 7 - Better order, easier to follow
- b. Narration and script
 - 1 - much easier to listen to narrator. Script was more informative - led viewer through piece seamlessly
 - 2 - Much better than Video A - it helped me keep up and understand
 - 3 - what a voice! script well timed with sound and sound bites, very informative, not overly dramatic or dry
 - 4 - Excellent
 - 5 - Much better, good read.
 - 6 - Solid narration (voice quality). Liked the selection of a female voice.
 - 7 - The Voice Over is much better
- c. Interviews
 - 1 - great content

- 2 - I liked that they were edited down and more to the point.
- 3 - believable, likeable, real people their convictions, passion, character shine through
- 4 - Excellent
- 5 - Better use of same material. Better integrated into read.
- 6 - Mostly "re-purposed" with some minor adjustments
- 7 - I liked the way they work broken up, made more sense this time

d. Quality of image

- 1 - solid
- 2 - Very good
- 3 - well shot, captures "being there", great color, clear steady camera work
- 4 - Some video dark
- 5 - Same as A
- 6 - more afar footage. Again hard to judge knowing I'm seeing a number generation dub. Suspect original footage was solid.
- 7 - Creative shots, some dark.

e. Sound quality

- 1 - solid
- 2 - Very good
- 3 - ain't it difficult to interview people around drums?!
- 4 - Really good use of music and nat sound
- 5 - Same as A, but better audio mix overall.
- 6 - Very good
- 7 - Music/Voice Over mix better

f. Graphics

- 1 - creative
- 2 - excellent...I appreciated seeing the names of the people being interviewed - it was much more personal
- 3 - great use! really supported information in script, helped define terms, identify people - nice look - unobtrusive
- 4 - Excellent except lower third titles - too plain
- 5 - Good use to set up topics.
- 6 - Got my name titles and liked the still video and graphic pieces.
- 7 - Much better, made the video easier to follow

g. Continuity

- 1 - seamless
- 2 - much better flow - easy to follow.
- 3 - if there were any lapses, I surely didn't

catch them - caught up in content

4 - Very good

5 - Hard to judge, as I am unfamiliar with dances, dress, order of events.

6 - Very good

7 - No comment

12. Did the footage of the pow wow capture the feeling of the event in Video A?
(circle one)

Yes

1, 2, 3, 4, 6

No

7

In Video B?

Yes

1, 2, 3, 4, 6, 7

No

Please explain:

1 - "A" was more informative as far as background and Nokomis and MSU. "B" - more informative on Pow Wow - more interviews, ideas flowed easier allowing the feeling of such an event to come through on its own.

2 - Through color - good combination of close ups and full shots

3 - The video used in both pieces was well used in combination with the sound bites and narration to explain what was being seen and to bring the Pow Wow experience to the viewer.

4 - More so in B. Video seemed to go with narration more and pauses in B let you get into event more so than Video A.

5 - I've never been to one, so I can't say one way or the other.

6 - I'm not sure it is the footage (B-roll) of the Pow Wow that captures feeling - more a question of how it is used with interviews and narration.

7 - Was like we were watching from the outside on the first one - second one allowed us in more

13. Please determine which program you enjoyed more? (circle one)

Video A

Video B

1, 2, 3, 4, 5, 6, 7

14. Please rank your overall level of enjoyment of the program selected in question number 13. (circle one)

High

3, 4, 6, 7

Above Average

1, 2

Average

5

Below Average

Low

15. Which program did you find more informative? (circle one)

Video A	Video B
	1, 2, 3, 4, 5, 6, 7

What category best describes how informative you found the video selected above?

Very informative	Informative	Somewhat informative
3, 4	1, 2, 5, 6, 7	

Not informative

16. In your own words, please describe your overall impression of video A.

1 - looked like it was "first crack"; had many great ideas, technically and creatively, that helped make the piece dynamic. Needed "outline" - keep ideas together, help with flow.

2 - Excellent open...content is really good...needs formatting or segmentation.

3 - lots of information in a less than 15 minute presentation that raised issues about the survival of the Native American culture and the passion of the Native American people to set the record straight and keep their heritage and living part of the modern world.

4 - The freeze black and white transitions worked at beginning, but created a choppy feel at end - overused. Open too long. Last soundbite at end really didn't make sense.

5 - Nice first edit.

6 - I enjoyed the program, but was confused by transitions to cultural center and MSU Museum segments. Both cultural center and MSU Museum might be appropriate as dedicated program topics.

7 - I liked the shots and the music but it felt "pushed" I guess. So much information just given - interviews were forced.

Please describe your overall impression of video B.

1 - Flowed better, but lost "mojo" with the absence of some of the dramatic black and white. Interviews were longer and let more feeling shine through, seeing it from participants perspective.

2 - Content really good...I found it easier to learn about Pow Wow's because of the font and narrative

support.

3 - A thorough explanation of the Pow Wow, the ceremony and rituals surrounding this colorful and proud culture. Very informative, well-paced and evenly presented - to say that it was not overly dramatized but captured the passion of the Native American people involved in the Pow Wow to stay active in preserving their rich history and tradition and pass it on to future generations. Now you have a foundation piece, the first in a series that now travels the path of the Pow Wow throughout the summer and captures that experience first hand. Got any good sources for grant money?? You've got the vision and experience.

4 - Really liked the graphics and the pauses allowing just sights and sounds to carry before soundbite or v.o. - really let you get into the feeling. Didn't like lower third titles - too plain. Credits even looked better.

5 - I would have stacked it a little differently, but I think it is an interesting and interactive piece.

6 - Very smooth - concentrated on Pow Wow - held my interest.

7 - This allowed us to see and think. Interviews cut in such a way to allow them to tell each event in the video. I enjoyed this one much more, I felt "a part" of the dance. The movie footage was a great addition!!

Thank you for your time.

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