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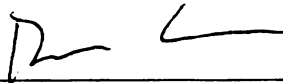
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**BEHIND THE DOCUMENTARY: CREATING A DVD TEACHING TOOL FOR
VIDEO PRODUCTION STUDENTS**

By

Holly A. Giesman

A THESIS

Submitted to
Michigan State University
in partial fulfillment of the requirements
for the degree of

MASTER OF ARTS

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ABSTRACT

BEHIND THE DOCUMENTARY: CREATING A DVD TEACHING TOOL FOR VIDEO PRODUCTION STUDENTS

By

Holly A. Giesman

This production thesis focuses on creating a teaching tool for university-level students in video production. Video production instructors and students use a variety of teaching tools. Analysis of currently available tools lead to the development of *Behind the Documentary*. The *Behind the Documentary* DVD illustrates some common problems encountered in documentary production. The DVD is designed to serve as a supplement to a student's course material. In addition to having visual examples for students, it is also important that the examples are authentic and meaningful. Therefore, the examples were based on lessons learned from producing the 60-minute television documentary *Inside Jazz: Everybody's Welcome*. *Behind the Documentary* provides insight into how a real documentary was created. It is a unique, behind the scenes look at documentary production that provides a real-world context for some of the concepts that are taught in video production courses.

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¹ Images in this thesis are presented in color.

CHAPTER 1: Introduction

Video images along with audio and graphics are excellent tools to express creativity, educate or motivate audiences. Nevertheless, it is challenging to master the art of producing high quality, meaningful media.

Many people who study media arts are initially consumed with getting the technical form correct in their projects. Perhaps because, for many, understanding how to use the equipment to create technically superior images or sounds is intimidating. Writing a script or determining the purpose of a media project may seem far more intuitive and, unfortunately, often receives less of the student's attention.

Through experience, however, a media arts student should become more sensitive to the superficiality of even the most technically superior projects that lack creativity and worthwhile content. Conversely, the student needs to understand that poor technical form can diminish the impact of a piece with moving content. One major challenge therefore, is to promote better understanding of the true art that can only be created when technical form is in harmony with content.

The best way to communicate these ideas is through a university-level media arts course. Understanding the media arts student learning process is key to

effectively communicating these ideas. To do this, it is important for university instructors to study and experiment to answer questions such as:

- What are the key concepts that I need to communicate to students in my course?
- What is the most effective way to communicate these concepts?
- What teaching tools or methods, outside of the standard lecture, are effective?

Thesis Objectives

The objectives of this thesis are to gain insight into some of the most commonly used teaching tools for university video production students and to create a prototype of a unique DVD teaching tool on documentary production. Due to the time constraints on this project, only a portion of the content for the DVD was created. Much attention was paid to the approach and style of the teaching tool. The prototype version is designed so that more content can be added in the future.

Before creating a teaching tool of this nature, it is useful to examine existing teaching tools for video production students. Insight about the content and approach of some of the tools that are currently available to students helps in the design of a new teaching tool. Then, instead of replicating the existing teaching

tools, this thesis project focuses on creating a unique tool that supplements and enhances the student's learning experience.

Probably the most commonly used and widely available supplement to college course material is the textbook. There is no shortage of university level textbooks on video production. Most video production texts cover general technical concepts. For example, they deal with topics such as: camera movements, shot composition, 3 point lighting and continuity in editing. There are also many online tools and other interactive tools and tutorials that teach basic technical concepts. Overall, students get a great deal of exposure to the fundamental video production concepts. Students that are beyond the basic video production courses would also benefit from a different kind of supplemental teaching tool that addresses more than just the well-established textbook concepts. These students need visual examples of real world technical and aesthetic issues encountered in video production.

The *Behind the Documentary* DVD utilizes visual examples from a real world situation, the creation of the television documentary *Inside Jazz: Everybody's Welcome*, to demonstrate some common issues that occur in video and film production. *Behind the Documentary* will not have the depth or technical detail of a textbook but should be an effective supplement to a textbook. In other words, some of the concepts that the student is reading about and learning about in class will be put into a real-world context in the DVD. While the content of the

DVD is most relevant to students interested in television documentary production, it also applies to students interested in other types of video and film production.

Because this version of *Behind the Documentary* is a prototype including only a portion of the content that would be included in a finished version of the DVD, a more detailed description of the finished version of the DVD appears in chapter three of this paper.

Why DVD?

Delivering *Behind the Documentary* in DVD form allows for a higher quality of video and audio than is feasible on the web. Quality of the video and audio is critical due to the nature of the project.

The advantage of having a DVD over some other form of linear video presentation is that the DVD allows the user non-linear access to material based on themes. The DVD can be used, either in segments or as a whole, both by university teachers and students in video or film production courses. Teachers may choose to show examples from the DVD over the course of a semester in segments corresponding to concepts. However, the DVD is designed so that it does not require instructor explanation. Therefore, students could take the DVD home and watch it to supplement course material. The advantage of students

watching the DVD at home, as opposed to in a classroom demonstration, is that each student can determine which portions they need to review.

Finally, because it is designed for DVD, there are a lot of ways to expand the level of interactivity of *Behind the Documentary*. Future developments of the tool may include different tracks of simultaneous video that a student can choose between. A secondary video track could be used to access additional information or get a different perspective on a scene. DVD technology can also be used to provide more options for instructors that are presenting the DVD in class. For example, an instructor could choose to show only part of a lesson or turn off the DVD audio so that he could speak over the video. These options would further allow the instructor to tailor the DVD to his course.

CHAPTER 2: Analysis of Existing Media Teaching Tools

Resources Available and Student Exposure to Teaching Tools

One way to find out what kinds of supplemental materials are available to video production students is to conduct a search of the library and the Internet—two principal resources that students have readily available to them. Both in the library and on the Internet, a student can find a wide variety of video production textbooks. The Internet also contains a wide variety of other text-based information and interactive tools.

Another primary resource for students is their university media department. The university lab generally has at least a small collection of tutorial-style teaching tools. And, university media instructors normally use a variety of teaching tools in and outside of the classroom as assigned supplements to course material.

Student Survey Results Regarding Teaching Tools Used

A small sample of ten media arts students, three graduate teaching assistants and one instructor from the Lansing area participated in user testing for the *Behind the Documentary* DVD. In order to get some specific data on what types of teaching tools students are already using and how often, this sample group also completed a survey question asking them what types of teaching tools they had used.

A total of 10 people completed the student survey². The following list of teaching tools appeared in the survey: Textbooks, Tutorials (ex: Photoshop tutorial, Final Cut Pro tutorial, etc...), Video: Linear (ex: TV or video programs or segments shown by instructor in class or viewed by students at home), Video: Non-linear (ex: DVD shown by instructor in class or viewed by student at home) and Other. The examples in parenthesis were provided in order to be clear about what the terms meant. Students were asked how many times they had ever watched or used those teaching tools for media arts in class and/or outside of class (See Fig 1).

Overall, students cited using textbooks and tutorials most frequently. 40% of the students responded that they used textbooks frequently and 20% said several times. 30% of the students responded that they used tutorials frequently and 30% said several times. The next most frequently used tool was "Video: Linear". 30% of the students also responded that they had frequently seen "Video: Linear (ex: TV or video programs shown by instructor in class or assigned for student to view at home)," and 10% responded several times. Finally, "Video: Non-linear (ex: DVD shown by instructor in class or assigned for student to view at home)" was the least frequently used. 11% of students responded that they frequently used it, and 22% said several times. Only one student responded about any other tools used; the student cited using a "Video Tutorial on the web once or twice", which technically falls under the tutorials category.

² See APPENDIX I: Media Arts Student Survey

These student survey results reinforce the hypothesis that students are being exposed to a variety of media teaching tools. The data shows that textbooks are still at the top of the list of most frequently used tools. Also, it is worth noting that 50% of students reported using tutorials as much or more than textbooks. This suggests that students are receiving a lot of technical, tutorial style training on specific types of technology. Finally, although it appears as though students are getting a fair amount of exposure to video-based materials, these are still less frequently used than text-based tools.

Lessons Learned about Survey Data Flaws

There were two versions of survey question one about teaching tools used. One version was designed for students and one for instructors³. No distinction was made between the 3 graduate teaching assistants and the 1 instructor who participated in the survey. In other words, these 4 participants were all given the instructor survey. The instructor survey results for question one were skewed a bit as a result of this decision. The primary flaw was that the graduate teaching assistants do not make decisions about which teaching tools they use in the courses they teach. And, they typically only teach lab sections of the courses,

³ See APPENDIX H: Media Arts Instructor Survey

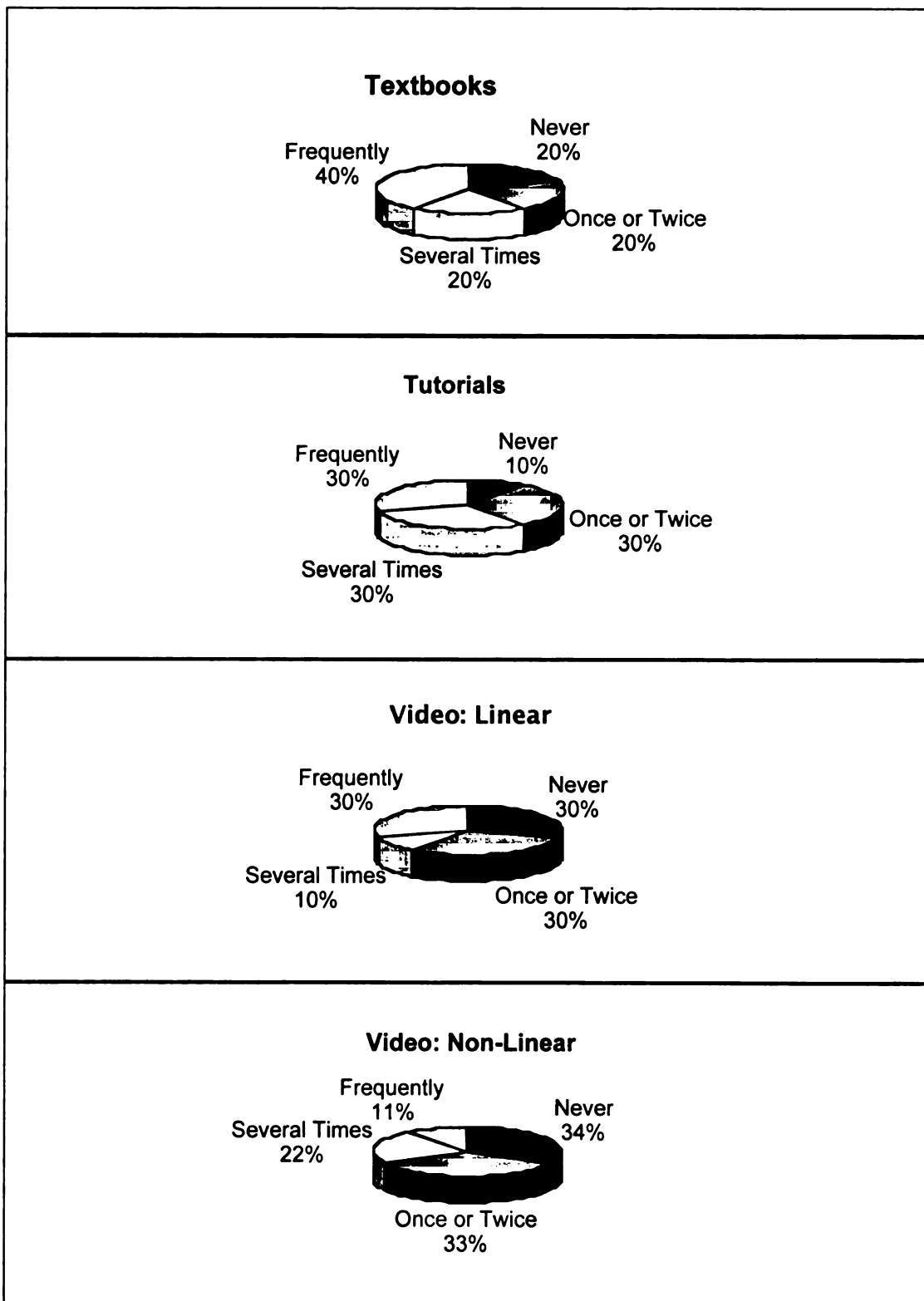


Figure 1: Student Survey⁴ results on how often students use media arts teaching tools

⁴ See APPENDIX I: Media Arts Student Survey

which do not accurately represent all teaching tools used in the course. If the study were to be conducted again, graduate teaching assistants would be distinguished from instructors and given a unique graduate assistant survey. This flaw in the accuracy of the instructor data for survey question one did not affect the rest of the research or endanger the accuracy of the student data for question one.

Characteristics of Video Production Teaching Tools

In addition to understanding which tools students use most frequently, it is useful to do a more detailed evaluation of some actual teaching tools. The evaluation needs to be at least partly based on some common criteria.

First, media production teaching tools generally use some combination of the following elements to convey information:

- Photographic still images
- Video
- Narration
- Animations
- Graphic Illustrations
- Text

Secondly, the scope of the content covered by teaching tools varies. The scope of most media production teaching tools usually fits one or more of the following descriptions:

- In-depth coverage of fundamental concepts
- Overview of fundamental concepts
- Exposure to advanced concepts that build upon fundamentals
- Tutorial-style step-by-step technical instructions for a particular technology
- Theme based examples that supplement other course content

A Closer Look at Video and Television Production Textbooks

Elements Used: Text, Photographic images, Graphic Illustrations

Scope: In-depth coverage of fundamental concepts of production, Exposure to advanced concepts that build upon fundamentals

With very little difficulty, in the Michigan State University library, it is possible to find textbooks and other reference books on video and television production.

One of the biggest weaknesses of the library is that books on the media arts continuously become outdated. Outdated texts on television production are in abundance at the library. While a surprising number of the concepts in the old texts still apply, there is an obvious necessity for current material in media production. Filtering through the outdated material can be a minor annoyance.

One of the greatest benefits of the textbook, however, is the depth of content and the thorough nature of the descriptions of concepts. A high degree of technical detail can be presented in textbooks, which makes them generally good tools for reference. A student can read and re-read about a particularly complicated or technical concept. And, in a good textbook, concepts are presented in the context of a chapter of inter-related subjects, which builds on concepts learned previously. At the same time, students have non-linear access to various topics through the index.

Most of the texts found on the subject of video and television production are written in a traditional textbook style and cover fundamental concepts. The content of the books is largely the same (with a few minor variances) across several different titles by different authors. So, it is easy to identify the fundamental concepts related to video and television production and even look at how they have developed over the years. In other words, they all cover topics such as camera lenses, lighting and depth of field.

The differences between textbooks were more noticeable in the area of style and approach. Some textbook authors took a decidedly more technical approach than others. To illustrate this point, there is a brief analysis of the approach used by three different textbook authors. This analysis is not intended to be an exhaustive exploration of all video and television textbooks; it is a limited look at a few representative examples.

One of the most popular video and television textbook authors is Herb Zettl. His books are widely used in university classrooms, so it makes sense to include a brief description of his approach. His many years of experience writing textbooks have clearly led to excellent organization of material. The textbooks are designed to work very well as a supplement to a video or television production course. In his textbooks Video Basics 3 and Television Production Handbook, Zettl is very thorough in his approach to covering technical concepts. It seems as though he has made a conscious decision to focus on equipment and technical process. Art, aesthetics, and other more subjective topics as they relate to video and television production do not appear in these two textbooks. Another Zettl book, Sight, Sound, Motion: Applied Media Aesthetics, tackles aesthetic concepts and theories in equally great detail. So, he makes a clear distinction between technical and aesthetic concepts.

Ron Whittaker, on the other hand, in his textbook Video Field Production delves into both technical and aesthetic topics. The writing style and organization is a little more informal than Zettl's. Aesthetics are secondary to the technical information, and the majority of the textbook still covers technical form and equipment. But, he talks about the importance of not "confusing the medium with the message" (Whittaker, 10), the importance of "engaging audiences" (13) and ethical considerations "influencing production decisions" (328). Therefore, Whittaker's approach balances technical and aesthetic elements in the same

text. He does not make a clear distinction between the two. Instead, he intertwines them.

Finally, some texts were heavier on the aesthetics than on the technical side.

The World of Film and Video Production: Aesthetics and Practices, as the title suggests, puts aesthetics first. Author Ken Dancyger writes, “Student film and video makers have to know how to technically get the close-up. More importantly, they have to learn when to use it for maximum effect” (Dancyger, v).

Because it is important for students to understand the balance between technical form and content, textbooks that have a good balance but are still thorough are perhaps the most useful beyond the basic video production courses. The advantage of Zettl's method is that by separating technical concepts and aesthetic concepts into different texts, it is possible to more thoroughly cover each area. The disadvantage is that the relationship between technical and aesthetic concepts may not be as clear as if they were addressed side by side in the same text.

Analysis of Cybercollege: Television Production Web Resource

Elements Used: Photographic images, text, graphic illustrations, animations

Scope: In-depth coverage of fundamental concepts, Exposure to advanced concepts that build upon fundamentals

Many children of the Internet age are probably more likely to first search out information online as opposed to at the library. And, there is a surprising amount of media arts information online. Much of it is even available at no cost. But, for many, web material is noticeably harder to filter through than library material. Wading through all of the unrelated sites that pop up when searching for a specific topic is a bigger source of frustration on the web than in the library. And, while there is a degree of the same frustration in library searching, some would argue that they come away from a library search with significantly more relevant information than that of a web search. The level of difficulty in determining the credibility of the information encountered on the web is one of its major weaknesses. Sorting through the amateur or consumer targeted sites to find those that are appropriate for professionals or students can also be difficult.

Cybercollege is a surprisingly in-depth tool created by Ron Whittaker—author of many television and video production textbooks—that not only thoroughly covers the fundamental concepts of television production but also contains levels of more advanced concepts and supplementary material. The “color-coding scheme” Whittaker uses distinguishes between basic concepts, advanced concepts and supplementary material (See Fig 2).

- = A basic understanding of TV production concepts.
- □ = A more advanced understanding and background.
- □ ■ Advanced students; professionals.
- □ ■ ■ = External resources for additional information.

Figure 2: Color-coding scheme for Cybercollege

Whittaker also directly addresses the issue of web credibility in the second paragraph of his introduction on television production when he writes, "First, I'm going to assume you are serious about this; i.e., you aren't just trying to figure out how to make 'home movies' of a vacation, your little brother's birthday party, or a trip to Disneyland. The instruction manual that came with your camcorder should take care of these things" (Whittaker, par. 2). This is a critical step for an internet-based tool because it helps a student quickly identify that the material is geared toward students and professionals.

Though the majority of the Cybercollege material is text and photographic image based, there are some animated instructions. And, there are interactive crossword puzzles and multiple-choice interactive tests that give you feedback on your answers.

Overall, the greatest benefits of the Cybercollege site are that it maintains the depth of content of a textbook but it is available to students for free in a medium

that some of them may even be more comfortable with. Also, it is much more quickly and easily updateable. Finally, much like in his textbooks, Ron Whittaker addresses both technical form and aesthetics on the Cybercollege website.

Analysis of Zettl Video Lab CD-Rom

Elements Used: Photographic Images, Video, Narration, Animations, Graphic Illustrations, Text.

Scope: Overview of fundamental concepts of video production

The Zettl Video Lab is an interactive application created by Herb Zettl, another long-time television and video production textbook author and teacher. It deals with basic video production concepts, and the lessons use extensive video to communicate concepts. Many times there are also animations used side by side with the video to reinforce the lesson objectives.

The Zettl Video Lab is also a tool that allows non-linear access to each of its sections. In addition, a student can track his progress. Once the student has completed the quizzes at the end of a module, a checkmark appears next to that module. The content is divided into five sections (See Fig 3).

Perhaps the strongest feature of the Zettl Video Lab is the design of the lessons. It incorporates video, animation and narration into very effective visual examples

of basic concepts such as depth of field and three point lighting. Some of the animations are also interactive. For example, a student can click and drag the focus ring of the animated camera lens as the resulting image on the screen rack focuses between foreground and background.

One disadvantage of the Zettl Video Lab is that the examples are staged. In other words, there is an actor onscreen pretending to be a production person in a studio. The scenes are clearly set-up and appear overly rehearsed. So, for example, upon entering the audio section, the user meets “Phil”—an actor posing as an audio expert sitting at an audio console. Phil appears to be operating the

<u>Camera</u> Zoom Lens Exposure Focusing Screen Forces Composition Picture Depth Screen Motion Camera Moves	<u>Lights</u> Light and Shadow Fall-off Measurement Color Temperature Instruments Triangle Lighting Design Field Lighting	<u>Audio</u> Systems Microphones Connectors Mixers Aesthetics
<u>Editing</u> Functions Tape Basics Continuity Location Transitions Cutting Pre-edit	<u>Process</u> Phases Effect-to-Cause Ideas Proposals Methods People	

Figure 3: Outline of content areas from Zettl Video Lab

console as if he does not realize there is a camera focused on him. Then, he suddenly turns to the camera and greets the viewer as if he just realized that someone was there. While this may seem like a minor issue considering the high quality of the interactivity and concept explanation, it is one of the first things

that a student notices. To a certain degree, it does take away from the overall effectiveness of the tool.

In conclusion, all of the teaching tools examined here cover at least the fundamental concepts of video and/or television production. Textbooks and web resources like the Cybercollege website cover a greater depth of material, and oftentimes they build upon the basics and tackle some of the more advanced concepts. As a general rule, text-based tools can also have a great deal more depth than visual tools. Tools with moving, visual examples, however, can be far more effective at communicating a complicated video production concept like depth of field. Among the three tools reviewed in this chapter, the Zettl Video Lab is undoubtedly the most effective implementation of interactive materials. The element that is still clearly missing in all of the teaching tools is the use of visual examples from a real world context.

While textbooks and tools on general television or video production are very easy to find, those that are specific to documentary production are not as abundant. In fact, the Michigan State University library seems to have very few texts that are relevant to a student interested in learning about the production of a documentary. Directing The Documentary by Michael Rabiger is probably the best text available for students interested in documentary production. His book offers a balance of information on technical form (e.g. Chapters on “Equipment Selection” and “Production Checklist”) and content-based information (e.g.

Chapters on “Finding Your Creative Identity” and “Developing Your Story Ideas”). Rabiger’s book can provide students with specific information, technical and conceptual, on documentary production, but it cannot provide moving, visual examples. Therefore, the findings of this chapter further show that the use of moving, visual examples in *Behind the Documentary* could enhance a student’s learning experience and serve as a supplement to existing teaching tools.

CHAPTER 3: Creating the Teaching Tool

***Behind the Documentary* Description and Structure**

Behind the Documentary is a DVD containing a series of video segments designed to serve as a teaching tool on documentary production. It is intended for university-level students in advanced video or film production courses. The video segments address technical quality concerns like camera focus as well as aesthetic issues like using multiple camera angles for interest and impact. The segments include examples from the 60-minute documentary *Inside Jazz: Everybody's Welcome*. The package that a student would receive for this teaching tool would be a two disc set including *Behind the Documentary* on disc 1 and the full length *Inside Jazz* documentary on disc 2⁵.

The prototype version of *Behind the Documentary* that was created for the purposes of this thesis is just a shell of what the ideal version would include. Unfortunately, producing a finished version of the DVD was beyond the scope of this project. However, a finished version of this teaching tool would include many more lessons to accompany the "Multiple Camera Angles" and "Camera Focus Problems" segments. The emphasis of the two lessons in the prototype is heavily post-production oriented. Evaluation of the prototype reinforces the need to diversify the content in the finished version to include more about the pre-production and production phases of documentary production.

⁵ See APPENDIX A: *Behind the Documentary* DVD Flowchart and APPENDIX B: *Inside Jazz: Everybody's Welcome* DVD Flowchart

The next natural and most relevant lesson segment that needs to be included is one that deals with organization. The organization lesson would address issues related to the entire production process: pre-production, production and post-production. Pre-production organization would include things like deciding what to focus on and creating a production schedule. Production organization would include topics such as managing a team of people and keeping organized timecode logs. Finally, post-production organization would include organizing large quantities of footage, brainstorming about how to edit material, identifying strong scenes and making connections between themes.

Some of the other lessons that would be considered for the finished project are based on other issues encountered in *Inside Jazz*, some of which relate to technical form. For example, improper color balance and shot composition were important concerns in *Inside Jazz*.

Other segments that should be included are less technical in nature. For example, a segment on “Pacing and Flow” would contain guidelines for creating rhythm and flow through directing and editing. It would also deal with condensing long scenes and how and when to cut footage that you like for the sake of proper pacing, a very important topic with which students often have difficulty. The pacing and flow section is also related to effective storytelling, which should be addressed in this segment as well. Many students have difficulty putting a complete and effective story together.

Finally, there are a number of technical and aesthetic issues related to audio that should be included in a finished version of *Behind the Documentary*. During the production of *Inside Jazz*, a variety of miking techniques were used depending upon set-up time. For example, at scheduled musical performances and master classes, we were able to arrive an hour or more in advance and set up.

Therefore, more elaborate sound design was possible. *Inside Jazz* required high quality audio on musical performances because the quality of the musical performances was an integral part of the documentary. Audio post-production and sweetening is another topic worth discussing in *Behind the Documentary*.

Inside Jazz: Everybody's Welcome: Using Content From the Documentary

The content used for examples in a teaching tool is critical to the effectiveness of that tool. Many video production teaching tools employ examples that are set-up in a studio. These types of examples may work but are not always very interesting. Instructors and graduate teaching assistants know that students sometimes react negatively to staged examples. The content of staged examples can seem dull. As a result, the student may lose interest and the concept that the student is supposed to learn is not communicated effectively. Therefore, a very important goal of this thesis was to create a teaching tool with engaging content. The segments were intended to be interesting on more than one level. In other words, hopefully the students would enjoy learning about

camera focus, for example. But, at the same time, the concept would be more engaging if it was applied to an interesting real-world situation.

Inside Jazz: Everybody's Welcome is a 60-minute television documentary about how jazz music is passed on from one generation to the next (See Fig 4). It features colorful images, charismatic people, high quality musical performances and interesting interactions between musicians, teachers and students. I was involved in producing and editing the documentary and worked closely with producer/director Robert Albers, media arts instructor at Michigan State University. So, the content of the documentary was very familiar to me. And, even early on, it was apparent that many aspects of the production of the documentary would make interesting classroom examples.

However, there were many things to consider before the documentary could be used effectively in a classroom setting. One consideration was the length of the documentary. Because *Inside Jazz* is a 60-minute piece, it might not be feasible for an instructor to show the entire documentary in class. In fact, if it is to be used as an example for various concepts, it is probably more useful to break the documentary into sections. Therefore, the first task was to identify which portions of the documentary could be used as worthwhile production examples. The second task was to figure out how to put those examples into a context that would make sense to someone who had not seen or worked on the documentary.



Figure 4: Images from *Inside Jazz: Everybody's Welcome*. Top left corner: Wynton Marsalis in Lincoln Center Jazz Orchestra performance. Bottom left corner: Ursula Walker performance, jazz vocalist. Top right corner: Joe Temperley of the Lincoln Center Jazz Orchestra conducts an impromptu saxophone lesson with Tommy Roe, a student in the Michigan State University Jazz Studies Department. Bottom right: Interview with Sunny Wilkinson, vocalist and member of the MSU Jazz Studies Faculty.

One obstacle was that the crew had not recorded any behind-the-scenes footage of the documentary as it was being produced. There was no footage of the director calling the shots during production, for example, or shots of the audio and lighting set-up. To combat this issue, *Behind the Documentary* uses a narrator to deliver detailed descriptions of what happened behind the scenes in each segment. So, for example, in the "Camera Focus Problems" segment of the DVD, the narrator explains in detail how the camera was set up in relation to the subject. The narrator also explains that the lighting was set up to be very low intensity, soft lighting and that the camera lens aperture was wide open. The

narrator's description was reinforced by corresponding video from the documentary whenever possible. Additional footage was gathered when there was no documentary footage that effectively illustrated a certain point that the narrator was making. For instance, there was a shot of a camera lens and its aperture ring, which corresponded with the narrator's description of the camera lens aperture being wide open. It was important, however, to minimize the amount of studio footage used in order to avoid the staged look because of the previously mentioned student reaction to that style of instructional video.

Behind the Documentary: Presentation and Style

Elements Used: Video, Audio, Text, Graphic Illustrations

Scope: Theme-based examples that supplement course content

Behind the Documentary primarily uses full screen, high quality video and audio elements to communicate concepts. The goal is to be very visual and engaging in its content.

The scope or depth of the DVD differs from other forms of teaching tools examined earlier. It is designed to supplement a student's course material. Unlike with a textbook, a student will not receive a great depth of information, and the information will not be largely technical. Instead, a student who has been

studying depth of field or camera focus in class, for example, can watch the DVD and see a real world, visual application.

The material in *Behind the Documentary* is presented in an instructional manner; however, it is not intended to be a tutorial. In other words, the student does not receive technical, step-by-step instructions. Instead, he/she learns through witnessing some of the issues encountered in the making of an actual documentary. For example, in the camera focus problems segment, the student views scenes from the documentary that had minor to serious focus problems. The segment emphasizes why the problems occur, how to avoid them and the importance of good camera focus. Then, the segment explains that it is possible to mask poor camera focus, and the student sees a side-by-side comparison of out of focus scenes before and after digital correction (See Fig 5).

The desired result is that the student has a better understanding of camera focus problems. The goal is not to communicate to the student exactly how to digitally correct focus problems (i.e. click on “effects” and select “sharpening”). This method differs quite a bit from tutorial-style teaching tools. A tutorial style teaching tool is generally more specific to a certain computer program or piece of equipment. A tutorial on Final Cut Pro non-linear editing software, for example, might communicate step-by-step technical instructions. Along the same lines, a tutorial style tool on a Sony DVCAM camera would communicate technical information about how to use that particular camera. *Behind the Documentary*,

on the other hand, is non-specific to any one technology. Therefore, the concepts should be applicable to a wider audience. In addition, it is less likely that the concepts presented in the DVD will become outdated as technology changes and improves.



Figure 5: Side-by-side comparison of out of focus scene before and after correction⁶.

⁶ In *Behind the Documentary* DVD, the viewer can see a noticeable improvement in focus from the Before Sharpening image to the After Sharpening image. Note that the subtle differences between the images may be difficult to notice in printed form.

CHAPTER 4: Evaluation

Methods

The target audience for this product was also involved in testing and evaluating it before the finished project was completed. Students, graduate teaching assistants and an instructor of the media arts were asked to use and critique the DVD. A total of 10 media arts students, 3 media arts graduate teaching assistants and 1 media arts instructor participated in the study.

The participants were asked to examine the clarity and usability of the DVD through user testing and survey⁷. Feedback from the evaluators during this user testing and assessment phase was considered during final revisions of the DVD. The user testing data was also analyzed to determine the effectiveness of the DVD and, more generally, what works and what does not work when creating media teaching tools.

First, during the user-testing phase of the study, each test subject was asked to use and watch portions of the *Behind the Documentary* DVD. All test subjects were asked to watch the “Introduction”, “About Inside Jazz” and “Conclusion” segments. In order to make effective use of time and to assure that more than one subject watched every segment, participants were systematically assigned

⁷ Note that the title of the DVD is listed as *Guidelines For Documentary Production* in the consent form (APPENDIX G) and the surveys (APPENDIX H&I). Since the study was conducted, the title of the project has been changed to *Behind the Documentary*; however, the title change should have no effect on the accuracy of the data gathered in the study.

one of the two lesson segments to watch (“Multiple Camera Angles” or “Camera Focus Problems”). The subjects were asked to think aloud and voice any questions or concerns. Finally, in order to accurately record organized data and to elicit honest responses from the subject, directly following the user testing, the research investigator left the room as the subject completed an anonymous survey. The survey asked questions that got measurable responses about the DVD and about media teaching tools in general. The survey was designed to be anonymous so that the subject would feel more comfortable giving suggestions for improvement.

Results

The user-testing portion of the study was very helpful. It produced everything from reports about minor glitches to insightful feedback on how to effectively present instructional media. The verbal response that media production students and instructors had to the DVD was surprising. They seemed to feel very comfortable offering both compliments on things they enjoyed and constructive criticism on areas that could be improved. During the design of the study, it was projected that most of the valuable constructive criticism would appear in the survey portion of the study. The assumption was that people generally do not like to point out areas that need to be improved in front of the project’s creator. But, contrary to that assumption, significant constructive dialog occurred during user testing. Test subjects effectively voiced their observations, concerns and suggestions aloud as the research investigator made careful notes.

In general, instructor and graduate teaching assistant participants were more vocal during user testing and gave more constructive criticism aloud than did their student counterparts. Overall, the survey portion of the user testing provided more feedback and constructive criticism from student participants. Finally, while many of the verbal suggestions made during user testing were repeated from one session to the next, some unique responses that were not voiced by any participants in user testing appeared in the surveys. So, the surveys were also useful in that respect.

In order to present the study data in meaningful manner, the results have been summarized and organized under relevant topic areas for this report. Directly quantifiable survey data appears first below⁸. For the purposes of clarity and brevity, applicable verbal feedback from the user testing is also incorporated into the data below.

⁸ Question one does not appear in the results here because it has already been presented in Chapter 2 of this thesis (See Fig 1).

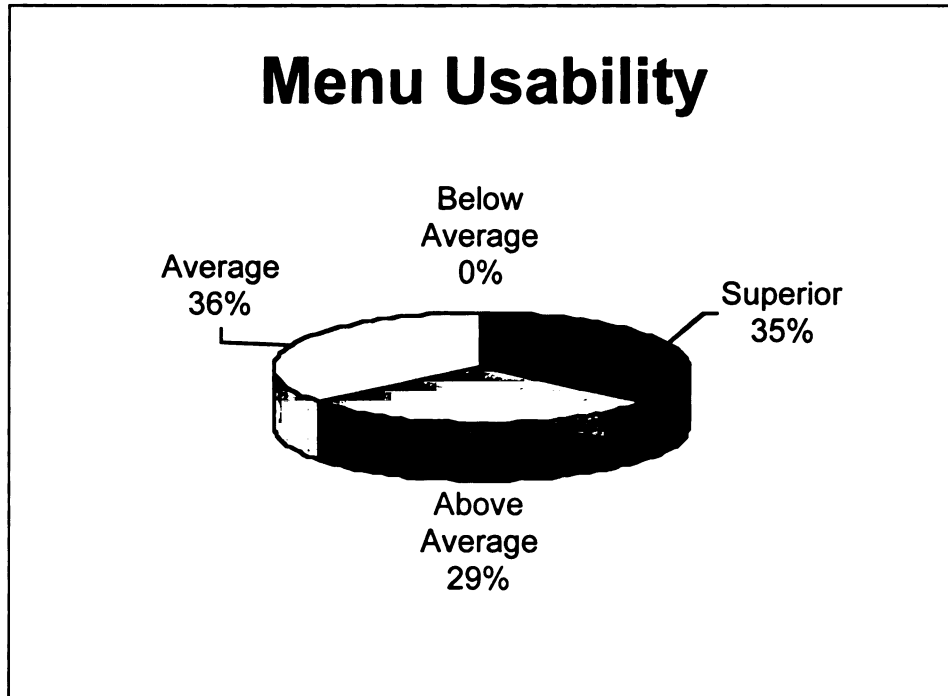


Figure 6: Menu Usability results from combined surveys⁹

Comments about the Menu Usability included the following:

- Worked as expected
- Simple-that's good! Easier for an instructor to use
- Should be able to navigate in each direction, not only from the first section to the last one
- It was hard to tell which square was lit, the one being chosen
- Good job
- Worked exactly as I expected

⁹ See APPENDIX H: Media Arts Instructor Survey and APPENDIX I: Media Arts Student Survey

Menu "Look and Feel"

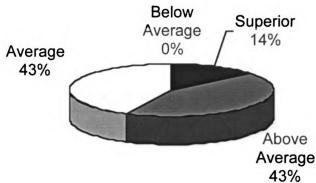


Figure 7: Menu "Look and Feel" results from combined surveys

Comments about the Menu "Look and Feel" included the following:

- More dynamic background of animation would slick it up a bit
- Very professional
- Text on two lines doesn't look quite right.
- Changing color is nice
- The motion menu looked nice
- Simple and clean
- Referring specifically to "Section" selection menu
 - Compared with others relatively dull, nothing moves and no audio
 - Maybe have video instead of still images

Relevance of Content

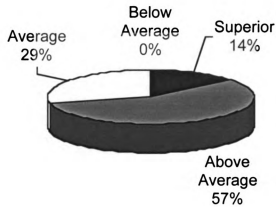


Figure 8: Relevance of Content results from combined surveys

Comments about the Relevance of Content included the following:

- Content seemed more post-production oriented
- I wonder if this DVD would have more impact if I had seen the original first
- It applies to my current focus
- I got a little confused about the second part "Inside Jazz"
- Very useful info and examples
- Even though this is a prototype, more focus on the actual guidelines for production would have been helpful.
- Scope of content is not clear

Organization of Content

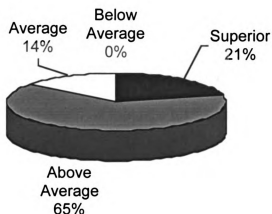


Figure 9: Organization of Content results from combined surveys

Comments about the Organization of Content included the following:

- Very logical
- Flowed well
- Straight to the topic with a lot of support
- Smooth
- Referring specifically to menu organization
 - Maybe a different section for the lessons

Feedback on Style and Approach of *Behind the Documentary* DVD

When asked how *Behind the Documentary* compares to other media arts teaching tools they have used, there were a variety of interesting responses. More than one participant noted that the technical content in *Behind the Documentary* is not as in-depth as that of a textbook or tutorial. Some other comments included:

- It was more professional than others I have viewed
- Had much fewer text prompts and highlights of key concepts than most instructional video I've seen. I'm used to a "Here's What You Will Learn" section at the beginning and a review at the end of each segment
- Compared to a web-based video, the DVD gives much better quality
- Compared to a tutorial, the DVD is more lively but it is harder to follow a DVD step-by-step than a tutorial. Also, on a tutorial, you can refer to it more easily and quickly than looking at a DVD
- I think it's a good way to do video production guidelines like this one. But, compared with other teaching tools like quick time movie tutorials, this one is not flexible for users to go back and forth to view a specific part they don't understand.
- It was better than some things I've seen or been taught. It was useful to see visual examples and hear how and why they were good or bad
- Unique, More attractive than text

The reaction to *Inside Jazz* documentary examples was overwhelmingly positive. 28% of the participants even cited the use of examples from a real documentary as the greatest strength of the DVD¹⁰. Some of the comments included:

- Based on an actual event; so its easier for a learner to relate to it.
- The ability to use an actual documentary as an example is a great asset
- The content was very strong
- Best strength was enjoyable subject matter (jazz). Made the video easier to follow
- The mix between a real documentary and guidelines for documentary production is really original from my point of view

Feedback on Effectiveness of *Behind the Documentary* DVD in Various Contexts

Participants were asked to rank how effective the *Behind the Documentary* DVD would be if it were used in the following situations¹¹. The results are listed (See Fig 10) in order from most effective to least effective with average rankings in the left hand column. (1=Most Effective, 4=Least Effective)

¹⁰ See APPENDIX H: Media Arts Student Survey question 6.

¹¹ See APPENDIX H: Media Arts Student Survey question 7.

Average Rank	
1	Presented by an instructor to a group of students in a classroom setting to supplement course material
2	Assigned by an instructor for students to view outside of class to supplement course material
2.5	Optional resource for students to view, if desired, outside of class

Figure 10: Effectiveness of *Guidelines* DVD in various contexts ranking

Justifications for ranking 1 for the “Presented by an instructor” option included:

- Instructor could direct discussion
- Great visual tool-holds the attention
- This would really help an instructor to enhance presentation. The instructor can then add much more technical things.

A few people ranked the “Assigned by an instructor” option 1. Some of their comments included:

- The DVD might be a little long, so outside of class viewing would be ideal
- With course credit offered and in-class discussion following the assignment...this method has great potential

Although several participants noted that the DVD could work well outside of class, the general consensus for the “Optional Resource” option was that

students are not motivated to use teaching tools outside of class unless it is assigned and/or they are tested on the material.

CHAPTER 5: Conclusion

Post Evaluation Revisions

After the user-testing and survey data was compiled, *Behind the Documentary* was revised in a number of ways to improve the effectiveness of the DVD. First, the *Behind the Documentary* main menu was distinguished more from the *Inside Jazz* DVD. Many students suggested that there should be less emphasis on the *Inside Jazz* documentary. Students wanted to see and hear more about the making of a documentary and felt that there was too heavy an emphasis on the content of *Inside Jazz*. Second, many technical glitches and other minor technical problems, discovered during user-testing, were fixed after the study. (i.e. audio levels adjusted, titles added for unidentified people, long fade-in of main menu shortened, etc...) Finally, several more titles and graphics were added to the "Multiple Camera Angles" section in order to clarify the logistics of the room where the segment was shot and to further call attention to the production of the documentary.

***Behind the Documentary* as an Ongoing Project**

The *Behind the Documentary* DVD covers only a small portion of all the potential subjects related to creating a documentary. The examples presented represent only those issues experienced during the production of *Inside Jazz*. If the tool

were to be comprehensive, one way would be to include examples from a variety of documentaries.

Regardless of the documentary used, the goal is to allow viewers access to creative decisions that were made during the production of a documentary and give them real-world context to supplement course learning. Therefore, examples from other documentaries could be used to demonstrate other issues not experienced in *Inside Jazz*.

Suggestions for Further Research

While the technical and functional aspects of the *Behind the Documentary* DVD were addressed at the user-testing and survey stage, further testing of the content in the DVD was beyond the scope of this project. The research gathered in this thesis was mid-production research that primarily focused on the effectiveness of the approach and style of *Behind the Documentary*.

The study did not address the effectiveness of the content. However, future research could include testing in a classroom setting. It is important to determine what students actually learn from the DVD. An analysis of that data would provide a clearer picture of the effectiveness of *Behind the Documentary*.

How Should the DVD be Used?

While the DVD is also designed to be viewable by a student outside of class, research suggests that the DVD could be most effective if it is presented by an instructor in class. *Behind the Documentary* can greatly enhance lecture material and make classes more interesting. If used in a classroom, then the instructor can direct a follow-up discussion and answer any questions that a student may have. This seems to be the most logical and meaningful use for the DVD.

Insights for Creators of Media Teaching Tools

It is important for teachers and creators of media teaching tools to understand what kinds of tools their students have used and what is readily accessible to them. This does not mean that successful standard teaching tools should not be emulated. But, every new teaching tool should have some unique aspect that enhances the student's learning experience. Instructors should take into account the needs of the students, and understand the teaching tool characteristics, scope and style that best address those needs. The research suggests that textbooks continue to be very valuable teaching tools. *Behind the Documentary* is not designed to replace the textbook, the tutorial or any other teaching tool. Instead, it is a supplement that will add to the student's overall understanding and work in combination with other teaching tools. The preliminary research done for this thesis points to a lack of real world examples in existing media

teaching tools. And, the results of user testing for the *Behind the Documentary* DVD suggest that students react well to the use of real world examples in media teaching tools.

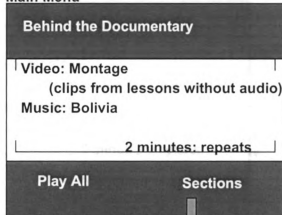
Overview of Discoveries

Many lessons were learned during the course of this thesis project. First, it resulted in a more thorough understanding of the teaching tools that are available to media students, including their characteristics, scope of information and style. Then, the production process of the *Behind the Documentary* DVD led to discoveries about how to use real world examples in an instructional media. The evaluation phase, however, was definitely where the most valuable learning took place. In the user-testing phase, specific information was gathered about the effectiveness of the *Behind the Documentary* teaching style and approach. Beyond that, user testing aided in a deeper understanding of how students react to instructional material. The dialog that took place during user testing and the ability to interact with actual media students, graduate assistants and an instructor and get feedback on this project was a major step in developing a strategy for future teaching tools and teaching in general.

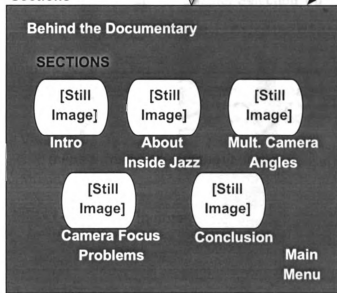
DVD Flowchart

Disc 1 Behind the Documentary

Main Menu



Sections



DVD Flowchart

Disc 2 Inside Jazz: Everybody's Welcome

Main Menu

Inside Jazz: Everybody's Welcome

Video: Montage

(clips from documentary w/ audio)

Music: Arabia

2 minutes: repeats

Play Movie

Chapter Selection

Background: Moving colors (Blue to Red)

Chapter Selection 1-6

Inside Jazz: Everybody's Welcome
Chapter Selection

[Still
Image]

Chapter 1

[Still
Image]

Chapter 2

[Still
Image]

Chapter 3

[Still
Image]

Chapter 4

[Still
Image]

Chapter 5

[Still
Image]

Chapter 6

Main
Menu

Chapter Selection 7-12 (Same Layout as 1-6 Menu)

Chapter Selection 13-18 (Same Layout as 1-6 Menu)

Chapter Selection 19-23 (Same Layout as 1-6 Menu)

APPENDIX C: DVD “Introduction” Segment Script

Script: Introduction

VIDEO	AUDIO
→NARRATOR STAND-UP (BLUE/RED BKGRD)	ON CAM: Between the internet and the library, there are a multitude of instructional tools and texts on media production.
→CUT TO SCREEN CAPTURE OF SEARCH FOR “VIDEO PRODUCTION”	V.O.: A simple search for “video production” uncovers hundreds of websites and textbooks on the subject. Still, media production teachers, students and industry experts alike agree that no textbook or website can
→CUT TO SCREEN CAPTURE OF MEDIA PRODUCTION WEBSITE	substitute for real world experience.
→CUT TO STACK OF VIDEO PRODUCTION TEXTBOOKS	Textbooks and other teaching tools can be a nice supplement to real world experience. Textbooks, for example, are excellent tools for reference. But, they lack moving, visual examples.

<p>VIDEO</p> <p>→CUT TO NARRATOR STAND-UP WITH STACK OF TEXTBOOKS BEHIND, PLACES VIDEO TEXTBOOK ON TOP OF STACK</p> <p>→CUT TO SCREEN CAPTURE OF INSIDE JAZZ MENU</p> <p>→CUT TO SHOTS FROM <i>INSIDE JAZZ</i></p>	<p>AUDIO</p> <p>Most authors and developers of media teaching tools today realize the importance of visual examples. So, there are a growing number of video-based and even interactive teaching tools for students. A common problem with a lot of these tools is that they still lack authenticity. In other words, the examples that you watch are typically staged and can be a little dull or cheesy.</p> <p>The goal of this DVD is to provide visual, real-world examples of some common problems you may face, especially in documentary production. But, the concepts apply to a lot of video and film production.</p> <p><i>Behind the Documentary</i> is based on the documentary <i>Inside Jazz: Everybody's Welcome</i>, which you can watch in its entirety on disc 2. You may want to watch the documentary first to give you some background, but the segments are designed to make sense without having watched the documentary.</p>
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<p>VIDEO</p> <p>→CUT TO SCREEN CAPTURE OF “ABOUT INSIDE JAZZ” IN DVD MENU</p> <p>→CUT TO SHOT OF BOB ALBERS INTERVIEW</p> <p>→CUT TO NARRATOR STAND-UP WITH <i>GUIDELINES</i> FOOTAGE PLAYING ON TV MONITOR IN BACKGROUND</p>	<p>AUDIO</p> <p>For a brief overview of the documentary, you can watch the “About <i>Inside Jazz</i>” video on this disc, which also features an interview with producer/director Bob Albers.</p> <p>Finally, the DVD may be most effective if you view it on a decent size television monitor as opposed to a computer screen. Some of the fine details in the Camera Focus Problems section are difficult to notice on a computer screen. And, with a television documentary, of course, we’re most concerned with how the image looks on a TV screen.</p>
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APPENDIX D: DVD “Multiple Camera Angles” Segment Script

Script: Multiple Camera Angles

VIDEO	AUDIO
→NARRATOR STAND-UP (RED/BLUE BKGRD)	ON CAM: In documentary production, a lot of footage is shot on the fly. The nature of the documentary is to capture the action as it happens, and sometimes there is very little, if any, set up time. But, every effort should be made to set up pleasing, interesting images. Of course, it's also necessary to have enough coverage of any given scene that you're shooting. Even just having one additional camera shooting from a different angle can give you coverage that can be absolutely vital for the editor to use to condense a scene.
→CUT TO SHOTS FROM MULTIPLE CAMERAS: URSULA WALKER AT GUEST CONCERT PERFORMANCE	DOCUMENTARY AUDIO: GUEST CONCERT PERFORMANCE UP FULL V.O.: For <i>Inside Jazz</i> , multiple cameras were used at the main musical performances. For these types of scheduled events, we were able to arrive at least an hour in advance and set up.

<p>VIDEO</p> <p>→CUT TO SHOT OF THE MASTER CLASS FROM CENTER CAMERA WITH CG "CENTER CAMERA"</p> <p>→CUT TO SHOT OF MASTER CLASS FROM SIDE CAMERA WITH CG "SIDE CAMERA"</p> <p>→CUT TO SHOT OF MASTER CLASS FROM REAR CAMERA WITH CG "REAR CAMERA"</p>	<p>AUDIO</p> <p>This camera was stationary and served as the primary camera. In other words, the cameraperson was instructed to stay with the main action and get continuous, usable shots of the event.</p> <p>A secondary camera was stationed at a side view and was instructed to roam when necessary to:</p> <p>get closer to the action</p> <p>get cut away shots.</p> <p>AND</p> <p>get a different perspective on the action</p> <p>Finally, a third camera was stationed at the rear of the audience on a higher platform and could get wider shots of the entire band and the audience.</p>
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VIDEO

→CUT TO KRIS "THE
SHEPHERD" FIRST PLAY
THROUGH (ONLY
CENTER CAM)

→ DISSOLVE TO KRIS

"THE SHEPHERD" FIRST
PLAY THROUGH
(MULTIPLE ANGLES)

AUDIO

DOCUMENTARY AUDIO: KRIS "THE SHEPHERD" UP FULL AND UNDER

V.O.: In order to really witness the impact of multiple camera angles, first take a look at a portion of the documentary that only uses one camera angle from the Marsalis master class.

DOCUMENTARY AUDIO: KRIS "THE SHEPHERD" UP FULL

V.O.: Now, check out the same scene with multiple angles.

DOCUMENTARY AUDIO: KRIS "THE SHEPHERD" UP FULL

V.O.: Probably the first thing you noticed about this multiple camera version of the Master Class was that it is a LOT more visually interesting.

VIDEO	AUDIO
<p>→CUT TO LOW ANGLE UP AT WYNTON</p> <p>→CUT TO PAN FROM KRIS TO WYNTON</p> <p>→CUT TO SHOT FROM BEHIND PIANO</p>	<p>The roaming camera person understood the importance of camera placement and was able to create some really interesting shots from different perspectives:</p> <p>Shooting from low angles,</p> <p>Panning from Kris to Wynton,</p> <p>Shooting from behind the piano</p> <p>All interesting and well-composed shots from angles that the audience normally wouldn't be able to see.</p>
<p>→CUT TO CU KRIS SMILING IN MASTER CLASS</p> <p>→CUT TO KRIS FROM SIDE CAMERA BEHIND BAND</p>	<p>So, where you <i>put</i> the camera is just as important as having an additional camera. And, changing perspectives can draw the viewer in and make them feel more involved.</p> <p>In other words, you get to be closer to the action...you can see Kris' face as he reacts to Wynton's criticism...you can see Kris from the jazz band's perspective as well as from the audience perspective.</p>

<p>VIDEO</p> <p>→CUT TO KRIS FROM AUDIENCE VIEW</p> <p>→CUT TO CU WYNTON PLAYING FOR KRIS, SIDE CAMERA</p> <p>→CUT TO SHOT OF WYNTON PLAYING FOR KRIS CENTER CAMERA</p> <p>→CUT TO WYNTON STOPPING KRIS AFTER PLAYING, KRIS PLAYS FUNNY NOTES, AUDIENCE LAUGHS, WYNTON THANKS KRIS AND THEY SHAKE HANDS</p>	<p>AUDIO</p> <p>And hopefully, you feel more engaged in the scene.</p> <p>Finally, if done well, cutting between camera angles at key moments creates a unique rhythm and energy. It allows the editor to communicate to the viewer a certain feeling.</p> <p>This communication is a major part of creating artful media. And, when combined with engaging content...</p> <p>DOCUMENTARY AUDIO: UP FULL</p> <p>it is one of the key elements that transforms video or film into an art form.</p> <p>DOCUMENTARY AUDIO: UP FULL "THANK YOU VERY MUCH"</p>
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APPENDIX E: DVD “Camera Focus Problems” Segment Script

Script: Camera Focus Problems

VIDEO	AUDIO
→MONTAGE OF JAZZ DOC FOOTAGE: SHOTS OF CAMERA FOCUSING ON FACES SINGING, PLAYING, IN INTERVIEWS, ETC...	V.O.: Keeping a close eye on you camera focus before and during shooting is really important. This is especially critical in situations where you have a shallow depth of field.
→CUT TO: OBSCURE SHOTS OF BNC CONNECTION, MONITOR	Having an external monitor plugged in to the camera during the shoot can help when you're trying to notice fine details in focus. But, picking up on the focus problems and dealing with them isn't always easy to do. In shallow depth of field scenarios, it is crucial to monitor focus extremely carefully and make focus adjustments on the fly if necessary.
→CUT TO: CU OF CAMERA LENSE, FOCUS RING, HAND FOCUSING	DOCUMENTARY AUDIO: BASS SOLO MUSIC UP FULL AND UNDER

VIDEO

→CUT TO: SETTING UP
SHOTS OF RODNEY
INTERVIEW

→CUT TO SHOT OF
CAMERA SET UP ON
TRIPOD IN STUDIO

→CUT TO CU OF
CAMERA SET UP IN
STUDIO ROTATING TO
REVEAL APERTURE
RING AND THEN LENS

AUDIO

V.O.: Portions of this interview with Rodney Whittaker, the director of jazz studies at Michigan State University, contained some noticeable focus problems.

The shallow depth of field was an intentional effect. In other words, in close up shots, the string bass that you see behind Rodney was supposed to be out of focus.

In this interview, we have a shallow depth for two reasons:

First, the crew decided to place the camera several feet from the subject, which meant that the camera had to zoom in to get the close up shots.

Secondly, the crew used soft, low intensity lighting, which meant that the camera lens aperture was wide open to accommodate the low lighting.

<p>VIDEO</p> <p>→DISSOLVE TO: SHOT OF RODNEY MOVING IN AND OUT OF FOCUS</p> <p>VIDEO SLOWS TO A HALT & BECOMES COMPLETELY BLURRY</p> <p>BLURRY GRADUALLY RETURNS TO IN FOCUS ON SHOT OF PERSON LOADING TAPE INTO CAMERA</p> <p>→CUT TO: CU OF HAND ON CAMERA FOCUS RING</p> <p>→CUT TO: CU OF FINGERS ON KEYBOARD</p>	<p>AUDIO</p> <p>The problem was that the depth of field was so shallow that Rodney moved in and out of focus as he leaned forward or moved slightly in his chair.</p> <p>Out of focus footage can be a serious issue because it looks unprofessional and it can take away from what's actually happening on camera.</p> <p>When it's discovered during shooting, any out of focus footage should be re-shot if possible.</p> <p>But, when re-shooting is not feasible, there is another option.</p>
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<p>VIDEO</p> <p>→CUT TO: CU OF SHARPENING SLIDER IN FCP</p> <p>→CUT TO: WS FROM RODNEY INTERVIEW (SIDE BY SIDE COMPARISON OF BEFORE & AFTER SHARPENING)</p> <p>→DISSOLVE TO: CU SHOT OF RODNEY INTERVIEW</p> <p>→DISSOLVE TO: SHARPENING COMPARE & CONTRAST SEQUENCE (RODNEY INT.)</p>	<p>AUDIO</p> <p>Most professional video editing software has filters designed to mask focus problems.</p> <p>These filters work by enhancing the edges around objects in the image to give the impression that the image is sharper.</p> <p>Rodney's interview footage had a wide range of focus problems. In shots where the camera was zoomed out, the focus problems were not as significant. A very small amount of correction was done in postproduction to mask these problems.</p> <p>But, as the camera zooms in to tighter shots of Rodney, the focus problems become more noticeable. This is because the closer to telephoto (or zoomed in all the way) your lens is, the more shallow the depth of field in the image becomes.</p> <p>Take a look at the effect of sharpening on this section of the video.</p>
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VIDEO	AUDIO
<p>VIDEO APPEARS TO PAUSE AND STILL SHOT IS HELD</p> <p>→CUT TO SAME STILL SHOT WITH APPROPRIATE SHARPENING</p>	<p>Okay, now that we're paused it should be easier for you to notice the subtle improvements that can be made to this fuzzy focus image by sharpening it a little in post. There. Just some minor sharpening and then the eyes and the rest of the face seem like they're in a little better focus.</p>
<p>→CUT TO: SAME STILL SHOT WITH WAY TOO MUCH SHARPENING</p>	<p>Didn't notice the difference? That's probably a good thing. The changes made to your image in postproduction should be subtle.</p> <p>Check out an extreme version of what too much sharpening does to the image. Ok, notice the noise in the image now AND the appearance of white lines around edges of objects in the image when I turn this extreme sharpening on.</p>
<p>→DISSOLVE TO: VIDEO OF RODNEY</p> <p>VIDEO APPEARS TO PAUSE ON STILL SHOT</p>	<p>Now that you have a frame of reference, we can go back to the before and after examples where we added just enough sharpening.</p>

VIDEO	AUDIO
<p>→CUT TO: SAME STILL SHOT WITH APPROPRIATE SHARPENING</p>	<p>So, here you see the image <i>with</i> sharpening.</p>
<p>→CUT TO: STILL SHOT MINUS SHARPENING</p>	<p>Here you see the original image <i>without</i> sharpening.</p> <p>We'll click back and forth again so that you can pay attention to the focus of the eyes.</p>
<p>→CUT TO: STILL SHOT WITH SHARPENING</p>	<p>Once again, this is with sharpening.</p>
<p>→CUT TO: STILL SHOT WITHOUT SHARPENING</p>	<p>And, this is without sharpening.</p>
<p>INCREASES GRADUALLY UNTIL THERE IS NOTICEABLE NOISE</p>	<p>So, how do you know how much sharpening is too much? Well, in the end it comes down to a judgment call. Through experimentation, the editor has to determine how much sharpening is sufficient without adding noticeable noise to the image.</p>
<p>→CUT TO SEQUENCE OF RODNEY'S INT. IN CONTEXT WITH A SHOT BEFORE AND AFTER IT</p>	<p>It also helps to compare your sharpened image to the shots that will come before and after it in your sequence.</p>

VIDEO	AUDIO
<p>→CUT TO GUEST CONCERT END OF “BOLIVIA”</p> <p>→DISSOLVE TO: STAND- UP OF NARRATOR (RED/BLUE BACKGROUND)</p> <p>→CUT TO GUEST CONCERT</p>	<p>So, looking at this sharpened video from Rodney’s interview in context in the documentary helps determine whether the sharpening is going to be too obvious.</p> <p>DOCUMENTARY AUDIO UP FULL</p> <p>CUT TO END OF “BOLIVIA” UP FULL AND UNDER</p> <p>ON CAM: Artificial sharpening is a nice tool for a video editor. It can save footage that would have otherwise been unusable because of focus problems.</p> <p>V.O.: But, it’s also a tool that should be used sparingly because artificially sharpened footage will never look as good as video that was shot in clear focus to begin with.</p>
<p>→CUT TO: NARRATOR STAND-UP (RED/BLUE BACKGROUND)</p>	<p>ON CAM: Unfortunately, the focus problem in Rodney’s interview went unnoticed until the crew viewed the footage on a larger television monitor in the edit room.</p>

VIDEO	AUDIO At that point, a decision had to be made: Re-shoot the interview? Or, fix the focus problem in post. Ultimately, we decided that the focus problems were fixable in the edit room because Rodney's interview had some really powerful content that we wanted to preserve for the documentary. So, sharpening the video allowed for an acceptable image that didn't detract from the message and meaning of what was happening in the interview.
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APPENDIX F: DVD “Conclusion” Segment Script

Script: Conclusion

VIDEO	AUDIO
→NARRATOR STAND-UP (RED/BLUE BACKGROUND)	ON CAM: There is only so much a student can learn about video or film production in a classroom or from a teaching tool like this one. This is a starting place. But, real world, hands-on production is where the most valuable learning takes place.
→CUT TO B-ROLL STUDENTS IN VIDEO PRODUCTION COURSE, BOB ALBERS TEACHING	School <i>is</i> a good place to build a strong foundation by studying the fundamentals.
‡CUT TO ALBERS INTRVW.	BOB: You do have to be a technician...doesn't mean you have to be an engineer...have to have some chops...very important.
→CUT TO CLASSROOM SHOTS. BOB TALKING TO STUDENTS	
→CUT TO CU OF FEMALE STUDENT LISTENING INTENTLY	V.O.: School is <i>also</i> a good place to evaluate your skills and decide what you're good at and what you want to do.

<p>VIDEO</p> <p>→CUT TO NARRATOR STAND-UP (BLUE/RED BACKGROUND)</p> <p>→CUT TO ALBERS INTRVW.</p> <p>→CUT TO BOB TEACHING</p> <p>→CUT TO CU STUDENTS LISTENING</p> <p>→CUT TO ECU STUDENT WRITING IN NOTEBOOK</p> <p>→CUT TO ALBERS INTVW.</p> <p>→CUT TO WYNTON AND RODNEY INTERPLAY AT THE LINCOLN CENTER JAZZ CONCERT</p>	<p>AUDIO</p> <p>ON CAM: Some people are natural documentarians...</p> <p>BOB: I think a documentarian is a person who is interested in the world around them...</p> <p>NAT SOUND OF BOB EXPLAINING A CONCEPT TO VIDEO PRODUCTION CLASS</p> <p>BOB: Secondly, you have to be organized...when you're deciding what you're going to focus on...to pull together a team of people...and you have to be organized once you've got the footage.</p> <p>DOCUMENTARY AUDIO: LCJO UP FULL AND UNDER</p> <p>BOB: Thirdly, try to do projects about things that you care deeply about.</p>
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VIDEO	AUDIO
→CUT TO ALBERS INTVW.	We don't always have that option, but I think it's really important. If you can make that happen, then you're going to be more excited
→CUT TO WYNTON AND RODNEY INTERPLAY AT THE LINCOLN CENTER JAZZ CONCERT CONT.	about it...more willing to spend the time to really make it good. DOCUMENTARY AUDIO: LCJO UP FULL AND UNDER
→CUT TO NARRATOR STAND-UP (RED/BLUE BKGRD)	So, hopefully, by exposing both some of the problems and some of the successes that we had with <i>Inside Jazz</i> , we have given you some new ideas or at least made you more aware of some common issues. Realistically, everybody makes some mistakes. Maybe you won't have the same issues that we had. But, you will inevitably find something wrong with every project you work on.
→CUT TO ALBERS INTVW.	BOB: I think to grow and develop you have to learn to accept what you've done and move on...

VIDEO	AUDIO
<p>→CUT TO WYNTON AND RODNEY INTERPLAY AT THE LINCOLN CENTER JAZZ CONCERT CONT.</p>	<p>There were some things in <i>Inside Jazz</i> that were worrisome, but somehow the power of the story was preeminent...</p>
<p>→CUT TO ALBERS INTVW.</p>	<p>It wasn't the negatives that came through. It was the positives.</p>
<p>→CUT TO WYNTON AND RODNEY INTERPLAY: LCJO CONCERT, END OF SONG, AUDIENCE APPLAUSE</p>	<p>I do think that ultimately it's the quality of the story that's most important.</p> <p>DOCUMENTARY AUDIO: LCJO UP FULL</p>

APPENDIX G: Consent Form

Guidelines for Documentary Production:

Creating a DVD Teaching Tool for Instructors and Students of the Media Arts

Summary of the Research Project:

The *Guidelines for Documentary Production* DVD is designed for instructors and students of the media arts and is meant to serve as a teaching tool in and beyond the classroom. You are being asked to participate in a study to evaluate the DVD. If you feel comfortable and are willing to participate in this study, then I will ask you to participate in the following things:

1. You will be asked to use and watch portions of the DVD. During this time, I will observe your interactions with the DVD. You will be asked to think aloud and voice any difficulties you are experiencing or any questions you may have.
2. You will be asked to participate in a brief written, anonymous survey.

Estimated Time:

This study will take approximately 30-45 minutes of your time and only requires one session.

Risks & Benefits:

There are minimal risks to you during your participation in this study. Risks would be similar to those experienced while watching an instructional DVD on a

television monitor or computer screen (slight eye strain, slight frustration with the operation of the equipment). You may take a break or withdraw from this study at any time if you feel fatigued or for any other reason.

The benefits of participating in this study are:

- Learning about documentary production.
- Helping to evaluate a teaching tool for media arts students/instructors
- Your feedback may contribute to improving the effectiveness of the DVD

Your Participation is Voluntary:

You may choose not to participate in this study at all. You may also refuse to participate in certain portions of the study or refuse to answer certain questions.

You may discontinue your participation in this study at any time without penalty and without questions asked.

Confidentiality and Anonymity:

Neither your name nor any of your identifying information will be associated with the information gathered from this study. The only information that will be stored and linked to the published thesis will be information that tells your status as either a “media arts student” or a “media arts instructor”. Your privacy will be protected to the maximum extent allowable by law.

The written survey portion of this study will be completely anonymous in that I will leave the room while you fill out the survey and place it in the ballot box. You will only be asked to identify yourself as a “media arts student” or a “media arts instructor”.

Researcher & UCRIHS Contact Information:

If you have questions about this study, please contact the primary and/or secondary investigator.

Primary Investigator:

Robert Albers

(517) 355-6559

albers@msu.edu

Secondary Investigator:

Holly Giesman

(517) 882-0551

giesmanh@msu.edu

If you have questions or concerns regarding your rights as a study participant, or are dissatisfied at any time with any aspect of this study, you may contact—anonynously, if you wish:

Peter Vasilenko, Ph.D.

Chair of the University Committee on Research Involving Human Subjects
(UCRIHS)

Phone: (517) 3552180

Fax: (517) 432-4503

E-mail: ucrihs@msu.edu

Regular mail: 202 Olds Hall, East Lansing, MI 48824.

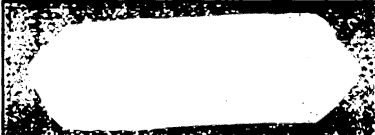
Your signature below indicates your voluntary agreement to participate in this study:

Signature _____ Date _____

APPENDIX H: Media Arts Instructor Survey

Media Arts Instructor Anonymous Survey Do not include your name. Your responses will only be identified as being from a Media Arts Student or a Media Arts Instructor.

1. About how often do you use the following types of teaching tools or supplemental materials **related to the media arts** (either in class or as an outside of class assignment for students)?

	Never	Once or Twice per Semester	Several Times per Semester	At Least Once per Week	On a Daily Basis
Textbooks					
Tutorials (ex: Photoshop tutorial, Final Cut Pro tutorial, etc...)					
Video: Linear (ex: TV or video programs or segments shown by instructor in class or assigned for student to view at home)					
Video: Non-linear (ex: DVD shown by instructor in class or assigned for student to view at home)					
Other (explain):					

2. How does the *Guidelines for Documentary Production* DVD compare to other media arts teaching tools you have used?

3. Which sections of the *Guidelines for Documentary Production* DVD did you watch?

Introduction	_____
About Inside Jazz	_____
Camera Focus Problems	_____
Multiple Camera Angles	_____
Conclusion	_____

4. Based on the portions of the DVD you saw, rate *Guidelines for Documentary Production* in the following categories:

Check one and provide and comments/suggestions for improvements in the far right column.

	Superior	Above Average	Average	Below Average	Comments
Menu Usability (Ease of Use, Intuitiveness of Navigation, etc...)					
Menu "Look & Feel" (Consistent, Appropriate, Aesthetically Pleasing, etc...)					
Relevance of Content					
Organization of Content					

5. How do you feel the following sections of the *Guidelines for Documentary Production* DVD **could be improved**? Answer only for the sections of the DVD that you watched. Explain your answers if you haven't already done so in the previous question.

Introduction

- Technical Suggestions:
- Content/Other Suggestions:

About Inside Jazz

- Technical Suggestions:
- Content/Other Suggestions:

Camera Focus Problems

- Technical Suggestions:
- Content/Other Suggestions:

Multiple Camera Angles

- Technical Suggestions:
- Content/Other Suggestions:

5. (Cont.)

Conclusion

- Technical Suggestions:

- Content/Other Suggestions:

6. Based on the portions of the DVD you saw, what do you feel was **the greatest strength** of *Guidelines for Documentary Production*? Explain if you haven't already done so in a previous question.

7. Rank how effective you think the *Guidelines for Documentary Production DVD* would be if it were used in the following situations?

Use rankings 1-4 (1=Most Effective, 4=Least Effective).

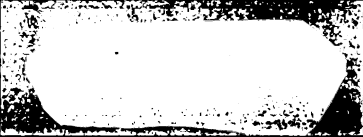
	Rank	Justification for Rank
Presented by an instructor to a group of students in a classroom setting to supplement course material		
Assigned by an instructor for students to view outside of class to supplement course material		
Optional resource for students to view, if desired, outside of class		
Other (explain): _____ _____ _____		

Other Comments:

APPENDIX I: Media Arts Student Survey

Media Arts Student Anonymous Survey Do not include your name. Your responses will only be identified as being from a Media Arts Student or a Media Arts Instructor.

1. Before today's study, about how many times had you ever watched or used teaching tools **related to the media arts** (in class and/or outside of class)?

	Never	Once or Twice per Semester	Several Times per Semester	At Least Once per Week	On a Daily Basis
Textbooks					
Tutorials (ex: Photoshop tutorial, Final Cut Pro tutorial, etc...)					
Video: Linear (ex: TV or video programs or segments shown by instructor in class or assigned for student to view at home)					
Video: Non-linear (ex: DVD shown by instructor in class or assigned for student to view at home)					
Other (explain):					

2. How does the *Guidelines for Documentary Production* DVD compare to other media arts teaching tools you have used?

3. Which sections of the *Guidelines for Documentary Production* DVD did you watch?

Introduction	_____
About Inside Jazz	_____
Camera Focus Problems	_____
Multiple Camera Angles	_____
Conclusion	_____

4. Based on the portions of the DVD you saw, rate *Guidelines for Documentary Production* in the following categories:

Check one and provide and comments/suggestions for improvements in the far right column.

	Superior	Above Average	Average	Below Average	Comments
Menu Usability (Ease of Use, Intuitiveness of Navigation, etc...)					
Menu “Look & Feel” (Consistent, Appropriate, Aesthetically Pleasing, etc...)					
Relevance of Content					
Organization of Content					

5. How do you feel the following sections of the *Guidelines for Documentary Production* DVD **could be improved**? Answer only for the sections of the DVD that you watched. Explain your answers if you haven't already done so in the previous question.

Introduction

- Technical Suggestions:
- Content/Other Suggestions:

About Inside Jazz

- Technical Suggestions:
- Content/Other Suggestions:

Camera Focus Problems

- Technical Suggestions:
- Content/Other Suggestions:

Multiple Camera Angles

- Technical Suggestions:
- Content/Other Suggestions:

5. (Cont.)

Conclusion

- Technical Suggestions:

- Content/Other Suggestions:

6. Based on the portions of the DVD you saw, what do you feel was **the greatest strength** of *Guidelines for Documentary Production*? Explain if you haven't already done so in a previous question.

7. Rank how effective you think the *Guidelines for Documentary Production DVD* would be if it were used in the following situations?

Use rankings 1-4 (1=Most Effective, 4=Least Effective).

	Rank	Justification for Rank
Presented by an instructor to a group of students in a classroom setting to supplement course material		
Assigned by an instructor for students to view outside of class to supplement course material		
Optional resource for students to view, if desired, outside of class		
Other (explain): _____ _____ _____		

Other Comments:

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