

BLOOD BROTHERS

Jonathon David Quam, B.A.

Thesis Prepared for the Degree of
MASTER OF FINE ARTS

UNIVERSITY OF NORTH TEXAS

August 2012

APPROVED:

Melinda Levin, Major Professor
Tania Khalaf, Committee Member
David Stout, Committee Member
Samuel J. Sauls, Director of Graduate
Studies in the Department of
Radio, Television and Film
Alan Albarran, Chair of the Department
of Radio, Television and Film
Mark Wardell, Dean of the Toulouse
Graduate School

Quam, Jonathon David. *Blood Brothers*. Master of Fine Arts (Radio, Television, and Film), August 2012, 117 pp., 4 figures, references, 22 titles.

Blood Brothers as a media project works as a diptych. There are two – seemingly identical – pieces of the project that must both be experienced to understand the project as a whole. The first piece of the project is the linear documentary. This part captures the experience as it exists in the past. It exists as a master copy of the original story of my and my foster brother's relationship. This version of the story will always exist in the past. The second part is the live-cinema documentary performance. In this version of the story, my foster brother and I are no longer only images on a screen; we are living, breathing, and emotional subjects in the present. Our presence alters how the audience consumes the material.

Copyright 2012

by

Jonathon David Quam

TABLE OF CONTENTS

Chapters		Page
1.	INTRODUCTION.....	1
2.	PROSPECTUS	4
	Project Description	4
	Performance/Documentary Treatment	6
	Goals of the Production.....	24
	Style and Approach	25
	Intended Audience	28
	Multimedia Performance Technology	29
	Role of Director	34
	Ethics.....	40
	Schedule and Equipment	42
	Funding	44
3.	PREPRODUCTION RESEARCH.....	46
	Subject Matter Research	46
	People, Location Research	51
	Funding	54
	Distribution Possibilities.....	55
4.	THE INTEGRATION OF THEORY AND PRODUCTION	57
	<i>Blood Brothers</i> and Documentary Theory	57
	Ethical Issues	63
	New Media Theory and the <i>Blood Brothers</i> Multimedia Performance.....	67

5.	TRADITIONAL DOCUMENTARY	78
	Overview	78
	Conceptualization of the Documentary.....	78
	Schedule	85
	Music.....	85
	Crew	86
	Equipment	87
6.	MULTIMEDIA PERFORMANCE	88
	Overview	88
	Reconceptualization after Filming	88
	Music.....	92
	Crew	93
	Technology.....	97
7.	POSTPRODUCTION	99
	Schedule	99
	Equipment	101
8.	EVALUATION OF COMPLETED WORK.....	102
	Linear Documentary	102
	Performance.....	104
	APPENDIX A: BUDGET	106
	APPENDIX B: BACKGROUND RESEARCH RESOURCES	111
	REFERENCES.....	116

CHAPTER 1

INTRODUCTION

Chance Quam is my foster brother. He and I have known each other since we were both weird little children. We have not always been friends and we certainly have not always been family. This is not because of any sort of animus one of us feels or has ever felt towards the other; it is just how our relationship developed. When I met Chance, he was living in an abusive home he had been adopted into with his biological sister Christy. When I first met Chance, I knew nothing of the abuse going on in the home he lived in; I only knew the wonderfully bright and adventurous child he was at the time – and still is today.

As our friendship developed, he started to become more open with me of the trouble going on in his home. I felt deeply affected by the information he would share with me. My parents had taken in many foster children when I was a young child. One of these kids, a young man who went by the name Donny, sexually abused me when I was 6 years old. So when I discovered Chance and his sisters were being abused I felt the need to try to help them – even if I had no idea how to do so. I told Chance that my parents would take him in, that he had somewhere to go; but I had no idea if they actually would.

When the time came for Chance to escape his abusive family, my parents were there just as I had hoped they would be. They helped Chance take his

information to the police and they offered him a place to live – a family to become a part of. Their experience as foster parents helped them persuade Wisconsin Child Protective Services to allow Chance to live with us. It was understood that they would take current foster care classes and receive their foster care license again; and when they did, Chance officially became a foster child in my family.

This is the short explanation of the events that allowed Chance to become my foster brother. We do not often use the term “foster brother” though. There is nothing wrong with that term, but we feel like it does not do justice to the relationship he and I share. The added word “foster” creates a limiting barrier to the level of relationship Chance and I share with each other. Our bond with each other is natural. We do not need to share a bloodline to prove it either; because we share a bond of experience. Our relationship comes from an honest and open understanding of who each one of us is. We know what each of us had to endure as children, but we do not pity each other. Instead we grow with each other by trying to learn how our experiences affected us both positively and negatively.

The term “blood brother” often refers to the practice of people connecting open wounds and sharing blood with each other. Chance and I would often joke with others that we ourselves had done this – we never did. We would tell people we had done this when we would get challenged on our family relationship. It was funny to us because we had both experienced such different types of family structures in our lives; we did not understand why only blood

made for true family relationships. Both of us had violence in our past; we had shared blood with the world even when we never wanted to – so it was unclear to us how blood would make us better brothers.

Blood Brothers as a project works as a diptych. There are two – seemingly identical – pieces of the project that must both be experienced to understand the project as a whole. The first piece of the project is the linear documentary. This part of the project captures the experience as it exists in the past. It exists as a master copy of the original story of mine and Chance's relationship. This version of the story will always exist in the past.

The second part of the project is the live cinema performance of the documentary. This part of the project uses much of the same material as the linear documentary does, but it brings the story into the present. It does this by allowing Chance and I the opportunity to put the story together in front of an audience. In this version of the story, we are no longer only images on a screen; we are living, breathing, and emotional subjects. Although the story within the performance resembles that of the linear documentary, it will always be different because of the live presence of Chance and me. Our presence alters how the audience consumes the material.

CHAPTER 2

PROSPECTUS

Project Description¹

There are thousands, if not millions, of moments in every person's life that will forever change the future of an individual. Some of these moments seem so inconsequential they pass by without much notice; but others make themselves known – these moments can consume a person's life and memory. A person could spend the rest of their life repeating a moment like this to him or herself; trying to relive the events of the moment and understand it in a new way.

Friendships can be made and/or broken by these types of moments and how they are understood. When confronted with a difficult situation, a person can respond in any number of ways – but generally, they only get one chance to respond at all. It is in these moments where a person can truly start to understand who he or she is and what he or she stands for.

My foster brother, Chance Quam, and I share one of these important moments in our past. It was May 2003 and even though we both considered the other to be a good friend, we never spent much time together outside school related functions. At this point, we were only friends – each of us a part of separate families. Towards the end of the 2003 school year I had noticed

¹This section was written between October 2010 and April 2011. This is the original proposal that was submitted and approved by the thesis committee.

Chance was coming to school more despondent with each passing day. When I finally approached Chance about this, he handed me a cassette tape wrapped in a brown paper bag. He said it contained the key to understanding his unhappiness. When I listened to the tape, I heard the stories of three abused children – Chance, his biological sister Christy, and his adopted sister Stephanie. Within three months of this moment Chance and I would share a bond stronger than anything we had ever known before – we would be brothers, and we would understand how strong a true friendship really is.

It is the events which took place during the summer of 2003 that led to Chance and me becoming foster brothers. It has been eight years since this change was experienced and both of us have begun to develop different but equally important perspectives on this period of time. The two of us have continued to provide emotional stability in each others lives, and although we have gone on to share new experiences and create new bonds; the importance of this original event continues to show itself in new ways throughout every aspect of our lives.

The purpose of this project is to create a live performance of this event. The performance will be a multimedia realtime documentary presentation. I (Jonathon Quam) am the director of both the project and performance. Chance Quam is the live subject whose live interview at the performance drives the aesthetic changes of the performance. As the director, I will follow Chance's narrative and apply visual juxtaposition with realtime multimedia software

(Isadora™) and three separate video projections. A live camera will be used to capture Chance and project him onto one of the screens when the I choose to do so. The performance itself will also be recorded and a traditional documentary will edited together based on the story told the night of the performance.

Performance/Documentary Treatment

This is a treatment for the multimedia performance part of the project. It was the initial plan for how Chance and myself would interact with the prerecorded footage and live camera. While it does contain elements of how I planned to develop the traditional linear documentary, this was written as a way to visualize the multimedia performance.

Overture

As the performance begins, Jonathon and Chance will approach the audience and inform them on the nature of the subject matter the performance will be dealing with. The story is full of dark moments that deal with child abuse, alienation, and loneliness and people who might have a hard time dealing with talk of children in these types of situations should not watch the performance. Although Jonathon and Chance will be guiding the audience through the story, they will not be able to protect people from the harshness of the topics.

When it is time to begin, the composer (Ryan Pivovar) and his musicians will create a brief overture to introduce some of the different musical motifs that will weave in and out of the story. At the same time Jonathon will begin introducing sparse imagery to set the scene of the story. Wisconsin summer

landscapes and inner city neighborhoods will play on opposite screens. These two images represent the difference in Jonathon and Chance's earliest memories. As the overture fades out, Chance will appear on the center screen. When the music is completely gone Chance will begin his part of the narrative.

This part of the story deals with Jonathon and Chance's recklessness during the early parts of their friendship. While Chance describes a particularly humorous story involving cultural miscommunication and being wanted for kidnapping Jonathon segues into a prerecorded interview with the two of them at the site this incident took place. In this interview it becomes known to the audience that this event took place after the two had legally become brothers. As Chance begins his live dialogue explaining the freedom the two of them felt at this point in their life; the images on screen become more surreal and symbolic – portraits of a place that filled them with the childlike wonder they had so long forgotten. This is the moment in life where the two young men began to understand the new beginning the two of them had been granted. As the story reaches its climax, Jonathon queues the musicians to start again. Just a few seconds of melody and Ryan begins to sample and manipulate the tones to fit the image.

Waking Up In a Car at Night

Having established a reference in time for the audience, Jonathon takes to his controller and begins to slowly devolve the images backwards in time. He picks selections that reference the present, and juxtaposes them with images

that represent the past. Slowly, he takes the story back to his and Chance's childhood – a time before they knew of each other's existence. A prerecorded interview with Chance in the backseat of a car begins to play. Chance looks out the window and takes in the nameless cityscape around him. He begins to speak of the first moment he ever remembered in his life. Waking up in a car at night to a vision of terror and desperation. This moment is from his early childhood spent living in a car with his brothers, sisters, and schizophrenic mother. His mother was afraid the state would take her children away from her so she drove them from city to city to avoid the authorities. The moment Chance remembers clearest is waking up and seeing his younger sister lie asleep with a distended belly. He could not have been more than four years old. It was the moment he understood what it meant to truly feel helpless.

As the audio to this interview fades, the image is left playing on both the left and the right screens. On the center screen Jonathon queues still photos that were taken from his infancy. A vibrant and healthy looking baby with a smile as wide as it was innocent. An audio only interview begins to play over the image. It's Jonathon's voice – discussing his earliest childhood memories playing in an apple orchard where his father would rake leaves into giant piles for him and sister to play in. When the day was over, his family would have a bonfire using the leaves and they would sit as a family roasting marshmallows while his mother and father told them stories from their childhoods. Slowly Chance's image in the back of the car fades to black and a new video of Jonathon appears

on the screen. He is sitting with his mother playing a game. The two of them are discussing the foster children the family took care of when Jonathon was a young child. Jonathon's memory of many of the kids is very distorted, but one name sticks out that both he and his mother have a hard time mentioning – Donny. His mother goes silent at the thought of this young man, but Jonathon is persistent and soon it becomes clear that this foster child caused irreparable damage to the family. Jonathon makes it clear that Donny sexually abused him when he was 6 years old. His mother cannot say any more. While Jonathon explains the story, the baby images that had taken center screen slowly begin to deteriorate into black and the silence from the interview fills the room.

The live interview with Chance takes over the black center screen. Jonathon and Chance are both wearing lavalieres and they begin to discuss the stories they just told. Chance asks Jonathon to explain the impact such an event would have on his interactions with people in the future. It was in his ability to trust people, Jonathon explains. For most of his childhood and beyond Jonathon could no longer trust people who were not family to him. Even his family would suffer from some of this issue as Jonathon would begin to hide key pieces of his identity from everyone as time went on and the happy adventurous infant and child he had once been would be replaced with a more serious and introverted external identity. Chance takes over by segueing into similar aspects of his life. He discusses the impact of having the authorities finally remove him from his mother's negligence and put him and his sister into foster care. For three long

years they would go through over 20 foster homes – sometimes together, sometimes apart. Sometimes the family who took them in would treat them kindly and other times they would be abused, consistently reinforcing Chance's lack of trust and faith in the world around him. As Chance explains this, Jonathon uses traveling imagery of different types of homes on screen to symbolize the chaotic and whirlwind feeling Chance was going through at such an early age. Ryan at the same time uses dissonant chords and obscure melodies to emphasize how disturbing this all must have been to a child.

A New Home

Chance segues into his arrival at the home of Debby Smith – the woman who eventually adopted him and his sister. He explains the welcome feeling Debby created through her choice to adopt him. This is also the moment Chance adopted a new name and identity for himself. Until this point in his life his name had been Charles Grant McConaughey III, but at the time of his adoption he picked the name Chance. When this moment in the story is reached Chance's live interview is replaced with a prerecorded interview with him and Jonathon walking down a highway. When viewed from behind, the Smith farmhouse can be seen off in the distance. The center screen uses footage from the front to view their discussion while the left and right screens are filled with observational images from the area to fill out the whole picture of the lush valley they are walking through. In the footage, Chance discusses the early years at the Smith

house and when he began to realize how abusive the family was going to become towards the adopted children.

The image then cuts to the two of them in a car. They are heading to the house Jonathon's family moved into when he was eight years old. Jonathon explains how excited he was for the move – how much he really looked forward to living far away from Platteville and the foster kids who had been such a large part of his family's life. Upon arriving at the house, the sound of the film begins to fade to nothing and Jonathon queues the musicians to start the second musical theme of the story. This time there is less dissonance and more clarity and uplift to the melody, but Ryan continues to distort the purity of the sound to continue the uneasy feeling that still lingers with the story.

Chance and Jonathon walk through the house, it is filled with items that have no relation to either of them. The Quam family moved out of that house 7 years ago; now there is a new family, with new memories, inhabiting it. This is just fine in the minds of the two young men. In the live setting, Jonathon and Chance discuss that although the house represented the feeling of safety for the two of them; not having it in their lives is a reminder on how life simply continues to move forward. No matter how much meaning a place or object is given, it will always be possible to transfer that meaning to something new when necessary. When the image on screen shows the two of them sitting in the driveway in front of the house, the audio returns to that which was taken with the image. The two of them are discussing the day Chance arrived at the Quam house.

It is a surreal memory to both of them. Jonathon remembers the weekend only as a flash of events. Chance remembers the whole story vividly. Jonathon had given Chance his older sister's (Jessica) cell phone number and told him that if anything was about to happen at the Smith house he needed to call this number and Jessica would come and get him no questions asked. Chance begins to recount what happened at the Smith house that weekend. Debbie Smith (the mother) had taken the other two girls away for the weekend, leaving Chance alone with Brady Smith (the biological son of the family) and Tim Smith (the alcoholic father). The situation in the house had become tense over the summer as everyone knew Brady had been raping Stephanie (one of the adopted sisters) and that nothing would be done about it. The parents had no concern for Stephanie's safety because they felt they needed to protect their son. While Brady was away working, Chance and Tim were talking. Tim being drunk, began to attack Chance emotionally as he saw this as a way to keep him submissive. This time Chance was not going to have it – he began screaming at Tim about the abuse he and his sisters had endured. He told Tim that he planned to turn Brady in to the police and there was simply no way that he or Debbie could protect their son once that happened. Tim became furious and irrational, he did not know how to respond – so he simply threw Chance out of the house.

This was the break Jonathon and Chance had hoped for. Chance ran to his room and quickly threw everything he could into a plastic bag. On his way to

the door he quickly grabbed the phone and called Jessica, no answer on the first try but she hastily answered on the second try. Chance simply said he needed her to come get him quickly. On his way out the door he failed to notice that Tim had seen the phone call. As Jessica approached and slowed down, Tim came outside with a shotgun. Chance waved for her to continue without stopping, throwing his bag in the back of the truck. When she turned around and came back, he jumped in the bed and yelled for her to go as fast as she could.

While the story is being told, Jonathon uses poetic fast moving imagery of the landscapes between the Smith house and the Quam house – all of which is played on the left and right screen while the discussion between Chance and Jonathon plays in the center. As the story builds, Jonathon queues a standalone bass tone to start playing in the background. Ryan builds the tone as the story reaches its climax, slowly distorting it as various points until the sound resembles something unnatural. Once the story is concluded, the tone breaks and all the screens go black; then only the natural sound of the cello can be heard – it slowly dissipates to nothing.

What Happened?

The live feed of Chance returns to all three screens and Jonathon asks him how he felt that day. “It was unlike any other day in my life, I had never been so uncertain of anything. What if what we planned didn’t work,” Chance asks. Jonathon responds by saying he felt the same fear when he arrived home that day, coincidentally, at the same time as Chance and Jessica pulled into the

driveway. Everything had been done in such an amateur and ramshackle way, nobody knew about what the two of them had planned. Even Jessica had only been instructed to pick Chance up – Jonathon had never told her why.

Chance explains the two of them just did not trust the system enough to make things happen quick enough or at all. They did not want to get anyone involved too soon, for fear of the situation falling out of their control. As he says this, Jonathon pulls up video of a fairground on the left and right screen. “Where did it all start,” Jonathon asks? Chance ponders the question for a moment, and decides that for him it all started the day the two of them met for the first time. At this point, the image of Chance on the center screen is replaced with footage of Jonathon and Chance at the same fairground that is on the other two screens. This time instead of audio from either the images or live setting Jonathon queues a prerecorded audio documentary that him and Chance had made about the first day they ever met.

It is a sparse piece consisting only of dialogue between the two brothers. Background music to it has also already been added in advance. This is a moment for the musicians, Ryan and Chance to stretch while Jonathon improvises images from the fairgrounds. Jonathon and Chance jump over ditches and move around from screen to screen, recreating the scenario the two of them talk about in the audio recording. The images slowly drift to the empty sheep and cattle barns where the two of them are wandering looking for images of

their past lives. Soon, Jonathon finds the stalls where he used to staple the signs that bared the names of his steers.

The story on the recording finds the two of them sharing ideas of what it meant to each of them to find someone at that age who accepted them for exactly who they were. They share memories of chasing frogs through runoff ditches and pushing each other to jump the wider and wider ditches until finally Jonathon just could not make it and fell right in. It was a friendship which lasted only for a day, the two of them would not meet again for another two or three years.

When the audio documentary finishes playing through, the live interview with Chance returns to the center screen. He begins to discuss his views on friendship and trust. There were many years in his life where he felt like he could not have faith or trust in anybody or anything. Jonathon calls back to what he had said about how he felt the same way in the years after the abuse from the foster child. Chance says that it really only takes a moment for a child to lose faith in the world, but what happens when a child repeatedly tries to see the best of life only to be knocked down repeatedly? “I just gave up. I began to focus all my energy into surviving day to day. It really didn’t matter if the abuse stopped or not, because I was convinced I had done something to deserve such a terrible life.”

Jonathon then puts Chance’s live feed onto the left and right screen, replacing the central image with a video of the high school the two of them

attended. The video has a constant forward motion to it; as one image connects with the next, it never stops moving. Soon both Jonathon and Chance appear in the image. They are pulling the image with them as they travel through another piece of their past. Eventually they reach the music wing of the building, where the two of them began to establish the long term friendship they have until this day. “Why did you want to be my friend,” Jonathon asks Chance in the live setting?

“For the same reason you wanted to be mine,” Chance responds, “because we needed each other.” Jonathon goes on to discuss how he felt about friendship by the time he had reached high school.

“It was something that could easily be forgotten in my world. Most people I knew could take or leave my friendship based on convenience alone. If I began to affect how other people viewed them, then it was so long, farewell. I know that most people feel awkward when they look at themselves from high school, but this was beyond awkwardness, it was another example of why I never let people get close to me. I had so much compassion for the people in the school who had been pushed even further into the outer social limits simply because people refused to take time to think about what another person’s situation was like. It made me often wonder if this was how people really raised their children?”

The live feed of Chance on the left screen then cuts to a still video of the high school band room while the right image cuts a still video of the choir room. The center image shows the two of them sitting in the practice room hallway which

connected the rooms. They are discussing their time in show choir together, where they first truly started to spend most of their time together. When the choir would go on long trips across the country, they shared hotel rooms together and always spent their time at the competitions hanging out with one another. It was often just the two of them getting to talk about their lives in ways they had never gotten to before – without the worry of being judged. Still, at this point, neither of them was willing to open up about the abuse they had gone through; but this type of close friendship was new to both of them, so neither really knew how to go about it. This friendship building would go on for two years, until the end of Jonathon’s junior year and Chance’s sophomore.

When the central image switches to the two of them in the high school library, the left and right screens show images of a cassette and a barn respectively. The central image shows the two of them scrolling through the magazine rack. “How do you remember this day, Jon,” Chance asks?

Jonathon responds, “I remember sitting over by those computers trolling the Internet like I usually did before class started. Though, that morning, I had other things on my mind. I had thought you seemed depressed for a while at this point and the day before I had approached you about it. All you said to me was I should come to the library on this day before school and you would explain everything. So I sat and waited for you to show up for half an hour. I did not know when you would be here, so I just came early and waited. You didn’t come until just before class started, so you didn’t have a whole lot of time. You brought

me over to this magazine rack and gave me a cassette. You said that it held the information I needed to understand your unhappiness and then you left. You didn't even speak to me in choir that day."

Chance cuts in, "That tape had a lot of information on it that no one but my sisters and me had ever known about before. I was really putting myself out there by giving it to you and it made me nervous. I don't really know what I expected you to do with it. I thought maybe you would listen to it and suddenly I'd find police showing up at the Smith house."

At this point the central image is replaced with the live interview of Chance. Jonathon says that what he did with the tape was probably nothing like what Chance had expected. He had simply gotten nervous and threw it in the glovebox of his car. For whatever reason, the tape had terrified Jonathon. He did not know what to expect, but he suspected whatever was on it went far beyond any traditional source of unhappiness.

The Summer, 2003

"We didn't talk for a month, did we," Jonathon asks. Chance responds that he thinks it was about that much time.

"Not until I started my job at Culver's," Chance says. Jonathon mentions that it was about this time he finally sat down to listen to the tape. The left side image of the cassette is replaced with a video of Jonathon sitting on a floor with a boom box wearing a pair of headphones. "You didn't tell me that at the time though," Chance responds.

“I didn’t know what to do,” Jonathon says, “what I heard devastated me.”

At this point, Jonathon queues audio from the cassette the two of them have been talking about. It is a scratchy sound where a young Chance is giving the date, time and location of the recording. He says he is in the barn on the Smith property with his biological sister Christie. At this point, Jonathon puts the image of the barn onto every one of the three screens. It is an interview with her, he is asking her questions about Brady and Stephanie. Soon the questions lead to a discussion about how Brady had raped Stephanie.

Jonathon cuts the audio and queues the musicians to begin playing. They play while Chance and Jonathon remain silent for a minute, both of them contemplating where to go next. The reality of this revelation still lingers with both of them. Finally Chance says that he understands Jonathon’s reaction, he does not know how he would have reacted to being given something like that either. Now the left and right images show the Sauk County fairgrounds and the central image is Chance’s live interview. The music cuts out. Neither of the two knew the other was going to be at this fair.

They had happened to see each other in passing one day and started to spend their time together while the fair was going on. Both of them had chores to do during the day; but at night when the animals were bedded down, they would hop into Jonathon’s car and just drive. Chance’s interview and the images of the fairground are now replaced with video of the two of them driving at night. Everything is pitch black outside of the car. The audio from the video has the two

of them arguing about how to get to Hoot Owl Valley, something they had accidentally found while driving the first night of the fair. When they reach the location the car begins to look as if it is driving in circles; but since nothing can really be seen outside of the car, it is hard to see why. Both of them explain that this is why they felt they had to come back. There was something interesting about this place and they needed to see what was there in the daylight.

The left and right screens then go black and the central image cuts to the two of them re-approaching the valley in daylight. As the car winds its way down the road, the open valley starts to become visible. Jonathon stops the car in the center of the valley. At this point, the left and right screens both have different images of the valley appear. Jonathon and Chance are in both of them, exploring every corner of their memory. The central screen shows the two of them sitting in the middle of a field. They are discussing how they felt the day they came back. In both their minds it was a beautiful day. Not because of the weather, but because they had found a place to call their own. It was a place the two of them could escape to. This was where Jonathon brought up the tape Chance had given him. When they talked about it back at the time of the fair, Chance simply said he did not want to do anything about the situation. He was terrified to get the police involved.

Jonathon took this as a queue to drop the subject. He did not want to upset Chance and maybe it was not his place to be talking about it anyway. The two of them would spend the next three days coming back to this valley but

neither of them would discuss the information on the tape. Instead, Chance began to open up about the other abuses he and his sisters endured with the Smith family. How they had tried to get the police involved, but nothing was ever done about it.

The audio from the central video fades out but the image stays on the screen. The left and right screen are both replaced with Chance's live interview. "Why there," Jonathon asks, "what happened?" Chance responds by explaining how he trusted Jonathon at that point. Jonathon obviously cared for him enough not to ignore what was going on but also enough not to do anything that might put him and his sisters in more danger.

"But you wanted something to happen," Jonathon says, "you just weren't sure of what. You called me the day after the fair and told me you planned to run away."

"Yeah, I did plan to run away. I don't where I thought I would go, but I really felt like that was the only escape."

"I made you promise me that you wouldn't," Jonathon says, "it was selfish of me, but I was legitimately afraid for you. I didn't have any sort of other plan, but I knew there had to be a better idea than running away."

Chance begins to talk about what started to happen after the fair. It did not take long for the two of them to begin to spend all of their time together. They would continue to visit Hoot Owl Valley but they would also just drive. Never to any place in particular, just driving for the sake of driving. As he talks about this

the same images of Wisconsin scenery from the beginning of the performance begin to make their way onto the all three screens. Eventually one image sticks on the right screen – it's of a cliff. The left screen then shows the two of them driving up to the same cliff while the central screen shows the two of them hiking up to the top of the cliff. As this video plays through, the left and right screen are taken up with cutaways from the hike – feet moving, the two of them stopping to rest, etc. It is a long quest which gives the two of them time to discuss what they talked about the day they came here.

On that day, they were focused on family. Jonathon had been telling Chance about the foster children his parents had taken care of when he was young. How it was always such an odd thing to him – having these children come and become a part of the family only to leave a few months later. Chance asked if Jonathon had ever known about anything the kids' pasts. All Jonathon could say was that some of them had been rough, at this point he could not remember if any of them had ever opened up to him about their lives. What Jonathon really wanted to tell Chance was the story of Donny, but the day had been so beautiful, he did not want to throw a wrench into it and potentially scare Chance off with his own history.

“Was that the only time you considered telling me about Donny,” Chance asks?

“Before you became a part of the family, yes.”

“Why? Did you not think I'd be understanding?”

“It was more that I wanted to help you. At the time I felt like if we were able to do something about your situation, that my history would suddenly become resolved.” Now the two of them are at the top of the cliff and it is a grand view, fully worth the energy required to get to it. They are both satisfied with themselves and just like they did on the day they hiked the cliff eight years ago, they stop talking in order to not ruin what is easily a perfect moment for them. Just by looking at each other, they understand how the other feels.

While the left and the right screen fade to black, Jonathon replaces the image on the center screen with Chance’s live interview. He talks about the odd feeling he felt going back to the Columbia County Fairgrounds. “At the time, I didn’t remember that this was where I met you,” he says; “but there we were suddenly; at the same run off ditches we first met at.” The left and the right screen begin to show different still location shots of the fairground. “We were always surrounded by people that day, we had to leave the fairgrounds to find some place we could talk.” It did not feel like it at the time, but this was an important moment for the two of them. This would be that last time the two of them would get to talk before Chance moved in with the Quam family.

The center screen image cuts to an image of Jonathon and Chance wandering through heavy bushes. They push branches out their way as they try to keep their balance. When they get to the other side of the thick shrubbery, they find themselves looking up at an old train bridge. Jonathon announces that this was where the two of them would talk about what to do about getting Chance

out of the Smith house. That day, Chance had brought up the idea of running away again. This time, Jonathon did not have much of a response. He still did not like the idea, but he wanted the best for his friend; and running away was better than living in the Smith house. “I felt so defeated,” Jonathon says; “I couldn’t think of one better idea.”

“But in the end, we did,” Chance replies. Out of desperation, Jonathon plead with Chance to call him if he were in trouble. He even gave Chance his sister’s cell phone number, saying that if the house number did not get an answer that he should call Jessica. The rest of the day was spent enjoying their time the way they did on the day they first met – carefree and childlike.

Goals of the Production

When Chance and I meet a person, it often comes up very quickly in conversation that the two of us are brothers. This usually sparks an unusual look from the person we are talking to. It feels like they just want to look back at us and simply say: “I don’t believe you.” So we always go on to explain how Chance was a foster child – something which never feels quite right to me. I would never want this feeling to be misinterpreted as feeling that somehow being a foster child makes a person less than perfect; because that is simply not true. What does not feel right to me is “foster child” does not fully explain my relationship with my brother? Our bond goes deeper than him having just been brought in to the family – our bond is natural, organic, something we found lying

dormant so deep within ourselves it was as if it had been there since the day we were born.

This project is an extension of that feeling. Our unique story is something we enjoy sharing with people. We see it as a bonding opportunity, something that allows a person to catch a glimpse of something that defines Chance and me. Most people do not hear the whole story though, we have always hidden certain pieces of it to make it more palatable to the average listener. It is not often that we discuss in full detail the different types of abuse he and I went through as children. This project will explore our relationship while keeping the horrific aspects of our past intact. It looks to uncover the true nature of our bond while exploring how to share our experiences with a variety of audiences.

Style and Approach

This project is a combination of personal and poetic documentary styles. While we will be doing a large amount of traveling in the film, I do not want the film to look like a travelogue; rather, it will look like an exploration of our shared and unique memories. Visiting the locations which were important to us while we went through the experience serves as a way to look for gaps in what we remember. So much happened in the summer of 2003, that much of it can only be remembered in flashes.

Structurally, the film and performance will be divided into five parts – “Overture”, “Waking Up in a Car at Night”, “A New Home”, “What Happened?”, and “The Summer, 2003”. The performance will have noticeable divisions, but

the film will not. Most of the story will be told in chronological order, but some pieces will be told out of order because of the way they relate to our lives. The “Overture” will set up two opposite scenes. One which is built of high rise buildings and constant confusing movement, and one which is more peaceful and created with farmland imagery – rolling hills, silos, cattle, orchards, etc. These represent the two very different childhoods which Chance and I experienced. This will also be where the musical themes are set up. The images will follow the movement in the music. The “Overture” is a very short piece of the film; but it is exceptionally important to the information which follows it.

“Waking Up in a Car at Night” is where Chance and I are first truly introduced to the audience. We will examine childhood traumas which shaped who we are and influenced our outlooks on the world. “A New Home” continues this exploration but this piece of the film is where we move our two stories closer together. It will explore the alienation we felt as we moved from house to house or town to town. At the end of this piece we give away the moment which made Chance a permanent member of the Quam family. “What Happened?” will look deeper into the Smith household and the horrific acts of child abuse which took place there. It will examine the beginnings of mine and Chance’s relationship as well. Showing the buildup to what would become the three most important months of our lives. “The Summer, 2003” is the piece about the months of June, July, and August in 2003. These three months make up the majority of the story being told. This piece will be the longest of the five for this reason. It examines

what we did that summer to push our bond beyond friendship and make it one of brotherhood.

The poetic aspect of the film comes from how the music and imagery will relate to each other. Location will have its own unique role in the film and music will help to express this. These locations go beyond scenery, they have become a part of who we are. Beyond the locations, there will also be a heavy relationship between the image, memory, and emotion. The story cannot always be explained through words, sometimes it is the body language between Chance and me that helps to push towards a greater understanding of our relationship. These moments will be emphasized by the way they are used to accent moments throughout the performance and film.

What drives the film forward will be the honesty shown between my brother and me. We will be examining highly emotional and sometimes tragic events in our lives in a very frank manor and our interaction about the ways we have dealt with these events will provide the gateway to the truth we are searching for – the missing moments from the summer of 2003 and other aspects of our lives which led to our friendship.

In public, the dynamic between the two of us is often like watching a double act – one of us is always the straight man and the other is the funny man. This is not how we are all the time. When we are alone, we tend to become more introspective (Chance especially). There is always a part of us looking to understand aspects of our personalities in new ways. Our relationships with our

other family members are much different. We do not often try to dig too deep into these interactions; but this project will push us to do this. We understand better now just how important everyone around us was to the creation of our friendship.

Intended Audience

The intended audience for both the performance and the film are people above the age of 17. While I believe the story is ultimately a happy one, there are just too many instances of abuse to be presenting this project to a younger audience who may not be able to handle the emotional complexities of such topics. Beyond that age definition I truly believe the themes of family and friendship are universal enough for audiences from different cultural backgrounds.

This story is also one that may specifically attract people who have suffered abuse in their own life. Over time, as Chance and I have met more people and discussed this situation with them, we have come to discover that it has attracted many abuse victims to open up about their own history. There is also a portion of people who have suffered abuse who this project will repel. These are people who do not want to relive their trauma and therefore have no interest in the story.

Audiences from the Midwest will also have a special interest in this story as it exists within the background of two midwestern childhoods. People like to know what happens in the area they live in, and this is a type of story that is too often never spoken about.

Multimedia Performance Technology

Performance

During the live performance, I will be working with three laptops (all three of which will be Macbook Pros). This need for three computers stems from the limitations of video output signals from an individual laptop – each laptop can send only one unique video signal and since the presentation of this performance requires three unique video signals to be projected, three laptops must be used. The video signal will be sent using mini display port (Apple's standard video output) to VGA adapters, and these adapters will be connected to projectors using VGA cables. The audio output from my computer will be routed using audio cable to my composer's output mixer where it will get combined with the music being created by Ryan. I will be on a wireless lavalier that is routed to the same camera providing Chance's live interview footage. The camera will be routed into my laptop as standard definition digital video through firewire and the audio will be sent through audio cable using the audio input on his laptop. Chance's live interview will be captured using a Panasonic HVX 200 and Chance will be mic'd using a wired lavalier.

The software I will be using during the performance is called Isadora™. It is a software designed for video performance and is capable of being used as live editing software. The workflow inside the software is unique to the individual who uses it. The user has hundreds of actors (virtual video modules) available

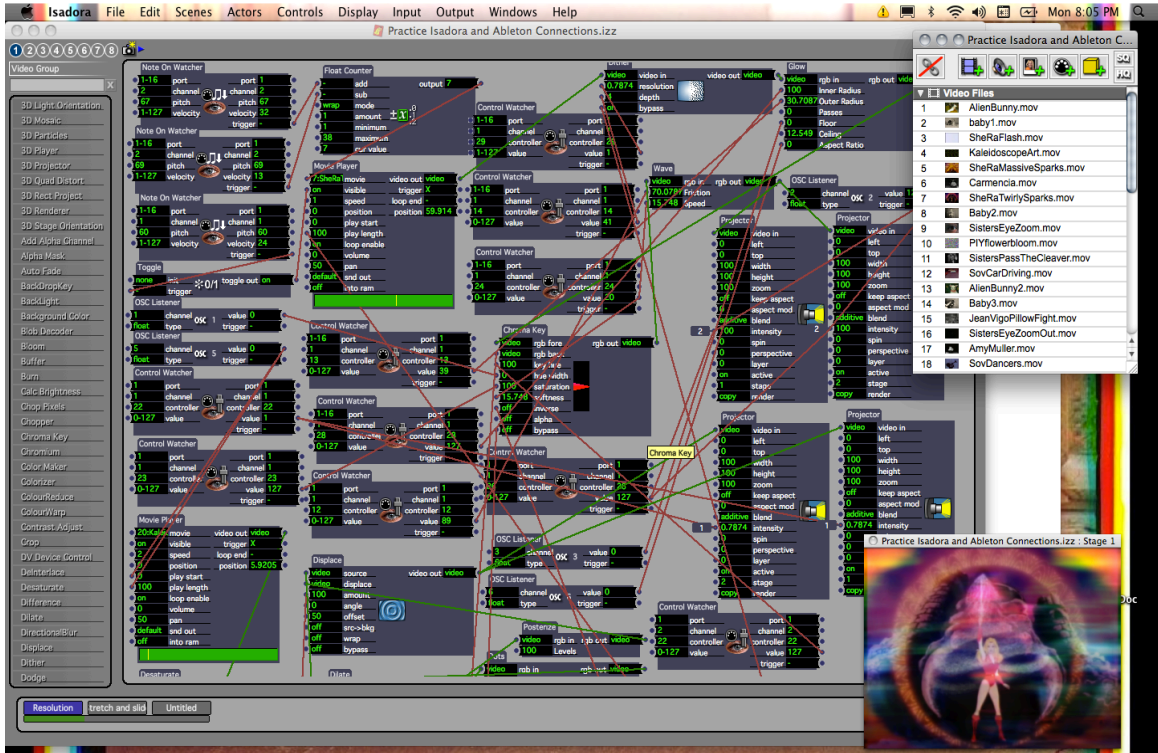


Figure 1. Isadora™ screenshot.

build video setups based on his or her needs. These actors are organized and connected by the user to create a project. To smoothly run this program, I will be controlling my workflow using MIDI controllers (devices that create and send numeric digital signals to computers, allowing users to control these programs from a physical surface). Each laptop will be connected to an Akai MPD32 midi/usb software control surface. The decision to use this specific controller was made based on the wide range of control this specific device offers. It uses both note and control midi signals and has multiple banks of pre determined values that allow for hundreds of combinations of signals to use within Isadora™. Note signals are best used as on/off and video transition switches whereas controls



Figure 2. Akai MPD32.

offer the ability to determine specific values for effects being used with pieces of video. Mapping these midi devices to Isadora™ will be done long before the performance, as will creating media folders within Isadora™ to work from. I will use the

controllers to select and adjust clips within Isadora™. Note signals will allow me to jump from sequence to sequence while the knob and fader controls will allow me to fade between the live camera and prerecorded footage, control the volume, and fade to and from black.

I will also have control over some of the workflow within Ryan's music editing software. This is done through an interface created using Max (a program that allows its users to route video, audio, and open sound control signals to the various programs that accept or use them). The interface routes my midi signals through an ethernet cable into Ryan's computer and sends the signals to Ableton Live (Ableton Live is a powerful music editing software that allows its user to live compose and manipulate sound). Ryan is then able to tell Ableton Live what he wants that signal to control. This means that one control or note on one of my midi controllers can feasibly control any number of triggers within both Isadora™ and Ableton Live at the same time. This connection will only be used with one of my computers.

My aesthetic decisions will be guided by the shape, mood, and pacing of the story. The shape of the story describes how I will order the events. My interaction with Chance will determine how I sequence the events of the story. There will likely be an introductory first sequence at the performance that brings the audience into the world of the film; but after the audience is introduced to Chance and me as subjects, we will be free to explore the events in the story in whatever way works best. If the story begins to slow down too much in its development I can select sequences which drive the narrative forward. If the information begins to become too dense, I can select sequences which have no narration and allow the audience breathing room. Music will play during designated sequences and I will cue the musicians with a wave when they need to begin and end. This allows them to room to improvise during longer moments of music.

There will only be one computer in the composer's (Ryan Pivovar) setup but he will be working with three midi controllers on that one computer. Each controller has a different type of workflow focus. One is based purely on note signals while the other two focus heavily on control signals. This gives Ryan freedom to change his workflow as needed based on any turn in the performance. The two musicians being used to create live music will be playing electronic instruments. The audio signal from their instruments will be routed through a mixer into Ryan's computer where it will play through Ableton. Once the signal has reached Ableton, Ryan will can sample and manipulate it using his

controllers. As he does this, the signal will be sent out of his computer and into another mixer where it will be sent to the theater's audio console – from there it will go to the theater's speakers.

The live video recording of the performance will be done using three Panasonic HVX500 cameras. These cameras will send video output through standard RCA cables to a three way video switch box. The video switch box

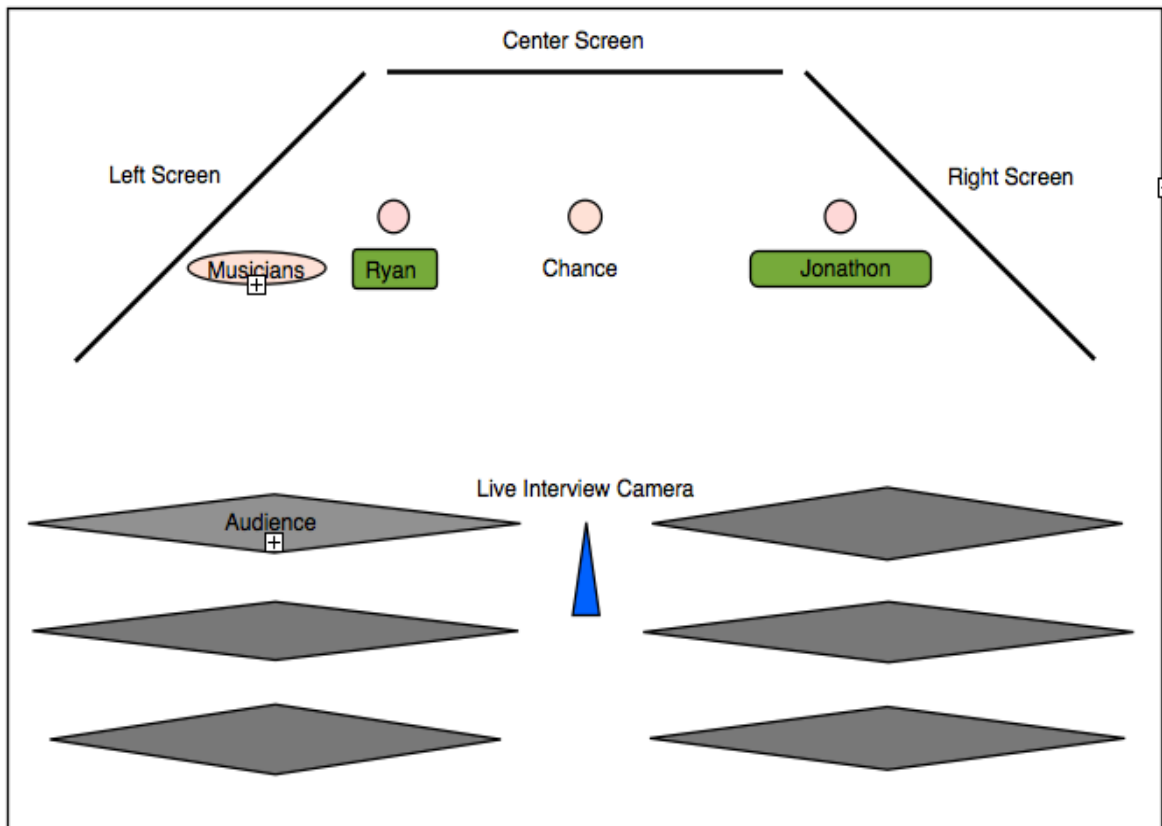


Figure 3. Live setup positioning.

will be connected to a final camera using an RCA attachment that will capture a the video coming through the switch box based on which input on the box is selected. From here the camera will record all video coming in to a P2 card.

This video captured on this card may serve only as a template for editing the HD quality footage captured by the other cameras. The audio from this performance will be recorded using a recording device attached to Ryan's output mixer and a device attached to the theater's audio console. There will be a sync pop at the beginning of the performance to ensure everything can be combined after the performance is finished.

Role of the Director

The Documentary

For the traditional documentary portion of my thesis I will be doing all the standard directorial duties. Primarily, I will be designing the look and emotional core of the story. Being that I am a part of this story, I understand the events which add up the overall story; but as director I will be preparing myself to work with any unexpected turns or obstacles – new or unknown information, location obstacles, etc. Before production begins I will be working with the other subjects (my family) of the film to learn what pieces of the story they are interested in being a part of and what everyone is comfortable discussing on camera. With this information I will design a schedule for the three week shoot that best utilizes who can be where and when.

I know that working with close family on a film can be a difficult task. It is up to me as a director to make sure nobody feels taken advantage of in this situation. Everyone will be made fully aware of what the film is covering before shooting begins so nobody is left feeling surprised about a topic of discussion.

While on the shoot in Wisconsin I will work closely with the director of photography (Robert Lewis) to let him know what type of look and feel I want the images to have. He and I will go scouting to all the locations before primary shooting begins to gather various types of test footage. I want him to have input on the style of the film in order to use his talents to the highest degree, but overall the final look will still need to fall within my vision as the director.

As the primary shooting begins I will take notes on what each of the subjects talked about at a given location to keep track of where the story is heading and to make sure the film stays on course with its overall purpose. If the story changes in a natural way towards a direction that works with the overall theme of the film, I will work with this change and help to guide the film towards a natural conclusion. Not all changes can be foreseen, I just want to be ready as best I can in case something does occur unexpectedly. I will also use this information to guide what locations to use in conjunction with what has been shot. It is important to make sure the subjects of the film do not become overworked or start to feel overwhelmed by the subject matter being dealt with. While I believe in maintaining the truth about how this information affects the Chance and myself, there is a line I do not want to cross for fear of the subjects safety. If I start to notice any of the subjects becoming distant with me I know that means they need a break from the story and I will respect that – this is why we plan to shoot for three weeks.

It will be my responsibility to review footage every couple of days to make sure that consistency in style is being maintained. If any issues occur I will work with the cinematographer to resolve the issue and get everything back on track. Reshoots are an option with this documentary and as the director I take responsibility for keeping in contact with the subjects and scheduling any that are needed.

The Performance

The performance aspect of this thesis adds another two levels of directorial duties to the overall project. I will be directing both the story of the performance and the live filming of it. Directing the story takes place both before and during the performance. The first issue I must address is hiring musicians. One musician has already been decided upon and that is the guitar player, Joel Shanahan; but any other potential musicians have not been hired. I will take care of holding auditions and making a decision on what instruments I would like to be used in early September 2011.

Before the performance, I will be working closely with the musicians and composer who will be performing with me to develop the sound of the story. Together, we will create the various musical motifs that will guide the story along. This will be done by practicing together. The composer (Ryan Pivovar) and I have already begun this process. Each week we spend four to five hours practicing both live video and audio composing. I take prerecorded images and manipulate them to the music he is creating. We each share 40% of the other

person's workflow as well – so the manipulations I do with the video are also manipulating the songs and the effects he applies to the music changes the video. Through practice we have been able to make this a very organic way to explore the relationship between audio and video. The plan for practicing for the performance is to begin working with the footage brought back from Wisconsin with the two added musicians and try to find a natural relationship between sound and the look and feel of the images.

Once the overall sound of the performance has been designed we will practice various improvisations to work towards understanding what to do in different situations that may happen within the performance. Before the performance I will also be pre-editing the footage to cut out any extraneous pieces which have nothing to do with the story. I will also color correct anything that needs it and place all the footage in various categories to make sure it is easily accessible depending on what part of the story it belongs to. There will also be video compression (standard definition quicktime files) I must do in order to make sure everything is Isadora™ compatible.

In the weeks leading up to the performance I will gather all the equipment mentioned in the technical review of this proposal and test it to make sure it works as planned. The day before the performance the musicians, Ryan, Chance, and I will work with the theatre crew to set up the equipment and get everything connected to the sound system and sound checked. As this is going on the small crew responsible for running the live camera feeds will work with me

to make sure the cameras are set to the correct settings and in the correct locations. I will have checklists to give everybody that explains these settings and lets everyone know what they are responsible for doing before and during the performance.

Once everything is in place, we will do a quick run-through to test everything together and see how everyone is responding to the addition of the live subject. When we know everything is in proper working order, we will shut everything down and leave it be until the day of the performance. The theater being used (University of North Texas' Merrill Ellis Intermedia Theater) can only be opened or accessed by the technicians and professors who operate it; so the equipment that left overnight is safe from outside tampering or theft.

The night of the performance, I will be responsible for guiding the story as best I can. The recording crew will be involved in the dress rehearsals and I will discuss with them where I would like them to be positioned. As the performance begins to take shape, Chance will be given much freedom to decide what he wants to talk about and when. Most of my guidance will come in the form of questions about specific times in our lives. It will be my responsibility to react to his answers with the proper video. This is why it was important to group the video into different categories before the performance, so I know what I am looking for. Most of the video selection will be done using preselected triggers on my midi controllers, but I will also be able to manually work within Isadora™ to change any piece of the performance to fit what is being talked about. I will work

to anticipate where Chance is going within the story, but I will also be responding to what he says.

If I am ever caught by surprise with anything he talks about and thrown off course video wise, I plan to let him talk longer on the topic so I can best find the sequences that correspond with that piece of the story. Many extra video sequences will be created for this type of event. Ryan will also be allowed to improvise on my queue to smooth out any bumps created through unexpected turns in the story. If any technical issues occur, I will respond accordingly. If it is something that can be worked around (live feed camera goes out, one projector shuts off), I will not stop the performance and just work with the issue at hand. If something devastating occurs that cannot be worked around, a short break will be taken to fix the issue.

One issue that might occur during the performance is someone reacting negatively to the information being presented. This is something that cannot be foreseen as sometimes people are unaware of some of their own internal struggles. If someone does start to have an extremely negative reaction to the performance, we will not stop and draw attention to him/her. Instead, I will let everyone know that a trained professional is at the performance and if someone feels the need to talk, he or she can talk to this individual. There will also be staff to help someone who needs fresh air find an exit.

Ethics

The ethical concerns involved with this project are not to be taken lightly. I am dealing with deeply personal memories and emotions belonging to my foster brother (Chance Quam) and the rest of my family – including myself. The story being told created wounds within my biological family that took years to heal. My sisters both saw the addition of Chance to the family as a sign that they were losing me as brother. Most of my time and energy was spent helping him adjust after he moved in. This is a situation they were not ready to deal with at the time it was happening. My younger sister did not fully understand what had happened and did not know how to respond to the emotions she was feeling. For my older sister, there was already a developing feeling of losing her home and seeing Chance and me interact gave her the feeling that she had never truly understood who I was. The issue of potential exploitation becomes a problem because I know my sisters would agree to be a part of the documentary even if they feel uncomfortable with doing so. My relationship with them would very heavily factor in to their decision to speak on camera. Their relationship with Chance is often times still contentious and the material I am gathering may make them feel uncomfortable. In the end, their story and inclusion in this project is part of the greater picture of family bonds that I am trying to build. We had our rough years and experiences that were directly caused by the situation in the story; but this is not new information to us. We have talked about these issues before and worked through them as a family. I am not looking to uncover any sort of hidden

resentment or take advantage of undiscussed issues in this project; I am only looking to tell the story as it happened.²

The ethical issues involving the psychological aspects of the film are much different from the issue above. My brother and I have spent many years talking about our pasts to many different people; and while we are comfortable doing so, that does not mean some of the lingering trauma does not affect us. We have always felt safe talking to people about our stories because we have always done so in safe situations. Here, we are creating a project that will be seen by people we do not know or trust – and that is a more difficult issue to deal with. I have been working with Dr. Patricia Kaminski, a psychology professor at the University of North Texas who specializes in post-traumatic stress disorder caused by child abuse, to try to catch any issue before it occurs. Both my brother and I have therapists that we have approached about this project to make sure we have their support and approval going forward – which they gave us. Neither of us are looking to damage ourselves psychologically for the sake of this project.

² The story surrounding Chance's impact on the Quam family's nuclear relationships did not ultimately become a part of the final film. I decided to focus solely on the relationship between Chance and myself when I learned that my younger sister would be traveling outside the United States for most of the 2011 year. This decision was also made because of the time constraints of trying to fit the core story surrounding Chance and me into a 30 minute total runtime. The film ends on the moment he becomes a foster child in my family and does not explore the story beyond that point.

Schedule and Equipment

Schedule

The Wisconsin shoot will take place between June 6 and June 27, 2011. During this three week period, all interviews, observational footage, and archival materials will be gathered. Shooting will be done in and around Sauk City, Stevens Point, Madison, Portage, and Baraboo, WI. Chance has scheduled himself to be available from Thursday through Sunday for each of the three weekends scheduled. This provides a more than sufficient amount of time to reach every location and gather the footage needed.

Monday through Wednesday for the weeks we are up there will be devoted to gathering extra location shots, data storage and organization, codec conversions, and readying equipment for the next weekend's shoots. While this is going on, I will also be contacting persons involved with the specific shoots we are doing and making sure all scheduling issues have been cleared up before the shoot occurs.

Post-production on the performance aspect of this thesis project will begin July 1, 2011. During this month, all footage will be logged and cut apart for its use during the performance. This process will be completed by July 31, 2011. Starting August 1, 2011, I will begin to edit video clips – cutting them together, color correcting, audio mastering, video compression – for their use in the performance. At the same time I will begin to build my performance layout in Isadora™. Here I will be focusing on creating a streamlined configuration of

video modules that best reflects how a documentary is created. Although Isadora™ is not a traditional nonlinear editing platform (e.g. Final Cut Pro, AVID Media Composer, etc.), I will build a setup that allows me to select and cut clips together with random accessibility. This phase of the production will last until early December which is when Ryan Pivovar (the composer) and I will begin performance practices.

These practices will consist of Ryan and me improvising with the video clips and music creation to best see how the video and audio should interact. By early February we will begin using video playback on three displays. We will also start working with the live musicians on improvising from a set of musical motifs developed during the previous practices. This will continue until the performance in early April of 2012. Chance will be unavailable to practice with us, but that will be part of the overall improvisational nature of the performance.

True post-production for the film portion of this project will not occur until May 1, 2012. Using the live recording of the performance as a roadmap, this is when the construction of a rough cut will begin. The first rough cut will be completed by August 1, 2012. Based on the feedback given, this cut will be revised for viewing by late September 2012. The final cut of the film portion will be ready for the thesis defense that will occur in mid-October, 2012.

Equipment

The Wisconsin shoot will be done with two cameras – the Panasonic HVX500 and a Canon 7D HD SLR. The HVX500 will be provided by the

University of North Texas while the Canon 7D will be provided by my cinematographer Robert Lewis. Captured footage will be stored on two separate 2TB external G-Technology GRAID hard drives. Back up for these drives will be on two 1TB external G-Technology GRAID hard drives. Other equipment requested for this shoot from the university includes:

- 1 Sound Device Field Recorder
- 1 Sound Device Field Mixer
- 2 Shotgun Microphones
- 1 Omnidirectional Microphone
- 1 Rifa Soft Box
- 6 XLR cables (2-3ft, 2-9ft, 2-15ft)
- 3 Wireless Microphones
- 1 Wired Lavalier
- Batteries (AA, camera, and field recorder batteries)

Funding

Secured Funding

- A large portion of this documentary has already been self-funded. Isadora and one of the MPD32s have been purchased and the funding to pay the cinematographer is secured. Funding for travel, lodging and food to and from Wisconsin is already taken care of as well.

Possible Funding Sources – for the performance and distribution

- Media Awards - An award given out by Mental Health America to students who have shown excellence in the portrayal of mental health issues. No specified amount (but still and possible source for distribution funding).
- Princess Grace Award - A foundation which looks to encourage emerging talent through the awarding of grants in the form of scholarships, apprenticeships, and fellowships.
- Texas Film and Video Grant - An award to aid emerging filmmakers who live in the state of Texas.

- Texas Filmmaker's Production Fund - An award to aid emerging filmmakers who live in the state of Texas.

CHAPTER 3³
PREPRODUCTION RESEARCH
Subject Matter Research

As a child living with the trauma of having endured sexual abuse at the hands of what I thought was a trusted family member (my foster brother Donny); I never found myself with a desire to discuss the subject with anyone – ever. How could I explain what happened to my family? They would just blame themselves, and I would never want that to happen. How could I tell my friends when I did not even truly understand what happened to me? Children can be cruel to those who show weakness, and I thought this part of my childhood made me weak. Living in silence with this type of pain buried deep in my mind was devastating to my social skills. I did not trust anyone. Every person I knew was considered a potential threat. At the same time, I needed someone to talk to. Someone who could not only understand what I was going through; but help make it real simply by acknowledging my pain.

Long after the time-period of the story within my documentary had passed and I learned to discuss my own trauma, I began to meet other people who had been sexually abused as children. I had never once joined a support group for survivors of childhood sexual abuse; so as time went on, I became quite alarmed

³ This section and all sections beyond this one were written after May 2012. The multimedia performance was produced and staged on May 2, 2012.

by the number of people I was meeting who had gone through similar experiences as me. It did not matter the gender, background, ethnicity, religion, or sexual orientation, this was an issue that simply plagued all walks of society. The one thing these people all had in common was how difficult it was for them to talk about. My brother (Chance) and I were lucky to have found each other; because in each other we found someone who was ready to listen, understand, and be patient while we worked through our emotions. Not everyone was so lucky; and that is where the idea for this film began.

When I first began to imagine the idea for this documentary, I was too immature to really know how to tell the story. There was a time when I was just another underachieving undergraduate media student. This period of my life was marked with immense amounts of social and emotional growth; but it is also marked with a total lack of ambition. I always had an idea of the type of work I wanted to do, but I did not care enough to put actual effort into it. Weekly assignments would come and go without me giving them much attention. I saw myself as an artist even if I had no real idea of what it meant to make art – so why should a corporate scriptwriting assignment mean anything to me?

Then came my first documentary film assignment; a short beat sheet where we were supposed to break down the scenes needed for any documentary idea we might have. I had never considered making a documentary before this moment – I did not care much for actuality. Reality was boring and my access to the real world felt limited. I lived in rural Wisconsin, so

what kind of truth could I possibly access? The more I thought about it, the more I became obsessed with putting some actual effort into this assignment. This assignment could be proof that I had something to express through art. So I decided to use the story of how I met my foster brother. It had everything – emotion, danger, love, family, and a happy ending. Best of all, it was something I thought I understood and could use to communicate something meaningful. A story that could emotionally resonate with other people. Then I became self-conscious and apprehensive. I had never told anyone about or dealt with my own sexual abuse at this point, so how could I meaningfully deal with the idea for an audience of strangers. I completed the assignment without giving any information about what actually happened to me or him – so the story was about two guys who drove around and hung out in the woods.

My failure in this moment was not just my inability to share personal information about myself; it was also my inability to properly understand how to share this information with other people. Simply telling a story about abuse does not make anyone want to listen; and it is certainly not the same as properly conveying a truth about how abuse can change people over time as I hoped to do. I was not done with this story, and I certainly was not done with figuring out the proper way to share it.

So when I began to research this idea for my thesis I knew I had to work on my own emotional state before I could even begin to work with my brother. I decided to make a documentary that explained the progression of how I dealt

with being molested – emotionally and with my family. This was a chance to put myself in front of the camera and gain firsthand knowledge of what it felt like to make public some of the darkest personal moments in my life. I tried to open myself up as even beyond what I thought I could emotionally handle. This was accomplished by doing something on video that I had never even done without a camera present – I told the story of the night my foster brother Donny abused me. By doing this I was going through the experience of what I wanted to ask my brother to do; and by learning to understand the feeling, I better knew how to help my brother during the filming process.

When putting my thesis committee together, it was suggested that I pursue someone from the area of behavioral studies or psychology. Although the educators I worked with from both areas declined to be a part of the project – the former because the field of study was an improper fit and the latter due to personal reasons – I was introduced to the book *Coping With Trauma*. The book's author, Jon G. Allen, approaches his writing about trauma from the perspective of self-healing and learning to cope with its existence. Many of the other academic books and articles I had read were written from an outsider's point of view; they were reactions to studies done about the issue of childhood abuse. Allen's book is written from the understanding that everyone deals with trauma or traumatic events – sexual abuse, physical abuse, violence, anger, attachment, terrorism, etc. This perspective allows the reader to break down the issues as they actually apply to real memories and real issues. Throughout the

book, Allen breaks down the issues that develop as a result of traumatic events as a monologue. He is always addressing the reader directly as “you.” Although my project was not going to be a psychological breakdown of the effects of trauma, Allen’s style of writing helped develop the mode in which I would approach my narration. A monologue was the perfect way for me to talk to an audience; but for me it needed to be an internal monologue, a way for the audience to get inside my mind.

The book begins with a suitably defeated perspective: “Trauma will not go away,” (Allen, xvii). This idea is central to how Chance and I have always shared our story. The story is about us, but our sharing it is not always for us. Sometimes sharing the stories of our respective childhoods is to help other people relate to us emotionally. Not everyone suffers from trauma, but everyone is exposed to potentially traumatizing events.

Chance and I do not fall into the category of those currently suffering from post-traumatic stress disorder. There may have been points in our life when we did, but not at the stages we are at now. When the idea for this project was still in its infancy, we both went to see therapists about the events in our childhoods. We needed to make sure that we would not be risking serious damage to our mental health by participating in this project. The conclusion from these sessions was that both of us were told we had healthy understandings of our pasts.

People, Location Research

The documentary consists of three main subjects – Chance Quam, me (Jonathon Quam), and the Wisconsin landscape. Chance and I are the obvious two in this trio, but the landscapes that Chance and I would disappear into when we were spending time together played in how he and I interact with each other. The secondary subjects of the film are Chance's and my abusers – Chance's adoptive family, and my former foster brother Donny. These subjects were only going to be interacted with through memory. Although the rest of the Quam family is referred to in the documentary, they play minor roles in the story of the relationship.

1. Chance Quam: One of the two brothers referred to in the title of the film. He is a young man who was abused from the earliest moments of his life through the age of 16. It was Chance's decision to approach me on two significant occasions, once to introduce himself and again to share what he was going through, that set in motion the connection the two of us share today. The contextual development of events in his story creates a mirror of the emotional development in my story.
2. Jonathon Quam: I am the other subject of this documentary. My story is more about the emotional journey I have gone through during my life. Complimentary to the actual stories of abuse Chance describes, my story shows how the relationship between the two of us developed into something that allowed each of us to grow.

3. Wisconsin: The Wisconsin landscape has always been a part of who Chance and I are. When we had nobody to turn to, we could always escape into the countryside. Its serene beauty reflects the development of our relationship. Although our lives were chaotic during the periods of time we discuss on camera, we always found comfort through nature and with each other.

Defamation is the act of knowingly or unknowingly damaging the reputation of a person, group, or company using a false claim that is stated or implied as factual. It can happen in any number of ways in the process of media production because of the different levels of work involved in the telling of a story. Although directors and producers are expected to properly research the information and interviewees they are working with, it is always possible for bad information to slip through the cracks. On occasion, defamation may be a deliberate and malicious attack; but quite often, defamation occurs when a simple but preventable error occurs during the production/writing process. My goal in designing this film was to avoid the possibility of a defamation lawsuit without damaging the facts or structure of the story. The information presented in the film is 100% factual, but only one person involved with the story was convicted of a crime.

The documentary had to deal with the abusers of the story in a delicate fashion. Only one of the abusers had been convicted of his crimes, so we were weary of mentioning anybody by their full name. In my research of defamation

laws I found ways around the issue of implication, but it meant I had to keep direct references to the abusers to a minimum and leave names to first names only. As long as audiences who are not associated with the Quam family would not would not be able to uncover who we were discussing without substantial research, defamation would be hard to prove.

Published defamation is not actionable unless the complaining party can establish that it was he or she who was defamed. Very often the target of a defamatory communication is not clearly named therein and thus the identification of the complaining party with the communication becomes a problem of analyzing extrinsic circumstances. (Carter, Dee, and Zuckman, p.54)

The moments within the film where a party is directly named are kept separate from the accusations of abuse or the party named would be hard for anyone outside the Quam family to identify. The name “Tim” is mentioned in conjunction with the idea of his having been drinking. What prevents this from being a problem is that we never use the word alcoholic to describe him in the film; we are not accusing him of a problem. It is not a crime to be drunk in one’s own home, so to insinuate he was drunk in the story Chance tells about him does not constitute defamation. The mother of Chance’s abusive family is never mentioned in the documentary as hers would be the most recognizable name of the family. The only direct accusation made with the real name of one of the abusers is the accusation that “Brady” sexually assaulted a child – “Donny” was just the nickname of the foster child who sexually abused me. This is a very serious crime to accuse someone of, but since he was officially convicted in a

court of law for this crime (his criminal record can still be viewed online under the Wisconsin sex offenders registry), there is no legal issue involved.

The film is not meant to exist in a specific location (e.g. city, town, highway, etc.); instead the location is presented ambiguously as “Wisconsin.” I have removed any location indicators from the film and I blend footage from within the city of Madison with footage from the Wisconsin countryside to increase the scope of the areas this story covers. Without being told the location of this film, no outside observer would know exactly where the story takes place. This does not hurt the effectiveness of the story because the issue of abuse does not effect someone because of the town he or she grew up in. Children are abused in every type of town in every state in the country, the ambiguity of the location reflects this fact.

Funding

The production phase of the documentary was 100% self-financed. Although I had researched grants to apply for during the proposal phase of the project, there were too many responsibilities attached to my available time to apply for them before production. Now that I am in the middle of the post-production phase and quickly approaching the distribution phase, I am looking to other possible ways to help finance part of this project. A crowdfunding⁴ campaign has been developed to help with the cost of distributing the film to

⁴ Crowdfunding refers to project development campaigns that ask for small donations from a very wide audience.

various film festivals. The campaign will attempt to raise the funds necessary to cover the cost of festival entry fees as well as producing screener DVDs, posters, and postcards. The rewards for donations will include autographed screened posters, digital files of the film and film's soundtrack, limited cassettes and CDR's of the film's soundtrack, blu-ray copies of the film, and listed support in the film's credits.

Distribution Possibilities

The distribution path for this documentary is twofold. The first part being distribution through film festivals. The film is designed as a short documentary (less than 30 minutes) to make it more appealing to potential film festivals. A focus will be placed on film festivals that emphasize social issues and the human condition (e.g. Angelus Student Film Festival, Show Me Justice Film Festival, Unspoken Human Rights Film Festival, S.U.R.G.E. Film Festival, Here Fest, etc.). These types of film festivals are where the documentary will find audiences receptive to its message. Although the film was not conceived of as a traditional issue oriented documentary, it has its roots in the universal issue of child abuse. The film constantly hovers around the idea of abuse and its effect on a person's life. Because of the universal nature of the issues within the film, the festivals selected to submit to will be both in the United States and abroad. The multimedia performance of the documentary was never meant to be distributed in any way. The performance is designed so that it can easily be re-imagined and performed again at later dates, but the financial burden of touring with it would be

to great to make it feasible. I do plan to perform this again, but only after some time has passed and there is a personal need to take another look at the story – to revisit its impact on my life.

The other path of distribution is to look to child abuse organizations who might have interest in screening the film at their own events. My approach to the story is very open and serves the purpose of being a starting point for discussion about the emotional and social issues surrounding child abuse. Because this is a short film, these organizations may have an interest in using it for that intended purpose when looking to encourage people to open up about their own experiences.

CHAPTER 4

THE INTEGRATION OF THEORY AND PRODUCTION

Blood Brothers and Documentary Theory

The genre of documentary film has always been affected by changes in technology. In the past, this helped the documentary modes expand and explore new forms and new ways of storytelling; but in recent years, technological advances in the distribution of media have made their impact by creating larger audiences for both documentaries and work that is styled in a documentary fashion.

Performance is a word becoming commonly associated with modern documentary filmmaking. With access to media of all kinds being easier than ever, many people are beginning to understand the power of the camera in documentary filmmaking, or at least understand that most people view documentary films as truth – even though a broad acceptance of documentaries as truth could not be more ill-advised. “Of course, saying that a documentary representation makes a truth claim is not the same as saying that it represents truth” (Beattie 10). Armed with this knowledge, subjects within films have become increasingly aware of how people will view them as subjects. John Corner coined the term neo-verité as a way to describe programming on television which aims to look and feel like a fly-on-the-wall documentary but uses other modes and styles to reach that goal. One of the key traits of this

documentary style is the performative nature of a self-aware subject (Corner, *The Art of Record* 50).

Blood Brothers is truly a product of this kind of media landscape. At no point are Chance and I unaware of the camera's existence or what its presence is doing to our interactions. We understand that we are a part of an attempt to document experiences from our own lives. The performative nature of the film is only increased by my dual roles as both the director and subject of the film as well my incorporation of the director of photography (Robert Lewis) into the daily life of the film's subjects. Robert lived with Chance and me during the filming of this project. This helped him develop a natural closeness to us as subjects and allowed us to feel natural in his presence. Because of this, it was easier for him to film from a very tight and subjective point of view – seeing us from a perspective usually only seen by friends and family.

The overt intervention of the filmmaker definitively signals the death of documentary theory's idealization of the unbiased film by asking, categorically and from within the documentary itself: what else is a documentary but a dialogue between a filmmaker, a crew and a situation that, although in existence prior to their arrival, has irrevocably changed by that arrival. (Bruzzi 198)

Bruzzi points out that documentary films have a hard time balancing their truth claims and the nature of how they are created. Can a situation or moment be documented truthfully when it is fundamentally changed by the introduction of an unnatural element? Of course, because truth and reality are two separate ideas. *Blood Brothers* benefits from the fact that it is so far removed from the story's

original time-period. This meant the story in the film could be approached from a variety of angles. There was no need to stick to a linear form of storytelling.

The poetic and performative nature of the film lends itself how Chance and I use memory within the film. Quite often, we are telling stories from a space within our minds. We capture an image of what happened and we describe it. “This self-display is no longer viewable as an attempt to feign natural behavior but is taken as a performative opportunity in its own right. As such, it constitutes a staple element of docusoap in contrast with the self-restrained naturalism of demeanor, speech, and behavior in classic observationalism,” (Corner, *Performing the Real* 263). What separates how we approached our storytelling from docudrama is how we are still the performers and how situations are never fictitiously created. Images were developed to help push the audience towards understanding the rough and incomplete memories we have of our childhoods. One of these images was that of a rusted, dirty bed in a basement. This image is not one that either Chance or I experienced in actuality. It is one that captures the essence of what it feels like to look back at memories of abuse. No matter what I do to work through the emotions I have towards my own sexual abuse, the memory of what happened will always be frightening, ugly, and incomplete. There is no attempt to recreate scenarios as they happened; there is only an attempt to relive the memories through triggers (visual or emotional cues that revive a feeling or image from our pasts).

Doing this allows us to paint the story for the audience. Many of the memories discussed are traumatic in nature and reenactments would only degrade the reality of our current existence. So we give the audience the information needed to visualize the story as needed. “Regardless of any message the film might inadvertently transmit, the real goal of a performative documentary is for the viewer to *derive* meaning and message from the film, for the viewer to be the receiver,” (Little 22). More than just meaning, I wanted the audience to find connections to us through the emotion on our faces and in our voices.

Chance and I approach the stories of our childhood in two very different ways. I have always been of the mindset that only good can come from dissecting the past; but Chance has more often been far more reserved in his interest to look back at his childhood. For him, there is no reason to reexamine his personal tragedies; to do so reminds him of what he has worked so hard to forget. “Performative documentary underscores the complexity of our knowledge of the world by emphasizing its subjective and affective dimensions,” (Nichols, *Introduction to Documentary* 131). This difference in our approach to the past plays into the performative aspects of *Blood Brothers*; our individual interpretations and approaches to the shared events in our lives sets up the dueling emotional tones within the film. On one side, there is my romanticizing of the events in the story; where they are presented as the moments that led to my eventual coming to terms with my sexual abuse. The other tone is simply dark;

the reality of what these events were – the very serious abuse and psychological scarring of children.

Our recitations of memory were our testimonies – our interpretations of the images in our minds. Memory is an imperfect device, but it is all that is left once a moment has passed. This does not mean that the documentary is unreliable in its truth claim; because, in the end, *Blood Brothers* is not about the stories Chance and I tell. It is about the effect those memories have on our present day existence – our relationship, resilience, happiness, etc. “But we can say this: if a documentary is misleading, it is not intrinsically misleading. That is, it is not misleading because the representations that constitute the documentary material itself are representations of things that did not exist or of events that did not happen,” (Currie 287). The events discussed in *Blood Brothers* are real events, that is a fact; but the film does not constitute a true and perfect document of those events. To imply such an idea would be disingenuous. We could only voice the memories for the audience since the events within them had already been lived at earlier stages in our lives. These testimonies created an idea of what happened but lacked the capacity to physically represent the original story.

The use of testimonies became a part of the poetic style of the documentary. The fragmented images we give the audience do not add up to an easily defined narrative arc; so they are used to create associations through mood and images. Each piece of footage within the documentary is an incomplete part of the story. It only explains one emotion we were feeling at a

given point in our lives. The piece of the documentary where Chance tells the story of him being attacked by his adoptive brother only shows the audience Chance's capacity to feel fear in this moment; but fear is not the only feeling Chance understood as a child. Despite the terrifying surroundings he was placed in, he was an adventurous and often happy child. To show this I juxtapose that story with the image of he and I playing in our surroundings. It is a stark contrast to make but it shows the audience just how easily our relationship can bring happiness to each one of us – even though our pasts will always be a part of us.

The story within the documentary still becomes clear because of the emotional arc that created. The film starts with the chaos of two children being abused; but as it progresses, the emotion turns from away from the sadness of these ideas and moves towards understanding and acceptance. Along the way we experience fear, anger, and disbelief at the experiences in our pasts, but the forward motion of the story never allows the audience to linger on any specific subject. This creates the same rush of emotions we felt as children when experiencing the troubling events in our lives. The narration of the film brushes aside straightforward storytelling for a style that places heavy emphasis on the impact of a moment – the thoughts and feelings surrounding particular moments in Chance's and my life. The pieces of narration thereby become stepping stones of growth.

Ethical Issues

When I approached my brother about working on the *Blood Brothers* project with me, I fully expected him to say no; and I certainly gave him the option to say no. I would have accepted withdrawing from the film even up to the day my director of photography and I were driving to Wisconsin. This may have been my thesis project, but I made sure he knew that I could always develop a new one. Thankfully, for both of us, he never said no. We have made it through the multimedia performance of the documentary and both of us found it to be a positive, if not productive, experience. Positive because we were able to show an audience our ability to thrive in the face of our pasts. Productive because our ability to discuss these events with strangers present is further proof of our ability to thrive. I tried to be respectful of my brother's emotional limitations throughout the process; but this does not mean the project does not come with its own set of ethical problems.

The notion of consent is never as simple as getting a person to sign a piece of paper. There are limitations to what is considered ethically valid consent. "In the scientific literature, there is wide consensus that consent is not valid unless it was made (1) under conditions that were free of coercion and deception, (2) with full knowledge of the procedure and anticipated effects, (3) by someone competent to consent," (Pryluck, 2005). The first requirement of this list is the one my project has the hardest time brushing aside. There is no doubt in my mind that my relationship with my brother played a large role in his decision

to agree to be a part of the project. I never portrayed the project in a false light to him; he was always 100% aware of what would be required of his participation with what we were going to talk about. The issue here is the possibility of coercion; but I did take steps to try to prevent or minimize this issue.

1. I never discussed this project's relationship to my graduate program. Chance knew the project was a part of my thesis, but I never stressed it as being the only option. I made sure he knew that developing a new idea was not an issue for me.
2. Chance was allowed to refuse certain topics of discussion during the production and postproduction phases.
3. Chance was given permission to refrain from signing a waiver of consent until he was ready to sign off on the final story within the documentary.

Some of these steps would appear to be adding unnecessary difficulties in the process of completing this documentary; but I had full faith in my abilities to tell story in an artistically fulfilling way that would also allow Chance to be happy with it. He trusted me as both a guide through this project and an editor of our life's story – I was not going to betray that trust.

Consent was not the only ethical issue to contend with though. The third step I listed was also used to reduce the ethical issue of potentially exploiting of my brother's life for my own personal gains. Although I seek no monetary gains from this project, I do wish to use the film to boost my presence/credentials within

the academic realm – this should be obvious from the fact that I am using the project to complete my graduate program. By letting Chance collaborate and give approval to the final look and feel of the story, he is remaining partially in control of how his life is portrayed on screen. “Collaboration obviously discharges one ethical responsibility. When others supply themselves as characters telling their own story, filmmakers incur an obligation not to deform the subject’s persona for selfish motives. Collaboration fulfills the basic ethical requirement for control of one’s own personality,” (Pryluck, 2005). As much as I understand my brother, I am not him. I will not pretend to understand everything he thinks, feels, and wants; so I did want to him to have a hand in developing the version of him that ended up in the documentary. In the end, this was not going to harm the story; because the story is about the relationship he and I shared – our personalities only acted as support to this main theme.

I understand that trying to reduce the potential negative impact of the documentary filmmaking process on my foster brother does not reduce my ethical responsibility. My relationship with Chance increases my responsibility towards him because he will only work with me as a director for a short period of time. We shared a relationship prior to making this film, and we will still have that relationship long after the film is finished – my responsibility to reduce any potential negative impact from the film will never be finished.

This relationship he and I share is what drove both our interests in researching and developing the *Blood Brothers* project. Chance and I both

believe our relationship with one another is what helped us get through the emotionally unstable years of trying to come to terms with the facts of our abuse; but neither of us fully understand why it helped us. So many individuals go through the same experiences we did and so few are lucky to find relationships with the support and understanding we found in each other. This meant we were both in search of the same truth; my intentions as a filmmaker did not work against his rights as an individual (e.g. his right to privacy, right to control his image, etc.). “Rather, in order for universal moral restrictions to be challenged, this ethic must be practiced specifically on the basis of bringing the truth of the situation of documentary more fully into view,” (Butchart 438). Together, he and I are looking through our memories to define the relationship we share. Through this process we allow the audience insight into our childhoods, our current emotional states, and our connections with others in the world; but we never present ourselves in our complete current states of existence. It is not my intention to present a whole image of Chance in this film. As a filmmaker, I do not have such an ability; I can only create a copy of the image and personality he makes for himself – so I do not attempt to define who Chance is.

As his brother, I have insight into some of the darkest events of Chance’s life. These events have helped create who he is today; but I know their effects on him are not what he wants the world to see and understand about him. It does not obscure the truth to respect his wish to hold back from portraying these aspects of his personality; it respects the truth further. Holding back information

is a way of respecting the idea that most people hide pieces of themselves from the world at large.

New Media Theory and the *Blood Brothers* Multimedia Performance

Live cinema is a form of storytelling that bridges the technical side of filmmaking with the side inhabited by audience perception and reception. This type of work helps turn the act of editing a film in a live event – making the editing of a film as much a part of the film experience as the story itself. The artist or filmmaker sits works with the film material gathered (images, drawings, performers, etc.) and the audience to build a narrative. The *Blood Brothers* multimedia performance was this type of event. The story at the performance was built from the documentary subjects interacting with sequences stored in a database. I could access these sequences at random if they became relevant to the story being crafted. “In this sense, live cinema aligns with database narrative, which allows narrative to emerge algorithmically. Stories are emergent rather than predetermined, and the artist's role involves crafting the database from which to compose a story as much as it does in performing that composition in a live event,” (Willis 1). The algorithm for determining the progression of the story at my performance was not performed by a computer; it was performed by me and my reaction to the audience, Chance, the director of photography, and the prerecorded sequences in the film. Every interaction made within the performance space adjusted the experience of the performance for everyone who witnessed it – creating a unique experience that could not be replicated.

Blood Brothers introduces the idea of combining traditional documentary storytelling with live cinema. I wanted to preserve the traditional elements of the film (the poetic mode, musical themes, use of narration) even as they interacted with the improvised nature of cutting the film “in the moment.” All of these elements remained a part of the experience, but they were presented in a different way. I developed my narration as I spoke it at the performance. Doing so allowed me to tailor the emotional tone of my words to how I was feeling that night. Because I was nervous at the beginning of the performance, there was more fear in my introduction of the stories than there normally would be. This interaction with the elements of documentary filmmaking helps to emphasize the emerging development of the story. In a linear documentary the elements of the film are stable and layered; but in the database documentary the elements only exist, waiting for an opportunity to build on and become a part of the story.

Now that I have completed a highly performative multimedia version of the story of my childhood sexual abuse, I find it difficult to say anything about it. To me, it was just another moment in the emotional progression of this story. It is hard to even see it as a project. In the words of Frederick Wiseman: “I do not like to write about myself or my films. I am not sure I understand the films and I know that I do not understand myself,” (Siegel and Navacelle 20). While there is a hyperbolic quality to that statement, there is also a truth to it. I really am not sure I understand myself or my films; not just because I am still growing as a filmmaker, but also because I know I chose documentary as a path for the

specific reason that it helps me understand the world I live in. When an audience sees a film I have put together, it is a glimpse into what the world looks like when filtered through my mind. I do not try to present everyone's reality or actuality, that would work too heavily against the idea of trying to show the world an idea through a new perspective.

This is why an live cinema approach to the story of mine and Chance's childhood seemed the perfect way to share the story. Every time he and I shared the story with people in the past, we shared it personally. We did not pass the story off to anyone else or skip the details, we guided people through the narrative – reminding them of our current state of existence and helping them feel a part of the experience. Sharing the story was a way of expanding the story.

The performative approach to the film was the obvious expansion of this idea. There is no lack of authenticity if a story can be reshaped in the moment; especially when combined with the fact it is reshaped daily by the storytellers' growth as people. A lack of authenticity implies a separation of the true nature of a work of art and its audience through reproduction (Benjamin 220). My project avoids this by making the artist, audience, and the work created a part of the same time and space. The experience is unique to the moment. My brother's and my choice of words for our narration and interaction; the cinematographers choice of framing for the live camera; the timing of the edits; the tone of the overall experience; all of these are subject to change each time this work is

presented. In this design, our approach to the story was rhizomatic – we were allowing it to change through fractures. If we gave the story room to grow, it would naturally grow. Each performance of the story can change because of what happened during the previous presentation.

Documentary storytelling and live cinema are made for each other. Live cinema allows the audience/user the ability to help design their own experience with media. This performance was a way to mix my own interaction with the material as a subject with the emotional response I was receiving from the audience while I developed the story within the film. In my opinion, documentaries suffer from a barrier that naturally exists between the audience and the subjects of any given film.

The shooting of a film, especially of a sound film, affords a spectacle unimaginable anywhere at any time before this. It presents a process in which it is impossible to assign to a spectator a viewpoint which would exclude from the actual scene such extraneous accessories as camera equipment, lighting machinery, staff assistants, etc. – unless his eye were on a line parallel with the lens. (Benjamin 232)

Although this barrier is necessary in some cases to protect the emotional states of a film's subjects; I wanted to remove this barrier, or at the very least allow the audience the option to remove the barrier of the camera lens. It seemed proper that I should cut a film about my memories in front of an audience. A personal documentary is partially the stitching together of a director's thoughts and memories anyway. The problem with traditional personal documentaries is that the moment something is captured on film it is a memory of the camera's, not the

filmmaker's. When a director is working with archival footage from their childhood it might be likely he or she remembers far more about a captured moment than the camera could pick up. The filmmaker sees around the frame, as does the director of photography and anyone else on set. The filmmaker cannot be fooled into thinking the image exists independently of the moment it was created in. "And then when you see the dailies, you can't help, in your mind's eye, seeing around the edge of the frame – you can imagine everything that was there, physically and emotionally, just beyond what was actually photographed," (Murch 23). I wanted the audience to make this film with me. The frame was too limiting for this story. The camera only saw what we put in front of it, which did not feel true from my point of view as one of the subjects. When the camera was turned off, we were still very real people.

Our presence at the multimedia performance allowed the audience to emotionally respond to us as more than subjects in a documentary; they could see and respond to us as real people. As I cut the film together "in the moment" I gauged how the audience was responding to the material. Some people rarely took their eyes off the screens we were projecting onto. To guide their eyes to the real Chance and the real me I would fade the live camera onto the smaller of the screens at the performance. This would introduce our current presence into the film experience; and this is how the audience helped to reorder my decisions for how the film should be cut.

Cutting together Chance's and my memories with the audience present brought a new life to the film. A perfect opportunity to blend the present and the past. "When art, become independent, depicts its world in dazzling colors, a moment of life has grown old and it cannot be rejuvenated with dazzling colors. It can only be evoked as a memory," (Debord 49). Debord claims that art is a memory upon creation. It captures a moment and preserves it. As the moment fades away, only the work created from it stands to remind the world of what was lost. The live presentation was a way to get around the idea of my art becoming independent of me as the audience consumes it. The moment would still be fresh and malleable; it would be more than a series of memories – it would be a film rooted firmly in the moment. The audience would be able to take the experience of that moment home with them and it could then become a memory of theirs.

The audience had multiple choices for how they wished to build their experience of the film. No matter how hard I tried, I could not decide for them how to consume the mixture of prerecorded material and our live presence. While it might seem logical to look to actual people talking about the events in their past, the live projected camera offered a far more cinematic version of the same event and did not disrupt the viewing experience the same way looking over to us would. We positioned ourselves off to the side of the screens to force this choice upon the audience. An audience member's ability to see us depended heavily on their position in the theater as well. The closer someone was seated to us the easier it would be to choose to look at us. People who

were seated near the back of the theater would have a more obscured view of us; and choosing to look at us would be far more disruptive to their experience of the story. Looking at us in actuality also introduced a reflexive aspect of the performance on the audience – the presence of the director of photography. This would serve as a reminder that someone was manipulating the emotional structure within the frame. Although it might look as if I was responding thoughtfully to something Chance was saying in the prerecorded footage, there was a possibility I was just adjusting a piece of the software and the photographer was simply creating an illusion of thoughtfulness through his framing.

This variability separates *Blood Brothers* from its traditional documentary counterparts and firmly plants the project into the new media realm. In preparing for the presentation, I created a database of video files from which to call from. I could access any file at random (database documentary). I wrote questions and narration that I could use as well, but nothing was made permanent. The objects used to create the project could be used in any number of ways to create multiple versions of the story. “The logic of new media thus corresponds to the postindustrial logic of ‘production on demand’ and ‘just in time’ delivery logics that were themselves made possible by the use of computers and computer networks at all stages of manufacturing and distribution,” (Manovich 36). The use of computers transformed the experience of the project greatly. Most modern films are cut with the use of computers, but visible computers are removed for

presentation purposes. The distinction between film and video is simple; films are shot on celluloid and video is shot using digital sensors, but people use the term film to describe their video projects anyway. In the past, I feared there was an amateurish quality to the word; a quality that aligns itself with how I first heard the term – home video. My use of computers in this project removed any suspension of disbelief that what the audience is watching is a film; and I was not concerned about such an issue in this presentation. I wanted the audience to know I was manipulating video. This project was not meant to be a way to reference older techniques of production, it was a way to combine the documentary form with modern tools.

It is assumed the subjects of documentaries are real. It is also assumed the events occurring around the existence of these subjects are also real; but for most audiences, their existence is only proven by a camera. “In documentary, these assumptions might also include belief in the self-evident nature of facts, in rhetorical persuasion as a necessary and appropriate part of representation and in the capacity of the documentary text to affect its audience through its implicit or explicit claim of ‘This is so, isn’t it?’” (Nichols, *Representing Reality* 195). Chance’s and my presence not only proved our existence, it added to the truth claim we were attempting to make. We were showing how we had been affected by our experiences. The audience could witness our interaction and juxtapose that information with the information in the images. We could show our

engagement with the images, our fear of the images, and our support for each other.

In this way there was a Brechtian epic theater quality to the presentation – an interruption of the happenings. Bertolt Brecht’s epic theatre performances often included an outsider happening upon the events of the play. “The mother was just about to seize a bronze bust and hurl it at her daughter; the father was in the act of opening the window in order to call a policeman. At that moment the stranger appears in the doorway,” (Benjamin 150). A stranger to the events, someone who has to quickly try to understand the moment he or she is now a part of; this is a character who the audience can use to further develop their understanding of the events they are witnessing. In *Blood Brothers*, the story within the moving images would meander along as intended; but the presence of Chance and me would constantly invade the audience’s perception of the events. Our reactions to the events in the documentary helped provide the audience with a different perspective than their own.

The traditional film presentation seats varying individuals in a dark room where they will consume a film in mostly silence. The darkness allows people to separate themselves from their fellow filmgoers. Like praying in a church, a person is alone in a group – the only interaction being that which occurs between the individual and their god. “The private universe was certainly alienating, insofar as it separated one from others, from the world in which it acted as a protective enclosure, as an imaginary protector. Yet it also contained the

symbolic benefit of alienation (the fact that the other exists) and that otherness can be played out for better or for worse,” (Baudrillard 14). *Blood Brothers* works as a traditional documentary to be watched by an individual; but it benefits from the removal of the private space. There should be no other in this film; there should only be understanding. Everyone understands what it feels like to deal with traumatic events in their life; so I thought it would benefit the audience to be with two people while they shared their traumatic events.

The performativity in the presentation results from an unnatural focus on these events in our past. In my normal day to day life, I do not think heavily about the abuse I experienced. The performance pushed Chance and me to develop versions of ourselves that could interact with our childhood experiences at great length. These performative versions of us focused heavily on analyzing the events of the past to try to understand how they related to our relationship. Our true selves accept the relationship we have together and try not to question its existence. The abusive experiences we went through are foreign to us in our current states of existence. Although we still have unique and changing feelings towards our pasts, we also had to try to remember the emotions we felt as children. It has been years since either of us were abused; so trying to relive emotions from entirely different times in our lives meant we were acting out pieces of our memory.

As I brought the performance of my project to a close, I found myself wanting to push the story further. We had only begun to scratch the surface of

the story we were telling. The project ends on the moment my life changes course permanently; and I have lived a number of years since that moment. Some of them have been wonderful, but they were always filled with difficult moments that tested the strength Chance and I gave each other. It felt wrong to leave the story where I did; but that is the beauty of the project – I can access the information anytime I please. I can build the project further if I want or I can alter its intention if I want; all that I have to do is sit down with another group of people and tell the story again.

CHAPTER 5

TRADITIONAL DOCUMENTARY

Overview

The traditional documentary portion of this project was conceived of during the same phase as the multimedia performance – but the two separate pieces of the project had different goals. Both pieces would use similar approaches to performativity and poetic structure, but they would approach the story in slightly different ways. The linear documentary focuses on the memory of the events during this phase of Chance’s and my life, while the multimedia performance focuses on our present state of existence. The documentary leaves our current state of existence up in the air through its design. Instead of showing the audience who we are in the present, I focus on showing the audience how our relationship developed through our interaction with our memories in the film. Although many of the same images and sequences used in the film overlap with those used in the performance, they are ultimately used in different ways because the immediacy of the live performance could never be recreated in the linear documentary – the images in it will always be in the past.

Conceptualization of the Documentary

Preproduction and Production

As noted above, the linear documentary was developed at the same time as the performance; but a treatment was never written specifically for the linear

documentary. The visualization of the documentary occurred within the treatment for the multimedia performance. While this worked fine for much of the shooting process, it did leave some pieces of the documentary underdeveloped before shooting. I found myself rethinking large portions of the original concept while on location. The performance was going to benefit from the presence of the film's subjects; if information were missing in the recorded footage, then Chance or I could fill in that gap in the moment at the performance. The documentary did not have this advantage, every piece of the story needed to be visualized; but it was going to be hard to create visuals for events that were not recorded in image when they occurred.

This is when I conceived the idea of not only visiting the places that were important to us, but interacting with them as well. At the time of filming, Chance and I had not been to some of the areas in the documentary (Hoot Owl Valley, Columbia County Fairgrounds, Gibraltar Rock, etc.) for five years; so our potential experiences at these places would not be influenced by recent interactions with them – we would be “rediscovering” what made these locations so important to us. I used this idea to capture the childlike playfulness Chance and I share with each other. This would add to the performative quality of the documentary as well. Chance and I perform for each other, that quality has always been a part of our relationship. We have always enjoyed distracting each other from both our pasts and the simple difficulties of day to day life.

Capturing our playfulness would also in part be capturing an innocence both our stories lack. The loss of innocence occurs early within both our stories, but that fact does not make either Chance or I cynical people. We have accepted that our childhoods were dramatically altered by the events in our past and we have decided to love the world just the same. I wanted the documentary to be shot in nature to help emphasize our peace with the world. We do not want to shut it out; we want to be a part of it.

Another idea developed during shooting was the use of both still and tracking location shots. The purpose of this combination was to encourage the audience to look at the locations in different ways – to understand that a place does not exist in only one form. Although the still location shots capture the movement of the land, the tracking shots force the viewer to see how the image changes; forcing a shift in their perspective. The film was going to be – and is – dense with information, so I wanted this movement of the frame to help guide the audience forward through the story. For this reason I decided to have the director of photography shoot with a handheld style. Chance and I would be moving within these locations, so I wanted the camera to move with us – bringing the audience into our world.

The look of the recorded footage was designed before we ever got on location. I told the director of photography to keep the depth of field very shallow. In doing so, the audience's attention is thrust upon us. The audience can only discover the details of the world we inhabit as we do.

Postproduction

Once filming was complete I quickly began the process of sifting through the 50 hours of recorded footage. I knew during the shoot what the significant pieces of the documentary were going to be, but I did not want to miss any minute detail that may have been captured during some of the slower moments of filming. This sifting quickly yielded a five hour stringout of footage I found useful to the story.

Rather than try to whittle that footage down into the documentary, I decided to build the story forward in the editing process. It was clear to me that there were two stories being told in this documentary. One is the development of events within Chance's life; the other is the emotional development I went through as a result of my relationship with him. Together these two stories create one experience for the viewer. Chance's story provides much of the context the audience needs to understand what happened and my story helps to guide the audience through the emotional themes of the film.

Prior to this final structure, the film went through multiple structures and variations. The original rough cuts of the film were close to an hour long and only used narration sparingly. These original pieces of narration also approached the story from an outsiders perspective; they commented on the events of the story, but did not add any emotion to the story. These early rough cuts of the film were my way of searching for the segments of the film that were connected structurally, aesthetically, and dramatically. Being as close as I was to the

material of the film, I initially believed that every small piece of the story was important. Seeing the material in the context of a structured documentary allowed me to understand what pieces of the film felt inconsequential. The focus on discussing the role of memory in the film was greatly reduced during this period. Instead of discussing the idea of memory for the audience, we simply interacted with our own memories. The process of doing so keeps memory as an important theme, but removes the exposition of the theme; which allows the audience to apply their own thoughts and feelings the idea.

My decision to tell pieces of my story through narration developed from a need to create breathing room within the film. Chance and I appear onscreen for the majority of the film; but that does not mean we are the only import aspects of the story. Using narration allowed me to develop other visual ideas not readily available in our interviews. I used moments where I am narrating to help expand the world within the film by adding important location shots, shots indicating the passage of time, and observational footage of Chance and me playing.

Narration is positioned throughout the film to help develop the pace of the documentary. The pieces are positioned throughout the documentary to help create segments of information. The introduction of the film has both Chance and me introducing our respective childhoods; and after these introductions the first piece of narration appears. This positioning tells the audience that the information in the first two interviews belongs to one grouping and should be

reflected on as such. This idea is repeated throughout the rest of the documentary.

The narration also acts as a pulse to the main story; a constant reminder to how the information being presented was affecting us as children. So much of the film is presented simply as events that happened. Chance and I are often holding back on the actual emotional impact these events had on us. Our current feelings towards these events can be read on our faces; but I chose to use the narration to help guide the audience through the emotions a child feels as events like these occur in their lives. It is a way for past emotions to infiltrate the present.

Tonal montages – images cut together to develop an emotional tone – are used repeatedly throughout the film to help sustain specific emotions. The most overt use of this idea arrives after Chance and I discuss the idea of how we may never know what each of us means to the other. Chance finishes this scene with admission that he is always living too far into the future as a way to create more separation between him and his past. This scene creates two very different feelings as it happens. The first is a feeling of safety that is created through Chance's assurance that he will one day understand what I meant to him. The feeling is that of isolation; created by the way Chance wishes to separate himself from his past. The next cut transitions the film into the montage. The first image is of a lone car driving down the street at night which highlights and continues the feeling of isolation; but from there, a new past invades the images when Chance

and I are seen wrestling with each other. This is the past he and I are creating for ourselves currently. These images accentuate the feeling of safety we feel with each other. Although we may be pushing each other around, we feel safe that neither of us would truly hurt the other (Dancyger 20).

When editing a film, I rarely start by cutting images based on time. I am never initially interested in the length of a shot or sequence; I am interested in the emotion of a moment. Emotion is key to the development of a story. “How do you want the audience to feel? If they are feeling what you want them to feel all the way through the film, you’ve done about as much as you can ever do. What they finally remember is not the editing, not the camerawork, not the performances, not even the story – it’s how they felt,” (Murch 18). *Blood Brothers* is a dense story about two childhoods involving multiple families and events. The film is packed with information from the beginning to end; it would be hard for the average audience member to take in and understand the story completely in one viewing.

I work to alleviate this problem by developing an emotional story within the film. The theme in the film that became most apparent in the postproduction process – and the one I thought would be easiest for audiences to grasp onto – was the idea of how Chance and I turned our fears into courage through our relationship with each other. I emphasize this idea by using the moment of Chance discussing his last day at the Smith house as recurring scene within the film. When the scene is first introduced into the film, he and I are both afraid of

what we might come across while walking around the house where his former abusers still live; but by the end of the film, he is walking up to the house – unafraid of anything they could do or ever did to him. The other way this theme is emphasized is through the development of my narration. I begin the film as an introverted child who was too afraid to trust anyone around me; but by the end of the film I have guided the audience through the first time I ever told Chance I was molested.

Schedule

Blood Brothers was shot over the course of a three week (21 days) trip to Wisconsin in June 2011. Each of these three weeks was split into two portions. The first portion (a three day period) was spent scouting the shooting locales for when we would be working with Chance. On these days we would also gather location shots and process and organize the previous week's footage. The second portion of the week (a four day period) was spent on location with Chance. We would travel and shoot for about 6-10 hours per day on these days.

Music

The music for the film and the performance was composed by Ryan Pivovar. He and I have collaborated on music for two other films before this and have developed a strong working relationship with each other. There is always a strong dialogue during the process of developing a soundtrack for one of my films. Although I trust him to write and develop ideas for the soundtrack of my films, I am still the person who designs the mood and textures for the music.

When I developed the concept for *Blood Brothers* (both the performance and the documentary), I envisioned the piece with an otherworldly minimal soundtrack of synthesizer and guitar. Other instruments were considered, but these two were the two base instruments for the sound. I felt these two instruments best captured the feeling of Chance and I as outsiders. The electronic and inorganic nature of the sounds these instruments make clashed with the natural earthly beauty of the Wisconsin landscape – so no matter how beautiful the melody in the soundtrack was, it would always feel slightly unnatural to the landscapes.

Crew

Jonathon Quam: Director, Sound Design, Editor

My job on location was to work with the director of photography to make sure all aspects of the story were being covered visually. He and I would talk for an hour every morning about what was going to be shot that day. I would instruct him on the type of shots I was looking for and would also ask him to share with me any ideas he might have about the days shoot. We would also look at the footage from the previous day to make sure I was satisfied with how topics and locations had been covered – both photographically and thematically. While on location I would set up the recording devices being used and gather any additional natural sound from the locations during breaks in filming.

Robert Lewis: Director of Photography

As the director of photography, it was Robert's job to implement the shot design he and I had discussed based on the locations we were working with.

Every night he would also transfer, back-up, and log the captured footage from the previous day's shoot.

Equipment

Blood Brothers was shot entirely on a Canon 7D HDSLR. I had taken a Panasonic HVX500 for the shoot, but it was not a convenient piece of equipment for shooting on hillsides and in the woods. The 7D was lighter and far easier to maneuver in the tight location spaces. The shot design Robert and I had developed was also more easily executed on this camera. The audio was captured using a Zoom H4n digital recorder connected to two wireless lavalieres (provided by the University of North Texas). Broad location audio was recorded directly to the footage using Rode shotgun microphone connected to the camera. All of the camera and audio equipment was provided by Robert Lewis except where it is indicated otherwise.

CHAPTER 6

MULTIMEDIA PERFORMANCE

Overview

The multimedia performance of *Blood Brothers* is designed around the idea of allowing an audience to share a presence with the subjects of the film. The subjects are then able to share their history directly with the audience. The performance integrates traditional documentary storytelling with software that allows for the combination of realtime editing and live camera projection. With the addition of a live camera, new elements can be added to a film at any moment.

Reconceptualization After Filmming

After the production phase on location in Wisconsin, the original treatment for the performance needed to be altered. Although my director of photography and I were able to capture all the elements of the story we had hoped to, simply following the treatment created an awkward and lopsided piece. Adjustments needed to be made in order to make the story flow smoothly and give my brother and I room to improvise in front of the audience.

The first idea to be set aside was the idea of splitting the performance into five movements. There was no way to use the gathered footage to create a well paced and well told story while splitting it into the five sections described in the treatment. I was also worried the audience would begin to view the movements as

acts in a play. Even though I used live and improvised elements, I wanted the event to be viewed as a film and not a play. I still planned to break the story into different sections, but not in such an overt way. The story of Chance leaving the Smith house became the main throughline for the multimedia performance and the documentary as a way to build the tension of the story. I broke up this part of the story and layered it with the other elements of mine and Chance's childhood; this way I had the freedom to introduce more contemplative and reflective moments into the story without losing a sense of building momentum.

Switching from the use of three screens to two screens was the second major change to the performance. Although my director of photography and I had shot plenty of material for use across three potential screens, the physical act of editing across three screens while also maintaining control as both a director and a subject became too demanding. In order to edit realtime for three separate screens I would have had to remove myself from the story almost entirely – it would have been too difficult to stay emotionally engaged with the material if I never had the chance to step away from the technology.

As I further developed the idea of using two screens I found the idea to work to my advantage aesthetically as well. By using one small screen and one large screen I was able to more easily direct the audience's attention to specific elements of the story. The smaller screen was used to act as a reflection of the events taking place on the larger screen. While the sequence of Chance discussing his final day at the Smith house played on the larger screen, I used

the peaceful image of grass swaying in the wind on the smaller screen to counter the building tension of the story. Although the story contains frightening moments of potential violence, the grass allows the audience some peaceful relief should they wish to look towards it. The second screen also allowed me to expand the size of the world within the documentary. I expanded my use of location and observational shots on this screen. Chance and I could now exist outside the context of the linear documentary. During the filmed interviews I could use the second screen to project a live image of us reacting to what we were saying. The interviews were no longer single person because of this. I could now be onscreen with Chance as he discussed his childhood; and he could give a comforting glance to me as I reflected on my own abuse. The two screens allowed for a comforting connection between the present and the past.

Although the performance was originally designed to be performed at the University of North Texas' Merrill Ellis Intermedia Theater, I had to redesign the layout of the performers once I was working within the space. It no longer seemed like a good idea to set Chance off to the center of the room by himself. Since the story was about our relationship, it seemed like a much better idea to put us next to each other. This way we would not be interacting from a distance, the physical closeness of the two of us would add depth to the emotional closeness we share.

The original design of having two musicians and a composer was adjusted because of a lack of need for an extra musician. As I was developing the music

with my composer and the guitarist he was working with, it became clear that the composer was capable of working the dual position of composer and multi-instrumentalist musician. I moved the musicians to the side of the theater for the performance so they would not distract from the story being built. This move also allowed them more of an ability to follow how I was building the story. They could still see me and I could still quietly signal to them when I wanted music to build and dissipate. I maintained control over the level of music with a personal volume fader connected to the composers overall signal output. If they were not fading with my cues, I could slowly fade the music down to an appropriate level if needed. The final layout of performers and screens at the performance can be seen on the chart below:

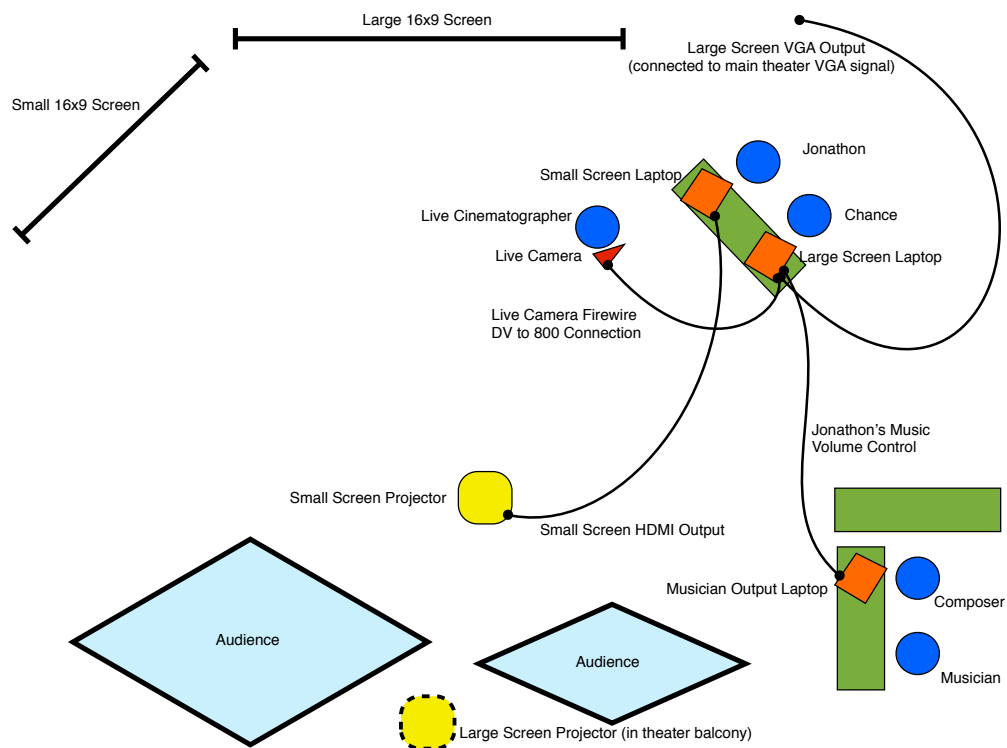


Figure 4. Merrill Ellis Intermedia Theater performance diagram.

One final change made to the performance was the decision not to record a single stream from the live recording of the performance. I had two camera operators for this task and their locations were going to be on opposite sides of the room. This did not lend itself to the idea of connecting all cameras to a single recording device. I also had one of the camera operators working handheld and I did not want to limit her mobility by having her tethered to a cable. Although there are wireless video broadcast devices available that may have been able to alleviate this issue (e.g. Canon WFT-E4A Wireless Transmitter), they were not readily available to me and I did not have the monetary resources available to purchase such a device on my own.

Music

The collaboration between my composer and me at the performance was mostly focused on me providing cues for Ryan and the other musician to begin playing at specific moments in the story. He would wait for me to wave to him to begin and I would wave again when I needed him to fade the music out. If ever this signal failed I had the option on my controller to manually fade his music out. The music at the performance was far more manipulatable than that of the linear documentary. Ryan and his musician had to be able to stretch and condense ideas as needed, so there were fewer layers to the pieces being played. Prior to the event, we developed short melodic pieces the musicians could easily expand on through repetition or the stretching of phrases. These pieces created the

base bank of musical ideas the musicians could draw from when I signaled for music during the performance.

Crew

The production crew for the multimedia performance was mostly handpicked by me (the technical crew was assigned to me by the theater). The decisions for who should be a part of the performance were made based on two pieces of criteria – relationship and technical ability. My having a strong relationship with the individuals selected meant they would feel a closeness to the material we were working with. I wanted the close subjectivity I had with the story to be presented to the audience. The decision was easy for the musicians because I picked two people I already had close friendships with.

Deciding on a director of photography was a more difficult process; I was not close friends with anyone who I would have wanted to shoot the film and operate the live camera for the performance. I made the decision for this position by looking for someone who I felt I could develop a close relationship with. Robert Lewis was picked to handle the responsibilities of the director of photography because of his technical skill and because I thought Chance and I could trust him. When he and I would meet to discuss his possible participation in the project he would always discuss ideas with a nonjudgemental attitude. This was key to helping Chance and I open up about our childhoods. I did not want somebody who simply knew how to stay quiet during the filming process; I wanted somebody who could experience living with Chance and me without

passing judgement at all – someone who appreciated the experience of discovering who people are. Any sign of judgement could have risked our feeling emotionally safe while shooting this film. Our trust for him helped us develop a friendship with him during the three week shoot.

Director/Editor

I was the director and editor during this performance. Leading up to the performance I designed sequences and clips that I could access at random to fit the needs of the story. Prior to the performance I began developing a rough cut of the documentary to help develop the shape and sequence of images to help me decide on how to approach piecing the story together in front of an audience. I worked with the other subject of the documentary to develop a list of topics we could discuss as the story took shape during the performance. As the director/ editor, it was my job to watch the themes and events develop onscreen and select relevant topics from the list to build the story further. This process would continue with every added layer of the story. My other job was to decide when to use the live camera to project in-the-moment images of myself and Chance. This process was rehearsed but not scripted. I made my decisions based on how Chance and I were reacting to the material. If I was feeling an emotional response to what I saw onscreen, then I would direct the cinematographer to film me and I would project that response for the audience to see.

Subjects

Chance Quam: Chance is my foster brother. At the performance his job was to interact with the material onscreen. This meant he needed to provide narration over the images and respond to the questions I was asking. He was free to ask his own questions and respond to mine in any way he saw fit.

Jonathon Quam: As a subject of this performance, it was my job to step back from my role as director and emotionally engage with the material as well as with Chance. The story is about our relationship, and our relationship needed to be apparent to the audience of the performance. The connection between us would have been diminished if I was unable to sympathetically engage with him as he divulged personal details about his childhood. My other task as a subject was to develop the narration that helped guide the story.

Director of Photography

The director of photography at the performance was Robert Lewis. His task was to use the camera I had connected to the laptops to capture mine and Chance's responses to the material. As the performance was taking place, he had to capture images that fit stylistically with the other material in the documentary. This helped to create a smooth flow between the live camera and the prerecorded footage.

Composer

The composer for the performance was Ryan Pivovar. He and I worked together with the other musician to develop the musical themes of the

performance. Once the themes were set in place, it was Ryan's job to implement them into the performance as it was taking place. I had cues that allowed him to know when to be ready, but it was his job to control, layer, and channel the overall audio signal into a fully developed sound. When needed, I had the ability to lower the overall volume of the music.

Musician

Guitar was the main instrument used for the performance. The guitarist is a musician named Joel Shanahan who specializes in heavily textured experimental guitar music. He was selected because of his past work in ambient and drone music. Drone is a style of music characterized by its melodically minimalistic composition; where musical phrases are created through layered and sustained tones. At the performance he had to work with Ryan to develop the predesigned musical themes.

Theater Technicians

There were two technicians working behind the scenes at the multimedia performance. They were in charge of helping to set up the lighting, audio, and projection equipment. In the rehearsals leading up to the performance, they helped design the signal flow for all of the audio to amplify it through the theaters sound system. They equalized the audio from the theaters sound board; helping to properly blend the music, microphones, and prerecorded dialogues.

Recording Crew

Two camerapersons – Hanny Lee and Sara Masetti – were used to record the performance as it was taking place. One videographer was positioned at the back of the room to capture the performance in its entirety, and the other was given freedom to move about the room and capture closer and more subjective images. The recording crew was picked because of my trust in their technical ability and their background in documentary filmmaking. The two videographers represented an audience to the entire event. It was their job to explore not only how the performance was being constructed, but also how it was being consumed. They would gather bits and pieces of the happenings, but would be unable to capture the performance in its entirety – just as any audience member would have to choose how they wanted to consume the performance. The parts of the performance recorded by this crew will help provide insight as to how such an event is seen from an outsider’s perspective.

Technology

Although most of the technology described in the proposal of this project was used during the performance, there were new pieces of technology that had not been addressed and some pieces of technology had to be adjusted to fit the needs of the software being used. The first change was the camera I used for the live projection. I had intended to use a Panasonic HVX200 for this, but the camera was limited in its live projection capability. I would have had to send signal out of that camera using RCA cables which would have heavily degraded

the high-definition image the camera is capable of. The camera I chose to use instead was a standard definition Panasonic AG-DVC30. This camera specifically allowed for a live projection using a Firewire cable; which made connecting it to the Macbooks a much easier task. To split the live cameras signal to two laptops I had to route it through a three port firewire repeater. This repeater split the signal without diminishing any quality.

The use of a smaller second screen meant the addition of a projector that was not a part of the theater's setup. For this change I brought in my own Optima HD66 DLP projector. Although it is not a professional level projector, it projects in high definition resolution and could handle the size of image I needed for the smaller second screen.

One final adjustment made to the technology being used during the performance was the decision to allow one of the videographers recording the performance to use a handheld Canon 5D HD SLR. This camera allowed the videographer more mobility to capture close-up and more subjective images from the performance. The images captured would also blend more easily with the footage from the linear documentary – which had been captured on a Canon 7D HD SLR.

CHAPTER 7

POSTPRODUCTION

Schedule

There were two timelines working side-by-side during the postproduction phase of this project. The first was that of the linear documentary and the second was the timeline for the performance. Although work for each one overlapped a bit, the required tasks for each split drastically towards the final stages of the performance. The schedules were as follows:

Performance

July 1, 2011 - August 1, 2011:

- Review and log all footage captured on location

August 1, 2011 - October 1, 2011:

- Develop rough short sequences for use in Isadora™
- Begin testing codecs in Isadora™ to see what video playback looks like

October 1, 2011 - December 1, 2011:

- Start searching for a theater for the multimedia performance
- Begin structuring sequences into rough version of the story
- Work with composer to develop Max interface

December 1, 2011 - February 1, 2012:

- Work with Chance to develop the final structure of the performance
- Finalize permission to use Merrill Ellis Intermedia Theater (MEIT)
- Schedule final date of the multimedia performance
- Develop Isadora™ interface for the performance

February 1, 2012 - April 1, 2012:

- Work with composer and other musician to develop musical themes
- Trim all video sequences to fine cuts
- Find camera for live image projection
- Hire crew to record live performance

April 1, 2012 - May 1, 2012:

- Develop Isadora™ interface for live camera projection
- Test all equipment connections
- Work with tech crew at MEIT to develop the signal flow for the performance
- Run full crew rehearsals in MEIT

May 2, 2012:

- *Blood Brothers* Multimedia Performance

Linear Documentary

July 1, 2011 - August 1, 2011:

- Review and log all footage captured on location

August 1, 2011 - October 1, 2011:

- Develop a stringout of footage from location shoot

October 1, 2011 - December 1, 2011:

- Turn the stringout into the first rough cut of the film

December 1, 2011 - February 1, 2012:

- Work with Chance to develop the narration for the film
- Create a second rough cut of the film with narration

February 1, 2012 - April 1, 2012:

- Work with composer and other musician to develop musical themes
- Move the film from rough cut to first final cut with music

April 1, 2012 - May 1, 2012:

- Break from linear documentary for multimedia performance

May 1, 2012 - June 1, 2012:

- Rerecord narration based on the discussions during the performance
- Trim the first final cut and bring total run time to under 30 minutes
- Create a second final cut of the film

June 1, 2012 - August 1, 2012:

- Make suggested changes to the film
- Finish audio mastering
- Finish final color correction

August 2, 2012:

- *Blood Brothers* Documentary complete

Equipment

The equipment used during the postproduction stage of this project belongs to me. I edited the sequences for the performance and the linear documentary using a personal laptop and Final Cut Pro and Compressor. The software used for the performance, Isadora™, was purchased by me for this project as well. Color correction and audio mastering will done with equipment and software from the University of North Texas.

CHAPTER 8
EVALUATION OF COMPLETED WORK

Linear Documentary

One of the first stories I ever wanted to tell in the form of a documentary was the story of the relationship between my foster brother and me. I never thought I would actually do it; but I wanted to just the same. The biggest obstacle for me in telling the story was my relationship with Chance. He trusts me not to hurt him in any way, but working with this material was asking him to make himself emotionally vulnerable; he would have to allow me to ask him questions that delved into his past – something he is not always fond of doing. In the end, his decision to be in the documentary was part of his own process of understanding his past. It was an opportunity to relive and analyze these events that were important to us; and do so by each other's side.

My work in the preproduction stages could have been more research intensive. I do not think I did a poor job of designing the project, but I was not as prepared as I could have been for the shoot in Wisconsin. I had the equipment and crew ready to go, but I did not have the story completely ready. During preproduction it had been difficult to get Chance to open up about what he would want to talk about in the documentary. Some topics were going to be off-limits, but I was never sure which topics these were. I could have spent more time researching trauma related to child abuse; not as a source of material for the

documentary, but as a way to better understand how to approach my foster brother about the stories from his past. We had discussed them at length many times before, but never with a camera present.

The production phase went smoothly despite this lack of research. I approached filming with my brother very slowly. The first couple of days were spent introducing him to the director of photography (Robert Lewis) so they could begin to develop a friendship and a trust. I knew if Chance could trust Robert, his hesitation towards divulging information about events in his life would begin to subside. He trusted me with the material, but he needed to trust Robert with it as well. I maintained our schedule in Wisconsin with very few major issues. We did run into weather issues on a few different occasions, but nothing that set us behind in a significant way. If indoor and outdoor locations had to be switched to accommodate weather, then I went ahead and switched them – I figured it was best to shoot something everyday rather than to lose an entire day of the schedule. While on location I kept track of the topics we were covering to make sure every piece of the story was being accounted for. I did not want to return to Texas with an incomplete documentary.

The postproduction phase of the linear documentary was the most difficult phase of this entire project. The issue I ran into was the film's overall length. There were so many parts to the story it seemed near impossible to tell it in under 30 minutes. Part of the problem was my role in the story itself. Documentaries can be difficult to make when a director becomes too familiar with

the material in the film; but in this case, the material in the film is a large portion of my life. Deciding what to keep and what to cut was difficult because everything seemed important to me – I could state specifically how each story captured on video affected who I am today. The other difficult part was deciding how I open I was going to be in my narration. In the end, I made a film that not only tells a complete story about my relationship with Chance, but does so in a fashion that emotionally resonates with outside viewers.

Performance

The *Blood Brothers* multimedia performance was not just an idea I had to challenge myself; it was designed as a way to bring the film to an audience on a very personal level. It was a challenge though. I had never worked with film in front of an audience in such a capacity or performed in such a personal way. My time spent preparing for the project was a success all around from my perspective. I had to go from zero knowledge of the technology I was working with to staging a highly technical and emotionally engaging multimedia performance. When I look at the original concept and compare it to how the idea was actually implemented, I am comfortable and happy with the changes that were made. As discussed above, some of the changes had to do with technical limitations while others were made to help tell a better story.

This entire project has been an improvement in my control over the raw material I am working with. No documentary of mine has ever been so tightly edited; and part of my growth in this realm comes from how I had to develop the

project for the performance. Although the performance gave me fewer time constraints, I had to cut every sequence to be as tight as I possibly could make it. If the performance were to drag on too long, I would not simply be dealing with missing a time limit. The story would become lopsided and difficult to follow. Working with the small sequences allowed me to better understand the rhythm and pace of each sequence and how those aspects of edits connected with the pieces of the story that came both before and after.

The performance worked because of this tight control over all aspects of the story. Chance and I were able to emotionally engage with the material because the material was whittled to only the most important aspects of the story. We did not spend time on stage searching for meaning in a messy production; we integrated ourselves into the prerecorded footage in a way that felt natural and smooth – transitions between the past and the present were seamless. The audience was able to connect with the entire event because of this as well. Because there were no kinks or awkward pauses in the production of the performance (outside of one quick technical glitch) the audience was never removed from their engagement with the material.

APPENDIX A
BUDGET

Fringe assumptions:		Production:					
Overtime	10%	Length:	30 min.				
		Format:	Video (HDSLR)				
		Prep:	5 months				
		Shoot:	21 days				
		Post:	10 months				
		Unions:	None				
SUMMARY BUDGET							
01-00 Script						0	
02-00 Producers Unit						0	
03-00 Direction						0	
04-00 Cast						0	
		SUB-TOTAL					11,150
		IN-KIND TOTAL					11,150
		TOTAL ABOVE-THE-LINE					0
10-00 Production Staff						0	
11-00 Set Operations						0	
12-00 Electrical						0	
13-00 Camera						1,000	
14-00 Sound						50	
15-00 Transportation						1,700	
16-00 Location Expenses						550	
17-00 Stock - Production						1,200	
		SUB-TOTAL					39,860
		IN-KIND TOTAL					35,360
		TOTAL PRODUCTION					4,500
20-00 Editorial						318	
21-00 Music						0	
22-00 Post Production Sound						0	
		SUB-TOTAL					14,918
		IN-KIND TOTAL					14,600
		TOTAL POST-PRODUCTION					318
30-00 General & Administrative						1,800	
		SUB-TOTAL					1,950
		IN-KIND TOTAL					150
		TOTAL OTHER					1,800
40-00 Performance						250	
		SUB-TOTAL					13,500
		IN-KIND TOTAL					13,250
		TOTAL PERFORMANCE					250
Total Above-The-Line							0
Total Below-The-Line							6,868
Total Above and Below-the-Line							6,868
Contingency @ 10 %							687
GRAND TOTAL							\$7,555

ABOVE-THE-LINE									
	<i>Amount</i>	<i>Units</i>	<i>x</i>	<i>Rate</i>	<i>Sub-Total</i>	<i>In-Kind</i>	<i>Total</i>		
01-00 Script									
01-01 Writer Salaries (non-union)	1	Flat	1	1,000	1,000	1,000	0		
	Total for 02-00							0	
02-00 Producers Unit									
02-01 Producer	1	Flat	1	3,000	3,000	3,000	0		
02-02 Consultants	4	Allow	1	1,000	4,000	4,000	0		
	Total for 03-00							0	
03-00 Direction									
03-01 Director (non-union)	1	Flat	1	3,000	3,000	3,000	0		
	Total for 04-00							0	
04-00 Cast									
04-01 Narrator (non-union)	1	Day	1	150	150	150	0		
	Total for 05-00							0	
BELOW-THE-LINE									
	<i>Amount</i>	<i>Units</i>	<i>x</i>	<i>Rate</i>	<i>Sub-Total</i>	<i>In-Kind</i>	<i>Total</i>		
10-00 Production Staff									
10-01 Unit Production Manager	9	Weeks	1	750	6,750	6,750	0		
Prep: 3 weeks									
Shoot: 3 weeks									
Wrap: 3 week									
10-02 Production Assistant	3	Weeks	1	750	2,250	2,250	0		
Shoot: 3 weeks									
	Total for 10-00							0	
11-00 Set Operations									
11-01 First Grip									
Shoot	21	Day	1	150	3,150	3,150	0		
	Total for 15-00							0	
12-00 Electrical									
12-01 Gaffer									
Prep	1	Day	1	150	150	150	0		
Shoot (8 hrs.)	21	Days	1	150	3,150	3,150	0		
12-02 Equip. Rental									
Light/Grip Pckg	10	Days	1	200	2,000	2,000	0		
	Total for 21-00							0	
13-00 Camera									
13-01 Director of Photography/Op.	21	Days		Flat Fee	1,000	0	1,000		
13-02 Camera Pckg Rentals (Video)	21	Days	1	350	7,350	7,350	0		
	Total for 22-00							1,000	
14-00 Sound									
14-01 Mixer	21	Days	1	150	3,150	3,150	0		
Shoot (8 hrs.)									
14-02 Expendables (Batteries, etc)	1	Allow	1	50	50	0	50		
14-03 Mic Package	21	Days	1	110	2,310	2,310	0		
	Total for 23-00							50	

	Amount	Units	x	Rate	Sub-Total	In-Kind	Total	
15-00 Travel (including to Wisconsin)								
15-01 Production Vehicle	25	Days	1	20	500	0	500	
15-02 Flights (Subject & Musician)	2	Allow	2	300	1,200	0	1,200	
					Total for 24-00			1,700
16-00 Location Expenses								
16-01 Catering Service (Brown Bag Lunches, Sandwiches)								
Crew Meals (3 crew + 2 guests)	21	Days	1	50	1,050	500	550	
16-02 Lodging (with family)	22	Nights	1	100	2,200	2,200	0	
					Total for 25-00			550
17-00 Stock - Production								
17-01 P2 card rental - 16Gb	4	Cards	1	600	2,400	2,400	0	
17-02 Hard drive purchase	4	drives	1	300	1,200	0	1,200	
					Total for 27-00			1,200
20-00 Editorial								
20-01 Editor	9	Weeks	1	750	6,750	6,750	0	
20-02 Non-Linear Edit System	9	Weeks	1	300	2,700	2,700	0	
20-03 DVD Screening Copies	100	DVD	1	3	300	0	300	
20-04 DVD Masters/Safeties/Textless								
DVD Master	5	DVD	1	3	15	0	15	
DVD Protection	1	DVD	1	3	3	0	3	
					Total for 30-00			318
21-00 Music								
21-01 Composer	1	Allow	1	2,000	2,000	2,000	0	
(All-In Package includes: Arranger, ...Musicians, Instruments, Studio)								
					Total for 33-00			0
22-00 Post Production Sound								
22-01 Spotting for Music/Sound Ef.	1	Day	1	525	525	525	0	
22-02 Narration Record	2	Day	1	525	1,050	1,050	0	
22-03 Laydown	1	Day	1	525	525	525	0	
22-04 Mix	2	Days	1	525	1,050	1,050	0	
					Total for 34-00			0
30-00 General & Administrative Expenses								
30-01 EPK (DVD Screeners, Cases,	1	Allow	1	350	350	0	350	
30-02 Postage & Freight	1	Allow	1	200	200	0	200	
30-03 Office Equipment & Supplies	1	Allow	1	200	200	0	200	
30-04 Parking	1	Allow	1	50	50	0	50	
30-05 Still Photographer Equip./Supplies/Film/Processing (included)								
30-06 Publicity (Posters, Postcards	1	Allow	1	250	250	0	250	
30-07 Festival Submission	1	Allow	1	750	750	0	750	
					Total for 38-00			1,800
40-00 Performance Expenses								
40-01 Space Rental	1	Allow	1	300	300	300	0	
40-02 Video and Sound Cables	1	Allow	1	500	500	400	100	
40-03 Musicians	1	Allow	1	500	500	500	0	
40-04 Sound Operator	2	Allow	1	150	300	150	150	
40-05 Still Photographer Equip./Supplies/Film/Processing (included)								

40-06 Camera Rental	7 Days	1	350	2,450	2,450	0		
40-07 Camera Operators (3)	7 Days	3	150	3,150	3,150	0		
40-08 Computer	2 Allow	1	3,000	6,000	6,000	0		
Total for 38-00							250	
Contingency @ 10%						687	687	
TOTAL ABOVE AND BELOW THE LINE							\$81,378	
TOTAL IN-KIND							\$74,510	
SUB TOTAL							\$6,868	
Contingency @ 10%							\$687	
GRAND TOTAL							\$7,555	
Total Above-The-Line							0	
Total Below-The-Line							6,868	
Total Above and Below-the-Line							6,868	
Contingency @ 10%							687	
<i>Check budget totals</i>							<i>7,555</i>	<i>7,555</i>

APPENDIX B
BACKGROUND RESEARCH RESOURCES

Films

Complaints of a Dutiful Daughter

United States, 1995, 44 min

Directed by Deborah Hoffmann

Synopsis

Filmmaker Deborah Hoffmann chronicles her mother's battle with Alzheimer's disease. Capturing the growing gaps in memory loss, she deals with the fact that her mother can no longer remember having a family. At its core, the film is about the strength of family relationships.

Deliver Us from Evil

United States, 2006, 101 min

Directed by Amy J. Berg

Synopsis

A documentary about Oliver O'Grady, one of the most notorious child molesters in the Catholic Church sex abuse scandals. The film looks at the years O'Grady was a priest in California, where he committed many of his crimes. While doing so, the film presents child abuse statistics as a way to capture the seriousness of the problem.

Nobody's Business

United States, 1996, 60 min

Directed by Alan Berliner

Synopsis

A documentary about family history that does not ignore the sometimes dark reality that comes with understanding the truth about the past. Alan Berliner focuses his camera on his father and pushes him to talk; as the film moves forward, the two men clash harder and harder – creating and deepening family scars.

Swimming to Cambodia

United States, 1987, 85 min

Directed by Jonathan Demme

Synopsis

A performance film based on Spalding Gray's theatre piece of the same name. The film has Gray delivering his performance in front of a projection screen which is used to show images. Gray covers a wide array of topics surrounding his small part in the film, *The Killing Fields*.

Three Tales

United States, 2002, 60 min

Directed by Beryl Korot

Synopsis

An opera that explores three technologically important moments of the twentieth century. Steve Reich's beautiful compositions combine with Korot's archival images, text, and interviews to create a fluid narrative on the limits of human technological innovation. The interaction of image and sound plays a crucial role in keeping the story moving.

Touch the Sound

Germany, UK, 2004, 99 min

Directed by Thomas Riedelsheimer

Synopsis

Filmmaker Thomas Riedelsheimer follows sound artist Evelyn Glennie as she travels the world to find new ways to explore how sound and music can be created. As a hearing impaired individual, Glennie feels and understands sound in a way most people do not have the chance to – and she shares her unique outlook throughout the film. Due to her highly improvised way of working, Riedelsheimer had to work fast in capturing images; learning to anticipate her movements and improvise in his work as well.

Waltz with Bashir

Israel, 2008, 86 min

Directed by Ari Folman

Synopsis

Well known for its use of animation, Ari Folman's documentary follows one man as he tries to understand a vision he has been having about the night of the Sabra and Shatila massacre. As he explores his past with friends and others who were present at the time, he begins to remember the dark realities his mind had tried to forget.

Books

Allen, Jon G. *Coping with Trauma: Hope through Understanding*. 2nd ed. Arlington, VA: American Psychiatric Publishing, Inc., 2005. Print.

A book that looks into psychological disorders stemming from trauma and offers understanding to those dealing with them. Detailing current methods of treatment and discussing the issues in a way the average reader can

understand, this book works well for those who work within a medical profession and those who do not.

Bruzzi, Stella. *New Documentary*. 2nd ed. New York, NY: Routledge, 2006. Print.

A book about documentary films written by a woman who stands outside of the production aspects of documentary. Bruzzi's writing offers insight into how documentary films are received by mainstream culture. While she does write about style and its impact on the viewer, most of the writings center on the idea of a documentary's truthfulness. One key idea from this book is her writing on subject performativity and how it influences the audience's views of a documentary.

Carroll, Noël. *Engaging the Moving Image*. 1st ed. New Haven, CT: Yale University Press, 2003. Print.

One of the leading writers in the field of the philosophy of the moving image, Carroll dedicates a large portion of this book to trying to decipher the boundaries of the category of documentary.

Gross, Larry, John S. Katz, and Jay Ruby. *Image Ethics: Understanding the Moral Rights of Subjects in Photographs, Film, and Television*. 1st ed. New York, NY: Oxford University Press, 1988. Print.

A collection of essays that details the various ethical issues involved with making a nonfiction film. Subjects' right to be portrayed fairly creates the main thread of thought.

Levesque, Roger J. R. *Sexual Abuse of Children: A Human Rights Perspective*. 1st ed. Bloomington, IN: Indiana University Press, 1999. Print.

Levesque looks into how human rights law can help address the issues around child sexual abuse. The book questions whether sexual abuse should be defined differently by culture or if there should be an international view on how children should be treated.

Ruby, Jay. "Speaking For, Speaking About, Speaking With, or Speaking Alongside: An Anthropological and Documentary Dilemma." *Visual Anthropology Review*. 7.2 (2008): Print.

An essay detailing the issues involved with representation in film. It digs into the ideas of authorship and voice, while questioning who, if anyone, has the right to represent a culture he/she does not belong to.

Performance Art

Chris Burden

A performer known for his extreme and sometimes controversial works, Burden often used shocking displays of violence and personal danger to reach his artistic goals.

Laurie Anderson

This is a performance artist known for her blend of music and spectacle. Anderson used many handmade devices to create her work, adding a personal and inventive touch to the music and art she developed.

REFERENCES

- Allen, Jon G. *Coping With Trauma: Hope Through Understanding*. 2nd ed. Arlington, VA: American Psychiatric Publishing, 2005. Print.
- Arendt, Hannah, ed. *Walter Benjamin: Illuminations*. 2nd ed. New York City: Schocken Books, 2007. Print.
- Baudrillard, Jean. *The Ecstasy of Communication*. Brooklyn, NY: Autonomedia, 1988. Print.
- Beattie, Keith. *Documentary Screens: Nonfiction Film and Television*. 1st ed. New York, NY: Palgrave Macmillan, 2004. Print.
- Bruzzi, Stella. *New Documentary*. 2nd ed. New York, NY: Routledge, 2006. Print.
- Butchart, Garnet C. "On Ethics and Documentary: A Real and Actual Truth." *Communication Theory*. 16 (2006). Print.
- Carter, T. B., Dee, J. L., & Zuckman, H. L. (2007). *Mass Communication Law*. 6th ed. St. Paul, MN: Thomson/West.
- Corner, John. *The Art of Record: A Critical Introduction to Documentary*. 1st ed. Manchester, UK: Manchester University Press, 1996. Print.
- Corner, John. "Performing the Real: Documentary Diversions." *Television & New Media*. 3.3 (2002): Print.
- Currie, Gregory. "Visible Traces: Documentary and the Contents of Photographs." *The Journal of Aesthetics and Art Criticism*. 57:3 (1999): Print.
- Dancyger, Ken. *The Technique of Film and Video Editing*. 5th ed. Burlington, MA: Focal Press, 2011. Print.
- Debord, Guy. *Society of the Spectacle*. 2010 Reprint. Detroit: Black & Red, 1970. Print.
- Leslie-Quam, Jonathon, dir. *Blood Brothers*. Perf. Chance Quam. University of North Texas, 2012. Film.

- Little, John A., *The Power and Potential of Performative Documentary Film*. MFA Thesis. Montana State University: Bozeman, Montana.
- Manovich, Lev. *The Languages of New Media*. Cambridge, MA: MIT Press, 2001. Print.
- Murch, Walter. *In the Blink of an Eye: A Perspective on Film Editing*. 2nd ed. Los Angeles: Silman-James Press, 1995. Print.
- Nichols, Bill. *Introduction to Documentary*. 2nd ed. Bloomington, IN: Indiana University Press, 2001. Print.
- Nichols, Bill. *Representing Reality: Issues and Concepts in Documentary*. 1st ed. Bloomington, IN: Indiana University Press, 1991. Print.
- Nichols, Bill. "The Voice of Documentary." *New Challenges for Documentary*. Alan Rosenthal and John Corner. Manchester, UK: Manchester University Press, 2005. Print.
- Pryluck, Calvin. "Ultimately We Are All Outsiders: The Ethics of Documentary Filming." *New Challenges for Documentary*. Alan Rosenthal and John Corner. Manchester, UK: Manchester University Press, 2005. Print.
- Siegel, Joshua, and Marie-Christine de Navacelle, ed. *Frederick Wiseman*. 1st ed. New York City: Museum of Modern Art, 2010. Print.
- Willis, Holly. "Real Time Live: Cinema as Performance." *Afterimage*. 37.1 (2009). Print.