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The Picnic: Fancy Farm's Homecoming

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THE PICNIC:
FANCY FARM’S HOMECOMING

A Capstone Project Presented in Partial Fulfillment
of the Requirements for the Degree Bachelor of Arts
with Honors College Graduate Distinction at
Western Kentucky University

By
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*****

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ABSTRACT

The bond of community and the sense of a home are essential to the essence of the human soul. In my documentary, “The Picnic: Fancy Farm’s Homecoming,” I look to capture that feeling in the community of Fancy Farm, Ky during their biggest fundraising event of the year, the Fancy Farm Picnic. However, there is more to just fundraising when it comes to the Fancy Farm Picnic, there’s also politics, BBQ, and a true feeling of homecoming that is unique to the community of Fancy Farm.

The following thesis will double as a production book which is common for the broadcasting field. We will go in depth on the three phases of production, discussing what it took in each phase to make this documentary come together.

To craft a documentary takes an extraordinary amount of time in every phase of production. It is because of the time well-spent on this project that the essence of the community of Fancy Farm is able to be captured. This documentary is the result of much planning, hard-work, frustration, set-backs, and overall, triumph; and it is my honor and privilege to present “The Picnic: Fancy Farm’s Homecoming.”

Keywords: Documentary, Fancy Farm, Pre-Production, Production, Post-Production
I dedicate this thesis to my grandparents, Thomas and Juanita Elliott. Thank you for raising me and being a constant inspiration in my life. I hope I’ve made you both proud. I know you two would have loved to see this documentary in person, but I also know you are watching it from up above.
ACKNOWLEDGEMENTS

This documentary would not have been possible if it weren’t for many important players to my process. I’d first like to thank WKU PBS for providing the equipment and menas of transportation that was necessary in gathering footage for this capstone project. I would also like to thank Reina Johnson, Logan Fry, Garrett Arnold, and Hannah Wilcutt for being my crew and following my lead, I couldn’t have done this without the hard work and dedication you all showed me on those long days of shooting. I’d like to also extend thanks to my primary reader and fellow Fancy Farm native, Neil Purcell. The guidance you provided to me and the insight only you could have given helped me tremendously in terms of planning and executing this project. Finally, I would like to thank the incredible community of Fancy Farm for being some of the most welcoming and helpful people in the entire world.
VITA

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SECTION ONE

PRE-PRODUCTION

To produce a documentary, one must first have a subject to craft a documentary about. The notion seems relatively easy, until it actually comes down to picking what to tell a story about. The truth is, pre-production for “The Picnic: Fancy Farm’s Homecoming” started years ago whenever I first realized I would need to do a Capstone project. Being a broadcasting student, a documentary was always the way to go in my mind, the issues was deciding what I would tell my story about. Options swirled in my head and various ideas stuck out, but what was the deciding factor in deciding on the topic for my Capstone project was answering the question, “What am I truly passionate about?” I am passionate about community, I am passionate about my own roots, and I am passionate about those who make my home a home. As a Fancy Farm native, it became obvious that the calling I would have to answer in order to make a documentary work would be regarding Fancy Farm, and ultimately that community’s biggest event of the year, the Fancy Farm Picnic.

With the topic of my Capstone decided upon, the next step was to do research which would span the months of May-July of 2018. While I know enough about Fancy Farm as someone who grew up there, that didn’t inherently mean I knew the history or why things that I noticed and enjoyed growing up were important. In doing my research on the town, two books were incredibly beneficial to my work. The first of which was “A History of St.
Jerome Fancy Farm, Kentucky” by Brother Leo Willett, Pearle Curtsinger, and Sister Rachel Willett. Fancy Farm was established as a Catholic settlement in 1836 and remains so to this day. This particular book contained a plethora of knowledge that wasn’t necessarily helpful when looking at the history of the Fancy Farm Picnic, but it was incredibly helpful in understanding the Catholic history surrounding the families that settled in Fancy Farm. All of those major families are still living in the town today! The second book that was beneficial to my research was “The Catholic Settlement, A History of St. Jerome Church” by Cynthia Elder, Susan Higdon, and Denis Wilson. This book contained much of the same knowledge as the previous one whenever it came to the Catholic history of the town, however, this book stood out in offering intensive knowledge on the history of the Fancy Farm Picnic. The wealth of knowledge contained in both books allowed me to understand what was important to the town and what was important to the picnic: politics, BBQ, giving back to the church, and a sense of community. Knowing this, I decided to move on from the research of the history and look into who I should be talking to for interviews.

Being from Fancy Farm gives me an advantage in finding who I need to interview as my connections there span the entirety of this town of 400 people. I spoke to Marie Woodrum who works at the St. Jerome Parish office and she was able to point me in the direction of and get me the information to all of those that I would need to contact. I decided to contact the political organizer, Mark Wilson, the pastor of St. Jerome, Fr. Darrell Venters, the museum curator, John Carrico, the BBQ organizer, Eddie Carrico, and the head of the picnic chair, Daniel Burgess; all of which agreed to interviews at an, at the time, to be determined date and location after the events of this years coming Picnic.
Now that I knew who I would be interviewing and what I would be interviewing everyone for, I needed to do some location scouting. I went to Fancy Farm and walked the picnic grounds figuring out where I should set up future interviews. I decided that interviewing the political organizer would make the most sense on the political stage, interviewing the BBQ organizer would be perfect to do in the BBQ pits, and I was already familiar with the St. Jerome Church and knew that’s where I would like to interview the pastor. I contacted one of the museum caretakers, Gayla Elliott, who let me into the museum while it was closed to browse and decide whether or not that location would work for an interview space. I decided on doing the museum curator and picnic chair head’s interviews in the museum, but also took my time looking at Picnic memorabilia that was available at the museum. It was at that point that I knew what I would need to be doing in order to capture the footage that I need.

Many documents are needed in order for pre-production to be completed, to start we will discuss the treatment (Figure 1.1). A treatment is used to clearly outline what your objective is with the piece your are going to create, who are the primary and secondary audiences, what the running time is projected to be, what format the footage will be shot and viewed at, and what the project outline is. This document is imperative to the pre-production process as it gives you a general outline to refer back to on not only what you are doing, but why you are doing it and who you are hoping on reaching with your work. This is incredibly helpful when we get into production and post-production, because it allows for us to make artistic decisions that will benefit our written goals and please our established audience.
The treatment helps us to understand why we are producing the piece, but a storyboard (Figure 1.2) helps us establish how we plan on executing the piece. Storyboarding for a documentary is relatively tricky, because while it may act as a general guideline for how your story will be told, it will almost never be completely correct. The storyboard should be completed once you have done extensive research and know what kind of story you want to tell, but ultimately, the interviews will dictate what the story is going to end up being as their stories will drive your story. Most people know the Fancy Farm Picnic as a big political event, but it is so much more than that; that is what I believed may be my hook when storyboarding. Starting with the event as a political rally that people know and changing the narrative on them showing what else the Picnic has to offer and what it does for the community of Fancy Farm is generally the flow I initially believed would work.

One issue I ran into when it came across when it came to scheduling interviews is that I was challenged to take up as little of WKU PBS’ time and resources as possible. My original plan was to schedule a day for each sit-down interview that I wanted to do, but WKU PBS wanted me to try to fit in as many interviews as possible in one-to-two days. Dealing with the schedules of five very busy people and trying to make times fit was a harsh curveball that I had to deal with, which inevitably ended with Mark Wilson, Fr. Darrell Venters, and John Carrico’s interviews being scheduled on November, 25th 2018, while Eddie Carrico and Daniel Burgess’ interviews were scheduled on January, 10th 2019.

With interviews scheduled and knowing that I wanted to do on-the-street interviews during the Picnic, I then had to start writing out my interview questions (Figures 1.3-1.8). For each sit-down interview, I had to think of questions that would provide accurate
information that would describe what their role within the Picnic was and why the Picnic is important as well as personable questions that would get the subjects thinking about their fond memories in Fancy Farm. For the on-the-street interviews, I decided to just stick to personable questions as to adhere to the event that would be going on around them at the time of the interview.

Since I knew where the sit-down interviews would be at this point, I also had to provide a floor plan for each individual interview (Figures 1.9-1.13). The floor plan provides an idea of where the talent will be, where the cameras and lights will be, and where I will be in relation to the talent in order to be engaged in the interview. The floor plans are relatively simple, and the grids don’t necessarily have to be to scale, but the locations are imperative in order to make all of the equipment fit in the space as well as provide a backdrop that makes sense in relation to the interview.

As the Picnic approached (it is always on the first Saturday in August), I also needed to assemble a crew and figure out what equipment I would be needing. My coworkers at WKU PBS would be my crew for this and by looking at availability and the skill levels of fellow crew members, I asked each individual if they would be a part of my crew. Some were interested in helping, while others were not, but what I ended up with was a crew for the August 3rd-4th event, as well as a crew for the interviews on November 25th and January 10th. For each shoot date I would be acting as producer, Reina Johnson acted as a camera operator on August 3rd-4th as well as a camera operator and audio operator on November 25th, Hannah Wilcutt would act as a camera operator on both August 3rd-4th and November 25th, Garret Arnold would act as a camera operator on August 3rd-4th, and Logan Fry acted as a camera operator and audio operator on both August 3rd-4th and January 10th. While
these were the general roles that people would play on these dates, each crew member, myself included, did a multitude of jobs on each shoot including lighting as well as the aforementioned jobs.

Knowing what I had to look forward to when it came to all of the future shoot dates, I then had to decide on what equipment would need to be used. For each shoot I chose the Canon c500 as my main camera as it has the capability to record audio and video directly to the camera body via xlr inputs on one of the camera attachments. For the event, I took two Canon 5Ds as my back-up cameras with one on a monopod for extra mobility, and for lighting I simply decided on a light reflector to bounce harsh light off of the on-the-street interview subjects. For the individual interviews, I took one Canon 5D to act as a back-up wide shot, and for lighting I brought a 400W and a 200W Kino-Flo light (with bulbs for both tungsten and daylight) and a 150W Fresnel. For audio purposes during the interviews, I also decided to bring a 77B Sony-ECM lavalier microphone.

The final step in pre-production that needed to be addressed before leaving for the first shoot on August 3rd was to get an itinerary of the events at the Fancy Farm Picnic. I received one from Marie Woodrum and marked it up (Figures 1.14-1.15) to reflect what I wanted to capture during each time frame, and who I would want to be doing that.

The planning process that is pre-production for documentaries forces a producer to be incredibly knowledgeable of the events they seek to cover and the topics they seek to discuss in interviews. One must do their own research, as well as reach out to those they wish to include in the documentary and those who will help you to gather the footage you need. They must know what equipment they are using, who will be doing what, where the
events will take place, and that they have all the proper documentation necessary all before anyone has even picked up a camera.
SECTION TWO

PRODUCTION

Once all of the planning has been taken care of, and one has a solid idea of what kind of story they want to tell, the next step is to gather the audio and footage needed to tell the story. The production of this documentary took a physical toll on myself and my crew as we were shooting for close to 30 hours over the course of 2 days.

The day of Friday, August 3rd, the kick-off to the Picnic, was our first full day of shooting. We met in Fancy Farm at 6 A.M. in order to set up and be ready to cover the 7 A.M. Catholic Mass that was happening on the picnic grounds. As the Picnic is a fundraiser that helps to benefit the church, which in turn, helps to benefit the community of Fancy Farm, we were sure to capture the Mass. I, with Reina as my assist, used the c500 to capture the speakers, mostly the pastor. The other three members of my crew used the 5Ds to capture those who were there to worship. At the end of the Mass, we moved to the BBQ pits where Fr. Darrell blessed the meat that had arrived for the BBQ, and then we all moved to shooting the preparations for the BBQ. The BBQ is cooked over the course of 24 hours, so we frequently returned to the BBQ pits in order to shoot and update of what the BBQ looked like in its cooking process. I also approached Fr. Darrell and had him sign off on a location agreement for the picnic grounds (Figure 2.1) to get consent for us shooting on the Picnic days as well as the later dates for interviews. We then had a break until 5 P.M.
We regrouped in order to shoot the 1-Mile Fun Run for kids as well as the 5K race that has traditionally been a part of the day before the Picnic festivities. We got an on-the-street interview with a man named Steven Elder who told us about the Fun Run as well as some as the issues we may see at the political speakings on the next day. Elder’s interview was shot using the c500 and a shotgun microphone for audio. He told us about his favorite memories of the Picnic as well and I had him sign a talent release form (Figure 2.2). We set up different camera angles for the Fun Run, and even had Garrett in the back seat of a “gator” going hand-held with a 5D to get a nice shot of the kids running with him. We then did a similar set-up for the 5K race. These events aren’t inherently important to the documentary as a whole, but they were important to getting a feel for the Fancy Farm community and what their traditions are.

That night we concluded night one by breaking off into groups to get b-roll shots of the local band that was playing on the political stage, the people who were enjoying night, and people who were playing Bingo. We didn’t stay terribly long that night however, as we needed to rest up with the next day being an absolute all-day shoot.

To begin the actual Picnic festivities, we met back up in Fancy Farm at 7 A.M. on August 4th to catch the final processes of the BBQ being prepared, as well as those who have lined up bright and early to purchase the BBQ. BBQ is an essential part of the Picnic experience and the Picnic is famous for the sheer amount that is prepared and consumed over the course of one day. While the rest of my crew focused on those who were outside, both preparers and purchasers of BBQ, I went inside the BBQ stand with the c500 to get shots of the people cutting up and measuring the meat.
10 A.M. was the official start time of the Picnic and we all broke off to work on different areas of the event. Garrett took a 5D to go get shots of all the different games stands that had kids playing. Hannah took a 5D and got shots of the different vendors at the Picnic selling food, drinks, and toys, while I took the c500 and focused primarily on bingo and the morning band. I also took this opportunity to get my first on-the-street interview of the day with Andy Elliott. We used the c500 for video, a shotgun mic for audio, and a light bouncer to get him evenly lit. Elliott told us stories about his times at the Picnic from being a kid, to being a young adult, to being who he is now with grandkids. The various views at different points in Elliott’s life helped show us that the Picnic is something that sticks with you forever and something that has influenced his entire life. He then signed a talent release form for us (Figure 2.3) and it was time for us to regroup as a crew and plan how we would then shoot the political speakings.

I had spoken with Mark Wilson earlier in the day and he granted me premium media access to be right up front to get a shot of the speaker at the podium with a direct xlr input from their audio system to my c500. While I was getting the speaker shots for the political rally, Garrett and Logan broke into one team while Reina and Hannah broke into another to get constant coverage of the unruly crowd. The reason why the Fancy Farm Picnic is generally known as a political event is because it is one of the few places left in the U.S. that politicians engage in traditional stump speaking. While nothing too crazy happened this year (although the crowds are far more vocal than you would hear at any political debate or rally), it’s not unusual for beer cans or tomatoes to be thrown at politicians while they are speaking.
After the political speaking was finished, we had a break and then continued on with our general event coverage. We broke into various groups getting nighttime versions of the games, vendor, band, and bingo shots that we had shot earlier in the day. I also conducted another on-the-street interview, this time with the principal of Fancy Farm Elementary, Janet Throgmorton. Janet really pulled together ideas that were previously touched on by Steven Elder and Andy Elliott by describing the Picnic as home. Throgmorton then signed a talent release form (Figure 2.4). We concluded the day with shots of the raffle for the car that was being given away this year (another Picnic tradition), but unfortunately the raffle winner was not at the Picnic at the time of the drawing. We ended our coverage of the Fancy Farm Picnic with nearly 300GB of b-roll footage.

The next day of shooting that took place was on November 25th in which three sit-down interviews were conducted. I first sat down with Mark Wilson to discuss his role as the Picnic’s political organizer. For this interview, the c500 with a 77B lavalier microphone captured his video and audio in a tight shot. Hannah using the 5D secured a wide shot of Wilson. The lighting consisted of a 400W Kino-Flo with daylight bulbs as the key light, a 200W Kino-Flo with daylight bulbs as the fill light, and the 150W Fresnel as the back light. Reina took care of monitoring the c500’s audio and video. Wilson told me about his job as political organizer and what it takes to get the politicians to agree to speak at the event. He told us stories of famous speakers such as George Wallace and explained that the event gives the town free publicity, allowing people to set their eyes on the town and perhaps bring them in to spend some money. Wilson then signed a talent release form (Figure 2.5).

After Wilson’s interview was complete, we moved to St. Jerome Catholic Church to do our sit-down interview with Fr. Darrell Venters. The same set-up as Wilson’s
occurred, except the bulbs in the Kino-Flos were replaced with tungsten bulbs. Venters gave us a brief overview of the Catholic history of Fancy Farm as well as what it is like to preach to this community. He told us that his favorite part of the Picnic is simply walking around and talking to the people there which furthers the ideas of community that are being centralized in this documentary. Venters then signed a talent release form (Figure 2.6) as well a location agreement for us using the church (Figure 2.7). While Reina and I struck the lights and prepared to take the equipment to the next location, Hannah took a 5D and acquired b-roll shots of the inside of the Church.

We took the equipment to the museum to create the same set-up as before with John Carrico (switching the Kino-Flos’ bulbs for daylight as there were large windows allowing sunlight into the room). Carrico, as the museum curator, was able to provide us with a wealth of information concerning the history of Fancy Farm. He then went into detail about the origins of the Fancy Farm Picnic and how it turned into what it is today. The roots of Fancy Farm are still crystal clear in the present day, and because of that Catholic lineage that makes up the town, so many people are able to look to this event as their homecoming. Carrico then signed a talent release form (Figure 2.8) as well as a location agreement (Figure 2.9) for this day’s interview and the day we planned to come back to conduct Daniel Burgess’ interview. While Reina and I struck the equipment, Hannah went all around the museum with the 5D getting b-roll shots of the Picnic memorabilia provided by the museum.

The next day of shooting took place on January 10th and this time the crew was just Logan and me. The first interview we did was Eddie Carrico’s in the BBQ pits. The set-up was relatively the same as compared to the other sit-down interviews except Logan had to
pull double-duty monitoring the tight shot on the c500 and the wide shot on the 5D. The Kino-Flo bulbs were daylight for this interview. Carrico described to us the process of cooking the BBQ for the Picnic, how they get the meat, how much is cooked, and what the BBQ does for the Picnic. The way he described it illustrated that if people come here initially for the politics, they will stay for the BBQ. With the BBQ being such a high selling point at the Picnic, all this helps go back into raising money for the Fancy Farm community. Carrico signed a talent release for us (Figure 2.10) and then we had to strike the equipment to get ready for our final sit-down interview.

Returning to the museum for the last time, we set our equipment up in the museum hallway; equipment was still roughly staged how I planned it with the only real change being swapping the Kino-Flo bulbs to tungsten. Daniel Burgess’ arrived for his interview and we mostly discussed how the Picnic gets organized. He described the Picnic committee as mostly agreeable members of the Fancy Farm community that all intended to work towards making the Picnic better every year. Burgess also truly coined the phrase “homecoming” during this interview, illustrating how everyone with roots to Fancy Farm knows that this is the one day of the year to set aside to come home. Burgess signed a talent release form (Figure 2.11), Logan and I struck the equipment, and that was a wrap on production.

To put it simply, production is the portion of this capstone that was both the most physically and mentally draining. The long days of b-roll shoots and back-to-back interviews proved to be exhausting but rewarding. It is because of the strides made in production that I am confident that there is a story here to be told. The interviews gave me
a jumping off point to put everything I have worked for so far into the next step of this Capstone process.
SECTION THREE

POST-PRODUCTION

Once all of the footage has been captured, the next step is to put everything together. Post-production takes care of everything that comes together in the editing process and what I had to do in order to really craft the story into something. The process can only be completed with a stable editing system, otherwise you run into a myriad of problems which will soon be discussed. The post-production process is arguably the most time consuming out of the entire project, and in order to get through it with a truly remarkable piece, you have to have an incredible amount of patience.

To start the post-production process, the footage must be imported into the editing software from the recording media that was used during the production stage. There are many different editing softwares that are available to use at WKU PBS, and initially I chose to use Avid Media Composer. When you import a clip into Avid, it takes that clip and essentially copies all of the metadata and converts it into something that’s easy for it to work with. Due to this trait that Avid possesses, I assumed this would be the ideal editing software to use when dealing with a project with so many large files. The importing process took what seemed like an eternity, as I imported each folder that corresponded to the media used for either myself, Hannah, or Garrett’s primary camera, which then had a subset of folders for the day and whether the shooting took place during the A.M. or P.M. All in all, it might have taken close to 20 hours just to import every bit of footage from each shoot.
Once all of the footage was imported into Avid, I believed that now I would be able to start organizing the footage into bins that were named after each category of footage I had acquired (BBQ Bin, Politics Bin, On-the-Street Interviews Bin, etc.) however, Avid kept crashing. One of three problems would often occur before I gave up on Avid; first when Avid would crash all of the clips inside any of my open bins would be deleted, if that didn’t happen then all of the clips that were transferred from one bin to another were duplicated with a pair of the same clip appearing in each bin, and if I was lucky the project just wouldn’t do anything and act as if I hadn’t saved. At WKU PBS all of our editing computers share a single server, so I would be able to work on my documentary from any computer, however, it didn’t matter whether the computer I worked on was Mac or PC, Avid simply was not going to work with this project.

Whenever I realized that there was no hope for doing this project in Avid, I switched to Adobe Premiere. When a clip is imported into Premiere what it is actually doing is creating an AMA link. An AMA link is an artificially “imported” file that directs Premiere as to where to find the clip in a harddrive. If you are editing off of an external harddrive, but the project is native to the desktop, you can still open the project without the harddrive connected to the computer, but all of your files on your project timeline will come up as “Media Offline.” It was for this reason that I initially thought Premiere might not be the best move, but I realized that since every computer has a shared server, all I would have to do is copy all of my files from my external harddrive to the shared server and the AMA link from Premiere should find the clips every time, and it worked. Another great note from this experience is since Premiere isn’t creating and converting a new file like Avid does
when you import, the importing process this time around took around 30 minutes as opposed to 30 hours.

Dealing with the issues presented to me by Avid ate up more of my time than I had initially planned for, which forced me to skip what would have been the sorting phase that I had become stuck on. Sorting in premiere isn’t as easy as sorting in Avid anyway, and at this point, I became very familiar with what clips were in what folder anyway, so it became one of those things that you simply just have to deal with. With that being said, the next part of my process involved watching the interviews that I had conducted. By watching the interviews and really listening for those sound bites that would help carry the story from one point to the next, one can really understand just where their story is actually going to end up rather than trying to adhere to the ideas of the storyboard. This is the portion of the process where you cannot be married to your initial idea; the interviews are pieces of a puzzle that you now have to put together. I was able to break these pieces up into chunks through my notes over each interview (Figures 3.1-3.6) which helped me organized where who said what.

This concept of having to put interviews together like pieces of a puzzle is the reason that a traditional two-column script isn’t used so much when making a documentary. If one needs a narrator or something along those lines that they can control, then it can be useful, but in this case it is not. Once all of my notes were written out, it was time to do some sequencing. This is the part where I’m actually putting clips onto the timeline and adjusting what goes where as necessary in order to tell the story. For the most part, I’ve kept to my storyboard a decent amount and used it as a general guideline to help me through this process, but ultimately this story comes from what sound bite and what shift in topic
goes best after the previous sound bite or shift in topic. For PBS 30-minute segments, the actual run time of a piece needs to be 26 minutes and 46 seconds. While sequencing my interviews, I hit around the 24 minute 30 second mark.

For a documentary to be impactful, you cannot just have good interviews. While the story may be engaging, an audience will get bored if you sit on the same shot of someone speaking for 3-5 minutes. To keep the audience visually entertained and to enhance the storytelling tools created by the interviews, you must supplement the appropriate b-roll over the interviews. There was a reason my crew and I shot an upwards of 300GB of footage on the days of the Picnic, because I knew that’s how much I would need to cover the length of this documentary. It’s this point in the post-production process that I find moments within the sequenced interviews to cover with the appropriate b-roll. If Eddie Carrico is discussing how they prepare the BBQ, it is smart to show that process with the footage that we previously captured. The b-roll can also be used to set up a Segway that otherwise doesn’t fit so smoothly between topic. The natural sound found in the b-roll can also be a clear dividing point that shifts the tone and narrative.

Once the interviews and b-roll have been set onto my timeline, I now have a rough cut of my documentary. This is where my primary reader, Neil Purcell, and secondary reader, Josh Niedwick would come in, watch my rough cut, and give me notes about where to go next. This allows me to have an outside view of whether or not the story is making sense and can take suggestions on where possible re-cuts may need to occur. It is here that my next step is to re-cut the story, whether the changes are large or small, in order for the story to make better sense to the audience. When that is finished, I can move on to the next stage of post-production, preparing a final cut.
Coworker Zack Neace, also being present for the rough cut, took the time to create lower third graphics for my talent in Adobe After Effects. While seemingly unnecessary to someone without broadcasting experience, the lower third graphics do the job of providing information to the audience on who is speaking and what their title is (which plays into why this person can be taken as a credible source). The design aspect of lower third graphics also bring about a sense of professionalism, prestige, and most importantly a specific flavor to the subject matter of the documentary.

While Zack tackles that end of post-production for me, I am able to focus on sound design. The sound, more than anything, in your documentary helps provide your audience with a tone for the piece they are about to watch. Is this piece cheerful? Suspensful? Sound design is key to establishing this. Specifically, for this documentary, the natural sound does wonders for our sound design as it helps establish what a large event this is. The sounds of children playing, of people laughing, of political crowds jeering, this all plays into the sense of welcoming and excitement that the Fancy Farm Picnic as an event produces. Past just the natural sound, the music that is used emphasizes that tone and the themes that are, at the time of what’s on the screen, being discussed and explained. All of WKU PBS’ music comes from a Warner Chapel subscription, so all music used in this documentary is royalty free.

After sound design, one most go over the visuals once more with color correction. All of the footage shot on each day, event and interviews, was shot on both cameras in log footage. Log footage essentially desaturates the image that is captured yet retains all of the color metadata in the clip. With this you are able to adjust the color, for the most part, as you see fit. You can get too extreme with color correction and lose saturation, over expose
your image, or even make the image the entire wrong color, but it is a powerful tool that allows you to correct some of the mistakes you may have made during production. In TV and movies, you may have become accustomed to the phrase, “We’ll fix it in post,” and more times than not when that is said in real life, it is referring to color correction. With color correction you can make the slight adjustments you need to make the visuals of your piece look better, but you can easily go too far and make it look tremendously worse. An ample amount of time is needed in order to make everything look polished.

Once all of the extra design work has been done and everything is now on the timeline right where you think it needs to be, the next step would be to bring the readers back once more. I let them critique the current work, fix anything that they think may be an issue, and once that has been proofed once again, the final step is to export. For the purposes of showing this documentary during my defense off of a computer and retain all of the 1080p30fps quality the footage was shot on, an h.264 file is ideal (the same type of file you would upload to be high resolution on youtube). In order to show this documentary on television, a .mxf broadcast file is ideal. Once the piece has been exported in both formats, I watch them to make sure there was no discrepancies that may have occurred during the export. From here, the piece is ready to be shown.
SECTION FOUR

WHY IS THIS IMPORTANT?

There are many reasons why people make documentaries, but for me, it’s because I love storytelling. Storytelling is an incredibly powerful tool that we as broadcasters use to educate, entertain, and make audience’s feel strong emotions. It is my belief that “The Picnic: Fancy Farm’s Homecoming” hits all of these marks.

As stated before, most people who are aware of the Fancy Farm Picnic see it as just a political event. While the political stump speaking is important to the Picnic’s history and its staying power, it only scratches the surface of what the Fancy Farm Picnic offers. It is my hope that with this documentary, the audience will see that Fancy Farm is far more than just politics, it is a town rich in faith, community, and even BBQ. To educate is the primary reason most choose to conduct a thesis, as one seeks to prove that something is there thorough underlying and extensive research. A thesis doesn’t have to always prove scientific fact, when it comes to the arts, what’s important is making people think. If people are well educated on a subject then they are more encouraged to further seek out knowledge on said subject, if people are well educated on what the Fancy Farm Picnic has to offer, then maybe they’ll take a visit to the town one day and contribute to the town’s annual fundraiser.

Entertainment is critical to keeping an audience engaged in any kind of media. In the days of Netflix, video games, Spotify, etc., broadcasters aren’t just competing with
what else is on TV at the time, they are competing with every single form of media that is currently available to their potential audience. The truth is we cannot entertain everybody with every piece of content we create, so establishing those primary and secondary audience’s early on help us to understand what we need to do in order to keep those audiences entertained. The stories being told by the interview subjects must be engaging and the b-roll must be visually stimulating. To keep an audience entertained isn’t just to keep them watching, but also for them to want to keep watching. A true work of art in the video format should not feel like a chore for the audience to sit through. By interviewing the best people to tell the story of the Fancy Farm Picnic as well as spending 30 hours constantly shooting to find the most visually appealing things around, this documentary will keep the audience entertained and make them feel that the time they spent on this story was well worth it.

Any good artist knows that to truly capture the human essence is to make people undergo an emotional change. While there are no love stories or Greek tragedies apparent in this documentary, I still expect an emotional change to occur within the audience. The longing for home and a place where we all truly belong is a universal desire that is deeply rooted in our very beings. Seeing the people of Fancy Farm experience that long-awaited homecoming will make the audience think of their own home and their own roots. As kids we often say that we cannot wait to grow up in order to progress in our lives and experience new place and new things. However, once we get to the ages that we once desperately longed for, we realize what we are going to miss about that nostalgic feeling of home. Too often do we take for granted the live’s we grew up knowing, that whenever there is a chance to seemingly turn back the clock, many of us jump at the opportunity. While returning to
one’s home may not always be a viable option in an individual’s life, that doesn’t mean that said individual wouldn’t want to return to the feeling of home they grew up with. For the people of Fancy Farm, that is exactly what the Picnic offers. When the audience sees that, it is my belief that they will feel that longing for home and perhaps seek out connections that they may have lost their, or even seek new connections in the welcoming town of Fancy Farm on the first Saturday of next August.

For a story to be truly compelling in my view, it must educate, entertain, and invoke an emotional reaction from the audience. “The Picnic: Fancy Farm’s Homecoming” will enlighten the audience on what the town of Fancy Farm has to offer on its biggest day of the year, will keep the audience engaged with its stories and visuals, and will awaken that longing for home that we all feel time and again. It is because of these things that this documentary will do that I feel this documentary is artistically compelling, and why “The Picnic: Fancy Farm’s Homecoming” is important.
BIBLIOGRAPHY


The Picnic: Fancy Farm’s Homecoming

Objective: To inform the audience on what the Fancy Farm Picnic is and why it is important to the people of Fancy Farm. Most people who are vaguely familiar with the event know it for its political speakings, but are unaware of what the tradition of the Picnic actually has to offer.

Primary Audience: Demographic- Residents of Kentucky, 20/30s, more educated.
Psychographic- People who enjoy seeing things as a bigger picture, people with the time and ability to enjoy what the Picnic has to offer, people who seek food and fun.

Secondary Audience: Residents of Fancy Farm, Ky that are already aware of the Picnic, but would like to see the event highlighted.

Running Time: 26 minutes 46 seconds

Format: 1920x1080 30 fps. Shot using a Canon C500 and 5D.

Project Outline: This documentary will consist of 5 major interviews and b-roll shots that span the entirety of the event. B-roll will be gathered at Fancy Farm, Ky and we will acquire shots of the general games, the church proceedings, the political speakings, and the BBQ making. The interviews are with Mark Wilson (Political Organizer), John Carrico (Historian), Fr. Darrell Venter (Pastor), Eddie Carrico (BBQ Organizer), and Daniel Burgess (Picnic Chair Head) each detailing a different portion of the Picnic that is important to how the Picnic works as a whole. It will not just showing the political speakings that the Picnic is known for, and branch out to show these other layers, all circling back to how the Picnic is a Homecoming for all the extended families that originate in Fancy Farm.
Figure 1.2: Documentary Storyboard
<table>
<thead>
<tr>
<th>Question</th>
</tr>
</thead>
<tbody>
<tr>
<td>Are you from April Farm?</td>
</tr>
<tr>
<td>What does your farm do to make the farm?</td>
</tr>
<tr>
<td>What is your favorite memory of the farm?</td>
</tr>
<tr>
<td>What is your favorite activity in the farm?</td>
</tr>
<tr>
<td>What do you think the farm does for the people or June Farm?</td>
</tr>
</tbody>
</table>
Mark Wilson - Political Organizer

What are the Wilson's role at the picnic?

Explain the process of bringing in the politicians to talk at the picnic?

Common problems, ran into getting Politicians present

How did the political stump speaking start in Fancy Farm?

How did it get so popular/well-known?

How did you get involved with specifically the political organizing?

What's it like being the opening speaker, and knowing how crazy it will get

What does having the political speaking in Fancy Farm do for the town?

What's the memory of the Fancy, activity now at picnic?

Figure 1.4: Mark Wilson Interview Questions
Father Darrell Venters

How long have you been a part of the parish at St. Jerome?

What brought you to Fancy Farm?

Fancy Farm is a Catholic Settlement. How much do you know about how it started, and its history?

What makes the people of Fancy Farm unique and how are they different from other congregations you’ve been at?

What is the Church’s main in preparation for the picnic?

Does the Church serve any specific role during the picnic?

+ Fav. Memory

+ Fav. Activity now

Figure 1.5: Fr. Darrell Venters Interview Questions
John Carrico

Explain brief overview about history of Terry Farm. (How town started, growth, changes in last century)

What year did Terry Farm get started?

Why did the farm start?

How has the farm grown since the first year?

What would you say is the most part of the farm today?

Why is it important?

How did this museum get start?

What was your role in putting the museum together?

Why is it important to have a museum about Terry Farm?

Fav. memory

Fav. activity / part now

Figure 1.6: John Carrico Interview Questions
Eddie Carrico

So I understand the Carricos are the main family who organizes the bbq. Explain.

What lead to your family taking over prepping the bbq?

Why is the bbq so important?

When did it get so popular?

Favorite thing to eat at picnic?

Process about preparing the bbq

Favorite memory about picnic?

Favorite activity at picnic now?

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Figure 1.7: Eddie Carrico Interview Questions
Figure 1.8: Daniel Burgess Interview Questions
Figure 1.9: Floor Plan for Mark Wilson Interview
Figure 1.10: Floor Plan for Fr. Darrell Venters Interview
Figure 1.11: Floor Plan for John Carrico Interview
Figure 1.12: Floor Plan for Eddie Carrico Interview
Figure 1.13: Floor Plan for Daniel Burgess Interview
Figure 1.14: Itinerary for Picnic Shoot Day 1

St. Jerome Picnic & Barbecue
Fancy Farm, KY
August 3rd & 4th

FRIDAY, AUGUST 3, 2018

7:00 am Mass at the Picnic Grounds
8:00 am Blessing of meat and placing it on the pits
5:00 pm Knights of Columbus Fish Fry at KC Hall – $14 for adults; $7 for ages 4 to 12; free for age 4 and under
6:00 pm 1-mile classic run (registration at 5:00 pm at parking lot across from church rectory)
7:00 pm 5K Fun Run (registration is from 5:30 – 6:45 pm in front of St. John Bosco Hall)
Music by “Brass Monkey” Band on the picnic grounds
BINGO on the picnic grounds under the Bingo pavilion till 9 pm

There will be hamburgers, hotdogs, pizza, nacho’s, funnel cakes, pretzels, cracker jacks, cotton candy and drinks sold at the picnic grounds around 6:00 pm.
Figure 1.15: Itinerary for Picnic Shoot Day 2
LOCATION AGREEMENT

THIS FILMING LOCATION AGREEMENT entered into between undersigned

Elk Lick Film Society, as the filmmaker or production company
shooting the film, stills, audio and video ("Filmmaker"), and undersigned,
F.R. Darrell Venter, as owner of premises or other person authorized to
consent to use of the premises ("Grantee"), is entered into this 5th day of
April 2018.

BASIC TERMS

- Grantor: F.R. Darrell Venter
- Contact Person: Elk Lick Film Society
- Address: 3140 FANCY FARM, KY 42039
- Telephone: 270-623-8181
- E-mail Address: F.RDARRELL@WK.NET
- Location of Property: Fanci Farm
- Contemplated Starting Date: 04/04/2018
- Contemplated Ending Date: 04/06/2018
- Fee for Use (if applicable): $0
- Tentative Title of Film: The Fancy Farm Papers
- Filmmaker: Elk Lick Film Society
- Address: 3140 FANCY FARM, KY 42039
- Telephone: 270-623-8181
- E-mail Address: F.RDARRELL@WK.NET
- Producer: F.R. Darrell Venter

This contract is for the use of the above location, for the purposes of shooting film, stills, audio and video, including signs, costumes, names, identifying marks and designations and the like appearing thereon. By signing this contract you consent to the use forever and throughout the universe, by or on our respective successors, licensees, nominees and assigns, of such film, stills, audio and video in or in connection with the production, exhibition, distribution, advertising, and exploitation and/or other use of any of our media however known or hereafter discovered or developed.

We agree to use reasonable care to prevent damage to said premises, and will indemnify the owner, and all other parties, lawfully in possession, of said property, and hold each of them harmless from any claims and demands of any person or persons arising out of or based upon personal injuries, death or property damage suffered by such person or persons, resulting directly from any act of negligence on our part, in connection with our use of the premises.

AGREED TO AND ACCEPTED:

Signature: (Elk Lick Film Society)
Printed Name: Elk Lick Film Society
Date: 4/4/2018

Signature: F.R. Darrell Venter
Printed Name: F.R. Darrell Venter
Date: 4/3/2018

Figure 2.1: Location Agreement for Picnic Grounds
Figure 2.2: Steven Elder Talent Release
FIGURE 2.3: Andy Elliott Talent Release
Figure 2.4: Janet Throgmorton Talent Release
TALENT RELEASE FORM

Talent Name: Mark Wilson

Project Title: The Pink Fairy Farm Mystery

I hereby consent for value received and without further consideration or compensation to the use (full or in part) of all photographs, video, or film, taken of me and/or recordings made of my voice and/or written expression, in whole or in part, of such recordings or musical performance.

At [Recording Location] On November 15, 2018 (month) (day) (year)

By [Producer]

For School of Journalism & Broadcasting at Western Kentucky University (producing organization)

for the purposes of illustration, broadcast, distribution, or publication in any manner.

Talent’s Signature: Mark Wilson

Name (please print): Mark Wilson

Address: 3180 Kendra Dr. City: Fancy Farm

Phone: 270-705-2065 State: KY Zip Code: 42039

Email: markwilson78@gmail.com Date: 11/15/2018 (month) (day) (year)

=================================================================================================================================

If the subject is a minor under the laws of the state where modeling, acting, or performing is done:

Legal Guardian: Guardian: (signature) (please print)

Address: City:

Phone: State: Zip Code:

Email: Date: (month) (day) (year)

Figure 2.5: Mark Wilson Talent Release
TALENT RELEASE FORM

Talent Name: Fr. Darrell Ventes

Project Title: The Anti-Fancy Farm Memoir

I hereby consent for value received and without further consideration or compensation to the use (full or in part) of all photographs, videos, or film, taken of me and/or recordings made of my voice and/or written extraction, in whole or in part, of such recordings or musical performance

As Performer (Recording Location) On Wednesday, 11th, 2018
(month) (day) (year)

By: [Signature]

For School of Journalism & Broadcasting at Western Kentucky University

(date)

for the purposes of illustration, broadcast, distribution, or publication in any manner.

Talent’s Signature: [Signature]

Name (please print): DARRELL VENTERS

Address: 189-389 City: FANCYFARM
Phone: 270-423-8181 State: KY Zip Code: 42039
Email: FEDARREL@WK.NET Date: 11/25/2018

If the subject is a minor under the laws of the state whose modeling, acting, or performing is done.

Legal Guardian: [Signature] Guardian: [Signature]

Address: City:

Phone: State: Zip Code:

Email: Date: (month) (day) (year)

Figure 2.6: Fr. Darrell Ventes Talent Release
Figure 2.7: Location Agreement for St. Jerome Catholic Church
TALENT RELEASE FORM

Talent Name: John Carrico

Project Title: The Rusty Farm Mystery

I hereby consent for value received and without further consideration or compensation to the use (full or in part) of all photographs, video, or film taken of me and/or recordings made of my voice and/or written expression, in whole or in part, of such recordings or musical performance:

At Fancy Farm Museum (Recording Location) On Monday, 25th, 2018

(month) (day) (year)

By Eliud Litt

(producer)

For School of Journalism & Broadcasting at Western Kentucky University (producing organization)

for the purposes of illustration, broadcast, distribution, or publication in any manner.

Talent’s Signature: ____________________________

Name (please print): John Carrico

Address: 603 Monroe St. City Fancy Farm

Phone: (270) 351-0418 State Ky Zip Code 42039

Email: jeuan.carrico@wku.edu Date 1/25/18

(month) (day) (year)

If the subject is a minor under the laws of the state where modeling, acting, or performing is done:

Legal Guardian: ____________________________

Guardian: ____________________________

(signature) (please print)

Address: ____________________________

City: ____________________________

State: ____________________________ Zip Code: ____________________________

Phone: ____________________________

State: ____________________________

Zip Code: ____________________________

Email: ____________________________

Date: ____________________________

(month) (day) (year)

Figure 2.8: John Carrico Talent Release
LOCATION AGREEMENT
THIS FILMING LOCATION AGREEMENT entered into between undersigned

Fancy Farm Museum, as the film location or production company

shooting the film, stills, audio, and video (“Filmmaker”), and undersigned

John Carrico, as owner of premises or other person authorized to

consent to use of the premises (“Grantor”), is entered into this 11th day of

November 2018.

BASIC TERMS
- Grantor: John Carrico
- Contact Person: 
- Address: 100 Monroe St
- City: Fancy Farm
- State: KY
- Zip: 42039
- Telephone: 270-331-0641
- E-mail Address: john@fancyfarmmuseum.com
- Location of Property: Fancy Farm Museum
- Contemplated Starting Date: 11/18/2018
- Contemplated Ending Date: 11/18/2018
- Fee for Use (if applicable): $0
- Tentative Title of Film: A Day in the Life of Fancy Farm
- Filmmaker: Fancy Farm Museum
- Address: 100 Monroe St
- City: Fancy Farm
- State: KY
- Zip: 42039
- Telephone: 270-331-0641
- E-mail Address: john@fancyfarmmuseum.com
- Producer: Fancy Farm Museum

This contract is for the use of the above location, for the purposes of shooting film, stills, audio, and video, including signs, displays, names, identifying marks and designations and the like appearing thereon. By signing this contract you consent to the use forever and throughout the universe, by us, and our respective successors, licensees, licensees, and assigns, of said film, films, audio, and video in or in connection with the production, exhibition, distribution, advertising, and exploitation of any other use of any of our media now known or hereafter discovered or developed.

We agree to use reasonable means to prevent damage to said premises, and will indemnify the owner, and all other parties liable in possession of said property, and hold each of them harmless from any claims and damages of any person or persons arising out of or caused upon personal injury, death or property damage suffered by such person or persons resulting directly from any act of negligence on our part in connection with our use of the premises.

AGREED TO AND ACCEPTED:

Signature: John Carrico
Printed Name: John Carrico
Date: 11/18/18

Signature: High Smith
Printed Name: High Smith
Date: 11/18/18

Figure 2.9: Location Agreement for Fancy Farm Museum
Figure 2.10: Eddie Carrico Talent Release
Figure 2.11: Daniel Burgess Talent Release
Figure 3.1: On-the-Street Interview Post-Production Notes

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Figure 3.2: Mark Wilson Interview Post-Production Notes
Figure 3.3: Fr. Darrell Venters Interview Post-Production Notes
Figure 3.4: John Carrico Interview Post-Production Notes

Figure 3.5: Eddie Carrico Interview Post-Production Notes
Figure 3.6: Daniel Burgess Interview Post-Production Notes