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Producing a Documentary Film on Dish-ability, a Local Organization, to Examine the Conversation Surrounding Empowering People with Disabilities in Butte, Montana

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Producing a Documentary Film on Dish-ability, a Local
Organization, to Examine the Conversation Surrounding
Empowering People with Disabilities in Butte, Montana

by
Emmy L. Keenan

A project meta-document submitted in partial fulfillment of the
requirements for the degree of

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Abstract

People with disabilities are underrepresented, both in media and real life. Historically, they haven't always been portrayed accurately and ethically on screen. In everyday life, they are sometimes overlooked, especially when it comes to the workforce. This project employs the core competencies of Technical Communication and uses documentary filmmaking to examine the conversation surrounding people with disabilities. This document serves as a meta-text that accompanies the film, *Food for Good*, created and produced by myself. It details how I used a lens of communication to follow a local organization in Butte, Montana that empowers individuals with disabilities to prepare for today's work environment. From writing interview questions to post-production work, it discusses the rhetorical, technological, and methodological processes used to research and complete this documentary film.

Keywords: Food for Good, Dish-ability, documentary, disability, filmmaking, technical communication, developmentally disabled, communication, production, Butte

Dedication

To my parents, Beth and Al Keenan, for choosing me as their daughter. For their unconditional love, and for their support and encouragement in my passions and interests.

To Nathaniel Lewis, who believed in me more than I did at times.

To my dog, Coda.

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Introduction

The way American society has communicated about people with disabilities has changed throughout the years. This project contributes to the evolving, important, and global conversation about people with disabilities. In particular, I examine the way this conversation has shifted the perspective, paradigm, and possible stigma of people with disabilities, and the role of a local organization in Butte, Montana that empowers people with disabilities through teaching food preparation and business operation skills that lead to employment.

This document serves as a meta-text for my documentary film, *Food for Good*. The meta-text and documentary have been prepared in partial fulfillment of the Master of Science in Technical Communication, Spring 2020. The deliverable of this project is a short, 20-minute, documentary. It focuses on a small community organization in Butte, Montana that helps empower people with disabilities. The project uses the lens of communication studies to examine the local conversation surrounding people with disabilities.

1. Background

There are many organizations in the small city of Butte, Montana that help and empower people with disabilities. Among these is the Dish-ability food truck. Dish-ability is a non-profit organization that hires six to ten people with disabilities to help prepare food for, participate in, and clean up after an event. Dish-ability provides training and competitive wages while helping employees build their resumes and confidence through work experience. The organization has

significant credibility in the conversation surrounding people with disabilities. It provides a great opportunity to highlight people and events in the community—a main topic of this documentary.



Figure 1. The Dish-ability logo. Courtesy of 5518 Designs.

My purpose in this documentary was not necessarily to promote this organization, but to tell the organization's story and build community awareness while portraying disability in a documentary film. The Dish-ability organizers, Cassie Weightman of Montana Independent Living Project (MILP) and Todd Hoar of Silver Bow Developmental Disabilities Council (SBDDC), were the clients and main source of information for this project.



Figure 2. The Dish-ability food truck. Image downloaded from <https://www.facebook.com/Dish-Ability-322877028171719>.

2. Problem Statement

The community of individuals who are disabled in Butte, Montana is underrepresented. How does this affect the conversation surrounding people with disabilities? How can documentary film help further this conversation? How should we appropriately, ethically, and effectively portray people with disabilities in a documentary? These questions and more helped guide this project.

2.1. Goals

The overarching objective of this project was to create a documentary that is academic in nature but interesting enough to be shown at independent film screenings. I set out the following goals and processes to accomplish this objective.

1. Write effective interview questions to provide appropriate insight to and further the conversation about the topic.
2. Set up and film the interviews and related events in blocks by theme, intent, and content.
3. Organize, compile, and edit the footage.
4. Use various methods and communication theories to construct a sensible narrative based on the interviews.
5. Produce a rough cut and a final cut.
6. Demonstrate an understanding of portraying disability on film and answering the questions from the Problem Statement.

This documentary aided me in becoming proficient in film making skills and the use of technology such as camera and filming equipment, audio equipment, lighting, and post-production software. I applied skills and theories learned in the Professional and Technical Communication undergraduate program as well as the Technical Communication graduate program. Using communication theory, I developed a narrative arc that is persuasive, informative, audience appropriate, and effective in delivering the message. Using communication skills, I made a film that is considerate of the subjects as well as visually appealing, interesting, and used filmmaking best practices.

3. Literature Review

Three realms of literature were essential to this project. The first was film semiotics, particularly the history and portrayal of people with disabilities. The second was a series of other short documentaries on similar topics. The third was texts that informed best practices for film production, from camera equipment to post-production editing.

3.1. Film Semiotics

The foundational literature for this topic was film semiotics, including a genre study. Information on this was critical to my objective of producing a narrative that is impactful to all audiences yet appropriate in portraying a sensitive subject. Representation can be as important as reality itself. What has the literature and genre said about the portrayal of disability in documentary film, especially when it comes to visual and narrative semiotics? It is crucial to

understand the visual and narrative semiotics of a film because they shape how an audience perceives the message.

Christian Metz was a pioneer in the field of film semiotics. He introduced the concepts of structural linguistics into the reading of motion pictures as text. His work was built on the analogy of words and the sentences corresponding directly to “film images”.

In language, a single word choice, even though seemingly synonymous with other words, can change the implications and meanings of an entire sentence. In film, this works on several levels, including the entirety of a film, scenes and sequences, film images (stills), and even elements within a still. There are an infinite number of alternatives (or choices) on any given level that can affect the semiotics of a film. Although imperfect and critiqued, Metz’s work is a still a cornerstone for understanding film semiotics (Metz, 1974).

Carl Plantinga’s work is also important in film semiotics. He was the author of *Rhetoric and Representation in Nonfiction Film* (1997) and has edited and made contributions to *The Routledge Companion to Philosophy and Film* (2009). One particular essay by Joseph G. Kickasola titled “Semiotics and Semiology” discussed the application of semiotics in film. Kickasola examined the origins and basics of film semiotics, but also compared and contrasted the varying theories and ideas surrounding film semiotics. Kickasola circled back to the reoccurring evolution of film semiotics that derived from language and structural semiotics. “Semiotics, it should be clear, is no longer exclusively dedicated to written or spoken language, so there is certainly applicability here, one must simply recognize the linguistic bias from which the science emerged and identify those biases as problematic” (Plantinga, 2009).

Plantinga take Metz's work a step further by suggesting the lens of film semiotics as *only* meaning and interpretation was limited. It was also *emotion* and connection with the audience. This sets the grounds for the importance of "knowing your audience" in any given communication setting or medium. "In the 1970s and 1980s film theorists approached questions of cinema and affect nearly exclusively from the standpoint of psychoanalysis. [...] Of typical emotions – such as fear, pity, admiration, disgust, and compassion – psychoanalytic theory has little to say. Neither could psychoanalytic film theory shed light on affective phenomena such as mimicry and emotional contagion" (Plantinga, 2009). In addition to considering how the audience interprets a film image or sequence, this literature establishes why the audience's reaction to that meaning is just as important. Plantinga and Kickasola provide enough critique to Metz's theory while still acknowledging it as pioneering in the field.

As another important film scholar, Bill Nichols, authored several texts including *Representing reality: Issues and concepts in documentary* (1991), *Introduction to Documentary* (2010), *Speaking Truths with Film: Evidence, Ethics, Politics in Documentary* (2016). Nichols discussed the basics of documentary as well as the behind-the-scenes considerations the filmmaker must consider before beginning. "Once images are selected and arranged into patterns or sequences, into scenes or entire films, the interpretation and meaning of what we see will hinge on many more factors than whether the image is a faithful representation of what, if anything, appeared before the camera" (2010). This reinforces Metz's ideas about film as a language-like sequence of images, as well as Plantinga's notions of emotional response. Now, when introducing the concept of documentaries to the realm of film sequences and semiotics, Nichols believed that when it comes to social and political issues, documentaries should evoke a sense of "community" toward the subjects as opposed to dissonance. By engaging and informing

the audience, filmmakers can bring action. “[Documentaries] try to enrich our understanding of aspects of the historical world by means of their representations. They complicate our adherence to positions by undercutting certainty with complexity or doubt” (2010).

Documentaries also use semiotics to attach meaning to a particular scene, visual metaphor, or theme. In *Speaking Truths with Film*, Nichols discussed a location-relevant (Butte based) documentary by Travis Wilkerson, *An Injury to One* (2002). The premise of this film is the death of 342 geese in the Berkeley Pit and “demonstrates vividly how facts convert to evidence and how their evidential status is contingent on the discourse to which they attach” (Nichols, 2016). This is relevant because Wilkerson relied heavily on the semiotician Charles Saunders Peirce’s notion of indexicality¹ to depict the evidence and results of the animal’s deaths, thus support his claims made in the documentary.

Some scholars, such as Sally Chivers and Nicole Markotic in *The Problem Body: Projecting Disability in Film*, 2010, directly apply the theories of film semiotics to the issue of portraying disability. As Metz wrote, the filmmaker has an inalienable obligation to the subjects and content of their work. Ultimately, a film is the projection and responsibility of the filmmaker. Chivers and Markotic expand on this notion by examining the relationship between the audience, the people with disability, and the filmmaker. Through their collection of essays, they look to create perspectives and conversations that connect all three of these agents involved in portraying disability in film. “How experience is represented textually and how that representation is

¹ indexicality: based on direct connection (physical or causal). This link can be observed or inferred: e.g. ‘natural signs’ (smoke, thunder, footprints, echoes, non-synthetic odours and flavours), medical symptoms (pain, a rash, pulse-rate), measuring instruments (weathercock, thermometer, clock, spirit-level), ‘signals’ (a knock on a door, a phone ringing), pointers (a pointing ‘index’ finger, a directional signpost), recordings (a photograph, a film, video or television shot, an audio-recorded voice), personal ‘trademarks’ (handwriting, catchphrases) (Chandler, 2017).

projected onto and via audiences are both central aspects of the experience itself. That is, the representation of disability does not exist separate from disability itself. Accordingly, we propose that - disabled or not - when ‘we’ all watch a film, we all participate in disability discourse” (Chivers & Markotic, 2010). Therefore, the audience, subjects, and filmmaker all participate and interact in the experience, and are therefore active participants in the semiotics of any film. This is important because each actor or agent in a documentary have their own ontologies and ideologies, and thus will subjectively impact and influence interpretations of the film.

This review of the literature helped me see what knowledge or theories others have drawn upon in order to produce similar works. Studying these topics helped me master how signs and meanings in each film image, sequence, scene, or entire motion picture can be interpreted and how I (as the filmmaker), audience, and subjects are all symbolic agents in my film. In this next section, the genre study, I will examine particular ways that films have portrayed people with disabilities.

3.2. **Genre Study**

The genre study examines the works other filmmakers, with a view to different styles and methods used when creating documentary. The films referenced in this genre study were screened at the 2019 Big Sky Documentary Film Festival held in Missoula, Montana between February 15-24th, 2019. The following films were shown in a category named All Abilities.

Love and Loss was a short 2018 film by Yiyi Li about the dating lives of people with physically disabled individuals. This short was constructed as a day-in-the-life-of documentary, where Li cut between interviews of the subjects, daily interactions, special events, and them going through their everyday lives. This documentary showed their daily struggles that involved

their disabilities, but each of the subjects also discussed how their disabilities have or haven't impacted their lives, and how they were able to overcome their supposed limitations. This documentary had some sections in which it is visibly difficult for the subject to talk about their disability or a struggle they face.

Many scenes revolved around the topics of dating and relationships, fertility, and needing assistance for tasks. This added an element of vulnerability, but also symbolized relatability in the sense that everyone can face these issues, but perhaps not to the same magnified degree. In the film, one woman talked about how they had a socially and romantically active life until she became disabled. Contrastingly, another person was born with their disability and discussed what it's been like to live her entire life with the disability, including finding a partner. Perhaps this juxtaposition of "single-not preexisting disability" to "married-preexisting disability" is a choice made by the filmmaker and a representation of how each has learned to cope in life. One notable filmmaking choice was that almost all of Li's interviews are conducted with the subject facing forward towards the camera, as if talking directly to the audience. This added a less objective point of view and helps the audience connect with the person being interviewed as if they were talking *to* that person, as opposed to *about* them.

The next documentary was named *Feel of Vision*. This is a 2018 film produced by Tucker Gragg and Austin Gardner that also focuses on physical disability. It told the story of Lonnie Bedwell, a blind whitewater kayaker. This film was very ability-focused and highlighted the unrestricted adventure and athleticism Lonnie and his fellow blind kayakers were able to experience despite their disability. Although this film discussed the difficulties he faced and the things he went through during and after the accident that caused him to lose his vision, it left the viewer with a sense of inspiration. Lonnie is a spirited, good-humored, and adventurous person,

which this documentary portrays well. Whitewater kayaking was an exciting activity that the camera follows closely, which gave a sense of rushing and freedom alongside the crew. *Feel of Vision* was a very cinematic documentary, as it took place in picturesque places and elicited wonder and strong emotion from the viewer. It captured the landscape in a way that gave it a sense of power compared to the kayakers and could perhaps be used as symbolism for the “rough waters” they sometimes faced.

The Head & The Hand produced by Marc Serpa Francoeur was about two women with disabilities living on a remote Portuguese island. For the last few decades, the women were living together and taking care of each other. One of the women had a mental disability, while the other had a physical disability. Where one perhaps could not speak or complete a task, the other was there to help. This was a very emotional documentary about love, living independently, and sisterhood. It told a story using a day-in-the-life-of method, which followed the two women throughout their lives as two cohabitating women with their own disabilities. The documentary flashed back near the middle of the film to discuss how their relationship began and grew. The story of it was centered on the narration of one woman through interviews and followed them through daily tasks and little events they encounter in their lives. Simple things like feeding the cat, making soup, or looking online seem to be portrayed calmly and organically. Indexical foreshadowing was evident at the end when one of the women’s empty beds was shown and the other woman was shown visiting and tending to a shrine. It was revealed at the end that one of the women passed away. All of these factors contributed to the emotional element of this film.

The final film of this genre study, *Ramped Up* by Reid Davenport, focused more on legal issues surrounding disability. It told the story of people with disabilities and their tension

between businesses that do not comply with ADA. On one side was a retired firefighter with a disability who files lawsuits against ADA violations, and on the other was a local business under legal heat for not complying. This film was also about physical disabilities, and it fell into two of Bill Nichols's documentary modes (Nichols, 2010). This documentary could be considered both observational and participatory, as Davenport himself was featured in the film as well, but still interviews and follows the subjects around in an observational fashion. He was also heard conducting the interviews. They discussed the documentary process itself in some scenes. During these scenes, they seemed to keep the camera recording regardless of what may be happening. In one scene, a man in a large white truck badgered them and yelled profanity at a stoplight. This "raw" method of filmmaking helped emphasize the reality of the issue.

After examining these four films about people with disabilities, this genre study helped me inform the decisions in my own documentary. I knew I wanted to interview three perspectives about Dish-ability. The people who helped found and organize Dish-ability were important to talk to because they know the organization inside out as well as global research surrounding the topic. The customers who eat at the truck were important to talk to because they give feedback on the food and largely contribute to "the conversation" that may be influenced by Dish-ability and the organizations like it. However, after doing this study and noticing a common theme among the documentaries of the people with disabilities being the main characters and providing first-hand testimonies, I knew the employees/clients of the Dish-ability food truck were some of the most important people to talk to. They offered insight on how the organization impacts them so that the "angle" of the documentary is more inclusive of their perspective and less overall objective towards them.

3.3. Filmmaking Best Practices

While the research of film semiotics and the gene study of similar documentaries provided the theories applied and narrative decisions, learning the application of filmmaking best practices would inform my use of equipment and technology. Understanding equipment and film techniques helps appropriately execute the ideas and carry the intended message.

Although at the time of starting this documentary I didn't have extensive film training, I was able to draw from the mentorship of my committee as well as my past experience with photography. In order to supplement this, the literature I drew on for this part of the project included manuals and guides specific to the equipment and software I would be using.

David Brown's *Cinematography: Theory and Practice, Image Making for Cinematographers and Directors* (2012), is a comprehensive guide to everything film and video production. It covers everything from theories of shots, to which equipment is best to use in various scenarios. Although this text encompassed all branches of filmmaking, I drew the most information about shots, continuity, and lighting from it. Brown discusses the need for establishing shots, which are shots that include the whole scene or environment to establish setting; and character shots, shots of people at different angles or closeness. "By being closer in to the action, we can see people's expressions, details of how they are dressed, and so on. We thus become more involved in what they are saying and doing, without focusing on one specific character or any particular detail" (Brown, 2012). For this reason, I knew I wanted shots that both gave the audience perspective on the setting and environment, as well as shots that showed emotions (reacting to customers, speaking to the audience, etc.) and rhythmic details (hands preparing food, chopping ingredients, eating).

In addition to an all-encompassing guide to cinematography, literature that was written as more of a practical and quick reference was essential to review before shooting. For this purpose, I reviewed text from Steve Stockman (2011), with his advice of “How to Make Any Amateur Look Like a Pro”. Since my training before starting this project did not include an extensive film certification, it was important to know some of the videography information which may not be inherently instilled for a communication major. This text gave crucial information on how to think like a videographer. From this, I drew shooting techniques and understanding where I needed to be and when in order to get the shot I want. One of these techniques included using multiple cameras. “If you’re shooting something that you have no control over, is incredibly important, and can happen only once, it’s time to look into shooting with multiple cameras” (Stockman, 2011). For this reason, I knew I wanted to use multiple cameras with different techniques (tripod, Steadicam, wide vs. tight shots, etc.).

Techniques for creating interactive content for humans stem from the psychological factors and subconscious tendencies that drive humans to perceive the world around them. The visual factors that contribute to what makes a production interesting include colors, contrast, titles and text attributes, readability and accessibility elements, aesthetics, and imagery. Important notions the producer must be aware of include how people see, read, remember, think, focus attention, feel, decide, and what motivates them. Some factors that contribute to audience interaction include expectations of location and pairing expectations of one visual with the next, such as in the case of arranging scenes, narratives, clips, and more. This is all information I drew from Weinschenk’s (2011) introductory visual rhetoric text. It helped the initially intended rhetoric and semiotic decisions carry from the planning stage, to the executing stage. Additionally, it provides important information when

considering visuals during postproduction, including color correcting, titles, and closed captioning.

The 2018 edition of *Premiere Pro Classroom in a Book* is a lesson-based guide on how to use the Adobe Premiere Pro CC software. Although I had a fundamental understanding of the program coming into this project, the book contained all the necessary beginner, intermediate, and advanced techniques that are possible with Premiere Pro, which was my primary editing software. This text was important to review in order to set up my initial editing user interface and understand all of the tools needed for various editing techniques.

4. Process

4.1. Materials

The materials used in creating this documentary include various camera equipment and production software. One Canon 5D Mark IV was the main camera used, and one Canon 5D Mark III was used as a secondary angle during one interview shoot. The only reason for using two different cameras is because I did not have access to two Canon 5D Mark IV's, otherwise the same camera would be used for consistency sake. Other equipment included tripods, mounted camera monitors, audio kits, and a Steadicam. For lighting, I used a C-stand kit and a portable light kit. The light kit consisted of two fluorescent lights mounted on the C-stands. The software used is Adobe Premiere Pro 2019 on both Windows and Mac OS. The footage was backed up using two 4TB hard drives and the project files were stored using Dropbox.

4.2. Procedure

4.2.1. Preparation

The procedure and process of this project is as follows. The first step was doing research and completing a genre study of the topic, as mentioned in sections 4.1 through 4.3. The topics of research included film semiotics, film studies and theories, cinematography, portraying disability on film, documentary rhetoric, and comprehensive filmmaking.

I then used the Interview method of qualitative research to develop questions for people I wanted to interview. Since the narrative of the documentary would be shaped mainly by the words of the interviewees, I wanted the questions to be self-evident enough to carry the narrative. The interview questions needed to prompt people to establish the reason and purpose for Dish-ability, the experience and how they accomplished their mission, as well as discuss the overall climate of the conversation surrounding people with disabilities.

I interviewed three categories of people involved with Dish-ability. The first group was the Organizers. As subject-matter experts, they provided most of the information regarding how the program works in terms of training, experience, and research. These people were Cassie Weightman from Montana Independent Living Project (MILP), and Todd Hoar from Silver Bow Developmental Disabilities Council (SBDDC). See Appendix D for the interview questions. The next group of people interviewed was Employees. These are the people who are impacted the most by the mission of Dish-ability and they add a very important perspective of the organization on an operational level. These people included Jordan, Sam, and Destiny; whose last names are omitted by request. Their interview questions can be found in Appendix E. The third group of people interviewed for this documentary were customers who consistently ate at the Dish-ability

food truck. To identify these people, I asked the Dish-ability employees to help me point out some repeat customers. This group typically knew about the organization and its mission and provided testimony on the food and their experience with the food truck. The people who appeared as customers in the documentary are Ana-Megan Babin, Bill Ryan, and Jon Wick. Their interview questions can be found in Appendix F.

Many questions were repeated, but some questions were eliminated for particular groups depending on whether or not and how the previous group answered it. Questions were handed out prior to the interview upon request so the interviewees could prepare answers that articulated what they wanted to say.

In the planning stages for the documentary, I created an adaptive shooting script and narrative script. This can be found in Appendix G. A shooting script was important to have because it helped me conceptualize how I wanted each shot to look visually. A narrative script was important because it helped me categorize the questions and possible answers as to where they might fall in the story. As a documentary, I didn't know what would happen when I filmed or what people would say, as I had less control over those elements than with a scripted production, but having an adaptive shooting and narrative script helped me envision what the overall organization would look like. For example, questions concerning the history of the Dish-ability food truck would be placed in the introduction, near the beginning, of the documentary.

As the work transitioned into the filming stages, I developed a Release Form for general use of people's recorded image and audio to be able to use them in the documentary. The Release Form can be found in Appendix B. I also developed an Informed Consent form for people who I intended to interview, which outlined how their answers would be used throughout the project.

The Informed Consent form can be found in Appendix C and is part of IRB #123-19. I approached each person working in association with the Dish-ability food truck before filming and requested that they sign either the Informed Consent form, the Release Form, or both depending on their involvement with the documentary.

4.2.2. Filming

I used a mixture of observational and reflexive methods (Nichols, 2010) when filming this documentary. The approach is standard in documentaries film as a blend between observation of events and narrative interview, but is unique in this case because it's a local organization with moral considerations about portraying people with disabilities.

The interview set for the Dish-ability organizers was in a conference room in the same building as SBDDC. This is where I interviewed Todd and Cassie. For the interviews, Professor Nick Hawthorne and I set up the c-stands, tripods, flo-kit lights, and audio. After deliberating about the setup, I chose a section of the room with a simple, visually appealing background and sufficient lighting. The setup was as follows:



Figures 3.1, 3.2, 3.3, 3.4. Interview setup in conference room. Pictured: Nick Hawthorne. Photos taken by Emmy Keenan.

Employee interviews were filmed just outside of the Dish-ability kitchen, Gym Dandy, with a similar but simplified setup. Only one camera was used, and only practical light was used. Customer interviews were filmed on the sidewalk outside of Slainte, 43 East Park Street, Butte, Montana. Again, only one camera and natural light were used.



Figure 4. Interview setup on Park Street in Butte, MT. Still taken by Hank DeGroat. Pictured left to right: Jon Wick, Ryan Bossard, Emmy Keenan.

I attended several events where the Dish-ability food truck served to gather b-roll. B-roll is described as being supplemental or alternative footage. It cuts away from the main footage to show relevant scenes or context (Bowen & Ray, 2011). I used several filming methods and a variety of equipment to capture this b-roll. Some events were shot with the 5D and a tripod only to get steady, panning and establishing shots. The Steadicam was used to get more interactive, fluid shots. When both types of shots were needed on a given day, I elicited the help of classmates who had taken the same video production courses. One session of b-roll was taken on Go Pros. With the help of AP Nick Hawthorne, we mounted three Go Pros to the inside of the truck and used a remote to trigger recording. I filmed b-roll in two main places, the Dish-ability kitchen (Gym Dandy) and wherever the food truck was parked for a particular event or serving. Therefore, this is what the b-roll mainly consists of.

4.2.3. Editing and Post-Production

After filming and compiling both the interview and b-roll footage, I organized them into “Bins” in Premiere Pro and began listening to the interviews for sound clips to piece together the story. As I began getting through the interviews, the narrative slowly started to fall into place. Don Andrews, Executive Director of the Covellite International Film Festival, helped me cut and organize the footage. The interview clips were organized by characters, or interviewees. The b-roll was organized by event and location.

Next, Don helped me organize soundbites of the characters into categories. These categories were based around five main questions. The questions were as follows:

1. What is Dish-ability and why does it exist?
2. Why is Dish-ability needed?
3. How does Dish-ability contribute to this need?
4. What is the overall conversation surrounding people with disabilities?
5. How can we help or change to support this mission?

These five questions follow a format loosely based on the scientific method. The questions introduce the sections of introduction, need, solution, discussion, and conclusion. For each of these questions, I created a Bin in Premiere Pro and took the soundbites relevant to those questions until there was enough information to answer each of those questions. Then, I compiled each of the questions into a sequence and began arranging them. Once they were in a comprehensive order, I cut out filler words and pauses so I was able to listen to the sequences straight through in a significantly reduced amount of time. Next, I made a build, which was all of the question sequences put together. This would be the start of my Rough Cut.

To organize the b-roll, I created Bins in my file structure for each b-roll theme. These themes ranged from “Kitchen Prep” to “Employees Working in Truck”, and other titles that were just descriptive enough for my own reference. I categorized the b-roll clips into the variously described bins in the thought that, if someone was talking about a particular topic in one clip, I could quickly find relevant or interested b-roll. I acknowledge this may not be the most efficient way to organize a workflow, as there are countless ways depending on the need and preference of the editor, but this was part of my method and worked for my purposes.

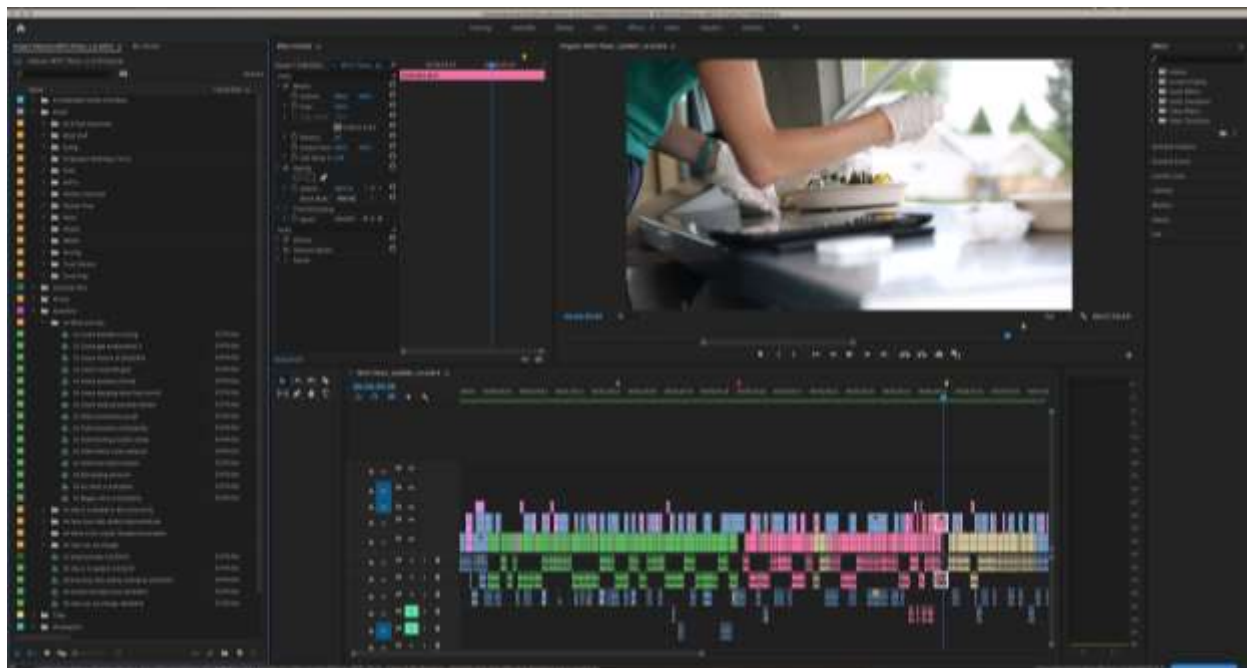


Figure 5. Screenshot of the Adobe Premiere Pro CC 2019 workspace during Rough Cut stage.

In addition to my own b-roll, I also chose photos from the Dish-ability social media pages to feature in the documentary. This helped paint a picture of the events I could not attend, or events that happened before the start of this documentary. I specifically looked for group photos, action shots of people working, customers lined up for food, and close-ups of the food. When

inserted, I used the *Ken Burns* panning effect to add a subtle yet dynamic appearance to the still images.

The original build was about 35 minutes. I considered the Rough Cut near completion when it was under 20 minutes and the narrative was arranged to make sense and answer the aforementioned questions in order. Once the Rough Cut was completed and reviewed by committee members, I processed their feedback and incorporated it into the cut. For the Rough Cut, feedback was mostly oriented towards the story and narrative of the documentary. Once these were completed, the next step was the Fine Cut.

The fine cut involved smoothing out hard cuts where the audio was choppy or transitioned harshly. Lower-thirds titles were added, where the name of the speaker and their title or role were displayed. The titles should be large enough for a visually impaired audience to make out the text. For all titles and text in the documentary, I used the same font as the logo, which was provided by 5518 Designs, for brand consistency and to maximize recognition.

On the same plane of adding titles, at this time I also added credits and closing matter. The last few minutes include information on Dish-ability, MILP, and SBDDC. I added some information about my project, credited all who helped with filming and research, then some general “Thank you”s and acknowledgements. Music was next, which added mood to the intro and outro of the documentary, as well as breaks from narration between sections. I sought uplifting, gentle, and acoustic tracks as to not overpower the message of the documentary, but emphasize and compliment it.

Once I was sure I made enough passes through the documentary to where I would have very minimal cutting and editing, the next step was color and audio correcting. Due to lighting

and general environment, some of the shots were dark or off color. AP Nick Hawthorne greatly contributed to this process by walking me through the process and teaching me how to read the color balances and Lumetri Scopes in Adobe Premiere Pro, which help visualize where there were color imbalances and to what degree. My biggest concern was interview shots, as many were too dark. Most shots that took place in the kitchen's florescent lighting were also color corrected. In addition to the color correction, I also made a pass for audio corrections to ensure the track levels were normalized to around -9 dB and none of the audio clipped. I also ran a 5% DeNoiser filter to reduce distracting background static.

With almost everything in place, I then added closed captioning. I did this by-hand by listening to the documentary at significantly slower speeds and typed what I heard into a word processor to ensure there were no spelling errors on my end. Then, I used Adobe Premiere Pro's captioning function to add each line of text to the screen. After this final pass, the documentary was ready to premiere and distribute.

5. Choices, Limitations, and Recommendations

5.1. Changes from Proposal

In this section, I will detail some choices to modify the initial plan and project proposal as work progressed on the actual production. First, the filming of his project took longer than the timeline projected because of scheduling issues. Due to this, much of the filming and editing process overlapped. However, this proved to be helpful in some regards because it gave me an opportunity to see what I was still missing post-production, and go back to get the necessary

shots. A disadvantage was that I kept extending the rough cut when adding this footage, which then needed to be trimmed.

A second “studio” interview session was also in the schedule, where instead of a formal interview with both audio and video would take place, only audio would be recorded in order to eliminate background noise and allow a more controlled environment. Although this might save some time in editing the audio as well as give an opportunity for interviewees to reformulate their answers, it proved unnecessary and also difficult to coordinate given the timeline.

Additionally, there were some shots planned that I didn’t follow through on because of scheduling issues. Time and scheduling in the filming window, as well as access to some of the equipment, was limited. Two pieces of equipment that I had planned to use but did not utilize were a motorized time lapse camera track and a drone with a camera.

Had I started this project earlier, I would have made a stronger effort to get these shots. However, I do not their absence undermines the message of the documentary. They would only serve to add visual appeal and advance my experience with the equipment. If the time for filming and post-production had allowed it, there are some shots and interviews I would re-do, as some seemed fine in the moment during filming or when previewed on the camera but proved impractical, difficult to edit, or not as expected during post-production. These shots demanded more time to cut, edit, or transition during the editing process.

Lastly, there were some interviews that were not included. The interviews were either planned and didn’t happen due to scheduling and availability, or were filmed but not included due to inconsistent settings and needing to cut down on runtime. They are still recognized in the credits and acknowledgements. Although many informed individuals could have contributed to

this documentary, the number of interviewees shown in the documentary (9) was sufficient to portray the documentary's intended meaning given the time and resources.

Although there were some ideas that did not come to fruition, there was plenty of unplanned footage that ended up being important and that added significantly to the documentary. One was the Go Pro footage, which was suggested by my committee. This added time lapse b-roll which showed the activity surrounding the truck. Other unplanned footage was some of the Steadicam shots. Being only one person, I usually had to choose which filming method I would implement for the day. However, volunteer help from classmates with experience in video production allowed me to direct the shots I wanted and trust the audio was being monitored, while simultaneously conducting interviews or using other equipment. These individuals are also acknowledged in my credits.

5.2. Technology Issues

Some technology issues arose during the project, but none were particularly detrimental to the final cut. In some cases, the equipment was hastily assembled. For some Steadicam footage, I used too heavy of a lens for what the motor was capable of balancing effectively. This caused some jarring or shaky footage. This could have been fixed by using a smaller, lighter lens.

Moving the heavy equipment proved difficult in some cases, even with some help. Any events with multiple cameras required more than one person, so I either had to recruit volunteers to help monitor audio and video, or omit one camera or piece of equipment for a particular shot. For this reason, some footage was shot without external monitors mounted to the cameras. Although possible to accomplish alone, I decided to use only what I could handle and manage comfortably in one event so that I didn't sacrifice quality for quantity or spread myself too thin.

5.3. Ethical and Rhetorical Issues

There were several ethical and rhetorical issues throughout the project worth mentioning. First, I don't currently identify as a person with a disability, nor do I have the experience working with people with disabilities. For this reason, I was concerned about my ability to empathize to an appropriate extent. My ethical dilemma was deliberating if I was in a good enough position to be an advocate to even start this project, or if I would end up misinterpreting and misrepresenting people and issues. However, as I've learned through this process and as I hope to convey in the documentary: anyone can learn and be an advocate.

I spent a significant amount of time developing an appropriate Informed Consent Form (Appendix C) and Release Form (Appendix B). I wanted to provide all the possible comforts when being interviewed, such as being able to bring a friend or family member of their choice. I also included a naming agreement, as I recognize some people do not wish to be identified fully, particularly over a potentially sensitive topic. The options for the naming agreement include the ability to publish full names, first names only, or no names at all. Some people who appeared on camera chose to omit their last names for privacy reasons.

The next ethical and rhetorical issue concerned the interview environment. The first round of interviews, as previously described, used two cameras and several methods of lighting. The conference room where they were set up was quiet and the environment was relatively controlled. For the next two sets of interviews, they may have appeared slightly more spontaneous and uncontrolled. What resulted was three different environments for the three different categories of interviewees. My original intention was to have both Organizers and Employees under the same circumstances to show that they were on the same social plane

without hierarchy. However, I decided that perhaps this decision would have little rhetorical weight, and so I filmed Employees in the environment they were most comfortable and familiar with, which was just outside of Gym Dandy. This allowed for an opportunity to interview them while they were at work and capture some of the environment and ambiance of their work experience. Shots taken in noisier and busier environments required more post-production editing to ensure it didn't disrupt the message or visual. However, the three different places of interview filming allowed for visual distinction of the interviewees' involvement with Dish-ability and allowed for interviewing in a place that was more casual, comfortable, and organic for them.

As I came to recognize this project's limitations, I developed recommendations for future or similar endeavors. I recommend exploring an extended timeline if possible, as it's difficult to account for real-life hurdles and uncontrollable variables such as weather, interviewee availability, scheduling, equipment access, cancelled events, and so-on. Being a mostly outdoor-based event, it is heavily reliant on the seasons and weather, which can be fairly unpredictable in Montana. Poor weather can affect event turnout as well as the use of moisture-sensitive camera equipment. I believe an extended timeline would have given enough leeway to work around these elements.

6. Product

The final production is a 20-minute documentary titled *Food for Good*. This title was chosen based on the Dish-ability tagline, "Food for Good". This name encompasses the purpose of the film while also serving as a reference to the organization and the organization's mission. The

final production, *Food for Good*, premieres January 28, 2020 for the community, and will be defended on January 29, 2020 at Montana Technological University for academic purposes.

7. Conclusion

The conversation surrounding people with disabilities is an important, global discussion. The way we talk about and interact with people with disabilities shapes our society's paradigm of communicating with and about them. In order to increase the awareness of this discussion, this project employed the visual and auditory techniques of documentary filmmaking to bring attention to a local small-scale organization. This project also used methods associated with semiotics, rhetoric, and ethics to examine the surrounding conversation and construct a narrative based on it.

This documentary is successful if it portrays subjects in an appropriate but impactful way that is approved by the clients, increases the visibility and awareness of people with disabilities in the community, helps answer the research questions for myself and all audiences, and helps support the Dish-ability food truck. In the documentary's concluding words of Cassie Weightman, "Everyone is a person first. So, let's make sure we're speaking to people *as people*, we're not looking beyond them, we're not overlooking them, we're just looking *at them* and asking them: 'What can you do? What do you *want* to do?'".

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9. Appendices

Please note that some formatting may be inconsistent with the printed versions used for this project due to appendices references, page headers, etc..

9.1. Appendix A – Initial Contact Request Script/Letter

Emmy L. Keenan, MSTC Candidate
Completion of MSTC, December 2019
Montana Technological University
Revised: June 11, 2019

Initial Contact Letter/Script

Project Title: Producing a Documentary Film on Small-Scale Organizations to Examine the Conversation Surrounding Empowering People with Disabilities in Butte, Montana

Employees:

“Hello, my name is Emmy and I’m a graduate student at Montana Tech producing a documentary about Dish-ability and empowering people with disabilities in Butte for my thesis. As an employee of Dish-ability, you are invited to participate in an on-camera interview for this short documentary. The purpose of this research is to produce a documentary that highlights Dish-ability and helps represent people with disabilities. May I ask you a few questions about your experience with Dish-ability? If you’re interested, I have more information about my project, a consent form for you to read and sign, and am happy to answer any questions you may have. The interview will take about 30-45 minutes and you may stop or refuse to participate at any time.”

Customers:

“Hello, my name is Emmy and I’m producing a documentary about Dish-ability and empowering people with disabilities in Butte. May I ask you a few questions about your experience with Dish-ability? I have more information available about the project as well.”

9.2. Appendix B – Release Form (Personal Appearance)

Personal Appearance Release

Dear participant,

My name is Emmy Keenan and I'm a graduate student in the Technical Communication program at Montana Technological University. For my graduate thesis, I'm filming a short documentary on the Dish-ability food truck and people with disabilities. You are receiving this form as an invitation to be on-screen in the documentary.

If you'd like to participate, please read this document, fill out the form on page 2 (back of this page), and sign. Your decision to participate is voluntary. Your name will only be published along with footage of yourself with your explicit permission.

Thank you for your time and consideration.

Program: Producing a Documentary Film on Small-Scale Organizations to Examine the Conversation Surrounding Empowering People with Disabilities in Butte, Montana

Producers:

Emmy L. Keenan
ekeenan@mtech.edu
(406)560-6601

Nick Hawthorne
nhawthorne@mtech.edu
(406)498-4224

Production Location: Dish-ability Kitchen and Food Truck

Individual Release Form

I hereby authorize the Producers to record and edit into the Program and related materials my name, likeness, image, voice and participation in and performance on film, tape or otherwise for use in the above Program or parts thereof (the "Recordings"). I agree that the Program may be edited and otherwise altered at the sole discretion of the Producer and used in whole or in part for any and all broadcasting, non-broadcasting, audio/visual, and/or exhibition purposes in any manner or media, in perpetuity, throughout the world.

I understand I will be recorded, both video and audio. I understand that anything I say on camera may be used and published in this project. I understand my name will only be used according to what I agree to below.

I have willingly participated in the above Program, which I understand will be produced and perhaps distributed. I agree that insofar as I am concerned, this program may be used as follows:

1. *Shown to audiences of the producer's choice (for both commercial and non-commercial use);*

2. *Academic use in the form of the final production and any related presentations;*
3. *Submitted to organizations for consideration in awards of recognition;*
4. *Submitted to distributors for possible commercial distribution*

Name Publishing Agreement (initial one):

1. Yes, you MAY publish my FIRST AND LAST NAME along with any footage of me
Initial: _____
2. Yes, you MAY publish my FIRST NAME ONLY along with any footage of me
Initial: _____
3. No, you MAY NOT publish my name, only footage of me
Initial: _____

Signature Required

Printed Name of Participant: _____

Participant's Signature: _____

Guardian's Signature: _____
(Only applicable if participant has a legally authorized representative)

Witness' Signature: _____
(Only applicable if participant is visually impaired and has a legal witness)

Date: _____

Address: _____

City: _____ State: _____ Zip: _____

Phone Number: _____

9.3. Appendix C – Informed Consent Form (Interviewees)

Informed Consent Form

Dear Participant,

My name is Emmy Keenan and I'm a graduate student in the Technical Communication program at Montana Technological University. For my graduate thesis, I'm filming a short documentary on the Dish-ability food truck and people with disabilities. You are receiving this form as an invitation to participate in an interview to be featured in the documentary. Below is the information for you to know before we get started, please read this document carefully and sign on Page 4 if you want to participate.

Study Title: Producing a Documentary Film on Small-Scale Organizations to Examine the Conversation Surrounding Empowering People with Disabilities in Butte, Montana

Investigator(s):

Principle Investigator

Emmy L. Keenan
Technical Communication
ekeen@mttech.edu
(406)560-6601

Faculty Supervisor

Nick Hawthorne
Professional and Technical Communication
nhawthorne@mttech.edu
(406)498-4224

This consent form may contain words that are new to you. If you read any words that are not clear to you, please ask the person who gave you this form to explain them to you.

Inclusion Criteria:

- Must be an organizer, employee, or customer of Dish-ability.
- Must be 18 years of age or older.

Purpose:

You are invited to participate in an on-camera interview for this short documentary. The purpose of this project is to understand how people with disabilities in the community are represented by making a documentary and using what I've learned about communication. The purpose is also to highlight an organization in the community to speak on this issue. The purpose of this project is also to help me practice and demonstrate what I've learned in Technical Communication through making a documentary from start to finish. The goal is to create an interesting and informative documentary about the people involved with Dish-ability and their experience. This film and the research I do for it will be the basis for my Master of Science project in the Technical Communication degree.

Procedures:

If you agree to take part in this research study, you will be interviewed and asked several questions about yourself, Dish-ability, and your experience. This interview will be recorded through both microphone(audio) and camera(video). Any recordings gathered during the interview may be used in the documentary. This study will take place in the Dish-ability kitchen (Silver Bow Developmental Disabilities Council, 305 W Mercury St, Butte, MT 59701) and the Dish-ability food truck in different locations around Butte. Each interview will take about 30 to 45 minutes, and there will be some things we can do to make you feel more comfortable, which there is more information about in the next section.

Risks/Discomforts:

You will be in front of film equipment and lighting equipment while we ask you questions. You may be uncomfortable answering questions in front of a camera and other people. For this reason, you can refuse to be recorded or interviewed. We can stop the interview at any time. You can request that some recordings not be used, but you must tell us immediately after we film it or you say it. If not, anything recorded may be used in the final documentary.

You may be uncomfortable with some personal questions. You may be uncomfortable being filmed or seeing yourself on film. To help you feel more comfortable, you can have a friend, family member, or someone you trust to be with you at the interview if it makes you more comfortable. If a question makes you uncomfortable, you do not have to answer it.

You may be legally unable to sign this consent form. If that is the case, a legal guardian must sign this form for you.

Benefits:

There are no direct benefits for being in this study. However, some other possible benefits include being on film, being able to tell your story and express your experience, talking about a positive message, and providing insight on an organization whose purpose is to help people with disabilities.

Confidentiality:

Your records will be kept confidential and will not be released without your consent except as required by law.

Your name will only be published on screen along with footage of yourself with your permission. Your Name Publishing Agreement initials (page 4) indicates your permission to have your name in any publications (the final documentary) or presentations (my final thesis defense). If you do not want your name to be in any

publications or presentations, you will have the chance to say so upon signing in the Name Publishing Agreement (page 4).

This information will be used for this graduate project and will only be distributed in the form of the finished documentary and any thesis publications. The principle investigator (myself), the faculty advisor (Nick Hawthorne), members of the graduate committee (Pat Munday, Matthew Haynes, Don Andrews), and you as a participant will be able to view footage before the release of the documentary.

The finished documentary will exist publicly for an indefinite amount of time. After the project is finished, the raw/extra/unused interview footage will be available to me only, and kept for a maximum of five (5) years. The footage may be used in a related documentary if I want to make a sequel or “part two” in the future. If a related documentary has not been instigated by June 1, 2023, the footage and any personally identifiable information of the subjects' will be destroyed.

Voluntary Participation/Withdrawal:

Your decision to participate in this interview is voluntary. There is no payment or compensation for your participation. You may refuse to participate in the interview, and you may withdraw from the study at any time.

You may be asked to leave the study for any of the following reasons:

1. Failure to follow the Project Director's instructions;
2. A serious adverse reaction which may require evaluation;
3. The Project Director thinks it is in the best interest of your health and welfare; or
4. The study is terminated.

Questions:

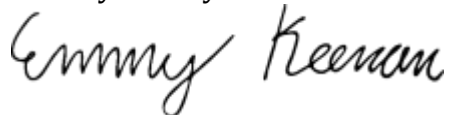
You may wish to discuss this with others before you agree to take part in this study. You may bring a friend or family member to come with you to the interview if you wish.

If you have any questions about the research now or during the study, you may contact myself, the principal investigator, Emmy Keenan, by email at EKeenan@MTech.edu and by phone (406)560-6601, or Nick Hawthorne, the faculty supervisor, by email at NHawthorne@MTech.edu or by phone (406)498-4224.

If you have any questions regarding your rights as a research subject, you may contact the UM Institutional Review Board (IRB) at (406) 243-6672.

If you'd like to participate in this interview, please fill out the form on Page 4 (back of this page) and sign.

Thank you for your time and consideration,



Emmy Keenan

Consent Agreement

I have read the description (Pages 1-3) of this research study. I have been informed of the risks and benefits involved, and all my questions have been answered to my satisfaction. I have been assured that any future questions I may have will also be answered. I understand that I will receive a copy of this consent form.

I voluntarily agree to participate in this interview, and I agree to the academic use of any information gathered during this interview. I understand this interview will be recorded, both video and audio. I consent to being recorded for the 1) the interview and 2) while doing work for, or related to, Dish-ability. I understand that anything I say on camera may be used and published in this project. I consent to use of the recordings of me in presentations related to this study. I understand my name will only be used according to what I agree to below.

Name Publishing Agreement (initial one):

4. Yes, you MAY publish my FIRST AND LAST NAME along with any footage of me
Initial: _____
5. Yes, you MAY publish my FIRST NAME ONLY along with any footage of me
Initial: _____
6. No, you MAY NOT publish my name
Initial: _____

Signatures Required

Printed Name of Participant: _____

Participant's Signature: _____

Guardian's Signature: _____
(Only applicable if participant has a legally authorized representative)

Witness' Signature: _____

(Only applicable if participant is visually impaired and has a legal witness)

Date: _____

Phone Number: _____

(Optional, not published, only asked in case we need to reschedule or contact you again for re-dos)

9.4. Appendix D – Interview Questions for Organizers

Interview Questions for Dish-ability Organizers [1]

- 1) Please state and spell your name. Tell me about yourself.
- 2) What is your role with Dish-ability?
- 3) How did you get involved with Dish-ability?
- 4) What is Dish-ability? What is its purpose? What do you guys do?
- 5) Tell us about the history of Dish-ability.
- 6) What is it like working with Dish-ability?
- 7) Tell me about a memorable experience. How did it help you grow?
- 8) Have you had any challenges working at Dish-ability? What are they?
- 9) How has Dish-ability helped you reach your goals? What are they?
- 10) Why is Dish-ability important to the community?
- 11) How is Dish-ability an advocate for people with disabilities?
- 12) How does communication play a role in facilitating positive change for people with disabilities?

The way people discuss vulnerable populations has changed throughout time. For questions 12-14, consider the stigma or the way people talked about social issues such as homosexuality, people who are transgendered or transsexual, women, veterans, or other minorities, in the past and how it's different from the way they're talked about today. This contributes to "the conversation". Consider the role Dish-ability and similar organizations have played in this conversation and how they're changing the stigma, perspective, and paradigm of people with disabilities.

- 13) How does Dish-ability contribute to the conversation surrounding people with disabilities?
- 14) How can (or have) other people, leaders, or organizations in the community contribute to this conversation?
- 15) How do you think Dish-ability changes the way Butte views people with disabilities?

16) How can people get involved?

17) Final thoughts? Anything else?

9.5. Appendix E – Interview Questions for Employees

Interview Questions for Dish-ability Employees [2]

- 1) Please state and spell your name. Tell me about yourself.
- 2) What is your role with Dish-ability?
- 3) How did you get involved with Dish-ability?
- 4) What is Dish-ability? What is its purpose? What do you guys do?
- 5) What is it like working with Dish-ability?
- 6) Tell me about a memorable experience. How did it help you grow?
- 7) Have you had any challenges working at Dish-ability? What are they?
- 8) How has Dish-ability helped you reach your goals? What are they?
- 9) Why is Dish-ability important to the community?
- 10) How is Dish-ability an advocate for people with disabilities?

The way people talk about people with disabilities has changed throughout time. For questions 12-14, consider the stigma or the way people talked about social issues such as homosexuality, people who are transgendered or transsexual, women, veterans, or other minorities, in the past and how it's different from the way they're talked about today. This contributes to "the conversation". Consider the role Dish-ability and similar organizations have played and how they're changing the stigma, perspective, and paradigm of people with disabilities.

- 11) How does Dish-ability change the way the community views people with disabilities?
- 12) How can (or have) other people, leaders, or organizations in the community change the way people with disabilities are viewed?
- 13) Final thoughts? Anything else?

9.6. **Appendix F – Interview Questions for Customers**

Interview Questions for Dish-ability Customers [3]

- 1) Please state and spell your name.
- 2) What is Dish-ability? What is its purpose? What do they do?
- 3) What do you like about the food?
- 4) Why do you eat at Dish-ability?
- 5) Why is Dish-ability important to the community?
- 6) How is Dish-ability an advocate for people with disabilities?
- 7) How do you think Dish-ability changes the way Butte views people with disabilities?
- 8) Final thoughts? Anything else?

9.7. **Appendix G – Shooting/Narrative Script**

Emmy L. Keenan, MSTC Candidate
 Completion of MSTC, December 2019
 Montana Technological University
 Revised: June 11, 2019

Shooting/Narrative Script

Opening

[drone shots, food prep, people eating]

Title

[footage of the truck logo]

[Title, name, opening credits, etc.]

Introduction

What is Dish-ability? What do you guys do?

[event footage, food prep]

Introduce Characters

Who are you? How did you get involved?

[people working, people eating]

Background

History of Dish-ability

[show kitchen, show inside of truck, people working]

Interview

What's it like working with Dish-ability?

[people working, event footage, interview footage]

What is it like working with Dish-ability?

Challenges? Memorable experience?

Community

Why is Dish-ability important to the community?

What are some other relevant things happening within the community?

[still images/photos, footage of other projects]

Advocacy

How is Dish-ability an advocate for people with disabilities?

[interviews]

Communication

How does communication play a role in facilitating positive change for people with disabilities?

“The Conversation”

[interviews]

Take-Aways

How is Dish-ability helping?

How can others help?

Conclusion

What is changing?

What needs to change?

The impact of Dish-ability

Credits

[drone/generic/concluding shots and b-roll]

9.8. **Appendix H: End Credits and Acknowledgements**

Don Andrews

Pat Munday

Matthew Haynes

Nick Hawthorne

Hank DeGroat

Ryan Bossard

Nathan Lewis

Sara Schaefer

Molly O'Neill

Taylor Lovell

Erica Jansma

Beth Keenan

Al Keenan

Cassie Weightman

Todd Hoar

Courtney Nucito

Jon Wick

Jules Castiglioni

Sam

Destiny

Jordan

Cali

Austin

Elayna

Evelyn

Kelsey

Becky Toivonen

Lucas Merenz

Megan Babin

Bill Ryan

Mallory Potts

John Wallace

Sara Edinberg

Krista Clark

Joshua Mata

Sara Luebke

Carolyn Rogers

Amy Lorang

Scott Risser

Glen Southergill

Chad Okrusch

Kay Eccleston

Renata Birkenbuel

Joel Wilcox

Taryn Quayle

John Emeigh