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# “Sandwiched”

by

Justin Senior

A Thesis

Submitted to the Faculty of Graduate Studies  
through the Communication and Social Justice Program for  
the Degree of Master of Arts at the  
University of Windsor

Windsor, Ontario, Canada

2009

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## **ABSTRACT**

This documentary film thesis presents some of the historical significance of Sandwich Town by exploring stories from its past and the efforts made by nine individuals who have helped to preserve its history. To illustrate aspects of the struggle to protect Sandwich Town, the film explores some of the obstacles that currently face the residents including the possible twinning of the Ambassador Bridge which connects Windsor, Ontario to Detroit, Michigan. Eight filmed interviews were personally conducted to provide the pertinent information incorporated in to this film. The interviews have been edited and intertwined to reflect the ongoing conversations that stress the importance of the town, and the struggle to preserve its history.

## DEDICATION

To My Parents,

whom have forever supported me in my decisions,  
and have shown me the way to be persistent in all my goals;  
it is with all the love in my heart that I dedicate this film to you.

## ACKNOWLEDGEMENTS

I am forever thankful for all of the support that I have received during the course of this journey. While it has been quite an eventful trip, you have all in some way brought me safely to this point.

Min Bae, you have been a mentor to me in more ways than one. For me, the journey began when you first said you saw potential. I took that one and ran with it. Thank you for showing me the way.

Valerie Scatamburlo-D'Annibale, you have been there for me for much longer than you might know. After an interesting two years of laughter and play, you awarded me with my first A during my undergraduate education. It was not until that moment that I began to show confidence in myself as a student.

Susan Gold-Smith, thank you for your passion as an artist. Your words and your efforts will go along way for paving the road to my future.

Finally,

To the volunteers of Sandwich Town, you have inspired me to make a film that I will forever be proud of. It is your passion and your values that have guided the course of my research. I can only hope that this film will help you in your future struggles.

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## **INTRODUCTION**

### **Artist Statement/Reasoning**

The history of Sandwich Town represents a significant part of our Canadian heritage. The land it stands on represents years of war, contributions to the abolishment of slavery, and a starting point for First Nation settlers who have added to the population we now call Canada. When we cover our history with buildings and bridges and physically destroy the lands we cherish, we erase the memory of the land and we contribute to losing part of our identity. And when we fail to share the stories of our history and historical locations such as Sandwich Town, we, perhaps inadvertently, contribute to marginalizing our sense of identity. My research aims to connect Canadians with the historical significance of Sandwich Town by exploring stories from its past and the efforts made by several individuals who have struggled to preserve its history.

My documentary film thesis is focused on Sandwich Town which is located just west of the Ambassador Bridge and which connects Windsor, Ontario to Detroit, Michigan. This town of Sandwich is rich in historical significance. For example, it was the site of a major standoff between Canadians and Americans during the War of 1812; locations in Sandwich were used as terminals for the Underground Railroad; the land has been home to many First Nations people; and the town remains home to some of the oldest buildings in the province of Ontario.

Given that Sandwich is one of the oldest and historically significant settlements in Ontario, this film presents some of its history, while exploring some of the various challenges faced by residents who are fighting to protect its historical significance. To accomplish this, the film combines the use of interviews, historical tours, archival photographs, music, and digital



video footage to represent the significance of Sandwich Town. The documentary film is approximately 15 minutes in length.

My interest in Sandwich Town first evolved from the three years I spent living there while pursuing my undergraduate degree. I spent a lot of time wandering in and around the neighbourhood associating with friends at the local establishments that Sandwich had to offer and over the years, I began to develop ties with the town. These ties first grew from conversations I shared with some of the local residents and shop owners in the neighbourhood. Eventually, those conversations formed the basis of a research agenda that was still in its infancy. I had always been somewhat of an inquisitive explorer when it came to adapting to new environments, and as such I began to pick up various stories about the historical significance of Sandwich. I noticed murals scattered throughout the town illustrating some of the great heroes and events of the past. It soon became evident that Sandwich Town was among the historically significant places in Ontario and I discovered that it was a place I wanted to explore in a more structured way.

### **Purpose of the Film**

The purpose of the film is to capture the identity of Sandwich Town. In doing so, this film illustrates certain aspects that best represent the place I have come to appreciate. There is an essence about Sandwich Town that has left a lasting impression on me, and this film encapsulates some of the people, historic places, and stories that have contributed to my impressions of the town.

This film explores efforts undertaken made by ten current and previous residents of Sandwich Town who have tried to preserve its history. These individuals have all cared for and

made a difference in Sandwich Town in their own way. While the primary intent of this film aims to capture the identity of Sandwich Town, the secondary purpose of this film is to represent the passion and commitment demonstrated by the citizens in this film, who have also contributed to the identity of Sandwich Town.

To illustrate aspects of the struggle to protect Sandwich Town, the film examines some of the obstacles that the residents currently face. For example, there is much discussion on a new bridge to be built between Windsor and Detroit. By 2014, the aim is to accommodate the rise of truck traffic, and the expected increase in delays due to border security. For some time now, Manuel “Matty” Moroun, the owner of the Ambassador Bridge, has been attempting to employ his own methods to manage this projected problem by proposing to twin the currently standing Ambassador Bridge with an additional six lane bridge. If this project were to be cleared, this bridge would be constructed further west of the Ambassador Bridge, which already divides Sandwich from the rest of Windsor. The construction of a bridge in the proposed area would contribute to the further loss of historically significant areas in Sandwich Town, and exasperate the deterioration that has already resulted from the Ambassador Bridge Company’s actions. While plans have not yet been finalized regarding this project, this issue represents part of the ongoing struggles involved with protecting Sandwich Town. Members of Sandwich Town are uniting to combat this threat that could result in a loss of families in the community, further loss of the historical buildings in Sandwich, increased noise and pollution for the area.

## **CONTEXTUAL EXPLANATION OF PRODUCTION**

### **Themes Explored in the Film**

There are four themes explored throughout the film. First, are the residents who are active in preserving the history. Second, is a message of unity or coming together. Third is revealing the process of shared storytelling, and fourth, an identity of place through documentary film. While some of these themes play larger roles than others, all of these themes are present at various points in the film.

The residents that appear in this film are represented as local heroes because their efforts to preserve the history represent a passion and commitment to a cause larger than themselves. These are people who have volunteered their extra time to fight for the preservation of Sandwich Town in whatever way they can. The film recognizes them for who they are as citizens of the community, and does not attempt to glorify their lives. What defines them in this film as “heroes” are the things they have done and continue to do, which is work together for the betterment of Sandwich Town.

This idea of coming together, or unity, is another prevalent theme throughout the film. While these ideas can be heard in a much more direct and literal sense during discussions of the War of 1812, there are many other moments that represent a subtle yet constant feeling of unity, especially as the residents discuss their problems with the bridge company.

The idea of sharing stories is another prevalent theme of the film. For several people in the film, the practice of story telling has been their steady approach to maintaining a connection with Sandwich Town’s past. These residents use their own experiences and backgrounds to illustrate their memorable impressions of Sandwich Town, and in doing so they place themselves

in the story. This documentary is, on its own, an alternative way of sharing the stories of individuals and the town they are fighting to save.

Identity is another theme that remains important through out the film. As previously stated, the purpose of this film is to capture the identity of Sandwich Town. When I describe Sandwich Town as having an identity, I mean to say that the combination of the historic buildings, the stories, the land, and the people, embody the significance. Crossley (2005) refers to identity in its most basic definition as the ways in which we distinguish and make sense of ourselves. He describes this as a process of locating oneself within a range of categories such as “Canadian or black,” or formulating a description and account of who and what one is. Hall (1990) provides a similar account for identity as he suggests that “identities are names we give to the different ways we are positioned by, and position ourselves within, the narratives of the past” (p.225). Here, both Crossley and Hall recognize identity as a place where we hold ourselves in proximity to ideas and things in society. They also recognize that the individual has a role to play in the creation of their own identity. This film captures how residents of Sandwich Town have participated in the creation and preservation of Sandwich Town’s identity, and indirectly shows how Sandwich Town has affected them in the creation of their own identities.

### **Analytical Constructs**

“[H]uman identity exists only in the framework of interpretation...the basic framework is provided by the language and cultural symbols in terms of which we become aware of ourselves and others.” (Poole, 2003, p.271)

Aside from the fact that my film focuses on a historic place, history is used heavily in this film to express the symbolic nature of Sandwich Town's past that contributes to its significance. My research uses history because it "guides us, explains us, inspires us, anchors us – even if we may not always agree on what happened, where, why, and to whom. It is what we are because it is what we were" (Cohen, 2007, p.70). The stories of our history remain relevant in the ways we connect to people and places. We draw from the context of our history when creating the traditions and values that characterize culture. According to Poole (2003), it is within culture that we create our identities since language and culture are not merely aspects of the social environment but rather, are constitutive of identities. Using both direct and indirect methods, this film demonstrates how each character in the film has drawn from Sandwich Town to develop their own traditions and values and sense of identity.

## **METHODOLOGY**

### **Interviews**

After considering the context of my subject matter, and the direction I wanted my research to take, I decided that the most appropriate methodology to employ was the interview. I have a strong background in video production and have always been interested in expressing my work through visual media; therefore, these interviews were all filmed to contribute to the building of my documentary film thesis, encapsulating the bulk of information derived from this study. I used this interview methodology to gather information about the experiences, values, and historical backgrounds of ten people I had carefully selected. In the process of my research I aimed to accumulate as much relevant information that could be helpful to developing a strong representation of the people being interviewed and their connection with Sandwich Town. On

average, each interview lasted approximately fifty minutes, resulting in about nine tapes of solid interview footage.

### **Interview Volunteers**

Aside from one exception where two people were interviewed together, each interview was conducted on an individual basis. Eight of the people I interviewed in this film were referred to me by two others (Mary Ann Cuderman, Shelly Harding Smith) who were also interviewed in the film. I had previously volunteered with these two individuals during the Sandwich Town Festival, which is an annual celebration of the town's culture and history. My interest in pursuing Sandwich Town as part of my thesis research was, at that time, still in its early stages. However, that experience had introduced me to several of the key supporters of Sandwich Town, which was extremely helpful for my research. When it came time to find out more about Sandwich Town, I knew who to ask first.

They recommended a collection of names that was helpful during my research process, and based on what I needed I pursued those names. Each person that I interviewed came from having a different relationship with Sandwich Town. This group of ten included previous and current local residents who have remained active in the struggle to preserve the history of Sandwich Town. These people vary from cultural leaders, local historians, church members, teachers, and retirees, all of whom have volunteered their extra time in support of Sandwich Town. My rationale for selecting these voices to speak on behalf of Sandwich stemmed from the fact that they could all speak from their own experiences because they were, and are, all active citizens in the community. What stands out about these characters is that all of their efforts and contributions derive from their passion to maintain Sandwich Town's historical legacy. They are

not helping because they have to, but because they want to. And these are the types of qualities that shine through in the interviews.

In selecting these interviewees, I was particularly interested their diverse backgrounds and their unique relationships to Sandwich. For some, much like myself, interests in Sandwich Town gradually grew from living in the area. Little treasures, such as the abundance of murals in the area that speak to some of its history, often inspire individuals to learn more. For others, it was family heritage that drove their curiosity to delve into Sandwich Town's unique history. One volunteer in particular, who actually does not appear in an interview, but does play the piano throughout the film, is a direct descendent of one of the oldest families in Sandwich. Her family actually played a part in assisting slaves along the Underground Railroad and in constructing the First Baptist Church. As a result, there is a street in Sandwich Town named after her family. This is just one of the many stories I discovered during the course of making this film, an experience that I could never have imagined.

### **The Interview Process**

The original plan was to conduct interviews that would last approximately thirty minutes in length but that would allow for extra time if the interviewees responses to questions required further probing. It was important that these interviews encourage in-depth answers both through the questions being asked, and in support of the responses given. This flexibility proved to be very helpful since the aim of the interviews was to gather the most relevant information as it pertained to representing the identity of Sandwich Town and the struggles of its residents fighting to preserve its history.

This approach was successful in gathering the in-depth answers I wanted in several ways. For one, some of the people I interviewed were not used to being interviewed. As a result, they were a little uncomfortable at the beginning and their answers reflected their comfort level. Responses to some of the earlier questions were short, to the point, and without much elaboration. This made things interesting because the interviews were being taped and at times I had to revise my question in a way that they would facilitate additional elaboration on the responses provided by the interviewees. I never wanted to simply say “please elaborate” or “could you clarify,” because I wanted them to feel as though they were part of a conversation. I found this organized my questions in a way that helped the person I was interviewing feel less like I was probing them for answers, and feel more like they were free to speak on anything they felt to be relevant.

The location of each interview was decided upon by both myself and the person I was interviewing. Because I had just recently met many of the volunteers, I took into consideration their interests, as well as their relationships with Sandwich Town, so that the location in some way reflected that relationship. In the end, the locations largely depended on either the back story of the volunteer I was interviewing at that particular time, or the subjects they were going to talk about. Because these interviews were being filmed, it was important that the location in some sense, reflect a part of the subjects livelihood. For example, in one case I interviewed a local dentist who liked to display several generations of Sandwich Town archival material on the walls of his practice. So together, we decided that shooting inside his actual office that displayed pictures of Old Sandwich Town in the background, was a way to show two things at once: his habit of collecting and preserving archival material, and his occupation. I used this tactic in several other interviews to strengthen the impact of the subjects’ persona to the audience. When



responses go on for extended periods of time, viewers may start to wander with their eyes. By maintaining a familiar environment that related to the subject, viewers have the opportunity to identify more with the subject, as opposed to losing interest.

### **Interviewing within Context**

Interviewing is a transactional process of accumulating information about experiences that can be interpreted and translated into form of knowledge. An empathetic approach to interviewing acknowledges the role of the interviewer because it recognizes that an interviewer is not a neutral character in the overall development of information. According to Fontana and Frey (2005) the interviewer unavoidably carries conscious and unconscious motives, desires, feelings and biases. An interviewer is one half (in a two person interview) of a collaborative interaction that leads to negotiated, contextually based results. It is therefore crucial that the interviewer understand the extent to which they are involved in shaping the course of the interview. Further, to understand how involved one must be as an interviewer, he/she must first come to terms with what kind of information he/she is interested in.

The type of interviewing I employed required that I take on a very active role in drawing out information. As previously noted, in situations where the subject seemed a little uneasy in their responses, I had to take on a very active role in seeking out ways to gather more information while also trying to establish a comfort level for the interviewees. One method that worked was to maintain eye contact, especially after asking the question. In some cases, because I was conducting the interview and operating the camera at the same time, I would catch myself checking and adjusting the framing of the volunteer, and this would be distracting to them. I could see their body language shift or their eye line change from me to the camera. The problem was that my eyes were communicating at least three things to the volunteer: that I was listening,

that they had a target to stay focused on and feel comfortable with, and that it was time for them to speak. When my eyes shifted from them to the camera, it seemed as though for many of the volunteers, they lost the security of having my eyes to rely on. As a result, I made the adjustment to maintain eye contact in hopes of helping them feel more comfortable. Looking back, I now see that my role played a very large part in continuing the conversation during the interviews, and although I had prepared to be active, I did not believe it would be to such an extent.

I believe the role I played as an interviewer coincided with the visions James Holstein and Jaber Gubrium (1995) had in mind when they wrote “Treating interviewing as a social encounter leads us rather quickly to the possibility that the interview is not merely a neutral conduit or source of distortion but rather the productive site of reportable knowledge itself” (p.3). It was the fact that I was part of the learning experience that guided me to learn more by the end of each interview. With every question I asked, and every response I received, it was as if a new door was presented that I could choose to open or select another direction to take. It was those types of active decisions that helped me narrow down the pertinent information I had accumulated in the end.

Before I had conducted any interviews, I established a line that I did not to cross. An element of practice I wanted to avoid during the interviews was the distortion and manipulative aspect of interviewing. My approach was to make sure that my interviews did not place ideas in the minds of the volunteers in a way that would change their perspective on things. Michael Moore, maker of the films ‘Bowling for Columbine’ (2002) and ‘Roger and Me’ (1989), takes it upon himself to be as active as he can in most of his films. I find in his films, he crosses the line I have drawn when it comes to shaping and moulding the ideas in his interviewee’s

minds before they speak for themselves. One difference that sets my approach apart is in the interviews. I tried to present a forum for discussion to take place, which allowed the interviewee's to guide the story. Moore likes to place himself directly into the films, whether it be through narration or appearing on screen, his presence largely dominates his films. I took on a more subtle, less literal approach to placing myself in the film.

In fact, there is one scene from Moore's film 'Roger and Me' that closely represents what I have done in one of my scenes, but in a much more literal sense. This scene takes a song from the Beach Boys called 'Wouldn't It Be Nice' (1966) and offsets the happy message associated with that song with a message of sadness associated visually by the broken down housing in Flint Michigan. Here, Moore juxtaposed a series of images to a specific song to metaphorically illustrate how Flint was struggling to survive as a neighbourhood. I also juxtapose one very long image of the boarded up housing in Sandwich Town with a specific piece of more elegant music to illustrate the sadness of the area. The difference between the two is that in Moore's film, just before the scene took place an interviewee described the scene and what it meant to him, thus telling the audience what to think about. In my approach, I allowed room for the audience to interpret that scene on their own so that they might engage more with the meaning of the scene. As well, to assure that my presence was not a distraction, I tried to remain as unseen, and as unheard as possible. Though most of this was accomplished through editing, I also tried to keep the camera still during interviewee responses.

Throughout this film, I have placed a lot of attention on the delivery of information. Generally when I think of today's mould for historical documentaries I picture films that rely heavily on narration, archival material, expert analysis, and re-enactments of past events. For instance, a film called 'The Senators Masterpiece' (2006) is a documentary film about the

world's largest pipe organ, and one of the main goals of the film was to raise awareness of the pipes existence so that it could be restored to its original state. Several members from the Atlantic City Convention Hall Organ Society (ACCHOS) appeared in the film and discussed their efforts to preserve the historically significant music instrument. While this film shares a similar objective as my film, the approaches differ in the delivery of information. 'The Senators Masterpiece' used the elements in the film to inform people about the historical significance of its subject. In 'Sandwiched', I used the elements in the film to engage with the audience, so that viewers might draw their own conclusions about its importance. As a documentary film, and considering the various elements like music, dialogue and moving images that I incorporated in the piece, it was important that I strongly held to my vision for how this film was going to communicate its message.

## **The Questions**

The active interviews consisted of three varying types of questions. I refer to these types as "general," "customized," and "contextual" questions. General questions refer to the compulsory questions which applied to all subjects and that were intended to gather general information about the subjects and how they related to the subject matter. They were created and organized before the interview process began, and usually followed after general questions were asked. The customized questions refer to those questions that were created specifically to address the relevant details of a subjects' situation. These questions were also developed prior to the beginning of the interview, and aimed to draw out unique information pertaining to the subject matter such as shared experiences, perspectives, and values. The last type of questions that appeared in the interviews are what I call contextual questions. These questions refer to any additional questions that either aimed to clarify the details of a response or aimed to explore the

response in further depth. When asking these questions “you encourage people to elaborate, provide incidents and clarifications, and discuss events at length” (Rubin H.& Rubin I.S., 1995, p. 8). The in-depth, detailed, and rich responses I sought out in these interviews are what Geertz (1973) refers to as thick description. Thick description is rooted in the interviewees’ firsthand experience which forms the material that researchers gather up, synthesize, and analyze as part of hearing the meaning of data. I relied on this approach throughout the majority of my interviews especially when it came to some of the contextual questions. The questions that arose spontaneously during the course of the interviews were some of the more successful questions in terms of gathering substantive answers. Again, just recalling certain moments where the volunteer’s responses seemed short and to the point, this approach made it easier to continue on the same subject until I was satisfied with the quality of the response.

There were several goals that I wanted to accomplish in the interview process. First, I wanted the interviews to sound more like structured conversations as opposed to question and answer periods. These conversations were to be motivated by the questions asked then further propelled by the responses given. The idea was to present a forum for any other ideas to arise during the interview, and it worked. This approach helped the ideas flow and contributed to building genuine responses. In fact, most of the dialogue used in the film came from ideas that followed from the interviewee’s original responses.

Second, it was important that the interview gathered information that was both directly and indirectly communicated by the volunteers being interviewed. The underlying messages being sent during these interviews were often times more interesting than what was being said. Earlier, I mentioned how there were undertones of unity found throughout the film. This particular message was most evident in the way several of the volunteers spoke against the

Bridge Company. It was not that they all had similar ideas and opinions on the matter; it was that they were speaking out about their beliefs, and their willingness to fight for them. This is what sends the real message about the town and its people. To me, that message represents a community of united people who are willing to hold the lines for a place they love.

Third, the interview process needed to have that sense of experience based information to represent how each volunteer perceived the significance of Sandwich Town. While it was easy enough to ask the volunteers how they felt about Sandwich Town, it was much more worthwhile to have them express those feelings through stories or movements that related to the community. From a dialogue standpoint, it was more appealing to listen to and try to decipher the interviewees' feelings when they were speaking with emotion, as opposed to speaking *about* their emotions.

And finally, I wanted to provide the volunteers with a stage for them to express their rationale and motivations for helping Sandwich Town. At first, my intentions were to simply ask them "why do you do what you do?" But, after coming to the realization mentioned in the previous paragraph, I had decided to use the things they discussed passionately in regards to Sandwich Town, as a means of allowing the audience to interpret those motivations on their own.

## **FINDINGS**

### **Separating the Camera from the Lens**

With the video camera as my witness, and reflexivity as my lens, I used these interviews as a means to draw out pertinent information from the interview volunteers. A camera has a way of capturing information, but the lens is what focuses on the important aspects of an image. I

used this idea of separating the camera from the lens to recognise the difference between the showing and the telling of images. Any camera can capture footage of a building, and show what it looks like, however a lens can be focused and unfocused and positioned in a way that describes the image being shown. In this film, I used the lens of the camera to represent my vision of the things in Sandwich Town that make it so important.

During the interviews, I used the lens to focus on the volunteers, and the responses they delivered. The interviews on their own did not allow for much camera movement or interpretation because I needed to capture what they were saying without disturbing the image. However, once I had the chance to absorb the contents of the interviews, and embrace the feelings I had towards the town and its buildings, more opportunities to incorporate my vision presented themselves when it came to gathering cutaway shots. Cutaway shots are images used to overlap the interviews while the volunteers speak. The cutaway shots were used to compliment what the volunteers were speaking about. In many cases, I was able to use the lens in a way that represented how I saw Sandwich Town, which is as a hidden or lost place. I saw it as a hidden place because I myself had not known of its existence prior to living there. I found it hard to comprehend how a place of such historical significance could elude my knowledge. As a result, I took that feeling of finding history and incorporated it into my filming approach. Many of the shots I used in the film were obstructed to indirectly show how the historical nature was there, but that it was hidden.

To bypass ordinary listening and to get the audience to hear meanings, the discussion was focused to obtain more depth and detail on a more narrow range of topics, including the significant places and structures in Sandwich Town and the perceived threats to the community.

To strengthen the message of these discussions, several different types of music were incorporated, in an attempt to communicate a deeper meaning.

## **CONCLUSION**

### **Reflections on “Sandwiched”**

The film “Sandwiched” is an audibly driven documentary film that uses stories from past and present to describe the struggles of a small historically rich Canadian community called Sandwich Town. The film takes place in Sandwich Town, and uses interviews with several active members of the community to capture the historical significance of Sandwich Town while exploring some of the perceived threats to the town’s future. Along with the dialogue, this film incorporates a mixture of quotes, music and digital video footage to illustrate the story of this historical town and the people who fight to protect it. This film is constructed in a way that uses story telling to represent the history of the area and drive the story of the people.

The visuals in this film take on several perspectives throughout the film. Through most of the early portion of the film, the visuals provide confirmation for the dialogue provided by the interviews. As someone speaks in the film, the visual elements help that message along, and provide for easy viewing. Later in the film, there are moments where the visual elements begin to tell a story along with the music being played. In one instance where the music simply plays a tune while a long shot of broken down housing is displayed, the combination of the two drastically contrast to create a harmonic moment of truth. The music is beautiful, and the image is dreadful, but the two combined speak to another level of interpretation.

The film also incorporates musical performances in ways that play off of the experiences of the viewers. For instance, there is a portion in the film where the piano begins to play a song called “Nobody Knows the Trouble I’ve Seen” (1958), which is a song about sorrow and missing



information. The song rings true in this film because the subject being discussed at that particular juncture addresses the lack of awareness of the history of Sandwich Town. The selection of this song for this film was important because it encompasses the frustrating idea that a place with as much history as Sandwich Town can be lost in the pages. This song represents my interpretation of what the people of Sandwich Town are struggling to do, which is to raise the profile of a place that people, especially Canadians, should know about. The song is introduced after a sequence of conversations that discuss how young Canada is as a nation. Greg Hanaka, who appears in the film, mentions how there are buildings in Canada that were there when it became a nation. The song is laid over a series of informative segments that discuss a few of the more significant buildings in the area. The song's role in the film is to remind people that they may not be aware that such places exist. The song plays without the lyrics, which decreases the literal telling of the story. This song, while it works without recognition, has the possibility to indirectly tell a deeper story for those that recognize its significance.

This film embraces the essence of Sandwich Town. It takes nine conversations and represents them through several layers of communicating information whether it is through voice, song, tale, or hymn. This film combines all of these meanings to express the significance of Sandwich Town, while at the same time bringing attention to the people and the cause of their struggles. "Sandwiched" is a film that spreads awareness to the unknowing, and does so with the hope that more Canadians will turn their attention to their own founding history. I have learned a lot while making this film; in some cases about myself and my own capabilities; but even more so about what is involved in struggling for a cause greater than one's own. The people of Sandwich have helped me see that it is about the continued conversations that we have, and the

efforts we put forth that help save a place like Sandwich. I have learned that the interest starts with a conversation and ends where you let it end.

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## **APPENDIX A:           SAMPLE QUESTIONS**

Provided below is a set of questions that I used to gather information during my interviews. The variation of questions that I selected to use for each interview was dependent on the subject I was interviewing. Due to the nature of my chosen methodology, and its emphasis on open-ended questioning and answering, the questions I used in each interview were not limited to the list provided here. As a result of the contextual questions I asked after their original responses, some of the questions that were used in the interviews are absent from this list.

### **General Questions**

- What is your name?
- How long have you been living/working in/working with Sandwich Town?
- What do you do for a living?
- What is your affiliation with Sandwich Town, and is that affiliation voluntary?
- How would you describe how your daily routine when you are not working on activities involving Sandwich Town?
- How do those days compare with days when you are participating in Sandwich Town related activities?
- What in particular interests you about the town?
- What part of Sandwich Town's history do you feel most connected to or passionate about?
- What are some of the oldest buildings in Sandwich Town?

- Do you know much about the proposal for a new bridge near Sandwich? If so, how do you feel about the situation?
- Do you think the bridge situation would endanger any aspect of Sandwich Town and its history?
- How would you describe the events that are taking place on Indian Road, and how do you feel about situation?
- For the past 18 years Sandwich Town has celebrated its freedom and independence with a festival that honours its past. During that weekend thousands of people visit Sandwich to join in the celebration. What do you believe draws people back for this event year after year?
- Have you ever participated in the Sandwich Town Festival? If so, what role did you take part in?
- What kinds of activities take place during the festival?
- What motives do you have for helping Sandwich Town?
- What goals are you trying to accomplish by volunteering your time to Sandwich Town?
- What messages are you trying to send in your efforts?
- What impact, if any, has Sandwich Town had on your life?
- Do you think Sandwich Town has something to offer all Canadians in terms of its history? If so, please explain.
- If you had a wish list, what would be included on that list for Sandwich Town?
- Finish this sentence: in ten years Sandwich Town will be...?
- Finish this sentence: in ten years Sandwich Town will have...?

## Historical Questions

- As an historian what areas of history do you specialize in?
- Are most of your studies in relation to Sandwich Town's history?
- How did Sandwich Town receive its name?
- Why is Sandwich Town considered one of the most significant historic settlements in Ontario?
- When would you say the downfall of Sandwich Town began?
- When the war of 1812 literally came knocking down doors in Sandwich **Town**, how would your research describe the events that took place in the aftermath, more specifically in terms of the rebellion?
- How would your research describe the appearance of Sandwich Town before the war of 1812?
- Would your research suggest that the War was responsible for changing the appearance of Sandwich Town?
- Back when Sandwich Town was still in its tourism days, what were some of the attractions and activities that Sandwich was known for? How would you describe the downfall of that industry? Does that industry remain an aspiring goal for the Sandwich Town community?
- When we last spoke, you mentioned that you liked to tell stories about Sandwich's history, why do you consider stories to be a significant method of passing on history?
- What stories involving Sandwich Town's history stand out to you?
- Because the literature on this area's history is sparse, what message do you have for people looking to learn more about Sandwich Town?

- What can you tell me about Sandwich Town's role in the Underground Railroad?
- Do you know of any places still standing today in Sandwich Town that were used as part of the Underground Railroad?

### **Church Questions**

- What is the significance of Sandwich First Baptist Church?
- What is the significance of the basement in Sandwich First Baptist Church?
- What are some of the common reasons that people from outside the church often come to visit Sandwich First Baptist Church?
- Do you believe Sandwich First Baptist Church stands as a symbol aside from the house of God in many visitors' eyes? If so, in what way?
- As the pastor of the church, do you incorporate the history behind this church into your preachings?
- Because you are relatively new as the pastor of the church, how would you describe your methods in learning the history of this building?
- In your time here as the pastor you have served first as a learner, and now as the teacher of the history behind this sacred building; what message do you have for anyone looking to learn more about the history of this building?

### **Mackenzie Hall Questions**

- What is the significance of Mackenzie Hall?
- What was Mackenzie Hall built for?
- What is Mackenzie Hall used for today?



- What would you say Mackenzie Hall represents in your eyes?
- In what way did you participate in saving Mackenzie Hall from its destruction?

**APPENDIX B: BUDGET**

**Pre Production to Post Production Budget:**

**Sandwich Town Pre-Production Budget** Cost (CDN)

Food \$20

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**Production Budget**

Local Travel (Gas Money) \$25

**Production Materials** Cost (CDN)

Quantity

Panasonic DV Tape 15 \$75

Food \$210

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**Post-Production** Quantity **Total Cost**

Bus to Toronto 1 \$45

Bus to Windsor 1 \$45

Duration: 20 Days

Edit on Final Cut Pro

Mailing Expenses \$50

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**Total** \$470

**APPENDIX C: EQUIPMENT LIST**

BRAND	ITEM	MODEL	QTY
Panasonic	Video Camera	DVX100	1
Panasonic	60 min Mini DV Tape	DVM63PQ	15
Panasonic	Battery Charger		1
Panasonic	Lithium-Ion Battery		1
Century	Matte Box Set	DVX100 Set	1
Porta Brace	Rain Protector	DVX100 Set	1
Sennheiser	416 Shotgun Mic	NKH-416	1
Universal	Shockmount (handgrip)		1
Rycote	Softie (wind protection)		1
XLR Cable	XLR		3
Sony	Noise-Cancelling Stereo Headphones	45	1
Swarovski	Lens Cleaning Kit		1
Giotto	Air Blower	Large	1
Grad	Tripod		1
Camera Plate	Depends on Tripod		1
	Soap Box		1
	Lights	150w	2
	Lights	600w	1

## VITA AUCTORIS

Justin Senior was born in 1983 in Markham, Ontario. He graduated from Markville Secondary School in 2002. From there he went on to the University of Windsor where he obtained a Bachelor of Arts in Communication studies in 2006. He is currently a candidate for the Master's degree in Communications at the University of Windsor and hopes to graduate in Fall 2009.