

Deva Plus Dog

Hannah Beavers

Thesis Prepared for the Degree of
Master of Fine Arts

University of North Texas

May 2016

APPROVED:

Eugene Martin, Committee Chair

Dr. Jacqueline Vickery, Committee Member

Dr. Amy Murrell, Committee Member

Beavers, Hannah. "*Deva Plus Dog*." Master of Fine Arts (Documentary Film Production), May 2016, 44 pp., references, 19 titles.

Deva Plus Dog is a look at the life of a teenage girl singularly devoted to the sport of dog agility. The film explores how relationships develop and evolve in the high stakes world of competition, and how an alternative lifestyle impacts a youth's coming of age.

Copyright 2016

By

Hannah Beavers

Table of Contents

Chapter I: Prospectus.....	1
Introduction and Description	1
Impact	3
Style and Approach	3
Feasibility	5
Location.....	7
Treatment.....	8
Key Directed Moments	12
Characters	13
Goals of Production and Intended Audience.....	15
Ethical Concerns.....	17
Production Schedule.....	20
Funding.....	21
Potential Areas of Distribution	21
Budget.....	24
Research (Continuing).....	25
Chapter II: Reconceptualization Before Production.....	27
Chapter III: The Integration of Theory and Production.....	28
Representation of A Teenage Girl	28
Participatory Mode of Documentary	29
Competition Films.....	31
Chapter IV: Production.....	33

Overview.....	33
Schedule.....	33
Crew.....	33
Equipment.....	34
Releases, Copyright, and License Agreements.....	35
Chapter V: Post Production.....	34
Schedule.....	34
Equipment.....	36
Reconceptualization of Film During Post Production.....	37
Chapter VI: Evaluation of Completed Work.....	38
Pre Production.....	38
Production.....	39
Post Production.....	39
Chapter VII: Appendices.....	41
Citations.....	43
Influential Movies.....	43

Hannah Beavers
Chair: Eugene Martin
Committee Members: Amy Murrell Ph.D.
Jacqueline Vickery Ph.D.

Please note, the following chapter covering the M.F.A. Prospectus was written prior to the production of the project, and therefore is written in future tense.

M.F.A. Prospectus

- **Title: Deva + Dog**
- **Length: 15-20 Minutes**
- **Medium: HD Video**

Introduction, and Description

I grew up completely immersed in the world of sports and competition. As soon as I was old enough to be signed up, I became involved in basketball, soccer, tennis, dance, karate, horseback riding, music lessons, and so much more. The values and skillsets acquired through sports and competition are a large part of the person I am today, and feature strongly in the types of stories I want to tell.

But what happens when a person is dedicated to a particular sport from early childhood? What if that sport is non-traditional with no expected future job security, and no educational scholarships? And what if in order to compete, that child would have to rely completely on the bond and performance of another individual with a mind all of its own? These are the questions I intend to answer in the documentary short tentatively titled **Deva + Dog**.

According to the American Kennel Club¹, one of the largest governing bodies of dog sport competitions in the United States, agility is “designed to demonstrate a dog's willingness to work with its handler in a variety of situations. It is an athletic event that requires conditioning, concentration, training and teamwork. Dog and handlers negotiate an obstacle course racing against the clock.”² Agility is one of the fastest growing dog sports, with over 2,000 competitions held in the United States each year and growing.

Deva + Dog will be an intimate look at the lifestyle of teenager Deva Wilson. Deva, a sixteen-year-old girl living in Willis, Texas has been training and competing in dog agility trials since the tender age of four. Her family is heavily involved with agility. She has family members that competed, and a mother who works as a secretary for agility competitions. She is homeschooled specifically so that she has enough time to train. She teaches agility lessons at the gym her family recently purchased, and she competes nearly every weekend of the year. It would seem that much of her life is completely intertwined with the sport.

But there is much more to it than simply a girl with a quirky hobby, and I intend to show that. Agility developed as a sport to further demonstrate the relationship between human and canine, and a good team must have great trust and communication. Deva and her dogs are a shining example of what the sport is meant to be. My hope for the film is to tell a story about what some would consider an alternative lifestyle for the typical American teenage girl. Naturally viewers will be biased toward if they feel the lifestyle is beneficial or detrimental, but I want those decisions to be left to the viewers.

¹ Hereafter referred to as the AKC.

² Referenced from "Agility - American Kennel Club."

Impact

The AKC National Agility Championship has over one thousand entries for the 2015 competition, with more than three thousand canines qualified. Agility clubs have been sprouting up across the United States, and each year, more and more competitions are being held. Continually growing worldwide, agility competitions have been held in the UK, Canada, Australia, New Zealand, France, The Philippines, and more. Yet even though the sport has international appeal, it is dramatically underrepresented in the film medium. Excluding channels airing content catered precisely to the animal lover, there is very little in the way of documentary or fiction, film or television. What content that does appear is designed more as an introduction to the sport than an introspective look at the lives of the competitors. This is especially tragic when looking at one of the up-and-coming sectors of participants, and the category Deva falls in, the junior handler³.

It is my intention that this film should both encourage and empower people through honest storytelling, passion, and the desire to see Deva succeed. Even if a viewer is unfamiliar with the sport, they can certainly embrace the challenges and dedication it takes to become an expert at any sport, especially at such a young age.

Style and Approach

The dominate mode of this documentary will be observational, but that does not mean I intend to limit myself to just that. Because of the flexible nature of film, there will be sequences that fall outside of the normative mode, especially in montage sequences that will more closely align with the poetic genre.

³ In the AKC, a junior handler is defined as a competitor under the age of eighteen.

One film that I am drawing inspiration from is the recent release **Maidentrip** by director Jillian Schlesinger. The film follows the adventures of a teenage girl as she becomes the youngest person to circumnavigate the world by sailboat. Not only is the main character very similar to Deva, but also the film is predominantly comprised of footage shot by the subject. This interests me because I intend to have footage shot by Deva in my film, and I am doing this with a very specific intent in mind. I hope that by letting her shoot footage, she will become more engaged with the filmmaking process, become more comfortable with my crew and me, and that she will feel empowered to film what she feels is important and should be in the film. I hope that she will use the camera as a tool to show myself, and viewers what she wants us to know about her. Her footage will not make up the majority of the film, but instead serve as interludes between scenes. Because it comes from her, I feel it will be the most honest of all the footage.

Another film I am looking to for reference is **Billy the Kid** by director Jennifer Venditti. This is another documentary featuring a young teenager, but this time the central character is Billy, a young boy with “behavioral issues.” Billy would later be diagnosed with Asperger’s Syndrome after the completion of the film. In the film, viewers follow Billy as he attends school, finds romance, and attempts to connect with others in spite of their differences. The film aligns itself more along the style of how I intend to film in that it is largely observational footage as the filmmaker follows the titular character around. While Billy acknowledges the filmmaker on occasion, the director does not correct this or make an ordeal out of it. I feel this approach to shooting will work well with Deva. I do not want to restrict her communication because I feel it is important to show how she socializes with people, even if the “person” is the camera. **Billy the Kid** also incorporates voice-over

narration from the main subject, which will play a key role in my film. The ultimate goal is to have Deva's narration weave in and out of the film, leaving silence when appropriate.

Music and sound will play an important role in this film largely for two reasons. The first reason is that the right soundscape will be vital in setting the tone of the film. I have been listening to musicians like the band DeVotchKa and J. Scott Rakozy whose music I admire. While this does not imply that I plan to approach either of them to score the film, I feel that they each represent the style indicative of the film I am trying to create. The second reason sound design will be vital in this film is that many sequences will take place in loud locations in which the natural or wild sound is not desirable for the final product. For example, scenes taking place in the agility training center will become tiresome if there is constant dog barking in the background. For this same reason, on location audio mixing will be important.

Feasibility

This film is highly feasible to produce, given that one of the most difficult challenges (securing a subject) has already been handled. While there is always the chance that an unexpected problem could occur resulting in the loss of Deva as a subject for the film, I have also been in contact with several other teens who compete in dog agility and would be willing to be the subject of this documentary.

Deva and her family live in Willis, Texas just north of Houston and about a four-hour drive from my home base. Thankfully this is close enough that multiple trips can be scheduled without issue, and should an unexpected emergency occur that must be included in the film, it would not be difficult to drive down and film.

Because I am an MFA candidate, a majority of equipment and crewmember services will be provided through the University of North Texas department of Media Arts. This will include access to both production needs (camera gear, audio gear, and fellow cohorts to help with the production) as well as postproduction needs. Additional equipment not provided by the department will come from the director's personal equipment inventory, or through donations from fellow friends and filmmakers.

Safety is always a concern when working on a production of this nature. Appropriate safety measures will be employed to ensure that the well-being of all persons and animals involved in the production is preserved. This also includes making sure all appropriate authority figures are aware of the project, and all permissions are properly attained. Because of the position of the department within the University of North Texas, we will not be required to report through the Institutional Review Board (IRB), however, appropriate online training was completed in my first semester of study.

There are also concerns about working with minors as well as animals. Great care has been taken to establish a relationship with Deva and her parents to ensure their trust in me as a filmmaker. I have already arranged a meeting between my crew and Deva in order to establish that we have only the best intentions for this film. While working with animals can be unpredictable, because these are well-trained competition dogs, I do not predict there are any safety hazards in working with them. In addition, I have made sure to employ a crew that is comfortable working with dogs, and are dog lovers themselves.

Location

Shooting for this film will primarily take place in the Willis area of Texas, with small possibilities of travel pending Deva's competition schedule.

- Deva's home- Deva's home will be an important location for two reasons. It will give viewers a chance to understand how deeply immersed in agility she is because it is not something that stays at the gym. Her dogs live with her, and are a constant presence in her life. Her home will also give viewers a better look at how she socializes with her family.
- The family's backyard- Self described as her "peaceful place," the woods in Deva's backyard will be the viewer's opportunity to see how Deva relates with nature, and how she escapes from the stress of her lifestyle.
- The school- Deva attends a homeschool co-operative called The Training Center two days a week, while doing the majority of her schoolwork at home. Seeing Deva at her school will show how she relates with other students around her age that are not involved with agility. It also presents an alternative to the traditional school model with which most U.S. citizens are familiar.
- The gym- A recent purchase by Deva's family, the gym is a full service, up-to-date, regulation agility training center. Hosting lessons and training services during the week, and competitions nearly every weekend, the training center is a constant blur of movement and activity. The gym is where Deva teaches lessons two days a week and does her own training for competitions.

- Minor locations- These locations include stops around town and places Deva meets up with her friends. They will help show how Deva spends her time outside of agility.

Treatment

We start with Deva's home video, in this case, a diary entry telling us about herself. She is talking about the things she likes, which are mostly typical girl things. She likes shopping, eating, hanging out with her friends, and dogs. She laughs because everyone who knows her knows she loves dogs. Quirky string music in the style of DeVotchKa's "The Winner Is"⁴ fades in and brings us to a blur of colors, greens, reds, and yellows, each of them eye-catching, but out of focus. There is movement between them, but at this moment, it is impossible to tell what those shapes are. With the beat of the music we see the image gradually sharpen and focus. Those moving blurs are people from a birds-eye view, people moving in an extraordinarily odd pattern. With their arms outstretched they zigzag and weave back in forth, coming in and out of frame. To the untrained eye, maybe it is a dance?

We cut to the gym montage. A close-up of the teeter totter, the hurdles, the weave-poles, and the A-frame, each empty and intimidating. A digital timer on the wall continues to climb, and the judge in the ring holds up an arm, marking a penalty. The show secretary writes down official times and scores, pencil scratching furiously. A board at the end of the arena shows charts of all of the day's courses, a strange map of hieroglyphics to those not in the know. People huddle around the board discussing the patterns, and the best approach to each obstacle. It is a busy, active scene, but the one thing missing is the dogs.

⁴ While I have named a specific song, this does not signal intent to utilize this particular song or band in the final product. Only that it is representative of a style I want.

A rise in the music coincides with a slow-motion shot of a border collie leaping gracefully over a hurdle, the landing resulting in a burst of energy in the music and the visuals. Suddenly there are dogs everywhere, running through the arena, pulling on leads, practicing in the warm-up area, and barking frantically. Off the dog bark we cut to a gliding shot of several ribbons, bright blues, reds, and yellows, before coming to rest on the national championship trophy. Its plate reads “AKC Agility Junior National Champion,” and finally the audience learns what this crazy thing they have been watching is. We fade to black.

At school, a few students are seated at a long table gossiping. Among them, is Deva. They chat about what we would expect teenagers to talk about, the latest movie, homework, and Deva’s new phone (a result of her shattering her last one). Eventually one of the students asks how “it” went. Deva smiles and we cut to a teacher at the front teaching algebra, while Deva and the rest are messing with their calculators. As we observe the classroom, Deva’s voice over begins, describing what she likes about being home-schooled, and how it is different from her old public school. The students all manage to successfully graph a heart on their calculators, which they hold up proudly to each other. Off the heart we move to...

Food is being prepped in a kitchen of a local restaurant. At a booth, Deva sits with her mother, Monica. Papers are laid out between the two. As Deva eats, Monica is reviewing a packed schedule. They are formalizing the next group of agility classes that Deva will be teaching, discussing who will be there. It sounds like a lot of work, but Deva agrees to it all. As they eat, Monica asks, “how do you feel it went?” Off Deva’s look we cut to another diary interlude.

The woods from below, peaking up at the sky as Deva's voice trails in. She is describing the personalities of Tommy, Luna, and Hype, how they are energetic, happy, mischievous, and her best friends. To the viewer, she must be talking about her school friends, or maybe her siblings. Until we see Deva walking through the woods, trailing three small dogs. We hear her call them by name, informing us that she was not talking about people, but about her dogs. As they venture down the trail, Deva's voice continues as she explains what agility means to her. What does agility feel like? Is it the freedom of movement? Is it working with a partner who has absolute faith in you? What is the best part about agility? Scenes of the woods begin to blend with scenes from the gym as the music comes back in and we begin the gym agility montage.

At the gym, we see several different shots of Deva and the dogs working the agility ring. Leaping hurdles, walking the dog-walk, zigzagging through the weave poles. Deva and the dogs obviously love what they are doing, and slowly the shots begin to incorporate adults in the frame. We see many older men and women, each struggling to get their dogs to do basic agility commands, but all having a good time. Deva calls out to get everyone's attention, and we realize she is in charge of this agility training session. Cutaways show that this is the Tuesday night training session, led by instructor Deva Wilson. Deva is moving between pairs, assessing their progress and offering tips and guidance for how they can improve. As Deva's voice-over describes teaching lessons at her family's gym, we cut to later in the session as the last of the group members says goodnight and heads out the door. Deva and her mother pack up the gym, turn off the lights, and shut the doors.

At the house, Deva sits at the table working on homework. Beneath her, the dogs wrestle with each other. Deva's mother and stepfather are cooking dinner, and helping

Deva with her algebra homework. We watch as family bonding scenes take place, establishing the relationship Deva has with her parents. As the night goes on, music leads us to the next sequence.

Inside the car, Deva looks out the window as her mother drives. Tommy, the Jack Russell Terrier, sleeps in her lap. Deva's voice over continues, explaining what she wants to do when she gets older. She has many plans for Tommy, and for Luna and Hype, and agility competitions she wants to attend. She wants to make the world team and compete at the highest level. As her voice continues we cut to a montage of Deva doing the things she loves: teaching beginners, showing off fun dog tricks, eating ice cream with her friends, learning to drive, and more. After pressing, she finally says something that does not involve agility; she would like to be a veterinarian.

A last diary entry shows Deva talking excitedly about a major upcoming competition. Using jargon familiar only to those involved with the sport, viewers can only assume good things are happening by her body language. She flips the camera around to show Tommy sleeping on the floor, before flipping the camera back to her and powering it off, cutting to black.

As a reprise of the opening music plays out we see a tight shot of the AstroTurf floor of the training gym as a pair of bare feet run past the screen, imposed underneath the word "Deva." Just following, the paws of a Jack Russell as Tommy runs by, tail wagging, "+ Dog" now appearing, forming the whole title. The credits roll.

Key Directed Moments⁵

Opening Title Sequence

The film opening after Deva's home video is shot purely observational, and largely MOS⁶. Because this scene takes place in a dog-training center I predict there will be ample noise to contend with. That is why I feel selecting the perfect song for this sequence will be important. The things I would like to highlight in this sequence are the vibrant colors and the sense of confusing, almost chaotic nature of the gym.

Scheduling

This scene will be important to emphasize how much of Deva's time is devoted to the sport. This particular segment will be shot using a fly-on-the-wall approach, and will be an intimate moment between mother and daughter. Dialogue will be important, but also the way Deva reacts will be key to making this scene successful.

Home School

This section is important in introducing how Deva is educated. It will need to work in hand with scenes of Deva working on her homework, so present a clear image of how Deva goes to school. Due to the nature of the location, most of the footage will be shot purely observational so as to not interfere with the lessons. Conversations between Deva and her schoolmates will be important to capture.

⁵ In approximate chronological order.

⁶ Mit out sound; without sound.

The Woods

The sequence in the woods will be an important section as a representation of artistic expression. When asked, Deva described this location as her peaceful place,” which I feel lends itself well to a poetic approach. This sequence will be ideal for expressing how Deva relates to her canine partners.

The Closing

The films closing will be a diary style entry to bookend the opening. Balance is important to me, and I feel that ending with a personal statement from Deva is very important.

Recurring Interlude (video diary)

Interspersed throughout will be moments captured by Deva herself. These will include personal diary entries, interviews she conducts with her family and friends, and footage of her dogs.

Characters in the Film

Deva Wilson

Dedicated competitor, animal enthusiast, and still just a teenager, Deva has been completely engulfed in to world of dog agility from early childhood. She is confident and mature, but at times still a typical teenager. At first glance, she is not the traditional athlete, but she is a natural in competition, and has the ribbons and

trophies to prove it. Deva will be present for most of the film, with much of the content coming from her personal filmic journals.

The Family

Deva's mother and stepfather support her passions one hundred percent. Her mother is actively involved with the American Kennel Club as a show secretary, while her father does his best to help Deva with whatever she may need help with. A bit more reserved than their daughter, the two will be featured mainly in the interviews Deva conducts herself.

The Dogs

Tommy- The old pro, Tommy is an older Jack Russell Terrier and Deva's main partner. Together they have been competing for years, garnering ribbons wherever they go. Last year they took home first place in their division at the AKC Junior Nationals, and second place in the AKC Nationals. He may be older, but he still has plenty of personality, and he certainly knows what he can get away with. Tommy will be the featured dog of the film.

Hype- Deva's foray into larger dog divisions, Hype is a young Border Collie already taking home ribbons.

Luna- Another Jack Russell terrier, Luna is the baby of the family. Still rambunctious and a little unpredictable, she shows excellent promise to take Tommy's place when he retires. It will be important for viewers to see both Luna and Hype because they will illustrate how Deva handles working with less experienced dogs, and the training process.

Minor Characters

- Tori, Rachel, and Elizabeth, Deva's best friends, who also participate in agility
- Other agility competitors
- Students and faculty of The Training Center, a homeschool co-operative teaching environment
- Agility students at Deva's family gym

Goals of Production and Intended Audience

Goals of Production

This film seeks to tell the story of a teenage girl completely immersed in the world of dog agility. This film will allow audiences to form their own opinions on several key ideas, and hopes to spark conversation about the following:

- The impact of living a lifestyle completely devoted to a single element from an early age.
- The relationship between youth and canine.
- The nature of competition, especially when the competitor is a child competing primarily against adults.
- The potential results of dedicating yourself to a sport that has seemingly no inherent long term benefits in the way of education or job prospects.
- How relationships are impacted because of single sport obsessions.

Intended Audience

The completed film will have wide audience appeal even though the subject matter appears to be quite niche. There is a reason dogs are considered man's best friend, and according to recent studies, 62% of American households had at least one dog.⁷ Because dogs feature heavily in the film, I believe the audience will not have a problem connecting with Tommy, Hype, and Luna. The dogs serve as an excellent gateway for drawing viewers in to a more complicated subject matter.

Though the film will not contain any objectionable material, the content is best suited to be viewed by audience members in their teens or older. While montage sequences like the agility competition sequence and the training sequence will strike a chord with younger audiences, the true value in the film lies in the audience's ability to interpret how Deva's lifestyle is different from their own. I feel that a more mature audience is necessary to make those judgments.

This film will obviously find an audience among people already involved with, or interested in becoming involved with agility. Though they may not learn anything new about the sport, they will appreciate the skill and dedication that Deva demonstrates.

This film will also have international appeal, as dog agility is already a popular sport in many other countries including but not limited to the United Kingdom, Canada, New Zealand, Australia, and France.

In addition, this film is ultimately the story of an empowered young woman, and I believe this will resonate strongly with women of all ages. A familiarity with the sport will not be necessary to see that Deva is successful and happy, and that is largely due to her

⁷ Referenced from "Pets By the Numbers."

dedication and willingness to work hard for the things she wants. It is my hope that viewers will watch the film and feel that they too can become successful if they commit themselves fully.

A smaller potential market are those interested in the education aspects of the film, specifically in the comparison of a traditional school model versus homeschooling.

Ethical Concerns

As with any film depicting a person's particular lifestyle, there are ethical concerns present in the nature of this project. Keeping these concerns in mind, I will work studiously to make sure I am respectful of the concerns and problems that may arise. Through the mentorship of my thesis committee, I hope to be mindful of these concerns while remaining true to the film I am trying to make.

1) The representation of a teenage girl

This film heavily features a sixteen year old girl, which immediately raises a few concerns. Though it is not my intent, there will be some questions that arise regarding body image. It is my hope that viewers will understand that is not something I am choosing to focus on, but rather I am trying to depict her lifestyle in an accurate and creative manner.

2) Representation of the sport

There are a couple of concerns with the representation of agility as a sport, the first being the type of people who participate in the sport. While

the thought might be that only a certain type of person can participate in agility, I will strive to depict the variety of people that can become involved with the sport. The second concern, as with any documentary involving animals, is the fair and equitable treatment of the dogs. Safety of the animals will be constantly monitored while in production, and it is my hope that viewers will see the fair treatment the animals receive in the film.

3) Representation of non-traditional schooling

There are certain stigmas that come up when someone mentions being home-schooled. I know this is a concern I will have to face, and it is my goal that I accurately portray her schooling process, while giving fair representation to her education.

4) Exploitation of character

One issue that will always be a concern is walking the line between revealing the subject in an accurate portrayal, while not falling into the trap of exploitation for dramatical purposes. I believe that through working with my mentors and peers, this can be cautiously monitored.

5) Representation of small-towns

Willis, Texas is a small town of approximately 6,000 people. Due to it's size and location, it may become subject to stereotypes of a small southern U.S. town. My goal is to fairly represent the town in a way which does not

play into the stereotypes, but rather shows the town for the unique features that separate it from any other small town.

6) Recreation of events and shots

I suspect I will get pushback for choosing to recreate certain images and scenes for the film, particularly for the montage sequences. I plan to defend this by looking to the quote by Robert Flaherty, whom many academic scholars consider to be the father of the documentary genre:

The purpose of the documentary, as I understand it, is to represent life in a way in which it is lived. This by no means implies what some people might think; namely, that the task of the documentary's director is to film, without making any selection [...] The task of selection is performed on the documentary material, with the aim of telling the truth in the most appropriate way.”

His decision to state “in the most appropriate way” gives artistic leeway to the filmmaker, and it is my estimation that if recreating a sequence better serves to portray the event accurately, then it is an acceptable action.

7) Representation of happiness

Ultimately this film is about someone who is an expert, and who has fun in everything they do. Deva has an infectious personality, and the film will strive to adhere to that representation.

Production Schedule⁸

The production schedule for this film will be flexible due to the convenient proximity of the main subject, as well as not being restricted to a severe scheduling deadline. The shoot is split across twelve days, with the opportunity for pickups as needed. Because of the nature of the film, scenes do not need to be shot consecutively, and adjustments will be made to better suit the schedule of the subjects, the crew, and the locations. Additionally, days may be added should previously unpredicted events arise that I feel should be incorporated in the film.

Furthermore, Deva will shoot footage using a gifted camera at her discretion. This footage will not be restricted by director or crew availability, and is not reflected in the dates below.

Primary Dates of Shooting

First Week: April 3rd-5th – House and town footage, competition footage.

Second Week: April 17th-22nd – School footage, agility lesson footage, and more competition and town footage.

Third Week: May 28nd30th– Specialty shots (sliding shots, Red Camera, Go-Pro, slow motion, etc.)

Pick-ups: To be scheduled as needed

⁸ Exact production dates may vary pending scheduling for Deva and her family, as well as crewmember responsibilities.

Funding

The main source of funding for this film will come from personal familial donations. I am fortunate enough to have the support of relatives and friends who desire to see the film get produced, and will rely on those donations as well as personal finances to see the project through to completion.

Additional funds and in-kind donations could come from several different groups including the following:

- Deva's home gym
- Local agility groups
- The American Kennel Club
- The United States Dog Agility Association

A crowd funding campaign will be launched towards the completion of the film, and will serve as a means to source funding for festival entries and smaller post-productions costs. The plan is to set a campaign goal for a relatively small amount that will be easily met, while setting low-level reward tiers for donators. The ultimate goal of this campaign is not necessarily to raise funds, but rather to build out the audience.

Potential Areas of Distribution

Educational

Playing on the homeschool versus traditional school, I believe the film will have an educational marketability. The development of a companion lesson and brochure will be necessary to market it as so.

Independent / Other

While the film will be targeted for release through film festivals, I am also looking into partnering with agility clubs for potential screenings. I will also be looking into distribution through digital platforms such as Snag Films and Cinedigm, as well as local programming like PBS⁹. Should the PBS route be pursued, a longer cut of the film may become necessary.

Film Festivals (research ongoing)¹⁰

United States

AFI Discovery Silverdocs

Austin Film Society

Big Sky Documentary Film Festival

Camden International Film Festival

DocUtah

Full Frame Documentary Film Festival

Hot Springs Documentary Film Festival

Houston Film Commission

Thin Line Film Fest

WorldFest Houston International Film Festival

⁹ Public Broadcasting Station

¹⁰ International festivals chosen based on countries where dog agility is already a popular sport.

Canada

DOXA Documentary Film Festival

Europe

BFI London Film Festival

Cinéma du Réel

FID Marseille

IDFA

Sheffield Doc/Fest

Oceania

Adelaide Film Festival

Documentary Edge Film Festival

Budget

See appendix A.

Research (Continuing)

Films & Documentaries

- *Billy the Kid*. Dir. Jennifer Venditti. Zeitgeist Video, 2008. Web.
- *Maidentrip*. Dir. Jillian Schlesinger, CoPilot Pictures, 2013. Web.
- *Sean*. Dir. Ryan Reichenfeld. Mainline Pictures, 2014. Web.
- *Grey Gardens*. Dir. Albert Maysles, David Maysles. Home Vision Entertainment, 2001. Web.
- *Please Vote for Me*. Dir. Weijun Chen. First Run Features, 2008. Web.
- *Rich Hill*. Dir. Andrew Droz Palermo, Tracy Droz Tragos. 2014. Web.
- *The Short Game*. Dir. Josh Greenbaum. Delirio Films, 2013. Web.

Books/Novels/Journals

- Bradley, Robert H., and Robert F. Corwyn. "Socioeconomic Status and Child Development." *Annual Review of Psychology* 53 (2002): 371-99. ProQuest. Web.
- Dennis, Lim. "It's His World; She Was Just Filming It." *The New York Times* 9 Dec. 2007. Web.
- Rabiger, Michael. *Directing the Documentary*. Boston: Focal, 1987. Print.
- *Documenting the Documentary: Close Readings of Documentary Film and Video*. Print.
- Henri, Robert, and Margery Ryerson. *The Art Spirit*. 5th ed. Philadelphia: J.B. Lippincott, 1930. Print.
- *A New History of Documentary Film*. New York: Continuum, 2005. Print.
- *New Challenges for Documentary*. 2nd ed. Manchester: Manchester UP ;, 2005. Print.

- Nichols, Bill, *Introduction to Documentary*. Bloomington: Indiana University Press, 2001.

Webpages

- "Pets By the Numbers." *The Humane Society of the United States*. 30 Jan. 2014. Web. 1 Mar. 2015.
- "Agility - American Kennel Club." *Agility - American Kennel Club*. 1 Jan. 2015. Web. 1 Mar. 2015

Chapter II: Reconceptualization Before Production

One of the only major changes that occurred between defense of the thesis prospectus and production was the knowledge that Deva would be participating in the 2015 AKC National Agility Championship in Reno, Nevada. While I had not originally planned to film her at a competition, especially of this scale, I decided it was too great of an opportunity to pass up. The footage shot there would ultimately become a significant part of the final film.

An unexpected limitation I ran into was working with Deva's school. While the owner of the school itself had given me permission to film, the instructor of the class was much more reserved than I expected. At the time of my proposal, I did not realize the type of school environment The Training Center is, and subsequently found out it is a tightly monitored religious school. After a few communications with the course director, I did receive permission to film at the location, but it had to work around their schedule, and I had to wait for her to approach the subject with her students. Unfortunately that timing simply did not work with the production schedule for the film. While it may be something to consider picking up at a later date, at the time I feel comfortable with leaving it out of the film for now. I feel that given the length of the film and the small amount of time Deva spends at the school, it did not make sense to introduce a completely new environment. Should I choose to expand the film into a longer version, I do think the school would be an interesting place to capture.

Chapter III: The Integration of Theory and Production

Representation of a Teenage Girl

The most challenging and rewarding aspect of this film was working with a teenage girl and discovering the best way of portraying her in a manner that was truthful but also respectful. I approached the film with two major goals in mind: I would not create false tension or moodiness to make Deva seem less mature, and I would produce something that Deva and her family would laugh while watching. My reasoning was that far too many documentaries featuring young people overplay the negative aspects of their lives in an effort to get audiences to sympathize with their characters. I believe that relying on the negative, harsh circumstances to create empathy is only one facet of portrait documentaries. This approach is not wrong, but my desire was to create an atmosphere of celebration and happiness. My choice was to show how a young person in sports can truly love what they do, and have audiences connect through a mutual understanding of her passion and devotion to the sport.

It is a problem I feel with many films starring teens to play up their subject's lack of maturity. I wanted to be careful that I show both sides of Deva, the maturity, and the moments where you realize she is just seventeen years old. It was very important the moments of youthful behavior (grabbing the phone from her mother and relating her dog's personalities to high school cliques) are balanced by moments of maturity (teaching the adults and competing at nationals).

My other goal for the film was to make something that Deva would like. When I am producing creative content, I always ask myself, who is this for? The ultimate goal of most films is to be seen by an audience, but I believe documentaries have a particular, ethical

responsibility to their subjects. I know that after the film is finalized, Deva and her family will want to watch, and I feel that I owe them a great debt for agreeing to be in the film. With documentaries there is an inherent sense of trust between filmmaker and subject, and I believe that producing a film that the subject understands and (hopefully) enjoys is part of that trust.

For the project I was heavily inspired by the documentary **Maidentrip**, which follows a young Dutch teen as she solo sails across the globe. The film is hailed as “an exceptional coming of age story” (Merry). What I particularly like about the film is how they build the main subject, Laura Dakker’s, character. The film does not shy away from showing her “teenage moments,” but at the same time, they do not play up her moodiness. The Seattle Times called the film “a compelling tribute to a remarkable achievement” (Macdonald). The animation in **Maidentrip** gives the film a youthful feel, which is something I tried to emulate by including a hand drawn sequence for discussing the dogs’ personalities.

Maidentrip is certainly not without flaws, the most glaring of which being Dekker’s refusal to back the film (Harvey). Though she refuses to elaborate on why she dislikes the film, it certainly casts a dark shadow over the film. But the major theme in the film is something I feel should apply to my own film, and that is, showcasing a young woman who is dominant in a unique and challenging sport.

Participatory Mode of Documentary

This film follows the participatory mode of documentary that Nichols describes as “[emphasizing] the interaction between filmmaker and subject,” (34). Participatory documentaries highlight the subject-filmmaker relationship and acknowledge the

filmmaking process. There are many moments throughout the film where Deva and myself or the crew directly interact. The obvious points would be the interview segments where most of the voice-over comes from. However it also includes smaller moments where Deva and her family talk directly to the crew, saying things like “why don’t you film...” and “feel free to not edit that.” It is in those small moments that the filmmaking process is contextualized and the viewer knows those moments only exist because of the film being made.

Participatory films rose to popularity after the general attitude shifted towards the realization that the subject-filmmaker relationship did not always need to be hidden as it is in direct cinema or observational cinema. Nichols describes the participatory effect as a means of being “on the scene”:

The sense of bodily presence, rather than absence, locates the film-maker “on the scene.” We expect that what we learn will hinge on the nature and quality of the encounter between filmmaker and subject rather than on generalizations supported by images illuminating a given perspective. We may see as well as hear the filmmaker act and respond on the spot, in the same historical arena as the film’s subjects.

Using the participatory mode allowed me as the filmmaker to provide context, and ask questions the audience might be considering. In the hike scene where Luna is swimming in circles in the pond, I ask Deva “is she okay?” This comes at a point where I feel the audience would also be wondering that same question. If this were a purely observational piece, that question may have never come up on screen, and the audience would have been left in the dark.

Competition Films

Deva + Dog is the third in a series I have developed highlighting women in unique sports competitions. My previous two films, the first following a women's roller derby team and the second following a female rock climber, both profiled the unique aspects of being extremely devoted to a niche sport. I will admit that I did not immediately set out to produce a series based on those themes, but rather I fell into the topics based on my own interests and contacts.

In producing this unofficial series, I came to understand that there has to be a fine balance between catering to those involved in the sport, while still holding the interest of the general audience. Not everyone knows what dog agility is, and they do not want to be bogged down with technical discussion. But those that are involved in agility do not want to be hammered with the basics. Rowe discusses the importance of this balance:

Sport on film, unless it is to be very carefully targeted to relatively small, specialized audiences, needs to be tailored to the needs of sports and non-sports fans alike by doing justice to the sporting elements of the film for the former and expanding its concerns to the satisfaction of the latter. To be a broad audience pleaser...the issues confronted in the fictional sports film must simultaneously illuminate the sporting world, the other worlds with which it comes into contact, and the relations (actual and metaphorical) between them. (Rowe 192)

A sports competition film must balance between the needs of sports fans and nonfans alike. In this style of film, you must be especially careful to showcase the elements

of the sport while expanding those concerns to relate to outside viewers. This balance is especially important in a niche sport like dog agility.

Competition films are a unique form of documentary in that they have an inherent dramatic arc built in to the story. As McDonald surmises, sport competitions are imbued with a “developmental narrative structure...based on an emotional engagement of an audience with certain characters” (216). With a competition, there is a beginning, a middle, and an end, which I used as a framework for my film. In doing so, I do not feel that my film has a necessarily unique structure, but instead relying on a dependable form gives my film a sense of ease and expectation for the viewer. An audience can easily grasp what is happening, and I can use that to my advantage to highlight the points that I want to make.

While the film may be structured around a competition, it is the human aspect that draws audiences in and engages them. McDonald argues this emotional balance:

Sport documentaries are key to placing sport in their social context and in the process reveal that sport is more than simply about the performance on the field of play. They illustrate how sport has significance beyond the specificities of the game itself, and it is the exploration and analysis of this significance that represents the domain of the sports documentary (McDonald 222).

The most important aspect of the sport competition documentary is the human element, the emotional connection the audience is drawn too. **Murderball** is emotionally successful not just because of the competition aspect, but audiences can connect to the personal stories of the athletes and their disabilities. In **Spellbound**, **The Short Game**, and **First Position** it is the children’s personal lives that connect with viewers, allowing them to

experience the highs and lows of competition through their young eyes. Unlike watching a sporting event on television, the sports competition documentary forms itself around the personal backstory of those competing, building the tension appropriately so that when the subject wins (or loses), the audience may feel as if they have won or lost.

Chapter IV: Production

Overview

Production of the film spanned several months beginning with the National Competition, which took place March 27th-29th, with pickups and final interviews taking place in early November, 2015. Production was primarily split into three major shoots, the first covering the competition in Reno, and the subsequent shoots covering footage around Deva's home town.

Schedule

First Week: March 27th-29th– AKC Nationals in Reno, Nevada.

Second Week: July 24th-26th – Filming around Deva's training center.

Third Week: Oct. 2nd-4th – Filming Deva's lessons, the hike sequence, and interviews.

Crew

Hannah Beavers –Director/Editor/Producer

Hannah Beavers is an Arkansas native with a Bachelor's Degree in Drama from the University of Arkansas where she passed with distinction in Playwriting. Her love of storytelling drove her to seek her Master of Fine Arts degree in Documentary Filmmaking

from the University of North Texas. Deva+Dog is a continuation in a series of work that features women in empowering and unique sports.

Lauren Cater –Cinematographer

Lauren Cater is a Texas-based filmmaker who works mostly as a cinematographer on documentary productions. Her films have been screened in nationally on the festival circuit including Lone Star Film Festival, Oak Cliff Film Festival, Rockport Film Festival, and the Dallas International Film Festival. She has been awarded several awards for her films as well as the Women in Film Dallas Tuition Scholarship in 2014. Lauren's portfolio consists of portrait-style documentaries highlighting emotional stories and relatable characters.

Other Contributors-

Generous donations of time, knowledge, and equipment were provided from other members of the University of North Texas documentary film program students and faculty, as well as personal friends and family of the filmmaker.

Equipment

For visuals, primary shooting was done with the Sony FS100 due to crewmember's personal experience and understanding of the gear. I focused on letting the cinematographer work with the equipment they were most comfortable using instead of enforcing my own opinion of what they should use. Because I have worked with Lauren extensively in the past, I know I can trust her to choose the appropriate setup for the shoot. The FS100 also gives a desirable look that I found worked well for the film. Additional scenes were shot with the Canon T3i DSLR, as well as the Nikon 60D based on availability of gear and finances.

Most of the audio was obtained using a double system with a Sound Devices 702 field recorder accompanied with a shotgun, directional boom microphone, as well as wireless lavalier microphones. I was able to use the new Lectrosonic wireless lavaliers from the department's equipment room, which I found, delivered superior audio when compared to the Sennheiser G3's that I had used in the past. One drawback I quickly discovered however, was that the Lectrosonic lavaliers eat through batteries rapidly, so it was important to have multiple packs of backups for when they inevitably died.

Because of the nature of the shoot, I did not feel it wise or necessary to bring major lighting equipment. My reasoning was that I did not want to disturb any of the dogs or other agility competitors. Because we were shooting during the day in predominantly well-lit areas using equipment capable of recording under those conditions, lighting equipment did not seem a necessity to me at the time.

Releases, Copyright, and License Agreements

Releases were obtained for all featured subjects of the film, with special attention paid to Deva because she is a minor. Once the film has been completely finalized, I intend to file for copyright online through the copyright.gov website for basic copyright registration for motion pictures. Doing so will provide additional protection for my finished work. Special considerations for music licensing are important for the final film. Music was selected from various music websites from which you can purchase specific licenses for. Those licenses will be obtained once music has been finalized.

Chapter V: Post Production

Schedule

First Week: March 27th-29th– Transferring footage from Reno competition.

Second Week: July 24th-26th – Transferring footage from Deva’s training center.

Third Week: October 2nd-4th – Transferring footage from Deva’s lessons, the hike sequence, and interviews.

Fourth Week: October 11th-17th – Log footage and transcribe interviews.

Fifth Week: October 18th-24th – Basic string out finished.

Sixth Week: October 25th-31st – Rough cut of hike sequence and Reno sequence

Seventh Week: November 1st-7th – Rough cut of lesson sequence and interviews.

Eighth Week: November 8th -14th –Rough cut of full film finished.

Ninth Week: November 15th- 21st – Colloquium screening.

Tenth Week: November 22-28th – Fine cut achieved from colloquium feedback.

Equipment

Equipment utilized during the post production process was limited strictly to the equipment available in the UNT Media Arts department edit lab. I chose to go with Adobe Premiere for the editing software because of how easily it coordinates with other Adobe programs that I would be utilizing. In addition, I used Adobe Audition for basic audio work, as well as Adobe Photoshop for graphic design work. The hand drawn sequences were done in Photoshop using a Wacom Intuos 4 graphics tablet. The final audio mix will be generated in Pro-Tools.

Reconceptualization of Film During Post Production

The post production stage is where much of the conceptualization of the film changed. I had a difficult time reconciling the type of footage I got contrasted with the movie that existed in my head before filming began. This was the stage that was the most challenging for me because it involved reimagining the story. In a way, I think it ended up being far better than what I originally planned. Before and during production, I had a very clear idea of the type of film I was going after. However, having to re-invent the film in post led to some interesting discoveries of how certain events play off of each other when you sequence them in different ways. This stage was very exploratory, and ultimately, rewarding.

One of my original ideas was that I would have Deva film her own sequences in a sort of diary style motif. During the course of production as I grew to understand her more I realized this was not really a valid option. Deva was not the type of person to film these sequences, and anything she did had a sense of being forced and unnatural. I am glad it was an option I pursued, even if it did not appear in the final cut, because it allowed me to learn more about Deva as a subject. This was not in any way a result of Deva's inability to capture what I wanted, but rather a reflection of my lack of guidance for her. In retrospect, I should have worked with her more to clarify what I wanted for the film.

Chapter VI: Evaluation of Completed Work

Pre-production

Looking back at the pre-production phase there are several things I should have done to avoid potential issues later. While I did meet with Deva before production to assess her potential as a film subject, I wish I had spent more time with her, building up a deeper relationship with her and her family. While ultimately I feel satisfied with the footage I have and the relationship established between filmmaker and subject, I cannot help but feel that access issues would have been smoothed out had I built that relationship sooner.

Another problem I should have tackled earlier is gaining access to locations like her school. Had I jumped in earlier instead of assuming that since the building owner had given me the okay, I could have potentially been able to squeeze in filming at her school. This is part of a larger issue that I find I am constantly battling, and that is my problem with not being proactive. I know I have a tendency to assume things will work out for the best, when in reality I should be pushing to make sure things turn out positive. I can not always rely on things to fall in place, and that is a problem I am actively combatting.

If I could redo the project, one thing I would be interested in changing during this stage would be to get her a camera earlier and give her better instructions on what I was looking for and how to go about shooting it. Deva is very smart, and I am certain she would have given me better footage if I had been clearer with what I needed for the project.

Production

Lauren Cater has a knack for being patient, and I believe that her style fit well within the realm of my film. I worked with Lauren to discuss how I wanted the film to look, and she pulled it off well.

One thing I know I need to work to improve is my assertiveness. There were definitely times where I was too timid to ask Deva certain questions, and I know that I missed a few opportunities by not being more demanding of my subject. Part of that was a fear that I might drive her away, but I think a larger fear was that I did not want to offend her or her family. I wanted her to trust me and in a way, be my friend. This was a difficult area for me because the subject filmmaker relationship was a difficult line for me to straddle between being her friend, and pushing to get the footage I wanted.

One thing I feel I handled very well was the overall care and planning of individual shoots. While I had to remain adaptable (filming with teenagers is not always predictable), I always made sure my crew and my subjects were taken care of. Being a naturally empathetic person, I think that is definitely one of my strongest areas, and in the end, it helps to strengthen those relationships between crew, subjects, and others involved in the filmmaking process.

Post Production

Editing and putting the final story together is something that comes very naturally for me. With my educational background in playwriting and my love of crafting stories, the post-production process is always the part of filmmaking that I enjoy. With that being said, the editorial process for this film was not easy. There were many times when I felt extremely frustrated and could not see the overall big picture.

My normal process is to divide the film into separate sequences, finalize them, then put them together. In this case, I had created sequences for the competition, the hike, the agility lesson, and more. But the trouble came when I tried to put these sequences together. It was like I was trying to make a salad out of meat, fruit, and a screwdriver. It did not feel right, the timing was off, the pace felt jerky, and nothing seemed to flow together. I needed to step away from the project.

It did not come together for me until much later when I screened a few bits and pieces for some of my cohorts. One such screening was particularly devastating. After watching a sequence the viewer said to me “it’s cute, but what’s the story?” In putting together these small sequences, I had lost the story at large. Hearing that sparked a fire inside and forced me to change my approach. Instead of focusing on the sequences as individual pieces to fit together like a puzzle, I began focusing on how each individual element moves the story. From there the edit progressed quickly, and I am happy with the final result.

Appendices

Budget for Hannah Beavers
 Production of: **Deva + Dog**
 Length: 20 minutes
 Format: HD Video

Above The Line Costs

PRODUCTION

Line #	Item Description	Rate	QTY	Cost	In-Kind	Total Needed
01-00	Production Unit					
	Director/Writer/Producer	\$6,000	1	\$6,000	\$6,000	\$0

Total Above The Line Costs

Total Costs		Total In-Kind	Total Needed
\$6,000		\$6,000	\$0

Below The Line Costs

PRODUCTION

Line #	Item Description	Rental- Rate per day	QTY (DAYS)	Cost	In-Kind	Total Needed
02-00	Camera					
	Director of Photography	\$300	12	\$3,600	\$3,600	\$0
	GoPro Hero3 Camera	\$50	12	\$600	\$600	\$0
	2nd GoPro Hero 3 Camera	\$50	12	\$600	\$600	\$0
	Sony FS100 package rental (camera, batteries, lens, cables)	\$119	12	\$1,428	\$1,428	\$0
	Prime lens set	\$115	12	\$1,380	\$1,380	\$0
	Camera Shoulder Rig	\$55	12	\$660	\$660	\$0
	Fluid Head Tripod	\$75	12	\$900	\$900	\$0
	Red Camera Package rental	\$925	3	\$2,775	\$2,775	\$0
	Slider	\$110	3	\$330	\$330	\$0
	Insurance	\$725	1	\$725	\$725	\$0
	Still Photographer	\$200	12	\$2,400	\$2,400	\$0
	Camera for Deva's use	\$200	1	\$200	\$0	\$200
	Accessories for Deva's camera	\$100	1	\$100	\$0	\$100
03-00	Sound					
	Mixer	\$200	12	\$2,400	\$2,400	\$0
	Equipment (microphones, cables, etc)	\$50	12	\$600	\$600	\$0
04-00	Travel					
	Texas travel days (12 Days)					
	Gas (in tanks)	\$18	6	\$108	\$0	\$108
	Hotel	\$85	12	\$1,020	\$0	\$1,020
	Other (meals, petty cash, etc.)	\$800	1	\$800	\$0	\$800
04-04	Miscellaneous Expenses					
	Crew Health Insurance	\$24	3	\$72	\$0	\$72

Total Production Costs						
Total Costs		Total In-Kind		Total Needed		
\$20,398		\$18,398		\$2,000		
POST-PRODUCTION						
Line #	Item Description	Rate per day	QTY	Cost	In-Kind	Total Needed
04-00	Editing					
	Editor	\$200	30	\$6,000	\$6,000	\$0
	Editing System	\$500	30	\$15,000	\$15,000	\$0
	Misc. Editing properties (DVD's, screen copies, etc)	\$200	1	\$200	\$0	\$200
05-00	Sound/Music					
	Sound Editor	\$120	5	\$600	\$600	\$0
	Music Licensing	\$2,000	1	\$2,000	\$0	\$2,000
06-00	Graphics					
	Graphic Designer	\$200	5	\$1,000	\$1,000	\$0
	Miscellaneous Expenses					
	External Hard Drive-3 TB	\$120	3	\$360	\$120	\$240
Total Post-Production Costs						
Total Costs		Total In-Kind		Total Needed		
\$25,160		\$22,720		\$2,440		
PUBLICITY AND DISTRIBUTION						
Line #	Item Description	Rate	QTY	Cost	In-Kind	Total Needed
07-00	Publicity and Distribution					
	Posters	\$250	1	\$250	\$0	\$250
	Postcards	\$30	1	\$30	\$0	\$30
	Website (annually)	\$60	1	\$60	\$0	\$60
	Festival Submissions	\$1,000	1	\$1,000	\$0	\$1,000
Total Publicity and Distribution Costs						
Total Costs		Total In-Kind		Total Needed		
\$1,340		\$0		\$1,340		
Total Above The Line						
Total Costs		Total In-Kind		Total Needed		
\$6,000		\$6,000		\$0		
Total Below The Line						
Total Costs		Total In-Kind		Total Needed		
\$46,898		\$41,118		\$5,780		
Sum Total						
Total Costs		Total In-Kind		Total Needed		
\$52,898		\$47,118		\$5,780		
Contingency	10%					
Grand Total						
Total Costs		Total In-Kind		Total Needed		
\$58,187.80		\$51,829.80		\$6,358.00		

Citations

Harvey, Sarah. "Teen Sailor Won't Back Documentary." *Sunday Star Times* 17 Mar. 2013.

Web. 30 Nov. 2015.

Rowe, David. *Sport, Culture and the Media the Unruly Trinity*. 2nd ed. Buckingham: Open UP, 2004. Digital.

Macdonald, Moira. "'Maidentrip': Teen's 17 Months before the Mast." 27 Feb. 2014. Web. 30 Nov. 2015.

Mcdonald, I. "Situating the Sport Documentary." *Journal of Sport & Social Issues* (2007): 208-25. Print.

Merry, Stephanie. "Documentary 'Maidentrip': Exceptional Coming-of-age Story." *The Washington Post* 29 May 2014. Web. 30 Nov. 2015.

Nichols, Bill. *Introduction to Documentary*. Second ed. Print.

Influential Movies

Billy the Kid. Dir. Jennifer Venditti. 2007. Film.

Dance For Me. Dir. Katrine Philp. 2012. Film.

First Position. Dir. Kargman Bess. 2012. Film.

Girl Wrestler. Dir. Diane Zander. 2003. Film.

Grey Gardens. Dir. David Maysles. Home Vision Entertainment, 2001. Film.

The Heart of the Game. Dir. Ward Serrill. 2005. Film.

Maidentrip. Dir. Jillian Schlesinger. First Run Features ;, 2014. Film.

Murderball. Dir. Henry Alex Rubin. Distributed by ThinkFilm, 2005. Film.

Rich Hill. Dir. Tracy Droz Tragos and Andrew Droz Palermo. 2014. Film.

The Short Game. Dir. Josh Greenbaum. 2013. Film.

Spellbound. Dir. Jeffrey Blitz. Columbia TriStar Home Entertainment, 2002. Film.

Stephanie in the Water. Dir. Ava Warbrick. 2014. Film.

4 Artists Paint 1 Tree: A Walt Disney 'Adventure in Art' Dir. Wilfred Jackson and Charles A.

Nichols. 1958. Film.