THE MAKING OF THE DOCUMENTARY WOMEN AT WORK

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Women have fought for their rights to equal opportunity employment for more than a millennium. Even now, in the 21st century the fight continues. *Women at Work* explores the experiences of three women who work in male-dominated blue-collar jobs and discusses their struggles and successes within their employment. Their career choices have required each to address their individual views on feminism and femininity, as well as views on education and family.
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CHAPTER 1
RESEARCH

Short Description

*Women at Work* is a short documentary that looks into the lives and occupations of three different women. Their jobs consist of a drover (a cowgirl), a motorcycle shop owner and land-speed racer, and a stay-at-home mom who was previously in construction sales. Their work, typically reserved for men, is often physically demanding. Such career choices have required each woman to address individual choices and duties associated with both femininity and masculinity. This film explores the opinions these three working women have about the work they do, how working in a male-dominated field can create conflicts, be challenging yet satisfying; and what specific issues they have had to overcome to continue to hold their jobs.

History and Statistical Data

Women around the world feel the sting of gender bias. The notion of separation of duty and class based on sex is to some like an old song that has outlived its time. The names of Mother Jones, Susan B. Anthony, and Elizabeth Cady Stanton have to many no meaning or relevance to this day and age. Yet, through all the fights of women in the past, women today stand on the shoulders of these giants fulfilling their own dreams whether they choose to recognize the toils and triumphs from their sisters or not.

Feminist movements have come in waves. The aforementioned women are from the First Wave and fought for equality, the 19th Amendment, and much more. Their
struggles occurred in the mid to late 19th century through the early 20th century and essentially ended upon the passage of the 19th Amendment. Then, with America’s involvement in WWII, women were called to join the work force in even greater number to support the men who had left to fight in the war. More than 6 million women took wartime employment in United States factories and farms, while 3 million more women volunteered with the Red Cross, and over 200,000 women served in the military during this time (Women). At the end of WWII, women were pushed out of many jobs and told to go back home, thus beginning the baby boom age of the 1950’s (Hart). After the women were sent home from their factory jobs and the onslaught of “women go to work” propaganda ceased, a new female paradigm was created. Based on the Cold War being in part a cultural war, women were pushed to pursue a “MRS” degree and focus on family and husband (Klotz). The new woman of the late 1940s and 1950s was perceptually well dressed, groomed, and she cared for husband, children and home seamlessly. During this time, many women wondered if all the previous battles had gained them greater independence at home, in the work place, and publicly. The women of the 1950s were frustrated by the lack of progress they thought would occur during this time so in the 1960s and 1970s women such as Bettey Friedan and Delores Huerta stepped up to the plate and helped to raise awareness on several key issues that affected women, and the battle ensued. The Second Wave feminist movement was also led by women such as Esther Peterson, who was appointed head of the Women’s Bureau in the Department of Labor under the Kennedy administration (Esther). Peterson, a long time voice in the women’s movement, brought to the forefront the conditions women were enduring in the work place as well as
discrimination against women based on gender and race (Esther). Eventually, she was the driving force behind the passage of the Equal Pay Act of 1963 (Esther). Other key legislation for women that occurred during this time was Title VII of the 1964 Civil Rights Act, the establishment of the Equal Employment Opportunity Commission, and Title IX in the Education Codes of 1972 (Eisenberg). However, this was not the end of the war for women’s rights, but only still the beginning.

Women would continue to fight for equality in the work place, against sexual harassment, and overall equal standards of living and pay. Through the 1980s, women fought against the backlash of the 1970s feminist movement and overcame suppression and a call for the return to “family values” passed down from the political leadership and media. The 1990s brought Third Wave feminism and today many label the movement as “Post Feminism”. An organized movement may not be obvious now, but individual struggles are still present for many women in the workplace. Regardless of what wave of feminism women have been involved in or what rights they have stood up and spoken out for – these women have all blazed a trail for generations still yet to come.

Purpose

Due to the feminist movements and the continued pursuit of equal rights and education, many women have continued to leave the traditional female role of wife and mother to pursue their own dreams and careers. Some women have achieved their freedom through education, others have chosen to forfeit the standard two-to-four year institutions and have jumped directly into the work force. Many of the jobs available to women who have not gone to college are either extremely low paid, or are culturally
designated as male occupations. For this documentary, the women followed are women who get down in the dirt, learn how to use complicated tools and machinery, and spend long hours out in the elements, sometimes risking their own safety.

There is a distinct lack of fear in these women to get right in the middle of the “good ol' boy’s” club and prove they can indeed hold their own while understanding who they are in the schema of male-dominated work. This film serves to educate and inspire the viewer to see several working women of today as intelligent, strong, and capable through their participation in a man’s world. This exploration of their working and personal lives also helps viewers gain an understanding of what these women do or have done to earn a living, why they chose their specific careers, and what it is like to work in their specific male-dominated fields.

Audience

Women at Work was designed for audiences interested in feminism, women’s issues, and American social culture. However, the overall hope remains to capture a broader, less woman-oriented audience as well. Being a woman and working in a male-dominated industry, as the director, I understand the need for a greater understanding of what it is to be a woman working in a patriarchal society and to address some of the remaining issues that exist between the sexes. The goal of this documentary is to broaden the understanding of others and validate women who can relate to the subjects in this documentary by showing three women who have labor-intensive jobs and the freedom they have found in choosing their own career paths.
The Characters

Finding characters for this documentary proved to be a complicated task. By using sites like Craigslist.com and emailing different organizations (Texas Women’s Shooting Sports, AFL-CIO, NOW, BPW of Texas), very little information was received that helped to help find women who worked in blue-collar jobs. Many of the leads that were obtained were done so through friends and contacts made from websites resulting in women who were supportive of the documentary, but not interested in having their stories told. Finally, three women rose to the occasion and are the subjects for this documentary – Brenda, Leslie, and Norma.

Brenda Taylor is a drover, or cowgirl, for the Ft. Worth Herd in Ft. Worth, Texas. In her mid-fifties, Brenda has had this job for approximately seven years and was previously employed in construction sales. Her experience in sales helps her as a cowgirl, as she is an ambassador for the City of Ft. Worth. Her duties include promoting the city’s historical side through participating daily in the cattle drive, caring for the herd of Longhorn cattle, as well as the city’s horses. Brenda is also responsible for greeting people in the street, giving historical lessons to school kids and adults, and making special appearances at city events. Brenda’s involvement in the film was very important as she shows a side of working with men that is specific to this region of Texas. Access to Brenda was easy and abundant.

 Leslie Porterfield is a motorcycle shop owner in Dallas, Texas and land-speed racer around the world. In her mid-thirties, Leslie’s beauty and charm throw off many people’s expectations of what it is she does for a living. Leslie can work in any department of her business from sales, to parts, or as a mechanic. As a college
graduate with an accounting degree, Leslie maintains the books, payroll, and inventory for her business. Known in the motorcycle racing world for her career as a racer and world record holder, Leslie has starred in several television shows about racers, as well as having her photograph and story in many of the industry’s top magazines. Her familiarity with the camera and spotlight did prove to be difficult as many of her interview answers feel rehearsed. Another problem was the limited access given to Leslie and the shop, therefore gaining footage of Leslie at work was difficult. In addition to the footage obtained through the time spent with Leslie in her shop, extra footage was purchased from Mark Brazeau, owner of Land Speed Racing Videos, of Leslie racing.

Norma Johnson is a now stay-at-home mother of one teenage son in Ponder, Texas. In her late forties, Norma was previously in construction sales and spent much of her time traveling and working on-site with contractors. Her choice to become a stay-at-home mother comes after seeing how her absence impacted her oldest daughter, Tia, and her realization that she would also miss out on the rest of her son’s, Miles, school years. Her hardnosed business woman sense is still intact and her memories of her career in sales are abundant. Footage of Norma and Miles together was extremely limited due to his school and extra-curricular activities schedule. Footage of Norma alone, working with her horses and taking care of her mother, were visually limiting and presented some challenges in how to portray her as a character.

Befriending two of the characters, Brenda and Norma, came easily and proved to be beneficial in having these two women at ease during interviews and while obtaining observational footage. Brenda, having been a subject in a previous documentary I had
worked on, *The Herd* (2006), appeared to be very stiff and unwilling to participate in the first documentary. Yet, for *Women at Work*, her demeanor was very different. Norma, a close neighbor, was also more relaxed due to the personal investment made previously through friendship with one another. Also, this closeness geographically helped gain access to what was given in time and commitment to the documentary.

**Distribution**

Distribution prospects include film festivals in general, as well as festivals that focus on women's issues and festivals that showcase work by women. Examples of these festivals are Femme Film Texas, Austin Women’s Film Festival, Moondance Film Festival, La Femme Film Festival, Chick Flicks Women in Film, Dallas Film Festival, San Diego Women’s Film Festival, and Women’s Independent Cinema Festival. Other festivals being considered for application are South by Southwest, Austin Film Festival, Dallas Video Festival, Hot Springs Documentary Film Festival, Garden State Film Festival, and Padre Island Film Festival.

Other distribution possibilities could include television outlets including and similar to the Documentary Channel. Online distribution is also being considered through undergroundfilm.com, documentary-film.net, insightnews.tv, and freedocumentaries.org. Utilization of a personal website to market and display a trailer and other information about the documentary will also be included in the distribution of *Women at Work*. 
CHAPTER 2
INTEGRATION OF THEORY AND PRODUCTION

The social meaning of “woman” has changed over the course of history, but that change has greatly accelerated over the past 150 years. The ways in which women have been viewed inside and outside the home as well as on screen and in print have all contributed to the current social standing of women and feminism. Domesticity has been challenged by women’s desire to compete both academically and professionally with men as well as amongst themselves. As discussed previously, the feminist waves created many new opportunities through ground breaking laws for women to contribute in many aspects of social culture and economic growth. This documentary looks specifically at blue-collared or “working class” women who have participated, perhaps unknowingly, in the advancement of women in male-oriented employment and how through theory and comparison to other films Women at Work is a feminist work.

The production of Women at Work was influenced by many films in both the fiction “women’s film” and documentary genres. Fiction films such as Erin Brockovich (2000), Baby Boom (1987), His Girl Friday (1940), Muriel’s Wedding (1994), The Devil Wears Prada (2006), Adam’s Rib (1949), Clockwatchers (1997), North Country (2005), Thelma and Louise (1991), Nine to Five (1980), and The First-Wives Club (1996) all contributed to the overall idea behind the production of this documentary through the portrayal of independent, strong, or even weak and misled women. Documentaries such as The Life and Times of Rosie the Riveter (1980), Breasts: A Documentary (1996), Sex Power and the Workplace (1992), Men and Women Working Together (1991), Chronicle of a Summer (1960), Harlan County, U.S.A. (1976), Iron Ladies
(1999), and Fast Food Women (1991) contributed to the development of structure, story, the mixture of observational footage and interviews, and archival footage. Archival footage obtained from Prelinger’s Internet Archive’s, a part of Archive.org, was also utilized in research and production to show the different roles of women in war time production jobs of the 1940s through the clerical age of the 1960s and 1970s. The archival footage on Archive.org used for this documentary is copyright free and downloadable from this collection to the public.

Women at Work is clearly a feminist documentary genre work that borrows from many theoretical principles. As the lead photographer, a deliberate and mindful approach was taken in the production of this documentary. The key idea behind this approach was to be cautious of how the camera portrayed the women as subjects and not as objects. Since “woman” was the semiotic signifier and what the women in this documentary signified was being capable, knowledgeable, and independent, technical and visual strategies were used to avoid or limit the intrusive phallocentric nature of the camera as identified by many feminist theorists, such as Laura Mulvey and Linda Williams. Mulvey’s essay “Visual Pleasure and Narrative Cinema” discusses “the way film reflects, and even plays on the straight, socially established interpretation of sexual difference that controls images, erotic ways of looking, and spectacle” (Mulvey 483). Due to the importance of Mulvey’s work in feminist film theory, much care was taken through the use of techniques, such as dominantly placing the camera at or below eye level so the women on screen would have equal or greater power over the viewer. Another technique used to this effect was in sequences of observational footage where the camera follows the women as they work instead of shooting from in front of the
women, which lends to the feeling of familiarity (see Figures 1 and 2. The documentary serves more as a discovery of what these three women do, so filming them from behind helps to convey that sense of discovery.

Figure 1: Norma looking in refrigerator.

Figure 2: Brenda looking off camera.

The specific style of *Women at Work* is a combination of observational and expository, as it blends the use of archival footage, interviews, and fiction film clips. In the film *Breasts: A Documentary*, director Meema Spadola uses archival footage as segways between different points within the narrative. For example, at the beginning of *Breasts* after the initial introductory montage, there is an archival clip on puberty that
states, “Growing up, it’s an exciting time” is followed with interviews about puberty and when each woman developed breasts and how this part of their lives impacted them later as a woman (*Breasts*). Later in the documentary, archival clips are used for this purpose, but also for social commentary on the subject of women and breasts. In *Women at Work*, the archival clips are also used as commentary of how men treat women in the work place, as a visual under a statistical segment about women’s increasing numbers in the work place, and later, fiction clips are used as social comment that show recent women’s attitudes and struggles.

Reflexivity in documentary can be used and discussed in two different ways. The reflexive mode of documentary is a style of story telling that includes the filmmaker in the story instead of using one or more subjects and is often used for making films that seek a personal agenda or cause (Nichols 125). “Instead of seeing through documentary to the world beyond them, reflexive documentaries ask us to see documentary for what it is: a construct of representation” (Nichols 125). For example, *A Man With A Movie Camera* (1929) includes the filmmaker and shows how the film is being made as well as the inner constructs of filmmaking.

The second manner reflexivity is used in documentary is when a filmmaker expresses personal beliefs by selecting characters that share their beliefs or present a cause or event to an audience with a specific bias, and accomplishing the desired message without including themselves in the documentary. The reflexivity of *Women at Work*, as well as *Breasts*, does not include the filmmaker or crew into the documentary, but does contain personal beliefs and social opinions through the selection of characters and content. This structure also falls under the category of auteur theory,
based on the film investigating and supporting personal feminist beliefs. One definition of auteur theory is presented by Sarris: “the way a film looks and moves should have some relationship to the way a director thinks and feels” (Stam 89). Another explanation of auteur theory or authorship that describes the theory in a feminist context says, “if one recognizes that the textual author – understood as an enunciative source – is a feminist filmmaker, then her function as controller of the discourse can be seen as one which attempts to originate the representation of her own desire” (Flitterman-Lewis 18).

*Women at Work* is also in part an expository documentary. The expository mode “assembles fragments of the historical world into a more rhetorical or argumentative frame” and “addresses the viewer directly, with titles or voices that propose a perspective, advance an argument, or recount history” (Nichols 105). It is through these perspectives that the three women in *Women at Work* negate and go against the dominate social understanding of feminism and the arrival of women in the workplace. The mode in this documentary gives these women an authority on the subject they discuss as well as their own lives. “These films both depict and encourage a politicized ‘conversation’ among women; and in these films, the self-conscious act of telling one’s story as a woman in a politicized yet personal way gives the older tool of women’s subcultural resistance, conversations, and new social force as a tool for liberation” (Erens 234).

*Women at Work* works to uncover both feminist and postfeminism attitudes to show where women today are and what some of their struggles may be. The prevalent feminist attitudes are those of the independent woman who works in the male-
dominated field and does not have or desire a family, whereas the postfeminism ideas try to marry motherhood and career while maintaining a sense of self value and social contribution. The understanding of feminism by all three of the subjects is different and their perception of what it is to be a feminist ranges from a negative viewpoint to a tolerance for the outspoken feminists. These perceptions of feminism come from the media, personal experiences, and generational beliefs about women and their place. “The linking of feminism with cultural signifiers of ‘difference’ (lesbianism), which then become conflated with fashion (hairy legs), is an ideological sleight of hand that plays into the worst sort of egregiously sexist stereotyping” (Walters 118). Feminism is cultural, theoretical, and individual. Brenda, Leslie, and Norma all give voice to their own lives, situations, and beliefs in this documentary and focus on who they are and how they operate in their work. They were chosen strictly based on their availability and willingness to participate and not on their class, education, or looks. They are all Southern women who are white and do not attempt to speak for anyone other than themselves.
CHAPTER 3

PRODUCTION

Schedule, Equipment and Crew

*Women at Work* began with pre-production in the fall of 2006 and production completed in the fall of 2007. Production began in the summer of 2007 with two trips to south central Kansas to obtain footage of harvesting and other landscape video, none of which appear in the final production. Also, during this period of time, the observational footage and interview with Brenda Taylor was completed. In fall 2007, video of Leslie and Norma was completed, ending all principle photography for the documentary.

The camera used was a JVC5100; a DV camera that allows flexibility and stability when shooting on and off shoulder. When shooting on shoulder the camera allows for a greater ease of use with the iris, focus, and white balance externally placed on the camera for adjustment. Another great feature for this camera is the external audio controls. A PD-150 was also utilized due to its very compact size and maneuverability. For situations with Brenda in the barn, she walked so fast and many of the spaces were so small that the PD-150 being lightweight and small made following her every move much easier. A tripod was used for all of the main interviews to ensure a steady and clear composition. Lighting used was minimal and location light sources were utilized as much as possible. The audio equipment used consisted of a wireless Sennheizer lavaliere microphone and a boom microphone. A field mixer was used for some portions of the documentary as the sound recordist was available to be on location.
The crew for *Women at Work* consisted of myself as director, producer, and director of photography. Jennifer L. Horst served as sound recordist and still-photographer when available, and Tania Khalaf was the director of photography for the Kansas shoot.

The Interviews

For this documentary, I used all three women’s interviews as keys to answering who they are, what they do, and how they view their work. There was a bank of general questions that each woman was asked as well as specific questions that were tailored to each woman (see examples in Appendix A). For the physical setup of each interview their work environments were used as the backdrop and minimal lighting equipment was used, monopolizing on the ambient surroundings. Physical placement within the frame for each woman was off center and cropped just to include their upper bodies. One specific directorial decision made was to have two of the women on the right side of the frame and the other on the left. In doing this there is a sense of conversation between the subjects that is created as well as a visual change in cutting between the three helping to keep the viewer engaged, as shown in figures 3-5 below.
Figure 3: Leslie is on frame right.

Figure 4: Brenda is on frame left.

Figure 5: Norma is on frame right.
Releases, Copyright, and License Agreements

Release forms for all subjects, locations, and music were obtained for this documentary. Archival footage obtained through Archive.org and used in the documentary is covered under the public use agreements on the Archive.org website. Fiction film clips are used within the parameters of fair use as outlined in the *Documentary Filmmaker’ Statement of Best Practices in Fair Use*. Motorcycle racing footage used was purchased and consent was obtained from Mark Brazeau of Landspeedracing.com.

The original score for *Women at Work* was composed by John T. Nething of Nething Music in Colorado. Other music used within the documentary was work from Nething’s album “Real Relations.”

Budget

Due to a previously anticipated completion date, funding was not pursued through scholarships, grants, or awards. Funding for *Women at Work* was made mainly through a personal savings account, student loans, and family contribution, as well as in-kind donations from crew and for equipment.

In-kind donations comprised the majority of the budget through the use of university video, audio, and post-production equipment made available due via thesis enrollment fees. The sound recordist and editor, Jennifer L. Horst, were also in-kind contributions to the documentary. The expenditures for *Women at Work*, totaled approximately $1130.00, and were funded mainly through personal savings and family contributions to the production.
CHAPTER 4
POST-PRODUCTION
Schedule and Equipment

The post-production process was highly extended due to personal issues stemming from a head injury sustained in the spring of 2007. Because of temporarily being unable to access short term memory, the editing of Women at Work was taken over by Jennifer L Horst. In May 2008, Horst received all of the materials, including miniDV tapes and DVD’s, as well as a notebook of transcriptions, notes, desired structure and key issues to be included in the documentary. Horst used her personal equipment, working from home to edit this documentary. A Mac Book Pro with Final Cut Pro was the platform for editing. Soundtrack, audio sweetening software, was also used for the final edit of Women at Work, as well as the audio functions found within Final Cut Pro.

Transcription and Capture

An important component to the post-production process of Women at Work was the transcription logs generated for all interviews. Interview transcriptions, an excerpt is provided in Appendix B, were completed in March 2008 and given to Horst when she began the editing of the documentary. Due to the importance placed on the interviews in this documentary, this vital piece of post-production work sped Horst’s work measurably. Horst was then responsible for all of the capturing, editing, and subsequent cuts of the documentary based on input from the director, Major Professor Levin, and thesis committee members.
Editi ng

The process of editing *Women at Work* proved to be a highly satisfying and at times an awkward experience. Working with such a talented editor, basic guidelines were given through the use of key points, basic narrative structure, overall desired feel and pacing, character representation, and the documentary developed into a dual inspired work. This initial experience in working with an editor from the beginning of a documentary to the completion of the final cut, proved to be awkward due to having to communicate ideas, gut reactions and feelings, and vision for the documentary in a concrete language.

For critique and discussion about the documentary, the internet was the key point of communication. Horst uploaded rough cuts and sequences using her personal website, making them viewable to the director and Major Professor. Then critique response was made via email and phone conversations. Further in the process, meetings were held with the Major Professor for critique and discussion. Those changes were then conveyed to the editor through emails and phone conversations.

The Final Cut

The final cut of *Women at Work*, as often is the case in documentary, shifted in style and structure; however, the overall content and message was the same. Initially, the intention existed to use experimental footage, i.e. harvesting wheat, walking feet, grass blowing in the wind, to express different emotions, situations, and perspectives throughout the documentary. These pieces of experimental footage, along with animation, would have added a more poetic feel to the documentary. Observational
footage was also to be utilized to a greater extent, but, due to the lack of participation and access to the characters, the experimental and observational initial ideas posed many problems therefore changing the overall structure. The poetic structure first visualized in *Women at Work* became more of a conversational structure between the women about topics due to the personalities of the women obtained for the documentary, and a great lack of access in gaining much more observational footage of Norma and Leslie.

The final cut of *Women at Work* is now expository in the use of interviews and voice over narration. The flow is now conversational as the women discuss ideas instead of using representations of emotion or situations. All of these leave the documentary as a much more straight forward text, leaving much less room for the audience to interpret the ideas based on their own experiences.
CHAPTER 5
EVALUATION OF COMPLETED WORK: SELF-CRITIQUE

The visions that many documentary filmmakers have at the onset of a project through research, retaining characters and crew often varies from slightly to moderately different then the final product. *Women at Work* is no exception. The hope for this documentary was to weave poetic, symbolic, and artistic images to tell the stories of three hard working women that a portion of the world ignores. The documentary was to give them a voice, a platform to tell their stories and share their hardships and advice, while using images like walking feet to symbolize endurance. There were several factors that prohibited using this structure. Due to the lack of availability to two of the characters, the nature of the characters, and their work as a visual signature of themselves, the structure changed from a mixture of realism and poetic symbolism to a combination of observation and conversation about three women who live with day to day struggles of work, men, and life.

The ability to work within the limitations that I have now based on a brain injury in the spring of 2007 have been frustrating and long suffering. Migraines plagued the landscape of my life from the time of the injury until fall 2008, rendering me unable to edit *Women at Work*, therefore introducing a new perspective (the editors). A portion of the footage shot for *Women at Work* was not included due to normal shooting problems such as unsteady shooting, poor shooting conditions, changing atmospheric conditions, and low and bright light. Editing this documentary for Horst was challenging at times due to the lack of available footage for two of the characters; however, Horst’s creative editing abilities insured the success of the documentary.
The selection of characters and the interviews were in many ways the saving grace of this documentary. The participants, though their time was limited for observational footage, gave insightful and compelling interviews that convey personality and feeling. These women were strong in their opinions; they spoke clearly and with tenacity thus creating a compelling story of women who work in male-dominated fields in this age. They strongly represent an overlooked population of women who, perhaps unknowingly, further the feminist cause. Even with the challenges of making *Women at Work*, this documentary has an important place in the cultural study of women and for women who struggle in their day to day occupations. *Women at Work* has found its own voice and has been an important tool in refining mine.
APPENDIX A

SAMPLE INTERVIEW QUESTIONS
General Questions

What is your job? Explain.

How long have you worked here?

What other jobs have you had before?

What are your thoughts on the women's liberation movement?

Are you a feminist?

Should women pursue jobs that are usually reserved for men?

Do the guys cut you any slack?

Are you considered one of the guys?

Is there any other job you would rather have?

Why this job?

Are you married/have kids?

What is your education level and is education important?

Specific Questions for Norma

What is the value of motherhood?

Do you miss your out of home career?

Are you fulfilled without the outside career?

Do your kids appreciate your decision to stay at home?

Is your husband supportive of your decision to stay at home?
APPENDIX B

EXCERPTS OF INTERVIEW TRANSCRIPTION
Q. What is the most challenging part of your last job?
Norma A. I find the most challenging part of the job, career I just had, had to be with the people the management, the upper management. You know we went through a lot of changes and I could always adapt to my customers but it was really hard to adapt to the different types of management styles that would come into play. I think the last three years was really difficult. You had a lot of different egos and it became to where as they say there’s a lot of chiefs and no Indians. And everybody wanted you to pull to their way and have things going a certain way and they really weren’t broad minded in to say you guys were successful in doing retail and let’s continue to do that. But they wanted to go back to the old ways of not even being sophisticated and you know there was a lot of male testosterones involved in that everybody had their pull and it was just difficult, you know life’s too short to be dealing with stuff like that.

Q. Do the guys cut you any slack?
Brenda A. Workin with guys all the time and we have a lot of those, when I first started here man they were rough, I mean any little thing that they could do man they would hammer you “ha ha you’re little, you’re a girl, you can’t do this, you don’t belong here, nah nah nah nah anah nah” and you just have to put on the hard hat grin and bite the bullet and move on and showem off that you can do it and you go home dieing at the end of the day going “I got killed today” but I’ve been here for 7 years and believe it or not they kinda mellowed out kinda like if you can prove what you can and can’t do then they give you a break. So in probably the last six months to a year the guys have finally given me a break as you might call it and kinda given me an equal. I’m not one of the guys by any means and they flat let you know and they keep you off separate because you’re a girl and their buys but they kinda give me a break.

Q. Should women pursue male oriented jobs?
Leslie A. I think that women should pursue whatever makes them happy. And if I was just as happy as doing …being a stay at home mom I that would be just as important. My best friend is a stay at home mom and we talk all the time and although we live two different worlds and she is a very girlie girl you know stays at home with her children I still have the same amount of respect for her as she does for me and what I do. I think that if you pursue what is…what makes you happy, what you have a passion for it makes you successful. If you don’t have that drive and that desire to do it you are not going to be successful. And this is what makes me happy and I think anybody should…I think all women should look at what they really want to do and even if it is a male-dominated field I think that anybody can be successful at anything if you put the effort into it.
APPENDIX C

AUTHOR RESUME
Work Experience

Sept. 22, 2008 – present  
**Texas Woman’s University – Denton, TX**
Project Coordinator, College of Arts and Sciences

Spring 2008  
**Maria V Images – Arkansas City, KS**
Web design/development

Spring 2008  
**Here’s Hope TV – Dallas, TX**
Director, designer, editor, consultant

Summer 2007  
**North Texas Dynamic Health, Inc.**
Web design, logo, brochure design

January 2007 – present  
**Divas In The Outdoors TV – Dallas, TX**
Production consultant, videographer, designer

Fall 2005 – Fall 2007  
**Film History to 1945/ Film History from 1945 – UNT**
Teaching Assistant (4 semesters)

Fall 2006  
**British Cinema - UNT**
Teaching Assistant

June – July 2006  
**Mustang Productions – Denton, TX**
Camera operator, graphic design, editor

Fall 2003 – Spring 2005  
**Southwestern College – Winfield, KS**
Computer Lab assistant/aide

Aug 2004  
**Cowley County Community College – Arkansas City, KS**
Graduate Assistant for Graphic Design Boot Camp

Oct 2003 – April 2004  
**Southwestern College – Winfield, KS**
Head Graphic designer – Communications Dept.
Marketing Brochure

Sept 2002 – Nov 2002  
**Arkansas City Public Library – Arkansas City, KS**
Graphic designer – logo design

Education

2005 – Present  
**University of North Texas**
Denton, TX
MFA in Radio, TV, & Film – emphasis on Documentary

2003 – 2005  
**Southwestern College**
Winfield, KS
Bachelor of Arts (BA) in Communications – emphasis on New Media

2001 – 2003  
**Cowley County Community College**
Arkansas City, KS
Associate of Arts (AA) – emphasis on fine art, graphic design, and photography

Creative Work

Winter 2007 – Spring 2008  
**Women in Red – Documentary – UNT**
Director of Photography
Spring 2007-present  Women at Work - Documentary  
Director/Producer/Camera/Editor/Graphics

Spring 2007  Solo Vives Una Vez – Documentary – UNT  
Assistant Director/Editor

Spring 2007  DIVAS – Documentary – UNT  
Producer, Director, 2nd Camera Unit, Photographer, Graphic Designer

Fall 2006  Life is in the Hair – Documentary – UNT  
Director of Photography

Fall 2006  Curling – Documentary – UNT  
2nd Camera Unit, Sound Recordist

Spring 2006  Rucker – Documentary – UNT  
Director, Director of Photography, Editor

Spring 2006  The Herd – Documentary – UNT  
Sound Recordist

Summer 2005  More Than Just a Ride – Documentary – UNT  
Co-director, co-director of photography, co-editor

Screenings and Awards

Women in Red  Chick Flicks/Women in Film, Dallas – Dallas, TX – Sept 2008

DIVAS  Langdon Review – Granbury, TX – Sept 2007  
Chick Flicks/Women In Film.Dallas – Dallas, TX – Oct 2007  
***Winner – Audience Choice Award

Life’s Stories, documentary series – Taos, NM – Jan 2008

Rucker  South Padre Island Film Festival – Padre Island, TX – Sept 2006  
Modern Art Museum – Ft. Worth, TX – Dec 2006

More Than Just a Ride  NTTV – Denton, TX – Aug 2005 – present  
CT2 Music and Film Festival – Denton, TX – March 2006  
Garden State Film Festival – Asbury Park, NJ – April 2006

Spring 2002  “A Day in the Life of Arkansas City”  
1st place photograph

Publications

November 2007  “What Happened to our Audience?” Radio and New Technology Uses and Gratifications Among Young Adult Users”  
Journal of Radio & Audio Media  
Volume 14, Issue 2, pgs 92 – 101

Skills

Software:

Basic skills in: Adobe Premiere, Adobe InDesign, Adobe After Effects, Dreamweaver, Final Cut Pro, DVD Studio Pro

**Equipment:**

Video Camera: JVC-5000, JVC-5100, PD-150

Still Camera: Canon 35mm, digital

General audio and lighting equipment.

**Volunteer Experience**

<table>
<thead>
<tr>
<th>Date</th>
<th>Organization</th>
</tr>
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<tbody>
<tr>
<td>April 2008 – present</td>
<td>Friendship Church – Denton, TX</td>
</tr>
<tr>
<td>Aug 2006 – present</td>
<td>Texas Women’s Shooting Sports – Dallas, TX</td>
</tr>
<tr>
<td>Oct 2005 – Dec 2005</td>
<td>Denton Bible Church – Denton, TX</td>
</tr>
</tbody>
</table>

**Organizations**

The National Scholars Honor Society
Women in Film, Dallas
Texas Filmmakers
Texas Women’s Shooting Sports

**Interests and Hobbies**

Filmmaking, photography, graphic design, web design
Gardening, outdoor sports and recreation (hiking, fishing, hunting, camping)
Vocal music, painting, drawing, henna art
WORKS CITED

A Man With a Movie Camera. Dir. Dziga Vertov. DVD. VUFKU, 1929.


