

MINEOLA

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Mineola is a poetic, observational, immersive documentary centered in the town of Mineola, Texas. The film provides an intimate, first person perspective of different locations in the town as well as underlying subversive beliefs and traditions. The film's authoritative perspective guides the viewer not only in a direction of observation but personal connection to nostalgia of small communities.

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PROSPECTUS

Note: This section was written over a course of four months, from November 2014 to February 2015. This is the original proposal that was submitted, and approved, by the thesis committee.

Title: Mineola
Length: 30-45 minutes
Medium: HD Video

Description

Mineola will be a purely observational, direct cinema, essay documentary film shot in the town of Mineola, Texas. There will be no question and answer style interviews or voice-over narration. The story will be structured around creating an emotional and immersive experience for the viewer.

Mineola is a town of 4,515 people located in East Texas. The town has a clean, tourist-like appearance surrounded by endless groves of aging pine trees. Mineola, back in the early 1900's, was a thriving railroad and industrial town (Jones 55). These days it finds most of its market in antique stores and tourism. Mineola is also the town where I was born and spent 18 years as a part of the community. I am struck with a sense of nostalgia when I think or visit my hometown. Alan R. Hirsch, a neurologist and psychiatrist, states in "Nostalgia: A Neuropsychiatric Understanding":

Nostalgia, unlike screen memory, does not relate to a specific memory, but rather to an emotional state. This idealized emotional state is framed within a past era, and the yearning for the idealized emotional state manifests as an

attempt to recreate that past era by reproducing activities performed then and by using symbolic representations of the past (390).

Nostalgia is an important part of my venture into creating this film. I know a large part of my identity I formed in college, as a young adult, has no direct association with Mineola. In fact, it is in stark difference with the morals and codes I was taught living in a small, conservative community. By employing an observational approach, I will be able to show the many aspects of living in a small town like Mineola through the subjective gaze of my camera work. These observations will include my admiration for the natural beauty of Mineola and the friendly personalities of the people. It will also show the reputation of its racist, sexist, and classist history.

Treatment

The film begins with the sound of crickets and distant birds as we fade into a scene of landscape shots. The golden light from the morning suns gives a tranquil feel to the setting. We continue through several dusk shots before we land at a small metal sign that reads "Mineola, Population 4,515".

We head down town where a few vehicles sit at the red light on Main Street. When the light changes green a low rumble fills the air as the truck accelerates away. The sound carries for blocks. Elderly couples sit in their cars in front of the Dairy Queen waiting for the doors to open. A minute before 8:00AM, they get out of their cars and wait at the door. A teenager in a visor opens the door and they proceed to leave stacks of quarters on the counter and have their mugs filled with coffee.

We cut to the inside of Kitchens, a restaurant that has been in Mineola since the early 1940's. One person in the kitchen does prep work and then goes into the dining area to put down chairs.

We cut to the kitchen of Southern Maid Donuts as they lower the raw donuts into the fryer. We watch as they flip the donuts one by one to brown the other side. As they remove them we watch as they are coated in icing. We hear a bell and see them run to the window where a large truck is visible. The hand grabs several donuts from the display and places them into a box. They hand them out the window and return to preparing more donuts.

We see the same truck pull up to Trinidad-Benham Inc., a packaging plant. We transition into watching workers mechanically work in different section of the factory. Boxes are being packed with packages of beans, boxes being stack with a forklift. We move at a steady pace in rhythm with the movement of the workers.

We see a line of cars dropping off children in the front of the Primary School as a long procession stretches to the street. In the distance we see two yellow buses pass and head to the back of the school. We change view and see the group of children pile out of the bus doors to the cafeteria. We move to the high school where a couple of trucks and old cars creep up the steep hill to the parking lot.

We move to the KMOO Radio Station as they begin the morning show, Mineola General Store. A man on the phone calls in about trying to sell his John Deere Tractor and for anyone interested to call. The announcer repeats the message and phone number and takes the next call with precision and repetition.

We move to a wide landscape where cows graze in the distance. A tractor rolls by the camera with a bail of hay on a trailer. We watch as the cows begin to swarm the tractor as it lets the hay fall to the ground.

We move to a small grey home where an older woman is watering her plants. A small yellow dog and tortoise-colored cat follow. We watch as she fills a bird feeder with seed and wait patiently until a small bird lands. We cut to her car leaving the driveway and heading down a curving road.

We meet her again in the Mineola Historic Museum. We wander through and see the section for McFarland High School when Mineola was segregated. Mannequins wearing dresses from the early 1900's stand in a set depicting an old-style home. A clicking noise is heard as we transition to a light display that says "Casablanca". We pull back to see a replica of the Select Theater. Complete with another mannequin inside the ticket booth holding a bottle of Coca-Cola. We move to the section with relics of the railroad along with a perfect replica of the train depot. The sound of the train can be heard from inside the museum.

We find ourselves sitting with a group of people inside the depot. A few people stare at their phones while others try to not doze off. They become alert when a train pulls up to the station with a screeching halt. We move outside and watch at the ground level as feet step of the train and onto the platform. A small set of animal feet are seen jumping down from the steps.

We transition to the front office of Bradshaw's Vet Clinic. An older lady sits with an anxious dog. We hear the door open and she gets up and walks off frame. We move to inside the examination room as the vet discusses the health of her dog.

We move to the lunch rush at the Panda Chinese Buffet. We watch as people circle the buffet as the restaurant owner's watch from the cash register. When the customers leave, they greet them by name and chat in a friendly banter. We go to Mack's Split Rail where meat is being cut on a board and then placed quickly onto a butter bun. They pile corn and okra onto the plates and hand them over the glass. The dining area is filled with people wearing overalls and young couples with children.

We move to the front yard of a small yellow home with a "For Sale" sign. A young woman in business dress shakes the hand of a man and his wife who is carrying an infant child. We watch as she tells them about the property as they wander from room to room and inspect every closet. They speak in hushed tones to each other about the bedrooms. The realtor tells them she has other properties for them to see and they leave the property.

Bob Smith's used car lot is filled with a few trucks and compact cars. A father and daughter peer into the windows of a compact SUV as Bob Smith walks up with the keys. He opens the doors and the daughter sits down in the driver seat. Bob and the father talk about the price and haggle back and forth. Finally, the father shakes his hand and they walk off the lot without purchasing the car.

As the sun begins to set, we watch as more cars travel down the roads of Downtown Mineola. We transition through scenery until we are surrounded by trees in the country. We watch a several families play next to a lake. The sounds of activity fill the air. We watch as the sky changes as the sun is setting.

The bustle of crowd noises and music fills the air. We find ourselves into the local VFW where a bearded man sings karaoke. Games of shuffleboard, pool, and computer

gambling happen simultaneously. We watch as both young and older people partake in alcoholic drinks. The crowd is laughing and you can tell they are regulars.

We find ourselves winding down a dark country road as the radio reception cuts in and out.

The next morning, we find ourselves in a church where the pews are overflowing with people. We move from church to church as each service plays out in a similar manner.

The film ends with a montage of landscapes.

Style and Approach

I will film in a direct cinema style. At times the camera will be static to allow for movement to come from subjects as they move inside and just outside the field of view. I choose to see a distinction between cinema vérité and direct cinema. Betsy A. McLane states, "Cinema vérité wanted to explain the *raison d'être* [reason] of life, whereas direct cinema wanted to let life reveal itself" (233). The key difference between these approaches is in cinema vérité participation between the subject and filmmaker in is shown on screen. Often times, these interactions act as a catalyst to exposing more information or insight from the characters. At times, switching the cinematic approach is to bring forward key interactions like those seen in *Grey Gardens (1975)* by Albert and David Maysles. Their film revolves around the eccentric and reclusive life of mother and daughter, Edith and Edie Beales. Despite considering themselves part of the direct cinema movement, the Maysles soon become the catalysts for discussion and revelation for the Beales (Beattie 58). This film could not have been as successful without the acknowledgement of the Maysles. This is something I will acknowledge as I move into production for *Mineola*. While I chose this

topic mainly because I believe it can be accomplished in a purely observational form, I will always remain open to the possibility of myself being in the film if necessary but it will be a last resort. Benson and Carolyn Anderson clarified that direct cinema refers to the Anglo-Canadian-American movement with "...direct cinema as the somewhat narrower term...cinema vérité includes direct cinema but direct cinema does not include cinema vérité" (329). This is why I will always approach the film from a more observational perspective over a casual back and forth between the subjects and myself.

The works of Frederick Wiseman are key ones for recognizing direct cinema in what some have referred to as a "pure" or "true" form. "Wiseman combines detached observation and expressive manipulation giving observational cinema's aesthetic of the seemingly "uninvolved bystander" (Barnouw 254-55) with an expressive use of mise-en-scène and montage. The result of what Jean Rouch has called 'ethnographic cinema in the first person' (quoted in Eaton 23)" (239). Wiseman attributes this effect to the direct cinema technique that allows the viewer to reflect upon themselves and their relationship to what they are seeing and hearing on screen (qtd. in Lucia 10).

While his body of work includes over thirty feature films, I feel *Belfast, Maine* (1999) comes the closest to what I hope to achieve with *Mineola*. The film is described as "a film about an ordinary experience in a beautiful old New England port city. It is a portrait of daily life with particular emphasis on the work and the cultural life of the community" (Zipporah Films Belfast, Maine). Many people, especially those in the community, feel a small town often thrives on a sense of repetition and routine. This can be seen very clearly in how people work and make a living in Belfast. For Wiseman, Belfast is a town being kept alive by this working class community. In one sequence of a sardine-packing factory, we are

given a sense of adrenaline by the quick cutting of the fish moving through machinery. This adrenaline is heightened by the mechanical and quick precision the people cutting heads and tails off the fish. One can tell which people have worked in the factory for longer just by how quickly they complete each can. The film also features the religious aspect of the town and how this motivates the preservation of the town's simple history. In a TIME review of the film, Stephen Holden says "*Belfast, Maine*...conveys a deeply emotional sense of place, season and time of day. In contrasting the breathtaking landscape with the troubled lives of many of those living there, it reminds us that the fleeting beauties of the natural world -- the simple pleasures available to all -- are among life's deepest consolations." The relation between Belfast and Mineola is very similar in not only population (Mineola 4,515 and Belfast 6,000) but also in the structure and values of the town. I find myself most in line with Wiseman and his filmmaking tendencies.

Another film I feel best reflects what I am trying to achieve with *Mineola* is Gideon Koppel's *Sleep Furiously* (2008). The film is set in the small, Welsh community of Trefeurig whose population is growing older. *Sleep Furiously* feels like a symphony of scenes brought together into a meditative journey. Mark Ford describes as a "...beautifully oblique homage to the rituals and values of the shrinking population...but it's also an essay on time, a meditation on nostalgia and belonging, and a celebration of the art and craft involved in cake baking, choral singing, sheep shearing, sheepdog training, ploughing, haymaking and, above all - though only by analogy - film-making" (The Guardian). The pacing of this film is extraordinary and patient with the same style of mise-en-scène I plan to use in *Mineola*. The film makes use of motifs and recurring characters such as Gideon's grandmother and a library trolley bringing new books to the townspeople. This is a great element in the film

and provides the audience a sense of familiarity that could otherwise be missing. I plan to establish the same type of connections and motifs in *Mineola*.

Another important element for the film is rhythm to achieve a sense of immersion for the viewer. Many ethnographic films possess this amazing quality of immersion by presenting small and complete actions of their subjects. *Sweetgrass* (2009) by anthropologists/filmmakers Lucien Castaing-Taylor and Ilisa Barbash, documents the process of preparing and migrating herds of sheep across the Montana mountain range. This film contains no narration and the audience, like with Wiseman's films, are asked to interpret and decide on the film's purpose. *Sweetgrass* and *Sleep Furiously* are similar in their desire to capture and preserve the images of a dying art and population. Lucian and Ilisa capture every aspect of caring for the sheep in fine detail. This is especially true in a carefully constructed scene of men shearing the sheep's wool. "There is a mesmerizing quality to this segment as the viewer is asked to ponder the ornate choreography of interconnection linking human hands, animal bodies, and winter coats" (Alley 508). Much like the sardine-canning sequence in *Belfast, Maine*, the precision and speed of the men shows the repetitious and second nature act of the process.

Mineola will have no direct address and will concentrate on movement and pace. This will be done through subtle editing and concentration on continuity as previously mentioned. By using the direct cinema style, I will be able to edit the sequences together with relative ease since movement of the camera will not be an issue. I will also get an abundance of audio to create a seamless edit in post. Also, in postproduction, the choice of what sequence follows which will be of high importance. Due to my pieces being self-contained vignettes, the construction is more of "mosaic structure" (Grant 241). Grant

observed this within the films of Wiseman where the relation between each sequence could be for “comparison, contrast, parallelism, inversion, irony, evidence, summation, and so on” (241).

During filming, I will ask for consent from the subjects before I point the camera. However, if this is not possible, I will follow up with individuals if I feel their image will be used. Most of the people I will be filming know my family and I personally; I will most likely not face much resistance in this part of filming. As for businesses, I will have them sign a location release when a verbal consent is reached.

It is likely people will address the camera due to familiarity with me. I will not instruct them to not address the camera as this may cause awkwardness in behavior that cannot be reversed. Instead, I will use this comfort with me to bring a sense of closeness to the footage. This will also allow me to get physically close to the subjects with the camera without hesitation.

To make sure I have enough links within the film, I have composed a list of businesses, landscapes, and people I will film (pending consent).

Landscapes	Restaurants	Business/Facilities/ Public Services	Churches
Farm land Nature Preserve Railroad Tracks Highways Country Roads Lake Holbrook Downtown Parking Lots	Dairy Queen Sonic Kitchens East Texas Burger Panda Chinese Buffet Mack’s Split Rail Southern Maid Donuts	Bradshaw’s Vet Clinic John Defoore’s Music School Mineola Monitor Kelly Drugs Fire Department Mineola Historical Museum Mineola Traders Flea Market KMOO Radio Station High School Parking Lot Train Depot Trinidad-Benham Inc.	First Baptist St. Paul’s Baptist St. Peter’s Catholic Northside Baptist Church of Christ Lake Country Bible St. Dunstan’s Episcopal Church of Nazarene First United Methodist

		Bob Smith Used Cars Grand Oaks Vineyard EZ Router EZ Plasma Mack's Wild Game Processing Select Theater Mineola Lil' Dribblers (Basketball) Mineola League of Arts	Smith Chapel Methodist
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Feasibility

The logistics of filming are quite simple and allow flexibility. I plan to go solo during filming due to the location being two and half hours away and needing to stay there for several days at a time. However, for larger events, I will bring along fellow cohorts to assist with sound recording. During the times I film alone, I will have a 702 recorder with two wireless lavalier microphones and a shotgun microphone attached to the Sony NEX-FS100 for ambient sound and room tone. I have completed multiple test shoots and have found this setup to be feasible. By keeping the crew down to one to two people, I will be able to ease any awkwardness for the people I am filming.

For access to subjects, I will spend much of my time using connections in order to film certain businesses. I will work closely with Jayna Williams, a long time friend and successful realtor in Mineola. Unlike myself, Jayna is very involved in the community as well as part of a well-known family in the area. I will also work with Pat Hamilton, another well-involved figure in the community.

Intended Audience

First and foremost, people who are from or living in Mineola will have a strong interest in the film. The interconnectivity of Mineola to the theater, newspaper, and surrounding cities' advertising is a great resource for exposure. East Texas has a film festival of which I have attended and won "Best East Texas Film". It was a great delight to present my film to a community who could connect on a personal level. Therefore, a large portion of my intended audience will be Texans and people from small southern towns. However, I am not limited to Texas born people due to the approach and style of the film.

The essay/ethnographic style documentary has seen a more positive reception in the last few years among big festivals and distributors. These include *Sweetgrass* and *Sleep, Furiously*; two films for which mine is of similar style. The direct cinema approach is not one many people are familiar. In fact, the static and "fly on the wall" style can often surprise an audience who is more familiar with talking head documentaries. However, the biggest challenge I face is gaining interest in the film. It is easier for an audience at a festival to invest time in a short films block. They get to see many films and their shorter runtime means they won't be as upset if the film is unfulfilling. There is a possibility of *Mineola* becoming a feature and requiring more buzz and promotional materials. In seeking distribution through broadcast and film festivals, I will be competing with other, possibility higher production value films.

Another intended audience I hope to reach is those in support of female directors. As a woman who primarily works with southern topics, I feel this can be a great stepping-stone for my career. This film will be the most accurate representation of my personal style in documentary based on camera work and topic. I plan to target groups, conferences, and

festivals that specially cater to women. In doing this, I hope to possibly find an entity interested in distributing *Mineola*.

Distribution

Mineola will be distributed through film festivals, conferences, online screening websites, and physical DVDs and Blu-Rays. The film festivals and conferences I will target for my film will include:

- DocUtah
- Thin Line Film Festival
- Lone Star Film Festival
- Dallas International Film Festival
- Oak Cliff Film Festival
- Downtown Tyler Film Festival
- Dallas Video Festival
- Ann Arbor Film Festival
- SXSW Film Festival
- Full Frame Film Festival
- Big Sky Documentary Film Festival
- True/False Film Festival
- UFVA Conference
- Chick Flicks Film Festival
- Ashland Independent Film Festival
- Austin Film Festival
- Female Eye Film Festival
- Little Rock Film Festival
- Slamdance
- USA Film Festival
- Frame of Mind (KERA)
- Houston Film Commission

I also want to pursue a form of online distribution through my own platforms and third party websites. These include Vimeo on Demand, iTunes, IndieFlix, and ReelHouse. These distribution options can all earn revenue based from downloads and views.

The last form will be the sale of physical DVD's and Blu-Rays in the town of Mineola. A couple of years ago, a man made a documentary about Mineola that screened in the Select Theater and also has DVD's for sale in the Mineola Historic Museum. I will also pursue this form of distribution, as it will be a new experience for myself. I also feel the people of Mineola would be incredibly receptive to the film.

The other mode of distribution I will pursue is television broadcast through KERA. *Mineola* would be a great fit for two of their series *Frame of Mind* and *Independent Lens*. *Independent Lens* submission page states they accept rough cuts, fine cuts, and complete works. They generally prefer programs with a total running time of 53:25 to fill an hour-long broadcast. *Independent Lens'* collection mostly consists of narrated documentaries, but has screen more experimental films like *The Waiting Room*. This film is purely observational about a day in the life of a hospital emergency room. The purpose was to establish an immersive and informing experience like I will strive for with *Mineola*. For this reason, I do feel there is a likelihood of my film being considered for broadcast with *Independent Lens*. The submission date for the 2015-2016 season is March 27, 2015. Any films submitted after this date will be considered for the 2016-2017 season (pbs.org/independentlens/). *Frame of Mind* is a series curated by Bart Weiss highlighting films by made, for, or about Texas. The deadline for submissions this year is March 1, 2015. Feature films can be a maximum run time of fifty-seven minutes and submitted through Filmfreeway.com (Videofest.org).

Shooting Schedule

The shooting schedule for *Mineola* is flexible and dependent on dates set with the different restaurants and businesses. The filming does not have to happen consecutively as the film

isn't dependent on any particular events. A majority of the footage will come from moments that I am only made aware of on the spot. These might include kids playing basketball, campfire gatherings at the lake, and random events. I feel most of my footage will be gathered before the month June.

March 16-22

Filming of local restaurants, vet clinic, and car dealership. Also, filming of landscapes and scenery for interludes in the film.

March 27-29

Filming of Trinidad-Benham plant, Mack's Wild Game Processing, and John Defoore's Music school.

April 10-12

Filming of landscapes and people of Mineola.

May 1-3

Filming of landscapes and people of Mineola.

May 15-17

Filming of landscapes and people of Mineola.

Budget

Lauren Cater
 Title: Mineola
 Format: HD Video
 Production: 32 Days over 4 Months

Item Description	Rate	Time/Amount	Total	In-Kind	Need
Above the Line					
Production Unit	0	32 Days	0	0	0
Total			0	0	0
Production					
Camera					
Sony FS100	\$275 per day	32 Days	\$8,800	\$8,800	0
Zeiss Prime Lenses (28, 35, 50, 85mm)	\$120 per day	32 Days	\$3,840	\$3,840	0
Canon Zoom 24-70 mm	\$35 per day	32 Days	\$1,120	\$1,120	0
Sachtler DV-6 Tripod	\$75 per day	32 Days	\$2,400	\$2,400	0
SDHC 32GB Class 10 Cards	\$40 each	Flat Rate/3 Units	\$120	\$120	0
Sound					
Microphones (Boom, Wireless)	\$85 per day	32 Days	\$2,720	\$2,720	0
Mixer	\$45 per day	3 weeks	\$1,440	\$1,440	0
XLR Cables	\$10	Flat Rate/ 5 units	\$50	\$50	0
Storage Media					
2TB Hard Drive	\$140	Flat Rate/ 1 units	\$280	\$280	\$0
Travel and Expenses					
Gas	\$40 full tank	32 Days (6 full tanks)	\$240	0	\$240
Food	\$10 per day	32 Days	\$320	320	\$0
Total			\$21,330	\$21,090	\$240
Post Production					
Editing					
Adobe Creative Cloud	\$10 per month	Full year	\$120	\$120	0
Publicity/ Distribution					
DVD/Blu-Ray	\$100	Flat Rate	\$100	0	\$100
Festival Submission	\$700	Varying Fees	\$700	0	\$500
Festival Travel	\$500	Varying Fees	\$500	0	\$250
Graphic Design (Posters, Publicity Kit)	\$500	Flat Rate	\$500	\$500	0
Website (Domain, Hosting, Design)	\$175	Flat Rate	\$175	\$100	\$75
Total			\$2,095	\$720	\$925
Total Production Cost			\$23,425	\$21,810	\$1,165
Contingency @ 10%			\$2,496.00	\$2,170.50	\$141.50
Grand Total			\$25,921.00	\$23,980.50	\$1,306.50

Funding

Most of my expenses will be made as In-Kind donations. I have family that lives in Mineola so I will not incur any costs for hotels. The largest part of my budget is dedicated to distribution. I plan to apply for grants and finishing funds to be able to release the film.

I will also try to enter film festivals that have competition categories. Any money rewarded will go straight to the distribution of the film. I will also apply to any support that targets female filmmakers. This includes grant funding from Women in Film Dallas for Feature Films \$1,250 and shorts \$500.

Research (Continuing)

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Baraka. Dir. Ron Fricke. MPI Home Video, 2001; 1992. DVD.

Belfast, Maine. Dir. Frederick Wiseman. Zipporah Films, 1999. VHS.

Boxing Gym. Dir. Wiseman, Frederick, and Zipporah Films. Zipporah Films, 2010.

Leviathan. Dir. Lucien Castaing-Taylor, and Verena Paravel. Cinema Guild, 2013. DVD.

Only the Young. Dir. Jason Tippet and Elizabeth Mims. Oscilloscope Laboratories, 2013.

DVD.

Oxyana. Dir. Sean Dunne. Cadillac Hash, 2013. DVD.

Samsara. Dir. Mark Magidson and Ron Fricke. MPI Home Video, 2013. DVD.

Sleep Furiously. Dir. Gideon Koppel. New Wave Films, 2008. Amazon Instant Video.

Sweetgrass. Dir. Ilisa Barbash and Lucien Castaing-Taylor. Cinema Guild, 2010. DVD.

Tchoupitoulas. Dir. Bill Ross and Turner Ross. Oscilloscope Laboratories, 2013. DVD.

The Farmer's Wife. Dir. David Sutherland. PBS Home Video, 2005. DVD.

Vernon, Florida. Dir. Errol Morris. Metro Goldwyn Mayer Home Entertainment, 2005; 1982.

RECONCEPTUALIZING BEFORE PRODUCTION

My original intent with *Mineola* was to operate a double system with my audio and video recorded separately. My plans were to include a sound person on shoots I felt would need additional help but this had a negative impact on the footage.

During several test shoots, it became clear the subjects of my film reacted more openly when I was the only person present. In other words, when I was alone, the characters being recorded quickly accepted my place in the environment and went about their business. With the microphone on the camera, my physical presence became less obtrusive. I could move more freely and increase the likelihood of capturing more visceral and candid moments, up close.

This transition to using a single system brought both positive and negative attributes. The positive effect was the sound created a presence by being able to capture more intimate person-to-person interactions. This plays into the concept of the audience as an observer with the limited ability to hear what is closest to them. The negative impact is handling noise picked up by the microphone due to the Sony FS100's light body. This negative does not prevent the film from its original intent of direct cinema observation where camera movements are minimal. Therefore, the payoff of intimacy easily outweighs the technical negatives of microphone handling noise, which can be filtered out and edited in audio post-production.

An additional area I had to reconsider was my projected production timeline. Originally, I planned a shoot from March 2015 through May 2015. After several test shoots, I realized the benefit of extending this production period a couple of months. This would allow me more time to gather footage as well as avoid filming places I will not necessarily

need. I could spend a longer amount of time in each location as well as being flexible to random events that could happen during the production period. This created a more relaxed filming process and allowed the film to develop more naturally.

INTEGRATION OF PRODUCTION AND THEORY

Observational Cinema and Audience

War photographer, Robert Capra, was quoted as saying “If your photos aren’t good enough, you’re not close enough”. This quote has many interpretations but two main points are that of the physical and the empathetic. As a documentarian, this quote encompasses the goal of my filmmaking: to bring the audience close to the subject while also creating a sense of empathy.

As stated in the Prospectus, *Mineola* was filmed in an observational, expressive style. This form of documentary consists of subtle camera movements and lengthier shots. Louise Spence and Vinicius Navarro describe the style to imply a sense of anticipation and simultaneously “...a strong sense of intimacy with the material documented” (195). By limiting camera movement and allowing moments to play out over a longer period of time, I can create the illusion of closeness for the viewer.

By keeping the camera strictly on a tripod and using a zoom lens, I ensured the viewer could observe without obtrusion and take a position of “privileged observer” (Spence and Navarro 197). This privilege comes by allowing the viewer to focus on every inch of the frame, as most of the elements remain visible and clear. When a camera is handheld, much of the image will appear as a blur and therefore, unrecognizable and at times feel distracting.

The viewer is also privileged by the ability to view the scene in a way that is unlike witnessing it in person. This puts the viewer in a “position of uncanny intimacy with the subject as the observational documentary simultaneously registers the absence of the body while providing unparalleled access” (Nash 229). During the production process, many of

my subjects granted me access to both their public and private space. In the Lake Country Veterinary Office, the audience is brought into the building in the same way they would in person. They first see the business sign, enter through the front door, and then sit in the waiting area. Shortly after, they are in the backroom where Dr. Bradshaw, the clinic vet, is working with his technicians to measure a cat. Shortly thereafter, we witness the same cat in a different room with the owner. This allows the viewer to bypass the need to be granted access; rather, my access is afforded to them. The zoom lens allows the viewer, and myself in filming, to get physically close without interfering with the action.

Filmmaker-Subject Relationship and Performance

As stated in the Prospectus, Mineola is my hometown and much of my family still resides there. In essence, this means I have over eighteen years of invested friendships and connections at my disposal. In order to film, I simply had to reach out, via phone or in person, state my family name, and was welcomed with enthusiasm. This was a great benefit to the film and the intimate aesthetic I was creating.

In the opening scene, we are in the home of my grandmother, Edith Cater, and great aunt, Martha Burns. They are making breakfast and having a candid conversation about a friend who believes “Republican is a dirty word”. The presence of the camera is not acknowledged throughout the whole scene. This is not a coincidence but rather a reflection of my relationship with the subjects. In this instance, my family has no reservations gossiping about other people even though I am recording. They trust my own interpretation of their actions to not be harmful. In observational documentary, the context of the documentary production creates a “reciprocal relationship between filmmaker and participant” (Nash 229). This is not solely isolated to my family but also the several

businesses I filmed in. They allowed me to be a part of all the interactions in full trust of my own return of a positive and ethically responsible representation of their actions.

Since I spent most of my life in Mineola, I could recognize the subtle nuances in everyday interactions among my subjects. It was important to catch these nuances in simple exchanges between my subjects and other people in the scene. In the academic discipline of sociology, *face* is a term “defined as the positive social value a person effectively claims for himself by the line others assume he has taken during a particular contact” (Goffman 7). Erving Goffman spoke of *face* as a continual maintenance of how one is perceived by others and vice versa. He goes on to say, “...a person’s performance of face-work, extended by his tacit agreement to help others perform theirs, represents his willingness to abide by the ground rules of social interaction” (Goffman 10). This worked in many different ways during my production. My subjects were not only in a position to perform for the camera but also maintain *face* with their interactions with other people.

An example of this negotiation occurred during a scene at the Dragonfly Art Studio with Melissa. Throughout filming, many customers would come in to browse and talk with her. In one particular moment, an unidentified woman asks about Melissa’s father recovery from surgery. Melissa hesitates before responding and in turn is corrected by the woman with “...you’re supposed to say he’s recovering well.” Not only is this interaction one of intimacy, it also demonstrates a clear example of performance and maintenance of *face*. John Ellis expands on Goffman’s theory into the area of documentary interviews and filming. “Some documentary subjects can begin to think of the filming as an activity in the present, rather than one whose purpose is communication in the future. The sense of collaboration in the present can reduce awareness of the imagined eventual audience”

(Ellis 63). My subjects quickly adapted to my presence during production and appeared to interact with others in a genuine manner. In this idea, I feel I captured moments of *face* and the nuances of small-town interactions.

Cinematic Time and Expression

The structure of *Mineola* is mosaic and in the style of what is often defined as city symphony. City symphony is “...defined as a poetic, experimental documentary that presents a portrait of daily life within a city while attempting to capture something of the city’s spirit” (Barrett). The spirit in which I capture *Mineola* is one of nostalgia, romanticism, and conservative reality. These elements can appear separate, overlapping, and often times conflicting. This emotional dilemma is one I could build during the editorial phase of production. Each sequence was constructed as a stand-alone story featuring a beginning, middle, and end. This allows each scene to carry an overall tone fitting for the location. This observational, mosaic style allows my own vision through camera framing, structure, and sound while also leaving room for audience interpretation. The combination of city symphony and observational creates a form “...open to as many interpretations as there are cultural observers” (McLane 239).

Cinematic time in *Mineola* is how I created a sense of “being there” for the audience. The pacing of the film needed to reflect the slower pace and feeling of actually being in *Mineola*. I achieved this by allowing scenes to play out in a longer durations when fitting to the tone. This cinematic device keeps the style simple and complimentary to the pacing of the way events feel in real time. During production, I remained conscious of my camera movements and the types of interactions I was capturing. My movements had to be determined and relatively smooth. I also needed to capture elements which contribute to

the visceral emotional side of Mineola. These include nature, birds, wind chimes, cars passing, and trains. To be observant of these smaller elements places the audience in a state of calm observance. Things that are often looked over now have full attention. To watch the breeze blow a wind chime means there are no other distractions present. This, for me as a filmmaker and former resident, is an image that represents the epitome of small-town life.

This film is centered on a sense of expression and this comes from my own internal interpretations of the environment being filmed. The reason I operate the camera is the ability to directly enforce my sense of self on the footage. In my years of working in documentary, I do not distinguish a difference between my body and the camera. The camera is merely a tool for documenting my own framing. “In viewing a film we respond in various ways to the bodies of people we see on the screen but we also respond to the filmmaker’s body as we experience it through the decisions that guide the movements of the camera, how it frames events, and in matter of proximity and positioning in relation to the subjects” (Macdougall 54). My form of expression is in the moments of capturing the images and into the organization of their pace and order in the editing.

This expression also extends to the use of diegetic and non-diegetic music. Diegetic music is that which occurs organically within the visual scene we are watching. Non-diegetic music does not emanate from the scene itself and is often created in post (Fisher 9). In *Mineola*, I use both diegetic and non-diegetic music to embrace stylistically different approaches to the footage and overall message of the scene. We encounter diegetic music coming from a radio in both the Lake Country Vet Clinic and Dragonfly Art Studio. My intent to keep the music in the background was to add to the richness of the scene. The presence of a radio in

these scenes communicates the informal, relaxed nature of these environments. They are not working in silence but rather present an enjoyment many of us can only experience in our personal time. In this, I feel the scene is set perfectly to the overall pace and tone during these sequences. Non-diegetic music in this film goes against the more naturalistic approach and rather is used to lead the audience into a special form of viewing. "Music is regarded as primarily emotional in its effects, either by way of signaling appropriate levels of emotion or, more indirectly, by providing support for an interiority which cannot itself be visualized or perhaps even spoken" (Corner 359). A notable sequence of pure non-diegetic music is during the Fireman's Rodeo. This sequence features visuals that bring the audience intimately close to humans and animals while simultaneously presenting barriers to viewing by fences, bars, or people. In reality, the rodeo featured constant commentary and copyrighted music in fifteen-second intervals. These elements would lead the audience to view these images in a realist sense. This film is my impressionistic view of Mineola and therefore can transcend reality. The music underneath this sequence is acoustic guitars and piano that carry a hint of religious intent. For this, the themes of religion, tradition, and conservatism can be witnessed in these intimate visuals. To further carry this, the sequence begins with the announcer asking the rodeo spectators to "keep all of those folks [military and police] in your prayers as they fight to keep us safe and free everyday." I am leading the audience to connect the subtle, subversive nature that fuels a town such as Mineola. This message is often the idea of preserving tradition through a culture based in old family values. There is pride in serving for higher powers such as God, parents, and country because it has been done in the past. The delivery of such a message is much more powerful in visual expression than spoken words.

Orvin Miles, when speaking about the small towns, stated “...in many ways Americans *have* ascribed a certain mythical character to ‘the small town,’ as if there were a single template...Again and again we find the small town offered as a microcosm of America, yet an America in which conflicts are resolved, difference elided, a world that stands symbolically for order” (14). *Mineola* is a film based heavily in the nostalgia I feel for Mineola, Texas. This nostalgia is rooted in a mythical recreation of small town simplicity I have created for myself. In reality, my own beliefs are considered excessive liberal in comparison to the overt Christian and politically conservative views of my Mineola friends and family. The biggest point, however, is this does not prevent my continually sense of peace found in Mineola, Texas during filming these differences. Like in Orvin Miles’ statement, I can acknowledge these differences without confrontation and in turn create order into a poetic view. My film does not stand as a negative critique, rather another form of face I am choosing to present of small town life. It isn’t fighting the elements I disagree with but finding beauty in the persistence of those beliefs and how I can create a transcendental experience in their presentation.

At the root of this creation are the views I am presenting. The locations chosen are in many ways linked to experiences I have had in Mineola, Texas. As a child, we lived in the country surrounded by horses, goats, and other mammals. For this, I often direct the attention of the camera to animals present in a space and the connection they have to people. This occurs in expected places like the vet clinic and unexpected places like the Dragonfly Art studio. As a teenager, I took guitar lessons and know for many in Mineola, that music is an escape. Every location filmed was obtained by my connection, either directly or indirectly through familial relationships. “There is no single formula for the

freezing of place and time...while these recreations are inevitably collaborative acts they are often inspired by the ambition and drive of an individual creator” (Miles 27). The film, therefore, is my interpretation of Mineola and my choosing to preserve its image in a poetic way.

PREPRODUCTION

Overview

The preproduction phase of *Mineola* occurred from August 2014 through December 2014.

Schedule

08/01/2014-12/31/15

I conducted online research of direct cinema techniques as well as in person canvassing of possible film subjects, businesses, and locations. I also conducted a preliminary interview with one of Mineola's oldest residents but later determined the information to not fit with my overall intent for the film.

A large part of the preproduction phase was determining which equipment would work best with the direct cinema style. During this time, I performed test shoots with the RED Scarlet, 5D Mark III, and the FS100. I knew there would be times I would film on my own. This meant audio would become a large concern with the RED and 5D since I would not be able to obtain great audio with a single system set up. I decided to go with the FS100 for this reason. The test shoots then became focused on getting the best image quality I could from the FS100. I searched for the perfect picture profile as I wanted to spend least time in post color correcting. In this time, I learned the FS100 picked up handling noise and had to work to find a solution to this problem.

There were several businesses I wanted to approach the day of and ask to film. In order for this to work, I set a plan out on how long I would need to film in a location in order to capture the necessary amount of footage for postproduction. This also helped in making my presence last for a short period and therefore more likely to get access.

I also reached out via Facebook contacts to encourage Mineola Residents, friends, and family to contact me if interested in filming. My mother also reached out to her network and described the production, what I was wanting, and how to get in touch. Many of my subjects were obtained through this method. In production, I found this earlier process allowed me to gain easier access in a short amount of time.

PRODUCTION

Overview

The production of *Mineola* is located strictly in Mineola, Texas. I began production in January 2015 and ended October 2015. The schedule was flexible and subject to change depending on the reception of subjects or people approached.

Shooting Schedule

01/06/15-01/07/15

Observational footage filmed of my grandmother, Edith Cater, in her home. Footage of landscapes around Mineola; specifically, scenes filmed outside the city limits.

Filmed nighttime driving of the country roads including an armadillo crossing in front of car.

01/16/15-01/18/15

Observational footage of Mineola Museum, railroad tracks, golden hour landscapes, and Edith's house.

02/15/15

Observational footage inside the Mineola Veterans of Foreign War club.

05/23/15

Filmed John Defoore, local guitar teacher, giving lesson with student. Observational footage of rain and Amtrak stopping at the train depot.

06/06/15

Filmed the Mineola High School Graduation.

06/20/15

Observational footage of a small group of older women rug hooking, creating rugs by pulling yarn or fabric through a burlap material, at the Mineola League of Arts.

07/06/15

Observational footage of the Fourth of July Fireworks show at the civic center.

07/12/15

Observational footage of the Firemen's Rodeo.

08/22/15

Observational footage of Edith, birds, and animals at her home. Observational footage of customers and artwork creation at the Dragonfly Art Studio.

08/28/15-08/30/15

Observational footage of the Mineola High School football game, Dr. Bradshaw's Vet Clinic, Dairy Queen, Mineola Select Movie Theater, and the First Baptist Church.

09/11/15-09/12/15

Reshoot of guitar teacher giving a guitar lesson to a student. Observational footage of Edith and local coffee shop, Taste Buds. Observational footage inside the Mineola Train Depot featuring unnamed persons and Amtrak train stop.

09/18/15

Observational footage of Edith and wild birds at her home. Observational footage of the Mineola Monitor, a local newspaper.

09/26/15

Observational footage of the Wood County Classic Car Show at the civic center.
Observational footage of the public library. Filmed Edith watching the news at night in her home.

Crew

Lauren Cater—Director/Cinematographer/Editor

Lauren is a Texas-based filmmaker who works mostly as a cinematographer on documentary productions. Her films have been screened 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.

Niki Warncke—Production Assistant/Boom Operator

Niki is currently working toward her M.F.A. degree in Documentary Production and Studies at the University of North Texas. Her interests in social equity, media literacy, youth development and civic engagement have driven all of her work. She has worked in nonprofit, academic and the media production industry. Most of her work has involved educating non-dominant urban youth inside and outside the classroom, providing them with critical thinking skills and digital competencies that they can apply to schoolwork and the "real world." An East Coast native, Niki graduated from Temple University in Philadelphia with B.A. degrees in Media Studies and Sociology, where she honed her passion for blending these two disciplines.

Equipment

“Documentarians always seek technological modifications that permit them to film more easily under difficult condition, and to better convey actuality to their audiences” (McLane 220). These modifications have taken many different forms over the years from less bulky equipment, sync sound, and analogue transition to digital. These all have had a great influence over what be achieved when filming. While the equipment doesn’t dictate a successful story, it can often times inhibit or benefit the footage. For *Mineola*, flexibility was of the highest importance since I would be filming in a multitude of new locations. To find one setup to compliment diversity was a challenge. The factors I found to be most important was a great audio through single system, high quality image, and unobtrusive equipment.

The equipment consisted of a Sony NEX-FS100 and a Sennheiser super-cardioid microphone attached to the stop of the camera via a microphone mount. All of the sound was obtained though single-system where audio and video are recorded on the same device.

The choice of using the Sony NEX-FS100 was due to several factors: quality audio, HD picture quality, and sensitivity to different lighting situations. The Sony NEX-FS100 works well in varying lighting conditions but often has trouble with highlights. In my research, I found a “G-Log Ultimate 1.0” picture profile created by Frank Glencairn that works with the harsh reproduction of highlights by the camcorder. After multiple test shoots, I found this picture profile to be the best compliment to the diverse locations I would be filming. This camera also has the ability to shoot 60fps in high definition quality

that can be useful in slow motion. The Sony NEX-FS100 has two XLR inputs, which allow for quality sound from single-system audio.

The camera comes with a kit microphone that fits securely in a hot shoe mount near the camera's lens. I found this microphone created a higher amount of ambient noise. The solution was to switch the kit microphone with a Sennheiser super-cardioid microphone with a higher fidelity in sound quality. The microphone was smaller than the mount so it was wrapped with a strip of Dr.Scholl's Moleskin Plus Padding to fill in the gap. This adhesive padding helped to keep the microphone in place and create less handling noise.

Budget

A full budget is included in the appendix.

POSTPRODUCTION

Schedule

01/09/15 - Viewing and logging footage

03/1/15 – Viewing and logging footage. Editing of VFW and landscape footage

06/15/15- Viewing and logging footage. Editing of guitar lesson, train depot, and Grandmother footage.

06/24/15- Viewing and logging footage. Editing of the rug hooking footage.

07/15/15- Viewing and logging footage. Editing of the fireworks, rodeo, and landscape footage.

8/24/15- Viewing and logging footage. Editing of the Dragonfly Art Studio footage.

9/1/15- 9/10/15- Viewing and logging footage. Editing of the football game, Vet clinic, Dairy queen, Select Theater, and Baptist church.

9/31/15- Viewing and Logging footage. Editing of observational, Grandmother, car show, Mineola Monitor Newspaper, second guitar lesson, and public library.

10/01/15-10/12/15- Editing of film as a whole.

10/20/15- Final Cut.

10/25/15- Final Sound & Music mix.

10/31/15- Picture Lock.

Equipment

Editing was performed in Adobe Premiere Pro. The Sony NEX-FS100 records video into an HD MPEG-4 AVCHD format. This is a format that is easily imported into editing programs and does not need to be converted. No time had to be spent converting my footage to an editable format.

Coloring correction and grading was performed in Davinci Resolve. This is one of the best color correcting setups we have available as students. The footage will not require much color correction due to the high-end quality of the color depth in the images straight from the camera. I credit this quality to the picture profile mentioned in the production equipment choices.

I want to ensure the film is recognizable as a high-value production despite its use of low budget equipment. In the past, many of my films have lacked stylistic title sequences and credits. The title and credit sequence was created in Adobe After Effects to ensure the text is interesting and compliments the production of the film.

The audio sound mix was performed in Pro Tools 10 using physical board console and computer software. This ensures I have a high quality stereo mix to simplify the distribution process where this is a requirement.

RECONCEPTUALIZING BEFORE POSTPRODUCTION

Postproduction for *Mineola* was planned with the intent to edit as I went through the production phase. Therefore, these two productions coincided with one another. The benefit was I could get an idea and overall feeling of the film as I went along. I could adjust the way I was capturing images while having an idea of what all I truly needed for the overall film.

It became clear during this time, the places I planned to document listed in my prospectus became shorter. This was due to the exceptional content I was capturing during production. The benefit to overlapping my production and postproduction phase was that I could cut down on production days and amount of footage I needed to view and log. I also could recognize the formation of my own perspective in the film.

One element I had not really considered was the use of non-diegetic music within the film. When I began to edit together sequences, I was confronted with the realization that many of my sequences could not function without this element. This was due to the ambient audio captured in the location would actually distract the audience from the power of the images. This would decrease my ability to contain the message I wanted brought out during these scenes. During this time, I began to seek out low-cost music that complimented to overall tone of the film. It became clear I needed something acoustic, not stereotypically country, and a perpetual license within the confines of my low budget. I found a website, Needle Drop, Co. which fit all three of these requirements. This allowed me to begin to edit in a new form of expression rather than the realist nature of my previous sequences. This means the film does not stick to a strict direct cinema approach but rather flows between several approaches. These include impressionistic, mosaic,

experimental, and observational. As mentioned in the “Integration of Theory and Production” section, *Mineola* is my interpretation of the town and much of this is achieved in the editorial choices I made. Switching between different approaches can be risky but at the same time, have a high payoff. Since the intent of these sequences was lost due to the reality of ambient noise, I would have no use for the footage. However, a strong message is present in the sequences and deserves to be present in the film.

Bill and Turner Ross are a filmmaking team who has created films of a similar style. They switch between observational intimate footage to dreamlike sequences with music and editorial influence (i.e. slow motion). In particular, *45365* focuses on a small town in Wisconsin and the events that occur there. It is very similar to *Mineola* and inspires the same approach of both realist moments and poetic interpretations.

The ability to switch between these approaches is only an issue if the intent is lost. Therefore, I selected music that carries the overall tone I want to establish. I chose music that was acoustic and drone music to embrace simplicity of the film. In a few sequences, the music even takes an upbeat quality that I translated as a religious tone. This was placed in sequences, like the rodeo, to further communicate the nature of connectivity between religion, place, and tradition.

As a filmmaker, I believe in embracing all the styles of filmmaking to create an experience deserving of viewing. To do so means to be flexible and open to the many ways a story can be told.

EVALUATION OF COMPLETED WORK

Preproduction

Mineola was not my original intended idea for my thesis year project but it was a film I had a long desire to create. When it became clear my first idea was unattainable within the time frame I set to graduate I quickly took to this one.

I spent much of my time scouting and considering what should be my focus. Since I was raised in Mineola, I had to fight the urge to go head first into the project without consideration of theory. However, I did find filming test footage was a great benefit. It allowed me to find out if my intended documentary mode of observation could be accomplished.

Mineola was always intended to be a poetic, immersive film. In preproduction, I spent a large amount of time trying to determine what areas of Mineola, Texas greater communicated an overall message of nostalgia. This meant embracing elements of Mineola I have forgotten, disliked, or loved. This also meant confronting my different approaches of presentation of self in Mineola versus my current location in Denton, Texas. I have not filmed in my hometown and felt a higher pressure to not exploit relationships I would still have after the fact.

This means during this phase, I had to ensure I would be able to approach the film in a way that would not damage existing relationships for myself and family still present in the town.

Production

This is by far the most fun I have ever had creating a film. It reminded me of my first year filming *3,000 Acres* that focused on a teen boy in East Texas. I found my filmed subjects accepted my presence with a camera quickly and gained amazing interactions.

There were places I wanted to film but found they were apprehensive. I decided against these areas, as I wanted the path of least resistance. This would allow me to film more content with less emotional strain. I felt this was the right decision as I could make use of my connections and formed relationships already established in this town. This presented me with the delicate balance of collaboration between the people of Mineola and myself. Since I am a college student and from Mineola, people would feel a sense of obligation to help me. Therefore, it was a concern they may say yes despite being hesitant about the project and outcome. If this did not ease after additional information was given, I decided not to pursue these subjects.

There were moments I feared I would not be accepted as a native Mineola resident and would capture footage lacking intimacy critical to my intent. Luckily, I found my original romanticizing of my innate connection to Mineola was not an illusion. I do, and continue, to be a part of that community in my shared mannerism and understanding of the pace in the town.

Postproduction

I was surprised at how easy it was to edit this film. The footage seemed to give me an amount of freedom I have never experienced before. It would seem the emotional connection I felt in Mineola carried to my ability to piece together these distinct, unique, separate parts. I believe this is also due to the overall intent of capturing the “feeling” of Mineola.

During this time, it became clear that I would not follow a strict form of observational cinema. I decided I needed to add non-diegetic music to my film. This was a space I personally have struggle throughout my filmmaking career as I fear of being so outright with my opinion. I have often found when I view documentaries that music is too leading. However, I decided the artistry of the images was lost with the actual audio captured. I decided to experiment with a more expressionistic style, one in stark contrast to other sequences. I have long believed an audience can accept non-conventional approaches to storytelling if the overall message continues to carry. I feel I accomplished this with the decision to add music to the film and allow my own views to guide the audience in the direction I wanted them to go.

It was during this process I realized the values I felt created a disconnect between myself in my hometown could actually bring me closer. I realized the simplicity and devout faith in humanity many people in Mineola possessed added to the romantic nature of the town. I found peace in the fact that I do not identify with the common conservative and religious views of the town. Instead, I came to realize my nostalgia was rooted in the simpler views I had when in the town.

Another approach I took during this time was the process of episodic editing. For this, I would edit each sequence separate of the whole film. This would allow each location to editorialize in a way to preserve its unique qualities and pace. I did not fear that the flow of the full film would be compromised since it was all filmed in the same observational style.

Mineola and Mineola, Texas are beautiful, complicated, and poetic. This is a film I felt brought me to an artistic place I had been longing to reach since I began graduate school.

My earliest film in the program focused on an East Texas boy whom I found to be a great subject but also representative of Texas traditions. In this documentary, I found the observational style to be an exciting way for me to interact with the story. This film relied on narration and this was something, even then, I wanted to move away from. My second year film focused on the delicate and conflicted emotions associated with grief among widowed lesbians. This was an emotional film during all of the phases of production. I found this opened an ability of stronger intuition, character development, and ethical representation for me as a filmmaker. However, I still felt limited in not being able to be more observational and instead was reliant on interviews and spoken words. While this worked great for the topic, I wanted to push for a more observational approach.

What I found in creating *Mineola* is a sense of freedom and ease I have yet to encounter. I found myself reacting naturally to my environment while filming and capturing footage only possible through quiet observation. When holding the camera, I could sense the edit and found in postproduction, I could create a complete sequence in under thirty minutes. This ease in editorial was another thing I had yet to experience up until this point. In reality, the separation of preproduction, production, and postproduction

began to flow together. This allowed me to embrace the fluidity of the film and go until it felt as though the film was complete.

APPENDIX

Lauren Cater
 Title: Mineola
 Format: HD Video
 Production: 32 Days over 4 Months

Item Description	Rate	Time/Amount	Total	In-Kind	Need
Above the Line					
Production Unit	0	32 Days	0	0	0
Total			0	0	0
Production					
Camera					
Sony FS100	\$275 per day	32 Days	\$8,800	\$8,800	0
Zeiss Prime Lenses (28, 35, 50, 85mm)	\$120 per day	32 Days	\$3,840	\$3,840	0
Canon Zoom 24-70 mm	\$35 per day	32 Days	\$1,120	\$1,120	0
Sachtler DV-6 Tripod	\$75 per day	32 Days	\$2,400	\$2,400	0
SDHC 32GB Class 10 Cards	\$40 each	Flat Rate/3 Units	\$120	\$120	0
Sound					
Microphones (Boom, Wireless)	\$85 per day	32 Days	\$2,720	\$2,720	0
Mixer	\$45 per day	3 weeks	\$1,440	\$1,440	0
XLR Cables	\$10	Flat Rate/ 5 units	\$50	\$50	0
Storage Media					
2TB Hard Drive	\$140	Flat Rate/ 1 units	\$280	\$280	\$0
Travel and Expenses					
Gas	\$40 full tank	32 Days (6 full tanks)	\$240	0	\$240
Food	\$10 per day	32 Days	\$320	320	\$0
Total			\$21,330	\$21,090	\$240
Post Production					
Editing					
Adobe Creative Cloud	\$10 per month	Full year	\$120	\$120	0
5.1 Surround Sound Mix	\$60 per hour	40 hours	\$2,400	\$0	2,400
Music Licenses (Needle Drop, Co.)	\$19 per track	4/perpetual license	\$76	\$0	76
Publicity/ Distribution					
DVD/Blu-Ray	\$100	Flat Rate	\$100	0	\$100
Vimeo VOD, Self-Distribution	\$199	Flat Rate	\$199	0	\$199
Festival Submission	\$2,000	Varying Fees	\$2,000	0	\$2,000
Festival Travel	\$800	Varying Fees	\$800	0	\$800
Graphic Design (Posters, Publicity Kit)	\$500	Flat Rate	\$500	\$500	0
Website (Domain, Hosting, Design)	\$175	Flat Rate	\$175	\$100	\$75
Total			\$6,370	\$720	\$5,650
Total Production Cost			\$27,700	\$21,810	\$5,890
Contingency @ 10%			\$2,770.00	\$2,181.00	\$589.00
Grand Total			\$30,470.00	\$23,991.00	\$6,479.00

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