

**SOUTH ORANGE COUNTY COMMUNITY COLLEGE DISTRICT
SABBATICAL REPORT FORM
2021 - 2022**

Submit your completed Sabbatical Report as an email attachment (*.doc file, only), within 60 days of your return to duty. Send your report to the Steve Teh, Faculty Co-Chair at steh@saddleback.edu and Dr. Cindy Vyskocil, Vice Chancellor of Human Resources at cvyskocil@socccd.edu, with a copy to Debra Garcia at dgarcia114@socccd.edu.

The first page of this document is the first page of your report.

Submission of a final Sabbatical Report is a component of the sabbatical process. (See SOCCCD 2021-2024 Academic Employee Master Agreement, Article 26, Section K-1, "Upon completion of the sabbatical and within sixty (60) days of the faculty member's return to duty, a narrative report shall be submitted to the Sabbatical Committee for Review and acceptance (or non-acceptance)."

COMPLETE ALL OF THE FOLLOWING:

NAME	Julie Brady-Jenner
COLLEGE	Saddleback College
DIVISION/SCHOOL	FAMT/Saddleback

PERIOD FOR WHICH YOUR SABBATICAL WAS GRANTED			
<input type="checkbox"/>	Fall 2021	<input checked="" type="checkbox"/>	Spring 2022
<input type="checkbox"/>			Academic Year 2021 - 2022

Date and location of required presentation	Click or tap to enter a date.
Description and location of materials produced for college/district use (if applicable)	
8/16/22 – In-service department meeting	
11/9/22 – LOFi (Ladies of Film) on campus meeting presentation	

Narrative Report

Behind the Lens: Coming into Focus *A series on women behind the camera*

Please shoot the QR code with your phone to see the digital version of my interview with Cinematographer Tami Reiker serving as an example of the series.

“As a woman in Hollywood, you have to start over every day.”

-Amy Schumer-

Introduction and Overview

This sabbatical project became much bigger in scope, and I think will be a game changer for my students as it was for me. What do our students want to do in this world? Film and television can affect change, can gift people with escape, can make a statement and educate. It links beauty to their world and creates the opportunity for new thoughts. This isn't just a film class, it's an experience that allows me the honor to walk with my students on part of a road they aren't familiar with. It's a responsibility, so being given the time to sit with history and hold up the sky for those who have gone unnoticed is also an honor. If students take away one thing from my courses, I hope it is that things happened before they got here, and they stand on the shoulders of those who moved the needle, who made creative sacrifices, and navigated this storytelling world.

The Most Beautiful Shots in Movie History:

https://www.youtube.com/watch?v=xBasQG_6p40&t=34s

The post-Covid time in film and television has brought its own set of problems and challenges, ones in which we are not alone, obviously. Everything has changed and that means people are still catching up on productions slated for over a year ago, trying to rework budgets to bring projects back, and some wanting to stay out of the fray of production altogether and spend more time with family.

The impact on teaching is tremendous in that I have a mainframe that speaks not only to the Women in Cinema and Television students, but to the American Cinema students as well. I am happy with the diversity in my materials and in some of the women I have discovered within the research (early Black female directors, agents who are also activists, etc.). There is also the discussion of **DEI (Diversity Equity and Inclusion)**, and how it is impacting the projects in Hollywood. While the conversation is loud at the moment, for women and many minorities, it will recede as it always has, but with awards like the Oscars being held back if producers don't include minorities and women, we are seeing a new interest in DEI, although that too creates its own problems for women and minorities who may be seen as not have earned the right to be in the circle, just as it does in corporate American and other fields.

Within the realm of women in the business of film and television, I'm sad to say not a lot has changed over the decades, but more recently, we do see it coming. While the conversation continues to “pop up,” it tends to drift off like smoke until someone raises the flag again. It's perception and that is a tough thing to overcome. Having a background in television production and documentary filmmaking has helped me relate this to my students, but the research I've done and the conversations I've had with

women in the field lately, has really inspired me and given me a stronger mainframe with which to teach.

The key is not to focus or accuse or perceive men as holding us back. This is a societal issue of perception and what women in the business face while doing their best work. They can't do their best work or any work if they're not invited to the table. The short list of directors that studios pass around in meetings almost never includes a woman and if it does, it's someone who's highly visible at the moment, like Ava DuVernay (*Selma, When They See Us*), or Patty Jenkins (the *Wonder Woman* franchise). So, this is a very important concept: to empower young people of all genders, and to inspire them to move ahead and to keep the conversation going. They will be the leaders soon to acknowledge ALL directors, ALL writers, ALL actors, etc. We continue to have a conversation about race and include women in general in that category. You hear the phrase: "minorities and women" constantly and it undermines both parties and dilutes their issues. They are not the same! They have different issues. Think about putting the two together and you have people who are never asked to the table...female minorities.

Having a conversation about race and gender is a sad societal statement; we shouldn't have to say: "female directors" or "the first Black actor to win an Oscar." Keeping that conversation alive because it still needs to happen is vital and highlighting women's work is impactful and important.

Evidence of Completion

1. Upon completion of the sabbatical and within sixty (60) days of the faculty member's return to duty, a narrative report shall be submitted to the Sabbatical Committee for review and acceptance (or non-acceptance).

This report will include: **A)** A record of the activity such as, transcripts of study completed a copy of the product developed, and/or an evaluation of the project pursued; **B)** A discussion of its impact on teaching and learning; **C)** A description of how the sabbatical information will be used in a professional development plan; **D)** A narrative on how the information contributes to the benefit of the students and to the District.

A. COPY OF THE PROJECT: (Link)

A link to my interview with Tami Reiker is available here: <https://youtu.be/B8KM2tEO3SE>

Please see binder for transcripts, evaluation, research and all pertinent materials, including the elements listed below.

Record of Activity Completed:

1. List of curated women to be interviewed
2. Compile information and contacts of agents.
3. Contact prospective guest agents and managers via email.
4. Body of work and biography for curated guests.
5. Clearance of photos and clips are up to each guest and those in the clips: A full-time clip clearance is necessary unless shown in the classroom or Canvas (limited audience), then no issue there. PR companies and some agents are assisting with this.
6. Interview Questions: General project questions and version tailored to interviews
7. Scheduling availability in January went away due to COVID spike and Awards shows canceling. *Hyperlink articles and hard copies included in binder
8. Projected Soft Shooting Schedule – How the project has progressed
9. Development of social and historical significance within bios
10. Interview with Tami Reiker
11. Request/List of press materials and images to be used over interview.

12. Post-production (editing) of Interview for presentation, version for classes, and longer full version of 1:30 piece. DONE
13. Hyperlinks to Variety's webinar with Tami and ARRI's interview with her
14. List of B-Roll downloads for Tami Reiker's interview

My interview with Tami Reiker is an example of the visual pieces that would be part of the series. She is the first woman to win an American Cinematographers Award and is in high demand as one of the very few female cinematographers in the industry.

Using Tami as an example and the film *One Night in Miami* is historical for a few reasons. She's broken many barriers just doing her own work and making her own opportunities. She also worked on the series *Women of the Movement*, which spotlights Mamie Till-Mobley (mother of Emmett) with director Gina Prince-Bythwood.

COVID had a great impact on this project as the awards shows were canceled or greatly reduced and many people stayed in the UK or in "production bubbles" because they were shooting. No interviews can be granted when in a shoot bubble. The Golden Globes were cancelled due to lack of diversity.

Soft Production/Project Schedule:

January 2022 – Awards Season- The goal was to schedule as many interviews in LA locations as possible, but Awards shows postponed until April.

<https://variety.com/2020/film/news/oscars-2021-postponed-coronavirus-1234635457/>

February – Research and contact with agents for Spring/Summer shooting based on client:

1. Production Pods (while shooting, no one is allowed interviews outside of the cast/crew).
2. Production backlog – Many clients behind on shooting and unable to commit to interview.
3. Relocation of Interviewees – Many clients still in UK or abroad with family or waiting for shooting to begin there.

March – Additional outreach and follow-up to agents.

April – Awards Show (Oscars) – Possible shoot with director Regina King through agent Lorrie Barrie.
*Personal tragedy prevents scheduling any interviews for now.

May – Written materials completed for biographies, project updates and how many of these women are intertwined together completed.

June – Confirmation of Cinematographer Tami Reiker shoot for July 22, 2022. Possible series on female cinematographers through agent David Agell from Disputo. New PR representative: Jeannine Jacobi. Have contacted her as well for press kits and footage.

July – Conversations and emails with Tami Reiker's representative David Agell.

July 22nd – Hour and a half interview conducted via Zoom with Cinematographer Tami Reiker.

July/August – Post-Production on Reiker's Interview (footage and clearance requested).

B. Project Evaluation – The impact on teaching and Learning

When I began this project, I was excited to figure out how to link the women I speak about to my classes and to see if there was a common thread as to why they don't get the opportunities they should. It's important to note that this is neither "men are keeping us down" project nor does it support an "it's not fair" approach. Certainly, after much research and working in the field I know the perception of women in this business. I also know it will always be a challenge to deal with that perception, much less change it. I have chosen to focus on women who do not accept this perception, they are simply making their own opportunities. Should they have to? No. But you learn to move on if you want to work and you carry the flag when you can.

Animation was an incredible unveiling of women working for Disney from the 1940s on and how they relate to women who are working in that arena now.

My work on **Cinematographers** brought me into a new world of women and unveiled an incredible number of talented women who are linked together. The surprise came when I found women in a variety of roles in the industry crisscrossed together! I linked talent agents who were activists, women on the Board of *Greenlight Women*, actresses with project-heavy production companies, and women building empires, like Reese Witherspoon and Quinta Brunson. As of this writing, Quinta Brunson, creator of *Abbott Elementary*, won an Emmy for Outstanding Writing for a Comedy Series. She is the creator, star, writer, and producer of the series, and a woman of color. She has accomplished an almost impossible feat here.

I also wanted to include the pandemic and its impact on the industry, which led to more conversations on lesser opportunities for women, but...plot twist...with streaming platforms, movies like **Chloe Zhao's** *Nomadland*, which won the Oscar for Best Picture, were seen by many, when the truth is, it would not have had the audience draw in a "normal" year. Zhao is a stellar director, so she would have continued to make her way, but the pandemic allowed work that would most likely have been overlooked, to be celebrated. **Emerald Fennell** wrote *Promising Young Woman* and directed it while she was 6 months pregnant.

Historically speaking, this led me to research on the pandemic and its impact on women employment-wise, including women of color who started off with less opportunity and in the general population, did not fare well with the pandemic. How does this link to Hollywood? We talk about women working and raising families, how their salary discrepancies impact them in this, what opportunities are lost when they're in a certain economic category, and they must choose jobs that will allow them to keep the household together. It brings us right back to Tami Reiker's interview of giving up projects like *The Secret Life of Bees* and other projects to raise her son as a single mother. That is an entire conversation on its own in the interview and important for **ALL** of our students to see because women in Hollywood deal with it daily. It is a simple fact that men do not. It is not to say men don't raise their children, but statistically, in Hollywood, they don't have to factor it in. Men who stay home with their children are still a minority, but the pandemic has also impacted that. Men and women are still working remotely so there may be more shared responsibility.

When you're talking about shooting a movie for three months, women who are mothers have a difficult time with it and few have the support to take that time away. Much of the issue in our business speaks to perception of women's roles and you changing that is a very, very slow and difficult process.

I chose my guests for a variety of reasons and women like Tami Reiker, Regina King, Chloe Zhao, all have had an historical impact on the business. Again, we find that their agents or others attached to them also have a role in the historical advancement for women.

Everything came back to honoring women who were trailblazers early on, before we could celebrate women doing the same today. While we don't focus on why we're still having this conversation and why there are fewer opportunities for women to tell stories, we have to talk about making your own opportunities and celebrating the building of a body of work audiences love. We have to talk about the lack of opportunity, yes, but we want to empower students who want to work in this business (whatever gender) and let them see the stories of those who don't wait for the invitation that isn't coming; they have already made their place.

C) *Women Behind the Lens: Coming into Focus* series will be used in 6 American Cinema sections, Women in Cinema and Television and presented to the department meeting flex week (8/13/22). The room in which the department meeting was scheduled did not have stable internet connection, the part-

time faculty was on Zoom and as it was a computer room, there was no visual to see anyone attending; they were hidden behind computers. The unstable internet made it impossible to present consistently, but we are creating a link to post on YouTube for the department to access. There are a variety of edited versions for different postings and presentations. I will also be speaking to the LoFi (Ladies of Film) at Saddleback about my series and the business per their request.

D) Benefit to the Students and the District:

The Women in Cinema and Television course did not exist until I started it 15 or so years ago. In that time, we have seen changes in the business of filmmaking, allowing women to finally have an opportunity to tell stories by shooting, directing, producing, and more. We still have a long way to go, but that conversation is growing. By allowing creation of the class then and supporting this project now, the District has shown that it understands and encourages content and professional development that inspires and motivates our students. In this regard, my project is designed to do just that for all our student body, not just women. Having the opportunity to research and speak to women all over the world has enhanced not only my teaching content, but my approach to teaching, my content development, and more importantly, the conversations I have with my students. This in turn, allows me to be an ambassador the District can be proud of.

I want my students to be global citizens and to look at a much bigger circle and this has only brought that ideal front and center. My class should be an experience; something that allows them to look not only at cinema, but at life in general, at others who have something to teach them, and to bring their own gifts to the class that allow us all to learn from them. I am proud to be able to talk about women in cinema and the challenges they face, their triumphs, and the beautiful work they create. This project has allowed me to expand my research on things like the labor force, women's role in that force, industry standards, and the impact of the pandemic on content creation and opportunities for women. I also spoke to women who are talent agents, yet were activists early on, some women who have created well-known films and television series, yet also mentor women trying to move their stories forward. This is a bigger story and tying all of the threads together for them is an honor for me. I am grateful for the opportunity to grow professionally by producing so much new content and curating a series like this to inspire students by my interviews with artists like Cinematographer Tami Reiker. My goal is to continue the series and have conversations with my American Cinema and Women in Cinema and Television students that bring us that give our students insight into the business, but more importantly, who they want to be, whether they cultivate a future in cinema or not.

I consider myself an artist and a teacher, so having the opportunity to focus on a topic that contributes to the creative process and gives my students a wonderful experience (captive audience though they may be), is invaluable for all of us. The prospect of having a conversation with them, either live or online, is something I look forward to every day.