

A STUDY GUIDE

# FOR LOVE OR MONEY



AUSTRALIAN  
FEATURE FILMS  
IN THE CLASSROOM.

ATOM



# CREDITS

*FOR LOVE OR MONEY* is a film by Megan McMurchy, Margot Nash, Margot Oliver, Jeni Thornley.



(l. to r.) Margot Nash, Megan McMurchy, Jeni Thornley, Margot Oliver

RESEARCH, SCREENPLAY, PRODUCTION:	Megan McMurchy Margot Oliver Jeni Thornley
DIRECTION:	Megan McMurchy & Jeni Thornley
EDITING:	Margot Nash
MUSIC:	Elizabeth Drake
NARRATION:	Noni Hazlehurst
CINEMATOGRAPHY AND STILL FILMING:	Erika Addis
SOUND RECORDING:	Pat Fiske
SOUND EDITING:	Annabelle Sheehan
EDITING AND RESEARCH ASSISTANCE:	Vicki Smith

## ACTORS — Narrative Voices:

Jane Clifton	Robyn Nevin
Diane Craig	Emu Nugent
Nick Enright	Justine Saunders
Vivienne Garrett	Kay Sell
Richard Meikle	Carole Skinner
Margot Nash	Maureen Watson

## The Filmmakers

**Megan McMurchy** (co-producer/co-director *FOR LOVE OR MONEY*) grew up in outback Queensland and developed a passion for cinema at an early age.

She has worked in professional and alternative media production since 1968 — as a radio producer for the ABC's Science Unit, director of the Fairfield Community Video Centre, and founding director of the NSW Institute of Technology's Media Centre. She directed several videotape documentaries and a short film *APARTMENTS* before beginning work on *FOR LOVE OR MONEY*.

**Margot Nash** (editor *FOR LOVE OR MONEY*) worked in both mainstream and alternative theatre for ten years before taking up film work.

She was a member of the Australian Performing Group and the Melbourne Womens Theatre Group in 1976 and 1978. In 1976 she made the experimental film *WE AIM TO PLEASE*.

She has worked as a cinematographer, editor and editing assistant on several independent films and was tutor and co-ordinator for the Brisbane Feminist Film Workshop in 1979. She worked as technical advisor and editor on *BREAD AND DRIPPING*, a documentary on women and the 1930s depression, before taking up work on *FOR LOVE OR MONEY*.

**Margot Oliver** (co-producer *FOR LOVE OR MONEY*) is an ex-teacher of secondary school science who currently works as a filmmaker, a writer and a teacher of swimming.

She has worked in independent film distribution at the Sydney Filmmakers' Co-operative from 1976-1980 and directed her own films *THE MOONAGE DAY DREAMS OF CHARLENE STARDUST* (1974) and *CHARLENE DOES MED AT UNI* (1978).

The *FOR LOVE OR MONEY* project has involved her in becoming a grass roots historian with a passion for finding and presenting the mostly untold history of women.

**Jeni Thornley** (co-producer/co-director *FOR LOVE OR MONEY*) has been working in film production, distribution, exhibition and writing about film for over ten years.

Previously she worked as a teacher, librarian and actress. Influenced by the Women's Movement and her father's work as a film exhibitor she became a founding member of the Sydney Women's Film Group in 1970 and co-scripted and acted in *FILM FOR DISCUSSION* (1974).

After co-directing her first short film *STILL LIFE* (1974) she embarked on a three year autobiographical compilation documentary *MAIDENS* (1978) which led to her work on *FOR LOVE OR MONEY*. *MAIDENS* won the General Section of the Greater Union Awards in 1978, a Gold Hugo at the Chicago Film Festival (1978) and participated in the Flaherty Documentary Film Seminar (1978).

**Elizabeth Drake** (musical director *FOR LOVE OR MONEY*) is a pianist and composer.

She won the ABC Concerto and Vocal Competition in 1966 and subsequently toured with the ABC. She studied at the Accademia Chigiana di Siena, Italy in 1968 and received a Diploma. She was a member of the Australian Performing Group Collective in Melbourne (1977-1980). Recently she has composed music for cabaret, theatre and film, including *Failing in Love Again*, *Worse than Perverse*, *Anorexia Sometimes*, and the film *FOURTEEN'S GOOD EIGHTEEN'S BETTER*.

During 1982 and 1983 she has been working in close collaboration with the filmmakers of *FOR LOVE OR MONEY* to compose the music for the film.



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It is nearly six years since the idea for "the women and work film" was first discussed. Since then hundreds of women have contributed their time, films, research and creative skills to what is the first Australian women's labour history film.

*FOR LOVE OR MONEY: A History of Women and Work in Australia* is an important film because it deals with labour history and is the first compilation of largely archival representations of women's work in Australia. There are few enough recordings, outside mythic notions of 'pioneer women' and 'mateship' of the real work undertaken by the working class in this country, and the social conditions under which it has been produced.

*FOR LOVE OR MONEY* is also a difficult film. It deals with complex issues and represents these issues within a chronological framework informed by a feminist politic. It is both a documentary film of the history of women's work, and a film which foregrounds a myriad of related political issues — aboriginal land rights, migrant exploitation and racism, new technology, the peace and anti-nuclear movements.

The release of the film will bring with it responses, critiques and uses as varied as the themes and issues which it raises. Outside theatrical distribution, the film will be widely used as an educational resource at upper secondary and tertiary levels and within community education. Across a range of subject areas such as History, Media Studies, Women's Studies and Politics *FOR LOVE OR MONEY* will be studied both in its own right as well as for the content which it presents.

This A.T.O.M. Study Guide in the *Australian Feature Films in the Classroom* series provides information, resources and teaching ideas for using the film. In producing the Study Guide we have been aware that this film is the first compilation documentary of Australian women's labour history; used in conjunction with the filmmakers' book of primary source material *FOR LOVE OR MONEY* provides a valuable teaching aid.

But as Media Studies teachers we are concerned that the film itself, its processes of production, its polemic, its problems, its place within documentary and feminist filmmaking traditions, its points of view and its representation of women's work is equally taken into account in any teaching situation.

The Study Guide has three distinct sections — The *Introduction* includes a review of the film as well as a discussion of the representation of history in film.

*Teaching Perspectives* has three parts, each of which could be used as a unit on its own. Firstly it deals with the period of Australian history covered in the film; secondly there is a discussion of documentary film; and the final part looks at the idea of work in general.

The *Resources* section of the Guide includes extensive listings of films and books as well as useful background information about the film presented through interviews with two of the filmmakers. Lastly, there is a list of contacts for further information and resources.



"All we want is equal pay"  
Newcastle barmaids 1962  
photo 'Tribune'



Detail from photo of Aboriginal women  
and children from Borroloola, N.T. 1982.  
photo: Carol Ruff



"For love or money..." is a well-worn phrase. Like a cliché, it tells us something that we already expect to hear; and like a proverb, it lays claim to the status of common wisdom.

"She did it for love or money" ... That sentence suggests a story to be told. It promises romance, possibly crime, and certainly a mystery ("what exactly *did* she do?").

But in any such story the mystery can only be a matter of actions and events, since "for love or money" assumes that we already know what to expect of the character's motives — love or money, passion or profit, self-sacrifice or self-interest.

There is a choice built in to this cliché, which takes for granted a bit of "wisdom" commonly expressed in our culture: that sexuality and economics are, like the home and the work-place, entirely separate spheres.

As a film about women and work, *FOR LOVE OR MONEY* sets out to question the distinction that its title ironically repeats. It is a film about love *and* money — about the connections as well as the conflicts between women's work in the family and their struggles as part of the labour force.

It is not only a study of the position of women, past and present, working for miserable wages in appalling conditions (although it is a major part of the film's project to document the particular exploitation of women workers at different times). It is also a film about the love of work — for desire, pleasure, need, security — and about what the filmmakers call "the work of love", the labour of providing comfort and sustenance for other workers at home.

At the same time, *FOR LOVE OR MONEY* sets out to tell a story. If the history of women as workers in Australia is not exactly a mystery, many of the actions and events narrated in the film are unfamiliar, surprising, long-forgotten ("what exactly *did* they do?").

By asking what women workers have done in Australia's history, and by compiling a mass of evidence to create a single coherent story in response to that question, *FOR LOVE OR MONEY* turns the documentary mode into a form of detective fiction.

As a collage of evidence about women and work, *FOR LOVE OR MONEY* is an ambitious and fascinating project.

The idea for the film was first discussed in 1977, and with the help of many other women, the filmmakers Megan McMurchy, Margot Nash, Margot Oliver and Jeni Thornley spent years tracking down documents — film clips, stills, photographs, letters, diaries, cartoons, poems, songs, newspaper articles. They also drew on the recent work of feminist historians, on autobiographies by Aboriginal women, and on the personal reminiscences of women interviewed around Australia.

If the labour of research was enormous, then that of selecting and editing material for the film was even more demanding.

The result is a dazzling kaleidoscope of different sounds and images, different voices and views, loosely but firmly held together by the framework of narration (read by Noni Hazlehurst), and the moody, sophisticated music of Elizabeth Drake.

The story itself is divided into four major sequences, each of which corresponds to a different period of Australian history.

*Hard Labour* (1780s–1914) is particularly rich, taking us

from the prisons of 18th Century England (packed with women whose real "crime" was poverty and unemployment) to the eve of the First World War — by way of various accounts of white and Aboriginal women's experiences of colonisation, pioneering, the growth of cities, and industrialisation.

The second part, *Daughters of Toil* (1914–1939), explores the effects of war on women's work, and the ways in which women were first encouraged to take an active role in the work force and then sent back to their homes. It looks at conscription, and the work women did in campaigning against it; and then moves from the consumer frenzy of the 1920s ("the creation of the modern housewife" by mass production techniques, advertising and "labour-saving" devices) to the stark days of the Depression and the assaults on married women's right to work.

*Working For The Duration* (1939–1969) examines another war, another manipulation of women's labour — and the intense equal pay campaign sparked by the discontent of women doing men's jobs *and* maintaining their homes for far less than the male wage rates. It traces the motherhood propaganda aimed at women during the 1950s; and to the stories of Aboriginal experiences introduced throughout the film, it now adds the voices of migrant women brought to Australia to meet the needs of expanding industries.

In the 1960s many married women return to the workforce, while young women begin to question the roles assigned to them by post-war culture. The last part, *Work of Value* 1969–1983, picks up the theme of women's revolt by juxtaposing accounts of the impact of feminism, and of successful equal pay and then equal opportunity campaigns, with flashbacks to earlier moments in the film — moments of exploitation, and moments of resistance.

But *FOR LOVE OR MONEY* does not end with a simple celebration of a battle won. The 1980s have brought new difficulties and dilemmas — widespread use of automation, high unemployment, new attacks on married women's right to work, a growing threat of nuclear war. The ending of the film asks us to consider the implications of these developments for both men and women at work — and to compare the present with the past not only in terms of the problems solved, but also of those that persist.

And it reminds us that the history presented in *FOR LOVE OR MONEY* is really a history of *representation* — of the ways that the images and texts of both past and present help to organise our sense of the meaning, even the reality, of our own and others' lives.

*FOR LOVE OR MONEY* begins and ends by affirming that the work of cinema is a part of this process.

The opening sequence is a *montage* of scenes from Australian feature and documentary films, which shows the shifts in attitude towards women's "place" over time — and also defines the method of working to be used in the film itself. The final sequence includes clips of recent films about and by women, such as Jeni Thornley's *MAIDENS*, Mary Callaghan's *GREETINGS FROM WOOLLONGONG*, and *ME AND DAPHNE* by Martha Ansara, John Flaus and David Hay.

In this way *FOR LOVE OR MONEY* becomes part of its own history — an action and an event in the story of women's work in film.

The complexity of the film's structure, blending so much diverse material together to develop several inter-related themes, is one source of both its strengths and its weaknesses.



Its technique of compiling material found in archives or provided by other women allows *FOR LOVE OR MONEY* to keep generating interest from moment to moment — and plays on our fascination with the debris of an unfamiliar or forgotten past.

Yet it also threatens at times — and especially towards the end — to overwhelm the viewer with a mass of details which, because of their very profusion, tend to become blurred into an increasingly shapeless pile of "facts".



If *FOR LOVE OR MONEY* uses montage to compose its case on the basis of the evidence collected, then it must be said that there are many ways of using montage and of presenting evidence. Like any work of detection, *FOR LOVE OR MONEY* confronts us not only with new and/or neglected facts, but with an interpretation of those facts.

By doing so, it takes an approach developed by many filmmakers working in so-called "independent" cinema traditions in Australia.

In the United States and Europe, the term "independent" initially referred to films of any style or length produced outside a studio system and, in some cases, without assistance from government organisations.

There is no developed studio system in Australia today, and until recently most films were partially or completely funded by State subsidy schemes.

In this context, "independent cinema" loosely describes those documentaries, short dramas and experimental films which — unlike feature-length dramas — have not been produced for profit; and which may represent Australian life in ways that are different from (and sometimes critical of) the techniques of contemporary commercial cinema.

Over the last few years, a number of independent documentaries have been made using a combination of interviews with footage found in film archives to build an "alternative" history — films like *FRONTLINE*, *FIRST CONTACT*, *ANGELS OF WAR* and *LOUSY LITTLE SIXPENCE*.

But they do so in different ways. David Bradbury's *FRONTLINE*, for example, intersperses footage from the Vietnam War shot by cameraman Neil Davis himself

Women tram workers win the right to drive trams, Melbourne 1975. Photo: 'The Age'

addressing the camera — so as to give us a troubling portrait of a particular personality at war.

In *LOUSY LITTLE SIXPENCE*, Alec Morgan and Gerry Bostock work instead from the particular to the general. It concentrates on the history of the New South Wales Aborigines Protection Board, 1909–1941; but the archival footage, photographs and the memories of Aboriginal elders are used to make the film a sketch of themes for a broader history of Aboriginal struggle.

One problem in *FOR LOVE OR MONEY* is that it tries to trace connections between two huge themes — "women" and "work" — over no less than two hundred years of general, and highly complex, social history.

If this helps to create the impression of a film sagging under its own weight, another problem is that the order of presentation in the film is supported by nothing more solid than a simple chronology of events. Some sections, in fact, seem to offer us enumeration instead of analysis.

This is particularly unsatisfying in the sequences dealing with the 20th Century, in which the First World War fades into the Depression and then into another war without any real discussion of how these drastic changes happened.

It is true that any more details of the broader contexts of women's work would have added to the film's already considerable length — but it is the very scale of the existing film that makes us notice their absence.

The effect of a historical parade with bits of information-streaming past is actually intensified, rather than corrected, by the chorus-like repetition of sentences using "We . . ." which sometimes interrupts the chronology.

While the film as a whole sets out to stress relations between the family and the work-place, and to show the changing functions of women's work within a general economy, this alternation of chronology/chorus in fact suggests that there is a separation between the procession of events in history, and a flow of female experience which stays pretty much the same.

It also helps, at times, to eliminate the question of differences and conflicts between various groups of "working" women.

There is some attention paid in the film to the exploitation of working-class women by "independent" middle-class women, and to white women's use of Aboriginal women's labour.

But these experiences are inserted into a narration that rests on the (white) text-book/quiz-show assumption that general history is a string of dates.

The result is that if on the one hand *FOR LOVE OR MONEY* uses interviews, reminiscences, and film clips to broaden our ideas of what documents for a history can be, then on the other hand its chronological framework tends to ignore the possibility that women of different classes and cultures may have conflicting ideas about telling a history — and thus about what their own history is.

But many of these problems arise because of the pioneering ambitiousness of the project, and the passionate enthusiasm to ask new questions that made the film possible in the first place.

*FOR LOVE OR MONEY* is the first full-scale film essay on a phenomenon that affects the lives of everyone in our society; and if it leaves room for criticisms that might generate further ideas, then that is just another aspect of its enormous achievement.



# WHAT IS 'HISTORY'?

Ina Bertrand

Someone once suggested that maybe the world was created just a moment ago, with all its memories intact. I find it easier to believe that the past really did exist, somewhere, somewhen . . . But I know that we can never go back to it. All we have are its traces in the present — objects like buildings and clothing and household goods and written records, or representations of what life was like in the form of paintings and photographs and sculpture and films and literature.

We use these traces in our attempts to 're-present' the past, to 'write' history: but this activity is always in and for the present.

## FILM AND HISTORY

Film also represents, i.e. it records some reality outside itself, which is then 're-presented' to viewers, well after the event took place. An audience may choose simply to enjoy the film, and not bother to think about the world being represented.

But a documentary film\*, because it aims to represent our real world, and usually expects viewers to think more closely about some aspect of it, always invites us to look through the image to the 'reality' being re-presented. It might be entertaining as well, of course, but that is not usually its primary intention.

## COMPILATION FILM

'Compilation' is a particular method of making a documentary film, by combining fragments from pre-existing materials. The makers of *FOR LOVE OR MONEY* have used still photographs, extracts from moving films, and live interviews. Sometimes the sound they use was recorded at the same time as the image, but more often it was not: it consists of quotations from books and documents, read by actors and actresses, and sometimes a statement, either in words or music, addressed to the audience directly by the filmmakers themselves. We, as viewers, are not told while we are watching the film, just where all these many elements come from.

If, instead of viewing a film, we were reading a 'serious' book on this subject, we would expect the authors to provide us with annotations, i.e. information about their sources. Though we can train ourselves not even to notice the little numbers which draw our attention to the footnotes or endnotes, their presence gives us extra confidence in the trustworthiness of the author: they are there if we wish to follow anything up, to check or question.

But a film cannot do this. First, there is no time: the projection of a film is inexorable, it just ploughs on, regardless of whether we have followed everything or not. But, as well, there is something in the way films are put together that prevents reflection.

In one way, a compilation film is like a book of historical documents: it gathers together different comments on a single theme. But, unlike the document book, it does not draw attention to the start and finish of each segment. Instead, it uses the techniques we have become used to in textbooks or narrative fiction, i.e. it runs all this together into a single exposition. Our understanding of film conventions, which we share with the filmmakers, means that we combine the series of images and the soundtrack in our minds, without realising what we are doing, unless the filmmaker deliberately interrupts the process and reminds us that we are watching a film, not the real world. The absence of such reminders is called 'seamless' editing: the more seamless is the construction of the film, the less aware

are the viewers of the sources of the fragments that make it up.

So, to study a compilation film you will need to look carefully at its construction. Where do the images come from? Is the sound synchronous with the image (speech or natural sound recorded at the same time as the image) or not (music, additional sound, narration)? Are the sounds and images put together in harmony (e.g. the music accompanying the opening sequences of the aboriginal women) or in counterpoint, even contradiction? How is each image or sound connected to those that precede or follow?

## IMAGES, SOUND AND MEANING

This is not done just to check up on the filmmaker. The makers of *FOR LOVE OR MONEY* have, in any case, provided us with the equivalent of footnotes by publishing a written text that can answer all those questions if we wish. Rather, we are looking for the meaning of the film, and this cannot be separated from the segments that make it up.

Look, for instance, at the opening shots of the film. The real aboriginal women walked through the countryside with their families searching for food. There was also a film, already a representation, of these women. What we are seeing however, is a piece of that original film re-used in a new context. This new context is provided by the other pieces of film with which this image is surrounded, and also by the soundtrack which was not on the original film (in this case a music track and a narrated commentary).

The significance of this whole film therefore comes out of meanings provided on three levels:

- those from its current form as a series of images and sounds deliberately put together into a film called *FOR LOVE OR MONEY*

- those provided by the pieces of sound and image tracks of which this film is composed, and which still carry with them, somewhere, the traces of their origins;

- those provided by a real world which was once represented by these sounds and images.

## A 'WINDOW ON THE WORLD'

So film is not a window: at best it could be considered as some kind of reflecting surface, like a mirror. The filmmaker, who put the film together in just this fashion with deliberate purpose, is reflected there, but so too are we, the audience, as we construct the meaning of the film in our own minds. To study a film involves becoming conscious of these processes, not in order to somehow score off the filmmaker, but to enhance our response to the film. This study guide attempts to help you to do this.

\*The term 'documentary' is a difficult one. For a good discussion of its complexities see John Langer, 'What is a documentary?', in Ross Lansell & Peter Beilby, *The Documentary Film in Australia*, Cinema Papers, 1982.



*"The value of studying the history of women's work, of realising that domestic work has a history is that it alerts us to the possibilities of change. Just as the particular organisation of paid and unpaid work has been historically produced so it can be transformed. Feminists now recognise that the integration of women into the process of production (into paid work) is a necessary, but not sufficient condition for liberation. Equally necessary is the integration of men into the process of reproduction (into child care and domestic labour)."*

In order to understand the relationship between women and the paid workforce it is important to recognise one central historical event: the separation of home from workplace which occurred with industrialisation.

Prior to the advent of the factory system the unit of production tended to be the family, and home and work (craft or agriculture for example) were fully integrated. The removal of work from the home and the institutionalisation of a 48, then 44, hour week meant that productive (paid) work and child care and domestic work were made incompatible.

Women's relegation to the home was justified by the ideology of 'separate spheres' which decreed that while men ruled the affairs of the world women reigned over the home. The historical facts of men's high wages and the shortage of women in nineteenth century Australia facilitated the adherence to separate spheres in practice — most women who wanted to could marry (unlike in Britain where there was an excess of females) and most wives could be maintained at home by men's wages.

The important consequences of this development was that the hours and structures of paid work and public life in general were determined by men who took for granted there was someone else to take care of children and home. Thus when women entered paid work they did so on men's terms and were grossly handicapped by still bearing the primary responsibility for family and home.

The women who have been able to succeed in the male world of paid work or public life are generally those whose material circumstances most resemble men's — that is those unencumbered by children — either because they haven't had any or because the children have grown up or because their class situation enables them to employ servants.

## BUILDING A COLONY

To understand the situation of women workers in early Australia, especially convict and Aboriginal women, it is important to recognise the particular historical situation created by European settlement. C. D. Rowley has pointed out (in *The Destruction of Aboriginal Society*) that it was especially unfortunate for Australian Aborigines that the European settlement of Australia took place when the Industrial Revolution was in full swing with Britain at the heart of it. "Britishers, from the first discovery that Australian grass could be very profitably turned into fine wool, consistently brushed aside in practice Aboriginal 'rights' where there was money to be made . . ."

Sealers and whalers exploiting the resources of the sea could co-exist with Aborigines. But for pastoralists occupation of the land was all important and the land was the basis of Aboriginal society. The continued co-existence of these two groups on their own terms proved impossible. The availability of free convict labour to the pastoralists meant that in south eastern Australia they did not have to rely on Aboriginal labour to any great extent. Moreover, Aborigines, viewing the tyrannies and degradation, the 'drudgery of labour' to which the convict (and free) workforce were subjected, were loath to submit themselves to similar work disciplines. The majority of Aborigines as Henry Reynolds notes in *The Other Side of the Frontier* attempted to maintain their independence from the European labour market. In northern Australia, in the absence of alternative sources of labour, there was a greater reliance by pastoralists on Aboriginal workers.

Convict women's position was adversely affected by the lack of employment opportunities in a colony under construction. A premium was put on (male) building skills; the pastoral and sealing/whaling industries favoured male employees 'without encumbrances'. The only work for women was to service the men (and their children) sexually and domestically. In their cultural habits — in their drinking, swearing, gambling, insubordination and promiscuity — the female convicts closely resembled the men, yet women were sharply differentiated from the male convicts in their enforced idleness and their subsequent inability to qualify as 'useful members of society'. The activity for which they were most used was sex — but this usefulness merely served to stigmatise the women further in the eyes of the ruling group. Marriage provided convict women with a route to 'respectability' and an occupation.

*Hard labour, Melanesian women, Farnborough Estate  
sugar mill, Queensland 1890.*

Research the domestic and class circumstances of three of the following 'public women':

- Nellie Melba (opera singer)
- Vida Goldstein (politician)
- Jean Melzer (politician)
- Ita Buttrose (newspaper executive)
- Laurel Martyn (ballerina)
- Susan Ryan (politician)
- Margaret Guilfoyle (politician)
- Jana Wendt (journalist)
- Geraldine Doogue (journalist)

Discuss: which jobs have flexible or short hours? Is there a relationship between the hours of a job and the sex of the workers?

Research: How did men's wages in nineteenth century Australia compare with men's wages in Britain or other countries? What was the sex ratio in nineteenth century Australia?

Research the types of jobs which were most common and those which were most highly paid in convict society. Were they men's jobs or women's jobs?

Discuss the similarities and differences between male and female convicts, taking into account:

- crimes committed in Britain
- offences in Australia
- class background
- patterns of behaviour
- opportunities for work
- wages
- reputations.





## SEX SEGREGATION OF THE LABOUR MARKET

With industrialisation the sexual division of labour became entrenched — men worked in the market-place, in the outdoors, in public life; women's work was in the home. When women by necessity entered the labour market the basic sexual division of labour was extended into a sexual segregation of the workforce. The segregation was both horizontal and vertical. Margaret Power has shown that between 1911 and 1971, despite massive changes in the economy and a dramatic increase in the numbers in the female workforce, about 80 per cent of women continued to work in 'women's jobs' — in domestic work, in clothing textile and food industries, in packaging and wrapping; as typists, stenographers, teachers and telephonists. Within occupations shared by women and men, men invariably have held the positions of authority — a result of women's special handicap, their relationship to the family — as discussed above.

## WOMEN'S CHEAP LABOUR

The strict segregation of the labour market into men's and women's occupations has facilitated the perpetuation of women's lower rates of pay. The confinement of women to particular low paid occupations can be understood on one level as the outcome of an historic bargain between capitalists (and the State) on one hand and male labour unions on the other. Capitalists in Australia have depended on cheap female labour for profits — Ray Markey has argued in *Women, Class and History* (ed. E. Windshuttle): "In a very real sense, women were the industrial cannon fodder for manufacturing growth". Male workers accepted the intrusion of women into their sphere as long as their own relatively high wages were not undermined — as long as women workers were kept out of direct competition with men for the same jobs. Where women were in direct competition with men — as in fruit picking — they should, said Justice Higgins in the Mildura Fruit Pickers' case of 1912, be paid the same wages as men so as not to threaten the men's jobs.

Women's lack of trade union organisation has also contributed to their vulnerability as workers — to their lower rates of pay. Their lack of union activity in the nineteenth century was due in part to their isolation as domestic servants (by 1901 domestic service still employed almost half of the female workforce), or as piece workers in their own homes. The strength of tailoresses in the factories was continually undermined by the existence of a large pool of women willing to do piece work for exploitative rates of pay at home — either because they had children to care for or because in their 'gentility' they recoiled in horror at the thought of working in a factory.

## THE FAILURE OF EQUAL PAY

Feminists have demanded equal pay from the nineteenth century. The Woman's Christian Temperance Union, which fought for women's suffrage, attributed women's degradation as prostitutes to the lack of well paid alternatives. In 1907 unequal pay was institutionalised by Justice Higgins' momentous Harvester judgment which defined the man as breadwinner requiring a family wage and the woman as dependent-wife requiring (at most) half a wage. In 1912 in the Mildura Fruit Pickers' case Justice Higgins elaborated on the wage distinctions appropriate to men's and women's work. Asked to determine the wages of fruit pickers he reasoned that as picking was mainly men's work he must award men's wages:

If fruit pickers are the class of workers, the minimum rate must be such that recognises that, up to the present at least, most of the pickers are men . . . and that men and women are fairly in competition as to that class of work. If milliners are the class of workers, the minimum rate must I think, be such as recognises that all or nearly all milliners are women, and that men are not usually in competition with them.

In 1918 the women's rate was set at 54 per cent of the men's "living wage".

The usual strategy adopted to avoid equal pay and competition between men and women was to reclassify women into different occupations, to further segregate the work force. Thus the Report of the Royal Commission on Public Service Administration in 1920/21 recommended that women be concentrated in the General Division particularly in occupations such as typist and telephonist, while the men be admitted to the Clerical Division where they would be freed from routine duties to enjoy a "wider scope for training and promotion".

During World War II when the exigencies of a total war effort demanded women's placement in men's jobs and military auxiliary services, the Labor Curtin government, seeking to placate male labour unions anxious to retain the jobs for men in the long term and employers anxious to secure labour at the least cost, decided on the compromise of the Women's Employment Board which was instructed to pay women between 60 and 100 per cent depending on their 'productivity'.

Only a minority of women employed during World War II however were affected by W.E.B. rulings. The majority of women workers were still confined to women's jobs in the clothing and food industries and in nursing where they still earned 54 per cent of the male wage. Because of the war situation these industries were now classified 'essential' and there were great shortages of workers. Jobs under W.E.B. rulings on the other hand were flooded with applicants. One solution to the shortage of labour in

*Discuss the employment structure of your school/college. What sex are the principals and senior teachers?*

*Discuss: Why do men hold the senior positions in nearly every organisation, institution, business?*

*Discuss: Why is textile work woman's work, car assembly men's work?*

*Take a trip to 2 or 3 different factories and observe and discuss the sexual segregation evident in the workforce.*

*Research: Trace the transition of typing from being a man's job to being a female job. Why did the transition occur?*

*Research the history of female trade unionism in Australia.*

*Discuss: Why have women accepted cheaper wages than men? Why are child care workers paid less than plumbers?*

*Why have women been employed in such large numbers in manufacturing (1 in 3 factory workers in Victoria in 1910 were women) if society believed a woman's place was in the home?*

*Discuss: What is the relationship between gentility and low pay? — discuss in relation to nurses, shop assistants, piece-workers.*

*Discuss: Why did 'equal pay' not bring about equality of wages?*

*Research: Why was the Harvester judgment of 1907 regarded in its own time as a progressive achievement? What was its significance?*

*Discuss: Why did not the government in World War II grant women in men's jobs equal pay on the basis of the ruling in the Mildura Fruit Pickers' award in 1912?*

*Research: Why did married women begin working in unprecedented numbers in the 1960s?*

*Research: When were married women permitted to take employment in the Commonwealth Public Service and the State teaching services?*





clothing and food industries was clearly to increase pay and improve conditions. But the principle of women's cheaper rates was vital to employers and the State. Rather than give up that principle the government decided to conscript 'unoccupied women' (i.e. those without children) into women's jobs where they were forced by 'manpower' regulations to remain. The tensions and anomalies created by women working at different rates of pay led to much industrial unrest and a number of strikes.

There were however two positive gains for women from the World War II experience — the general female wage was increased from 54 per cent to 75 per cent of the male rate and an important precedent had been set by the married women who had entered the work force. The post-war period in Australia — especially from the 1960s — saw a steady rise in the percentage of married women entering the work force.

The campaign for equal pay continued into the post-war years but the victories won simply highlighted the misconceptions on which the campaign was based. In 1969 the Commonwealth Arbitration Court awarded equal pay for equal work but because of the profound sex segregation in the labour market very few women were found to be performing equal work. In 1972 equal pay for work of equal value was granted but it was not until 1974 that the real triumph of an adult minimum wage for all was achieved. But still wages have not been equalized: in their different jobs women still earn about two thirds the average wage rate of men.

### THE HISTORY OF DOMESTIC WORK

It is surely one of the interesting ironies of history that in the nineteenth century when middle class women were freed from most domestic work by servants they were prevented by legal and ideological barriers from entering most professional and paid work. By the time these constraints were lifted in the late twentieth century most women also carried a full burden of domestic work and child care.

There is further irony in the fact that just as women acted to limit their families at the turn of the century, they were confronted with exacting new standards of mothering and housewifery. Fears about 'race suicide' — the decline of the birth rate — generated fresh belief in the importance of children and hence the importance of mothering. Mothers were instructed from the 1920s in 'modern', 'scientific' modes of mothering. Infant welfare centres were established. Women's success as mothers was to be measured with the babies on the scales. Ideological pressures keeping women under 'house arrest' were backed up by State coercion — married women were barred from employment in the public service.

The decline of private domestic servants meant increasingly that women had to do all the work previously shared by a number of people. 'Labour saving devices' were much promoted by advertisers but it is arguable that these machines have done little to ease the burden of domestic work created by children. Automatic washing machines have enabled women to wash daily rather than weekly or monthly. The industrialisation of domestic services — in the form of day care centres, take-away food stores, cleaning companies — have freed women to an extent but their viability depends in turn on the continuation of women's cheap wages and women's ability to pay for these services. And there is an irreducible minimum of housework associated with rearing children which by and large remains women's preserve. Women have won themselves a double burden. While the winning of the 8 hour day in 1856 is celebrated throughout Australia, 'working' women in the 1980s are struggling through a 12 to 16 hour day.

### CONCLUSION

The value of studying the history of women's work, of realising that domestic work has a history is that it alerts us to the possibilities of change. Just as the particular organisation of paid and unpaid work has been historically produced so it can be transformed. Feminists now recognise that the integration of women into the process of production (into paid work) is a necessary, but not sufficient condition for liberation. Equally necessary is the integration of men into the process of reproduction (into child care and domestic labour).

In order that men and women can share paid work and parenting there will need to be a drastic reduction in the working week to say 20 hours, accompanied by firm restrictions on overtime and the abolition of the invidious distinction between part-time and full-time work. As Anne Coote and Beatrix Campbell write in *Sweet Freedom*: "A feminist approach to developing strategy might begin by asking a different question: not 'How do we create full employment?' (most women already work a 12 to 16 hour day) but 'How shall we care for and support our children?' " The ideal would be a combination of community-based and parental care, and to end 'male absenteeism from child care and other domestic responsibilities' it will be necessary to drastically reduce the time men spend in paid work.



*Research: What was the nature of the 'servant problem' in the nineteenth century?*

*Discuss: How have the demographic facts of women's increased longevity and reduced birth rate affected women's working lives?*

*Discuss: In what ways has women's work experience improved/deteriorated?*

*Discuss: Why do most women continue to stay home before their children go to school?*

*Research: Calculate the number of hours required to care for a home with 2 children — taking into account shopping, cooking, cleaning, dressing, washing etc. What effect does this work load have on women entering paid work?*

*60% of all industrial workers are migrant women.*

*Melbourne 1974.*

*photo. Ruth Maddison.*

*Discuss: Who should look after our children?*

*Discuss: How has women's working experience changed during the last two centuries?*

*Discuss: Do women factory workers have more in common with male factory workers or with middle class women who stay at home?*



# DOCUMENTARY FILM

Barbara Boyd-Anderson | Sally Stockbridge

*In recent years in Australia, we have witnessed a strong re-emergence of the documentary — in independent production and for use in prime-time television. By studying the documentary, its traditions, its diverse characteristics, and its audiences, the student of media has the opportunity to scrutinise the power of the film medium in its depiction of 'reality', and to question the assumptions that underlie the claim of the documentary to 'authenticity'.*

*For all teachers/learners using FOR LOVE OR MONEY (or indeed any filmic representation) in classroom situations, it is important to understand the context within which the film was produced so that the 'meanings' which the film elicits can be understood within the broadest perspective.*

*In the case of FOR LOVE OR MONEY we are dealing with a labour history film, the first women's labour history film in Australia. It is a compilation documentary, using largely archival footage, and made from a radical feminist perspective. History, Social Studies and Women's Studies teachers/students should take this into account in any exploration of the content of the film.*

*This section of the FOR LOVE OR MONEY Study Guide outlines some aspects of documentary filmmaking, and includes a discussion of recent feminist filmmaking practice which draws on this tradition.*

*In Great Britain, "the ideas that were developed in the late 1930s have never been seriously challenged: the structure of the documentary industry is still the one that Grierson did so much to create. The result is that an important and influential sector of the British cinema is still shackled by a conception of the cinema developed by Grierson and his associates". (Alan Lovell)*

John Grierson was the first to use the term documentary. As head of England's Empire Marketing Board's Film Unit, and later as head of the same Unit transferred to the aegis of the General Post Office, he developed a position with regard to filmmaking that was both liberal in conception, and practical in function.

Unlike the feature film industry which catered to a mass audience's need for entertainment, the documentary, according to Grierson, had a purpose. His Film Unit was founded for the express purpose of producing short films designed to instruct, provide national education, inspire discussion, to provoke consideration of social issues and activities, and to bring the Empire alive in contemporary terms, as a Commonwealth of nations and as an international combine of industrial, commercial and scientific forces. He believed the documentary film should be an educational instrument, always asking its audiences for judgement, and sometimes for action.

However, Grierson's Film Unit wasn't independent; it was substantially state-funded, and as such, subject to a degree of government sanction. He recognized this and conceded that radical or oppositional documentary filmmaking was beyond his sphere of action.

Implicitly Grierson's films served as effective propaganda pieces. State sponsored and state distributed, they capitalized on the potential of the film medium to provide information and influence attitudes. The films produced normally had to be justified primarily in terms of their propaganda or advertising value, and were subject to constant review.

The 'propaganda' requirement was fundamental and was never seriously questioned: the notion of state propaganda was unproblematic for the documentary movement since it worked within the context of a conception of the state as benevolent mediator of a mass political democracy. In this view, propaganda serves the end of enlightenment. (Annette Kuhn)

The term, documentary, has become one of the most familiar ones in the film dictionary. It has been used to cover a wide-ranging number of non-fiction films including training films, travelogues, educational films, propaganda films, and even television specials. In production circles, corporate films and public relations films are considered documentaries. The breadth of the term was anticipated in 1948 by the World Union of Documentary, which defined documentary as:

... all methods of recording on celluloid any aspect of reality interpreted either by factual shooting or by sincere and justifiable reconstruction, so as to appeal either to reason or to emotion, for the purpose of stimulating the desire for, and the widening of human knowledge and understanding, and of truthfully posing problems and their solutions in the spheres of economics, culture, and human relations. (Paul Rotha)

What does the term 'documentary film' mean to you?

Discuss Grierson's concept of the documentary. What factors or elements in his approach need to be examined carefully?

Grierson made documentaries that were mainly State-funded. What problems would arise for filmmakers who were funded in this way?

Why has Grierson's influence been so powerful over the years in the documentary tradition?

Is the presentation of alternative views an important function of the documentary tradition? View the documentary FILMWORK. What were some of the unique problems of working against the political and social mainstream, as shown in this film?

'Typewriting a Woman's Occupation'  
Melbourne 1907.  
photo: Stott's Business College.



Miss J. M. Donovan  
SILVER MEDAL  
winner up Underwood Cham



## DEBATE

Debate about the term 'documentary film' continues. The Cinema Verite school aggressively rejects this broad and loose usage of the term, and takes the view that the camera should be a neutral, objective presence, merely recording events, but in no way imposing the interpretation of the filmmaker upon the subject matter or event. This latter view, in turn, has its critics. They argue that given the nature of the film medium, every film is a 'fiction' of sorts. The mere presence of the camera and crew imposes a measure of artificiality on the filmed event. The artificiality is further developed by the use of camera angles, camera movement, and most significantly by the process of editing, which by its nature has to be selective... hence interpretive.

In Australia, documentaries have included this broad range. Early documentaries were largely made under the auspices of the Commonwealth Film Unit about such subjects as the Flying Doctor Service and the School of the Air. Cinesound had its own newsreel section in the 1930s, based at the Bondi studios, and in the 1940s and 1950s the Waterside Workers Union established its own film unit to provide alternative perspectives on the past and the lives of workers that simply weren't provided by government or commercial enterprise. The extent and parameters of their work has been documented in a documentary by John Hughes *FILMWORK*. Much of their work comprised re-enactments of past events (a style now called drama-documentary) because little archival footage was available from the early years due to loss, or because the lives of working class people and women simply wasn't seen to be worth recording. The new Australian documentary *FOR LOVE OR MONEY* experienced this same problem in its production.

## REALISM

For media students, the issue of documentary truth or realism is an interesting one. Audiences tend to view non-fiction film in terms of direct correspondence to reality. They are often unschooled in the techniques of production, and in the high degree of selectivity that occurs in the construction of any film. In this sense students can learn much from a careful study of techniques used in the documentary, and the nature of the information selected for treatment and for viewing. What is not selected in this process can be as significant as what is selected. Students can also assess the relative power of the film medium in convincing an audience of subject authenticity, and in comparison to other information media such as newspapers, journals, or television news.

The assumptions underlying the claims of the documentary to the authenticity of its interpretation can be called into question, and the choices of subject matter by filmmakers can be placed into the context of what has been seen to be important, and by whom, at different stages within our cultural history.



Aboriginal domestic servants Mandabullangana Station  
W.A. 1898.



Why do people tend to accept a documentary film as being 'true'?

Australians have developed a taste for nostalgia in recent years. How accurate is the 'history' of such programs as *This Fabulous Century*?

When documentaries use dramatisation as a partial or whole filmic device, does this tend to make them seem more 'authentic'? Discuss the effects of such dramatisation, in *The Dismissal*, or *A Shifting Dreaming*.

Documentaries purport to tell the 'truth' of a situation they present. Should an audience be accepting of this assumption, or are there factors in the filmmaking process that interfere with an acceptance of the documentary as a 'factual document'?

Discuss the practical problems associated with filming a documentary.

Outline the steps you would take before you went out with your crew to film. (e.g. script, scheduling etc.)

Discuss whether it is possible to film objectively, and without interfering with the event or situation etc.

When you are filming, you will have to make decisions like

- the position of the camera
- the types of angles to be filmed
- material you will **not** film
- details of content you can **not** include in your film due to the proposed length of your film
- the types of people you will include in your film
- the type of dialogue and so on you will use in your film.

There are many decisions to be made in the filming, and in the editing of your film. Now discuss whether a film can be 'neutral' or 'objective'. Is it possible for any representation of 'reality' to be 'objective'?

Describe the role of sound in a film: You will have music, dialogue, possibly narration, and sound effects. How can these elements of the sound track substantially alter the 'reality' of your film? Experiment with sound using the same images on film to see the differences which sound can make to the message of your film.

Describe the differences between the following—

- an educational short
- a dramatized documentary
- a compilation documentary
- a corporate documentary
- a documentary with narration
- a documentary without narration (using all sync sound)
- a segment of *60 Minutes*
- a Willesee documentary



## FEMINIST DOCUMENTARY

Feminist documentary filmmaking is a cinematic genre that coincides with a political movement, the contemporary women's movement. The late 1960s and early 1970s marked the beginnings of self-consciously Feminist film-making in the United States. In Australia, the 'Womenvision' event in March 1974 led to the first women's film workshop and the formation of the Sydney Women's Film Group.

Feminist film production has two main areas of concern:

- a struggle to gain access for women to the means of production (which includes equipment, financing, training), and,
- a struggle to gain control of image and meaning construction and, hence, also, interpretation.

These two aspects are equally important and are linked to questions of distribution and exhibition and to questions relating to audiences: who are the films made for? where are they screened? how are they talked and thought about? It is also important, on the part of filmmakers and audiences, that 'women', 'feminist', and 'independent' are not simply made to appear homogeneous. (Lesley Stern)

There have been a number of different attempts at dealing with such issues within film. *FOR LOVE OR MONEY* is a recent example, but there have been many others. Some of these include:

The representation of the ordinary details of women's lives — *THIS WOMAN IS NOT A CAR, SERIOUS UNDERTAKINGS, BREAD AND DRIPPING*.

Feminist analysis of women's experience within such areas as prison, health care, rape etc. — *ST. THERESE, HOME, IN MORAL DANGER*.

The relationship of women to their own bodies — *SIZE 10, SELLING OF THE FEMALE IMAGE, AGE BEFORE BEAUTY, SEEING RED, FEELING BLUE*.

A concentration on women's redefining of experience in order to challenge all the previously accepted indices of 'male superiority' and of women's supposedly 'natural' roles. Rather than an exploration of the corners of women's psyches (as in Romantic art) — *MUM'S THE WORD, CHANGES, WE AIM TO PLEASE*.

One of the main techniques used in some of these films is the deliberate use of a traditional 'realist' documentary structure, rather than 'experimental', in order to make the films as accessible to as many people as possible, usually outside of the commercial film circuits, emphasising instead (often because of the constraints of distribution and exhibition mentioned above) libraries, schools, unions, and other non-theatrical outlets.

It is also important to recognise the place of experimental film in feminist filmmaking.

The realist style of documentary filmmaking described here also had (and has) other advantages.

- it demanded less mastery of the medium than Hollywood or experimental film
- it valorized a new order of subject matter
- it enabled filmmakers to often identify personally with their subjects, including collaborative work
- it allowed for the potential creation of a new sense of female identity
- the films could act as artistic analogues of the structure and function of consciousness raising groups, and
- most significantly, the films were also frequently attempts to alter the authoritarian stance constructed within the documentary form, via the ABC/BBC style voice-over narration etc, which remains a legacy of the Grierson style.

Would you consider *FOR LOVE OR MONEY* to be a radical film?

How much of women's labour history in Australia did you know prior to seeing this film? How much media coverage is given to women's issues or working class concerns in Australia?

The title of the film, *FOR LOVE OR MONEY* is a provocative one. Why are women expected to do things for love, when men are not?

In terms of the image of women in Australian films, does *FOR LOVE OR MONEY* present different images of Australian women? Can you give examples of this?

Can a woman be a 'hero'? Discuss the notion of 'Heroes', which is constantly reinforced in the media. Why does it seem to be an inappropriate notion for women? Is it true that it is an inappropriate notion for women? Are heroic qualities all "male"?

What female stereotypes are constantly seen in films, television series, commercials? What is the influence of such stereotyping?

The media is a powerful tool for influencing people's attitudes, interests and ideas. How many women are in positions of power in the Australian media?

The narrator's voice in the greater majority of documentaries is male. In *FOR LOVE OR MONEY* we have a female narrator. Describe the narration, in particular identifying the differences in style and emphasis that is presented in the film?

Does the narration suggest a specific target audience for this film? How do we know this?

What are the differences between a personal history presented on film, and a particular historical treatment in documentary using the compilation technique?

Write a personal history for yourself. Using personal objects which are significant for you, and in relation to your past, see if other students can reconstruct your past, your interests, your values, and attitudes. What is missing from these descriptions? What areas do the other students need to know to construct a more accurate picture, a more personal history of you? How important are memories of certain events, small anecdotes etc?

If you were compiling a particular historical treatment for a documentary film, what would be your criteria for selection and rejection of certain details, both factual and stylistic?

Make a documentary film about your aspirations in the workforce. It can be a fantasy, based on fact; or a personal history which shows you as an old person looking back on a lifetime of struggle in the workforce.

How would you describe a feminist documentary film? Are there significant differences between feminist documentaries and the other types of documentaries?

What are the similarities between Grierson's approach to documentary filmmaking, and the feminist approach to the documentary film? What are the differences? What is significant about these differences?

Are feminist documentaries seen to be entertaining? Is this an appropriate word to use about these films?



Julia Lesage argues that:

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 political yet personal way gives the older tool of women's subcultural resistance, conversation, a new social force as a tool for liberation.

Feminist documentaries attempt to provide new ways of representing women and issues and a challenge to those forms which predominate, especially, for example, in advertising. In this regard, it can be seen that documentary film style is related to specific forms of organisation and to political points of view.

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*FOR LOVE OR MONEY* attempts to document a broad history of women in relation to the workforce in Australia. Does this film follow on in the Grierson tradition? Does it establish 'authenticity'? How?

In Australia, many women work in the documentary field. However, only one woman, Gillian Armstrong, directs narrative feature films. Discuss reasons for this dichotomy.

Is the documentary a more potent political force for change than a feature film? Discuss the role of the documentary in the current contemporary Australian context.

Many documentaries are both written and directed by one person. *FOR LOVE OR MONEY* was the result of the input of several women. Does this style of working make the film more credible?

Does the general viewing public like documentary films?

How accessible are documentaries for the general public?

Where does one find the documentaries, if one wants to see them?

Are documentaries difficult to market?

Has the role of the documentary changed much over the years?

'Sister Susie's sewing shirts for soldiers'  
Clothing factory 1916  
photo. Australian War Memorial ACT.





# REALISM IN FOR LOVE OR MONEY

John Davies

The question, "What does reality mean to students?" is not the philosophical can of worms it seems. Although students up to the age of 80 will argue that 'seeing is believing' and 'reality is what you can see', this is not so — think about dreams, mirages or video clips.

An old (philosophical) argument holds that when we stub our toe on a brick then we know the brick is real. That is, we feel pain and possibly affect the brick. This kind of reality is absent from all film even though the *emotion* of pain can be conveyed — we can 'feel' the anger and frustration of working women.

Instead, films try to replace this missing reality in two ways. Firstly they increase the quality of vision and sound to get close to how we experience the world — what we might call *technical representation*. Secondly they make us forget the real world by offering something more interesting — a story, what we might call *narrative representation*. When they are combined — 'it looks real' and 'we can feel for the people in that story' — the result is *realism*, a quality combining the technical perfection of sight and sound with the artistic perfection of 'natural' reactions, interesting characters and a desire to conclude the story.

Documentaries like *FOR LOVE OR MONEY* seem to fare badly on both these counts. They often contain poor quality film (shot before our obsession with technology) and do not use characters that tell a story, but actual people to show 'how it was'. Since *realism* is an optical and emotional trick it can be argued that documentaries are more honest and more 'real' — they do not hurt your toe, but they don't try to make you feel the pain, either.

Against this we should note that *FOR LOVE OR MONEY* does tell a story even though there are no central characters. Its interest, as a film, lies in its central character being the 'working woman' and its narrative represents her biography, her struggles against class. The more *FOR LOVE OR MONEY* can make us identify with this struggle and make us feel elated at a minor success, but depressed at a loss, the more *realism* is creeping back into the film.

The problem with *any* realism is that it can never provide an actual brick, or actual people with whom we can interact and affect. This is true of any one-way communication, any film, and marks the limit between a political film and a political movement.

*Is seeing believing? Why do we trust our eyes more than our ears or other senses?*

For younger students this could lead into concrete experiments with optical illusions, guessing the sound effect or describing the 'radio' studio scene. With still images this can lead into advertising or discussion about where *description* stops and *imagination* takes over.

For older students the idea that reality is what we can touch or change can be a lead into unseen reality which still affects us. Questions of 'what is real about this classroom/school situation?' could lead to experiments in changing these structures — and what a change for the better might look like.

Both groups would gain from the ABC film *SEE IT MY WAY* on visual tricks, available through the Film & Video Collection.

*If realism is the successful simulation of reality what is so wrong with it? We 'know it's only a film/story' so what is the harm in entertaining escapism?*

For younger students this can lead to some creative writing or discussion about the joys of imagining. 'What if...' or 'Who am I?' games can show them how often stories are involved. The class could spot the 'quotes' from fiction films in *FOR LOVE OR MONEY* leading to work on the fact or fiction of T.V. — is *Prisoner* true? is *Sale of the Century*? is the *News*? If this gets too depressing, the students could work out how they picked the difference between fact and fiction when they were young, and how this changed as they grew older; how, and why do they still get pleasure from fiction?

For older students the idea that realism is (or can be) connected to certain subjects can be added. If they feel powerless and they want to actively comment on it, would they use documentary or fiction? What if they were the powerful? Does the 'realist' political film lead to better decisions? Does the realist adventure film lead to better adventures?



Women unionists at Parliament House, Sydney, April, 1958. In 1959 NSW State school teachers became the first group of women in 60 years to win equal pay.  
Photo: John Fairfax and Sons.



## THE VOICES OF WOMEN/THE SUBJECTIVE 'WE'

In *FOR LOVE OR MONEY* a device called metonymy is used in both the images and the voices. One woman stands for all working women. A number of different voices are introduced as means of addressing us, the viewer. Consider the flat factual commentary:

'In 1827 women riot in a Parramatta factory over bad rations.'

or

'When men leave for the new goldfields — women have to do the work.'

These are spoken in a little used tense — the *historic present* — used mostly in *This is Your Life* programs. Against that we have the intrusive *past* tense of:

'Women gave birth We had blood on our hands  
We wrung the neck of the chicken  
We knew the story of the clean house,  
... the story of the kitchen'

Clearly no actual 'we' can have 'wrung the neck of the chicken' and the awkward tense marks a rhetorical style — the *subjective we* — that continues to rupture the smooth commentary.

In just two cases (but they are strongly marked) yet another address is used as a satire on men's rules, spoken as if reading a card of rules, over the image of a woman at an industrial sewing machine:

'She must keep her eyes on the work ... etc.'

The tense is present and imperative but the sense is very different.

All these voices address us, the audience, as subjects, but the predicate changes from the historical conditions in the image to the women who suffered them (the inclusive 'we') to one woman who labours (the exclusive 'she'). Even occasional male voices are used to quote the propaganda of the age.

These voices are not merely different speakers but different ways of addressing us. The factual, the collectively subjective, the 'interior' voice and the dominant address are ways of speaking that are called different discourses. Our safe point of view as viewers is no longer assured; we cannot identify with a character (for they never reappear) and we feel at risk — at the risk of being committed.

The many voices of *FOR LOVE OR MONEY* are reflected in the types of source material — stills, early 16 mm, B&W, colours, fiction, newsreels — and because the older poor-quality images are juxtaposed with 'acceptable' film they remind us that all of it is 'film', all is a technical representation.

Given that *FOR LOVE OR MONEY* is a polemic for women we might conclude that its minimal aim of telling the story of women's work to women is going to be easier than the more audacious —

'We ask what might happen if men learned the story of women's labour.'

Interestingly, the 'we' there is clearly the Collective who made *FOR LOVE OR MONEY* and it occurs right at the end. At the opening the 'we' refers to the 192 women in the First Fleet and throughout the film those women indicated by the image context of the 'we' diminishes, while more and more women are excluded.

program (with photos or slides). Discuss whose commentary sounds

- most truthful;
- most entertaining or
- most important.

Older students could extend this by writing over-commentaries from the point of view of students — 'We are the students of the new depression', 'We know the story of homework, of school rules' etc. Who, then, does this 'we' represent? Who does it exclude? What effect does it have on other classes or on other teachers?

*Different tenses do more than indicate past, present and future subjects.*

Younger students could begin research on tense in novels. Why do some adventure stories use the first person (linking author to action) while others the third person (distancing author from action)? Develop a list of differing tenses — what are their effects on the reader/listener? What is the effect of mixing them.

Older students could apply this to T.V. — when are past tenses mostly used, when future tenses, who are the 'we' in the

- News;
- Station announcements or
- advertisements?

*Is there a visual tense? How do we know a film or T.V. program is set in the past, present, future or abstract?*

Younger students will choose time signs — dress and perhaps speech for the past, 'science fiction' technology for the future, familiarity for the present.

Older students can be shown historical science fiction films, e.g. Jules Verne or Flash Gordon films (if you can get them, D.W. Griffiths films), Shakespeare in modern dress, or a project on *BLADE RUNNER* (21st century setting with 1940's narrative).

Regardless of time signs, how much does all film/T.V. rely on the constancy of human behaviour? How is it we understand the *MUPPETS* or the creatures in *DARK CRYSTAL*?

*The 'we' stands out in FOR LOVE OR MONEY because it is rarely used elsewhere; why is this so?*

Younger students can collect various samples of 'we' statements and discover who the 'we' indicates and in what contexts it is used. How often it is used, and by whom, could tell us something about how social groups think of themselves — e.g. quite often the 'we' indicates a family; sometimes a peer-group; sometimes a sporting team ('we beat them!') but rarely a collective value — 'we don't like that', 'we believe this'. Where do students draw the lines around their 'we's'? Would school be better if students could say 'we' meaning the whole school more often?

Older students might look at feminist writings to see how the 'we' was first used, and contrast it to other movements — the Labour Movement, all Australians or political parties — and in the latter case, who the 'we' has indicated (and if it has changed down the years).

*What is the effect of the several voices used in FOR LOVE OR MONEY? Is there a problem in using one 'narrator' in documentary films?*

Younger students could choose a school event — say a parents' School Council meeting — and experiment in groups with various styles of 'radio' commentary on it

- as if it was a news item;
- as if it was a sports event or
- as if it was a 'royal wedding'.

If performed or recorded and then replayed to classes not at the event, the audience could describe their differing mental images and say whether the commentaries described the same event. By editing, the commentaries can be used to present one





# WHY WORK?

Helen Smith

*In order to understand how women's domestic work is unrecognised and their work in the paid labour force is de-valued, it is necessary to explore the very notion of 'working' and how, in our society, this activity is valued for profit rather than the provision of basic needs.*

*The following teaching ideas provide both background notes and classroom suggestions for use either with FOR LOVE OR MONEY, as a separate unit of study or as part of a work experience program.*

No matter what other things people do, there are some things which they must do to live. They must make food, clothing and homes. Work in all its forms is therefore the starting point for understanding Australia . . . If men had not dug out coal, shorn sheep and driven trains, and if women had not taken in washing and dressmaking and kept assembly lines running there would be no sport, no music, no wars, no parliament; nothing at all.<sup>1</sup>

The point McQueen is making seems obvious: our society, all societies are based on work. To understand our society we need to analyse how work is organised. This point seems somehow to have eluded generations of school history text writers: if the concept of work is discussed at all, it is not the process but the product of work we read about. The opening of the Sydney Harbour Bridge, the first Holden off the assembly line, the "courageous little women" who contributed to the war effort, the building of the Snowy Hydro-electric system find a place in history books, but not so the conditions under which people worked to achieve these ends; the social relations of labour.

We do read about how workers "were granted" an eight hour day, about the unions which "hold the country to ransom", about famous flashpoints such as the shearers strike of 1891, but rarely is this information adequately supplemented by details of how workers fought to win shorter working hours from employers who warned it would ruin the economy, of the profits extracted from workers denied a living wage, or of the protracted negotiations and compromises which accompany strikes.

The problem may be that as members of a class which benefits from the productive labour of other classes, historians have had little vested interest in asking questions about the nature of work; about class exploitation, the division of labour, power and control. Not that historians are alone in this situation. The sociologists and psychologists who do ask questions about work are most often addressing the questions that owners and managers ask: such as, how can we make the labour force more productive, less militant, more involved in solving management problems.

In everyday life work is taken for granted as what people (known as men) do to bring home a wage. The process of production is viewed commonly as a politically neutral technical process. The fundamentally important process of domestic labour carried out for no wage is thus invisible; even the work done by women in the paid labour force is documented rarely. It is hardly surprising that the makers of *FOR LOVE OR MONEY* had to search long and hard for archival footage.

So without much analysis of why and how people work, we construct our lives through it and define people by the label — the status of the work they do or plan to do. Apart from desultory remarks about the weather, the most common conversational gambit when introduced to someone is, "What do you do?" (or, "What will you do when you leave school?"), and certainly not asked to elicit answers such as "I play the violin in the shower" or, "I'd like to trek in the Himalayas".

The dominant ideology about work is based on middle class practices and values; on the lines of a class for whom survival is assured. People who can afford to approach work on a symbolic level as a measure of social standing. Interestingly, the dominant ideology of work contains a number of contradictions. On one hand work is "good": the duty of the upright citizen. On the other work is what people do to buy and consume relief from work — the reward of non-work, or leisure. These definitions are even more contradictory and problematic in the face of a 10% unemployment rate: non-work for the unemployed is a punishment for the crime of not being selected into the workforce.

In order to undercut the ideologies that mask the reality of work, we need to re-establish the concepts we use to think about the social world. In short: to rethink human history from the bottom up, rather than the top down; to look at the way different societies produce different forms of the division of labour.

Try to construct a conversation with a stranger which does not start with questions about their job, i.e. try to establish an identity for that person which is not based on their work status.

Discuss the images with which work is portrayed in our culture — in particular in cultural artifacts: music, art, literature, films, e.g.

- Compare rock music over the past 20 years with traditional blues: why does the latter focus so much more on the social relations of work.
- What are the most popular images in rock music?
- How often do films centre around work and working people?
- What are the values being promoted in music and films: i.e. what represents status?

**Developing a conceptual framework for analysing work:**

- Our most basic needs are for food and shelter.
- These needs are satisfied by modification of the environment through human labour.

Compare:

- a nomadic hunter/gatherer society
- a 'simple' sedentary society
- twentieth century industrial capitalism.

Questions:

- How is work organised?
- What tools are used?
- How and by whom are tasks allocated?
- What sort of tasks are performed?
- Do different groups perform different tasks? (e.g. young, old, men, women): Why?
- Are there any groups and individuals who do not carry out productive work (i.e. who do not work at all or whose work is telling others what to do)?
- How are the products of labour distributed?  
e.g. to those who need them?  
to those who produce most?  
to those who have something to exchange?
- What is the form of exchange of commodities: Sharing-out, barter, the use of money.

1. McQueen, H. *Social Sketches of Australia 1888-1975*.



The data gathered in answering the questions provides a basis for analysing the pattern of power and control over work processes and the distribution of resources.

The central point to grasp in understanding the organisation of work is the means by which power and control are allocated:

i.e.

- How does the division of labour become a hierarchy?
- Why does the execution of tasks (the creation of food, housing, clothing, tools etc.) become separated from the process of decision making about what is produced and how production is carried out?

Where ownership of the means of production (land, workshops, factories, machinery etc.) is in the hands of one group or class and productive work is performed by other classes the division of labour is based on exploitation.<sup>2</sup> The owning class uses its control over resources to control the form of interaction between these resources and human labour which converts resources into products for human use.

This is the basis of the organisation of work in capitalism: a division of labour characterised by a separation of ownership and work, and a division between blue collar labour and white collar occupations — of production and distribution of the products of labour.

Work processes are organised to maximise production and to maintain control over production in the hands of the owners. Hence the development of supervisory, surveillance work, and the use of technology (increasingly more expensive and sophisticated and owned by capitalists not the worker who uses it) to ensure that work is carried out (despite low rewards) and that it is done rapidly.

What counts as work is that which contributes to the maximisation of profit. That it satisfies basic human needs is incidental. Historical and anthropological evidence reveals many different and some less exploitative, less dangerous and more pleasant ways to ensure human social survival.

### STATUS DIVISIONS AND THE DIVISION OF LABOUR

Different types of work or job classification convey and bestow different levels of status. In fact, so pervasive is the dominant ideology of work, that almost everyone ranks occupations in the same hierarchical order.

What this exercise illustrates is:

- (1) there is wide recognition of what constitutes high and low status work
- (2) that there are some groups of people *systematically* excluded from positions of power and control
- (3) that occupations are accorded status in terms of whether they are manual/non manual
- (4) that some occupations involve giving orders: others involve taking them.

The ranking of work in a *status hierarchy* blurs the fundamental divisions created by the power relations of work; in particular the division between mental and manual labour (i.e. decision maker, controller and controlled). A hierarchy produces in our consciousness the symbol of a ladder which we climb according to our ability, rather than a set of barriers some of which are insurmountable.

In a hierarchy there is always something to aspire to and for many people a number of lower ranking positions to underline relative superiority.

As people compete for higher status the winners take on occupations which offer power and control — mental or intellectual labour — and a mantle of relative prestige.

The status and prestige that a job bestows has much less to do with the intrinsic difficulty of the tasks performed than it has to do with its symbolic degree of difficulty, with the number of hurdles put in the way of attaining the job such as academic qualifications and length and cost of training.

An example: carrying out mechanical repairs is more difficult than watching (i.e. supervising) someone else doing it, but supervisors get more money and recognition. And compare the organisational ability necessary to simultaneously feed the baby, find pairs for 17 different coloured socks, unplug the sink, blocked by yesterday's porridge, and answer the phone to tell one's husband that "Yes he did leave his notes at home and yes you'll drive them to work", with — the ability to attend meetings organised by one's secretary.

Essentially the status divisions in the division of labour serve to downgrade productive manual labour — potentially and from time to time in reality the most volatile sector of the work force — and to elevate the prestige of mental labour as the rightful work of the 'clever boys' and rarely 'clever girls', and their power and control is a logical outcome of technical needs.

- How direct is the relationship between work and the physical environment? (i.e. how sophisticated is technology?)
- How many different jobs are performed.
- Which work is most valued (i.e. in terms of physical and status rewards?)

Draw up a series of cards each with the name of a reasonably well known occupation. Ask people of different ages and social backgrounds and occupations to rank the jobs on the cards (in particular try to survey young children — 8–10 years).

Compare the findings on this survey to studies of occupational status e.g. **Cougalt, A.A.** Status & Prestige in Australia (Cheshire 1969), and the 1983 data of Dr Ann Daniels, University of NSW.

Divide the occupational ranking according to:

- jobs which offer
  - (i) control over one's own work;
  - (ii) control over the work of others
- jobs which involve carrying out tasks directed by another job category
- jobs which involve production of goods and commodities (manual work)
- jobs which centre around distribution of commodities and provision of services (non manual)
- the groups of jobs most commonly held by
  - (i) men
  - (ii) women
  - (iii) first generation non anglo-saxon migrant men
  - (iv) first generation non anglo-saxon migrant women.

2. Defined as "utilisation of (person etc) for one's own ends". (Concise Oxford).



So our comprehension of work as problem solving tasks carried out to meet our needs, is overlaid by a complex of objectified meanings, symbols and stereotypes. In answer to "And what do you do?" we are looking for a way to rank the respondent, to summarise his/her status. In a capitalist social structure work is not production it is image; what counts is the appropriation of power and control and profit.

It is a definition produced and reproduced by the class which controls the process of work and the means of dissemination of ideas (schools, media). A definition in which survival is *assumed* and meta-survival — making it in the status stakes, is the name of the game. Such a dominant definition that housewives do not work and the exploited poor whose whole day is a struggle for survival by subsistence, queuing for handouts, is not work but crime or indolence.

### WORKING CONDITIONS STATUS AND CONTROL

In a division of labour characterised by a separation of decision making and productive work, the central issue is that of control: i.e. who/what makes the decisions and why; how is the system of controls maintained.

Work processes are organised so that

- (i) maximum productivity is extracted from workers
- (ii) decisions about what is produced and the conditions of production remain in the hands of the employer.

Capitalism is an economy based on growth. It is not sufficient for an economy enterprise to make enough to pay its workers a living wage and its managers a substantial salary. Industry must make a profit in order to pay shareholders, pay interest on loans, attract investment and provide capital for growth. The goods which are produced, whether washing machines, computers or intercontinental ballistic missiles are produced not for their use value but their exchange value. It doesn't matter whether or not workers want to produce a particular product. By retaining control over the process of production, the owners of the economy are able to plan ahead and predict future trends because they need only to take account of their own needs. Which is why initiatives from workers, to move beyond demands for higher wages, to struggle for some control over decision making, are met with resistance from employers. While higher wages do affect profits, costs can be passed back to the workers in the form of higher prices, and although owners would be happier if unions didn't exist they would prefer to concede to demands for better wages and conditions than to risk long term industrial disruption. Owners will if necessary forgo short term profits in order to maintain and increase their power and control over production.

When Lucas Aerospace — a large producer of plane engines in the U.K. was about to be declared bankrupt, the management response was to demand government assistance to keep the company afloat.

The workers whose jobs were threatened responded through their unions in a different manner, by suggesting that Lucas Aerospace should be reorganised to produce different products.

Meetings between shop floor workers, foremen and engineers put forward a number of proposals which gave them a chance of saving the company and enabling them to perform socially useful labour.

The plans they presented to management involved design and production of highly sophisticated medical equipment such as kidney dialysis machines and equipment to assist victims of spina bifida and other disabilities. Demand for such articles well outstripped supply.

The management totally rejected the workers proposals despite a demonstration of viability and cost effectiveness.

Lucas Aerospace received government assistance but even this did not ensure its survival. Rather than lose control of design initiatives and work processes, the management was prepared to see the company go to the wall.

### HOW IS CONTROL MAINTAINED

The simplest answer to this question is that those who have it are not about to give it away. It's not quite that simple. Short of using absolute force, holding the entire workforce at gun point, there is no guarantee that workers will continue to turn up for work and follow orders. That workers have not radically rejected their workplaces is in part due to the fact that sheer necessity to work prevents organisation of alternatives. Also significant in maintaining consensus is the fact that workers are not united against employers and the capitalist economy but are participants in it, competing for income and status.

Control over the economy is maintained by the way work is structured: by competition



"In the 50's working mothers were bad mums, good mothers stayed at home."



and division, by promoting individual success over collective action; pitting groups of workers against each other.

These characteristics of the division of labour are powerful ideologies of control. For example, the traditional suspicion of Australian born workers towards migrant workers who are seen as a source of cheaper labour, tends to reduce the unity of workers. Particularly significant is the division between men and women which is examined in *FOR LOVE OR MONEY*. While women have been welcomed in the workforce in times of labour shortages, whenever female labour is felt to constitute a threat to male jobs, there is a mass mobilisation of ideologies about the place of women in the home.

While women did not in fact leave the workforce after the wars, opposition from governments and employers forced them out of the male occupations they held during wartime and back into more traditionally female jobs. Reduced rates of pay led many women to refuse to work alongside higher paid male workers.

The opposition to female workers and to establishing improved conditions for women did not only come from governments and employers but was a feature of the male dominated union movement.

When sections of the workforce are holding ground against each other (particularly when the divisions in the workplace are a fundamental feature of other aspects of daily life — in the family, sporting and other clubs, in pubs, etc.) and are obliged to continue working under existing conditions for lack of alternatives, then control over the work place is maintained.

### WORK, TECHNOLOGY AND UNIONS

The power of unions to win better wages and conditions for their members relates to the nature of the occupation and the history of its development and growth.

Occupations which are wholly or predominantly male, involve an acknowledged level of skill, and have a tradition of unionism dating back to the earliest development of capitalism have had the strongest unions.

Before the development of assembly line production, craft unions in the textile and metal industries controlled significant parts of the production process because they held a monopoly over the skills of the job. While the introduction of increasingly sophisticated technology transferred more power to management by fragmenting tasks and tying the pace of production to the speed of the assembly line, traditional union control of recruitment enabled them to win reasonable conditions for *those members who retained their jobs*.

On the other hand unskilled workers were frequently not protected by union awards. In the USA the American Federation of Labor (AFL) did not protect unskilled workers. The development of the Congress of Industrial Organisations (C.I.O.) in the 1930s, a struggle in which women played a large part was the first time that unskilled workers, women and migrants were recognised in Federal Labor Awards.

White collar occupations — again employing large numbers of women are one of the slowest groups of jobs to be unionised. Early white collar unions such as the Women's Public Service Association only covered a minority of white collar workers, and high staff turnover, due in part to the sacking of married women, reduced development of union solidarity. Also the growth of white collar work was more rapid than the development of male union movement concerned with conditions. A further impediment to unionism is the status distinction between blue and white collar work, the latter offering a respectable middle class image which did not encourage development of a collective worker consciousness. This status division is underlined by the organisation of the work place. White collar workers are separated from blue collar, productive workers and usually work under cleaner, safer conditions, have better facilities, more fringe benefits, contact with, and potential identification with management.

However, changes in the nature of white collar work are reducing the status distinction, fragmenting the tasks performed by clerical staff and turning offices in government and large industrial and commercial enterprises into paper and computer production lines. The contact between what were multi-task secretarial positions and management is now mediated by a new level of supervisors.

The introduction of computer technology into office work threatens jobs and changes the social relations of control over development of skills and execution of tasks. Also, the repetitive nature of work involving computer keyboards and VDU's is responsible for an increase in work related injuries.

As a result, white collar workers are becoming more involved in union activity in a bid to gain some decision making power.

Visit a large manufacturing plant, e.g. GMH, Heinz, Petersville. Observe the working conditions on the shop floor and in the office. In particular compare the provision of lunch rooms and canteens for each group of workers, noise and air pollution.

Visit an automated office and discuss the changes in organisation of work since the introduction of computer technology (for location of automated offices, contact the relevant unions — Australian Public Service Association, Australian Insurance Workers Union, or the Trades Hall Council or ACTU).

Trace the development of white collar unionism in the last decade. Discuss the form that union campaigns have taken.

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Electrolux Ad, 1926. The 1920s:  
The modern housewife is created.  
Photo: The Home.



## OPPOSITION TO THE MACHINE

The conflict between employers and workers over the introduction of new technologies has taken many forms and is a persistent theme in union struggles. Opposition to the use of technology to reduce the labour force, de-skill workers and enhance management control is as old as the machine age.

In the early 1800s groups of workers, the most famous of whom were the Luddites, attacked the newly developed factories, smashing power looms and automated lathes which threatened their jobs and living standards. While widespread machine smashing is no longer a feature of economic life the phrase "putting a spanner in the works" is a graphic and accurate expression of the antipathy of workers towards the machines that measure their working day.

Workers have developed numerous ways of asserting de facto control over their work places. An example recently cited by a researcher from USA<sup>3</sup> was of a vehicle assembly plant where a final stage in production involved workers in washing and polishing cars as they moved along a conveyor belt known as the wet deck. This wet deck is some twelve feet above floor level and faces a large window into the room where supervisors sit watching the official number of 80 workers perform their tasks.

Closer examination by the researcher revealed that in fact only 60 workers were on the deck and of these only 40 were actually working while 20 went through the motions of washing the cars. And the remaining 20? Underneath the assembly line what looked like stacks of large cardboard boxes were in fact a series of huts in which the other 20 workers relaxed, playing cards, drinking beer, reading, holding meetings. The 80 workers rotated throughout the day, thus gaining a breathing space in a dull work process, controlling the pace of work and protecting 80 jobs.

So, union action is not only to gain better wages and conditions, but is also based in opposition to reduced living standards due to technology and changing employment patterns, and in a continuous struggle for control over the definition of work and work processes.

This in part explains what appears from outside the union movement to be an absurd adherence to demarcation of work tasks between unions which results in strikes and loss of production. What this represents is union, worker control over some aspects of the job; it is the union not the employer who decides who performs what tasks.

Furthermore, demarcation represents bargaining power. Unions can win concessions such as shorter working hours by agreeing to eliminate certain demarcation barriers, as was the case in recent disputes over the 38 hour week.

## WORKERS WITHOUT WORK

Unemployment should be seen in the context of changes in the economy due to use of technology and the shifting of production to the Third World in order to reduce labour costs and of the continuing crisis of capitalism which results from the contradiction between the need for growth and the dwindling and increasingly expensive resources (particularly energy) needed to sustain production.

The present unemployment rate of 10% is not just a result of a temporary recession from which we will "naturally" recover if workers pull their socks up and stop asking for higher wages.

What was a booming manufacturing base in Victoria between World War II and the early 1970s, employing some 40% of the labour force has shrunk rapidly now only employing 17% of the labour force. In many industries, particularly food production and service and retail trades, there has been a shift towards employing part time workers, sometimes illegally — as in the case of supermarkets who employ school students for evening and Saturday work. MacDonalds has recently received notice for its policy of sacking staff members when they reach 18 and an adult wage.

As in all cases of economic contraction marginal groups in the labour force suffer most: women, migrants and youth.

## WHERE TO FROM HERE

In the continuing struggle for better working conditions and control over work processes clearly it is necessary to confront the problem of unemployment; i.e. to distribute work and rewards more equitably, and to find new ways of organising work so that workers are less vulnerable to management decisions. In particular it is necessary to change the relationship between people and the technology which is introduced to solve problems of cost. We need to change the definition of the problem to be the *solution of social crises* and to encourage the use of technology to improve the quality of life of working people.

Trace the AMWSU campaign to win a 38 hour week for its members. The AMWSU will provide speakers and other resources.

Contact:

Max Ogden Education Officer  
AMWSU  
174 Victoria Pde  
East Melbourne  
Tel 662 1333

Using Work Experience as social research — rather than students asking is this the job for me, or attempting to learn specific job skills, they can use the opportunity of work experience to analyse the social relations of work, e.g. asking questions about decision making, industrial relations etc.

Community Research: Sunshine High School has a well developed scheme called the Youth Participation Community Research Programme which involves students in decision making about their learning, and attempts to provide learning experiences which are useful and practical, and also develop abstract, theoretical skills. For further information contact S.H.S. or read the case study listed in the bibliography.

Discussion and Research about Work

- (1) New working conditions
- Which industries have won shorter working hours; including 9 day fortnight, flexitime and 38 hour week?
- What has been the employers response to demands for shorter working hours? (NB: compare reaction now to that in the fight for the eight hour day and 40 hour week.)
- What has been the impact of shorter working hours on family and social life?
- Observe people in shopping centres particularly on Mondays and Fridays (the most popular flexi days). Are there more couples shopping together, more fathers with children?

3. Michael Apple: Seminar Monash Education Faculty Aug. 1983.



## WHERE TO START

There is no single front in the battle for control of work. The campaigns in which blue and white collar unions are now engaged are one very important strand: so is education.

It is widely accepted that the role of schools is to prepare students for the workforce, which currently means shaping individuals to slot into different places in the division of labour. Schools do not really teach work skills (except basic literacy and numeracy skills). Their contribution is a more symbolic one; providing pupils with certificates of different value (and decreasing value: HSC and other year twelve qualifications are the minimum acceptable level for an increasing number of jobs).

Career Education is the curriculum area where students are supposedly familiarised with the world of work. But if this is merely a process of drilling students in how to be good employees, or even how to 'cope' with unemployment (i.e. how to fill out dole forms and live cheaply) it will do nothing to solve any economic problems.

Preparation for work means knowing what work is; knowing how work is organised and controlled and at what points we can intervene to change conditions to our benefit.

If schools are to really equip students to participate in this society, they need to address the issue of work: the present real conditions of work and alternative forms of work.

- Amongst others, the Prime Minister and the Minister for Education, Susan Ryan have advocated establishment of rural communes to provide unemployed youth with alternative means of earning a living. There have been a number of criticisms aimed at these proposals. Investigate the government schemes and the problems which they face. (See Australian Society vol 2, no 5, 1983.)

### (4) New forms of schooling

Schools have responded in a variety of ways to the challenge that a changing economy poses.

One of the most positive is summarised in a new Vise publication called *Towards the Socially Critical School*. This booklet could form the basis of debate and discussions in the classroom, the staff room and at School Council level.

- Visit a shop, office, factory where shorter working hours have been won. Ask employees how they use their extra leisure time.

- Investigate alternative leave concessions e.g. the Fiat factory in Turin, Italy where workers have won the right to sabbatical leave each year to pursue their own education.

### (2) New forms of control

In Victoria there have been a number of schemes to involve workers in the company for which they work. Some such as Fletcher Jones, Siddons only involve offering workers share portfolios in recognition of service. However there are examples of genuine worker participation in management (e.g. Modern Maid in Footscray) and of total self management (e.g. Dynavac in Knoxfield).

Both these companies are worth visiting and welcome visitors providing appointments are made.

The Ministry of Employment Co-operative Development program provides financial assistance to viable economic ventures who wish to be constituted as a co-operative. The CDP provides advice on business procedures and decision making structures and carries out an active campaign to educate program participants and the community about democratic control. (See bibliography for details of CDP journal.)

### (3) New forms of work

- Barry Jones in his book *Sleepers Wake*, urges consideration of new products to increase wealth and employment. What does he suggest, and how viable are his proposals.





# INTERVIEWS

**Tricia Nilvor** with **Jeni Thornley** Co-producer/Co-director . . . . .

*As one member of the filmmaking collective which has made FOR LOVE OR MONEY, what is your view of women's work?*

In the last months in the editing room we've tried to clarify three strands of looking at work to help us work through the material—

- the need to work
- the right to work
- the love of work

Most women have to work. The right to work is threatened in times of recession. Women are the first to be attacked in the workforce — young women, married women. We have also tried to explore the meaning of work in the satisfaction and pleasure of labour and the value of labour.

Another level which the film explores is the dual nature of women's work, and how this is unrecognised. That's part of women's work which we call the work of loving — women's work in the home, as mothers, wives, in the community, as voluntary workers. We've tried to explore that aspect of women's work and value it, despite the fact that in this society it is devalued.

That's a paradox which we have had to come to terms with, that is women's work in the home is seen to not have an economic value. Therefore when women go into the paid workforce that work is also not highly valued. So women's work in the workforce is usually low paid, devalued, and often an extension of the work they have been trained to do in the home.

We also explore how the union movement has almost entrenched the devaluing of women's work because it has not recognised that women work in a dual way and therefore are disadvantaged in both areas. I suppose we've tried to revalue women's work and raise questions about what kind of society it might be with a revaluing of our work.

*The story of the struggle for equal pay is a strong narrative theme in FOR LOVE OR MONEY. Yet the gaining of equal pay brings little resolution within the broad context of the film's perspectives*

The struggle for equal pay is one of the themes where we've shown how women have struggled to have their labour revalued. When you get into the '70s where equal pay is in fact won, we then have to examine the fact that the gaining of equal pay has not fundamentally challenged the sexual division of labour. Women are still pitted in women's areas and the advent of new technology is another repetition of the theme of the typewriter at the turn of the century, where women are entrenched into unskilled areas at the very time when there is the possibility of breaking through.

*FOR LOVE OR MONEY has a recurrent theme of women moving from domestic work into industrial work, often using the same skills as domestic work such as service, nurturing, and the production of food and clothing. Apart from the fact that women do two jobs, how do you see the movement between these two jobs affecting women's working conditions?*

I think part of the function of the film is to understand the patterns of the past, how they are repeating in the present, so that we can begin to intervene in their repetition and make changes.

I also think that women's working conditions are partly caught up with the fact that the majority of women workers in the paid workforce are also dealing with the struggle of daily survival, the maintenance of life — feeding, clothing, and reproducing. It's not future oriented. It just exists on a daily basis and I think it keeps women from being able to intervene, in the way that male workers, trade unionists and activists can, in the historical process work for change. Women are always kind of back pedalling to get the next meal, clean, get the kids off to school and so on.

You only have to look at, for example, the photograph from the recent economic summit conference with its theme of national reconciliation to understand that it's a photograph of men. Yes, there's Senator Susan Ryan and Jan Marsh (from the A.C.T.U.), but it's men who are making the decisions that affect all of us about the economics and the directions which this country takes.

All of those men are being maintained by the work of secretaries, wives, girlfriends who are not present in that photograph, and their work is behind the scenes, facilitating the decision-making about the future of work. It's instructive that at that conference it was the social welfare groups, the women's groups, the black groups, the migrant groups who were not given speaking rights.

I think that says something about how difficult it is to find the space for those voices to be articulated. I think we're trying to do that in this film — to have that story spoken.

*During the film you use a refrain which reflects containing, control and holding on at work. How do you see its purpose in the film?*

You mean the sequence that goes . . . 'She must stay here. She must not let her eyes wander . . .' and so on? Those sequences have only been constructed in the last few weeks (Ed. July, 1983). Are you being critical of them?

No, I'm not. Because from my viewing of the film it underlines some of the complexities of women's work, and that solutions are not simple. The nature of women's work — any person's work — is that alongside economic necessity we have a need to enjoy it and feel that it is useful. Furthermore, the routines, the tedium, the fact of having a (paid) job to go to can provide its own kind of peculiar security when the rest of our lives are in disarray through excessive living demands, poverty or powerlessness.

All I can say about those sequences is that we've been trying to balance the objective story of women's work with a voice that speaks almost the interior of women's consciousness as she is working, with the kind of discipline required to maintain a job in certain situations because of economic security. Workers have to bring to that job enormous containment and discipline in order to survive.

It is also connected to why women aren't intervening in the historical process because of the reality of having to maintain holding operations, hold onto the job, the working experience of doing that job, and not risking the consequences of breaking out because they have to come home with a wage.

That interior voice is also trying to show the level and degree of skill involved in women's work which has been devalued. In World War II, when the biggest conflict over valuing of women's work took place in the traditional area of the textile



industry, women's wages were 54% of the male rate. In the munitions factories, in what was called essential work, women's wages were 90% of the male rate. What women were so angered about in World War II was that the work that they were doing in the textile mills, in the clothing factories, was highly skilled work, as skilled as the (essential/men's) work in the munitions factories where women were being called in great numbers.

That meditational sequence is trying to tap an interior voice that acknowledges the skill involved in that work, which has been seen by the male or established workforce as women's work, worth women's wages.

*That interior voice, as well as the 'subjective we' voice is interesting on a number of levels. It reflects your earlier work in MAIDENS, which also used an interior voice. Was the inclusion of these voices part of the collective process of making the film?*

It's taken a long time for the interior voice to emerge in this film and it's happened in the last three months. For myself it's been one of the biggest breakthroughs for the film. The film lacked subjectivity, and a lot of people who'd come to preliminary screenings were so oppressed by the march of history — it was almost like a male history of women caught up in the historical process moving relentlessly forward — that to tap the subjective voice became a kind of crucial enterprise.

Partly that voice is a co-option. I've written some of it, but some of it comes from an American writer, Susan Griffin in *Women and Nature*. It's got its problems, but I think it's been a breakthrough in the film. It's brought me 100% into the film. I'd been holding back, and I don't understand why, but I haven't known how to bring that other level to the film.

*Referring again to MAIDENS, you used exclusively archival footage in that film. Is there any reconstruction in FOR LOVE OR MONEY?*

We filmed 35 interviews with women throughout Australia to be included in the film. We've used only two of those. We wanted to show women's work visually and not to have screen time taken up with camera interviews of women describing their history. We wanted the interviews which we used to be very powerful.

In terms of other material, there's some actuality which we've filmed like multi-national's office buildings, and we re-filmed the female factory sequence at Parramatta. We tried going through the traditional technical processes, using animation stands and the like. Ultimately, we've gone for our own processes, and I think we've got just as good results. We've also done a lot of work in step printing and slowing down archival footage, the Super 8, photographs and slides.

*Where did you find most of the footage? I know that a few years ago you were asking for material that might be hidden under the bed or on top of the wardrobe. Did you get any of that film?*

Quite a few people with home movie collections contacted us. The motherhood sequence in the fifties of the women with the birthday cake is from a home movie collection, and so is the twenties sequence on training for motherhood called, incidentally, *His Majesty The Baby*.

A high proportion of the archival film is through the National Film Archive. The film couldn't have been made without the existence of the Archive, and I feel that a film like this is also a tribute to the Archive and its work.

*How much did you draw on the work of women filmmakers who've made labour history films in America?*

Apart from Martha Ansara's *DON'T BE TOO POLITE GIRLS* there isn't a women's labour history film that's been made here, and so in a sense we've had to look at, for example, *ROSIE THE RIVETER*, *THE DOUBLE DAY*, *BABIES AND BANNERS* and *UNION MAIDS*. Connie Field in *ROSIE THE RIVETER* was very instructive because she did not just use the archival film at the service of the interviews.

Another filmmaker whose compilation films have been really key is Philippe Mora and his films *BROTHER CAN YOU SPARE A DIME* and *SWASTIKA*. His films often don't use narration, and as you find also with *ATOMIC CAFE* it's like the viewer is thrown into a sea of archival film and they have to sink or swim. I find sometimes our film is balanced on another level and that the narration is holding it down when it could have had more movement and life. But I also think the narration is the key in speaking an analysis of history.

Another point that needs to be made in relation to American models is that we were hoping to find exciting archival material that had not been seen before. But it's not there. In *BABIES AND BANNERS* for example, there's some fantastic archival film of when the women strike and go out into the street. They're breaking windows and showing extraordinary militancy. We've had to tell the story of the women's strike in Australia, which occurred in the same World War II period, with newspaper headlines, photographs and a Bradford cotton mills promotional film which was made for the purpose of keeping productivity up during the War. It's been very disappointing to find how undocumented women's labour history is in Australia.

*Did you ever feel swamped by the amount of material with which you were dealing? And if FOR LOVE OR MONEY was not the first film of women's labour history, would you have been more selective with the material?*

Yes, absolutely. It's taken years. I think we've tried to do everything and the film reflects that. If there had been other works around it would be different, but there's always been a commitment — however ill-defined — of wanting to tell the story of women's work since the origins of white settlement. We've all felt very drawn to wanting to cover that time span in the film.

*But you're dealing with so many complex questions in terms of social issues. You're dealing with aboriginal land rights, the position of migrants in Australia, the position of women in Australia, and also the condition of the working class. The task is overwhelming.*

People who are supportive of the film and who have seen the rough cut see that that is the film's strength. But I'm a bit concerned that the film can be too easily dismissed because people can't see those connections and that we have not presented them well enough. The fact that we've also written the companion book to what is a very complex film will, I think, help people who want to tackle the issues in the film, using the book as a base.



Elizabeth Drake.Composer

I first started thinking about the film when I saw the twelve hour version about a year ago. The fantastic scope of the film and the fact that it dealt with history chronologically meant that there was the possibility of using certain songs of each period.

The process of writing the score over these last few months has been to tie in the use of music chronology, i.e. the styles of music that actually relate to different periods, with the music which I wrote around the film's themes.

One of the themes that first emerged for me was the aboriginal theme. I listened to quite a bit of aboriginal music and took some elements out of that and then wrote music which changed through the periods as their situations changed. I wrote that music for synthesizer.

In the beginning of the film, before white people arrived, the aboriginal melody is stated and has a different quality. Then there's a gradual disintegration of the music up to the 1950's, where I was interested in being able to be absolutely specific. There's a voice of a woman speaking with great anger and I tried to pick up on the anger and get it into the music, to create something out of it and take it a lot further. It's a lot more stylised but it is still based on an aboriginal melody. Musically speaking, I really like having the actual voices of the aboriginal women at the end, with a modern statement of their own.

That example of the Ernabella Choir singing the Pitjantjatjara land rights song is one way in which my original music and found music is worked together. There are elements where it is the same and there are also elements where it's been written for specific periods about what was happening at that time.

As far as the nineteenth century is concerned, I drew on some of the music that would have been played in middle class homes and wrote a trio, which is used in an ironic sense because it has gentility but it's used over a sequence about domestic servants. However there is also, in the cello, the sound of the tedium of the domestic work so that when the servants pick up the basket the cello comes in as a more tedious sound. Basically, I've tried to combine these things.

There is another piece which uses the instrumentation of the 19th century but it's actually quite a modern piece. It's more related to the emotions of a sense of revolt, a sense of change in the Tailoresses' Union and the success of their Union. That was written for violin, cello and clarinet.

In *Part 2* the significant new music in Australia was jazz. There's two World War I songs which are more music hall than jazz, but then in the '20s the music starts to move into jazz.

There's a silent music sequence there, where again I didn't want to do straight plinky-plonk, tinkly-tinkle music, because I also wanted to capture the seriousness of women's revolt. It's the sequence where a laundress throws steaming suds in the face of the boss. I treated that as a piano piece but I wanted it to go one step further. So I put in some discordant chords as well as chords of our time and then came back to the traditional silent music again in order to combine the emotions, the times, the setting. I used the piano to relate to the silent movie. But the chords relate more to the emotions and the seriousness of the time.



Through the rest of *Part 2* I use jazz, combining the literal with the ideas which spring from it. I use quite a modern rhythm with my own sense of what Gershwin was writing at the time. It has the feel of the '30s, but I didn't want to do conventional '30s depression music because the women then were very strong in working and organising.

In *Part 3* I've dropped the acoustic bass and moved into the electric bass because that music had arrived in Australia and I wanted to write something that would have been like the pop songs that a lot of women were listening to in the fifties. Again I wanted the ironic touch of women in the home, the propaganda that forced women back into primary roles as wives and mothers, and the escape that was available through that kind of music. That music moves back and forth — firstly over the reality of not being able to find a home and then over women securely positioned within the home.

Also in *Part 3*, at the end of World War II at Hiroshima the music records a great and terrible shock instead of great victory. That's where synthesizer music starts to emerge in tune with the dawn of a new age and it is repeated over the cold war and the Peace Movement. It's the beginning of more synthesizers, the 1980s sort of sounds.

For the sixties we use a song written by a Melbourne woman, Marnie Sheehan, called *Efficient Secretary* which is going to be used as a promo for the film. Again this was produced with an idea of the times, and the musical idea is that the back up vocals take more precedence than the original because, I wanted to bring out, through the music of the women backing the main singer, the ironies of women in the offices backing the employers. *Efficient Secretary* is a case of a song that was already found but adapted for the film. Apart from foregrounding the supporting vocals, I had to take the clarinet off while they were working, and so it's just a rhythmic track. That was literally composing while recording, whereas most times I've had an idea of something but written it with my own variations.

What's interesting about *Part 4* is that we had thought that certain parts of the music would reverberate into this — but *Part 4* has taken such a modern thrust that music that was written even in the '70s sounds so historical. Rather than just recapitulating things, what I am doing now (July 1983) is trying to embrace the 1980s musically.



## Part I: Hard Labour

- (R) repeated within part
- MACDONALD DOWNS EXPEDITION (R) (University of Adelaide, 1930)  
 THE BREAKING OF THE DROUGHT (Franklyn Barrett, 1920)  
 ON OUR SELECTION (Raymond Longford, 1920)  
 THE WAYBACKS OF 1925 (Arthur W. Sterry, 1918)  
 AUSTRALIANS IN FRANCE (Government film, c.1917)  
 TOBACCO (Government film, c.1933)  
 TAKE NOTICE (Sydney Unity Film Group, c.1939)  
 THAT MEN MAY FLY (Gwen Caldwell, c.1943)  
 BRADFORD COTTON MILLS (Government film, c.1947)  
 THESE ARE OUR CHILDREN (Realist Film Unit, 1948)  
 NABARULA (University of Adelaide, 1958)  
 BIRTH AND BEYOND (Jenni Kendall, 1980)  
 WOLLONGONG JOBS FOR WOMEN SUPER-8 (Robyn Murphy, Chris Jones, 1980)  
 TALL TIMBERS (Ken G. Hall, 1937)  
 PRESENTING A CAREER IN RETAILING (John Kingsford Smith, 1947)  
 AIR WOMEN SHOOT FILM FOR RAAF INSTRUCTION (Movietone newsreel, 1943)  
 BOOTS AND SHOES (Made in Australia Council, c.1920)  
 SMITHY (Ken G. Hall, 1946)  
 SONS OF MATTHEW (R) (Charles Chauvel, 1949)  
 HERITAGE (R) (Charles Chauvel, 1935)  
 SEVEN LITTLE AUSTRALIANS (Arthur Greville Collins, 1939)  
 MANN RANGE (University of Adelaide, 1933)  
 JOURNEY AMONG WOMEN (Tom Cowan, 1977)  
 BITTER SPRINGS (Ralph Smart, 1950)  
 MY BRILLIANT CAREER (R) (Gillian Armstrong, 1979)  
 TROOPER O'BRIAN (Jack Gavin, 1928)  
 EUREKA STOCKADE (Harry Watt, 1949)  
 LIVING HAWTHORNE (R) (Jackson & Gibson, 1906)  
 WONTHAGGI AND KILCUNDA (unknown, c.1915)

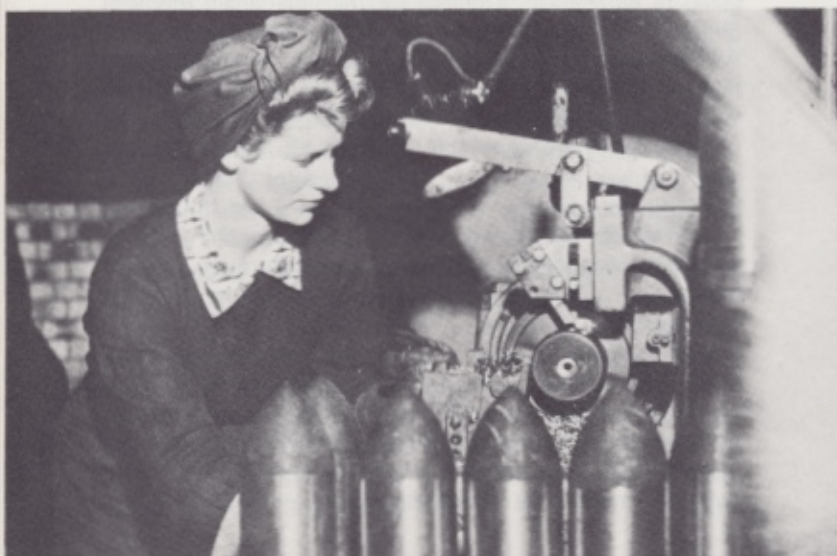
## Part II: Daughters of Toil

- THE HERO OF THE DARDANELLES (Alfred Rolfe, 1915)  
 THE SPIRIT OF GALLIPOLI (Keith Gategood & William Green, 1928)  
 SHINE SIR (The London Press Exchange Ltd., c.1918)  
 SELECTIONS FROM THE ZENITH FILM LIBRARY (R) (unknown, c.1918)  
 HOW THE DIGGER GETS HIS MAIL (R) (Government film, c.1916)  
 AUSTRALIANS IN FRANCE (unknown, 1917)  
 W.M. HUGHES: REFERENDUM BULLETS (unknown, 1917)  
 SYDNEY STRIKE (unknown, 1917)  
 TOPICAL BUDGET (R) (unknown, 1917)  
 THE BREAKING OF THE DROUGHT (Raymond Longford, 1919)  
 THE SENTIMENTAL BLOKE (R)  
 BOOTS AND SHOES  
 RETURN OF THE ANZACS (unknown, c.1918)

- SUNSHINE SALLY (R) (Lawson Harris, 1922)  
 AUSTRALIAN ADVERTISING SHORT (unknown, 1920)  
 THE HORDERN MYSTERY (Harry Southwell, 1920)  
 HIS MAJESTY THE BABY (Fred Daniell, 1928)  
 THE CHEATERS (Paulette McDonagh, 1929)  
 TWENTIETH CENTURY TRAVEL THROUGH  
 OUTBACK AUSTRALIA (R) (Herschell Australian Production, c.1928)  
 PAINTED DAUGHTERS (F. Stuart Whyte, 1925)  
 GREENHIDE (R) (Charles Chauvel, 1926)  
 THE MANUFACTURE OF COCOA, CHOCOLATE  
 AND CONFECTIONARY (R) (Cadbury-Fry-Pascalls Ltd., c.1925)  
 THE SENTIMENTAL BLOKE  
 BUSHHELLS BLUE LABEL TEA (unknown, 1925)  
 BOOTS AND SHOES  
 SHEEP TO SHOP —  
 WOOLLEN GOODS (Herschell Australian Production, c.1920)  
 AUSTRALIA TODAY (Enterprise Film Corporation, 1938)  
 THIS FREEDOM (Australian Labour Party, 1944)  
 COAL — THE BURNING QUESTION (McCreadie Bros., 1946)  
 TAKE NOTICE (R)  
 DAD AND DAVE COME TO TOWN (R) (Ken G. Hall, 1938)  
 AUSTRALIA DRINKS ITS LUNCH (Cinesound newsreel, 1935)  
 TOBACCO (R)  
 FRUIT CANNING (Government film, c.1933)  
 THE GROWING CHILD (Government film, c.1933)  
 AUSTRALIAN EGGS (Government film, c.1934)  
 CADDIE (Donald Crombie, 1976)  
 MADAME LAMOUREUX (Movietone newsreel offcuts, c.1935)  
 THE FLYING DOCTOR (Miles Mander, 1936)  
 THE SQUATTER'S DAUGHTER (Ken G. Hall, 1933)  
 PROUD MOTHERS DISPLAY BABIES  
 AT MARRICKVILLE (Movietone newsreel, 1944)  
 WINDOWS FULL OF CHRISTMAS (Cinesound newsreel, 1939)

## Part III: Working for the Duration

- AUSTRALIANS: KEEP THE WHEELS  
 OF INDUSTRY TURNING (Government film, c.1942)  
 A SON IS BORN (R) (Eric Porter, 1946)  
 BEAUFORT ASSEMBLY (R) (Government film, c.1943)  
 THE POWER AND THE GLORY (R) (Noel Monkman, 1941)  
 RED CROSS (Herschell Australian Production, 1942)  
 (also titled: THEY SERVE)  
 AUSTRALIAN NURSES AT WORK (Movietone newsreel, 1943)  
 IN JUNGLE AREA (R)  
 WOMEN'S SERVICES AT 21st A.G. HOSPITAL (Government film, 1943)  
 MANPOWER (Cinesound newsreel, 1942)  
 80,000 WOMEN FOR THE WAR EFFORT (R) (Cinesound newsreel, 1942)



Munitions worker at a turning machine, 1943. World War II: A turbulent time in Australian working women's history. Strikes over wage rates swept the country. Photo: Australian War Memorial.



THIS FREEDOM (R)  
 AUSTRALIAN BAND PLAYS ON U.S. CARRIER (Movietone newsreel, 1947)  
 WOMEN'S LAND ARMY (Cinesound newsreel, 1942)  
 THAT MEN MAY FLY (Mervyn Murphy, 1945)  
 HARVEST GOLD  
 TAKE NOTICE  
 WHILE THERE IS STILL TIME (R) (Charles Chauvel, c.1942)  
 HOME PLAN (R) (NSW Association of Co-operative Building Societies, c.1946)

WOMEN'S POLITICAL INFLUENCE (ABC-TV, 1972)  
 FEDERAL FILE (TCN Channel 9, 1972)  
 WHITLAM WOMEN (ATN Channel 7, 1974)  
 LIZ REID (ABC-TV, 1973)  
 SELECTIONS FROM THE ZENITH FILM LIBRARY  
 FILM FOR DISCUSSION (R) (Sydney Women's Film Group, 1974)  
 A DREAM COME TRUE (Cinesound Studios, 1955)  
 THE WAY WE LIVE (R)  
 LEARNING AND LIVING TOGETHER

Aboriginal women and children from Borroloola, N.T. 1982.  
 For Aboriginal women land rights is basic to both  
 cultural and economic survival. Photo: Carol Ruff.



THESE ARE OUR CHILDREN (Melbourne Film Society, 1947)  
 BEAUTIFUL MELBOURNE  
 TALL TIMBERS  
 WAR-WORKING MOTHERS  
 PUT BABIES IN SAFETY (Cinesound newsreel, c.1943)  
 MUSICAL MUNITIONEERS (Cinesound newsreel, 1942)  
 BRADFORD COTTON MILLS (R)  
 TRANSPORT STRIKE DISORGANISES CITY (Cinesound newsreel, 1944)  
 PARALYSIS (Barbary Levy, 1975-1977)  
 BETTY BRIDGES' HOME MOVIES (R) (Betty Bridges, 1940s-50s)  
 POST-WAR PRE-FABRICATED HOUSES (R) (Government film, 1946)  
 COAL — THE BURNING QUESTION (R)  
 THE VANISHING FACTORY GIRL (R) (Movietone newsreel, 1947)  
 NOT ONLY THE NEED (R) (Waterside Workers Federation Film Unit, 1958)  
 BONES OF BUILDING (Waterside Workers Federation Film Unit, 1956)  
 AUSTRALIAN DIARY NO. 43 (Australian National Film Board, 1951)  
 AUSTRALIA TODAY (The Rank Organisation, 1959)  
 PRESENTING A CAREER IN RETAILING (Government film, 1947)  
 THIS IS THE LIFE (R)  
 MAKE LIFE EASIER (John Kingsford-Smith, 1948)  
 THREE IN ONE (Cecil Holmes, 1957)  
 MUNICIPAL MARKETS CUT FOOD PRICES (Movietone newsreel, 1952)  
 COMMUNISTS TURN OUT IN FORCE (Movietone newsreel, 1950)  
 FOR MAY DAY MARCH (Cinesound newsreel, 1953)  
 VICE-PRESIDENT NIXON ARRIVES (Movietone newsreel, 1963)  
 ASSEMBLY LINE IN BABY FOOD FACTORY (Government film, 1959)  
 THE WAY WE LIVE (Artransa, 1959)  
 SURF DRUMBEAT T.V. COMMERCIAL (Cinesound newsreel, 1955)  
 BUNDABERG QUADS  
 NABARULA  
 SISTER, IF YOU ONLY KNEW (Janet Isaac, 1975)  
 STOCKMARKET BOOM (ABC-TV, 1968)  
 FILM AUSTRALIA STOCK FOOTAGE 1960s  
 FEMALES SORT THE MAIL (R) (Cinesound newsreel, 1964)  
 THE FACTS OF LIFE (ABC-TV, 1967)  
 STOCK EXCHANGE (ABC-TV, 1968)  
 THE WORLD OF COMMERCE (Academy Film Productions, 1966)  
 LEARNING AND LIVING TOGETHER (Melbourne Church of England Girls Grammar School, 1956)  
 (Four Corners, ABC-TV, 1969)

HARVEST GOLD  
 A SON IS BORN  
 WHO KILLED JENNY LANGBY? (Donald Crombie, 1974)  
 CRADLE SONG (Gilly Coote, 1977)  
 SECRET STORM (Martha Ansara, 1977)  
 WE AIM TO PLEASE (Robin Laurie & Margot Nash, 1976)  
 AMAZON ACRES SUPER-8 (Chrissa Wilkinson, c.1975)  
 THE MOONAGE DAYDREAMS  
 OF CHARLENE STARDUST (Margot Oliver, 1974)  
 MAIDENS (Jeni Thornley, 1978)  
 PART-TIME REVOLUTION (Four Corners, ABC-TV, 1980)  
 ALL IN THE SAME BOAT (Deborah Kingsland, 1977)  
 ABORTION EMBASSY (ABC-TV, 1973)  
 MONSTER (Sally Trevina, 1977)  
 80,000 WOMEN FOR THE WAR EFFORT (R)  
 BEAUFORT ASSEMBLY (R)  
 B.H.P. (ABC-TV, 1973)  
 MIGRANT WOMEN (R) (Four Corners, ABC-TV, 1976)  
 GREETINGS FROM WOLLONGONG (R) (Mary Callaghan, 1981)  
 RED CROSS  
 HOME PLAN (R)  
 BOOTS AND SHOES  
 SHEEP TO SHOP  
 MADAME LAMOUREUX  
 ME AND DAPHNE (R) (Martha Ansara, John Flaus & David Hay, 1977)  
 FAR EAST (John Duigan, 1982)  
 WHITLAM CAMPAIGN (ABC-TV, 1975)  
 WORK THAT WAS (ABC-TV, 1980)  
 THE MANUFACTURE OF COCOA, CHOCOLATE AND CONFECTIONARY  
 FRUIT CANNING (Film Australia, 1976)  
 AMY (ABC-TV, 1981)  
 MURAL PAINTING (Leonie Crennan, 1975)  
 TRAIN SEQUENCE  
 WOLLONGONG JOBS FOR WOMEN SUPER-8  
 WHO'S THAT UNDER  
 THE HARD HAT (NSW Women's Advisory Council, 1981)  
 WOLLONGONG RIGHT TO WORK MARCH (ABC-TV, 1982)  
 MERCANTILE MUTUAL PICKET (Australian Insurance Employees Union, 1980)

TAKE NOTICE  
 STOCKMARKET BOOM  
 HOME ON THE RANGE (Gil Scrine, 1981)  
 MANN RANGE  
 AIR WOMEN SHOOT FILM FOR RAAF INSTRUCTION  
 NABARULA  
 COMMUNISTS TURN OUT IN FORCE FOR MAY DAY MARCH  
 TALL TIMBERS/SONS OF MATTHEW  
 THE HORDERN MYSTERY  
 MUNICIPAL MARKETS CUT FOOD PRICES  
 POST-WAR PRE-FABRICATED HOUSES  
 THAT MEN MAY FLY  
 BRADFORD COTTON MILLS

## Part IV: Work of Value

EQUAL PAY (GTV Channel 9, c.1967)  
 AUSTRALIAN BANK OFFICERS  
 MAKE HISTORY (Australian Bank Employees' Union, 1968)  
 SEVEN DAYS: PROTEST (CTC Channel 7, 1967)  
 OR FOREVER HOLD YOUR PEACE (Richard Brennan et al, 1970)  
 METAMORPHOSIS (Sky McLaughlin, 1975)  
 WOMEN'S LIBERATION FRONT (ABC-TV, 1970)  
 A.C.T.U. CONGRESS (ABC-TV, 1971)  
 NINGLA A-NA (Alessandro Cavadini, 1972)



# FILMOGRAPHY

by Ken Berryman & Graham Noonan.

The films listed below cover a wide range of topic areas, including labour history, women and work, women and welfare, Aboriginal women, migrant women, social history, equal opportunities, new technology and unemployment.

Reference numbers refer to the Film and Video Collection borrowing system for Victorian schools but many of these films are also available from State Education Department Film Libraries, State Film Centres and the National Film Lending Collection.

## 2714 THE DROVER'S WIFE

Aust. 1968 45 min. B&W  
Henry Lawson's short story of a woman left alone in a two-roomed bush cottage with her four children while her husband is away droving.

## 2970 JUDY

Aust. 1973 32 min. B&W  
Judy is a young girl living in a large provincial city in Australia, who is dissatisfied with the way of life in a country town. This film follows her in the last weeks before she leaves home for the city and highlights the problems she faces.

## 3668 GOT AT

Aust. 1973 17 min. B&W  
Made by a group of Dip. Ed. women students at La Trobe University, this film presents the attitudes of a group of women training to be teachers and is designed to stimulate discussion about the role teachers and school organisations play in fostering, reinforcing or changing sex-role stereotyping in Australian society.

## 4246 WHO KILLED JENNY LANGBY?

Aust. 1974 49 min. Col.  
A dramatised version of the events leading up to the suicide of a young mother of five children, suggesting perhaps that she is a victim of the pace and pressure of modern life, unable to communicate her needs to those who could have helped her.

## 4394 JOBS FOR THE GIRLS

Britain 1973 25 min. B&W  
Illustrates the ways in which girls are influenced when choosing a job or career and describes the factors that affect girls' attitudes at every level — school, college and work. The repercussions that these early attitudes have on married women who wish to re-enter the work force are also looked at. From the *Women At Work* series.

## 4395 THE LESSER HALF

Britain 1973 25 min. B&W  
Explores how far the position of women in the labor market reflects the position of women in the home and discusses the status of women's work in the home. From the *Women At Work* series.

## 4396 PART OF THE UNION

Britain 1973 25 min. B&W  
Looks at three unions where there is a high percentage of female labor in the industry concerned. From the *Women At Work* series.

## 4397 WHAT DID YOU DO IN THE GREAT WAR MUMMY?

Britain 1973 25 min. B&W  
Traces the history of women workers this century with special emphasis on their experiences during the First and Second World Wars. Shows that traditionally there have been two labor markets in Britain — one for men and one for women — and that only during the two wars has British society relaxed its attitudes to women's work. From the *Women At Work* series.

## 4398 WHAT SEX IS YOUR JOB?

Britain 1973 25 min. B&W  
Looks at the characteristics of women's work in three different areas of employment and explores the realities and assumptions behind clichés held about what defines 'women's work' and 'men's work'. From the *Women At Work* series.

## 4449 THE EMANCIPATION OF WOMEN

Britain 1970 36 min. B&W  
Traces the role of women from the late Victorian era in the 1890s through to the eventual granting of the vote in 1928 for all women over twenty-one. The film places emphasis on the suffragette movement of Mrs. Emily Pankhurst but also includes footage of the activities of the moderate suffragette movement of Mrs. Fawcett.

## 4470 SISTER IF YOU ONLY KNEW

Aust. 1975 51 min. B&W  
Presents profiles of four Aboriginal women who have established themselves as leaders among their people living in the city. Specifically they talk about their work in the fields of childcare, housing and the law, areas in which Aborigines have had great difficulty in getting adequate help.

## 4560 THE INHERITANCE

U.S.A. 1964 62 min. B&W  
A history of the struggle in America during the twentieth century for decent working conditions especially in the clothing industry.

## 4569 AMY

Aust. 1976 14 min. Col.  
Amy is a sixteen-year-old Aboriginal girl living with her family in an inner suburb of Sydney. In 1974 the family moved to Sydney from Collarenebri because of a rural recession and because the parents' desire to improve educational opportunities. But Amy has met a number of problems, particularly prejudice and difficulty in finding work. From the *Why Can't They Be Like We Were?* series.

## 4573 KATHY AND TRACEY

Aust. 1976 14 min. Col.  
This film explores the sex-role stereotyping of girls, their job opportunities, their family expectations and support and the concept of femininity by looking at the situations of two teenage girls, Kathy and Tracey. From the *Why Can't They Be Like We Were?* series.

## 4575 NIKI

Aust. 1976 12 min. Col.  
Niki is a fourteen year schoolgirl who has achieved autonomy after the divorce of her parents. Looks at the extent to which young people are capable of handling a large degree of independence. From the *Why Can't They Be Like We Were?* series.

## 4657 THE UNION REP: CHANGES IN THE OFFICE

Aust. 1976 10 min. Col.  
Focuses on the manner in which a female union delegate fulfils her role in representing the staff in the office of a large company.

## 4670 DO I HAVE TO KILL MY CHILD?

Aust. 1976 52 min. Col.  
Dramatisation of the anguish and desperation of parents who become baby-bashers. A young middle class mother's ability to cope with children, neighbours, housework, an ambitious husband and the stresses of modern living gives way to the point where she commences to take out her tensions on her young baby.

## 5153 SUSSO KIDS

Aust. 1975 29 min. B&W  
Paints a vivid picture of life in Australia during the Great Depression of the early 1930s, using film clips from the period.

## 5203 FACE

Canada 1975 17 min. Col.  
The face of a young woman is used to explore the past, present and projected life of every woman. A broad range of emotions is displayed some of which are rehearsed.

## 5249 AND EVERYTHING NICE

U.S.A. 1974 20 min. Col.  
Shows the process of consciousness-raising with a group of women and indicates the development of a new sense of self-worth.

## 5434 SHADOW SISTER

Aust. 1977 52 min. Col.  
A portrait of Kath Walker, Australia's foremost Aboriginal poet, whose expressive poems first published during the Civil Rights era of the 1960s and her stand on the platform with other Aboriginal campaigners during that time contributed greatly to the world's growing awareness of the Australian Aboriginal cause.

## 5570 LOOKING AT

**TOMORROW: WHAT WILL YOU CHOOSE?**

U.S.A. 1974 16 min. Col.  
Documentary treatment of seven young women in their jobs. Explores the concepts of individual choice, preparation and reward.

## 5773 BETTY A SHOP

**STEWART**  
Aust. 1979 10 min. Col.  
Betty is a shop steward at the G.M.H. plant in Adelaide. A woman in a role usually filled by men, she plays a strong part in improving conditions in her factory. From the *Our Multicultural Society* series.

## 5918 WOMEN AT WORK: CHANGE, CHOICE, CHALLENGE

U.S.A. 1977 19 min. Col.  
Shows women working at a variety of jobs many of which were traditionally male dominated.

## 5960 WOMEN IN SPORTS: AN INFORMAL HISTORY

U.S.A. 1976 28 min. Col.  
Traces history of women in sport from ancient times to present day. Helps overcome myths about women's lack of strength and endurance.

## 5994 WOMAN IS

U.S.A. 1973 12 min. Col.  
This film is composed of approximately four hundred separate images of women collected from drawings, paintings and photographs. Music and sound effects are accented by historic quotes and contemporary comments about the situation of women today and throughout history.

## 6083 CAREERING INTO MARRIAGE

Aust. 1979 16 min. Col.  
Looks at two young women and their very different views on how they see their lives in terms of work and marriage. From the *Working* series.

## 6089 THINK BIG

Aust. 1979 17 min. Col.  
Focuses on two people in the advertising industry (one of whom is a woman) who have made it to the top. Explores their attitudes to work. From the *Working* series.

## 6091 WORKING UP: WOMEN AT WORK IN AUSTRALIA

Aust. 1979 50 min. Col.  
Presents interviews with nine women working in traditionally male fields, highlighting attitudes and prejudices towards working women in general.

## 6109 CHANGES

Aust. 1979 24 min. Col.  
Focuses on a number of Victorian women who have achieved a certain independence and fulfilment in their careers. Designed to show school leaving age girls that there is a wide range of jobs for which they can aim.

## 6118 THE RISE OF LABOR

U.S.A. 1969 30 min. Col.  
Traces the history of the American labor movement. Discusses the working conditions from the 1800s to the present, the effects of early strikes in changing governmental attitudes towards labour and the organisation of the American Federation of Labour and the Congress of Industrial Organisations.

## 6301 THE HUNGRY MILES

Aust. 1955 28 min. B&W  
History of the struggle of the Australian wharves against the overseas ship owners from the 1930s to the mid 1950s.

## 6309 SUPERMAN AND THE BRIDE

Britain 1975 40 min. Col.  
Looks at the messages that come to us from the mass media regarding sex roles. Uses satire, songs, cartoons and clips from film television and newspapers to explore the influence of the mass media in shaping what we perceive to be the roles of males and females in society.



**6325 WOMEN IN MANAGEMENT: THREAT OR OPPORTUNITY**

U.S.A. 1975 29 min. Col.  
Combined cartoon/documentary style is used to examine traditional views regarding the capability of women at management levels. The film shows how one company in its commitment to finding and utilising potential in its staff is running career planning and counselling sessions to help overcome negative views towards the role of women in business.

**6434 WHO PAYS THE PRICE?**

Aust. 1979 29 min. Col.  
Examines the role of new technology in displacing people from traditional jobs. Shows the current and future applications of silicon chips in traditionally labour intensive areas such as retailing, banking and office work. Looks at the possible social effects of technological change in the context of Australia's economic system.

**6482 TOILETTE**

U.S.A. 1976 9 min. Col.  
Clay animated film which examines the self-image problem that women can have as a result of societal pressures to conform to certain stereotypes.

**6518 THE DISTANT LENS**

Aust. 1979 50 min. B&W  
Covers the social history of Western Australia in the first half of this century.

**6569 LETTERS FROM POLAND**

Aust. 1978 33 min. Col.  
Dramatisation of the problems faced by a young Polish woman arriving in Australia as a post World War II refugee.

**6619 COPING**

Aust. 1979 93 min. Col.  
A documentary examining the stresses facing women living in a new company mining town in Western Australia.

**6661 DOES ANYBODY NEED ME ANYMORE?**

U.S.A. 1975 29 min. Col.  
Edited version of the feature *TELL ME WHERE IT HURTS*. Raises issues regarding women's roles, sex-role stereo-typing, changing expectations of the female role and the male perception of such topics.

**6674 ADVANCE AUSTRALIA**

Aust. 1951 22 min. B&W  
A propaganda film outlining the virtues of Australia the lucky country in the 1950s.

**6719 I WASN'T MADE TO BE A SECRETARY**

Aust. 1981 14 min. Col.  
Girls who have chosen to serve apprenticeships in such areas as stonemasonry, automotive mechanics and painting discuss why they decided on these traditionally male dominated areas.

**6738 PAUSES**

Aust. 1978 40 min. B&W  
Documents the lives of three mature women all successful in their own work. Each articulates her feelings of how the growing awareness about the traditional female role she carried out caused her to re-assess her life.

**6739 SOUTHERN RUN**

Aust. 1979 23 min. Col.  
Lyn is a single mother who works as a train stewardess on the N.S.W. rail. The film shows her at work on a trip from Sydney to Junee and reveals her attitudes to work and life.

**6754 SMOKES AND LOLLIES**

Aust. 1976 23 min. Col.  
First part of a longitudinal study of three Adelaide girls. The girls are aged fourteen and express their attitudes towards school, work, boys, marriage and parenthood.

**6755 FOURTEEN'S GOOD, EIGHTEEN'S BETTER**

Aust. 1981 47 min. Col.  
Second part in a longitudinal study of three Adelaide girls now aged 18 intercut with footage from *SMOKES AND LOLLIES* (Film No. 6754). Shows how their 14 year old expectations have been altered by their experiences of marriage, parenthood, employment, low incomes and insecurity.

**6774 NEW LIFE, NEW WAYS**

Aust. 1979 16 min. Col.  
Examines the potential loneliness and isolation faced by migrant women coming to live in urban Australia. Highlights the many inadequacies of Australian support systems in coping with the special problems of non-English speaking migrant women.

**6865 S.O.S.**

Italy 1979 11 min. Col.  
Comical but scathing indictment of man's age old exploitation of women presented via the historical theories of a mad professor who is convinced that women are temporary visitors from a far away galaxy.

**6901 MORE SMOKES, LESS LOLLIES**

Aust. 1981 25 min. Col.  
Edited version of *FOURTEEN'S GOOD, EIGHTEEN'S BETTER* (Film No. 6755). The second part in a planned four part longitudinal study of the lives of three young women in Adelaide.

**7265 BREAD AND DRIPPING**

Aust. 1981 18 min. Col.  
A look at the Great Depression in Australia from the point of view of four women who lived through it. Examines the exploitation of women; the taking of men's jobs by women; the government baby bundle; the campaign for free milk; and protest marches, especially by the Militant Women's Group.

**7320 UNION MAIDS**

U.S.A. 1976 47 min. B&W  
A stirring history of three women's experience in labour organising in Chicago in the 1930s, told through interviews, interspersed with archive newsreels and period photographs of stop-work meetings, working conditions, picket lines and fights with the police. Raises issues concerning

sexism and racism in union organising.

**7348 MUM'S THE WORD**

Aust. 1982 23 min. Col.  
Looks at three single mothers living on Social Security benefits, and how they maintain their family lives. These women raise fundamental questions about single parenthood, the Australian social security system, and the realities of living below the poverty line.

**7352 THE WILLMAR 8**

U.S.A. 1979 50 min. Col.  
An award winning documentary which tells the story of how unequal pay, denial of promotional opportunity, and lack of respect drove eight unassuming, church-going women to form a union and begin the first bank strike in Minnesota.

**7385 SOLDIER GIRLS**

Britain 1981 87 min. Col.  
Feature documentary depicting the experiences of a group of young women newly inducted into the U.S. Army at a basic training camp at Fort Gordon, Georgia. Raises issues concerning group identity; means of social control; the anomalies inherent in training for war in peace-time.

**7558 ANGEL IN THE HOUSE**

Britain 1978 28 min. Col.  
Drama which takes as its theme an essay by Virginia Woolf written in 1927. In the essay Virginia Woolf talks about women writers and the psychological and social barriers to their creativity and their self-confidence. The film's protagonist, Lily Ramsey, is an aspiring writer and admirer of Virginia Woolf.

**7563 MAKE IT HAPPEN**

Canada 1978 22 min. Col.  
Encourages women to break out of the traditional stereotyped roles expected of them, by focussing on a number of women who have attained positions of power and responsibility in their chosen fields. Notes also that the path to the top is not always an easy one, thereby avoiding a romanticised view of 'successful women'.

**7575 GREETINGS FROM WOLLONGONG**

Aust. 1981 43 min. Col.  
Explores the lives of four young people faced with unemployment, limited prospects and living in a city overrun with consumerist culture. It looks at youth culture and its shifting, ambivalent relations to the societies that produced, contain and define them... and stresses the creative resilience of unemployed youth culture as well as its battle with boredom and desperation.

**7577 HARLAN COUNTY U.S.A.**

U.S.A. 1976 103 min. Col.  
Academy Award winning documentary by Barbara Kopple, a cinema verité account of a coal miners' strike in Harlan, Kentucky between 1973 and 1974 when the miners at the Brookside Mine fought for the right to join the United Mine Workers Union of America. Emphasises the role played by picketing miners' wives, and suggests that the coal miners' situation

will always be one of continuous struggle

**7592 BEAUTY KNOWS NO PAIN**

U.S.A. 1971 25 min. Col.  
Illustrates the behind-the-scenes story of how Kilgore College in Texas creates the nationally known drill team, the Rangerettes, which smiles its way through half time at college football games. A classic study of social conditioning and the 60s/70s view of 'young ladies'; valuable when viewed alongside more recent studies of 'training', such as *SOLDIER GIRLS*.

**7639 THE LIFE & TIMES OF ROSIE THE RIVETER**

U.S.A. 1980 64 min. Col./B&W  
Touching on three decades of history, the film is a moving reconstruction of the brief career and sudden eclipse of 'Rosie the Riveter' — the symbol of U.S. working women doing WWII. The story is told by five former 'Rosies' who recall their histories working in Detroit, Los Angeles, New York and San Francisco during the War. Their testimony is interwoven with rare archival recruitment films, stills, posters, ads and music from the period which contrast their experiences with the popular legend and mythology of Rosie.



A full listing of films pertinent to any study of *Women's Issues* is available on request from the 16 mm. Film & Video Collection. For further information on these or other films held by the Collection, please contact:

Film & Video Information & Advisory Service,  
234 Queensberry St.,  
CARLTON 3053  
Tel: 341 4488



# BIBLIOGRAPHIES

## WOMEN AND CINEMA

**Barbara Creed**, "Feminist Film Theory: Reading the Text", in *Lip*, No. 7, 1982/3.

**Patricia Erens** (ed.), *Sexual Strategies: The World of Women in Film*, Horizon Press, New York, 1979.

A collection of essays, part 1 devoted to "male-directed" cinema and part 2 on women's cinema — very accessible.

**Molly Haskell**, *From Reverence to Rape: The Treatment of Women in the Movies*, Penguin Books, Middlesex, 1974.

Traces history of image of women in Hollywood movies since the silent era — very accessible and of great significance when first published.

**E. Ann Kaplan** (ed.), *Women in Film Noir*, B.F.I. Publishing, London, 1980.

A collection of essays, theoretical and sometimes difficult but nonetheless important to include.

**Karen Kay and Gerald Peary** (eds.), *Women and the Cinema—A Critical Anthology*, E.P. Dutton, New York, 1977.

Includes Sections "feminist perspectives", "actressess", "women in American production", "experimentalists and independents", "polemics" etc. Varies from very chatty through serious criticism through to theory — very useful.

**Annette Kuhn**, *Women's Pictures: Feminism and Cinema*, Routledge and Kegan Paul, London, 1982.

Very important recent book which summarises and discusses present theory and its problems. Addresses questions of distribution, independence, Hollywood cinema etc. Very clear account of semiotics and psychoanalysis in film theory and its limitations as well as benefits to discussion of women's cinema.

**Lesley Stern**, "Independent Feminist Film making in Australia", in *Australian Journal of Screen Theory*, Nos. 5/6, pp. 105-121.

**Annette Blonski**

## GENERAL BOOKS ABOUT THE POSITION OF WOMEN IN AUSTRALIA

Keybooks are asterisked.

**Rosemary Auchmuty**, *Australia's Daughters*, Methuen, Sydney, 1978.

Written specifically for secondary students, with questions, exercises and illustrations about the position of women in Australian society.

**Barbara Bishop & Kerry Petersen**, *Pink Pages: A Directory of Women's Rights in Australia*, Penguin, 1978.

A bit outdated now but still has some useful information.

**Brian's Wife, Jenny's Mum**, Dove Communications, Melbourne, 1975.

Concerns the problems of mature aged women returning to work or study. Useful for starting discussion.

**\*Jan Brownfoot & Dianne Scott**, *The Unequal Half: Women in Australia Since 1788*, Reed Education, Sydney, 1977.

Designed for secondary students, it includes a number of exercises and questions. A useful introduction.

**\*Jan Carter**, *Nothing to Spare: Recollections of Australian Pioneering Women*, Penguin, 1981.

This book records the memories of some Australian women of the period, 1890-1918. It focuses particularly on women's positions in the pioneering society of Western Australia. A moving book.

**\*Kay Daniels & Mary Murnane**, eds., *Uphill All the Way: A Documentary History of Women in Australia*, University of Queensland Press, St Lucia, 1980.

A useful collection of documents which details a number of facets of women's experiences in Australian history.

**Anne Deveson**, *Australians at Risk*, Cassell, Sydney, 1978.

A chilling account of Australian society based on the findings of the 1975 Royal Commission on Human Relationships.

**\*Miriam Dixon**, *The Real Matilda: Woman and Identity in Australia, 1788-1975*, Penguin, 1975.

Argues that Australian women are the 'doormats of the Western World'. A polemical book about women's identity which deals primarily with the nineteenth century.

**Patricia Edgar & Hilary McPhee**, *Media She*, Heinemann, Melbourne, 1975.

Examines the "distortions perpetrated on women by those employed in mass media organisations" in Australia.

**S. Encel, M. McKenrie, M. Tebutt**, *Women and Society: An Australian Study*, Cheshire, Melbourne, 1975.

Covers women and society, work, education and public life. Slightly outdated now.

**\*Suzanne Fabian & Morag Loh**, *The Changemakers: Ten Significant Australian Women*, Jacaranda Press, Brisbane, 1983.

A large-format book designed for upper-secondary students. Includes biographies of women as diverse as Caroline Chisholm and Germaine Greer.

**Norma Grieve & Patricia Grimshaw**, eds., *Australian Women: Feminist Perspectives*, Oxford University Press, Melbourne, 1981.

A collection of twenty-one articles ranging from theoretical articles about the origins of women's subordination to chapters about the position of women in Australian Society, past and present.

**Fay Gale**, ed., *Woman's Role in Aboriginal Society*, Australian Institute of Aboriginal Studies, Canberra, 1970.

A collection of six articles written largely from an anthropological perspective.

**Helen Henly**, *Australia's Founding Mothers*, Nelson, 1978.

A study of the position of white women in the first thirty years of white settlement in Australia.

**\*Beverley Kingston**, ed., *The World Moves Slowly: A Documentary History of Australian Women*, Cassell, Sydney, 1977.

A collection of historical source documents which deal with the position of Australian women under headings such as "Women and the Political and Legal System", "Women as Politicians"...

**Judy Macinoltz and Heather Radi**, eds., *In Pursuit of Justice: Australian Women and the Law, 1788-1979*, Hale & Iremonger, Sydney, 1979.

A collection of twenty-two chapters which deal with a wide variety of issues relating to women and the law, including equal pay and discrimination against working women.

**Jan Mercer**, ed., *The Other Half: Women in Australian Society*, Penguin, 1975.

A collection of twenty-seven articles which covers 'Human Behaviour and Society', 'The Status of Women in Australia Today', 'The Acquisition of Sex Roles', 'Women Labelled as Deviants' and 'The Politics of Change'.

**Joyce Nicholson**, *What Society Does To Girls*, Pitman, Melbourne, 1975.

A useful introduction to the socialization of girls in male-dominated society. Suitable for secondary schools.

**Denis O'Brien**, *The Weekly*, Penguin, 1982.

A large-format history of Australia's most popular magazine, the *Australian Women's Weekly*. It includes lots of extracts from the *Weekly* and is a handy source for charting changes in the lives of women since 1933.

**Eve Pownall**, *Australian Pioneer Women*, Rigby, 1975.

Drawn from personal recollections, family chronicles and historical records, this is an "heroic" account of women pioneers in Australia.

**Lyn Richards**, *Having Families: Marriage, Parenthood, and Social Pressure*, Penguin, 1978.

Based on surveys of families in Melbourne, this book examines the reasons for having children.

**\*Anne Summers**, *Damned Whores and God's Police: The Colonization of Women in Australia*, Penguin, 1975.

A pioneering study of women in Australian history which argues that two images of women still persist today — the image of women as sexually 'loose' and the image of women as moral guardians of society.

**\*Ruth Teale**, ed., *Colonial Eve: Sources on Women in Australia, 1788-1914*, Oxford University Press, Melbourne, 1978.

A collection of source documents dealing with the position of women in Australia from the white invasion to the outbreak of World War I.

**Sabine Willis**, ed., *Women, Faith & Fetes: Essays in the History of Women and the Church in Australia*, Dove Publications, Melbourne, 1977.

A collection of ten essays dealing with Australian women and the church in the nineteenth century.

## WOMEN AT WORK IN AUSTRALIA

**\*Margaret Bevege, Margaret James & Carmel Shute**, eds., *Worth her Salt: Women at Work in Australia*, Hale & Iremonger, Sydney, 1982.

A collection of thirty-one articles focusing on 'The situation of women' in Australia and the 'struggle for change', mostly from a historical perspective.



"But I Wouldn't Want My Wife to Work There": A Study of Migrant Women in Melbourne Industry, Centre for Urban Research and Action, Melbourne, 1976.

A report on an extensive survey of migrant women workers in Melbourne with suggestions about policies to achieve better working and living situations.

\*Ann Curthoys, Susan Eade & Peter Speeritt, eds., *Women at Work*, Australian Society for the Study of Labour History, Canberra, 1975.

A collection of thirteen chapters covering theory, unions, 'women's auxiliaries', arbitration, politics, factory work, equal pay and women's work during World War II.

\*Ann Game & Rosemary Pringle, *Gender at Work*, Allen & Unwin, Sydney, 1983.

A path-breaking, very readable collection of studies about 'gender at work' in six Australian industries.

Patricia Grimshaw & Lynne Strahan, *The Half-Open Door*, Hale & Iremonger, Sydney, 1982.

Sixteen revealing autobiographical sketches by professional women, mostly from Melbourne.

\*Kay Hargreaves, *Women at Work*, Penguin, 1982.

Based largely on workers' own accounts, this book examines current issues such as the right to work, equal opportunities and rewards, healthy work environments and the problems of the double working life.

Jan Harper & Lyn Richards, *Mothers and Working Mothers*, Penguin, 1979.

Two sociologists, who are themselves mothers, tackle the issue of how and when a mother decides to work outside the home.

\*Beverley Kingston, *My Wife, My Daughter and Poor Mary Ann: Women at Work in Australia*, Nelson, 1975.

Covering the 1860's to the 1930's, it tells of the movement of women into the workforce - the factory workers and domestic servants, the nurses, teachers, sales and clerical staff. A very readable account.

Monica Perrot, *A Tolerable Good Success: Economic Opportunities for Women in New South Wales, 1788-1830*, Hale & Iremonger, Sydney, 1983.

A study of the economic survival of (white) women in New South Wales in the first forty years of colonization.

Edna Ryan & Anne Conlon, *Gentle Invaders: Australian Women at Work, 1788-1974*, Nelson, 1975.

One of the first histories of Australian women at work. It focuses on wage concepts.

\*Elizabeth Windschuttle, ed., *Women, Class and History: Feminist Perspectives in Australia, 1788-1978*, Fontana/Collins, 1980.

A collection of twenty-five chapters on the position of women in Australia from 1788 to the present with a particular emphasis on work.

*Working Women*: Discussion papers from the Working Women's Centre, Melbourne, compiled by Mary Owen & Sylvie Shaw, Melbourne, Sisters, 1979.

A book of discussion papers based on women who have visited the Working Women's Centre in Melbourne to discuss the problems they face in the workforce and possible solutions.

## STATISTICS

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Surveys female employment over the past thirty years, the functioning of the labour market and the impact of government policies on female labour force participation.

\*Australia, Department of Employment and Youth Affairs, Women's Bureau, *Facts on Women at Work in Australia 1980*, AGPS, Canberra, 1980.

Sets out some of the main facts about the male/female composition of the Australian labour force and highlights particular characteristics relating to women.

Bruce Prosser, *Families and Work*, Institute of Family Studies, Melbourne, 1981.

A compilation and analysis of Australian statistics on employment patterns including the involvement of women in the work force, whether full-time or part-time, the numbers with dependent children and the unemployment rate.

Peter F. McDonald, *Marriage in Australia: Age at First Marriage and Proportions Marrying, 1860-1971*, ANU, Australian Family Formation Project, Monograph No 2, Canberra, IAS, 1974.

A weighty demographic study which provides lots of fascinating insights into marriage patterns in Australia.

## BIBLIOGRAPHIES

\*Margaret Bettison & Anne Summers, *Her Story: Australian Women in Print, 1788-1975*, Hale & Iremonger, Sydney, 1980.

A comprehensive bibliography of books, articles and reports about women in Australia.

\*Kay Daniels, Mary Murnane & Anne Picot, eds., *Women in Australia: An Annotated Guide to Records*, 2 vols, AGPS, Canberra, 1977.

An invaluable guide for doing first-hand historical research.

Dany Torsh, ed., *Good Morning Boys and Girls: A Women's Education Catalogue*, Greenhouse Publications, Melbourne, 1976.

An annotated bibliography on women and education in Australia.

Carmel Shute

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*Controlling Interest* (a study of corporate industrial power and its impact on workers: available for loan from Action for World Development).

*Union Maids* (the development of the CIO through the eyes of some of the women who were active in the campaign).

Helen Smith



# CONTACTS

Useful contacts for teachers, students and community groups wishing to follow up issues raised in *FOR LOVE OR MONEY*.

## VICTORIA

Equal Opportunity Resource Centre  
29 Dawson St, Brunswick 3056  
Tel (03) 387 6444 x31

is the Education Department's centre for non-sexist resource material for schools and the community as well as sections on women and work, Australian ♀.

ACTU Working Womens Centre  
ACTU House  
393-397 Swanston St  
Melbourne  
Tel (03) 347 3966

- Can provide Discussion Papers on a wide variety of topics related to women and work 50¢ each.
- Produces a tri-monthly, multi-lingual paper called 'Women at Work'. Subscription \$6 p.a.
- Has a Reference Library.
- Register of Women in Non-Traditional Jobs, has speakers available to speak in schools. Contact Marian Miller at the Working Womens Centre.

Labour Resource Centre  
25 Drummond St, Carlton 3053  
Tel (03) 662 3844

Has a reference library and resources which they are happy for people to use.

## QUEENSLAND

Womens Officer  
Queensland Teachers Union  
349 Boundary Street  
Springhill, Brisbane 4000  
Tel (07) 221 3516  
Has a resource centre.

## NSW

Non Sexist Education Unit  
NSW Department of Education  
PO Box 439, 35-51 Mitchell St,  
North Sydney, NSW 2060  
Tel (02) 922 6700  
Has a library resource centre.

Women's Officer,  
NSW Teachers' Federation  
300 Sussex St, Sydney  
Tel (02) 267 6021

Transnational Co-operative  
GPO Box 161  
Sydney 2001  
Tel (02) 264 3330

## WESTERN AUSTRALIA

Equal Opportunities Resource Centre,  
150 Adelaide Terrace,  
Perth, WA  
Tel (09) 325 1185

## SOUTH AUSTRALIA

Women's Studies Resource Centre  
122 Kintore Ave,  
Adelaide 5000  
Tel (08) 223 1404

*Helen Clarke*

# CONTRIBUTORS

Ken Berryman is Films Officer for the Victorian Education Department's Film and Video Collection.

Dr Ina Bertrand lectures at the Media Centre at La Trobe University.

Annette Blonski teaches film within the Visual Arts department at Monash University.

Barbara Boyd-Anderson is a freelance documentary filmmaker and writer.

Helen Clarke is a technical teacher and curriculum and resource consultant with the Victorian Equal Opportunity Resource Centre.

Dr John Davies lectures at the Media Centre at La Trobe University.

Marilyn Lake taught Australian women's history at Monash University for four years and is currently editing (with Farley Kelly) a collection of women's biographies to be published by Penguin to mark Victoria's 150th anniversary in 1984.

Meaghan Morris is the film critic for *The Australian Financial Review*.

Patricia Nilvor is Publications Editor for A.T.O.M. She also works as a Course Co-ordinator with the Victorian T.A.F.E. Off-Campus Network.

Graham Noonan is Information Officer with the Victorian Education Department's Film and Video Collection.

Helen Smith is a technical teacher and taught for five years in the Education Faculty at Monash University. She now works as Liaison Officer for the Victorian T.A.F.E. Off-Campus Network.

Carmel Shute taught Women's Studies at La Trobe University and the University of Queensland. She is a co-editor of *Worth Her Salt: Women at Work in Australia*.

Sally Stockbridge lectures in Cinema Studies at La Trobe University.



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A.T.O.M.,

P.O. Box 222,

Carlton South,

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Tel: (03) 341 4384

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**Editor:** Patricia Nilvor

**Editorial Consultants:** Sally Stockbridge, Annette Blonski, Barbara Boyd-Anderson

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