

LEARNING RESOURCE

SPA - MEDIA ARTS

FILM & CINEMA

Documentary & Non-Fiction Films

QUARTER 3 - MODULE 1

LEARNING RESOURCE for Media Arts

Film and Cinema

Documentary & Non-Fiction Films

Republic Act 8293, section 176 states that: No copyright shall subsist in any work of the Government of the Philippines. However, prior approval of the government agency or office wherein the work is created shall be necessary for exploitation of such work for profit. Such agency or office may, among other things, impose as a condition the payment of royalties.

Borrowed materials (i.e., songs, stories, poems, pictures, photos, brand names, trademarks, etc.) included in this Learning Resource are owned by their respective copyright holders. Reasonable efforts have been exerted to locate and seek permission to use these materials from their respective copyright owners. The publisher and authors do not represent nor claim ownership over them.

Published by the National Commission for Culture and the Arts

Development Team of the Learning Resource

Writers: Jag Garcia

Graphic Designer: Erika V. Garalde

Researchers: Jericho Catacutan, Tim Rone Villanueva

Management Team: Marichu Tellano and Henrietta Kangleon (NCCA), Tanya P. Lopez (PerfLab)

For inquiries or feedback, please write or call:

NATIONAL COMMISSION FOR CULTURE AND THE ARTS

633 General Luna Street, Intramuros, Manila

E-mail: info@ncca.gov.ph

Trunkline: (02) 85272192 • 8527-2202 • 8527-2210 • 8527-2195 to 97 • 8527-2217 to

18

FOREWORD

Welcome to this Learning Resource for Media Arts.

This Learning Resource was developed by experts from the National Commission for Culture and the Arts as a reference to aid you in developing rich, meaningful, and empowering learning in the creative fields. Every effort has been exerted to produce a Self-Learning Learning Resource that incorporates the most fundamental elements and principles of each discipline, while providing a spiraled, scaffolded, and multi-sensory approach to allow you to explore your innate creativity while building discipline and rigor in your chosen discipline.

Each lecture, activity, or reflection here is designed to be meaningful. Each one designed to build from the previous one, and each one with the objective of building up for the next skill or competence. We hope that you will find these activities challenging but empowering, and that your potential as a Filipino artist and Creative is further enhanced and inspired.

These Learning Resources take into consideration the various limitations and challenges brought about by the current situation, and provides you with the flexibility to manage content and pace to your individual needs while maintaining standards for creativity, embodying 21st Century skills, and aspiring towards artistic excellence. Beyond compilations of dry information, these Learning Resources seek to develop Higher Order Thinking Skills of Analysis, Evaluation, and Creation.

If you are planning to use this Resource as a facilitator or teacher, you are expected to guide and orient your learners in the proper and efficient use of this Learning Resource. Most, if not all, activities will entail exploration, investigation, and experimentation, as such it is imperative that you, as the facilitator, establish the guidelines which will allow your students to be creative but within responsible, safe, and academically-sound limits. Your guidance and mentorship is expected and encouraged throughout the learning process.

We look forward to your journey as an artist, MABUHAY!

INTRODUCTION & OBJECTIVES

Good morning!!! In this Learning Resource we will continue our journey through Philippine Art and understanding Media Arts; this time we are looking into gaining an appreciation and an understanding of non-fiction in cinema, and of the documentary form.

Through this Learning Resource we will make a survey of the development of the documentary throughout history, and how it has formed a significant contributor in building a consciousness about our world and society. We will understand the explorative and argumentative nature of non-fiction cinema and how it communicates its stand and advocacies to its viewers. After that we will go through a selection of notable Filipino documentaries across different times in our history; and from there go through the production process of a documentary project from preproduction through to postproduction.

At the end of this Learning Resource, you will be able to:

1. Develop a critical eye for non-fiction works of media
2. Identify famous Philippine documentaries and their social effects on society
3. Systematize shooting processes and the research aspect of the documentary
4. Create a series of short video exercises that show knowledge of documentaries, filming techniques, sound, and editing

This Learning Resource may be used for, and is applicable to, the following DepEd Codes:

- SPA_MA-DF10-IIIa-1
- SPA_MA-DF10-IIIb-c-2
- SPA_MA-DF10-III d-f-3
- SPA_MA-DF10-IIIg-j-4

So, if you are ready, we are definitely ready! Let's begin!!!

THE DOCUMENTARY FORM



A market scene as it actually exists but captured creatively to evoke a mood or message. Photo by Engin Akyurt from Pixabay CC-NC-BY.



The Documentary is a cinematic form that utilizes non-fiction and focuses on making a record (“documenting”) events for the purposes of educating, exploring, instructing, or making a statement. It is very different from the more common “narrative film” or “fiction film”; the most important is on how the story develops in both forms.

In a narrative or fiction film, the story is determined and set before the filming begins, this means that the film is shot, edited, and finished according to how the story develops and rolls out cinematically. In a non-fiction or documentary, the filming usually happens before a final script has been made (we will discuss this later), the effect is that the final story, or how the story will develop, is determined in the editing process from the resulting footage and data gathered by the filmmakers.

John Grierson, in 1926, defined the documentary as “the creative treatment of actuality”. This definition has stood the test of time, as it effectively captures the spirit and sentiment of documentary filmmaking. A documentary, like other films, are thought-out, shot, composed, written, edited, and scored; these processes require a degree of creativity and creative effort. But why “actuality” and not “reality”? Does this mean that the content of documentaries are not real?

Reality vs. Actuality

We have to understand that when filming for a documentary, we capture on camera what we intend our audiences to see. Yes, these may seem “real” but what they actually are is “actual”.

Take, for example, you are filming a political rally in front of the Supreme Court. This is actually happening, we see the placards, we see the rallyists, we hear their pleas. What we do not “see” is the reality: are these paid/ genuine rallyists? Are they making a valid plea for their cause or are they just causing trouble? Are they using the streets as the proper venue to discuss their concerns?

Another clear example is one of the earliest films ever made, *Employees Leaving the Lumiere Factory in Lyon* by the Lumiere Brothers (1895), although it’s a non-fiction



The one-angle shot from Employees Leaving the Lumiere Factory in Lyon by the Lumiere Brothers (1895); they called their films “actuality films” or “actualities”. Ironically, the Lumiere Brothers did not produce films for very long because they did not see a long-term future for film as a medium. Photo from Indiewire.com.

film, it was actually staged. This shows that footage may or may not be showing something that is “real”, but it is “actual”. It is the employees of the Lumiere Factory leaving the factory after a day of work, but may not have been their actual dismissal time, or they may have been told when to exit (the director shouting “action!”, maybe?).

After we shoot, we edit – and we build the story based on how we edit the material. In the editing and storytelling process we choose what our audiences will see and what they will not see. The editing process creates the “reality” that the audiences will see and experience in the film.

It is important for a documentary filmmaker to understand this concept of “reality vs actuality” because it is false to say that “all documentaries are unbiased” or “all documentaries are fair”. All documentaries, because they are media messages, carry with them the perceptions, ideologies, beliefs, values, and biases of their filmmakers. All documentaries are always more “pro” one side of an issue regardless of how even or balanced they try to be.

ACTIVITY 1: Quick Doc

Using a phone camera record a person doing a routine home activity (e.g. mom cooking, father fixing the fence, sister cleaning the house, etc.)

Record the activity in 3-5 shots, changing angles and shot sizes; alternately you can also do these shot sizes by pausing the recording, repositioning the camera, and continuing the recording. 30-60 seconds total video should be enough.

Now, either edit the shots together, using any simple app. Edit it down to 15-20 seconds. Show the finished video to somebody else and notice how you controlled (through shots and edits) what it is the viewer sees and how he/she sees your subject; you made choices as to how much or little of a shot you were going to show. What you have done is made a simple documentary by creatively treating actuality.

History of the Documentary

The first films produced in the 1890s by the likes of the Thomas Edison, Eadweard Muybridge, and the Lumiere Brothers were called “actuality films” because they captured moments of actual events as they happened in real life. Edison’s Kinetoscope Parlors would exhibit short dances and activities of interesting



The iconic shot of the train in Arrival of the Train at La Ciotat (Lumiere Brothers 1895). Photo from redsharknews.com

people like body builders, while Auguste and Louis Lumiere would become famous for everyday scenes like a family having breakfast, a baby’s first steps, or the *Arrival of the Train at La Ciotat*.



Watch This: collection of early Lumiere Brothers films (1895-1897) on YouTube <https://bit.ly/LumiereFilms>



A shot of Nyla (Nanook’s wife) from Nanook of the North (Flaherty, 1922), and a shot of a factory worker superimposed on an industrial sewing machine from Man with the Movie Camera (Vertov, 1929). Photos wikicommons and BFI.org.uk respectively (both images CC0).

Nanook of the North (1922) by American Robert Flaherty is now considered the first “original” documentary film. It tells the story of an Inuk man and his family

struggling to survive in the Arctic; and was praised and valued for how it captured many authentic details of a culture that was not as well known to outsiders.

In 1926, Scottish filmmaker John Grierson wrote a review of Flaherty’s non-fiction film *Moana* (1926) and wrote that it had “documentary” value – this meant that it had an important role and value in “recording” and “documenting” events and cultures. This

gave birth to the term “documentary” referring to non-fiction films. It was in his 1932 essay “First Principles of Documentary” that Grierson argued that the ability of cinema for observing life can be applied into a new art form, and that footage “taken from the raw” can be more real than those that are acted or fictionalized.

The work and style of these early filmmakers influenced Russian poet Dziga Vertov who, in 1920s, made education films about daily life in Russia. Vertov’s *The Man with the Movie Camera* (1929) was revolutionary, though, in its representation of “real life” as seen through the camera’s lens; Vertov was careful to point out that his film was a representation of reality rather than actual reality. His film did not use real actors but had a central character of “The Man with the Camera”, it showed events as they happened but was also heavily edited and the film used double-exposure effects repeatedly to tell its story.



Watch This: *Man with the Movie Camera* (Dziga Vertov, 1929) on YouTube <https://bit.ly/Vertov1929>

In the 1930s and 1940s, the documentary and non-fiction format became an invaluable tool in government propaganda and communications. It was through the documentary that the world’s superpowers such as the United States and Britain communicated and garnered support for their political agendas. In 1935, the Nazi Party in Germany produced *Triumph of the Will* (*Triumph des Willens*). Directed by Leni Riefenstahl, it shows the 1934 Nazi Party Congress in Nuremberg which was attended by over 700,000 supporters. It is considered one of the greatest propaganda films in history with its use of aerial filming, moving cameras, music, and cinematography to portray Germany as a great global superpower, and its leader, Adolf Hitler, as a charismatic leader who will bring glory to the nation.



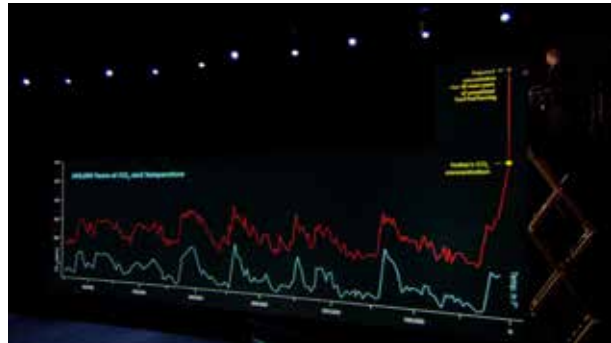
*Animated map showing Japanese occupation during World War II. Animations, photographs, and film clips were used in propaganda films to influence audiences and boost morale. Screenshot from the British war film *Forward Commandos* (Raymond Spottiswoode, 1942), published by Periscope Films on YouTube*



Watch This: excerpts from *Triumph of the Will* (Leni Riefenstahl, 1935) on YouTube <https://bit.ly/2HRkwD2>

As technology changed after World War II, smaller and lighter film cameras brought about new styles of documentary filmmaking such as Cinema Verite (“film truth”) and Direct Cinema which tried to capture more “spontaneous” events. Technology such as television in the 1960s also gave documentaries an alternative medium; TV documentaries tended to focus more on journalistic, investigative, and educational formats.

Digital and internet technologies of the 2000s also brought about another evolution of the documentary. Smaller cameras and global communications and platforms have brought viewers “closer to the action” and have given birth to more participative and action-oriented documentary films with topics that have larger or more “universal” themes that cut across cultures and societies. In the documentary *An Inconvenient Truth* (David Guggenheim, 2006) brought the frightening realities of global warming and environmental destruction into people’s



*Former US Vice President Al Gore presents dramatic and frightening environmental data in *An Inconvenient Truth* (2006), a documentary about the reality of climate change. Screenshot from Grist.org*

homes. Featuring a “slide show presentation” by former US Vice President Al Gore, it has been hailed for raising public awareness of global warming and was said to be a huge help in environmental movements. It has even been added to the curricula of some schools and is one of the highest grossing documentary films of all time.



Watch This: *Supersize Me!* (Morgan Spurlock, 2004) edited down to 7 minutes. YouTube <https://bit.ly/SupersizeEditDown>

The growing popularity of subscription-based services such as Netflix, iFlix, and Amazon Prime have given documentaries a new platform like it has never had before; introducing contemporary documentaries to new audiences who would not have normally paid to watch these at a movie theatre or film festival. Films such as *The Social Dilemma* (Jeff Orlowski, 2020), *My Octopus Teacher* (Pippa Ehrlich and James Reed, 2020), and Jason Hehir's *Last Dance* (2020) brought a fresh appreciation for the non-fiction form to a new generation of viewers.



The Netflix docu-series Last Dance (2020) is about the rise of the 1990s Chicago Bulls at the NBA. Photo from Netflix.

Philippine Documentaries

The history of documentaries in the Philippines is almost as long the history of documentaries around the world. After the first films were screened to a Filipino audience in 1897, watching films quickly became an activity of the posh Manila residents. It was soon necessary to import or produce more content to provide audiences with fresh films to watch. The first documentaries produced in the Philippines were by Spaniard Antonio Ramos who filmed “actualities” such as *Manila Landscape* (1898), *Quiapo Fiesta* (1898), and *Puente de España* (1898). Early documentary filmmakers were foreigners and included Burton Holmes – also known as the Father of the Travelogue – who produced *The Battle of Baliwag* in 1899 among other films during his visits to the Philippines.



A shot of Bontoc Igorots milling rice from the 1924 documentary Native Life in the Philippines (Dean Worcester). From archive.org, All rights are reserved by the Penn Museum

The first Filipino produced is credited to Jose Nepomuceno – the Father of Philippine Cinema – who filmed the funeral procession of President Sergio Osmeña’s wife in 1918. Over the 1920s through to the 1940s Nepomuceno and other Filipino filmmakers also produced short documentaries as correspondents for Pathé and Paramount to become parts of newsreels these agencies would screen in other countries. The subjects of these documentaries would be special events,

calamities and disasters, and cultural pieces which may be of interest to foreign audiences.



Watch This: Zooming Over Luzon 1920-1939 (British Pathé) on YouTube <https://bit.ly/ZoomingLuzon>

Award-winning documentary filmmaker and scholar Nick Deocampo identifies the 1960s as the “First Documentary Movement” in the Philippines. It was at this time that Bernardo Pinga began promoting the production and appreciation of documentary films in schools and film festivals. Among the notable films produced at the time included Pinga’s *Soul of a Fortress* (1964) an anti-war film centered Corregidor Island, and (National Artist) Lamberto Avellana’s *El Legado* (The Legacy, 1959) and *La Campana de Baler* (The Bell of Baler, 1961) which were about Spanish-Filipino relations.

Martial Law and the restricted nature of media and media productions brought about



“Glamorous” documentaries about the Marcos family were produced by the government and was common propaganda during the Martial Law years. From ABS-CBN News.

a new “vibe” of documentary production. Non-fiction films began to “educate” and “orient” the population (especially students) about Marcos’ Bagong Lipunan (New Society) initiative. Produced by the newly formed, state-controlled National Media Production Center, numerous films were produced highlighting the “greatness” of the president, the glamorous international trips of Imelda Marcos, and the strength of the military.

In the 80s, as Marcos’ dictatorial hold was choking the population, documentaries found life in the academe. Students and filmmakers worked “underground” and at risk of imprisonment (or worse) to produce works that revealed the atrocities and spoke against the Marcos Regime. Documentaries became the form through which artists and activists spoke about the topics that, at the time, mainstream media was unable to show such as poverty, violence, abuse of indigenous peoples, and many more. Deocampo calls this time the “Second Documentary Movement”.



Watch This: *To Sing Our Own Song* (BBC, 1983) on YouTube <https://bit.ly/OwnSong>



Ditsi Carolino's Minsan Lang Sila Bata (1996) talked about the harsh realities of child labor. Screenshot from YouTube

Among the significant works produced during the 1980s through to the 1990s include Nick Deocampo's award-winning *Oliver* (1983), *Revolutions Happen Like Refrains in a Song* (1987), and (National Artist) Kidlat Tahimik's *Why is Yellow the Middle of the Rainbow?* (1991) and Ditsi Carolino's *Minsan Lang Sila Bata* (1996). Sadly, with the dominance of commercial cinema, documentaries found little support from producers, and even fewer venues for exhibition. Television, meanwhile, used

their news and public affairs teams to produce documentary programs, but these were primarily news and investigative pieces, dramatic reenactments of crimes and current events, or cultural and human-interest stories. The cinematic documentary became the domain of art houses, workshops, and universities.



Watch This: *Oliver* (Nick Deocampo, 1983) on YouTube <https://bit.ly/Oliver1983>

Despite the challenges faced by documentary filmmakers, the drive and dedication to tell “true” stories continues. In the 2000s, with the accessibility of digital technologies, many young filmmakers have “picked up” their cameras once again and brought a new life to the cinematic documentary. Funding and support from government and non-government organizations, as well as a greater opportunity for



Alyx Arumpac's Aswang (2019) tells the story of people whose lives are intertwined with the government's deadly war on drugs. It has garnered rave reviews from local and international audiences and has won Best Picture awards in the Philippines and abroad. Image from IDFA.org

exhibition locally and abroad, led to the production (and public exhibition) of more Filipino documentaries.

Among the most significant documentaries of the 21st Century include Ramona Diaz's *Imelda* (2003), Monster Jimenez's *Kano: An American and His Harem* (2010), Jewel Maranan's *Tundong Magiliw: Pasaan Isinisilang Siyang Mahirap?* (2011), Jay Abello's *Pureza: The Story of Negros Sugar* (2012), Baby Ruth Villarama's *Jazz in Love* (2013), and Ramona Diaz's *A Thousand Cuts* (2020).

In 2016 Baby Ruth Villarama's *Sunday Beauty Queen* made history as the first documentary to be included in the Metro Manila Film Festival – a festival known for its commercial mainstream films. *Sunday Beauty Queen* won Best Picture during that festival and brought the documentary to mainstream consciousness for many film audiences. In 2020, Alyx Ayn Arumpac's documentary *Aswang* (2019), then became the first documentary film to win Best Picture at the Famas Awards.



Watch This: (some images may be disturbing to some viewers; viewer discretion is advised)

- Trailer of **Aswang** (Arumpac, 2019) on YouTube <http://bit.ly/AswangTrailer>
- Trailer of **Sunday Beauty Queen** (Villarama, 2016) on YouTube <http://bit.ly/SundayQueenTrailer>
- Trailer of **Pureza: The Story of Negros Sugar** (Abello, 2012) on YouTube <http://bit.ly/PurezaTrailer>
- Trailer of **Kano: An American and His Harem** (Jimenez, 2010) on YouTube <http://bit.ly/KanoTrailer>

Activity 2: Works to Learn From

Watch *Manila, Queen of the Pacific* (Paul Devlin, 1938) on YouTube <https://bit.ly/ManilaQueen1938>

Notice the style and type of footage that was used. What are your impressions of pre-war Manila? What was the documentary showing and saying beyond what we could hear in the voice over?

Modes of Documentaries

Unlike fiction film, documentaries can come in many shapes and forms. Some documentaries are short, some are “raw”, some are very well produced and look like expensive Hollywood films. The important aspect we need to remember is the true nature or definition of the documentary or the “creative treatment of actuality.” In this sense we will look at the different ways in which the filmmaker has captured the world and put it together for us (the audience) to see that world. The “Mode” of the documentary can be described as “the style or form in which the filmmaker used to present his/ her story”



*Interviews and Voice Overs are among the most common techniques used in documentaries produced in the Expository Mode. Screenshot from **Deadliest Roads: Philippines** (2019), from Free Documentaries Channel on YouTube.*

Expository Mode

This is the most familiar form of documentary. It is usually based on a lot of heavy research and is structured in a way to “reveal” or “breakdown” for the audience a certain topic, point of view, or event. Expository documentaries are usually characterized by a “voice of God” narration; and expository documentaries that do not use voice overs, still use interviews,

clippings, and stock footage to build and progress the story of the film.

Journalistic or *investigative* news documentaries such as those produced by TV programs I-Witness, Imbestigador, and organizations such as Al-Jazeera, CNN, and BBC are primarily expository in style and form. Historical documentaries are also primarily expository in nature, style, and form.



Watch This: I-Witness' **Black Manila** (Howie Severino, 2014) on YouTube <https://bit.ly/BlackManilaDocu>

Observational Mode

This mode became popular during the Cinema Verite movement of the 1960s where the filmmaker showed or presented events and the story with as little embellishment and participation or interruption as possible. The observational mode is characterized by “fly on the wall” filmmaking where the filmmaker tries to be “invisible” to the subjects and tries to not influence any of the events being filmed.



*Observational Mode documentaries try to be as “invisible” as possible to not influence or affect events as they happen. This is to bring about as much “truth” as the filmmaker is able to capture. **Sa Palad ng Dantaong Kulang** (Jewel Maranan, 2018) photo from Jewel Maranan.*

Experimental documentaries often use this mode of production; it is prevalent in many independent film festivals because of its artistic use of storytelling techniques, as well as the personal perspective of the audience as observer, that makes it a very powerful and immersive experience film form.



Watch This: the trailer of ***Sa Palad ng Dantaong Kulang*** (Jewel Maranan, 2018) on YouTube <https://bit.ly/DantaongKulangTrailer>

Reflexive Mode

The reflexive mode focuses on the relationship between the audience and the filmmaker. It brings up arguments about “reality”, “authenticity”, and the documentary form as a whole. In the reflexive mode the audience is made aware of the filmmaking process and is usually shown the process of making the documentary (like a film about a film). Audiences will usually see the filmmaker producing or shooting the documentary, or we see behind-the-scenes shots of the development process.



*In the documentary **Philippine Seas** (Atom Araullo, GMA Public Affairs, 2017) filmmaker and host Atom Araullo speaks directly to the audience through the camera. This “breaks the 4th wall” and brings the audience into the film as participants rather than just watching the film as observers. Screenshot from GMA Public Affairs Channel on YouTube.*

Mockumentaries are a form of reflexive documentary in that they are purposely made to look and feel like a documentary but are actually scripted fiction films. In most mockumentaries we see a heavy interaction between the subject, and the filmmakers.



Watch This: *Six Degrees of Separation from Lilia Cuntapay* (Antoinette Jadaone, 2011) on YouTube <https://bit.ly/LiliaCuntapay2011>

Poetic Mode



The wedding video of celebrities Erwan Heussaff and Anne Curtis is a documentary that is more about capturing and communicating a feeling and emotion, rather than a concrete plot or moment-by-moment series of events. Screenshot from Jason Magbanua Wedding Films Channel on YouTube.

The primary purpose of a poetic documentary is to create a mood, feeling, or experience rather than arguing or presenting a point. Poetic documentaries do not tell a narrative story like most other documentary forms, but instead use visuals, sound, and editing to immerse and engage the viewer. The filmmaker of a poetic documentary seeks to provide the audience with an emotional perspective on a topic or subject by using rhythmic visuals that result in an abstract and subjective interpretation of reality.

Wedding and Event Films are usually shot and edited in a poetic manner; these films are less about retelling or portraying sets of facts but are more focused on reliving and recreating the emotional moments of an important event. In the case of same-day-edit (SDE) wedding videos, for instance, it is about recapping the parts of the day that made us feel the joy, love, excitement, and celebration of the newlyweds.



Watch This: "Kecak Monkey Dance" excerpt from *Baraka* (Ron Fricke, 1992) on YouTube <https://bit.ly/KecakBaraka> and *Kinabuh* (Danny Cooke, 2015) on YouTube <https://bit.ly/KinabuhDocu>

Participative Mode

In the participatory mode, the filmmaker and the subject are shown interacting heavily in the storytelling. In the participatory mode, the filmmaker is as much a part of the documentary, as is his or her subject. Also called “interactive documentaries”, these types of films usually heavily present the filmmaker’s truth as “truth”.



The host participating in the events and storytelling in an episode of the TV Program Brigada. Screenshot from GMA Public Affairs Channel on YouTube.

Man on the Street films are a type of participative documentary. What we see on screen is a direct result of the questions the filmmaker asks the subject; what we watch is only what the filmmaker wants us to watch regardless of everything else the subject may have said.



Watch This: *Exploring Sagada*, Philippines (Erwan Huessaff, 2019) on YouTube <https://bit.ly/ExploringSagada>



The host of this travel food vlog tastes and experiences the food himself in episodes of The Best Food Review Show. Screenshot from Best Ever Food Review Show Channel on YouTube.

Performative Mode

The performative mode can be said to be the opposite of the Observational Mode. If the observational documentary has been described as “fly on the wall”, the performative documentary mode is described as “fly in the soup.”

In performative documentaries, the filmmaker is like a guide that escorts the viewer through the telling of the story. The documentary is centered on the filmmaker’s own personal journey, experience, or involvement with the subject; the filmmaker himself or herself, experiences the events that are being covered by the documentary.

Travelogues are often performative, especially contemporary vlogger-type films, which are highlighted by the filmmaker or director directly experiencing the culture and country.



Watch This: Wreck Hunters Episode 1 (iWantTFC, 2020) on YouTube <https://bit.ly/WreckHunters1>

Activity 3: The Power of The Documentary

Watch Baby Ruth Villarama's ***Sunday Beauty Queen*** (2016) on YouTube <https://bit.ly/SBQonYT>

Discuss the themes the documentary covers. What is it about? What is it also about? What did the filmmaker seek to show or portray through the different personalities in the film? How did you react to the film? How much more (or less) understanding are you about the plight of Overseas Workers?

Documentary Production Pre- to Postproduction

The following steps and sections are meant as a guide in the development of a documentary or non-fiction project. It is by no means exhaustive or restrictive. Different projects have different needs and “personalities”; some projects benefit from a lot of planning and preproduction, other projects change and evolve somewhere between preproduction and production, while some happen without planning and the filmmakers just put everything together in postproduction.

It is important that you, as a documentary filmmaker, are aware of (and master) the different steps and stages so that when necessary you can quickly and effectively break out from these steps and still make a successful project.

Documentary Preproduction

Identify your subject or topic	<ul style="list-style-type: none">• What is your film going to be about? An event? A Person? A place?• Be specific in your answer! Narrow down and narrow down again to specific, clear, and focused topics <p>Wrong: “my film is about finding love”</p> <p>Right: “my film is about how a young gay writer found love, lost it, and then found himself all online”</p> <ul style="list-style-type: none">• What are your interests? A documentary requires dedication and perseverance, some documentaries require years to finish, your topic must be something you will be able to work with for a long time• Also consider: what is visually interesting? Remember that film is a visual medium. What can you show instead of just “say”? Your audience must be engaged visually, aurally, intellectually, and emotionally. If you are affected by what you are filming about then there is a high chance your audience will be affected as well.
---------------------------------------	--

<p>Make a survey of resources</p>	<ul style="list-style-type: none"> • What is available to you? Not just in terms of topics, but equipment, time, money, but even data, access to resource persons, and access to locations • How much time to you have? Not just for preproduction, but shooting, and then editing? • What are your intentions? What will this project be for? Is it entering a festival, airing on TV, or uploading to YouTube? Do you have the proper equipment to produce the right quality for these purposes?
<p>Plan a budget</p>	<ul style="list-style-type: none"> • Everything costs something – even if it’s “free” • Plan for expenses including daily (e.g. food, transportation), long-term or recurring expenses (e.g. rentals, staff salaries), and make allowances for problems, delays, and unforeseen expenses • Consider outside funding from grants, NGOs, government agencies, or even private individuals. • Prepare to present business plans to potential partners and exhibition venues. They will expect you to know how their money will be spent towards completing your project; some funders will also require liquidations and breakdowns, so be prepared to handle accounting as well as filming!
<p>Write a script</p>	<ul style="list-style-type: none"> • BUT WAIT! Understand that in most cases a documentary unfolds depending on what happens during the shoot, not during scriptwriting – so what do you write? • Write a Preliminary Outline or structure of your documentary. Anticipate what you will shoot or what you (hope) your subjects would answer to your questions. • Write out your guide questions – these are guides and you should be ready to follow through with more questions or change the direction of your questioning if something new/ interesting comes up.

<p>Plan you shoot</p>	<ul style="list-style-type: none"> • Research, do ocular inspections, or do initial visits to your locations. Plan for your location needs: where will you go? How will you get there? Do you need to rent transportation? Are there special permits required in your location? Is there electricity or availability of secure places to charge devices? • Make a shot list of what you will need for the documentary. Plan not just for your primary footage (e.g. interviews) but also for “B-rolls” or visuals that you will need to support your interviews and voice overs (e.g. outside scenes, shots of person working or interacting with others, clippings and news items) • Align the whole team and make sure that everyone on the team understands their role and job during the shoot. Orient your team with the objectives of the documentary so that even without instructions from the director, the rest of the team knows what to shoot and what not to shoot.
------------------------------	--

Documentary Production

<p>Stick to the plan</p>	<ul style="list-style-type: none"> • Execute the shoot according to preproduction plans. This will ensure efficient and cost-effective shooting. • Be flexible and aware of your surroundings. Even though you made shot lists, documentaries are about capturing actualities – this means that things may happen in reality that you did not expect or plan for. • Shoot a lot of footage. This is where your planning for B-rolls and other shots comes in. Take several shots and roll for at least 1 minute per shot; more footage will make it easier to present a more visual story at the end of the editing process
---------------------------------	--

<p>Log and review footage</p>	<ul style="list-style-type: none"> • After every day's shooting, while events are still fresh in your minds, it is recommended for the director and his team to make a quick review of the footage captured. Make a log sheet and summary of interviews, B-rolls, and other materials. Make notes of important things people said, and where in the footage it can be found. • This extra work during production will pay off during postproduction.
--------------------------------------	---



*Doing extensive research and preproduction is not just about the subject, it also includes your location. Does your location have electricity? Will you need lights? How big is the space you will filming in? **Sa Palad ng Dantaong Kulang** (Jewel Maranan, 2018) photo from Jewel Maranan.*

Documentary Postproduction

Watch and listen to everything	<ul style="list-style-type: none">• Make transcriptions of interviews and other spoken material; watch and review all the footage taken by the team during the production process• Create more detailed log sheets, especially for transcriptions and interviews, since these can be long and more difficult to find “the correct sound bite”• Compile all the non-film materials you might need for the project: clippings, images and photographs, music, and other elements
Write a new script	<ul style="list-style-type: none">• Based on the script or outline produced during preproduction, create now what is called a Definitive Outline or a final script based on what actually happened or was captured during production, or what exactly your respondents answered in an interview.• Sometimes the story evolves from preproduction into something different during postproduction based on what happened during the shoot and interviews• Take a step back and review if the documentary that is developing is the same one that you intended to create. In many cases filmmakers welcome this as the documentary carries more “truth” than what they had planned, but other filmmakers may not like the result of the shoot• Proceed to the edit when you, as a filmmaker, understand and accept the direction in which your project is going

<p>Edit the documentary</p>	<ul style="list-style-type: none"> • Begin with a rough cut. This is usually an assembly and basic structure of the final project. This will also give you and your producers an idea of what the final film will look and sound like • Record voice overs and prepare music; this may require the services of a different professional, so plan for the time required to accomplish this • Cut and re-cut your edits until you tighten the storytelling of the documentary. These are called Fine Cuts and help you streamline your storytelling to its optimum length and flow
<p>Preview and outside opinion</p>	<ul style="list-style-type: none"> • Preview and review your work in its entirety; try to be honest with yourself on the aspects of look, feel, and story. • Seek outside opinions from peers or collaborators; you want an honest assessment from someone who is not closely related to the project • Finalize the project; this includes preparing your project for different venues such as online streaming formats (like YouTube), festivals, television, or even theatrical screening. Different platforms have different requirements, and it's best to render or export your project to the highest possible quality formats to anticipate these different platforms

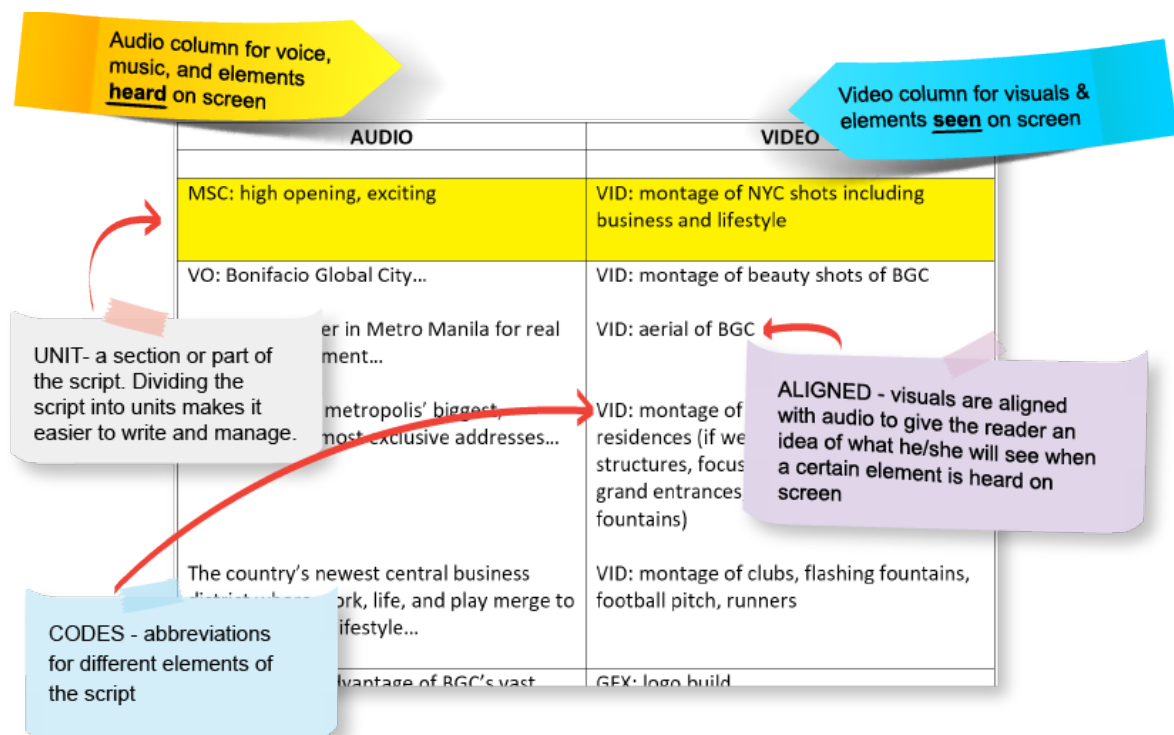


Editing is a large part of the documentary process, it is here where the story is really formed. Make your choices of what to show and say that will drive your story forward in a manner that will be engaging to your audiences. Photo by Jakob Owens CC BY.

The Documentary Script

Documentaries, because they are not “created” in the same way fiction films are, have a different script format compared to the screenplay format of fiction films. **2-column scripts** are the most common and the minimum format required when developing a documentary project.

In a 2-column script the writer is able to visually align sound and visuals on paper, allowing the team (e.g. director, camera crew, editors, etc.) to “see in their minds” how the documentary will be constructed.



Common Script Codes

Audio Script Codes	Video Script Codes
MSC = music	VID = video
SFX = sound effects	CAM = on-camera or interview
VO or VOX = voice over	GFX = graphics
INT = interview	ANI = animation
CAM = on-camera spiels or host	CGI = computer-generated imagery
AMB = live, ambient, or natural sound	PIX = photographs or pictures
	CG = names or on-screen text (from the term “chergen” or “character generator”)

Tips for Conducting Documentary Interviews

The interview is probably the most basic and most utilized filmmaking technique for documentaries. By letting a person relate their story in front of the camera, you are in the best position to relate “truth” and “reality” with the least amount of effort from you as a filmmaker.

Presented below are some quick tips for conducting rich and interesting documentary interviews.

I. Prepare your questions

What do you need to know or learn from the subject? This is the most basic guide when you’re developing your guide questions. Questions should also “flow” from general to specific, and not jump from topic to topic randomly.

Questions prepared should form as guides, and the interviewer must be able to give follow-up questions from main questions, as the subject answers.

- A sample interview guide can be found in the Appendices

II. Do not ask “yes” and “no” questions

Your questions must always (always!!!) be formed so the subject gives you substantial answers that you may use in your edits.

Instead of asking (for example) “did you feel bad after you were caught lying?” it is better to ask “after you were caught lying, can you tell me what happened?”

What you want is not for the subject to just “give you” an answer, but rather you want them to “tell you” their story.

- **Wrong:** “*Was it you that stole the cookie from the cookie jar?*”
- **Right:** “*Tell us about allegations that it was you that stole the cookie from the cookie jar*”

III. Prepare, but be unplanned

Listen to your subject! Even if you have pre-written questions, allow your subject to veer away a little, there may be something of value there that you did not anticipate in preproduction.

In many cases, it is when your subject begins to veer away that you will discover the “true” story behind your documentary. A good documentary filmmaker knows how to listen for and follow these potential branches in the conversation. And a good filmmaker also knows how to “bring it back” if the discussion is going too far in the wrong direction.

IV. Make your subject comfortable

When doing interviews, do not jump into heavy or controversial questions immediately. Get your subject comfortable by asking simple and light questions. Sometimes it helps to establish a rapport and relationship first with your subject before cameras begin to roll. Share a joke or keep small talk light or ask them about something in their home or office that you think will make them feel good.

Once your subject is comfortable with you then you can start going into deeper and heavier questions. If they feel “safe” with you, they will more likely open up to you and give you excellent material for your documentary.

V. Do not give questions in advance

In some cases subjects want to know what you’re going to ask them. Do not give them specific questions! This will result in rehearsed and insincere answers.

If you need to send questions, send general questions or a set of topics you will be discussing.

- **Wrong:** *“Tell us about allegations that it was you that stole the cookie from the cookie jar”*
- **Right:** *“We will ask you about the cookie incident that was reported in the news”*

VI. Shoot your subject properly

Do not waste a good interview with bad camera work! Make sure your subject is positioned well for the interview; check for lighting, sound, and camera placement. Make your subject sit or stand in a place and position he/she feels comfortable in. Some people prefer to walk around when telling stories – if you want to capture a good interview, be ready to walk with this person!

Also consider your position as an interviewer. Do you want the subject to look at you or the camera when they talk? Do you want it to appear casual or more formal? How and where you position yourself in relation to the camera and your subject is just as important as where your subject is on screen.

VII. Shut your mouth!

Let your subject talk. After asking a question, allow your subject to tell their story, try not to interject agreements or disagreements. Look out for side comments like “hmmm” or “yes, you’re right”.

It is better to be non-verbal during interviews. Nod or use your hands to encourage them to continue talking, use facial expressions like smiles to show you are listening or agreeing with what they are saying. Maintain eye contact with them as much as possible.

VIII. Ask for final words

Always ask your subject if they have anything else to add or if they have any final words on the matter. This is usually an important and valuable part of the interview because this is when a subject is most likely to say what he or she really feels or wants or wishes for in the subject matter.

Some things you can ask would be:

- As we close, what would you like to say to those watching us today?
- What would you like to say to these people if you were given a chance?
- Before we end, ma’am, is there anything else you wish to add or any final words on the matter?

IX. Don't stop filming!

After the formal end of the interview, let the camera continue to roll. In most cases people feel tense in front of the camera, but when you say "ok the interview is done" they relax and open up. If you keep the camera rolling sometimes, you're able to pick up great quotations or pieces of information that your subject was too tense to remember or say.

In some cases a good interviewer actually continues the interview even after it has "ended", because the subject is more natural. If there is something of value that can be used in the documentary, then you may ask permission from the subject to include that "non-interview" material in the final edit.

CULMINATING ACTIVITY: Do Your Docu

This activity is the culmination of your understanding of the documentary format and how it may be a form of cinematic storytelling. In this activity you will produce your own simple documentary or non-fiction film.

For this activity let us create a 5-7 minute short documentary film.

1. Find a topic that you feel you would like to go into. Begin with a general topic and continuously break down the topic into a more and more specific topic. Answer "what exactly do you want to talk about?"
2. Determine the mode that you will employ. Different modes have different methods of portraying the story, and will also require different production elements.
3. Create a Preliminary Outline to build the story. Establish beginning-middle-end, look for how the story will develop and evolve throughout the documentary.
4. Conduct research on the topic, list down your locations, resource speakers, and where you will source other materials and footage. Determine how, where, when, and what conditions will be present during the shoot.
5. Produce the documentary. Shoot your subjects, conduct interviews (if necessary), and compile your footage and B-rolls.

6. Edit your documentary. Begin with a rough cut and repeatedly cut down into the optimum length to tell your story. Be honest and critical with your work, do not be afraid to cut out interviews and footage if it is making your documentary unnecessarily long.
7. Preview your documentary. Upload to a video platform or screen it to your friends, family, or peers. Get feedback on how it can be improved; remember that outside perspectives will see or feel the project differently from you do, so their input will be invaluable.
8. Premiere your documentary! Show it to your audience, or enter it in a festival!

NOTES TO THE USER

The following resources and sites may be used to enhance your understanding of certain topics discussed.

- Top 10 Video Interviewing Tips For Documentary Filmmaking <http://bit.ly/3iAJ5BU>
- Documentary Production- Interview (Harvard University) <https://bit.ly/2Mi5dFq>
- Qualitative Interview Guide (Harvard University) <https://bit.ly/2Y1FluD>
- What Makes a Documentary a Documentary? <https://bit.ly/2LS7Cqc>
- Film 101: Understanding Expository Documentary Mode <https://bit.ly/3o8AB6r>
- Experimental & Documentary Films: Crash Course Film History <https://bit.ly/398XJNX>
- Documentary Filmmaking: What You Need To Know First <https://bit.ly/2Y6qhkW>
- 7 Fundamental Steps to Film a Short Documentary <https://bit.ly/3p9qhMD>
- The Basics Of Documentary Cinematography <https://bit.ly/3c0urTm>
- The Art of Documentary Filmmaking <https://bit.ly/395eB7X>
- How To Write A Documentary Script <http://bit.ly/2Y70Dwg>

The following rubrics may be used to assess the work done in the activities discussed:

Rubrics for All Activities

	Excellent 94-100	Very Good 87-93	Acceptable 79-86	For Improvement 70-78
Choice of Subject Degree to which the user chooses the quality and complexity of the work/s he/she will study and evaluate	The choice is unexpected for a user of this age; the artworks are complex and carry multiple deep meanings. The work may also be by an obscure or little-known artist	The choice has a degree of complexity and carries deeper meanings. The work may also be from a less popular or independent artist.	The choice is typical and something that is part of the general or "mainstream" consciousness and has deeper meaning. The work is something done by a mainstream or currently "in" artist	The choice was not given much thought; the work was something that is easily visible in the mainstream and currently "in" and does not have much in terms of deeper or complex meaning.
Insight Degree to which the user sees, extracts, or perceives deeper and complex meanings in an artwork	The user makes surprising insights. He/she sees or perceives meanings that indicate his/ her deeper reading and appreciation of the works analyzed	The user makes very good insights as far as meanings and messages in the artwork. He/ she shows an ability to perceive more than what is physically visible in an artwork	The user can interpret art and make inferences on possible meanings from the work. He/ she can perceive some deeper meanings, but most insights are shallow and superficial.	The user makes shallow, superficial, or silly interpretations. There is no significant evidence of an attempt to derive or perceive meanings from the artworks analyzed
Reflexivity Degree to which the user is able to reflect within his or her experience and to articulate this in the context of analyzing artworks	The user makes perceptive or wise inferences about his or herself in the context of the artwork. The user expands his or her reflection beyond the context of the artwork to make a statement on the human condition.	The user makes perceptive or wise inferences about his or herself in the context of the artwork. The user attempts to expand his or her reflection beyond the context of the artwork to make a statement on the human condition.	The user makes shallow or expected inferences about his or herself in the context of the artwork. There is no statement or comment made about these inferences in the context of the human condition.	The user makes shallow inferences about how a work affects him or her. No attempt is made to reflect beyond the self.

Rubrics for Enhancement Activities in Documentary Production

	Excellent 94-100	Very Good 87-93	Acceptable 79-86	For Improvement 70-78
Exploration Degree to which the user “reaches out” and tries to experience and create art within his/ her surroundings	<p>The user showed that art and the production of art can have no limits; the user found ways to create, experience, perceive, or see art in unexpected places or from unexpected sources.</p> <p>The user he/she is not limited by “what I have” but rather thinks “what else can I do?”</p>	<p>The user showed that art and the production of art can have no limits; the user found ways to create, experience, perceive, or see art in unexpected places or from unexpected sources.</p> <p>There was some evidence of “thinking out of the box”</p>	<p>The user showed that art and the production of art can happen but that limitations will hinder the results.</p> <p>The user produces the required outputs but does not find new or novel ways to execute the works.</p>	<p>The user is hindered greatly by what he/she perceives as limitations. The works produced are ordinary, cliché, and poorly-thought.</p> <p>The user does not find new or novel ways to execute the works and barely produces the required outputs</p>
Creativity Degree to which the user used available materials and resources to achieve the project requirements; this criterion is not about “beauty” but about the ability to find beauty and potential in the ordinary things around them	<p>The user took something ordinary and made it uniquely their own. The work shows a keen sense of wonder and perceptiveness that allows the user to go beyond tools and materials and create “art”</p>	<p>The user took something ordinary and brought the project to life. The work shows a sense of wonder and openness that allows the user to go beyond tools and materials and create “art”</p>	<p>The user is able to produce a creative work. The work shows fairly commonplace ideas and the resulting works are what one must expect from a user of this age and life experience</p>	<p>The user is barely able to produce a creative work. The work shows cliché or poorly developed ideas and the resulting works are less than what one must expect from a user of this age and life experience</p>
Enthusiasm Degree to which the user applies him or herself into the production of the projects; this also reflects an innate interest in the creative arts as a whole	<p>The user showed great enthusiasm and joy in producing the whole project. There is an obvious sense of enjoyment and happiness emanating from the individual works and the whole portfolio.</p>	<p>The user showed enthusiasm and joy in producing the project. There is an obvious sense of enjoyment emanating from most of the individual pieces and the whole portfolio.</p>	<p>The user showed some enthusiasm in producing the project. There is some sense of enjoyment emanating from individual pieces from the whole portfolio.</p>	<p>The user showed little enthusiasm and joy in producing the project. The works give a sense of simply fulfilling a class requirement.</p>

	Excellent 94-100	Very Good 87-93	Acceptable 79-86	For Improvement 70-78
Technique Degree to which the user applies fundamental and advanced production techniques to best deliver the project	<p>Production Mastery.</p> <p>User shows a deep understanding of cinematic technique and style by employing only the best and most effective methods to best deliver his/her story to the audience.</p> <p>Technique execution is flawless and invisible yet makes for a visually compelling work.</p>	<p>Production Expertise.</p> <p>User shows an understanding of cinematic technique and style by employing the most effective methods to best deliver his/her story to the audience.</p> <p>Technique execution is almost flawless and invisible, yet makes for a visually exciting work.</p>	<p>Learning Production.</p> <p>User shows general knowledge and understanding of cinematic technique and style as seen by the techniques and methods incorporated in delivering his/her story to the audience.</p> <p>Technique execution is generally acceptable but may still be greatly enhanced.</p>	<p>Production Remediation Required.</p> <p>User shows a grasp of general production concepts and techniques but the execution, choice, application, and/or selection of techniques are flawed and greatly affect the final product or ability of the final film to tell a proper story.</p>

The following are guides for the execution of the different activities:

ACTIVITY 1: Quick Doc

Your outputs may vary but please be guided by the following:

1. Push yourself to explore different themes and events; try to look for the exciting or different in an ordinary even. If you cannot find something interesting, then try to vary your angle or the way you are showing the ordinary event.
2. When editing it will be difficult to cut down 5 minutes of footage into an interesting 20-second; learn from this experience by seeing how better or more or different shots would have made your story or quick docu more interesting.

ACTIVITY 2: Works to Learn From

Your outputs may vary but please be guided by the following:

1. Look beyond and hear beyond what is immediate, but look at HOW visuals are taken, WHAT is being shown and HOW are shots being shown? What or whose perspective are we seeing? Is it a foreigner's perspective? A local's perspective? How are Filipinos or the Philippines being portrayed?

ACTIVITY 3: The Power of the Documentary

Your outputs may vary but please be guided by the following:

1. The documentary is obviously about domestic helpers in Hong Kong preparing for a pageant,

but more importantly, what other topics are being discussed by the documentary?

2. Challenge yourself to see and say what the “bigger” picture is that is being discussed in the documentary.

CULMINATING ACTIVITY: Do Your Docu

Your concepts and plans will differ from project to project, but it's important to be guided by the following:

1. Begin with a general topic and continuously break down the topic into a more and more specific topic. Answer “what exactly do you want to talk about?”
2. Different modes have different methods of portraying the story, and will also require different production elements.
3. Establish beginning-middle-end, look for how the story will develop and evolve throughout the documentary.
4. Conduct research on the topic, list down your locations, resource speakers, and where you will source other materials and footage. Determine how, where, when, and what conditions will be present during the shoot.
5. Shoot your subjects, conduct interviews (if necessary), and compile your footage and B-rolls. This may take more than 1 day, plan accordingly!
6. Begin with a rough cut and repeatedly cut down into the optimum length to tell your story. Be honest and critical with your work, do not be afraid to cut out interviews and footage if it is making your documentary unnecessarily long.
7. Upload to a video platform or screen it to your friends, family, or peers. Get feedback on how it can be improved; remember that outside perspectives will see or feel the project differently from you do, so their input will be invaluable.

If this Learning Resource will be used in a classroom setting, please be guided by the following:

1. Take your students through every step of the process. Do small exercises that build into the whole. For instance: selecting a topic – conduct brainstorming exercises that will force your students to narrow down their topic idea into a specific problem or issue. Doing this will allow you to best manage and create meaningful learning experiences with your students.
2. Manage your students' choice of topics. Consider long-term requirements such as shooting locations, access to subjects, risks, and even the timing of topic. Some topics might be seasonal and will not fall within the timing of the class.
3. Show as many sample documentaries as possible! Docu are usually described as “boring” compared to fiction films, but there are a large amount of interesting and engaging documentaries available for free on YouTube!

References

- Aldredge, J. (2016a, May 3). 3 Tips for Picking Your Documentary Subject. The Beat; Premium Beat. <https://www.premiumbeat.com/blog/3-tips-for-picking-your-documentary-subject/>
- Aldredge, J. (2016b, May 26). A Complete Guide to Documentary Filmmaking. The Beat; Premium Beat. <https://www.premiumbeat.com/blog/a-complete-guide-to-documentary-filmmaking/>
- Baluyot, S. (2019, June 17). Best Filipino Documentaries Everybody Should Watch . Remit to the Philippine; <https://www.facebook.com/RemitAustralia>. <https://www.remit.com.au/best-filipino-documentaries-everybody-should-watch/>
- Biesterfeld, P. (2019, July 15). The six primary types of documentaries. Videomaker; <https://www.facebook.com/videomakeronline>. <https://www.videomaker.com/article/c06/18423-six-primary-styles-of-documentary-production>
- Burns, K. (2020a, November 8). Film Documentary Guide: 6 Types of Documentaries - 2020 - MasterClass. MasterClass. <https://www.masterclass.com/articles/film-documentary-guide#6-types-of-documentaries>
- Burns, K. (2020b, November 8). Guide to Poetic Documentaries: 4 Examples of Poetic Mode - 2020 - MasterClass. MasterClass. <https://www.masterclass.com/articles/guide-to-poetic-documentaries>
- Cinema of the Philippines - Wikipedia. (n.d.). Wikipedia, the Free Encyclopedia. https://en.wikipedia.org/wiki/Cinema_of_the_Philippines
- Collider Staff. (2020, November 19). The 25 Best Documentaries on Netflix Right Now. Collider. <https://collider.com/best-documentaries-on-netflix/>
- Deocampo, N. (2007). From Revolution to Revolution: The Documentary Movement in the Philippines. Yamagata International Documentary Film Festival. <https://www.yidff.jp/docbox/5/box5-3-e.html>
- Dyksterhouse, L. (2020, March 30). What Is Documentary? The Genre Defined. - Videomaker. Videomaker. <https://www.videomaker.com/how-to/documentary/what-is-documentary/>
- Faculty of Arts and Sciences - Harvard University. (n.d.). Some Strategies for Developing Interview Guides. Retrieved January 22, 2021, from https://sociology.fas.harvard.edu/files/sociology/files/interview_strategies.pdf
- Fuller, F. (n.d.). Top 10 Video Interviewing Tips for Documentary Filmmaking. Desktop-Documentaries.Com. Retrieved January 22, 2021, from <https://www.desktop-documentaries.com/interviewing-tips.html>
- History of Documentaries. (n.d.). Desktop-Documentaries.Com. <https://www.desktop-documentaries.com/history-of-documentaries.html>
- Jordan, R. (2003, January). The Gap: Documentary Truth Between Reality And Perception. Off Screen. <https://offscreen.com/view/documentary>
- Langmann, E. C., Tyler Coates and Brady. (2020, November 19). Best Documentaries of All Time - 35 Life-Changing Documentary Movies. Esquire; <https://www.facebook.com/Esquire>. <https://www.esquire.com/entertainment/movies/g3342/best-documentaries-of-all-time/>
- Lu, J. (2010, September 28). First Principles of Documentary. Reading Film . <http://readingfilm>.

qwriting.qc.cuny.edu/2010/09/28/first-principles-of-documentary-2/

Lu, J. (2010, September 28). First Principles of Documentary. Reading Film . <http://readingfilm.qwriting.qc.cuny.edu/2010/09/28/first-principles-of-documentary-2/>

Marfo, A. (2007). The Evolution and Impact of Documentary Films. Senior Honors Projects. digitalcommons.uri.edu/srhonorsprog/42

McKenna, L. (n.d.). Antonio Ramos. Who's Who of Victorian Cinema. Retrieved November 26, 2020, from <https://www.victorian-cinema.net/ramos>

Nast, C. (2014, April 11). Documentaries Have Always Been Fake. The New Yorker; The New Yorker. <https://www.newyorker.com/culture/richard-brody/documentaries-have-always-been-fake>

Nast, C. (2014, April 11). Documentaries Have Always Been Fake. The New Yorker; The New Yorker. <https://www.newyorker.com/culture/richard-brody/documentaries-have-always-been-fake>

Pre-Production - Documentary Video Production . (n.d.). Guides at Georgetown University; Georgetown University. Retrieved November 29, 2020, from <https://guides.library.georgetown.edu/documentary>

Smith, I. (2016, June 20). Workers Leaving the Lumière Factory filmed in 1895 was the Lumière brother's first film. The Vintage News; <https://www.facebook.com/thevintagenews/>. <https://www.thevintagenews.com/2016/06/20/ behold-king-cats-videos-filmed-1894-beats-cat-videos-ever-seen/>

Smith, I. (2016, June 20). Workers Leaving the Lumière Factory filmed in 1895 was the Lumière brother's first film. The Vintage News; <https://www.facebook.com/thevintagenews/>. <https://www.thevintagenews.com/2016/06/20/ behold-king-cats-videos-filmed-1894-beats-cat-videos-ever-seen/>

Teare, K. (2019, August 12). Yale film scholar on Dziga Vertov, the enigma with a movie camera | YaleNews. YaleNews. <https://news.yale.edu/2019/08/12/yale-film-scholar-dziga-vertov-enigma-movie-camera>

COVER & ICONS are from freepik.com

APPENDICES

Sample Interview Question Guide

- Notice how the questions are mostly not directly written, it is the job of the interviewer to form and ask the question depending on the situation the subject is in. This situation may be how comfortable or relaxed the subject is, how willing he/she is to speak, or even the language that the subject understands
- Notice also the follow up questions and notes from the writer. The notes show the objective of the question; this way the interviewer knows what exactly the documentary wants to gain from the interview and the interviewer can now frame questions and follow-ups, and even shift questioning, to achieve the objectives of the questions and the interview

HSSE Docu Interview Guide

Draft 2

Writer/ Director: Jag Garcia

Guide Questions and Notes

1. Describe your job/ nature of your job/ job routine that is related to the incident
 - a. We want to establish that the incident happened during a routine or common activity
 - i. Did they accomplish a JMP
 - ii. What are the standard precautions/ preparations they do before the activity
 - b. We want to establish complacency – was not careful because it's the same thing everyday
 - c. Ask subject to describe the process or steps that are involved in accomplishing the job – e.g. stops along the way, gathering money from cash till and making arrangements with bank, etc.
 - d. Try to determine if there was anything different on the fateful day, did they do something different? Were the road conditions different? Were they rushing? Behind schedule?
2. What happened on that day?
 - a. Describe the series of events leading to the incident
 - b. We need as much detail as possible
 - i. Road/ weather conditions
 - ii. How many customers in the station
 - iii. How many companions involved at the time
 - iv. Who knew they were on the road/ were bringing money to the bank
 - c. Describe the actual incident
 - i. What were the assailants wearing
 - ii. What was the victim wearing
 - iii. What did they look like
 - iv. What happened? Describe step-by-step
 - v. We need DETAILS and as much of it as possible
 - vi. What did it SOUND like when the accident/ shooting happened
 - vii. What did it LOOK like
 - viii. Were there any strange SMELLS, FEELINGS, TASTES that they remember
3. What went through your head? What were you thinking?
 - a. Get information/ details of what was happening in their minds BEFORE the incident
 - b. Get information/ details of what was going through/ happening in their minds DURING the incident
 - i. Do they remember thinking specific thoughts? Sometimes the most trivial things go through a person's mind during a stressful incident (e.g. "oh no, late ako darating" before hitting a wall)
 - ii. Did they close their eyes? Did they pray?
 - iii. WHO or WHAT were they thinking of? Family? Work?
 - iv. Get DETAILS – did they close their eyes? Was there pain? Did they pass out?
 - v. Describe how things felt, smelled, looked, sounded, tasted
 - vi. What happened after? Were they brought to the hospital? What happened to the victim/s? Who came to help? What happened to the vehicle?

4. What happened after?
 - a. How many days did they spend in the hospital? What happened during that time?
 - i. Get information on the investigation
 - ii. Where the suspects found
 - iii. The fatalities – where were they taken? Dead on arrival? Were they already buried during that time?
 - iv. Who visited at the hospital? Were charges filed?
 - b. What were they thinking during this time? How much did they know of what was happening?
 - i. Get details on questions they asked, who they talked to, efforts they made to reach out to people they worked with/ family
 - ii. What did they FEEL when they found out about the fatalities; what did they SAY/ THINK
5. After the incidents settled down – discharged from hospital, reports filed, etc. – what happened?
 - a. We want to establish that the incident is NOT OVER – that there is a lot more to deal with AFTER
 - b. Did they talk to the victims' families? How was that like? What happened
 - i. DETAILS of the meeting – what did they say, feel, react
 - ii. What was the interviewee THINKING, FEELING during that time
 - iii. What words did he use
 - c. What about the stolen money – who pays for that?
 - d. Determine accountability – what happened in terms of penalties (if any), was there disciplinary action? Was there an investigation?
6. Since the incident what has changed?
 - a. What has he learned from the incident?
 - i. Identify his greatest risks
 - ii. What is being done about them
 - iii. Identify BEHAVIORAL changes
 - b. What precautions were instituted after the incident
 - i. HSSE compliance
 - ii. Goal Zero initiatives
 - c. What sanctions/ results happened after the incident
 - i. Do they still drive?
 - ii. Were they fired/ terminated?
 - iii. Are they more paranoid now?
 - d. Is there guilt? Are there nightmares?
 - i. Do they relive that scene? How often? What does it make them feel?
 - ii. Are there scars? What do these scars mean to them?
 - iii. What about the fatalities – what do they mean to them now? Have they made amends to the families?
 - e. we want to establish LONG TERM effects of these incidents, we want to establish that it's not just a matter of LTI but that there are deeper effects of not being safe
 - i. what have they lost?
 - ii. What have they gained?
 - iii. Where are the others now? Co-workers involved, families of victims – what has happened to them since?

7. If you could relive that day, what would you change?
 - i. We're looking for concrete changes, something others can learn from rather than "conceptual changes"
 - ii. What would you say to others who are at risk of finding themselves in the same position?
 - iii. What would you tell others to prevent this kind of incident from happening again?

APPENDIX 2: Sample Script

- This is a sample script used for an investigative news documentary for TV. The program was titled Under Special Investigation and featured journalist Paolo Bediones.
- Notice the style of how information was revealed and shown to audiences, notice the structure of the documentary and how one concept led to another to make a whole story

Under Special Investigation (USI) Ep 3: BOTCHA
Segment Producer/ Writer: Seymour Sanchez
RESEARCHERS: MIKE/LEI

AUDIO	VIDEO
<p>MSC: fade in</p> <p>VO: BOTCHA – galing daw ito sa salitang chinese (BOT at CHA) na ang ibig sabihin “wag kainin.”</p> <p>Dahil ang hayop na namatay sa sakit maaring maisalin daw sa tao ang mga mikrobyo. Pero paano ba natin malalaman kung ano ang itsura o amoy ng botcha?</p> <p>MSC: up, hold</p>	<p>VID: Paolo at Balintawak market (with dolly, two-cam set-up)</p> <p>VID: shots of pork and people eating pork</p>

AUDIO	VIDEO
<p>VO: Ayon kay atty. Jane Bacayo, executive director ng national meat inspection service (NMIS), madaling matukoy ang “botcha” sa sariwang karne ng isang ordinaryong mamimili. Ngunit hindi natin malalaman kung saang palengke ibabagsak ang mga susunod na supply nito.</p> <p>AMB: ambient sounds of NMIS office/ exterior</p> <p>INT (Atty. Bacayo): kailangan lamang suriin ng publiko ang “botcha” ayon sa mga sumusunod: una, maputla ang karne ng “double-dead meat,” minsan halos kulay asul na ito o berde. Pangalawa, mabaho ang karne nito, mas masangsang pa ang amoy sa ordinaryong kinatay na baboy. Pangatlo, hindi pa gaanong nalilinis ang balahibo at balat ng baboy dahil madalian itong kinatay bago pa tumigas ang karne nito.</p> <p>MSC: up, transition to next</p>	<p>VID: national meat inspection office in Visayas avenue</p> <p>VID: LS Atty. Jane Bacayo supervising his staff at the NMIS laboratory</p> <p>VID: MS Atty. Bacayo in his office looking at some pictures of “botcha”</p> <p>VID: Paolo goes inside the NMIS office and camera zooms in on the NMIS logo outside the door. He is met by Atty. Bacayo at the office of the executive director.</p> <p>CAM: Atty. Bacayo being interviewed by paolo inside his office</p>
<p>VO: Kasama ang staff ng NMIS, nilibot namin ang balintawak market para alamin ang mga dapat tandaan ng mga mamimili.</p> <p>AMB: live sound Paolo interacting with vendors, tinitiyak yung karne</p> <p>CAM (Paolo): hindi ba madaling magaya ang logo ng NMIS na nakatatak sa karne?</p> <p>CAM (Dr. Marquez): nagagaya naman pero ‘yung papel na certification ng NMIS mahirap ‘yung dayain.</p> <p>MSC: up, transition</p>	<p>VID: Paolo at Balintawak market (two-cam set-up) with a veterinarian-inspector from the NMIS task force bantay karne. Dr. Rolando Marquez points out the characteristics of fresh meat and points out the NMIS seal.</p> <p>VID: Demo of Paolo inspecting meat</p> <p>CAM: Paolo interview Dr. Marquez in the market</p>

AUDIO	VIDEO
<p>VO: Ayon kay Dr. Eric Tayag ng department of health, maraming sakit ang maaaring makuha ng taong nakakain ng botcha gaya na lang ng –</p> <p>Zoonotic problems Erysipelas Salmonellosis Leptospirosis Meningitis Toxoplasmosis Taenia solium Anthrax Brucellosis Collibacillosis Tuberculosis Diarrhea At sepsis.</p> <p>INT (Dr. Tayag): bukod sa mga sakit na maaaring makuha sa “botcha,” puwede ring mamatay ang pasyente dahil dito. Nakikipagtulungan ang doh sa ibang ahensya ng gobyerno upang maiwasan ang paglaganap ng ganitong sakuna.</p> <p>INT (Atty. Bacayo): hindi man makukuha ng taong nakakain ng “botcha” ang sakit ng namatay na baboy, malilipat naman sa kanila ang bacteria na nagmumula sa dugo ng “double-dead meat” o “botcha.” Magdudulot ito ng diarrhea, pagsusuka, at iba pang sintomas ng food poisoning na maaari ring humantong sa pagkamatay ng biktima.</p>	<p>VID: Dr. Eric Tayag walking at the lobby of a building/ DOH.</p> <p>GFX: virus/ bacteria CG: (build per mention) Zoonotic problems erysipelas salmonellosis leptospirosis meningitis toxoplasmosis taenia solium anthrax brucellosis collibacillosis tuberculosis Diarrhea Sepsis</p> <p>CAM: MS Dr. Tayag</p> <p>CAM: MS Atty. Bacayo</p> <p>VID: Atty. Bacayo walks with paolo to the NMIS laboratory while discussing the procedures of his office to ensure the safety of the meat-consuming public.</p>
<p>INT (Dr. Tayag): hindi tayo makakasiguro na mapapatay ang lahat ng bacteria mula sa may sakit na baboy kahit na anong klaseng luto ang gawin natin sa karne nito.</p> <p>MSC: transition</p>	<p>CAM: MS Dr. Tayag</p> <p>GFX: WORMS FROM THE PIG COULD GO TO THE BRAIN AND CAUSE SEIZURES THAT COULD LEAD TO DEATH. IF THE BACTERIA IS A MILD ONE, IT MAY CAUSE DIARRHEA.</p>

AUDIO	VIDEO
<p>VO: Isa si kagawad Siony Oquiño ng Maynila na alam ang mga panganib na dulot ng “botcha”</p> <p>INT (Kag. Oquiño): bumili ako ng apat na kilo ng baboy sa balintawak para ihanda noong birthday ko. Pagkauwi ko sa bahay, napansin ko na nag-iba ang kulay ng karne at bumaho ito ng aking pakuluan. Pinakain ko na lang sa aso ko ‘yung baboy kaso makalipas ang ilang araw, nagsimulang maglagas ang balahibo nito at magkagalis.</p> <p>Dati akong may karinderya. Mga 15 taon din akong nagluto para rito. Ganumpaman, kahit marami na akong karanasan sa pagbili ng baboy, nabiktima pa rin ako ng nagtitinda ng botcha.</p>	<p>VID: LS Siony walking to market</p> <p>CAM: MS Kagawad Oquiño</p> <p>VID: MS Siony inspecting meat before buying, interacting with vendor</p> <p>VID: MLS Siony cooking meat</p> <p>CAM: MS Kagawad Oquiño</p>
<p>VO: Nagbabala rin ang NMIS at Quezon City hall veterinary office na iba’t ibang klase ng luto sa baboy na ang ginagawa ng mga tindero ng “botcha” upang makalusot sa mga kinauukulan.</p> <p>CAM (Paolo): may mga balitang ginagawang longganisa, hamon, o lechon ang “botcha” o kaya tinatadtad ng maraming asin. Malalaman ba ito sa palengke?</p> <p>INT (Atty. Bacayo): kahit lagyan pa nila ‘yan ng maraming asin o salitre, hindi pa rin maikukubli ang amoy nito. ‘yung mga ginagawa namang longganisa o lechon ang “botcha,” minsan man silang makalusot sa mamimili, malalaman din nila ang totoo at iiwas sa mga ito.</p>	<p>VID: Atty. Bacayo with Paolo inside the NMIS laboratory</p> <p>CAM: MS Paolo asking a question to Atty. Bacayo</p> <p>VID: (Cut-aways) MS Atty. Bacayo answers while Paolo intently listens</p>
<p>INT (Dr. Cabel): pinapaalalahanan namin ang mga mamimili na tangkilikin lamang ang mga processed meat products mula sa mga kilalang brands, at huwag ‘yung mga walang tatak na nabibili lamang sa tabi-tabi.</p>	<p>VID: MS Dr. Ana Maria Cabel inspecting some processed meat with paolo at balintawak market</p>
<p>INT (Dr. Tayag): dapat mag-doble ingat ang publiko sa pagbili ng karne lalo na ngayon na may mga kemikal na hinahalo ang mga nagtitinda ng “botcha” upang maitago ang mabahong amoy.</p> <p>MSC: fade up, hold, fade out</p>	<p>CAM: MS Dr. Tayag</p> <p>VID: Dr. Tayag handing out certificates in a program</p> <p>VID: happy family/ children eating meat dish</p>