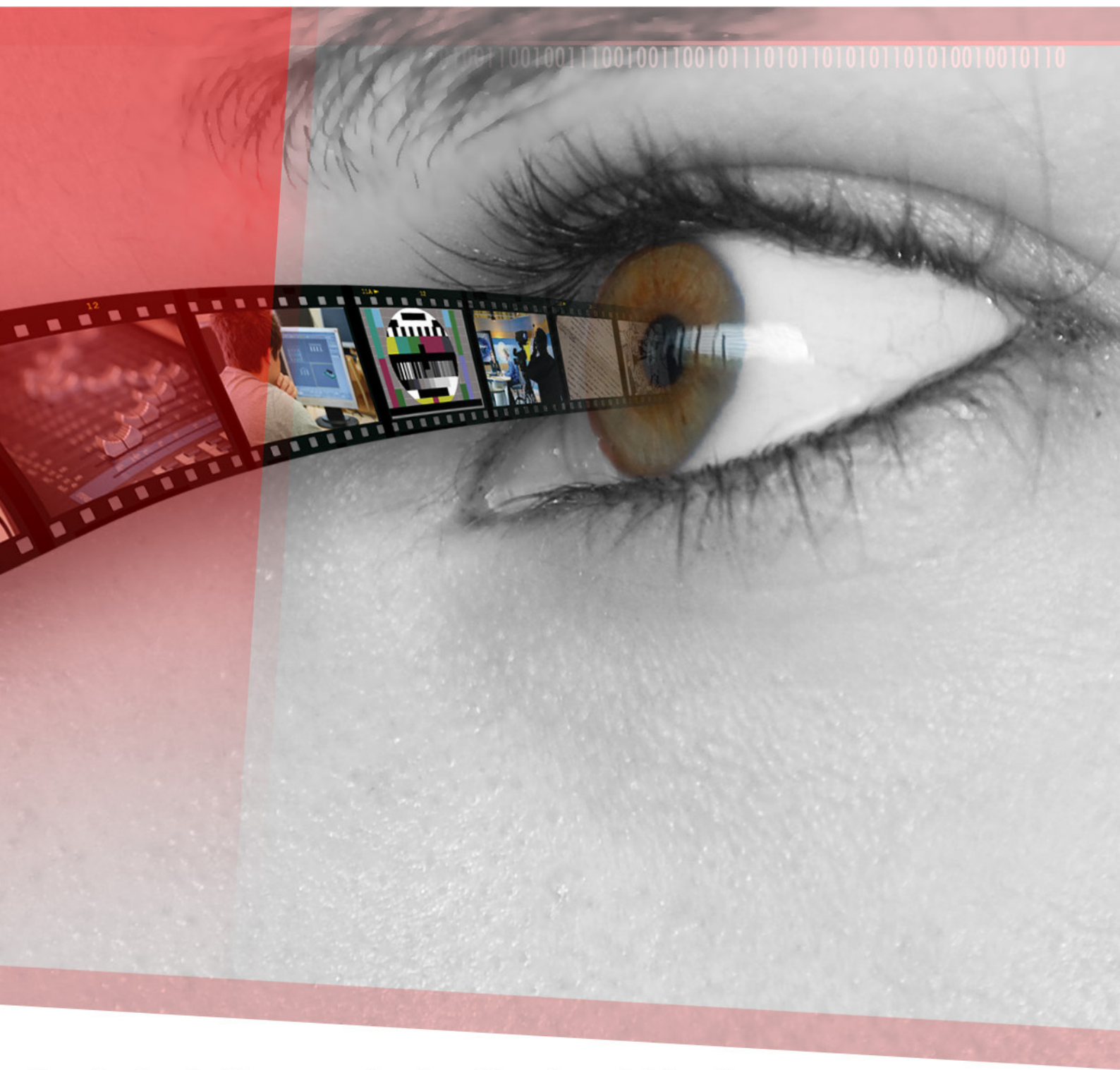


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Will. A documentary about happy old people

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Bachelor's Degree in Audiovisual Media

**Escola Universitària
Politècnica de Mataró**



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Bachelor's Degree in Audiovisual Media

WILL. A DOCUMENTARY ABOUT HAPPY OLD PEOPLE

Report

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PRESENTER: ALEX DEL OLMO RAMON

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TecnoCampus
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Dedication

To Òscar,
for remembering you between tickles when waking up.

To Bertran,
for it makes me angry not having had the pleasure to experience you.

To Avita,
Oh bring back my Bonnie to me...

And specially to you, àvia.

Special Thanks

“A writer needs a pen, an artist needs a brush, but a filmmaker needs an army.”

Orson Welles

Thanks to all of you who have made this project possible, for making a personal dream become a general hope. To the team, my team, my army: Luca, Dani, Robert, Joan, Júlia.

To Joan, Ariadna, Edna. Thank you, Maria.

To the protagonists, the treasures of the documentary: Antònia, Lola, Amparo and Daniel, Consuelo, Angelines and Antonio, Jaume, Quim and Tudis, Josep and M^aElena.

To the ones that have eased the way: Jaime, Jose María, Geo, Marc, Eva and Raimond.

To my family, the homies, mum, dad, Anna and Maria: thanks for everything and for always. To all my family, in general, for doing precisely this: family. And to my friends.

To Alex. To Edu. To all the Verkami collaborators, for that very useful little push.

To all of you who have asked, talked, and thought about “Will”.

To everyone, in general, for the interest, the collaboration, and the hope.

Thank you.

Resum

“Will” és un documental que ens farà reflexionar sobre les diferents alternatives que avui el món ofereix a la gent de la tercera edat per poder viure l’etapa de la vellesa. Existeixen suficients alternatives? Són totes satisfactòries? Els fan feliços? El documental exposarà, en primera persona i a través dels ulls d’una selecció d’avis i àvies, no només les opcions més tradicionals o les més comunes, sinó que anirà més enllà oferint-nos les noves alternatives per viure la vellesa. Ens presentarà noves oportunitats. “Will”, sobretot, ens portarà a reflexionar sobre el nostre futur (i el futur dels altres). Farà que la vellesa sigui vista amb optimisme, com una altra oportunitat. Perquè això és el que és: una oportunitat més que mereix ser viscuda en la màxima intensitat, una oportunitat més per ser feliç.

Resumen

“Will” es un documental que nos hará reflexionar sobre las diferentes alternativas que hoy el mundo ofrece a la gente de la tercera edad para poder vivir la etapa de la vejez. ¿Existen suficientes alternativas? ¿Son todas satisfactorias? ¿Les hacen felices? El documental expondrá, en primera persona y a través de los ojos de una selección de abuelos y abuelas, no sólo las opciones más tradicionales o las más comunes, sino que irá más lejos ofreciéndonos las nuevas alternativas para vivir la vejez. Nos presentará nuevas oportunidades. “Will”, sobre todo, nos llevará a reflexionar sobre nuestro futuro (y el futuro de los otros). Hará que la vejez sea vista con optimismo, como otra oportunidad. Porque esto es lo que es: una oportunidad más que merece ser vivida con la máxima intensidad, una oportunidad más para ser feliz.

Abstract

“Will” is a documentary that will make us reflect on the different possible ways that exist nowadays to live the old age. Are there enough alternatives? Are all of them satisfying? Do they make the elderly happy? The documentary will expose, in first person and from the point of view of a selection of grandmothers and grandfathers, not only the traditional alternatives, but it will also show us new options to live the old age. It will show us new opportunities. “Will” is going to take us to the future (and to the future of others), showing an optimistic point of view of the old age, as another opportunity. Because that is what it is: one more chance worth living with maximum intensity, one more chance to be happy.

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1. Introduction

One of my grandmothers, Avita, has left us this year. My grandmother enjoyed the old age: she would travel with her grandchildren, she would take them by car, sing in a choir, play the piano at the church... Avita lived in her flat until this past year, when we had to take her to a retirement home. By then, all other options were unviable. She was happy there at the beginning, she went on doing what she wanted, and that had always been enough for her. During the last months she was already suffering. She was aware of nothing and she screamed for help. Now I only have one grandmother, Lola.

Lola worked until she was 74 years old. She owned her own shop in Born, Barcelona. When she retired, yearning to enjoy life, she suffered a series of cerebral strokes which affected her language ability. Lola is aware of everything. Nowadays, a girl external to the family takes care of her during the week. On the weekend she lives with her sister, and during the whole week she receives endless visits from her family, my family. My grandmother suffers. She cries because, despite living with this unfair condition, she does not want to “stop being in this world” with us under any circumstances. She also cries every time she realizes she is no longer capable to do some things by herself and that, in a certain way, this affects everyone. We all worry a lot about how my grandmother feels, and whether she agrees with the decisions made. And she is therefore grateful. Because my grandmother, despite being in this situation, never forgets this one thing: to be concerned for our happiness. And she does not deserve less.

This is how “Will” was born. For the first time, we spent a great amount of hours talking as a family about how could we ensure that my grandmothers would have a good quality of life. And, after all these conversations, a lot of questions that I wanted to ask the people who find themselves in this stage of life were born. Only a few times do we talk with our old ones about how they feel. And this is how, from my most intimate unease, from the most tender of worry for them, from the empathy of seeing my people worrying about them, I began this project. And this is why, above everything else, this project is a personal exercise.

As soon as I began thinking about it, I realized that the grandfather figure has changed. It is no longer that person who shares his house with his children until the end. That person who rules, who gives advice. That person who knows everything. The family jewel. The reason is that the life expectancy has increased in 10 years since 1970 and, at the same time, women have joined the professional world. Putting these two factors on the table, the prolongation of this phase and the impossibility of the family to take care of the person converge. The fre-

netic lifestyle often results in the grandparents becoming an issue that needs to be managed and, unfairly, resulting in them feeling like a nuisance.

This documentary hopes to transmit a message to everyone. To the grandparents, so they realize that this last stage shall not be lived with resignation, but to the fullest. During the old age we must keep on looking for what makes us happy, just as we have been doing throughout all our lives. And we have to adapt to the changes and adversities growing old entails, instead of surrendering to them. To the others, the documentary will aim to encourage them to dream and think of their own old age. To fly with their minds. And, instead of thinking only of their lives, make them think of other people's lives. To let everyone ask themselves whether we care enough about the elderly and not limit this reflection solely to the duration of the documentary. It aims to make this question become one that will stay in everyone's mind. To everyone in general, make us learn from the experts of life. From the ones who at their seventies, eighties, and nineties still fight to be happy and have an endless hunger for life.

“Will” has gone through different stages. It had to mature. In the beginning, the idea was to create a documentary about Trabensol, a co-housing cooperative in Madrid (one of the pioneers in Spain). But the product was far from what I was looking for.

I saw it the day the trailer of the documentary went public: I was looking for the more human part, the more thoughtful one. Because the old age, although it may seem still a long way for most, is a reality very close to us. Almost everybody has had grandparents, older people around us; most probably our parents will grow older and, if not, we surely will end up being old. It is an issue that affects us all and, therefore, everyone has it in mind and feels it close.

Grandparents' social problem, everything that comes with this increase of life expectancy, has made me eager to discuss this topic with everyone. And it has made me become especially keen on showing the people the reality from the personal stories of the grandparents. A reality that eventually becomes optimistic. The reality of the elderly that, despite this social confusion, have fought for their eagerness to live. They have built their place, their way, in this world. And they enjoy it. And there are no more real nor more honest witnesses than themselves to tell us how they feel, what they think, how they are experiencing all of this.

With the help of “Will” I have wanted to pass on to everyone this excitement running inside me when hearing a grandparent talk. I have simply wanted us to limit ourselves to what we never do: listen to the elderly. Let them talk. Not only to hear them, but to listen.

Another crucial step was the selection of the people that would take part in the documentary. The chosen witnesses. Who would take the voice of the elderly and would tell us about their

situation, from their skin. This stage has not been easy. Wanting to interview people who are not used to the camera to talk about their lives with a stranger as well as covering such deep topics has noticeably affected the rhythm of the development of the documentary. Some of the initial interviews could not be made and alternatives had to be found as problems arose.

The documentary has been made this way. Step by step. Adapting ourselves to whatever came in our way. Fitting. The narrative thread is built from the statements of the witnesses and aims to be a link between the perfect solution (the one where grandparents continue to be self-sufficient and live in their own homes) and the required ones when health is no longer a factor of the equation. However, under any circumstances does one stop sensing the emotion, the eagerness and the hunger for life of the interviewees.

2. Previous Study

As previously mentioned, the trigger of this project is entirely personal. However, my experience is not isolated. There is a reality that affects all families, this being the social model where grandparents lived with their children when they were no longer self-sufficient not being possible in many cases. The problem is that this change is particularly recent. So fresh, that this dilemma is often perceived as a family issue and is rarely considered a social problem. But what are the reasons for this alteration? Why is society unaware of it? What options does society currently offer?

The causes that explain this social change have a double nature. On the one hand, demographic factors are found and, on the other hand, there are the socioeconomic factors. For the past 40 years, the life expectancy in Spain has increased in 10 years¹. At the same time, another important variable has also changed: the incorporation of women into the professional world. In Spain, while in 1970 for every economically active woman there were 4.1 active men², nowadays (third trimester 2013) for every economically active woman there are 1.17 men³. That means that when the elderly retire at 65, they still have almost 20 years of life expectancy. While a few decades ago grandparents stayed at their children's homes being taken care of by the women (daughters or daughters-in-law), the projection of a longer period alongside the occupation of the working day by a more active labour female life, results in the family reunification not being possible for many families.

The consequences of this social changes are reflected in a surprisingly direct way in the changes of the residential structure of the country's elderly. The questionnaire completed by the INSERSO-CIS "Questionnaire about loneliness of the elderly, 1998"⁴ states that only

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- 1 España, el segundo país de la UE con mayor esperanza de vida. *El Mundo* [Online]. 11/21/2014. [Date of query: 20 April 2014]. Available at: < <http://www.elmundo.es/espana/2013/11/21/528e568e63fd3d92238b457c.html> >
 - 2 Censo de 1970 / Tomo III. Características de la población. *Instituto Nacional de Estadística* [Online]. [Date of query: 20 April 2014]. Available at: < <http://www.ine.es/inebaseweb/pdfDispacher.do?td=140101&ext=.pdf> >
 - 3 Active population by sex and age group. Absolute values and percentages with respects to the total of each sex. *Instituto Nacional de Estadística* [Online]. [Date of query: 20 April 2014]. Available at: < <http://www.ine.es/jaxiBD/tabla.do> >
 - 4 Encuesta sobre la soledad de las personas mayores, 1998. *Envejecimiento en red*. 1998. *IMERSO-CIS* [Online]. [Date of query: 20 April 2014]. Available at: < <http://envejecimiento.csic.es/documentos/estadisticas/encuestas/2279-soledad/ficha-tecnica-2279.doc> >

14.2% of older people live alone, whereas in 2006, the data collected from the “Questionnaire about the Life Conditions of the Elderly”⁵ done by the same institution answering to the same collective, reflected an increase of 50.7%. In the space of 8 years, the percentage of elderly living alone was already 21.4%.

Another fact that proves this change is recent is that, although IMSERSO (Institute of the Elderly and Social Services) was created in 1978, the first ministerial study done in Spain about the life conditions of the elderly was not elaborated until the period between 1988 and 1991, a little bit over 20 years ago. This first report, under the title of “Gerontology Plan”, consisted in a questionnaire that aimed to discover the needs and demands of what was then known as the Third Age. The bullet points of this questionnaire were pensions, health and health care, social services, culture and entertainment, and, finally, participation. The conclusions of this study were captured in the “Assessment Report of Gerontology Plan, 1992-1997”, which became the first political integrity reference point for the elderly of the country.

We are consequently faced with a very recent problem, with a reality that for the first time affects a lot of Spanish families because the previous generation aged following the former model. Therefore, there is a recent concern from the institutions, but the reality is that the social absorption of this politics is still low. Actually, despite the solutions proposed by the administrations and the private initiatives, the reluctance to leave one’s home when growing old is still widely accepted in society. The results of the questionnaires are overwhelming: 87.3% of the elderly prefer to live in their own home even if that represents doing so alone⁶.

Furthermore, according to the results shown by IMSERSO in the 2006 report, despite the knowledge of some services, the introduction to the use of these by the survey respondents is considerably low. IMSERSO offers some solutions: retirement homes, daily care in nursing homes, home service for housekeeping chores, holidays, temporary stays at retirement homes, spa, assistance, courses and University for the elderly, loans for the purchase of wheelchairs, grants from the Administrations, aid in adapting the house, tutelary homes or apartments with services, food services and home laundry services... From all these solutions, the most known by the elderly being retirement homes and day centres. But, following the tendency previously mentioned, the more popular and used ones are those who let them continue on living in their home: holidays and assistance.

5 Encuesta de Condiciones de Vida de las personas Mayores. *Envejecimiento en red* [Online]. 2006. [Date of query: 20 April 2014]. Available at: < <http://www.imserso.es/InterPresent2/groups/imserso/documents/binario/apropositoconpm.pdf> >

6 Encuesta de Personas Mayores. 2010. *Instituto de Mayores y Servicios Sociales* [Online]. 2010. [Date of query: 20 April 2014]. Available at: < http://www.imserso.es/InterPresent1/groups/imserso/documents/binario/presentacionencuestamayores_20.pdf >

But what is the cause of this reluctance against retirement homes? Various factors can be mentioned. For example, one of the main worries of the elderly, right after the loss of the significant other or other loved ones, is the fact of not being able to fend for themselves and therefore needing the assistance of other people, with what that implies as of having to leave their home. Apart from the psychological factors and prejudices, some data which is not beneficial for the image of the retirement homes is added. According to the Generalitat de Catalunya report named “Rational use of physical containments. Study of the impact of the counselling of the inspection of social services in retirement homes”, 39% of the people who live in retirement homes spend the day immobilized, against the criteria of their families and even of some of the workers in the centres where they reside⁷. This data shall not be generalized nor used to judge the service provided by those centres (socially valuable and respectful with its users in many cases). But it is noticeably that the data collected by the Public Administration is overwhelming.

It seems clear that one of the questions that arose when seeing such data is how do the elderly feel. Assistance at home or the admission to a retirement home are the solutions often taken when the interested party is no longer self-sufficient. Therefore, this decisions are not made first hand, instead, the closest family members are the ones to do so. Without pretending to evaluate the consequences this has from a more commercial approach, this decision between seller and buyer is evidently important. So it is therefore necessary to stop to think if the available offer is enough when making this decisions, and if such are affordable moneywise as well as ensuring a good quality of life for the interested party.

This is the main hypothesis on which the documentary is based: due to the recent socioeconomic change, there are not enough solutions for the life of the elderly. The more popular solutions do not please the elderly and the social conscience concerned about this problem is reduced (it tends to be treated only when it is a personal matter). In favour of this hypothesis there is all the data reinforcing the previous paragraphs. But, is it possible to refute it? Yes. During these past few years, solutions that offer alternatives to traditional retirement homes have arose (as well as more common solutions). One of these tendencies is co-housing, which consists of a community of people living in a residential group under a cooperative formula.

One of the most successful example of innovative projects is Trabensol. During the summer of 2013, a group of 80 grandparents over 65, moved to their new homes in Torremocha de

7 Uso racional de las contenciones físicas. Estudio de la incidencia del asesoramiento de la inspección de servicios sociales en residencias de personas mayores. *Generalitat de Catalunya* [Online]. 2011. [Date of query: 20 April 2014]. Available at: < http://www20.gencat.cat/docs/dixit/Home/04Recursos/02Publicacions/02Publicacions%20de%20BSF/02_Gent_gran/Us_racional_de_les_contencions_fisiques/uso_racional_contenciones_fisicas.pdf >

Jarama, a town near Madrid⁸. The idea was born from two cooperative supporters that had previously taken some other initiatives (schooling and accommodation, separately). All of them were very clear about not wanting to be an impediment for their children when they grow up, neither ending up at a retirement home for so many years, nor being taken care of by someone who would not know them at all. This is how they created this new initiative under the name of Trabensol. There, everyone has their own intimate space in their own flat. But, at the same time, they share common facilities with the rest of the inhabitants of the cooperative. There are hair salons, gym, swimming pool, a massage suite, workshop, yoga rooms, a shared dining room, gardens, vegetable gardens... Trabensol is a community. Everyone helps everyone and there is a relationship of friendship between each other. But Trabensol is not the only example that currently exists in Spain: Profuturo, Residential City Brisa del Cantábrico, Housekide, Cohousing Aletxa, Cohousing Cadagua, Residential Complex Asistido Edeta Nova, Residential Complex for the Elderly Convivir, Repopulation New Society Campesino-Recolectora, Barcelona Cohousing, La Muralleta.... Behind all of these initiatives a mentality of social change is hidden, the will to make their dreams come true while letting them live the old age as desired.

From the admiration for this first cases, “Will” wants to go in depth about this reality that tends to be treated in second and third person, giving the chance to speak to the ones living this reality. The change is here, society can hardly afford familiar reunification as an answer. But this tendency seems to be only beginning and has no prospect of retreating: in an article published in “El País”⁹, journalist Jaime Prats noted that all the baby boom generation is currently in the peak of their working lives but, as a consequence to the early retirements, most are already forced out of the professional world. And not only this: in the same newspaper, James Vaupel, demographer, mentioned that 50% of children born in Spain in 2014 would live until 100 years of age¹⁰. Therefore, the necessity for ways of living a happy old age, with a good quality of life and an affordable economic cost will be ever more necessary. Public administrations, private institutions and society will have to design a future where life in the old age is absolutely decent.

8 Valdés, I. La república de los abuelos. *El País* [Online]. 07/07/2013. [Date of query: 20 April 2014].

Available at: < http://sociedad.elpais.com/sociedad/2013/07/05/actualidad/1373048845_830820.html >

9 Prats, J. Los retos de un país envejecido. *El País* [Online]. 05/03/2014. [Date of query: 20 April 2014].

Available at: < http://sociedad.elpais.com/sociedad/2014/05/03/actualidad/1399128652_124451.html >

10 Montero, R. Pronto será normal tener cien años. *El País* [Online]. 04/27/2014. [Date of query: 20 April 2014]. Available at: < http://elpais.com/elpais/2014/04/23/eps/1398279142_006117.html >

3. Aims and Scope

3.1. Purpose

Direct and produce a social documentary about the quality of life at the old age.

3.2. Aim

Very often this topic is approached from the perspective of the sons and daughters, but people rarely listen to how the elderly would like things to be, whether they are happy, or which lifestyles do they believe are the best for the old age. “Will” is a documentary that wants to carefully ask and listen to them. Because, as much of a myth as it might seem, one hardly ever sits in front of the elderly using this time to get to know them, to know how they feel, how they are, what they think, what they remember.

3.3. Object

The result of this work is a documentary of an estimate length of 30 minutes. It collects the witness of ten grandparents between 64 and 91 years old and their experience: where do they live, how do they live, with whom, whether they are satisfied, whether they would like to live in a retirement home...? Apart from the documentary the project also includes this memoir, which gathers the experience of these months of work.

3.4. Scope

The documentary gets closer to this reality collecting witnesses in first hand and stressing the more emotional part. Therefore, the theory about demographic, economic, and politic aspects have no place in it. “Will” focuses on the main characters of this reality, as they rarely have the opportunity to make their opinions about the reality they live in heard.

4. Methodology

4.1. Towards the definition of the theme

During an initial stage, the documentary was going to focus on the experience of this group of elderly people, who have had created their reality because none of the options offered by the society seemed adequate for their old age.

As soon as the wealth of this experience was felt, a process of communication with this community started. The ones in charge welcomed the project eagerly and offered to maintain weekly contact.

It was important to create bonds, to get to know the initiative in depth, to be able to study and decide what approach to take once the team would move to Madrid. One of the biggest worries during this first process was the need to find interesting people. Despite the fact that the Trabensol initiative seemed interesting as a topic itself, main characters needed to be found, narrators in first hand, a kind of a street-casting to communicate everything that was expected.

During this first stage, the approach of the direction the documentary needed to have was also defined: precious images, a precise treatment of light, the intention being focused on the emotion, the tenderness and liveliness with which the topic is treated... Not only was a project task done, but a search of references. For some weeks, different documentaries about the same thematic were contemplated, documentaries with a treatment of the images similar to what was initially proposed... Examples of how to portray the old age with beauty needed to be seen, examples of how to approach people who are not used to talk to a camera and especially not used to talk about such intimate experiences as life itself.

The last exercise of this first stage was the completion of a trailer. The experience in documentaries of the team was inexistent and there was a particular need to learn how to interview the chosen ones. Consequently, a piece that could work as a teaser of the documentary was designed. A variety of people of different age and profile was selected and they were asked how they would like to live when they would be older. The idea was to face with the camera a sector of the population which does not currently find itself in this phase of life but, if everything works out well, will eventually live it. Seeing how they answered was worth it, what their opinions of the retirement homes were, how they wanted to live themselves, how

they wanted their children to live... The exercise of this first piece was crucial: it was positive towards the confidence of the team as well as decisive to define the documentary.

4.2. The documentation

Once the first article that inspired the motivation to create this work was found, the next step was to look for articles similar to the one of the Trabensol cooperative. Research on different newspapers was carried out, where a great amount of similar pieces were found. For example, one talking about a grandfather who was still a teacher despite being retired; another about an elderly couple who lived together and the man took care of his ill wife; grandparents who had been married for X years;... In the beginning, a series of various alternatives for the documentary arose: focus solely on the Trabensol case, grandparents who made their dream come true by fighting until they achieved it. Afterwards, the idea was to find different cases of courageous grandparents, like the ones from the articles, and detail them one by one. But all in all a message was missing, the philosophy to transmit. It was clear: the documentary had to be about happy elderly.

The next step was to research and study the situation. The documentary sought studies showing that the grandfather figure was losing its prestige, that the aids for healthcare and retirement homes were becoming limited, that there were cases of people who had to sell their own home in order to be able to pay for the retirement home fees, that the problem of pre retirement existed, that the population was growing old and living more years... all of these were the ingredients to create "Will". A collection of information that generated questions to be asked, brave people to be known, lessons to be transmitted.

In order to create a documentary, it was vital to get as much of documentaries as possible. During a while, a variety of videos of this format were seen. On the one hand, this was done in order to get more information about the topic (videos that talked about grandparents, about the current situation). On the other hand, from the same documentaries, to know how the topic had been treated. It was also useful to acquire references of visual style. And, finally, to learn its structure and running.

4.3. The concision of the proposal

It was only once the documentary had already been through all the previous stages, when it was able to be portrayed in a heading: it would collect the first-hand witnesses of the elderly

that live in different regimes (alone, with the partner, with the children, in a retirement home, in a community...), in order to arrive to the reflection on how the future has to be designed for when people come to the old age and they still have 20 years left of life expectancy.

4.4. The selection of the stories

As previously mentioned, one of the main factors of the success of the documentary is the selection of its main characters. Finding the people was not easy: it was necessary to contact with older people who lived in different circumstances and, despite being old, could express themselves clearly and, what is more, would be willing to talk about a very intimate thing: what they feel because of the fact of being old. But that was not all: they needed to be people with an interesting conversation as their words are the only ones that generate the speech and hold all the weight of the theoretical argumentation.

Below, a brief profile of every witness that appears in the documentary is shown:



M. ELENA SOLER and JOSEP MARCÓ

64 and 68 years old

They live alone in their home

Josep retired only three years ago. His testimony provides the voice of someone who, while being fully capable, finds himself facing a new phase: retirement. It is a clear example of how the working life ends a long while before the old age arrives due to the improvements in life expectancy. His wife, M. Elena, has not retired yet. She is a labour lawyer and provides a very interesting professional approach about retirement and the old age, from the point of view of someone close to this vital change.



ANTÒNIA ZARAGOZA

78 years old

She lives alone in her home

Antònia became a widow 16 years ago. She was then still working at the family office. Ever since this happening, she lives alone in Barcelona during the week, where she receives the almost daily visit from one of her daughters. She spends the weekends in Canet de Mar, a town 50km away from Barcelona. There she cooks for the whole family, now that her sister is no longer self-sufficient. When everyone gathers together they are over 30, and she takes charge of everything. She lives the old age physically and mentally able.



JOAQUIM DOTRAS

91 years old

He lives in his home, where his daughter and her family have moved in

Quim and Tudis have lived their whole lives in a townhouse. On the ground floor, their daughters have a shop. Tudis fell ill and now that Parkinson has made her disabled, she is living in a retirement home. When Quim was left home alone, he offered his older daughter to move in with her husband and their children. They currently live all together. Quim visits Tudis everyday at 5pm, driving his own car. He is a man that speaks with wisdom and has a love for life worthy of admiration.



AMPARO PEÑA and DANIEL GALLARDO

81 and 85 years old

They live alone together, but in the same building as their daughter and her husband

Amparo and Daniel have lived alone in their Barcelona flat until only 2 months ago. Actually, they just moved the day prior to the weekend the interview was recorded. They have lived alone until health has no longer been by their side. They are older people but with a lot of will: Amparo got her driving license at the age of 60 and this year she has learned to chat via Whatsapp with her granddaughter, who lives in Amsterdam. Now that they begin to feel weaker, they have moved in the flat they have above their daughter to be closer to her.



CONSUELO MOLINA, ANGELINES MORENO and ANTONIO GARCÍA

68, 76 and 74 years old

They live at Trabensol, a co-housing community

Consuelo, Angelines and Antonio are three of the 81 inhabitants living in Trabensol, the community for the elderly located at Torremocha de Jarama (Madrid). The building of this community had a cost of 5 million Euros and is a model fact: every member has its own apartment and shares communal facilities with the rest. The activities organized by them and the services specialized in the elderly guarantee a good quality of life. But the most admirable fact is that it is an initiative created by themselves, people who wanted to choose how and where they wanted to live their old age and made their ideal reality come true.



JAUME LAPORTA

90 years old

He lives in a retirement home

Jaume lived a completely independent life alone: he would go to the apartment in Costa Brava and there he would go swimming every morning. That was until the day he had a stroke and had to have his leg amputated. Afterwards, their daughters could not take care of him and therefore took him to a retirement home where he now lives happily. Thanks to his magnificent health, he often takes care of the ones in need of more attention despite him being the oldest. He is a man with an impressive grounding (he went to the military service with Tarradelles) who, despite being in a wheelchair, breathes vitality.

It can be observed that it has been possible to have the inestimable collaboration from people who live very different realities and provide experiences to the documentary as well as reflections that allow the construction of an argumentative speech through the reality of the elderly and the alternatives towards the future.

4.5. Execution: shooting, editing and post production

Without fearing being wrong, it can be confirmed that the crucial stages of a good development of the documentary are the first ones. Without a good pre production, the filming of a documentary is left to chance with the complications this can bring to the process. The stages of filming, editing and post production of image and sound, as long as they adjust to what was planned, become the culmination of a great background work done with previous thought.

Fortunately, this is the sensation “Will” makes upon the team. The stages of pre production lengthened in time but it was worth it: thanks to this, what the documentary wanted to achieved was known beforehand. In any case, this stages will be explained in more detail in the sixth chapter of this memoir.

5. Global Conception

“Will” is a documentary in the social field. However, despite its demographic and economic background, it focuses on the personal experience of the witnesses. “Will” does not want to theorize. It is not about analyzing a reality while creating a speech with specialist intellectuals. “Will” talks about experts, experts in life. Both topic and main characters are important, but so are the formal aspects of the documentary. In the following pages every one of these aspects will be introduced.

5.1. Title

Choosing a title capable of capturing all the essence of the documentary was complicated. But the best option was found: “Will”.

“Will” summarises in just one word all the various faces of the documentary. The word has different meanings. “Will” is the particle used in English to create the future tense. The old age is our future, everyone’s future. “Will” means “to have determination, to be eager to”. And the essence of the documentary is precisely these eagerness of the main interviewees to create their own future, to keep on finding things that make them happy, the keenness to continue living, the strength to create the changes. Furthermore, “Will” is the declaration stating the destiny of their belongings in favour of one or more heirs after their death.

5.2. References

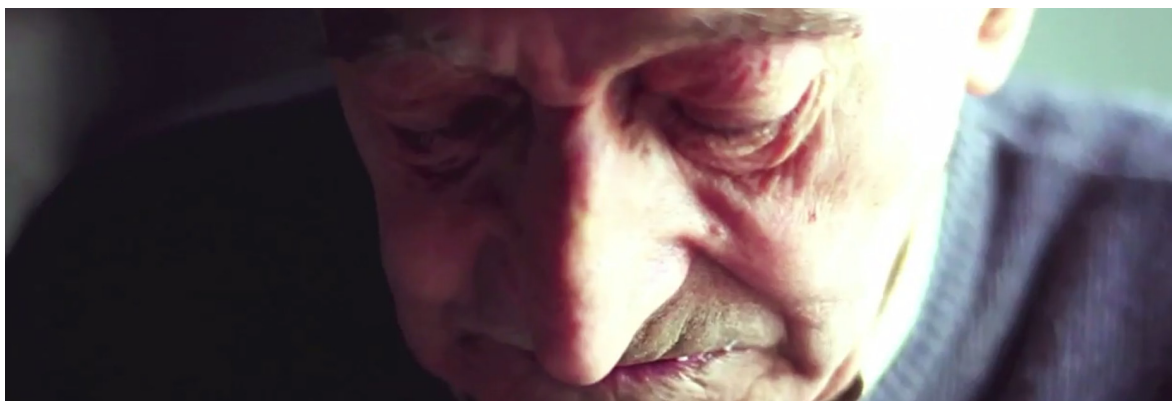
In the following pages, the reader will be able to see various narrative and aesthetic references that were an inspiration for the documentary. They were the starting point when defining how the format of “Will” was going to be.

5.2.1. Narrative References



L'EQUIP PETIT

<http://vimeo.com/25397042>



AFORTUNADAMENTE

<http://vimeo.com/62563881>



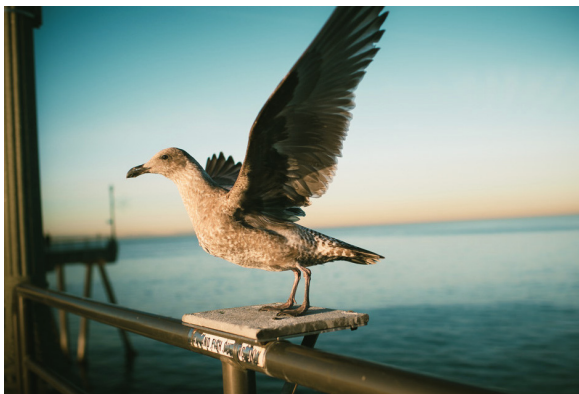
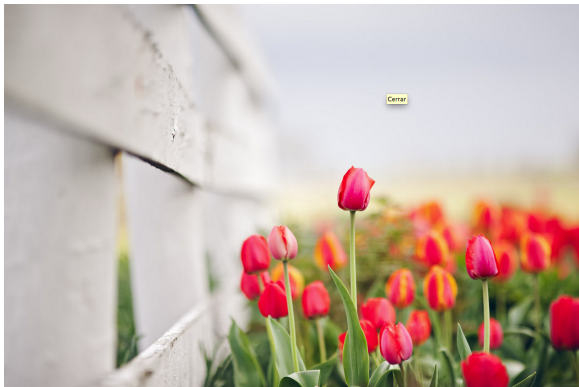
A FINE LINE

<http://vimeo.com/56034834>

5.2.2. Look and Feel References



5.2.3. Color References



5.3. Structure

Introduction: a declaration of one of the interviewed grandparents (Quim), where he reflects on the speed of life, which never stops. He is a 90-year-old grandfather and, as he mentions, his heart has been beating non-stop for 90 years.

At the same time, images of the sea appear, referring to the reflection Quim does: life never stops. And neither does the sea. The title “Will” appears straightaway.

Presentation: a close-up of the various characters that will take part throughout the documentary. The interviewees look straight to the camera as if it was a fixed photograph. This allows to establish a first close contact with the different witnesses. It is possible to penetrate into their glances and, in a certain way, it feels like they are right in front of the public.

With those images there will appear some graphics introducing them, stating their names, age, their former occupation, and how/where they live (their alternative).

Next appears the first topic of the documentary: what it means to grow old. Do the elderly consider themselves old? What do they feel? The topic is initiated with the declaration of the youngest couple of the documentary, Josep and Elena, who are just entering the phase of retirement. For them, an elderly is that person who is no longer self-sufficient.

Right after this, different reflections of the rest of the interviewees appear, giving their opinions on whether they feel old. The majority agrees on the same thing: the soul is still young despite the passing of time, and this is the most important thing. Growing old is not only a matter of age, but one of attitude.

Then, there is the introduction of the point from which all the topics of the debate of the documentary are born: retirement. Elena and Josep explain us what retirement is, what the main mistake people normally do when being retired is, what the current age to retire is...

Elena mentions that the main mistake is being or feeling put in a corner once one retires, as the current retirement age is 65 and there are still 20 years left of life expectancy, 20 years to live life to the fullest.

The next step of the documentary is the showing of the different alternatives. How do they live? What path have they chosen to live these 20 years? It is then when the public begins to get to know every case in more depth. Each of them explains the most remarkable of their lives: what their routines are, what it is they like doing the most, what makes them happy, what they do not like, why they live like this...

The first one to appear is Antonia, the most independent of all the cases. With her, images of herself in action filmed during a random day in her life can be seen. Antonia lives in her home, in a flat in Barcelona, alone. And has an immaculate health.

Following Antonia's case, an elderly couple is introduced: Amparo and Daniel. Until a couple of months ago, they used to live alone together in Barcelona, but Daniel's health has forced them to live with someone who could assist them. For them, the best option was to go and live with their children. And that is what they did. They live with their children in the same house, every couple in a different apartment.

The next to appear is Quim. Quim lives with his children and grandchildren in his home, but without his partner. Quim, 91 years old, is in good health while his wife is admitted in a retirement home due to her illness (Parkinson). This is the only thing that does not make him happy, he knows it is inevitable. But he assures his wife is happy there. He visits her every day.

Here appears a new point of the debate: retirement homes. That option that alarms everyone. The traditional option. No one wants to live there and that is what almost all of the interviewees show. But why do people have this panic against retirement homes? Do they have to exist? Is it really the last option for every case? Jaume is the one who takes charge in this case.

Jaume is a 90-year-old grandfather who was admitted in a retirement home only two years ago due to the loss of his left leg. He assures retirement homes are necessary: there are a lot of situations when one is not able to cope by oneself and there is no one around at all times who can help. And, sometimes, the required assistance is not as basic as kneeling down to pick something up.

He assures he feels at home; he is happy. He lives near the sea just as he has been doing all his life and he is surrounded by people who take care of him. However, he is very aware of the lack of aids and grants to keep the centres alive and achieve the required staff. The documentary initiates a new debate: is there enough invested in the elderly?

Finally, the less common alternative is introduced, the one known the least. And so the co-housing concept appears. The introduction is made by Elena and Josep, alongside one of Elena's reflection: she would be happier living with her siblings or her friends. This is how the Trabensol cooperative did it.

This new way of living is introduced, described by the inhabitants of the centre. They explain how it was born, what they do there, how they live, whether they would recommend it...

And the end comes. An ending full of lessons and dreams of the experts of life that leaves the spectator in a cloud of reflection. All the emotions of the documentary are concentrated in this moment. It is the climax: each of them live in a different way, but their own way. They all continue to have an eagerness to live at their seventies, eighties, and nineties. They are happy. They keep finding things that fill them and they do not wait for those things to appear; they look for them.

5.4. Storytelling. How is the story told?

From a beginning, it was perfectly clear that the project would not have voice-over and the narrative would be built based on the declarations of the different witnesses. It is a technique that creates a lot of proximity between spectator and character and, with the documentary being about a topic of reflection, I thought that would be more appropriate. The distance between people was intended to be eliminated, so the spectators would feel the story was being told to them in that very moment. It is a very effective method but it implies a great difficulty and various challenges.

The first one is to organize the speech: what topics will be used for the introduction, what will go first, what order will the narrative follow, where do we want to go, how will that be done, what is the conclusion. Then, before every interview it is important to revise the material and study whether the expected answers have been achieved. It is crucial to properly prepare the questions because, despite them being open questions, the interview has to manipulate (or guide, in a certain way) the interviewee. It cannot be forgotten what the intended answers are before, while, and after the interview.

The most complicated aspect comes with the montage of the documentary. In this case, it was intended to simplify the work as much as possible: after every interview, a viewing was carried out and it was heard several times. Time was spent noting all the declarations that would seem useful for the documentary and they were later classified by topics. All the declarations from all the interviews were put together once they were all in. And, finally, they would be put in order as the final selection was being done. The speech was generated on paper and the only task to be done was to find the declarations in every video.

5.5. Direction of Photography

“Will” differs noticeably from the traditional aesthetic of a documentary. It has a more informal image.

The visual style has been key to help transmit this sensation of optimism. Lively images were necessary. This is why all the interviews are filmed outdoors with natural light, precisely to achieve this sensation of instant naturalness. The temperature of the colour is warm, which accentuates the saturation of the different colours and softens the tone of the skin. Therefore, the temperature of the colour is around 5600°K.

As the only light used was a natural one, there were some elements which were used just to play and fix the light. Reflectors were used to fill shadows as well as other elements to cover reflections.

The locations are gardens, patios and parks. Almost all of them in the protagonists' houses. All the spaces are full of colour.

The kind of plans are mixed with the canons of the interview and other more creative plans: detail plans, extreme close-ups of the interviewees while they were talking... The use of these resources has again reinforced the suppression of the distance between spectator and interviewee. It has allowed the viewer to forget the fact that this was a documentary and go to that very moment.

The cameras used were from the company Canon. This decision was made based on the results the cameras offered: the image is smoother, offers livelier colours, it is less robotic... and that was perfect for the documentary as it produced a closer image to what was intended (faces, colours...).

Another decisive aspect was that the fact that they were photographic cameras offered a more professional result than a standard video camera. It allows more diversity and is therefore more creative. Clearly a professional video camera would have been the perfect choice (as the faults reflex photographic cameras have could have been avoided and, furthermore, other resources could have been used) but the available budget did not allow this.

All the interviews have been filmed with three cameras. Two fixed in a tripod and a movable one, in order to create resources and detail plans. The two fixed cameras were used to do more open plans, close-ups and medium-long shots (half body). All three cameras filmed with the same lenses, 50mm f/1.4, in order to create a kind of continuity when building the succession of images.

The optic choice is based on various aspects: it is a lens with little depth and a lot of light, therefore ideal for portraits. On the other hand, it is the most similar lens to the perception of the human eye, a factor that makes this intended reality possible.

Thanks to the “factor of shortness” of the camera, the 50mm lens has been enough to capture the person closely keeping the camera at a certain distance without the need to get the camera excessively closer to the object. Thus, the interviewees did not feel inhibited.

An element taken in consideration when filming the interviews was the depth of field: it sought to differentiate as much as possible the interviewee with the background in order to achieve a greater sensation of space and therefore avoid the image to feel crowded. Also, having this little margin of focus allowed the spectator to centre his attention completely on the protagonist.

Regarding the resource images, various lenses were used depending on the situation and the action. The following lenses were used: Canon 50mm f/1.4 , Canon 24mm f/1.4 , Canon 18-135 f/3,5-5,6 , Canon 18-55 f/3.5-5.5.

However, it is worth mentioning that in most of the cases more versatile lenses were also used, as these resource images are not staged, they are real, and therefore there was nothing left to chance for the camera team.

Another detail taken in account was the position where the interviewer was placed in relation to the cameras. All the interviews were directed in a way so the protagonists would not be forced to look straight to the camera: firstly, to let them forget they were being filmed so they could focus on telling their stories to the interviewer; secondly, for a simple matter of naturalness (it is more real for one not to look straight to the camera if they are not talking directly with us).

5.6. Locations

All the interviews have been filmed outdoors with natural light, precisely to achieve this sensation of instant naturalness. The locations are gardens, patios and parks. The initial intention was to film the interviews at the homes of the interviewees. The team moved in every situation and this allowed the protagonists to feel comfortable and, at the same time, allowed the spectator to feel closer to them: the viewer is in the protagonists’ territory.

The main challenge of this kind of location is the fact that there are various uncontrollable factors: the location is as it is and it is difficult to create fictitious parts of space. If, for ex-

ample, the filming took place in a park, the team had to adapt to whatever was there. The weather was decisive during the shooting days. It was essential for it to be sunny during the whole filming as the colours are livelier and the image way more optimistic. It was also important in order to avoid any graphic match problem between interviews. Besides, there were a lot of elements of the surroundings that were out of the team's reach (people foreign to the documentary at the locations who went in and out the scene, as well as undesired sounds, or other elements that intervened in the interviews: street noises, for example).

The decoration for all the interviews is simple, quotidian, real. The interviewees are sitting on a swinging sofa at the patio, on a park bench, on a chair in the garden... All of these factors were also useful to make the elderly feel more comfortable, none of them were used to cameras and creating a scenario which was as little dramatised as possible was very helpful to make them feel relaxed.

For every interview, time was spent to locate. It was essential that the documentary would maintain this sensation of optimism at all times, and therefore it was required to find locations with colour, wide, quotidian, real. In some cases some decorative elements were used. Despite the lack of an art director, the natural spaces were prepared prior to the filming in order to achieve better scenarios and compositions of the field.

5.7. Wardrobe and Make-up

Wardrobe, make-up and hairstyling were elements to be taken in consideration while keeping them as natural as possible.

That is why it was decided to leave it in the interviewee's hands. They were asked not to wear dull shades but to wear some element of colour, with the purpose of providing life to the image. But it was a decision which rested in their hands at all times.

They were completely free regarding make-up and hairstyling: the interviewees had to feel comfortable and the most adequate situation would be for them to go with what they would feel comfortable. Each of them got ready their way.

5.8. Editing

The rhythm of the montage of “Will” is slow due to various factors:

- topic: it is about the old age, about life. They are topics that generate reflection, they entail thinking. They are not quotidian topics.
- aim: reflect. The spectator needs to be given time to be able to listen and consider what is being said, to have time to react. As everything said is important, the spectator needs to be able to get it all and connect the ideas.
- protagonists: elderly people talks, and the elderly tend to have a slower rhythm when speaking. They also explain things in great detail, their ways of talking are very personal... and every individual’s way of speaking needs to be respected. It has to be real.

In order to accelerate the montage and make it more dynamic, it has been necessary to film resource images. Besides this function, these images have been useful to show what every testimony says. The documentary wanted to show that they are all active people, how their daily life is, to show that they are happy...

5.9. Audio

Regarding the filming, the sound is all filmed with a hanging microphone, with Rode microphone and a Zoom H4 recorder (at 44100 and 24bits). The characters did not move and the only action was the elderly talking, so this technique was enough.

As regards to the post production, the levels of the various interviews have been balanced and the cleaning of some of the audios was also necessary.

The idea of the music was clear from the beginning. The documentary required a calm and emotive music, without it being dramatic. The music needed to be able to empathize in order to reinforce the emotions the protagonists have but it did not seek emotionalism, it did not want to steal the spotlight of the emotions of the interviewees that flow through the words of the protagonists. It could not have any lyrics and, most importantly, it could not be known. This was a detail that needed to be taken in consideration as a famous song can threat the concentration of the spectator when seeing the documentary by involuntarily singing along. The music in this situation stops being effective.

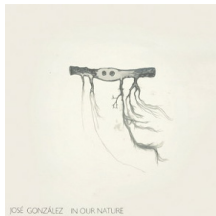
For this very same motive, to achieve the maximum effectiveness, music appears every so often in the documentary, as a transition or a reinforcement of the more emotive points of the video (for example, when the images of retirement homes appear). This is the same way the fade-in and fade-out of the audio have been crafted, playing with the intensity and volume in every situation.

Some of the chosen artists have been: Vetusta Morla, Jose Gonzalez and Chilly Gonzales.



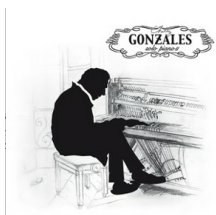
Reflejos

Vetusta Morla
Los Ríos de Alice



The Nest

Jose Gonzalez
In Our Nature



Othello

Chilly Gonzales
Solo Piano II



White Keys

Chilly Gonzales
Solo Piano II



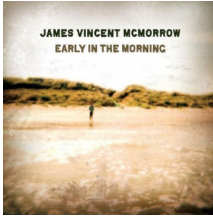
Rideaux Lunaires

Chilly Gonzales
Solo Piano II



Train of Thought

Chilly Gonzales
Solo Piano II



Hear the noise that moves so soft and low

James Vincent McMorrow

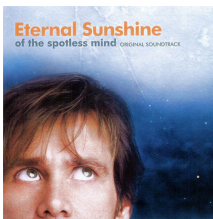
Early in the morning



Worried Shoes

Karen O and The Kids

Where the wild things are



Theme

Jon Brion

The Eternal Sunshine of the Spotless Mind - Original Soundtrack

5.9.1. About Intellectual Property

As regards to the intellectual property, in this case the license of use of the artists' compositions has not been requested. Given the fact that the documentary has no commercial aims and it is not open to the public, compositions of known artists have been chosen. In the situation that the production would be shown in festivals or sold for its exploitation, the soundtrack would be edited and these compositions would be changed considering the option of acquiring them from an existent list or even to order them to a composer to make them ad hoc for "Will".

5.10. Color Correction

As previously mentioned, "Will" is about a documentary with an optimistic background. There are various elements facilitating the documentary to incline to the other side, the saddest part: talk about such a personal and intimate topic like the old age and life, in general; the speech of the elderly and its rhythm, slow and paused; some of the situations that appear in the documentary, more tender. It was therefore essential to do as much as possible not to risk doing so.

Although during the filming it was intended to get closer to the goal of creating situations full of colour and life (with the wardrobe, locations and decorative elements), the correction of the colour is a key element in this documentary. The visual style is crucial.

When the colour correction was being done, there were aspects that were perfectly clear from the beginning. “Will” is a documentary with warm colours, saturated tones and contrasted shadows, where colours are perfectly distinguishable.

5.11. Graphics

There are three elements throughout the documentary that will have been treated in this stage:

- **Title:** the title to appears once Quim’s declaration at the beginning is finished. As the sea is the image shown in that moment, it is intended to create an animation for the title just above the line of the horizon. The animation simulates the scripture of the word. The font is Script, to reinforce the sensation of being handmade. And the colour is white, based on the colours of the background image.
- **Chyrons:** there is another moment in the video where headings appear. It is the moment when the protagonists are introduced. It is very important for the typography to be understandable and for the structure to be clear, as the spectator will not have a lot of time to collect all the information (name, age, former occupation and current lifestyle). The choice is a typography Sans Serif and the composition of the text is simple, minimal and elegant.
- **Credits:** they are also simple. Over a black background in white letters, using a Sans Serif typography. The end of the documentary is touching and so the credits need to be respectful towards the emotions that the last scenes instill.

6. Development

The previous sections have focused on explaining the methodology used to define the theme and approach of the documentary as well as the global conception of how the final audio-visual product had to be. It is now time to explain how everything that was previously prepared and designed was carried out. The following pages gather the information of all the resources, how they were planned and how they have been funded to make the production of “Will” possible.

6.1. Technical team

To choose the technical team of the documentary two professional aspects were considered: attitude and skills. “Will” talks about very personal and reflective topics, that is why it was necessary that everyone, interviewees and team, would feel involved. It was very important to be able to create a team feeling in order to achieve the same goal together while working in harmony.

On the other hand, everything filmed in “Will” is real, nothing is fake. There was a noticeably important handicap in all the shootings: everything had to go perfect the first time. It was vital to get all the details, all the members of the team had to be able to realize what things could not be missed in that very same moment. None of the interviews would be repeated; every moment, action or reaction was unrepeatable.

Therefore, people who could offer professionalism were chosen for the documentary. The “Will” team could not afford any mistake.

Below is an introduction of the rest of the members of the technical team.



CLARA SOLER CHOPO. Director

As previously mentioned, the technical team of this documentary is small. Consequently, these are the rolls I have taken:

- Script
- Production
- Direction
- Photography Direction
- Camera operator
- Edition



MARIA SOLER. Interviewer

Maria is a producer and has a lot of experience in the audiovisual field (she has worked with documentaries, television, advertisement, and animation). This time, however, she was in charge of the interviews. Being able to have the help of Maria has been very important: on the one hand, she is someone who is used to working in this industry. On the other hand, it has been very helpful to be able to count on someone who had all the attention focused on the interviewees, and from the beginning she was concerned about earning the protagonists' trust to make them feel comfortable.



LUCA SAAVEDRA. Camera Operator

Luca is the second camera operator of the documentary. Although he is still studying Audio-visuals, he already has experience in the professional world. Luca is an extremely creative person and has a very positive attitude towards work: he is patient, he gets involved and, what is more important, he takes pleasure in what he does. Being able to have his collaboration has been very helpful, his presence creating always a sensation of calmness and extreme trust. Luca has been indispensable due to his skills and his attitude.



JOAN ROCA. Camera Operator

Joan is a College graduate in Multimedia in Sant Ignasi Sarrià. He is currently studying in ESCAC. Joan enjoys what he studies and this can be seen at the shootings. Joan is a completely serious person when working, which makes the filming and his compromise more professional.



JÚLIA DOTRAS. Camera Operator

Julia is an Audiovisual Communication student. She has been a camera operator in the different resource plans of the documentary. She is very applied and devoted to her work. At the same time, however, she manages to transmit calmness and a positive feeling entirely necessary for the team. Júlia is balance.



DANI JIMÉNEZ. Live sound and sound post production

Dani is the owner of the producer company “La Casa de la Pradera”. Besides this fact, he has collaborated in other projects and is also the drummer of the Imperio Marioneta band. Dani brings happiness to the shootings. He has been one of the two people in charge of the sound and his role has been crucial. Dani knows his world, he gives advice, he voices his opinion and contributes. At the same time, he creates this environment where everyone feels they have known each other forever. Dani makes team.



ROBERT DULSAT. Live sound and sound post production

Robert is a College graduate in Sound and has a large amount of professional experience: he is a drummer in various bands (emphasising the band Penny Cocks), he often works as a sound technician in diverse events and concerts, and he has also collaborated in audiovisual projects. He has been in charge of the live sound in “Will” as well as the sound post production. His presence was key to the interviewees: besides his work, he was always checking that the protagonists were comfortable, easing the job of the interviewer.

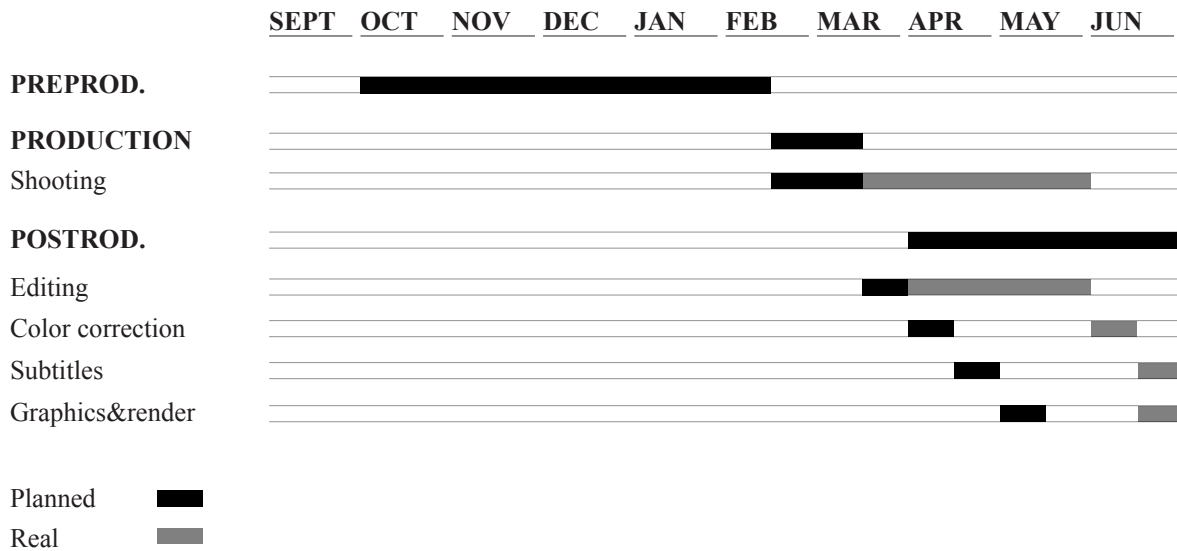


JOAN JANER. Colorist

Having the collaboration of Joan has been a fortune. He is an executive producer at Fake Studio, he has been a post production director in various projects and producers (like Boolab or INFINIA) as well as editor and special effects artist for 10 years (at Truka). The fact of having Joan as part of the team means being able to work with a professional, and this creates an absolute feeling of calmness. Joan is in charge of the colour correction of “Will”.

6.2. Production Plan

Like in every other project, for the production of “Will”, the calendar of production was planned to organize all the stages. The initial calendar is shown below together with a superimpose of the calendar that was finally able to be used:



The variations between the initial and the final calendars are mainly due to the availability of the interviewees and the technical team. As “Will” is a project that could not offer economic compensations to the people who generously collaborated, the calendar had to be flexible. However, it is worth mentioning that the availability and eagerness to take part of this project from all the people involved and have offered their time has been the most valuable part of this project.

6.3. Shooting Plan

The filming calendar in the final shooting plan is shown below:

DATE	INT/EXT	DAY / NI	LOCATION	DESCRIPTION	CAST
03/02/14	EXT	DAY	TRABENSOL C. Canal de Isabel II, 19 Torremocha de Jarama (Madrid)	Interview @Trabensol	Consuelo, Angelines, Antonio
03/02/14	EXT/INT	DAY	TRABENSOL C. Canal de Isabel II, 19 Torremocha de Jarama (Madrid)	Cutaway shots @Trabensol	People @ Trabensol
03/08/14	EXT	DAY	QUIM'S PLACE R. Buscar., 61, Canet de Mar	Interview: Quim	Quim
03/09/14	EXT	DAY	AMPARO AND DANIEL'S PLACE C. Miseric., 38 Canet de Mar	Interview: Amparo & Daniel	Amparo and Daniel
04/02/14	EXT/INT	DAY	Cafeteria Grimal, N- II, CDM Residencial Canet de Mar	Cutaway shots: Quim	Quim, Gertrudis
04/05/14	EXT	DAY	ANTONIA'S PLACE C. Palmas, 17 Canet de Mar	Interview: Antonia	Antònia
04/06/14	EXT	DAY	Parc de Santa Amèlia Barcelona	Interview: Josep & M. Elena	Josep and M. Elena
04/23/14	EXT/INT	DAY	ANTÒNIA'S PLACE C. Comtessa de Sobradíel, 6 Barcelona	Cutaway shots: Antònia & general shots in the street	Antònia and other people in the street
04/28/14	EXT/INT	DAY	ANTÒNIA'S PLACE C. Comtessa de Sobradíel, 6 Barcelona	Cutaway shots: Antònia & general shots in the street	Antònia and other people in the street
04/29/14	EXT	DAY	RESIDÈNCIA MIRAMAR Av. Maresme, 21-23 i 29, Canet de Mar	Interview: Jaume	Jaume
05/04/14 06/06/14 11/06/14 12/06/14	EXT	DAY	Canet de Mar	Cutaway shots: general shots	People
10/06/14	EXT/INT	DAY	Canet de Mar	Cutaway shots: Amparo & Daniel	Amparo Daniel
05/06/14	EXT/INT	DAY	Barcelona	Cutaway shots: Elena & Josep	Elena and Josep

6.4. Funding

Despite the selfless collaboration of the technical team to the project and the fact that none of the people appearing in the documentary have asked for any kind of compensation, there has been a series of inevitable costs. Fortunately, the University provided the majority of the technical material and the rest was owned by the team. Therefore, although material costs and salaries were avoided, there was still the costs of production, such as car rental, petrol for the journeys, accommodation and food expenses when going to Madrid to film the Trabensol cooperative...

To fund the payment of these costs, a crowd founding platform was used. It is called Verkami (www.verkami.com) and, as they define themselves, they are specialized in creative projects. The Verkami team valued positively the project and gave us the opportunity to take part in their platform. Furthermore, “Will” was one of the highlighted projects in the Verkami news- letter, which helped the promotion greatly.

Below these lines is the front page of the project on the site. The information included the trailer, a summary of the project and the information of the costs that had to be covered to let the interested party know what their donations would be used for.

The screenshot shows the front page of the 'Will' project on the Verkami platform. The page is in English and features a video player for the project trailer. The project has raised €1,085 out of a goal of €900. The project description discusses the challenges of aging and the importance of living well in old age. A 'Thanks!' banner indicates that the crowdfunding campaign ended on April 16, 2014. The project has 8 patrons and a pledge of €10.

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DOCUMENTARY
Will
RAISED **€1,085** OF **€900**

Old age is not just 3 years anymore. Nowadays, it's a period over 20 years, and it's another lifetime to enjoy. It is important that everyone think about how they want to live it, to find how to be and elderly and not, being so, being less happy. WILL is a documentary about happy old people.

Idea by: **Clara Soler Chopo**
2 Questions 1 updates

PROJECT IN English · Català · Español

Project description

In the trailer, Eduard said that he did not know if he would be an old man because his father did not step into that stage. And that is true: formerly we hardly reached the old age. And if we reached it, it only lasted for a few years.

Currently the life expectancy in Spain is 82.4 years. It has increased by 10 years since 1970.

So, the elderly, defined as the group of population over 65 years of age, includes the step of

Thanks!
This crowdfunding campaign ended on April 16, 2014.

Pledging €10
8 PATRONS
Appearance under the credit "supported by"

As it is common in these crowd founding platforms, the donations were compensated with various recognitions and gifts, depending on the amount of the contribution. In this page there are examples of the different donations received.

The Verkami system, together with all the contributions, allowed to raise the needed funding to cover the minimum costs of the project and it has been very helpful to make it come true, specially for one part which was expensive: go to Trabensol, stay there for three days to get to know the community and interview them once the bonding had been established, which led to interesting conversations.

Thanks!
 This crowdfunding campaign ended on April 16, 2014.

Pledging €10
8 PATRONS

Appearance under the credit "supported by"

Pledging €20
5 PATRONS

Appearance on the credits
+ Private link to see the documentary before the release

Pledging €35
3 PATRONS

Appearance on the credits
+ Private link before the release
+ DVD of the documentary

Pledging €50
8 PATRONS

Appearance on the credits
+ Private link before the release
+ DVD of the documentary
+ Cotton bag of WILL

Pledging €100
2 PATRONS

Appearance on the credits
+ Private link before the release
+ DVD of the documentary
+ Cotton bag of WILL
+ Microfiber towel of WILL

Pledging €200
1 PATRONS

Appearance on the credits
+ Private link before the release
+ DVD of the documentary
+ Cotton bag of WILL
+ Microfiber towel of WILL
+ iPad case of WILL

27 PATRONS	€1,085 RAISED (OF €900)
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7. Possibles Extensions

The extensions would be possible in two areas: the social and the political-economic areas. The documentary could also talk in more depth about the more human part: how do the elderly feel, whether they are happy in general, whether they believe people care enough about them, what society think about everything that is going on, what the people who live with this problem think (carers, retirement home owners, nurses)...

One option would be to extend “Wil” showing the different alternatives in a more exhaustive way, focusing more on the different options shown in the documentary (the lifestyle in a retirement home, how daily centres are, how the life in a co-housing cooperative is, how people who live alone in their home manage to live...). The problem could continue to be analyzed in first person, listening to the affected party.

The other possible extension would be the political-economic field, focusing the attention on the demographic data, the projections of both short and long term future, the aid provided by the administrations, the difficulties faced by the private institutions that treat this problem... Actually, what aids are available? Are they enough? What assistance do the elderly receive? What about the facilities specialized on the elderly (for example, retirement homes)? Is it an issue that concerns the society in a political way? Do the administrators in charge take enough responsibility? It would consist in knowing how the problem is seen and treated from the outside. Clearly, it is a subject that creates debate and has a lot of attention from the media:

Munté propone a los geriátricos que reduzcan personal para ahorrar

- La Generalitat mantiene una deuda con las residencias de ancianos de 160 millones de euros

“Munté proposes the geriatrics to reduce staff to save money”¹

1 Güell, O. Uno de cada cinco mayores que viven en residencias pasa el día inmovilizado. *El País* [Online]. 04/30/2011. [Date of query: 20 April 2014]. Available at: <http://ccaa.elpais.com/ccaa/2012/04/29/catalunya/1335723378_543613.html>

Las residencias de mayores reclaman al Consell 110 millones de euros de deuda

“Retirement homes claim 110 million Euros in debt to the Council”²

Uno de cada cinco mayores que viven en residencias pasa el día inmovilizado

- Los inspectores alertan sobre una práctica evitable y que vulnera derechos

“One out of five elderly people living in retirement homes spends the day immobilized”³

But “Will” has focused on the more human part, the more emotive. The closer reality, the one we can change, the one depending on us. The documentary wanted to highlight the more psychological part aiming to make people think about it, to create questions and, specially, with the objective to leave the spectator with a sensation of hope. “Will” wants to change the attitude.

2 Almenar, P. Las residencias de mayores reclaman al Consell 110 millones de euros de deuda. *El País* [Online]. 11/18/2013. [Date of query: 18 April 2014]. Available at: <http://ccaa.elpais.com/ccaa/2013/11/18/valencia/1384800054_894989.html>

3 Mouzo Quintáns, J. Munté propone a los geriátricos que reduzcan personal para ahorrar. *El País* [Online]. 10/11/2013. [Date of query: 18 April 2014]. Available at: <http://ccaa.elpais.com/ccaa/2013/10/11/catalunya/1381445841_021602.html>

8. Conclusions

The greatest challenge of this documentary has been assuming most of the roles. Creating a limited technical team has forced me to cover great part of the positions. I have been in charge of direction, script, production, photography direction, camera operation and edition. In some moments, it has been very difficult to manage and avoid the fact that such quantity of roles would become an obstacle. I have worked double. But I have learned thrice as much. And, specially, I have managed to create a documentary which I can call mine.

Thinking about the experience, more than once I thought that being able to have a complete technical team would have clearly eased my job; however, the result would have been different and not necessarily better. “Will” has been an intimate filming in many occasions, a journey to the experience of the interviewees, between secrets, between friends... This proximity has allowed the documentary to achieve a level of depth, connection and complicity between the protagonists and the team that are shown in the result. “Will” has been an experience that only some of us have been lucky enough to live.

In a professional level, this experience has helped me mature more in one year than any other previous educational or professional experience. Being present in all the stages, undertaking all the roles, to live in first hand all the problems and experiences of every one of the jobs of the creation of such an audiovisual piece has made me discover the reality. Nowadays, I can put myself in a chief of production’s place and know the pressure that being the one responsible for the organization implies, to be the hand to move all the cables without them getting curled up. I have known the magic of being the lucky cameraman who lives the experience as close as possible and flows along during the shooting. I have felt the tension when arriving to the location on a shooting day and finding out it is not what the direction of photography demands; therefore having to create a fake scenario in 15 minutes. Nowadays, I know the montage of a testimonial documentary is more difficult than a 8,000 piece jigsaw.

“Will” has made me take giant steps. “Will” is my documentary. For the first time I have created an audiovisual piece of such dimensions under my leadership and my name. A piece born and raised in my hands.

But what I have earned from this experience is not only professional maturity but personal as well. “Will” clearly states one thing: generally, growing old is not about age, it is a matter of attitude. All the testimonies of the documentary are people in their seventies, eighties and even nineties, with a young spirit and full of life. As they explain themselves, we need to keep looking for what makes us happy, we need to fight for what we want, we need to enjoy

the little things and, most importantly, we need to live. Like Consuelo said, “we must never give up on being happy”.

Clearly, there are various factors that are out of our reach, they are uncontrollable, obstacles will appear during the old age. But the most important thing is to adapt to those changes and, as long as it is possible, to live life to the fullest.

With life expectancy lengthening every year, the old age is no longer the remainder of life, it is no longer the end. The old age is another phase in life that lasts almost for 20 years. It is another opportunity to keep on enjoying, and it is important that everyone considers how they want to live it. And not only this, it is necessary that people also think how the elderly want to live it, to give them the possibility to have a happy and dignified old age.

Traditionally, the families would take care of the grandparents when they were no longer self-sufficient. When that was not possible, the solution went to charity. But the social changes have given more importance to retirement homes, daily centres and other alternatives. Day by day these options have become more professional and diverse, but the quality of life is not always a priority for many of the people admitted in those centres. The life conditions in the old age must guarantee health and emotional well-being.

“Will” also deals with some debate points. It shows a part of the retirement homes that is often ignored. There has been a social change: there is more elderly people and there is less time to take care of them. The retirement homes need to exist because for a lot of people they are not an option, but the only solution. However, even sometimes they are not a choice made with resignation, but with determination.

Fortunately, “Will” has been honoured with the participation of happy elderly who live in very different situations. From all of them, from their serenity, from their eagerness, from the way their eyes shine when they talk about life, from the way they get emotional when talking about the people they love, we have learned and acquired a keenness to live.

In a personal note, I believe no other idea could be compared to what “Will” has given me. A couple of months ago I was writing this:

“There are moments when I curse the day I decided to do a testimonial documentary. I think, “damn, what a lot of work, why make it all so complicated”. Because there is indeed a lot, a LOT of work behind a documentary. You do not fix three days of filming and that is it, and you also do not possess a technical script as a guide. Actually, you could say there is no script, at least not in this case.

I spend hours every day thinking about every shooting, what questions shall we ask, what do I want them to transmit, how do we film it in order to achieve that sensation of proximity, what do we do so they feel comfortable, happy, how do I manage to make them talk about such a deep subject to people they do not know... Hours. Every day during hours.

Today after the third interview, I have understood why I chose to create a testimonial documentary instead of a short film, photographic session or a website. Today I have seen that the best part of doing this documentary is what I experience during every shooting. I learn so many things every day. How they act, how they talk and listen, and how they think. To me, it is pure magic to be talking with experts in life. And I am lucky that in every shooting they tell me their secrets, their experiences, their best moments, their lessons. And the best of all, I am fortunate to see their smiles in every shooting. Because we made it: they are always smiling.

This is what a shooting of my documentary is about. Smiles. And, from time to time, tears of emotion. Open heart. Respect. And life. I get goose bumps every time I am filming and I look at the rest of the team only to see that they are all smiling listening to what the elderly say.

There are few better things than having them coming to you to show you something when the shooting is finished. To have them tell you “we have left so many things, you did not ask me about everything. I will tell you everything another day”. It is so exciting that despite greeting you with two kisses (sometimes even with just a handshake), they say goodbye with a hug while saying “it was a pleasure to meet you” or “we would be thrilled if you would come again”.

Yes, we only have three interviews and we still have some left to come. But I swear I only needed three to reassure me I have chosen the best topic I could choose. Enough to know I chose with motives.

Listen to the elderly, please. And do not forget to make them happy.”

Today, about to finish the documentary, I reaffirm my words. The best part of this documentary is what I have experienced. I have known marvellous people who taught me what living is. I have known people who love life and passed that feeling on to me. We have brought smiles on their faces and vice versa and I think this is the most important thing: we have all enjoyed the experience.

I feel fortunate to have been able to live this experience. To have been able to talk with these experts in life and the fact that they let us take part in their stories. I feel fortunate to know they have felt comfortable enough with us to open their hearts and get emotional, and make us emotional.

Maybe because of the fact I did not have the opportunity to speak with my grandparents as an adult, “Will” has given me the chance to live what I have always desired: speak with the elderly. Learn from them. Spend hours listening to them. Ask them questions we never ask them.

Do they fear death? Are they happy? Do they feel we care enough about them? What do they miss when growing old? What would they never change? What is the most important lesson they have learned throughout their lives? I felt I was entering the deepest honesty of all the people who were being interviewed, and I have known their fears and dreams, including my own grandmothers.

In some moments I have felt magic. I felt that, as Quim mentioned, we were creating an environment of absolute harmony. And I could have never asked for more. Absolutely not. We could not expect anything else. It was in those moments when we have had it all.

As Elena mentioned during the interview in one of those sentences that was left in a notebook: they need us. And we need them.

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Escola Universitària Politécnica de Mataró

Centre adscrit a:



UNIVERSITAT POLITÈCNICA
DE CATALUNYA

Bachelor's Degree in Audiovisual Media

WILL. A DOCUMENTARY ABOUT HAPPY OLD PEOPLE

Analysis of the Economic Viability

CLARA SOLER CHOPO

PRESENTER: ALEX DEL OLMO RAMON

SPRING 2014



TecnoCampus
Mataró-Maresme

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1.1. Pre Production

The pre production stage was scheduled to take place from October to February as it was essential to find out as much as possible about the topic and gather all the required information to be able to enclose the idea of the documentary.

It was very important to have enough time to spend on the pre production stage and therefore accelerate the other stages. As previously mentioned, thanks to the great pre production work the rest of the stages have been easily carried out. And this is precisely the reason why so many months were dedicated to pre production.

Furthermore, during these months the different testimonies were selected and time was spent getting to know them in more depth in order to fix clearer goals for every interview (apart from creating an initial bonding between team and interviewees) and to properly study every one of the cases.

On the other hand, the trailer of the documentary was made, which turned out to be very useful as a test. As it has been explained, the trailer consisted in interviewing people of different ages about the old age (what growing old for them is, where they would like to live when they are older, what they think about retirement homes, what the scariest thing about growing old for them is...). There was a lesson learned about the more personal subjects: to see how to direct the questions, what the reactions were, what the opinions were... And also about the more technical aspects: how to position the cameras, how to manage not to make the interviewees feel uncomfortable, where to place interviewees and interviewer, what kind of shots worked better...

It was also important to have meetings with the different members of the technical team and create a shared feedback (to solve doubts, define the documentary, collect ideas and opinions...).

1.2. Production

All the people who have collaborated with “Will” have done so without any economic compensation and due to pure interest for the documentary and its theme. Therefore, despite the fact that the filming was expected to last only a month, the calendar lengthened to three months as the filming days were being fixed depending on everyone’s availability (team and interviewees).

Furthermore, one day (minimum) was spent on every interview to treat each case in more depth and properly focus on each testimony.

However, this fact has benefited the project as it has been helpful to analyze all the filmed material more calmly and the team has been able to study what was missing in every case (for example, the resource plans). It has also allowed the post production to concurrently exist and therefore the team could have an idea of how everything was working out and how the final result would be.

1.3. Post Production

Although the finalisation of the project was due in May, the duration of every process of the post production stage has fulfilled the calendar.

The most complicated part of this stage is the fact that the various tasks cannot be done at the same time, the processes are a chain.

According to the plan, every process had two weeks to face whatever issues that may arise, without this interfering to the rest of the roles.

2. Analysis of the Technical Viability

The technical viability of this documentary can be analyzed, specially, in the production and post production stages.

Regarding the production, the equipment needed to be taken in account for the shooting. As previously mentioned, part of the material was provided by the members of the technical team, like cameras, lenses, cards and some tripods.

Another part of the material was provided by the University cost free, thanks to the Sermat Campus. There, one could hire all the different supports (tripods), all the sound material (windscreens, Rode microphone kit, Zoom recorder, headphones...), and other necessary objects (clapperboard).

In this case, however, it was necessary to be able to adapt to the availability of the material as all the University students have access to it.

Some elements had to be bought as there was no other way to obtain them, since the only option left was to hire from an external company (and the budget was limited). Therefore, they were short-term costs that would be used for future projects.

One of the major costs that the project had to face was the material costs for the post production. The available technical equipment was not powerful enough, and new material had to be bought: a 2.5 GHz Mac Mini with double nucleus with 8GB of RAM. That allowed us to work with professional software to reach a high quality result. Final Cut Pro by Apple Inc. was used for the editing, ProTools by Avid Technology was used for the audio mixing, Color by Apple Inc. was used for the color correction and, finally, After Effects by Adobe Systems was the tool used for the the shots stabilization, graphics and the subtitles.

It is worth mentioning that the project has been technically viable because it has tightly fitted a very limited budget. If a bigger budget would have been available, technical equipment of greater quality could have been used (audio and camera wise).

3. Analysis of the Economic Viability

“Will” is, nowadays, a project come true. The documentary has been shot and it is already in the post production stage. However, it has been developed in the framework of a final degree project. This has given us the opportunity to take advantage of the University’s equipment as well as the pro-bono collaboration of the team and other collaborators. In the next pages the cost of the documentary is presented, the estimated cost had it been done as an independent production company project and, finally, the market study of how this project could be commercialized in the audiovisual market.

3.1. Budget Settlement

In the next pages, a budget settlement is presented. In this document, there is a recap of the costs that have been assumed for the production of the project. As detailed in the memory, the crew worked pro-bono and so there have been no talent or collaborators wages. The only costs have been the ones covering the travel to Madrid to shoot the interviews at Trabensol as well as some purchases of equipment that have been necessary.

The funding of these costs has come from 2 different sources. The fundraising from Verkami crowd-founding system (approximately 800.00€) has covered the 60% of the global cost. The rest has been funded by the producer and director as a personal project.

Producer CLARA SOLER CHOPO
 Director CLARA SOLER CHOPO
 Locations BARCELONA, CANET DE MAR, TORREMOCHA DE JARAMA

DATE 05/21/2014

Research: 10 weeks
 Prep: 6 weeks
 Shoot: 13 days
 Post: 8 weeks
 TOTAL: 27 weeks

BUDGET SETTLEMENT

ABOVE THE LINE

1000 Pre-Production and Development	0,00
2000 Producing Staff	0,00
3000 Rights, Music & Talent	0,00
TOTAL ABOVE THE LINE	0,00

BELOW THE LINE

4000 Crew & Personnel	0,00
5000 Production Expenses	464,06
6000 Travel and related expenses	170,00
7000 Post-production	730,00
8000 Insurance	0,00
9000 Office & Administration Costs	29,63
10000 Other Required Items	0,00
TOTAL BELOW THE LINE	1.393,69
GRAND TOTAL	1.393,69

ABOVE THE LINE	#	UNIT	PRICE	TOTAL € COST
PRE-PRODUCTION AND DEVELOPMENT				
1000 RESEARCH				
1010 Books, research materials				0,00
1020 Videos, screenings				0,00
1030 Meetings (advisors, staff, etc)				0,00
1099 Misc research				0,00
Total				0,00
PRODUCING STAFF				
2000 DIRECTORS, PRODUCERS, WRITERS				
2010 Director				0,00
2020 Executive Producer				0,00
2030 Writer				0,00
2099 Personnel Taxes				0,00
Total				0,00
RIGHTS, MUSIC & TALENT				
3000 STORY & OTHER RIGHTS				
3010 Story Rights				0,00
3020 Title Report (Thomson & Thomson)				0,00
3090 Miscellaneous				0,00
3100 ARCHIVAL PHOTOGRAPHS & STILLS				
3110 Researcher fees (Outside contractor)				0,00
3130 Preview fees				0,00
3140 Shipping/messenger				0,00
3150 Stills duplication costs				0,00
3160 Stills licensing				0,00
3190 Miscellaneous				0,00
3200 STOCK FOOTAGE & FILM CLIPS				
3210 Researcher fees (Outside contractor)				0,00
3220 Preview tape fees				0,00
3230 Shipping/messenger				0,00
3240 Stock footage licensing				0,00
3250 Stock footage transfer costs				0,00
3260 Film clip licensing				0,00
3280 Film clip transfer costs				0,00
3290 Miscellaneous				0,00
3300 TALENT				
3310 Union & Guild Performers				0,00
3320 Union & Guild Fees				0,00
3330 Personnel Taxes				0,00
3400 MUSIC/COMPOSER				
3410 Composer				0,00
3420 Music Supervisor				0,00
3430 Add'l Music Rights				0,00
Total				0,00

BELOW THE LINE

	#	UNIT	PRICE	TOTAL € COST
CREW & PERSONNEL				
4000 PRODUCTION STAFF				
4010				0,00
Line Producer				
4020				0,00
Production Coordinator				
4030				0,00
Director's Assistant				
4031				0,00
Director of Photography				
4032				0,00
"B" Camera Director of Photography				
4040				0,00
Assistant Camera				
4050				0,00
Sound Recordist				
4051				0,00
Add'I Boom Operator				
4060				0,00
Gaffer				
4070				0,00
Hair/Makeup/Wardrobe stylist				
4080				0,00
Staff Researcher				
4090				0,00
Production Assistants				
4099				0,00
Personnel Taxes				
4100 EDITORIAL STAFF				
4110				0,00
Editor				
4120				0,00
Assistant Editor				
4199				0,00
Personnel Taxes				
Total				0,00

PRODUCTION EXPENSES

5000 CAMERA				
5010				0,00
Canon C300 (x3)				
5020	1	unit	80,00	80,00
Tripod				
5030				0,00
Lenses (included with the camera)				
5099				0,00
Misc camera accessories				
5100 SOUND				
5110				0,00
Sound equipment rentals (recorder, microphone, zoom)				
5120				0,00
Sound equipment purchases				
5140				0,00
Batteries, Expendables, etc				
5199				0,00
Misc accessories				
5200 LIGHTING & GRIP				
5210				0,00
Lighting & grip package rental				
5220				0,00
Expendables				
5300 STUDIO FACILITIES				
5310				0,00
Studio facility rental				
5320				0,00
Electricity & facility charges				
5400 SET DRESSING				
5410				0,00
Set dressing for studio interviews				
5490				0,00
Miscellaneous set dressing				
5500 WARDROBE				
5510				0,00
Wardrobe rentals for studio interviews				
5520				0,00
Wardrobe purchases for studio interviews				
5600 PRODUCTION FILM & LAB				
5610	3	units	30,00	90,00
Memory cards				
5700 LOGGING + TRANSCRIPTIONS				
5710	1	forfait	100,00	100,00
Transcriptions				

5720 Logging (interns)				0,00
5800 LOCAL EXPENSES				
5810 Gas/Mileage	1	forfait	110,00	110,00
5820 Parking lots & fees	1	forfait	28,74	28,74
5830 Meals	1	forfait	55,32	55,32
5840 Snacks/Craft Service				0,00
5850 Location fees, permits, gratuities				0,00
5899 Miscellaneous				0,00
Total				464,06

TRAVEL AND RELATED EXPENSES

6000 TRAVEL EXPENSES				
6010 Airfare				0,00
6020 Add'l baggage fees for equipment				0,00
6030 Hotel	2	nights	85,00	170,00
6040 Incidents & Gratuities				0,00
6050 Local transportation				0,00
6060 Per Diem				0,00
6090 Miscellaneous				0,00
Total				170,00

POST-PRODUCTION

7000 EDITORIAL EQUIPMENT & FACILITY				
7010 Final Cut System				0,00
7020 Edit System	1	unit	650,00	650,00
7030 Hard Drives	1	unit	80,00	80,00
7040 Equipment Repair				0,00
7050 Technical Support				0,00
7060 Edit room rental				0,00
7090 Miscellaneous				0,00
7100 EDITORIAL SUPPLIES				
7110 Edit office supplies				0,00
7120 Edit meals & snacks				0,00
7130 Edit gas/mileage				0,00
7140 Tape stock & blank media				0,00
7190 Miscellaneous				0,00
7200 FORMAT CONVERSIONS				
7210 Upconversations/downconversations				0,00
7220 PAL-NTSC transfers				0,00
7290 Misc format conversations				0,00
7300 GRAPHICS				
7310 Graphics & Titles Designer				0,00
7320 Motion Control				0,00
7400 COLOR CORRECTION				
7410 Color Correction				0,00
7500 POST SOUND				
7510 Sound Design, edit and mix				0,00
7520 Voiceover Recording				0,00
7590 Miscellaneous				0,00
7600 TRANSFERS & DUPLICATION				
7610 Digibeta masters				0,00

7620 DVD copies				0,00
7690 Misc transfers				0,00
7700 SUBTITLING				
7710 Translations				0,00
7720 Subtitles Design & Render				0,00
Total				730,00

INSURANCE

8000 INSURANCE				
8010 General Liability insurance package				0,00
8020 Errors & Omissions Insurance				0,00
8030 Equipment & Video Insurance				0,00
8040 Business Auto Liability				0,00
8050 Worker's Compensation				0,00
Total				0,00

OFFICE & ADMINISTRATION COSTS

9000 OFFICE/ADMIN				
9010 Office Supplies				0,00
9020 Photocopy & Fax				0,00
9030 Postage				0,00
9040 Telephone	1	forfait	29,63	29,63
9050 Office Meals				0,00
9060 Production Office Rental				0,00
9070 Loss, Damage & Repair				0,00
9099 Miscellaneous				0,00
9100 PROMOTION & PUBLICITY				
9110 Postcards & Business Cards				0,00
9120 Graphic Artist				0,00
9130 Press Materials				0,00
9150 Stills Reproduction				0,00
9170 Publicist				0,00
9200 WEBSITE				
9210 Domain Name				0,00
9230 Hosting				0,00
9240 Design & Coding				0,00
9250 Webmaster/maintenance				0,00
9300 PROFESSIONAL SERVICES				
9310 Legal				0,00
9320 Bookkeeper				0,00
9330 Bank Charges				0,00
Total				29,63

OTHER REQUIRED ITEMS

10000 PUBLICITY STILLS				
10010 Photographer				0,00
10020 Film, Processing, Prints				0,00
10100 CLOSED CAPTIONING				
10110 Closed Captioning				0,00
Total				0,00

3.2. Production Estimated Cost

Although the cost of producing the project in the field of the University has given us the opportunity to work with a very low-budget, it would not be sensible to assume that this is the real cost of it. To make this project affordable working with a limited budget, the director has assumed a lot of roles and no member of the team has received any kind of economic compensation for neither their work nor the equipment they brought.

This is the reason why this section estimates what the real cost of this documentary could have been if it had been developed by an independent production company. Of course, in the real market there is a wide range of fees and this estimation is therefore only a first exercise. Even though this is simply a calculation to reach a ballpark, the value of this exercise is to be an effective tool to determine what the necessary funds would have been if this was a professional and real case.

Producer CLARA SOLER CHOPO
 Director CLARA SOLER CHOPO
 Locations BARCELONA, CANET DE MAR, TORREMOCHA DE JARAMA

DATE 05/21/2014

Research: 10 weeks
 Prep: 6 weeks
 Shoot: 13 days
 Post: 8 weeks
 TOTAL: 27 weeks

PRODUCTION ESTIMATED COST

ABOVE THE LINE

1000 Pre-Production and Development	250,00
2000 Producing Staff	20.800,00
3000 Rights, Music & Talent	1.200,00
TOTAL ABOVE THE LINE	22.250,00

BELOW THE LINE

4000 Crew & Personnel		29.315,00
5000 Production Expenses		13.613,00
6000 Travel and related expenses		1.500,00
7000 Post-production		5.040,00
8000 Insurance		700,00
9000 Office & Administration Costs		1.260,00
10000 Other Required Items		0,00
TOTAL BELOW THE LINE		51.428,00
 SUBTOTAL (ATL+BTL)		 73.678,00
CONTINGENCY	5%	3.683,90
FISCAL SPONSOR FEE	10%	7.367,80
GRAND TOTAL		84.729,70

ABOVE THE LINE				
	#	UNIT	PRICE	TOTAL € COST
PRE-PRODUCTION AND DEVELOPMENT				
1000 RESEARCH				
1010 Books, research materials	1	forfait	250,00	250,00
1020 Videos, screenings				0,00
1030 Meetings (advisors, staff, etc)				0,00
1099 Misc research				0,00
Total				250,00
PRODUCING STAFF				
2000 DIRECTORS, PRODUCERS, WRITERS				
2010 Director	1	forfait	7.500,00	7.500,00
2020 Executive Producer	1	forfait	6.000,00	6.000,00
2030 Writer	1	forfait	2.500,00	2.500,00
2099 Personnel Taxes	30	%	16.000,00	4.800,00
Total				20.800,00
RIGHTS, MUSIC & TALENT				
3000 STORY & OTHER RIGHTS				
3010 Story Rights				0,00
3020 Title Report (Thomson & Thomson)				0,00
3090 Miscellaneous				0,00
3100 ARCHIVAL PHOTOGRAPHS & STILLs				
3110 Researcher fees (Outside contractor)				0,00
3130 Preview fees				0,00
3140 Shipping/messenger				0,00
3150 Stills duplication costs				0,00
3160 Stills licensing				0,00
3190 Miscellaneous				0,00
3200 STOCK FOOTAGE & FILM CLIPS				
3210 Researcher fees (Outside contractor)				0,00
3220 Preview tape fees				0,00
3230 Shipping/messenger				0,00
3240 Stock footage licensing				0,00
3250 Stock footage transfer costs				0,00
3260 Film clip licensing				0,00
3280 Film clip transfer costs				0,00
3290 Miscellaneous				0,00
3300 TALENT				
3310 Union & Guild Performers				0,00
3320 Union & Guild Fees				0,00
3330 Personnel Taxes				0,00
3400 MUSIC/COMPOSER				
3410 Composer	1	forfait	1.200,00	1.200,00
3420 Music Supervisor				0,00
3430 Add'l Music Rights				0,00
Total				1.200,00

BELOW THE LINE				
	#	UNIT	PRICE	TOTAL € COST
CREW & PERSONNEL				
4000 PRODUCTION STAFF				
4010	5	weeks	800,00	4.000,00
4020				0,00
4030				0,00
4031	13	days	250,00	3.250,00
4032	13	days	250,00	3.250,00
4040				0,00
4050	13	days	200,00	2.600,00
4051				0,00
4060				0,00
4070				0,00
4080				0,00
4090	13	days	150,00	1.950,00
4099	30	%	15.050,00	4.515,00
4100 EDITORIAL STAFF				
4110	5	weeks	1.500,00	7.500,00
4120				0,00
4199	30	%	7.500,00	2.250,00
Total				29.315,00
PRODUCTION EXPENSES				
5000 CAMERA				
5010	39	days	210,00	8.190,00
5020	39	days	35,00	1.365,00
5030	39	days	0,00	0,00
5099				0,00
5100 SOUND				
5110	13	days	60,00	780,00
5120				0,00
5140				0,00
5199				0,00
5200 LIGHTING & GRIP				
5210				0,00
5220				0,00
5300 STUDIO FACILITIES				
5310				0,00
5320				0,00
5400 SET DRESSING				
5410				0,00
5490				0,00
5500 WARDROBE				
5510				0,00
5520				0,00
5600 PRODUCTION FILM & LAB				
5610	7	units	30,00	210,00
5700 LOGGING + TRANSCRIPTIONS				
5710	2	weeks	500,00	1.000,00

5720 Logging (interns)				0,00
5800 LOCAL EXPENSES				
5810 Gas/Mileage	1.800	km	0,26	468,00
5820 Parking lots & fees				0,00
5830 Meals	65	pax	20,00	1.300,00
5840 Snacks/Craft Service				0,00
5850 Location fees, permits, gratuities				0,00
5899 Miscellaneous	1	forfait	300,00	300,00
Total				13.613,00

TRAVEL AND RELATED EXPENSES

6000 TRAVEL EXPENSES				
6010 Airfare				0,00
6020 Add'l baggage fees for equipment				0,00
6030 Hotel	10	nights	150,00	1.500,00
6040 Incidents & Gratuities				0,00
6050 Local transportation				0,00
6060 Per Diem				0,00
6090 Miscellaneous				0,00
Total				1.500,00

POST-PRODUCTION

7000 EDITORIAL EQUIPMENT & FACILITY				
7010 Final Cut System				0,00
7020 Edit System				0,00
7030 Hard Drives	2	units	250,00	500,00
7040 Equipment Repair				0,00
7050 Technical Support				0,00
7060 Edit room rental	5	weeks	300,00	1.500,00
7090 Miscellaneous				0,00
7100 EDITORIAL SUPPLIES				
7110 Edit office supplies				0,00
7120 Edit meals & snacks				0,00
7130 Edit gas/mileage				0,00
7140 Tape stock & blank media				0,00
7190 Miscellaneous				0,00
7200 FORMAT CONVERSIONS				
7210 Upconversations/downconversations				0,00
7220 PAL-NTSC transfers				0,00
7290 Misc format conversations				0,00
7300 GRAPHICS				
7310 Graphics & Titles Designer	1	forfait	500,00	500,00
7320 Motion Control				0,00
7400 COLOR CORRECTION				
7410 Color Correction	1	forfait	1.200,00	1.200,00
7500 POST SOUND				
7510 Sound Design, edit and mix	1	forfait	800,00	800,00
7520 Voiceover Recording				0,00
7590 Miscellaneous				0,00
7600 TRANSFERS & DUPLICATION				
7610 Digibeta masters				0,00

7620 DVD copies				0,00
7690 Misc transfers				0,00
7700 SUBTITLING				
7710 Translations	3.000	words	0,08	240,00
7720 Subtitles Design & Render	2	days	150,00	300,00
Total				5.040,00

INSURANCE

8000 INSURANCE				
8010 General Liability insurance package	1	unit	700,00	700,00
8020 Errors & Omissions Insurance				0,00
8030 Equipment & Video Insurance				0,00
8040 Business Auto Liability				0,00
8050 Worker's Compensation				0,00
Total				700,00

OFFICE & ADMINISTRATION COSTS

9000 OFFICE/ADMIN				
9010 Office Supplies				0,00
9020 Photocopy & Fax				0,00
9030 Postage				0,00
9040 Telephone	6	months	30,00	180,00
9050 Office Meals				0,00
9060 Production Office Rental	6	months	180,00	1.080,00
9070 Loss, Damage & Repair				0,00
9099 Miscellaneous				0,00
9100 PROMOTION & PUBLICITY				
9110 Postcards & Business Cards				0,00
9120 Graphic Artist				0,00
9130 Press Materials				0,00
9150 Stills Reproduction				0,00
9170 Publicist				0,00
9200 WEBSITE				
9210 Domain Name				0,00
9230 Hosting				0,00
9240 Design & Coding				0,00
9250 Webmaster/maintenance				0,00
9300 PROFESSIONAL SERVICES				
9310 Legal				0,00
9320 Bookkeeper				0,00
9330 Bank Charges				0,00
Total				1.260,00

OTHER REQUIRED ITEMS

10000 PUBLICITY STILLS				
10010 Photographer				0,00
10020 Film, Processing, Prints				0,00
10100 CLOSED CAPTIONING				
10110 Closed Captioning				0,00
Total				0,00

3.3. Market Study and Business Plan

For the development of such an audiovisual documentary, four ways to fund and/or get the investment back can be considered:

- Coproduction. One of the possibilities to fund the project would be the association with some independent producer or a television channel. In this scenario, these companies would make an investment as well as supervise the development of the project, which could enrich the final result as their know-how would be very valuable.
- Public funding. Both ICAA (Cinematographic and Audiovisual Arts Institute) under the Ministry of Culture's supervision, and ICEC (Catalan Institute of the Cultural Companies) have ways of funding documentaries intended for television. These entities organize annual public competitions for the concession of grants to fund documentary projects. In order to be able to take "Will" to these public calls, it would be necessary to make some adjustments to meet all the requirements.
- Participation in festivals. A way to get back the investment would be to show the documentary in festivals. In these cases, the recovery of the investment can be done two ways: either by using the cash prize in the case of winning, or by advertising. Some of the festivals where "Will" could be shown are: Docs Barcelona (<http://www.doc sbarcelona.com/>), Pro-Docs (<http://www.pro-docs.org/>), Doc/Fest (<http://sheffdocfest.com/>), Open City (<http://www.opencity-london.com/>), Silver Docs (<http://afi.com/afidocs/>)...
- Sell the documentary to television channels for its showing. There are various channels that have spaces in their schedule that could fit "Will". For example, Televisió de Catalunya has spaces like Sense Ficció, a program specialized in the emission of Catalan and international documentaries.



 Generalitat de Catalunya
Institut Català
de les Empreses Culturals

DOCSBARCELONA

PRO-DOCS
associació de productors de documentals

Sheffield
Doc/Fest

AFI
DOCS
DOCUMENTARY FESTIVAL
JUNE 18-22, 2014
 Presenting sponsor

4. Analysis of the Environmental Viability

Although “Will” is a social documentary and, therefore seems to initially have no environmental impact, various factors have been taken in account when producing it to positively collaborate with the environment.

For example, the trip to Torremocha de Jarama (Madrid) was made with only one car, fitting in the team, equipment and baggage in the same vehicle, in order to reduce the pollution as much as possible while also reducing the consumption.

Another way to contribute to the environment has been to throw all the batteries used for the sound technical equipment into a container destined to its recycling.

Without going any further, as it has been explained throughout this memoir, “Will” has been filmed in already existent locations with natural light. Therefore, no decorative elements needed to be bought, which would have been useful only once, and there has been no electric consumption during the filming.

