IMMIGRANT STORIES: EXPLORING THE CONFLICTS THAT A FILMMAKER MUST FACE IN A DOCUMENTARY

Berenice Saez Briceno

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IMMIGRANT STORIES: EXPLORING THE CONFLICTS THAT A FILMMAKER MUST FACE IN A DOCUMENTARY

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IMMIGRANT STORIES: EXPLORING THE CONFLICTS THAT A
FILMMAKER MUST FACE IN A DOCUMENTARY

By

BERENICE SAEZ BRICENO, Bachelor of Science in Communication

Presented to the Faculty of the Graduate School of
Stephen F. Austin State University
In Partial Fulfillment
Of the Requirements
For the Degree of
Master of Fine Arts

STEPHEN F. AUSTIN STATE UNIVERSITY
May, 2017
IMMIGRANT STORIES: EXPLORING THE CONFLICTS THAT A
FILMMAKER MUST FACE IN A DOCUMENTARY

By

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ABSTRACT

This study attempts to address the personal conflicts that a filmmaker must face in the making of a documentary. It contrasts definitions and theories with the experience of producing the documentary entitled *Immigrant Stories* and the ethical implications of making it. To conclude, it summarizes the results of the study as final thoughts.
ACKNOWLEDGEMENTS

This thesis developed out of my studies in the Master of Fine Arts program at Stephen F. Austin State University and, thus, depends in large part on all of the professors and colleagues who worked with me along the way and who inspired this study. One of the major engines of such inspiration was professor William Arscott, his support as a film expert and advisor have made this study possible.

Filmmaking is a cooperative industry and this documentary wouldn’t exist without the help of the crew, and to everyone involved I extend my gratitude. In particular: Alexander Ballard, who worked on the sound from beginning to end; Isabel Sanchez, whose beautiful voice narrates the story; and last but not least, the director of photography Jacob Kiesling, whose enthusiasm helped me to achieve the desired visual product.

Nevertheless, I thank the interviewees who generously shared their time and whose stories brought light to the documentary. Thank you, Winnie Nyatome, Sophie Watson, Sudeshna Roy, Iris Rios, Rubi Perez, Chen Kun, Andy Slater and Rosie Slater.

Most of all, to my family who cheerfully relinquished time and offered moral support. I express my deepest appreciation to you, Rosario Ciricillo, Elias Saez and Carmen Briceno.
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INTRODUCTION

During my undergraduate work back in Venezuela, I wanted to make news reports because I admire the power and beauty of truth. Although I learned how to produce news and consider myself a journalist, I was missing something. I wanted to work with stories based on realities, that would stay on the screen for a longer period than two to three minutes – the standard news time per package. Moreover, I wanted to combine the power of reality content and the elegance of cinema – something that is not relevant in the Broadcast Television world due to the need for immediacy. I wanted to express a personal voice through my work, which led me to start a filmmaking career to learn how to produce documentaries. In the fall of 2013, I applied to the Master of Fine Arts in the Filmmaking program at Stephen F. Austin State University in Texas, knowing that it is a challenge to study at the Graduate level, and a bigger challenge to do it in another country and language. My journey as a filmmaker started in the spring semester of 2014. Along the way, as part of the requirements of the program, I produced three short movies. My first two short films were fictional movies; throughout those experiences, I learned how to apply the technical aspects of cinema in my productions. For my third movie, I decided to film a short
documentary that motivated me to extend it into a feature length titled

*Immigrant Stories.*

This thesis explores the various issues surrounding the conflicts that a filmmaker faces in the process of making a documentary film based on the production of *Immigrant Stories.*

Therefore, the structure of the study will develop as follows:

**Chapter I - Literature review:** Consists of terms versus their application in *Immigrant Stories.*

_The subject:_ In this section the topics of immigration and American dream will be discussed.

*Documentary:* The characteristics of this format and its application for *Immigrant Stories* will be argued.

**Chapter II - Production stages:** Consists of the different phases of the documentary.

_Pre-production:_ First step of the process, research, and planning.

*Production:_ Discusses the filming phase.

*Post-Production:_ Editing and final period of the documentary process.

**Chapter III - The Conflict:** Discusses the specific conflicts involved in the production of *Immigrant Stories.*

**Chapter IV - Final Thoughts:** A reflection of the thesis is provided to serve as a model for future filmmakers or researchers working on subjects such as documentaries, the American dream, or immigration.
CHAPTER I
LITERATURE REVIEW

The Subject

To understand the conflicts that a filmmaker faces while making a documentary based on the production of *Immigrant Stories*, first, we need to evaluate the subject of the documentary and the relationship between filmmaker and the topic.

*Immigrant Stories* is a 40-minute documentary that seeks to address some misinterpretations of immigration in the United States. It is directed to two groups: non-immigrants who dream about being immigrants based on an American dream or what they watch in the media, and Americans who perceive immigration as a negative issue due to misconceptions.

As mentioned previously, I am an international student and I consider myself a migrant which, according to the United Nations Educational, Scientific and Cultural Organization (UNESCO), can be understood as, “any person who lives temporarily or permanently in a country where he or she was not born, and has acquired some significant social ties to this country” (Par.1). Consequently, the producer of *Immigrant Stories* is directly related to the subject.
Accordingly, Michael Moore, a well-known American filmmaker, suggests in his article *Michael Moore’s 13 Rules for Making Documentary Films*, “It’s important to make your films personal. … People want to hear the voice of a person” (Par. 24). Following a personal interest, I chose to tell a story about the American dream from the perspective of immigrants.

Before coming to the United States, I was familiar with the perspective of internationals regarding “the American dream”. Although a formal definition of the term American dream for non-Americans has not been established yet, it can be interpreted, at least in Latin-America, as “making the risky trip north to a new, safe and hopefully prosperous life in the United States” (Agence France-Presse [AFP] Par. 1).

Nevertheless, coming to the United States made me acknowledge that the term had a meaning that was not necessary for immigrants; I learned it has a significance for Americans in general.

I decided to investigate the origin of the term. The term goes back to 1931, when historian James Truslow Adams coined the phrase “the American dream” in his book *The Epic of America*, he credited it with having “lured tens of millions of all nations to our shores,” and defined it as “the dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement” (374). Therefore, it is in fact a term that includes immigrants as well as Americans.
Regarding the basis of the dream, Adams implies that the original dream has three components: prosperity, democracy and freedom. On this point, Adams is clear:

It is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position (374).

This initial research led me to formulate a series of questions directed to different types of immigrants to find out how they feel about this definition and see if reality stacks up with the original ideal. The specific questions are presented in the outline treatment enclosed in the appendix.

**Documentary**

To address the subjects of immigration and the American dream, I chose the format of a feature length documentary. According to Bill Nichols, the author of the book *Introduction to Documentary*, documentaries “…address those concepts and issues over which there is appreciable social concern or debate or experiences to which the filmmaker can contribute a distinct perspective” (101).

Clearly, immigration to the United States is a very topical subject among internationals and Americans. According to the United Nations, the United States
has taken in more migrants than any other country in the world, roughly 20% of
the world's immigrants (Lopez Par. 2-3). Immigration in America “was a top issue
in the 2016 U.S. presidential campaign, and the divide between Democrats and
Republicans on immigration issues has been stark” (Par.25), as cited by Phillip
Connor, a research associate focusing on demography and migration studies at
the Pew Research Center. Every year, no less than 1 million legal immigrants
enter the United States as stated by the Department of Homeland Security (Beck
Par. 2). At the same time, immigration laws are constantly changing, “in more
recent years, laws and presidential actions have been shaped by concerns about
refugees, unauthorized immigration and terrorism” as writer Cohn D’vera
describes it in the article *How U.S. immigration laws and rules have changed
through history* (Par. 1).

Indeed, immigration is a topic constantly debated among American
politicians and society, which makes it the perfect fit for a documentary.

Following what Nichols addresses:

If a concept is not in doubt…. there is little call for a documentary
film to address it. An informational or instructional film may still be of use
to explain and exemplify the concept, but its organization is strictly
devoted to conveying factual information and consolidating our grasp of an
undisputed concept rather than coloring or inflecting our very
understanding of the concept itself. Their interest as documentaries is
close to nil. It is debated concepts and contested issues that
documentaries routinely address.... Debates and contestation surround the basic social institutions and practices of our society. Social practices are precisely that: the conventional way of doing this. They could be otherwise (Nichols 101-103).

Consequently, this documentary presents numerous questions:

Is immigration to the United States necessarily related to the pursuit of the American dream? Is the tension regarding immigration in the U.S., somehow related to misconceptions about immigrants? If so, could this documentary be used as a tool to address such misconceptions and possibly enlighten reality?

To exemplify, a common misunderstanding is that the majority of immigrants are undocumented, having crossed the border illegally. This misconception can cause unnecessary disturbance among Americans and immigrants. However, two thirds of immigrants in the United States have come here lawfully, either as naturalized citizens or in some other lawful status according to data from Census 2000, the March 2005 Current Population Survey (CPS) and the monthly Current Population Surveys through January 2006 (Passel Par. 6). Maybe enlightening this subject in the documentary can help decrease the friction.

For those thinking about immigrating to the United States, this documentary presents the following position: there are billions of people living in conditions of extreme poverty all over the world. It is a reality that very few will attain the opportunity to escape these conditions since the U.S and other western
countries could never accommodate all of them. Might those who do immigrate provide a better chance for their fellow countrymen if they work on obtaining an approximation of the American dream in their own country?
CHAPTER II

PRODUCTION STAGES

According to Searle Kochberg, author of the book *Introduction to Documentary Production*, a documentary should be divided into four phases. The author states:

Research and development, Pre-Production, Production and Post Production. In reality, these phases may not be so distinct. Some of the production and post-production may run concurrently or you may be still involved in pre-production of some scenes while shooting is already underway. Your schedule can account for all this, but for clarity it is best to keep them separate at this stage (79).

Research, Development, and Pre-Production

As with most documentaries, I started the project with research on the two main subjects: American dream and immigrants. Subsequently, I wrote a treatment in outline form, then I selected a group of immigrants to interview and proceeded with a list of questions about the topic and subtopics, with an initial idea of what I wanted to find out.
As a producer, I structured a budget and a team, held meetings with the crew to establish the workflow, and proceeded to arrange the schedule for a total of seven interviews.

Production

Filming! This part of the process lasted between the seasons of Spring and Summer 2016. All the interviews took place in Texas. For principal photography the main camera used was the Blackmagic Design URSA 4K, the Canon EOS 5D was used as camera B, and Canon EOS 7D as camera C. The lenses used were 16-18mm, 28-80mm zoom, 35mm prime and 50mm prime. The first three interviews were shot with three cameras, with the intention of having different options to cut in the editing process. My goal using three cameras was to always have a safe shot and two other dynamic ones. For the last four interviews, we only used two cameras because I decided that having one safe shot and a dynamic one was enough considering that we had to save time and effort. Among other equipment used, lighting was mostly LED, for audio we used lavaliers and a boom-pole, the lavaliers were not working well, so the boom-pole was the audio support selected in the editing process.

For the most part, everything went well according to plan. However, paraphrasing Murphy's law, if something can go wrong, sooner or later it will. For example, one of the interviews took place in a location outside, and we did not take the right sound equipment for it – the dead-cat wind muff microphone cover,
so the sound turned out to be a piece of work for post-production. Lesson to learn: A dead-cat microphone cover should always be included in the list of equipment for a documentary, because of its nature of uncertainty. Even when there is not pressure and it is a controlled interview like this one, you never know what can change and it is better to be prepared.

In general, because I trusted all the members of the crew as professionals, I was able to fully concentrate on the interviews and obtaining the information that I was looking for.

Nichols indicates “Interviews are a distinct form of social encounter. They differ from ordinary conversation and the more coercive process of interrogation by dint of the institutional framework in which they occur and the specific protocols or guidelines that structure them” (121). This statement could not be more accurate. In a regular conversation, you can debate your own opinions, but in an interview, for your interviewee to trust you and share their thoughts with you, the formulation of questions must be well thought out.

In Michael Moore’s 13 Rules for Making Documentary Films, rule number 10 is “As much as possible, try to film only the people who disagree with you” (Moore Par. 29-30). If as a filmmaker I agreed to everything being said by all the interviewees, where would the controversy be? Evidently, the documentary is not just about my personal opinion, except when I can justify any point of view either by statistics, research, or contrasting the interviews.
Another challenge while filming was Interviewing an undocumented alien. Previous to the interview, I built a relationship with her so she could be comfortable sharing her story. The day of filming, I tried to keep the crew as small as possible and the crew members signed a confidentiality agreement. However, she was really nervous at the beginning of the interview because of the presence of the crew. Thus, I decided to switch to Spanish for a while. Since none of the crew understood Spanish, after some time had passed, she felt more confident, and without her noticing, I started switching back to English during the conversation. I could have kept the interview in Spanish the entire time, but I did not want to translate it in post-production.

Post-Production

This phase to me, was the longest and most demanding one. The software used to edit this project was Final Cut Pro. Inside the program I created one library and eleven events, these events were composed as follows: one for each interview, one for the master project, one for the voice-over, one for the music and one for the graphics. Each interview was edited by itself to keep everything organized and to have the option of adding more material in a specific interview without struggling to find it. Each interview was also converted into a Multicam Clip, which allows me to see the three different camera angles at every
point of the interview. The Multicam Clip allows me to switch from one view to
another, or to use a smooth transition when cutting a portion of the interview.

At the beginning of the editing process, the total interview footage was
about eight hours long. I also had a draft of a voice over based on all the
research done provide a contrast. However, having a lot to use, is also having a
lot to cut. As Weight describes it, “Less is generally more. You will probably only
use 1/3 or 1/4 of your interview footage (or less!). A tight edit will get an
audience, an indulgent one will have them turning off or not concentrating”
(Weight 71). There were so many things I wanted to use from all of the
interviews, but if I had used all that I wanted, I would lose focus and it will have ended being a boring movie that nobody would want to watch. Hence, I had to apply one of the very first things I remember learning in the filmmaking field is “Kill your babies” which refers to cutting scenes that you worked hard on to keep the story moving.

On a different note, the choice of making the documentary with a personal
voice over, was a decision made in the editing part of the process. Initially I wanted to keep an anonymous voice-over or just the interviews interconnected. While watching a rough-cut, it felt like it was missing something: the use of a voice that belongs to the issue to make it feel more personal.

After I came to peace with the idea of using narration, I figured a way of
having that element without actually doing the narration myself. My voice does not have the qualities that I was looking for to be a voice-over in my native
language, even less in English. But I knew that the accent was actually a plus for this documentary, so I asked a journalist friend of mine, who lives in New York and speaks perfect English yet still has a subtle accent, to do the voice over of the documentary.

Regarding the structure of the story, even though I had a treatment at the beginning, once I had done all the interviews and after reviewing carefully all the material, I knew the story had changed, but I could not see a clearer message of what I wanted to say.

As Weight describes documentary storytelling, “…usually have a number of characteristic elements. First, a narrative arc: introduction in which the characters and their situation is introduced; a middle bit, in which the characters encounter some obstacle; and a conclusion, in which the obstacle is overcome” (20). After I started editing I had this structure of an introductory beginning, and a middle full of content, but I was working with so many subjects and sub-subjects, that it felt overwhelming and boring. Therefore, a technique of transcribing what I had so far from each interviewee helped me to structure the story and to identify the unnecessary material.

To contrast the misconceptions, facts and statistics versus the interviews was something that I had planned to do, but having a balance was the key task. Working on this balance, I took into consideration the following concept explained by Weight: “Conventional stories have characters. Character – real-life people – … if real people are not at least referred to in your story, you are less likely to be
telling an engaging story” (21). The interviews of these seven different cases of immigration needed to take up more time on the screen than a narration loaded with facts, and at the same time, the narration had to be divided into half facts, half recollection from the filmmaker, who is also an immigrant, or as the author says “character – real-life people” (Weight 21).

Regarding the visual aspect, Immigrant Stories has an anamorphic format because I have always associated this look with an emotional impact of big-screen movies. It keeps the Documentary looking cinematic even if it is transmitted in Television, websites like YouTube, or any other media.

I decided to apply a filter named Texture in Final Cut Pro, this style decision was to make the documentary look better and to have a contrast between the footage of the interview versus the look of the B-Roll which is composed mostly by symbolic shots and did not necessarily belong to the particular interviews.
CHAPTER III

THE CONFLICT

The Manipulation Issue

When working on a documentary there is this a commitment to truthfulness because of the nature of the form, but it is unavoidable to manipulate in some way the material presented. As Patricia Aufderheide, author of the book *Documentary Film: A Very Short Introduction*, describes it:

> ...Documentaries are about real life; they are not real life. They are not even windows onto real life. They are portraits of real life, using real life as their raw material, constructed by artists and technicians who make myriad decisions about what story to tell to whom, and for what purpose. You might then say: a movie that does its best to represent real life and that doesn’t manipulate it. And yet, there is no way to make a film without manipulating the information. Selection of topic, editing, mixing sound are all manipulations (2).

The task of selecting what to manipulate, the limit of this manipulation, the commitment with the interviewee and the audience, and the respect to the documentary form is the real challenge of making a documentary. As Aufderheide mentions:
The problem of deciding how much to manipulate is as old as the form.... A documentary film tells a story about real life, with claims to truthfulness. How to do that honestly, in good faith, is a never-ending discussion, with many answers. ...viewers expect not to be tricked and lied to. We expect to be told things about the real world, things that are true. We do not demand that these things be portrayed objectively, and they do not have to be the complete truth. The filmmaker may employ poetic license from time to time and refer to reality symbolically (an image of the Colosseum representing, say, a European vacation). But we do expect that a documentary will be a fair and honest representation of somebody's experience of reality. This is the contract with the viewer that teacher Michael Rabiger meant in his classic text: ‘There are no rules in this young art form, only decisions about where to draw the line and how to remain consistent to the contract you will set up with your audience.’ (2-3).

Including Myself in the Documentary

Not only did I not want to be on camera, or record my voice, I also had a real concern about keeping the documentary as objective as possible and I was afraid of including myself or my opinions, if that meant risking the goal of keeping it truthful. As Weight discusses this subject:
...whether for reasons of shyness or because they don't think they are interesting, they avoid putting themselves in the frame. Another reason espoused by some documentary makers is that they won't get the story told that they want to if they are too reliant on participation. That's true, they won't - but it might be a more relevant / valid one. When you are feeling like keeping yourself out of the frame, remember that drama happens when you place yourself in front of the camera. You are putting yourself on the line, and saying to your community, “I am no better than you, I struggle with the issues too”. Perhaps you will get into a debate while the camera is rolling — great! That’s fantastic footage! Such involvement also lends an element of ethical responsibility and gravitas to your project. In the documentary genre, that can’t be under-estimated (75).

Cutting footage to Protect the Identity and the Trust of My Interviewees

Even though all the interviewees signed a release form that allows me to use all the material recorded, it is not my intention to provoke a risk for anyone. But working with controversy, means having material that can be sensitive; “documentaries bring with them their own ethical and political conundrums which each producer must face” (Weight 2).
To explain further, one of my moral conflicts was using some parts of one of the interview of someone who is under the consideration of Deferred Action for Childhood Arrivals (DACA), this consideration is described by the official website of the Department of Homeland Security as a program for “certain people who came to the United States as children and meet several guidelines may request consideration of deferred action for a period of two years, subject to renewal” (Par. 2). It is also specified that this person can legally work, study and live in the U.S. with that permit; although, this program does not provide permanent lawful status. DACA was started by President Barack Obama’s administration on June 15, 2012, but in 2017, because there is a new president, and DACA was a presidential order, the program could be eliminated at any time, which makes my interviewee sensitive to sharing her story, since this person does not know if it will be possible to renew that DACA permit in the future and this person’s family now faces more risk of being deported. So, I decided to modify this person’s story to where it is not clear the current legal status, especially to protect this person family. Using the touching story of how this person found out that he/she was undocumented would make a good sale, but following a moral instinct of cutting it off is more important. After all, it is a code of ethics, as author Barry Hampe states in his book *Making Documentary Films and Videos*, “a journalist doing a story on documentary ethics asked me if I thought there should be a code of ethics for documentaries. I told him I thought kindergarten rules would do just fine: Don’t lie. Don’t hurt people” (xvi).
CHAPTER IV

FINAL THOUGHTS

This thesis covers the explanation of the purpose and process behind the production of *Immigrant Stories*, and why it takes the form it does.

Documentaries in general can serve as a powerful tool to enlighten individuals, *Immigrant Stories* has the purpose of addressing misconceptions about immigration. This study also provides several avenues for future researchers interested in the subjects of documentaries, immigration, or the American dream.


APPENDIX


4. The interviewees of *Immigrant Stories*, Feature length documentary film.
TREATMENT IN OUTLINE FORM

- Introduction

"The dream of a land in which life should be better and richer and fuller for everyone, with opportunity for each according to ability or achievement." James Truslow Adams definition of the American Dream.

B-Roll - montage of emblematic places of the United States (NY, MIAMI, etc).

Interview: Montage of different immigrants answering these question.

1. How would you define the "American Dream", does it mean something to you?

"Is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to attain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position." James Truslow Adams

B-roll – Shots of people on the different streets, on airports and a shot of the American flag.

Interview: Montage of different immigrants answering this questions.

2. Where are you from and when did you come to the U.S?
3. Why did you come to the U.S?

The US remains a popular destination attracting about 20 percent of the world's international migrants, even as it represents less than 5 percent of the global population this a big number considering there are 196 countries in the world.

Interview: Montage of different immigrants answering this question.

4. Why did you come to America and not England/Canada/Germany or some other country?
5. Sometimes you have to lose some in order to win some. What price did you have to pay to be here?
6. What has been the hardest thing/moment from your experience in America?
7. And the best?

According to a New York Times poll, the number of Americans who still believe in the American Dream is slipping. It was 72 percent in early 2009, at the worst of
the financial crisis, and 64 percent by December 2014, in spite of the improved economy.

Interview: Montage of different immigrants answering this question.

8. Do you believe in the American dream?

Truslow emphasizes that the American Dream does not represent a quest for wealth or material abundance, but rather a vision for self-actualization and personal fulfillment.

Interview: Montage of different immigrants answering this question.

9. Do you think coming to America gave you the opportunity you were hoping for, why or how?

The United States is a nation historically built on immigration; approximately 41.3 million immigrants lived in the United States in 2013, accounting for 13 percent of the overall U.S. population. According to estimates from the 2013 American Community Survey.

Interview: Montage of different immigrants answering this question.

10. Are you now a citizen of the United States? If so, how did you get your papers? If not, what is your legal situation?

11. Could you compare your situation/lifestyle here and the one you had in your country?

• Conclusion

Interview: Montage of different immigrants answering this question.

12. What can you tell me about your country?

13. If you could go back in time, knowing what you know now, would you still come to America? Why? Or would you suggest to your old self to pursue "The American dream" or to stay in your native country?

14. Do you plan to go back at some point?
### SCHEDULE FIRST INTERVIEWS

<table>
<thead>
<tr>
<th>Morning</th>
<th>Afternoon</th>
<th>Evening</th>
</tr>
</thead>
</table>
| Thursday Feb 18th 2016 | 1. Rubi Perez  
Time: 9:15am - 12:00pm  
Location: 200 E Lakewood st. apt 122, Social House  
Lunch break at the end. | 2. Iris Rios  
Time: 3:30pm - 5:00pm  
Location: Dorm on Campus  
Run to next location, time is gold. | 3. Sudeshna Roy  
Time: 06:00pm- 08:00pm  
Location: Her house, Zeno Street  
Wrap-up + Take the equipment to the film house. |

7. Schedule of the Interviews

8. Interview setting.
9. Interview setting.

10. Closed captions.
11. Editing process, software Final Cut Pro.

12. Multicam clip.
13. **Textures Effect.**

<table>
<thead>
<tr>
<th>DATE: 01/15/2017</th>
<th>PAG: 01 - 32</th>
</tr>
</thead>
<tbody>
<tr>
<td>FILM BY: BERENICE SAEZ</td>
<td>IMMIGRANT STORIES</td>
</tr>
<tr>
<td>Intro:</td>
<td></td>
</tr>
<tr>
<td><strong>B—Roll:</strong> Text: A documentary by Berenice Saez</td>
<td>SFX</td>
</tr>
</tbody>
</table>

| Intro: | |
| **B-Roll – Multiple shots / graphic** | VO: What could compel so many people to leave their homes, their traditional lives, and all that’s familiar to take up new lives in the radically different culture of the United States? |

| Intro: | |
| **Graphic – Title:** Immigrant Stories | SFX |

| **B-Roll – Collage with the 8 immigrants.** | VO: I came to the U.S. to learn and document what this immigrant population believes about the United States, their hopes, their fears, and the |

14. **Double column Scrip – V.O**
Premiere Poster.

15. Premiere Poster.
VITA

Berenice Saez graduated from U.E Colegio Republica de Venezuela High School in Valera, Trujillo, Venezuela in 2008. The same year, she started a cultural exchange program, which consisted of taking an extra year of high school at Van High School in Van, Texas. In the fall of 2009, she enrolled in a B.S. in Communications program at Rafael Belloso Chacín University in Maracaibo, Zulia, Venezuela. In September 2012, she started working as an Intern of the Press Department at Corporación Televen in Caracas, Venezuela.

In November 2012, she was hired as a Television Producer for Brújula International, Globovision in Caracas, where she worked until July 2013. She received her B.S. degree in May 2013. She started graduate school seeking her M.F.A. degree in Filmmaking at Stephen F. Austin State University in Nacogdoches, Texas in Spring 2014. In the filmmaking program, she worked on three feature length productions: *The fast one* (2016), *Sins of the Fathers* (2017) and *Immigrant Stories* (2017).

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MLA Format

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