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by

David Albala Cardemil

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That Thing You Do

**APPROVED BY
SUPERVISING COMMITTEE:**

Supervisor:

Nancy Schiesari

Richard Lewis

Charles Ramirez-Berg

That Thing You Do

by

David Albala Cardemil, B.A.

Report

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Dedication

The report and film are dedicated to my mother, Cecilia Cardemil, who always finds it in her heart to support my passion projects and all kind of endeavors.

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Finally, I would also like to thank my extended family for years of support and love during the years I have been living so far away from home.

Abstract

That Thing You Do

David Albala Cardemil, M.F.A.

The University of Texas at Austin, 2011

Supervisor: Nancy Schiesari

This report outlines the process of creating and producing the documentary film “That Thing You Do” based on the TV series “1+1=Infinito” (1+1=Infinite). The series and the film provide a better understanding of the concept of Corporate Social Responsibility (CSR) and shows how people can incorporate CSR into their daily lives. The film production was financed by “PROhumana Foundation” (Chile) and shows how three Chilean people: Rodrigo Alonso, entrepreneur, Catalina Valdés, chef, and Javier del Río, architect, are trying to make a difference in their specific fields in terms of environmental impact, saving and using energy properly, and the importance of conscientious eating. The documentary film has taken the concept of CSR and attempted to present it to a massive audience in order to suggest the idea that all of our actions eventually come back to us. Any imbalance in the system that surrounds us and which we are a part of will affect us. In contrast, any improvement to the system will benefit us. The film thus attempts to showcase testimonials by the main characters suggesting small changes we can make in our daily lives in order to work toward this goal.

Table of Contents

List of Figures	viii
Introduction	1
Pre-Production	8
Concept and structure development	8
Script.....	13
Characters	15
Pre-production and Planning	23
Production.....	28
Almost ready to go	28
Shooting	29
Post-Production.....	43
The Script, Again	43
The Film	44
Conclusion	46
Appendix A: Script of “That Thing You Do” Completed Film	50
Appendix B: Questionnaire for Supporting Characters	76

List of Figures

Rodrigo Alonso, Main Character.	17
Catalina Valdés, Main Character.	18
Javier del Río, Main Character.	18
Elizabeth, López, Main Character.	19
Antonino Castellucci, Main Character.	19
Exequiel Estay, Main Character.	20
Gonzalo Sánchez, Main Character.	20
Javiera Moraga, Economic Journalist.	21
Ricardo Lagos, Former President of Chile.	21
Cecilia Cardemil, Psychologist and Academic.	21
Alvaro Espinoza, Actor.	21
Enrique Evans, Lawyer and Radio Host.	21
Jaime Hales, Tarot Reader and Lawyer.	21
Camila Orellana, University Student.	21
Martín Cárcamo, TV Host.	22
Cristán Cardemil, Musician.	22
Florencia Burgos, Environmental Journalist	22
George Anastassiou, Architec.	22
Sofía Acchiardi, Student.	22

Introduction

Before entering the Master of Fine Arts program at the Radio-TV-Film School of the University of Texas at Austin (UT), I worked for over 10 years producing TV documentary series for different television channels such as TVN and Sky TV. I produced the “Los Patiperros” (The Globetrotters) series for four years. This program told the stories of different Chileans who had left the country for different reasons (political, economic or relationships) and settled overseas in pursuit of new horizons.

This first enriching experience introduced me to the world of documentary creation. Some years later I dug a little deeper and produced a three-part documentary called “El Cuerpo de Chile” (The Body of Chile), a series inspired by the HBO production called “American Undercover”, although the Chilean version ended up being much more psychological and sensual as opposed to the provocative and sexually-charged US program.

After completing these productions I found the documentary genre very attractive. It also seemed to be very flexible in that it discussed a wide variety of issues that had interested me for quite some time. Other new issues came up every day as I read the news, opinion columns or reports on social issues such as unequal distribution of wealth, the real participation and inclusion of social minorities in a country’s relevant issues, the unchecked exploitation of natural resources, global warming, climate change and its medium- and long-term consequences.

My interest grew and I gained more experience in the documentary genre when I got the chance to make my first film based on the motorcycle accident that left me a paraplegic in December 2002. The documentary was called “PersPecPlejia” and showed my rehabilitation process in the hospital and the road to “winning back my freedom” –as

I called it– discovering and reinventing my independent lifestyle while confined to a wheelchair. I met and interviewed different paraplegics throughout the film and they told how they had rebuilt their lives after becoming disabled for different reasons.

The film premiered in May 2005 and gave me the chance to travel to several countries where I was invited to participate in different film festivals, including IDFA 2005, Silverdocs 2006, Guadalajara 2006, New York 2006, among others.

I wanted to take the subject of “personal improvement” even further when it comes to facing severe limitations such as physical disability. I made the film into an eight-chapter TV documentary series of the same name, expanding the spectrum of interviews to include people with different kinds of disabilities, such as: blind and deaf people, amputees, quadriplegics and people with brain injury, just to name a few.

The series was launched in mid-2006 on Channel 13 (Chile), with good ratings despite how difficult, controversial or dramatic the issue might be for many people. In addition, the program featured testimonials of people who had mostly nearly lost their lives but survived, leaving their bodies with serious long-term effects and limitations.

The film and TV series were subsequently purchased by Turner Entertainment for distribution throughout Latin America, Portugal and the United States, increasing the scope of these productions and reaching audiences from different countries and cultures.

After completing the film and TV series production of “PersPecPlejia”, I realized that as a filmmaker I wanted to experiment with the fiction genre. I also wanted to start writing the stories I had yearned to tell for several years, even though these were simpler or more superficial stories in some cases. All my years of documentary production were closely associated to shocking, dramatic and/or deep issues and that meant I had an intense desire to learn to write, produce, direct and develop new skills in the field of

narrative production, focusing on training. Driven by this strong desire, I applied for the Radio-TV-Film School of UT, where I started my studies in August 2008.

At the very beginning of the MFA program I planned to exclusively devote my efforts to fiction and thus move away from the documentary genre that had been the hallmark of my previous experiences throughout my education as a filmmaker.

Keeping this in mind, I approached the writing and directing of a first documentary short film for the “881KA Directing” course taught by Professor Ellen Spiro. Although the project was a documentary about any topic we wanted, my way of approaching the assignment was to pool and organize material “as if it were fiction”, although everything was obviously supposed to be real. Therefore, using a press article entitled “Austin is the best place for singles and meeting people in United States”, I designed, wrote and directed the documentary short film “Austin WoMEN: my long journey to come to live in the best place for singles.”

As I said, and despite the fact that the project was a documentary, I worked on the project as if it were a narrative short film throughout the entire production, because I knew that was the direction I wanted to take. At the start of the second semester of my first year at UT, I had already decided that my first fiction short film for the “881KB Production” course taught by Professor Andrew Shea would be a comedy featuring three people in an elevator the whole time. The short film was called “Elevation” and it was my first experience wholly in the fiction genre. I learned a wide range of filmmaking and directing techniques from the project and this helped me to confirm in practice several things that I had imagined related to planning the filming of a non-documentary story. This was very different from what I had been doing before coming to UT.

After filming “Elevation”, I was sure that I wanted to keep working on narratives and therefore had to find and/or create a new story for a new short film we had been

asked to produce as a pre-thesis project. This led to the idea of “Soul Check Mate” a story filled with suspense and action, which took me directly in to movies for entertainment. No matter how many subliminal messages this kind of movies may contain, the main purpose is to entertain audiences.

The film featured an important production level, as well as a wide range of technical considerations required in order to tell the story properly. As the writer and director, I also gave myself the chance to act, playing one of the main characters in order to experience what an actor feels and understand how instructions from the director are to be taken.

The lessons learned from “Soul Check Mate” were massive, since I started to feel more confident in the fiction genre, even though it was only my second narrative. I also felt that the experience had been very rewarding and decided to continue producing movies in the same genre. This enthusiasm was fueled even further when the film became part of the official selection for the “Los Angeles Latino International Film Festival 2010 (LALIFF)”.

However, it was during this same period that I got a call from Soledad Teixidó, executive director of Fundación PROhumana in Chile. She contacted me because she wanted to produce a TV documentary series on Corporate Social Responsibility (CSR), but didn’t know how to go about it, what focus to use or how to estimate costs. In concrete terms, she asked me if I could help.

PROhumana Foundation is a Chilean non-profit organization that calls itself a “DO TANK.” It acts from reflexive and critical prisms, promoting and identifying “good practices” for integral and sustainable human development.

The foundation was created in 1998 as a “Research Program for Human Promotion”, the end-result of the project “Philanthropic action as an ingredient of social

responsibility”. Ever since, the foundation has defined its mission as the promotion of CSR and citizen responsibility culture in Chile, encouraging people, institutions and companies to be more proactive through the development of know-how and the creation of spaces for dialogue that make room for diversity.

In general terms, Corporate Social Responsibility (CSR), also known as corporate responsibility, corporate conscience, responsible business, sustainable responsible business (SRB), or corporate social performance, is a form of corporate self-regulation integrated into a business model.

Ideally, CSR policy would function as a built-in, self-regulating mechanism whereby business would monitor and ensure its support of law, ethical standards, and international norms. Consequently, business would embrace responsibility for the impact of its activities on the environment, consumers, employees, communities, stakeholders and all other members of the public sphere. Essentially, CSR is the deliberate inclusion of public interest into corporate decision-making, and the honoring of a triple bottom line: people, planet, and profit.

The practice of CSR is much debated and criticized. Its proponents argue that there is a strong business case for CSR, in that corporations gain multiple benefits by operating with a perspective broader and longer than their own immediate, short-term profits. Critics argue that CSR distracts from the fundamental economic role of businesses; others argue that it is nothing more than superficial window-dressing. Corporate Social Responsibility has been redefined throughout the years. However, it is essentially entitled to aid an organization's mission as well as determine what the company stands for and will uphold to its consumers.

In recent years, the issue -as in many other countries- is becoming more important in Chile at different levels: government, companies, businesses, and private citizens.

Despite the fact that many people think that CSR is only a “marketing fad”, there are people who have incorporated this outlook into their own lives and are trying to do as much as they can to make this social responsibility an “everyday truth” for them.

Although my desire and interest was to continue producing fiction, the call and request from Soledad sparked my curiosity and responsibility as a documentary maker, because this was a highly important issue that needed audiovisual production. At the same time, there was the incredible challenge of bringing the issue closer and making it more understandable and interesting for massive audiences, no matter how dull and unattractive it may seem. This was undoubtedly a challenge for me as a filmmaker at a point in my career where I felt much better prepared, having completed the first two years of the MFA program.

I thus decided to draw up a concrete proposal, structure and style of what a TV series based on the idea of CSR and designed for the masses could or should be and presented these to Soledad, who eventually became the executive producer for the project.

I must admit that up until that time and even today, I do not consider myself to be a director tied to any specific genre, which is to say that I do not have a specific preference for documentaries or fiction. I may eventually choose. However, up until now I have been interested in issues, the relevancy and potentiality of issues. Based on issues and their features, I go on to choose the genre that best suits the approach to, treatment and dissemination of an issue.

Film history shows hundreds of examples of directors who effectively move back and forth between the two styles, fiction and documentary, sometimes even combining the two. There are outstanding examples, such as the movies of Spike Lee or Ken Loach, just to mention a few. I therefore believe that it is a good idea at this point for me to set

the goal of eventually becoming a director like them, able to use both styles without any major difficulties.

Like all of the projects I manage, even though this one came up from the needs of and a request by another person, I addressed the project as seriously and with the same commitment as my former productions, documentaries or fiction. In contrast with my former productions, when I set out to develop this proposal I felt that I had the chance to make a contribution to the people of Chile. I was going to more attractively present and show them an issue that is and must be considered and incorporated into the lives of each and every person who seeks to make our society and country a little (and why not just come out and say it, a lot better) in terms of production models and awareness when it comes to the consequences of our actions.

The TV series that eventually became my graduation project was pre-produced between the months of May and June 2010; filmed between July and August 2010 and post-produced between September 2010 and February 2011. It premiered in Chile 24 March 2011 and was called “1+1=Infinito: mis acciones sí causan un efecto” (1+1=Infinite: my actions do cause an effect) and for the special 38-minute film for my graduation project, I wanted to reinterpret the message of the original title and call it “That Thing You Do”, since both the TV series and the film try to show that it we ourselves, with our decisions and actions, who can make our personal, cultural and social realities friendlier, healthier, more conscious, sustainable and harmonious.

I believe that there is no large-scale social change that has not originally stemmed from individual wills working to convince others and to add followers until a specific idea became a collective idea leading to a major change, changing all the citizens, a country and even the whole world. And everything starts with “that thing you do.”

Pre-Production

CONCEPT AND STRUCTURE DEVELOPMENT

At the end of the second year of the program, I traveled to Chile in May 2010 to spend the summer months with my family. However, I knew that I would not get much rest because I had three months to create, produce and film a TV series (and material from this series would be used to make the film). I had not yet done anything in terms of development or research for the series. I therefore had to start from scratch in terms of the many and different aspects of making an audiovisual production broadcast.

At the end of a week I met with Soledad Teixidó face to face at the PROhumana Foundation office for the first time. I had known her for a few years but we never had the opportunity of working together before. Although I was generally acquainted with the foundation's main focus, I needed to dig a lot deeper if I was to start a television project based on the foundation's core business. I really needed to understand what PROhumana does, has done and how they do it because I needed to use the foundation for an audiovisual production.

Several books and articles about script writing recommend that when you have an idea, you should first decide or try to determine what kind of audience the story you want to film will be for. This is something that was repeated several times at RTF throughout the different courses I took during the two-year MFA program.

Just like you need to decide what kind of audience the series and/or film will be for, you also have to get to know who your customer is, what the customer does, needs and wants. This can be applied to different situations, such as a certain company or movie studio eventually hiring you to direct a movie they want to film. This also holds true in my case: a company hiring me to create, mold, determine the format and contents into an

idea that the company has in its imagination and doesn't know how to turn into a concrete product to benefit the company and continue making headway toward meeting its goals, objectives and mission.

Consequently, at the first meeting with Soledad and over the following days I concentrated on getting to know more about what PROhumana was and what the company did since it was founded in the late 1990s.

I then learned that PROhumana conducts a wide variety of research supported by institutions involved in CSR and citizen responsibility in Chile and the rest of the world. I also learned that the company hosts analysis and discussion meetings and publishes documents and books describing processes and the results of research conducted in order to share these studies with interested organizations and people. I was informed that the company regularly publishes a magazine on CSR, publishes articles for the written media and has a website (www.prohumana.cl). These media tools and social networks are used by PROhumana in order to promote dialogue and meeting spaces between stakeholders that represent diversity in the broadest sense of this concept.

Different opinions have been represented; documents have been published and methodically arranged. The results of the foundation's research and actions have been made available to the general public. The essential purpose of the foundation directed by Soledad is to get to know, further develop and promote social responsibility in Chile, creating ties between different organizations that participate in society, including the government, companies, universities, colleges and others. Never before had the possibility of making a documentary or a TV series about the issue been suggested.

This made it a double challenge, in that this required the creation, structuring and direction of a television program and film about an issue that was generally unattractive for audiences. In addition, I had to create the first audiovisual production broadcast that

would expand PROhumana's scope of influence beyond the written press, its magazine, official website and social networks.

After thinking about how to use the PROhumana's CSR management model to make a TV series and a documentary film, I suggested that the program could show personal testimonials, real cases of ordinary people and how these people applied the concept of CSR to their daily lives. I suggested this option because the concept is generally and/or almost always used to refer to relations between a company and its economic, social and environmental scope.

In order to start shaping the structure of the program and the film, we agreed to consider human beings or people as "a system" that also relates to the same dimensions as a company (economic, social and environmental). The difference is that these ties depend on an individual or a person in this case. We focused things this way because we wanted to refer to a person within a certain context, which in turn belongs to the context in which he or she lives. Everything surrounding this person is part of his or her system, and therefore determines and affects the person.

We decided that content development for each episode of the series and the film should come out of analyzing this "system", now understood as a person, or more specifically as an interviewee or character. We also individualized the seven areas of action or most important concepts the concept of CSR approached. These concepts included examples of skills, qualities and/or traits of certain characters that were able to talk about social responsibility from their personal action fronts. The action areas or concepts selected are listed as follows:

- Sustainable Business.
- Conscientious Eating.
- Sustainable Architecture.

- Recycling.
- Workers.
- Suppliers.
- Social Investment.

In turn, the documentary film to be based on material from the TV series would focus on the following:

- Sustainable Business.
- Conscientious Eating.
- Sustainable Architecture.

Having specified these fields, we would subsequently look for the main interviewees who could represent these action areas and share their day-to-day experiences involving each of the same, showcasing their skills, qualities and/or traits.

Each interviewee was to be chosen depending on the skill, quality or trait most represented in one of the CSR areas of interest. This obviously would evidence a clear understanding of what it means to have achieved a certain level of awareness and application of the concept in the interviewee's daily life.

In contrast, I intended to incorporate supporting characters in the documentary that would represent ordinary people belonging to society that do not have any daily commitment to the cause of CSR. I then suggested to Soledad that as part of the story progression for each episode (and obviously in the film), a series of people of different ages, sex and professions should be featured. These people would share their thoughts, beliefs and practices in CSR fields of action. In other words, these people would talk about what they understood or what they knew about sustainable business, healthy living, conscientious eating, sustainable architecture, recycling, workers, suppliers and social

investment, regardless of how much or how little they understood, cared about or had applied these concepts in their lives.

The idea behind featuring these supporting characters was to help the audience to further identify with the main subject matter of the program or film. If the audience was unable to identify with the main interviewees because their daily routines were very different from most people, perhaps most spectators could more closely identify with people who knew little or nothing about CRS and its areas of influence.

Therefore, each episode of the series and the film would be based on the concept of CSR and its fields of action, seen from the perspective of real, close and day-to-day human experience, regardless of whether this was a human perspective the audience was familiar with and also used, or an unknown perspective that spectators would like to learn more about.

In all, my central objective was to create an audiovisual production that would disseminate and explain the scope and action of the CSR model promoted by PROhumana, attempting to interest spectators in the TV series and film, which would mean and imply really working to build a more responsible and committed society, beyond anything that experts, books and articles might say. This is to say, beyond anything that could be stated from a theoretical standpoint.

Wishing to remain unpretentious, somehow we were looking for the audience's final thoughts on the matter to be something like: *all my actions affect me in the end. This produces imbalance in the system and if I am part of the system, I will also be affected. In contrast, if the system is improved, I will stand to benefit.*

SCRIPT

As opposed to fiction, it is clearly understood that when a documentary script is prepared it cannot establish what will happen and how it will happen in each scene. Documentaries work directly with reality, which is to say with real people and in a real context, where the most important thing is to get honest and true answers that can subsequently be used to create an accurate portrayal that proposes at least one point of view stating the main thoughts on the issue that led to making the documentary. Of course, there will most probably be more than one thought and not all of these thoughts will be the same. The documentary is essentially sound if it is able to suggest a perspective from which to observe the issue that led to its making.

Consequently, documentary script writing suggests the best possible scenario during meetings and conversations with the characters chosen, as well as how to get the best answers and testimonials from these characters. In addition, the script also suggests the best locations for filming these conversations, understanding “best” as those places that will make the interviewees feel comfortable and on close terms in order to share their thoughts. In turn, these places help to portray who the character is, what the character is like and what the character really does.

Keeping this and the above considerations in mind, we decided that the script would be basically made up of three elements:

- a) A central interviewee with a sustainable attitude toward life, either by means of a microenterprise or through his or her daily actions.
- b) A group of 12 interviewees that express their ideas about having a sustainable attitude toward life, starting from a lack of knowledge about the issue and few practical applications.

- c) A series of statistical data about a central topic and subtopics which came up throughout the story, in order to provide solid figures to somehow validate what the main characters talked about.

The purpose of this structure would be to use the story of the main characters as a backbone. These characters could start the narration by introducing themselves, showing us their day jobs, telling us why they do what they do and then giving us an overview of their professional and personal lives. We would then learn how and why they had chosen their line of work and somehow understand how they had become more aware of the world around them and the responsible care it needs.

This would also attempt to create empathy with the average audience, since this audience would be watching the stories of people like them, whose activities and actions could be imitated by anyone willing to tear down the walls of apathy and ignorance. The secondary interviewees would help to facilitate this empathy we were trying to create with the massive audience, since spectators would be able to identify with these characters and realize that it is not that hard to make a change, no matter what that change may be. This was one of the main objectives for PROhumana when it came to making these TV series and film: educating in order to encourage people to change and recognize sustainable economy, environmental care and self care at some level. This is to say, considering one to be a system.

In addition, the production would feature a wide variety of photographs, illustrations and graphic elements to make the story more quick-paced and dynamic, preventing spectators from getting distracted and drawing their attention to interviewees, statistical information and graphic elements.

But like I said beforehand, this was the preliminary script proposal. No matter how much we wanted to film in keeping with our original plans, the reality and context of the characters would eventually tell us what the final script should be in the editing room after we had finished filming. This final script for most documentaries is usually decided during production.

CHARACTERS

Clearly understanding the structure and thrust of the preliminary script, we proceeded to start filming. Since I had been living in the United States for two years, no matter how many people I knew in the industry, I had to contact professionals that I wanted for this production and make sure they were available. Since many of these people are outstanding professionals in their field, I feared that it would not be easy to put together a crew and that it would take a long time to find the right people for a production that would last one and a half months, when time was at a premium.

However, luck was on my side. I had worked with Kako Correa, an experienced director of photography and camera director for fiction and documentary productions, in the past. He had just finished filming the second season of the successful TV series “Los ‘80” (The 80s) that was aired on Channel 13. A director of photography is a director’s eyes and right arm. I believe that nobody is willing to trust in an unknown arm and unknown eyes. This was one aspect where I could rest at ease: Kako and I knew each other and understood one another perfectly well.

I wasn’t as lucky when it came to Larry Larrea, the soundman who had worked with me for years on a variety of complex projects. That is to say, I wasn’t as lucky at the start. Larry was completely involved in filming a feature film and we couldn’t work together no matter how much we wanted to. I resorted to “Chileaudiovisual”, which is

similar to the “Texas Film Commission” and they referred me to a soundman I was completely unfamiliar with. He was Daniel Mendoza, a young sound engineer and violin player. He didn’t have a lot of experience but seemed very serious, careful and responsible. I therefore added him to the project team.

I needed a producer to complete the team. I had worked with some of the best male and female producers on former projects, and it was highly unlikely that any of them would be available. In addition, because of the tight production budget, I thought that they would be out of my league because I wouldn’t be able to pay them what they charged and what they deserved. At one point I thought about contacting Loreto Caro-Valdés, a friend from several years back and also a student at UT since 2005, when she graduated from the RTF School after completing the same MFA I now intend to complete.

Another friend of mine, María Loreto Cruz, is a writer and actress. She suggested that I contact Carolina Schilling. Carolina is a journalist and worked as line producer for some audiovisual productions including short films, institutional videos and one-chapter documentary programs for television. She seemed to be a hard-working woman and I thought she had the right qualifications for producing the project. She would be in charge of casting the main and supporting characters, researching and pooling statistical data, coordinating transportation logistics and scheduling filming days with each of the interviewees as efficiently, effectively and economically as possible.

Kako, Daniel and Carolina made up the essential crew. Kako and Daniel waited to be called in for filming while Carolina and I prepared interview questions for the characters. We also looked for, called and invited in a large number of individuals who could potentially qualify for the parts of the main characters.

No matter how interesting and valuable all these people may be, there is always the risk of some saying that they don't want to participate in the project. Even worse, there is the risk of people backing out a few days before filming starts. Although we really needed seven main interviewees, we tried to find at least ten. I didn't want to eventually have to replace some of them and have nobody to replace them with, especially because my time in Chile was limited. I had to be back in Austin by 15 August, a few days before the fall semester of my last year started at MFA.

The same held true for our supporting interviewees. Although we needed a minimum of twelve, Carolina and I tried to find at least sixteen in case any of them decided to back out. Screening all of the interviewees was obviously not a fast process and eventually took a little over three weeks.

We finally chose the following characters for filming the TV series episodes:

a) Main Characters:

Rodrigo Alonso (39), graphic designer and entrepreneur. He founded his own company "Musuc" (www.musuc.cl), in order to manufacture products and art accessories using only biodegradable and recycled material in order to create brand new products with amazing designs. Rodrigo is the character that introduces sustainable business and explains what it means.



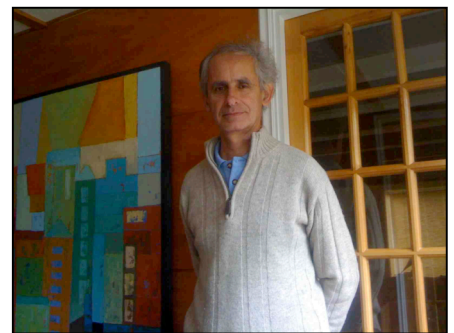
Rodrigo Alonso

Catalina Valdés (43), a self-taught chef who specializes in cooking with exclusively organic products. She also teaches her cooking students how it important it really is to know what we are eating. Catalina is the character that introduces conscientious eating and explains what it means.



Catalina Valdés

Javier del Río (56), architect. He has been teaching the importance of building houses using materials that really help to save and use energy efficiently at Andrés Bello University (Chile) for several years. He will show us the same construction methods he used when he built his own house. Javier is the character that introduces sustainable architecture and saving energy, explaining what these topics mean.



Javier del Río

Elizabeth López (39) is a miner that has been working in a “men’s world” for the last 10 years at “El Tesoro” mine in Chile’s northern desert. She has taken on different roles and responsibilities, strengthening ties with her colleagues at a company that (in her

own words) “really takes care of its worker in a very dangerous business.” Elizabeth is the character that introduces workers and explains what this means.



Elizabeth López

Antonino Castellucci (56) is a civil engineer and has supervised freeway construction for over 25 years. He is presently general manager of Autopista Vespucio Norte Express, a company that has built solid relations with the production chain made up by different small suppliers. Antonino is the character that introduces suppliers and explains what this means.



Antonino Castellucci

Exequiel Estay (40) is a self-made man who has specialized in recycling for over 20 years. He started collecting glass bottles along the beaches of northern Chile and eventually founded a small recycling company. Even more importantly, this company

became the leading recycling company in Latin America. Exequiel is the character that introduces recycling and explains what it means.



Exequiel Estay

Gonzalo Sánchez (47) is a lawyer who has provided copyright consultancy and protection for a wide range of artists from different lines of business (musicians, writers, filmmakers, painters, etc.). Gonzalo is the character that introduces social investment and explains what it means.



Gonzalo Sánchez

b) Supporting Characters:

The 7 main characters throughout the narration will be accompanied by short interventions of 12 supporting interviewees. They are:



Javiera Moraga, Economic Journalist.



Ricardo Lagos, Former President of Chile.



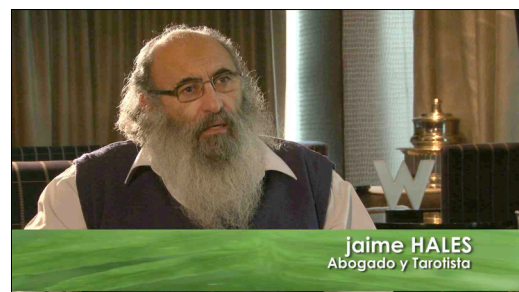
Cecilia Cardemil, Psychologist and Academic.



Alvaro Espinoza, Actor.



Enrique Evans, Lawyer and Radio Host.



Jaime Hales, Tarot Reader and Lawyer.



Camila Orellana, University Student.



Martín Cárcamo, TV Host.



Cristán Cardemil, Musician.



Florencia Burgos, Environmental Journalist.



George Anastassiou, Architect.



Sofía Acchiardi, Student.

The project as a documentary film version and format would have a somewhat different structure. The film featured less main and supporting characters because it had to be under 40 minutes long. In keeping with these conditions, we decided that the characters in the film would be limited to the following:

a) Main Characters:

Rodrigo Alonso, Catalina Valdés and Javier del Río.

The choice of these characters was not a random decision. We believe that they would enable us to talk about the concept of CSR in a broad spectrum. The issues each of these characters talked about and represented in their work and daily activities could be closely and understandably appreciated by spectators. This is because the testimonials by Rodrigo, Catalina and Javier feature issues that have become very attractive for the general population, as proven by thousands of articles, books, publication, reports and documentaries about “sustainable economy”, “green business”, “healthy eating”, “healthy living”, “saving energy”, “low environmental impact construction”, just to mention a few.

The film would thus work as a first approach and summary of the concept of CSR, since the film would be more digestible, understandable and shorter than the entire TV series.

b) Supporting Characters:

Ricardo Lagos, Javiera Moraga, Jaime Hales, Cecilia Cardemil, Camila Orellana, Florencia Burgos, Sofía Acchiardi, George Anasstasiou, Cristián Cardemil and Enrique Evans.

We eliminated two of the people we interviewed for supporting characters, leaving ten characters to support story dynamics. We also eliminated some statistical graphs and left only three in the film.

PRE-PRODUCTION AND PLANNING

After finding and specifying the characters that would bring the production to life, Carolina, the line producer, started drawing up a filming schedule that would allow us to spend enough time with the characters and conduct in-depth interviews with them. We

also wanted to respect their time and avoid interfering too much in their daily routines. The last thing we wanted was for them to be bothered by our interviews.

We decided that we would film throughout the entire month of July and in the first week of August 2010. We couldn't film every day because of each character's daily responsibilities. However, we were able to assign at least two days with each of these characters, shared evenly throughout the production period. We also decided that we would interview at four different locations and that at least two of these interviews should be conducted while the characters were going about their daily routine and/or the characters were in movement. This was because we knew that the structure of a documentary basically consist of filmed interviews and we wanted to reduce the "talking heads" narration look and style as much as possible.

We were up against a tight deadline and had to be very efficient when setting the stage and even more so when conducting the interviews, since we had to get the best answers possible. We clearly understood that the characters came from different backgrounds and professional fields, but all came together around a central issue that had inspired and sparked the creation of the TV series and the film.

Keeping this in mind, Carolina and I finished the questionnaires for the main and supporting characters. The series of questions asked was not the same for both groups, although some questions were repeated.

I certainly knew from my own experience (having conducted over 500 professional interviews throughout my career) that questionnaires are only guidelines used to trigger and promote conversation, since the most valuable answers often come out of counter questions stemming from what the interviewees talk about while being interviewed.

The preliminary questionnaire was organized and divided by location in order to remind us that we had to change places in order to continue with the interview and to avoid repeating any of the questions when we were in a new place. All of this was done unless we deliberately wanted to repeat one or more questions in a place different from the last in order to prompt a different, more relaxed or more complete answer from the interviewee.

The list of questions that we would start shooting with is listed as follows:

Location 1:

- What is CSR?
- How has CSR evolved over the last 10 years?
- From your position, what should social responsibility be?
- How do you see CSR?
- Is the application of CSR as expensive as it seems?
- How do you define a socially responsible citizen?
- Who are the main stakeholders in CSR development?

Location 2:

- What are the strengths and weaknesses you see in Chile when it comes to being a socially responsible society?
- What do you understand as human development?
- Could you give us some examples of CSR in Chile and around the world?
- What is the worst CSR practice you have seen or heard of?
- What do people think of what you do?
- Do you think that sustainability is a crosswise issue in society?
- Do you think that anyone can become socially responsible?

- What strengths and weaknesses do you see in Latin America in terms of becoming a sustainable region?

Location 3:

- How does this outlook apply to your business and daily life?
- How did you become a citizen with a responsible outlook?
- How did you start learning about these issues?
- How do you transfer this know-how to your daily life?
- What benefits have you gained from being responsible?
- What advice would you give people?
- How are you irresponsible?
- What is the worst thing about the responsible world?
- Do you really think that your personal actions contribute to global change?
- Do you ever feel like not being responsible and going back to being a citizen less conscious of these issues?

Location 4:

- If I were interested in becoming aware of what CSR means, how would I go about it?
- Does it take time, a lot of change and personal sacrifice?
- If you could make a big change in the world, what would it be?

With the schedule ready for each of the characters and the preliminary questionnaire, we were ready to start filming. However, we had learned from past experience in the documentary genre that it is a good idea to hold meetings with our future interviewees before we start filming in order to gain their trust beforehand. We also wanted to explain how we would be filming in order to get these people at their best.

Not everyone knows how slow the filming process is. Sometimes people who have not been forewarned tend to lose their patience. I obviously wanted to prevent or reduce any negative possibilities. I therefore spoke with each of the seven interviewees before filming started.

Production

ALMOST READY TO GO

As I mentioned beforehand, our production budget was very tight and we would not be able to film the project using very portable cameras with excellent image quality, such as the Canon 7D or 5D, since daily rental fees for these cameras in Chile comes to an average US\$ 300 per day.

Notwithstanding, Kako, the director of photography and camera director, and I decided that we were going to film using HDV anyway, eventually opting for the Sony Z-1 camera. In addition, we estimated that we would be filming approximately 5 hours (5 tapes) for each of the main characters.

The sound recordist Daniel and I agreed that we would record sound using two independent channels connected directly to the camera. One would be connected to a Sennheizer 416 mic attached to a boom pole. The other would be connected to a Sennheizer Lav EW100-ENG G2 wireless mic that would be concealed in the interviewee's clothing.

Even though I was the creator, writer and director of the project, we clearly understood that from a film making point of view that we would not be able to make any major innovations in terms of angles, frames, camera levels or camera movement. We understood that PROhumana needed the production to feature a more formal directing and discussion style as opposed to a youthful style. They didn't want the topic to somehow be treated lightly.

Kako and I decided that we would use a tripod-mounted camera most of the time. In the event that a hand held camera was used, it was to be used very gently and steadily. The photographic style was left absolutely balanced and neutral.

SHOOTING

We started shooting with Javier del Río, an architect who mainly specializes in providing consultancy to construction companies so that their buildings will be energy efficient and exert a low environmental impact on their surrounding areas.

We were at Andrés Bello University where he has been teaching for several years at the Department of Architecture. This was a campus located in uptown Santiago, in the foothills of the Andes mountains.

Javier was obviously waiting for us and we quickly started shooting in his office. It was the first time that the crew had worked on this project and therefore starting an interview at a place where almost all variables (light, noise, people, etc.) could be controlled was the ideal scenario for us to get going and coordinate our efforts. Javier's office would be location N°1 for the questions established in the interview questionnaire.

Javier and I went out for a walk through the university parks after an hour. The second part of the interview was filmed walking beside him with a hand held camera and using my wheelchair as a dolly. We didn't need to repeat any of the questions because Javier's answers were extremely coherent, which also made directing easier. Javier's way with words is a rare gift and it helped us to use our time well and avoid unnecessary delays.

After finishing the morning session, we agreed to meet at a very modern Santiago district the next day and continue our conversation about current architecture in Chile. We said goodbye to Javier and quickly went to meet our next interviewee: Rodrigo Alonso.

Rodrigo is a graphic designer and founded the industrial design company "Musuc". The company specializes in manufacturing decorative products that use biodegradable materials and thus exert a very low environmental impact. We spoke about

what it means to have a “sustainable business”, which is to say a business that applies the general principles of CSR to a great extent.

We arrived at his office in the early afternoon. He was waiting for us with most of the designers that make up his creative team. The location allowed us to easily control ambient noise variables, but we had to install some of the lights we took with us.

We focused on filming the first two parts of the interview, deciding on two locations at the company: the showroom where some of the company’s products are displayed and Rodrigo’s private office.

As of this interview, I started to do something I had never done before in over 10 years of producing and directing TV series and documentary films. This was undoubtedly something that I learned in class and during the projects I had completed during my first two years at RTF school.

The truth is that I never imagined what would happen, maybe because I had never even thought of the possibility of me starting to direct a documentary and feeling like I was producing fiction. I’m referring to directing an interviewee as if he were an actor in the field, at the scene. I only dared to do this and was able to do it because of what I had learned so far at UT.

Rodrigo was a really nice guy, but did not have Javier del Río’s way with words. My instructions helped him to find the answers and thoughts in his mind and memories that came closest to what I needed him to answer. Yes, that’s exactly it; I needed his answer to be what I needed most in order to structure the documentary’s final script and objectives.

I am not saying that I asked him to answer my questions by reading a script with answers already written specifically for him. No. I rather helped him to direct and specify his answers more than I had ever dared to do in any other documentary. What I did was

to intervene and even interrupt an interviewee so that he could reformulate his thoughts, data and information. In summary, the idea was to help him reformulate and mentally rewrite his story.

This is something that I kept doing with the following main and supporting characters. This practice may be questionable for some documentary makers because I was “not recording the truth exactly as it came out of the interviewee’s mouth”, but it became an essential tool throughout the filming process.

I directed my interviewees as if they were actors (actors playing themselves). This helped them to feel better and surer of themselves in front of the camera. In turn, it helped them to understand what we were looking for in their testimonials in order to put together a narration in the editing room. In addition, this helped the interviewees to feel like they were committed to and participating more in the project. They realized that what they were telling us was useful, important, necessary and that it was clearly useful for the documentary.

The next day we went to meet Catalina Valdés, who had been a chef for over 15 years at different restaurants. However, she has been almost exclusively devoted to teaching what she calls “conscientious cuisine” for the last five years. This was all about learning to cook basically with organic products, recognizing where the food being eaten came from and understanding the subsequent production chain.

We first met at her store called “La Tienda de Mi Hermana” (My Sister’s Store). The store features a wide variety of organic and natural edible products, mostly imported from Asia. I thought that would be the right place to introduce her and conduct the first of four interviews.

As I said before, I treated Catalina as if she were an actress, giving her instructions to help her better express her ideas and share some of her experiences as a

chef, talking about organic products and telling us stories about her job as a culinary photographer.

From “La Tienda de Mi Hermana” we went to almost the other end of the city to visit a mini-market Catalina says is the only place in Santiago where you can buy 100% organic products and vegetables.

Once inside, we talked with Catalina further in-depth about her interests and personal quests while she purchased some products for her store. We were working quite efficiently as a crew and so we took it easy while we were in the store.

We knew that we would be traveling from one place to the next almost every day and so we kept the battery charger for the camera ready to be connected to any source of energy available. We asked the storeowners to let us charge one of the batteries while we were filming at the mini-market.

From there we went to “Juan XXIII” Park, a small plot of land surrounded by a group of houses dating back to the 1960s in Ñuñoa district. We wanted to continue interviewing Catalina while she walked in the park reminiscing about how she became a chef.

We were about to start filming when I saw a group of young people improvising rap songs in another section of the park. Even though they obviously didn’t know us, on the spur of the moment I asked them to improvise a rap song about global warming just to see what would happen.

Things just clicked with Catalina, because she would be the audience while they sang. I had no idea at the time that I was recording the opening sequence for the documentary film, since this scene was deleted from the TV series due to time constraints and episode length.

Notwithstanding, I didn't want to lose the sequence so I included it at the start of the film "That Thing You Do" to give the topic a more everyday feel and bring it home for ordinary people that make up our society.

The kids were really happy to participate and the leader of the rappers quickly started improvising at the drop of a hat, spurring out coherent and rhyming phrases in time with beatboxing done by one of his friends using his mouth while holding an iPod with pre-recorded tracks to back this kind of performance.

Even though this was completely spontaneous and improvised, I asked them to do a couple of repetitions in order to provide a little more coverage and put together the scene. They were eager to help once again and even thanked us for including them in the documentary.

That afternoon we finished the third part of the interview with Catalina walking in the park. We had an exceptionally productive day because we had filmed faster than we expected, maybe because our interviewee was exclusively dedicated to the task at hand. You can almost never film everything you want and you think you will need more time in the editing room, but we were all very satisfied with the results that day.

It was really cold the next morning but we had to meet with Javier del Río bright and early in a district full of modern buildings in order to talk about the issue of sustainable architecture.

We were in "Parque Araucano", a breath of fresh air and trees surrounded by one of the most important shopping malls in Santiago and dozens of very modern buildings.

Kako and I did some camera tests in order to determine the best place to film. We decided to move to an area with more shade, so that we could avoid filming our character with the sun in his eyes.

But we ran into some trouble, an accident. Kako had placed the camera on the tripod in order to move everything at the same time. After a few steps the camera came loose and fell hard onto some rocks. It was just our third day of filming and we thought we would have to pay for camera repairs with a production budget that was already too tight.

We all felt terrible and proceeded to check the camera while Javier waited for us. We especially had to make sure we could continue filming correctly. A lot of possible solutions were going through my head at the time but none of them were good enough to avoid stopping production. After ten minutes we found that the slot where the tape goes into the camera was cracked, but that we could continue filming normally. We did some quick tests and returned to the interview with Javier.

We later checked the footage from this place and realized that there were about five minutes with drops and sound problems on the tape, but I still was able to get the core aspects of the interview out just fine.

This problem did not repeat itself in the subsequent filming sessions and I only had to order the replacement part and pay for replacing the tape slot cover that had been damaged in the fall.

Later that same afternoon we attended one of Catalina's cooking classes. There were over 20 people who had been studying with her for almost two years. These people were interested in learning to eat better, healthier and more delicious food, as some of them commented to me in passing.

Although we were there to do our job, which is to say film and interview, the meeting was really a lot of fun. Maybe it was all the toasts we participated in, champagne and pisco sour, or the delicious food we tasted while setting up equipment in different parts of the kitchen to make sure we got the best frames.

The lighting wasn't very good and one of the shots was backlit. I wasn't able to fix it up as well as I would have liked to. I must admit that as I become more professional, I also get more demanding and self-exacting.

We finished filming the sessions we had scheduled with Catalina that night, but we still had to finish filming with Javier and Rodrigo, as well as four other characters including Elizabeth López. She worked at a copper mine in Chile's far north and we would have to travel there to interview her.

There was a lot to do and the days went by way too fast. Maybe it's beside the point, but even though film production is far from the study of quantum physics, one thing about Albert Einstein's theory of relativity kept making more and more sense to me: "time is relative". I'm simply saying this because I know of two occasions during a filmmaker's work where time is too short and it seems that time flies: when I'm in the field filming, directing a scene and when I'm in the editing room working with Final Cut. In fact, I have told my classmates at MFA that I christened Final Cut as "the time machine", because you sit down at 10 in the morning to start editing and next thing you know you're leaving at 10 at night so you can go to bed.

The next morning we met with Rodrigo Alonso to conduct the interview while he was jogging through "Parque Pocuro" near his house. It was also a good chance to use the dolly mounted on our car because there was an alleyway with very little traffic. We could drive slowly without causing a traffic jam, following Rodrigo's jogging pace.

Daniel, the sound recordist, placed the lapel mic on his T-shirt and we did a few range tests to see if the sound signal reached the camera properly, which is to say clearly and without interference. We were satisfied with the test and proceeded to film.

I was to drive the car and wear headphones in order to listen to what the interviewee was saying. I asked Rodrigo the questions before he started jogging so that

he would have an idea of what to talk about while he was jogging. We repeated the procedure with the dolly several times until we all felt that the scene was good and that it worked.

We then went to another park to film the last interview with Rodrigo. We gave him some time to recover after exercising and after his first interview while jogging. We set up the camera between a few Eucalyptus trees in order to ask him the last questions. Everyone in the crew was really having a good time and learning a lot about our characters.

I was really somewhat surprised because I had never met people this committed to environmental care, conscientious eating, saving energy at home and trying to generate a kind of sustainable economy with low environmental impact before.

I was truly surprised and also thankful for the chance to create a project like this, even though it came out of a request and was designed to meet the needs of someone else. What I want to say is that the project came out of a request by an organization that wanted expand its area of influence and its scope by means of a TV series and a film showing its central mission and essential objectives.

After meeting Javier, Rodrigo and Catalina, I couldn't help but remember the documentary film "Fast, Cheap and Out of Control" by Errol Morris. Several characters in this film go about their daily activities and talk about how passionate they feel about their job and life. I thought that the characters in this production were showing us the same thing in the same way. Their passion and commitment to become more conscientious about life and (why not?) themselves.

We didn't have a filming session scheduled for the next day so I decided to meet with Iván Rojo, the editor, and give him the 13 tapes that we had recorded so far. I wanted him to start uploading the material into Final Cut and start to review it, thinking

about the final script that we would write together in the editing room. If I had the money I would have transcribed all the material and read it carefully. But that was not the case and we had to be very attentive while watching the recorded sequences in order to get the best parts from each scene.

Two days later we filmed another interview with Javier del Río, this time at his house. As a director I tried to put myself in the audience's place, think like them and try to appreciate what they would think about our interviewees. One thing that I really liked about how we were approaching the concept of CSR was that we had chosen characters that did not speak about the topic theoretically, but talked about how they put the concept into practice in their own lives. That very morning we were standing in front of the house that Javier had designed and built, applying everything that he teaches at university and during his corporate consultancy.

We walked through almost every square meter of Javier's house while he explained how it was built, designed and organized in order to save energy and be energy efficient. Everyone in the crew said that we would love to build a house incorporating all the concepts of energy saving and low environmental impact that Javier's house had.

The crew was working together very smoothly by then. Kako, Daniel and I just needed to look at each other to know what we had to do to get the images we wanted. I felt more confident every day that I would get the right material to put together the series and the film that we had set out to make.

I think that all of this confidence stemmed from everything I had learned at MFA, to the extent that if there was something that looked like a mistake, I could put my mind at ease because I knew how to correct it.

Before coming to UT I had completed a degree in journalism and this education provided me with several tools I have used to search for, organize and manage

information. Even though I had worked on audiovisual productions in Chile for over 10 years, what I was learning at MFA was strengthening my experience, knowledge and especially my confidence as a filmmaker.

We finished filming with Javier that day and went to meet with Exequiel Estay, a self-made man who devoted years of his life to recycling bottles, plastic and cardboard. He started collecting bottles along the beaches of La Serena in northern Chile and had eventually started a small cardboard and paper recycling company. Over the years he became the president of the “National Chilean Recyclers Movement” and the leader of the organized recyclers in Latin America.

We went with Exequiel to visit different plants where waste such as newspapers, glass and plastic bottles, cardboard and other articles that had been thrown away were recycled.

One of the things that concerned me was that recycling material could be seen and/or perceived through the camera lens as nothing more than garbage. Kako and I had to find a way, a style, a point of view that would enable us to showcase and talk about recycling while trying to prevent the audience from thinking that this was only about garbage or waste.

We focused on the character and not on the material behind his daily activities in order to make it work. In other words, we concentrated on showing Exequiel’s passion and not waste, since a person’s vision is what makes the person able to overcome any activity and elevate this activity to the desired value category. In the end, it is people who transfers value to what they do, sometimes showing a job well done or other times explaining why this job is useful and what benefits it contributes to the rest of society.

We filmed Exequiel for three days because we had to make long trips in the city to get to the different locations where he supervised recycling activities.

The next character was Gonzalo Sánchez, a lawyer who has specialized in providing copyrights and copyright protection to several artists including writers, musicians, filmmakers, painters and others.

The crewmembers couldn't resist commenting on how we changed topics and physical spaces each time we changed characters. We had filmed at a recycling plant full of cardboard and bottles and now we were filming Gonzalo at a posh attorneys' office located in one of the most exclusive neighborhoods in Santiago.

I thought that this difference also evidenced the transversality of the concept of CSR, showing that this really involves all economic, professional, technical activities and also social classes. Although this may seem incredibly cliché, it does not cease to be true if we attempt to seriously consider the central topic that led to this production.

We went with Gonzalo from his office to an open air market in order to expand the outlook he wanted to explain about what social investment means, what a country has to do in order to speed up development. We finished the filming session at his apartment. The apartment was decorated with his original paintings, fossils of crustaceans found in the Atacama Desert in northern Chile, among other objects.

Up until that time we were right in line with our plan to film four characters in four different locations and two in movement. I met with Iván to give him eight tapes to be uploaded into Final Cut and asked him what he thought about the sequences we had filmed to date. I was pleased to hear Iván's comments in that he confirmed that the material looked and sounded good.

A few days later we started filming with Antonino Castellucci, a civil engineer that was the CEO for one of the most important freeway companies in Chile: "Autopista Vespucio Norte Express." We talked with him about the importance of creating and

keeping up good relations with the members of the entire production chain, which is to say the suppliers.

The reason why we focused on this topic was the 27 February 2010 earthquake in Chile. Chile was battered by one of the worst earthquakes and tsunamis in history that morning. The earthquake came to 8.8 degrees on the Richter scale.

Although buildings in Chile are prepared to resist earthquakes, this resistance has a limit and the 8.8 degrees caused severe damage to houses, buildings and freeways throughout the country.

“Autopista Vespucio Norte Express” was no exception and several of its lanes were destroyed. However, the company’s main offices were affected the most, forcing Antonino and all of the company’s workers to look for a new place to continue their daily labors. What eventually happened was that the providers of different services offered to share their offices because of the emergency, making room for them to set up their equipment and continue operating. Road management operations could not be interrupted because highway operations are indispensable in times of national emergency.

The CEO explained that this warm welcome and assistance provided by the company’s suppliers would not have been possible if there hadn’t already been good relations with the companies that provided these services.

Antonino took us to visit segments of the freeway that was damaged the most and which was being rebuilt. Kako filmed everything using an almost uninterrupted dolly sequence until we came to the wreck of the building where the company’s main office used to be.

We used my wheelchair to film several dolly shots of the inside of the building, showing the post-earthquake damage.

It is true that these sequences could be very attractive for inclusion in the film, but the central production topic was NOT the earthquake in Chile but rather what it means to put the concept of CSR into practice. In this case, CSR was represented by support provided by the chain of suppliers to a company that had been seriously damaged by the earthquake. That is why I did not include Antonino and his story in the film.

The seventh and last interviewee was Elizabeth López, one of the few woman miners in Chile. She has been working at the mine “El Tesoro” in Calama, in the middle of Chile’s northern desert, for the last ten years.

The flight took two hours. It was the first time that we had traveled so far with my complete crew: Kako, Daniel and Carolina. We were highly motivated and happy because we were getting the images we wanted on tape.

Calama is a desert city located at 3,000 meters above sea level. The city’s population is a little over 120,000 and there are nearly 350 sunny days per year. The sky is really spectacular, normal daylight is too bright for your eyes and at night you can see most of the Milky Way.

The “El Tesoro” mine is located 70 miles away from the city. We arrived in the late morning and found Elizabeth directing one of the copper extraction tasks at one of the large ore deposits at the mine. I talked with Kako about the importance of not missing any details of the operations Elizabeth executed or the mining landscape.

We followed her to different workstations until we got to the bottom of one of the mines where Elizabeth operated a drill, an enormous machine used to drill holes where explosives are then placed in order to blast the rock and extract the ore.

While we followed her, she talked about what it meant to be a woman at a workplace belonging almost exclusively to men and how important it was to be a good employee whether you are a man or a woman. She talked about relations with the

members of her team and the loyalty required in order to win and keep their trust. We filmed the last scene in her small room at the site.

Later that evening, almost at night, we had finished interviewing the seven main characters for the series and the film. The crew felt that we had filmed really good material with them all. Now we just had to return to Santiago and interview the twelve supporting characters, who we would meet with at the “W” Hotel that had agreed to let us film in several of their conference rooms.

Back in Santiago we scheduled supporting character filming sessions in two groups of six, in order to limit the interviews to just two days. Carolina and I finished the long questionnaire featuring questions about all the topics we had already spoken about with the main characters.

The “W” Hotel has a lot of conference rooms and all of them are different. Kako and I decided to split up the filming sessions between the different rooms in the hotel in order to avoid repeating the backgrounds. It was a simpler filming session but ended up taking quite a long time because we spend an hour and fifteen minutes with each of the characters.

We finished shooting the first week of August 2010. We had 46 hours of material that we could start to go through in order to make the final script for the TV series and the film. We had finished a long process, but another one was soon to start and would take several months, much longer than we had expected.

Post-Production

THE SCRIPT, AGAIN

Three days before I left Chile and returned to Austin, Iván, the editor, finished capturing the material in Final Cut. We had two hard drives and I asked Iván to copy all the material onto the disc that I would take with me to the USA to make sure we had two discs that were exactly the same.

After returning to Austin, I started the fall semester 2010. However, I spent most of my free time reviewing material, interview by interview, taking notes and making marks in Final Cut. The plan was for me to make a rough cut of the entire series, selecting quotes by the characters so that Iván could then fine tune what we had put together and get the final version of the series episodes.

As I reviewed the material, I rewrote the preliminary scripts in order to piece together the final scripts that would be used to shape each episode of the series. Although Iván and I had two discs with the same material, we had different Final Cut versions: he had N°5 and I had N°6. This meant that we were unable to share the “ensemble projects” and therefore he would not be able to reproduce everything I edited in Austin back in Chile, since an older version of the software program cannot open an “ensemble project” made using a more recent version.

However, we found out that we could share the XML (eXtensible Markup Language) file independent of our Final Cut versions. XML is a simple technology that enables compatibility between systems in order to share information safely, easily and reliably. In summary, the XML file that I sent to Iván by e-mail would allow him to recognize the structure of my sequences by using the time codes, and he would be able to reproduce what I put together exactly the same as those I edited here in Austin.

After overcoming the hurdle of incompatible editing software versions, I worked on putting together the general structure of the TV series for several months, sending my versions to Iván in XML files for him to fine tune and complete the final versions. At the same time, I had been selecting the material that would eventually be used for the film version of the project.

THE FILM

After finishing the long process of putting together each of the TV series episodes, in which I was helped along the way by corrections and changes suggested by Soledad Teixidó, executive director of PROHumana; I wanted to distance myself from the material for several weeks in order to rethink the structure, form and style that I wanted for the film, including several scenes and sequences that had been left out of the TV series.

I sat down in front of Final Cut once again in late February 2011 to start putting together the pieces of the puzzle I had selected one more time. I clearly understood that the film would be made up of Rodrigo, Catalina and Javier, three of the main characters. I also knew that the 12 supporting characters would be reduced to 10. I wanted a somewhat freer style and structure compared to the format we had used for the TV program.

The fact that I didn't have to answer to the requirements of other parties, which is to say PROhumana and VTR channel, left me free to present the narration in a somewhat more dynamic manner. It's not that I was disappointed with the structure and style of the TV series (that I had created), but the fact is that there is nothing better than having all the creative freedom to tell a story in a way that I thought would be best understood and accepted by the audience.

I spent the month of March editing and mixing the different sequences featuring my three main characters until we all felt that these characters and the supporting characters transmitted a clear and coherent message. Likewise, I discarded several statistical graphs and kept just four, the ones that best reinforced some thoughts and comments.

I thus put together a 38-minute documentary film addressing the topic of CSR and focusing on what the concepts of “sustainable business”, “conscientious eating”, “saving energy” meant for Rodrigo, Catalina and Javier, together with other issues stemming from these conversations, including: “responsible citizen”, “recycling” and “healthy living”, just to name a few.

Finally, I believe that the film “That Thing You Do” clearly represents what we should understand when we hear about CSR, the implications of the concept in our lives, and what, how and how much we can do from our personal position, no matter how limited this may be. The film also transmits a message of hope: it is always possible to learn and change in order to do things better. Better in terms of how we take care of our bodies, homes, jobs, business and the planet as a whole.

Conclusion

As the process nears its end, I'm given to analyzing my work, my results, and what I think I've learned. Perhaps my background as a journalist and documentary filmmaker could tempt me to say that directing this production didn't teach me as many new things as I wanted to learn. But that would not be the whole truth and would mean forgetting that no matter how similar these projects may be to what I have done before throughout my career, I have absolutely always learned something.

This is because I don't only learn new things about how to face a project or approach a topic, but I had a chance to correct and improve habitual practices that I hadn't had the chance to look at and perfect or to directly change. Consequently, regardless of the fact that I had directed several documentaries before, production of "That Thing You Do" as a film and TV series for Chile taught me a lot of new things and I relearned an incredible number of techniques I thought I knew, understood and mastered, but this was not the case.

I can undoubtedly say that the learning processes are so evolutionary that one must be open and willing to discover everything new and everything new about the old things that a project allows one to get to know and incorporate into working as a filmmaker.

Therefore, from an issue-specific point of view, this was the first time I had directed a documentary discussing and reinterpreting the concept of CSR. When Soledad Teixidó contacted me and asked me to help her with an idea she had, I was immediately interested in directing the project. This was because Soledad's request sparked my curiosity about learning more about a topic that had been discussed by the Chilean press on a daily basis over the last six years. However, at the same time I felt that I had a

responsibility as a filmmaker. This is to say that not only had I been given a chance to work, but that this was also a chance to disseminate a topic I felt was incredibly important and I considered it necessary and challenging to find a way to bring this topic closer to a massive audience.

My years of experience in this career and everything that I have learned at RTF School have helped me to understand that being a filmmaker is one of the most enjoyable jobs in the world. At least that's what I think and feel. Being a filmmaker is also a responsibility with regard to the real or fictional topics and stories one wishes to tell. One must be aware of the power of images and how much they can communicate, understanding that this awareness must partly be determined by one's responsible attitude and respect regarding what is to be communicated and who it is for.

Therefore, I think that a filmmaker should always be looking for topics and stories to tell and disseminate. However, I must also be open to topics finding me as a director; open to recognizing their importance and how much these topics need to be communicated to more people.

In this sense, I can say that the idea of "That Thing You Do" is a production that found me in order to channel and make it into something concrete and real. Due to my experience and new lessons learned, I had the chance to recognize its value and not let it pass by.

From a production perspective, even though I had directed former TV documentary and film productions, no one project is the same as another. There are always new and different requirements, problems and challenges. These put one's creativity and background to the test in order to solve them in the best way possible.

This production was a challenge since I first started working on the script, then determined what style of film it would be, looking for characters and working on a tight

schedule. Within this framework, one of the greatest challenges was to make a film and a seven-episode TV series on a budget under US\$ 20,000. This meant that I had to be incredibly efficient in terms of planning the filming schedule and also very clear in the instructions I gave to the crew.

Being on such a tight budget is often uncomfortable, since there is a very small reaction margin in the event of a problem or accident. This also means that I had to be deeply aware of my job and to know it thoroughly before pushing myself to use my creativity and especially strengthen my discipline. This undoubtedly leads to better preparation in order to face projects of different kinds. When one has learned to things with a limited budget, it means that one will be in a better position to take on film jobs with larger budgets. If you can do a lot with a little, how much more could you do with a lot?

From a directing perspective, I can surely say that I think “That Thing You Do” meant a significant advance in terms of how I create a documentary. The chance to consider my interviewees as “actors playing themselves” (something I had never done before) opened a whole new dimension of creative possibilities offered by the genre.

The fact that I decisively controlled and directed the way my interviewees expressed themselves and presented their thoughts, without altering these thoughts, has made me more confident in terms of getting what I want and need in order to tell a story. As many filmmakers have explained, somehow there is no major difference between producing a documentary or producing fiction. The objective is always to tell a story and tell it well; regardless of whether the characters are real or were created in order to create a reality.

From the perspective of an ordinary person, creating and directing this production has really encouraged me to be more aware of how I want to live my life. All the people I

interviewed and the experiences they shared brought home the fact that our actions and the way we choose to live our lives have a daily impact on the environment. I mean a real impact on other people and evidently on the planet.

I am still surprised by the great people I found in the characters, their firm commitment to their work, their collaborators and everything around them. This film and TV series have definitely inspired me to try to be a better professional, boss, friend and person.

Throughout history, films have been samples and representations of reality, dreams, individual and collective desires; always proposing a point of view, an outlook through which we have been spectators. We can also see, get to know and feel the realities and dreams of others. These often end up being incredibly universal, no matter how individual or distant they may appear.

In closing, I wish to add that I feel I am on the path to living my dream. My passion for movies and the filmmaking lessons I have learned are the driving force and the tools I need to become a teller of real or imaginary stories from my own viewpoint.

Appendix A: Script of “That Thing You Do” Completed Film

The following is the final script of the documentary, a modified version of the shooting script reflecting the changes made during production and post-production. This version presents the film as it appears in its final edit.

EXT. “JUAN XXIII” PARK - DAY

RAPPER SINGERS

Right now we are singing in protest of global warming, I sometimes think it's another invention by the United States, telling us they don't want us to develop any further.

So, the assholes just invented global warming to get the economy to go a little further than a couple of dollars.

Meanwhile, Wall Street charges for every penny and the Central Bank charges for every dollar, diluting currencies.

We are against global warming because there is no more coal to burn.

Just so those assholes can sell us power and service. While back home we assholes are submissive.

INT. HOTEL “W” - DAY

JAVIERA MORAGA

ECONOMIC JOURNALIST

Sustainable economy implies that the means of production used are committed to caring for the environment and allow economic gains.

INT. HOTEL “W” - DAY

JAIME HALES

LAYER AND TAROT READER

I understand corporate social responsibility as an employer understands it. Those who are in charge of the company have more to do than just make money for themselves.

INT. HOTEL “W” - DAY

CECILIA CARDEMIL

PSYCHOLOGIST AND ACADEMIC

I think there are many examples of companies that promote a sustainable economy, I think...

INT. HOTEL “W” - DAY

JAIME HALES

No!
I think there may be, I think there needs to be, I think it's convenient, but I do not believe that these exist because I do not see a large enough critical mass of entrepreneurs to have achieved that. It doesn't exist.

INT. HOTEL “W” - DAY

RICARDO LAGOS

FORMER PRESIDENT OF CHILE

We are very predators and we have no conscience.
Why? Because when there were one billion human
beings on the planet, or five hundred million, we
felt that the planet was endless and had infinite
resources.

EXT. "POCURO" PARK – DAY

Rodrigo is jogging in the park.

RODRIGO

I do not know how much of "green citizen" I am.
But I apply this outlook to my business, my daily
work, always thinking about me first. That is to say,
how I make myself feel good about everything I do.

INT. HOTEL "W" - DAY

JAIME HALES

A healthy lifestyle is not just food or exercise.

INT. HOTEL "W" - DAY

ENRIQUE EVANS

Healthy living is about cultivating the spirit of
trying to do things better.

INT. HOTEL "W" - DAY

JAIME HALES

I believe that I don't have a healthy life because I
live in a terribly polluted city.

INT. HOTEL “W” - DAY

JAVIER DEL RIO

Sustainable architecture doesn't only come down to talking about how to save energy. It is a very important part of environmental issues, pollution, climate change, etc. But another important point that is often forgotten is that we should build more enjoyable places.

INT. HOTEL “W” - DAY

CECILIA CARDEMIL

Architecture is related to the harmony of the environment where it is built.

INT. HOTEL “W” - DAY

JAIME HALES

And where its materials will not damage or contaminate the environment.

INT. HOTEL “W” - DAY

ALVARO ESPINOZA

ACTOR

I could not say how much spending power, but my conscience tells me to spend less.

NT. HOTEL “W” - DAY

RICARDO LAGOS

In the future, in order to build a home you will be asked to install solar panels or a small eddy on the roof of your home. Then you will become an energy producer.

EXT. “JUAN XXIII” PARK – DAY

CATALINA walking by the park.

CATALINA VALDÉS

I think we are properly fed health by ourselves, not by drugstores. With good food we prevent a number of diseases.

INT. HOTEL “W” - DAY

JAIME HALES

Eating healthy means eating things that do not harm us. But here we find the contradiction between pleasure and what is healthy at the same time.

INT. HOTEL “W” - DAY

CECILIA CARDEMIL

I understand that this is all about how you take care of your health through your diet.

INT. HOTEL “W” - DAY

SOFIA ACCHIARDI

STUDENT

Eat well; eat meals with protein.

INT. HOTEL "W" - DAY

CAMILA ORELLANA

UNIVERSITY STUDENT

You eat junk and don't even realize it. Sometimes you say you're eating tomato sauce it hardly contains any tomatoes.

EXT/INT. RODRIGO'S OFFICE - DAY

RODRIGO

Hello!

I was expecting you. Come in.

This is my office and she is Patty, she's in charge of checks and everything related to money. She makes this business work.

This is my creative team. Claudia, she's from Colombia. This is Fernanda from Chile and Aion, also from Chile.

I am Rodrigo Alonso, I am the creator of Musuc, the "laboratory of happy ideas." We are three partners. I am 38 years old. I'm a graphic designer but I work more as an industrial designer. I love what I do because I feel like I'm playing all day long.

INT. JAVIER'S OFFICE - DAY

JAVIER DEL RIO

ARCHITECT

I am Javier del Rio and I'm an architect. My

specialty is sustainable architecture and saving energy, which is globally significant today and the only way to go.

This is my workplace. This could have been my office but I wouldn't have put up with that. It would have meant being locked up and spending a lot of time alone. I prefer to be closer in touch with students and other teachers. That's partly due to the need for community contact, teamwork, and especially this great view of the mountains; it's really a great place to work.

EXT/INT. CATALINA'S STORE - DAY

CATALINA VALDÉS

Hello!

This is a store that displays everything we like.
Here we sell all kinds of organic and health foods.
We have a wide variety of tea and food dressings.

CATALINA VALDÉS (CONT'D)

I am Catalina Valdés, I am 43 years old. I am a chef, but I studied graphic design. I have worked at different restaurants for over 15 years and I have been teaching cooking classes for the last 5 years.

100% vegetarian cuisine means that it is food with real flavors that I've tried to teach to my students, gradually approaching the concept of "conscientious and healthy food." And I try to teach beyond what we are eating, trying to recognize where the food and ingredients come from.

INT. HOTEL "W" - DAY

RICARDO LAGOS

It all depends on how one was educated, right?

INT. HOTEL “W” - DAY

CRISTIÁN CARDEMIL

MUSICIAN

I have stew, vegetables once a week. Fish, too.

INT. HOTEL “W” - DAY

RICARDO LAGOS

I grew up in a home where the chickens were fed with natural grains. We also had eggs at home. I remember we lived very close to a farm where we used to buy fresh milk. Could you tell me if those eggs and milk we had at home were organic or not?

INT. RODRIGO’S OFFICE - DAY

RODRIGO ALONSO

Musuc specializes in generating products and projects closely related to low environmental impact. And I say closely related because you cannot always get what you want in that sense.

We started doing things that were not related to the environment. But over time we have learned and realized that what we wanted to do was just that. And it takes time if you want to understand, really understand the environment on a deep level.

After learning these lessons, we have been trying to make sure that everything we do is in constant alignment with the environmental policies of Chile or the world. This ranges from refusing to use certain materials to not working with companies whose operations harm the environment, and also

generating new products based on new technologies and means of production, or new developments that consume less energy or feature low environmental impacts.

INT. HOTEL "W" - DAY

JAIME HALES

The problem is not "exploiting resources" but "how to exploit resources", so that what is renewable can be renewed and what is not renewable is used only to the extent required. And when I go to a holding it must not further destroy other things. Then, when I have to destroy things that are not renewable, maybe I won't invest in that holding.

INT. JAVIER'S OFFICE - DAY

JAVIER DEL RIO

One of the basic aspects of sustainable architecture would be saving energy. But this is not the one and only aspect. In addition, you must make use of exteriors. In other words, I don't gain anything by saving energy if I have to build a kind of airtight box and if you don't have a chance to enjoy the sun that is totally free, wind or maybe geothermal energy or any other kind of natural energy available outside.

GRAPHICS INFO

Environmental benefits of sustainable construction:

30% less energy.
35% less CO2.
30-50% less water consumption.
50-90% lower waste costs.
Source: Capital E

INT. JAVIER'S OFFICE - DAY

JAVIER DEL RIO

It comes as a surprise, but the energy crisis has been around for a long time. Never in the history of mankind have there been so many cars, so many people traveling by plane, so many people doing and having so many things, two houses, three houses, bigger offices, more companies, anyway. It seems there had never been so many countries in an energy power position like China and India. This game is very different compared to a few years ago, so this concept of sustainability basically means that if we continue as we are, we are going to destroy ourselves. Therefore, this is the only way to go.

INT. CATALINA'S STORE - DAY

CATALINA VALDÉS

Normally, people have a remote concept of organic food because they think that it is just for "an elite." Besides, they think that only foreigners are concerned about what they eat and that Chileans don't care about eating right. Maybe it's because sustainable organic farming is more expensive because this way of growing food excludes the chemical industry. Crops are therefore subject to the ravages of nature, whether it be pests or frost, etc.

If you go to the supermarket today, you can find the same products all year round. Having these products throughout the year means we have to forget about their real characteristics, vitamins, flavors, colors and textures. And the most typical example is tomatoes, which have already become a classic example.

We can hardly find a tomato with organic form nowadays. There are even seedless tomatoes.

The other day, because I also sometimes do food photography, I photographed a yellow watermelon ... and it was really weird.

Nature, as far as I know, has not given us yellow watermelons, but human beings trying to go beyond the seed structure, have modified them to the point of changing the color of fruit and vegetables.

I think we really are eating "image", but not "content". And when I say "eating content" I mean being aware of where food comes from. Who made it? Who cultivated it? Concern about what was behind it, what kind of human chain.

INT. HOTEL "W" - DAY

ENRIQUE EVANS

I have a radical soul. I like fat food; I like all kinds of junk food. So I think I would be last in line for that kind of sacrifice.

INT. RODRIGO'S OFFICE - DAY

RODRIGO ALONSO

Years ago, I developed a sort of project that consisted of disposing of all electronic waste, waste with no use or a new life, just because there were still no real policies aimed at treatment of waste and general waste; especially e-waste.

GRAPHIC INFO

Electronic waste generation, also known as "e-waste", has increased in recent years.

The volume of this waste is expected to grow at an annual rate of 3% to 5%, meaning that will have increased between 16% and 25% in five years and doubled in twelve years.

Source: European Union.

INT. RODRIGO'S OFFICE - DAY

RODRIGO ALONSO

This project came about after many trials with a rotational molding company and consisted of using all kinds of plastic found in huge heaps of computer and phone housings and then transforming it into something workable. The first result was a lamp. Subsequent tests were poured into this, exclusively using shredded or recycled plastic. One of the first tests was conducted using typical material that can be found at a dump. If you look inside, there are traces of what used to be pieces of other things like stadium seats, toys, computers, etc.

INT. HOTEL "W" - DAY

ALVARO ESPINOZA

There is a lot of talk about recycling. A product is basically recyclable when you can start to use it instead of it simply going to waste.

INT. HOTEL "W" - DAY

GEORGE ANASTASSIOU

What do I recycle?

INT. HOTEL "W" - DAY

FLORENCIA BURGOS

ENVIRONMENTAL JOURNALIST

Things that are not biodegradable or those that cannot be recycled by themselves.

INT. HOTEL "W" - DAY

JAVIERA MORAGA

The truth is that I don't recycle anything at home.

INT. HOTEL "W" - DAY

CRISTIAN CARDEMIL

MUSICIAN

When you incorporate science into the exploitation of natural resources, I think you can get something more sustainable.

INT. HOTEL "W" - DAY

GEORGE ANASTASSIOU

ARCHITECT

From the standpoint of consciousness, I try to recycle each experience I've had.

INT. HOTEL "W" - DAY

JAIME HALES

The recycling I do is in terms of the human relations. That means starting over relationships that we sometimes leave aside or abandon. These relationships are extremely positive with friends or others. Then we can recover them on another level or from another perspective. Recycling is a spiritual and a physical process for me.

EXT. BUILDING ZONE OF SANTIAGO - DAY

JAVIER DEL RIO

ARCHITECT

This is a new business area in Santiago, just like you can find in many other cities. A current architectural trend features highly transparent buildings, metal structures that are attractive, imaginative, cheaper and faster. But the problem is inside. On the inside these spaces are costly and complicated. Some months of the year these buildings don't need much light, they often overheat, and sometimes lack heating. You can see that in some parts of these buildings, especially in the rear section, the curtains have been lowered, making all this transparency useless.

Actually, this is like leaving the car in the sun with the windows closed. It's impossible to work unless you use air conditioning, but air conditioning is expensive. People don't understand raising the temperature by one degree Celsius is very different and less complicated than lowering the temperature by one degree. Increasing the temperature by one degree costs three times less than reducing the temperature by one degree. In other words, it's not the same. Cooling is more expensive than heating.

If you wanted to be really efficient and sustainable and avoid creating spaces that heat up in the sun, you really should protect yourself and buildings from the sun. You would have to stop following fashion trends or wearing clothing that is not suited to the climate. Afterwards, the price has been paid in terms of discomfort, energy costs or collective expenses. People subsequently pay the price for very elegant and expensive offices with unbearable conditions on the inside.

GRAPHIC INFO

Buildings are one of the largest consumers of natural resources and account for a significant percentage of greenhouse gases that affect climate change.

Source: USBGC

EXT/INT. "TIERRA VIVA" MINIMARKET - DAY

CATALINA VALDÉS

We are at "Tierra Viva", the only place to buy 100% organic products in Santiago. I came looking for a few local fruit juices that are extracted by steam. This is really delicious strawberry and fifteen nectar.

I'm taking grapes but I think I'll take ten strawberries and then mix the rest.

Here is an example of what I mentioned once. The organic pumpkin has a completely different color compared to the color you find in a supermarket squash. The supermarket squash is very pale and looks like it was made by a machine.

And here we have something that is really nice. Potatoes from Chiloé. Chile has about between 20 and 50 different varieties of potatoes that most people have never seen.

This winter has been pretty severe, there have been a lot of cold days and it was hard to find vegetables. Here you can see that chicory was one of the hardest varieties. The boxes for lettuce are almost empty. That's what organic is all about, respecting the cycles of nature with the good and the bad.

The thing I like the most about my cooking classes is that people wake up a bit and get interested in what they are eating; whether we are cooking meat, making a salad or soup. I want people to realize where ingredients come from and why they are that color. I then play with the flavors and the origin of these products.

GRAPHIC INFO

Meat consumption is a leading cause of carbon dioxide emissions and the main cause of global warming.

Emissions from a meat-eating cyclist are practically the same as a vegetarian who drives around town in a 4x4.

Source: UNAB and Chilerenovables.cl (2010)

INT. HOTEL "W" - DAY

CECILIA CARDEMIL

PSYCHOLOGIST AND ACADEMIC

When I go to the supermarket I find out where the vegetables come from and I'm very careful about meat products and the companies that produce them.

INT. HOTEL "W" - DAY

FLORENCIA BURGOS

I make my food choices very carefully. I'm not perfect though, because I also eat food that "is not so healthy" but that is good for me anyway.

INT. HOTEL “W” - DAY

GEORGE ANASTASSIOU

ARCHITECT

I believe that the planet will continue to exist. It has been developing and it has changed. There are six billion people living on it and these people are consuming more and more each day. The most important thing is therefore "responsible consumption", expecting the economy to move in the right direction.

INT. HOTEL “W” - DAY

RICARDO LAGOS.

FORMER PRESIDENT OF CHILE

We know that there will be 9 billion people in the world by 2050 and this will make our current lifestyle unsustainable.

INT. HOTEL “W” - DAY

RODRIGO ALONSO

There didn't use to be any real awareness or concern about this topic. There were very few people that talking about the environmental or social conscience back then.

But this has not created any real awareness about what it means. Therefore, it was impossible to investigate too much or try to sell something that affected the environment less because costs were higher, production time was longer and the

possibility of entering the market with something a little "rough" was much more difficult.

This lesson has been hard to learn. We have seen the real consequences of our actions, like the hole in the ozone layer, the extinction of species, environmental issues, longer winters and global warming. That is direct and obvious.

For me, a responsible citizen is one who risks a lot, a citizen who doesn't worry about what some people will say. That's hard to find in Chile, but I think that's the way it has to be: someone with leadership skills, a trend-setter. Being a leader means being able to communicate and convince others. I think the only way to expand the whole concept is to take more risk and help people who haven't understood yet to be able to do so now.

INT. JAVIER'S OFFICE - DAY

JAVIER DEL RIO

ARCHITECT

Ordinary people belonging to our society, the government or an institution are to blame for the current scenario. It really is a bit of everything. Basically, I think it is ordinary people who could really make a lasting change.

Consequently, instead of waiting for someone from the government to tell you what to do or where to go, it would be better if we all take responsibility for our actions. That is the way to produce innovations and searches. All a state or an institution has to do is to regulate individual initiatives. I think we don't need to wait for everything come from the top down; that's a common mistake. It's much easier to be always ready to seek for individual solutions.

INT. HOTEL “W” - DAY

ALVARO ESPINOZA

ACTOR

I am convinced that we can do it, but it is a question of willingness. Beyond monetary figures or the concept of monetary figures making changes possible. No! Of course this is possible; it's all about willingness.

INT. COOKING CLASS - NIGHT

CATALINA VALDÉS

This group of people has been coming for two years and a fortnight. This group is looking to consume certain products that are found a few miles away from their homes.

Somehow they follow the cycles of nature and, secondly, sourcing from the environment. They enrich their surroundings and don't consume too much fuel for transportation.

The main issue behind the green kitchen, besides eating a cucumber, or being vegetarian or veggie (there are many definitions), is being aware of what you are eating.

In fact, people who are interested in coming to a cooking class are also very interested in knowing what they are eating. So you have an attitude that is a lot greener than the rest of the people who don't care what they eat.

INT. HOTEL "W" - DAY

JAIME HALES

You can tell me that wine is an antioxidant, great! But grape juice is also an antioxidant and, besides, it's not harmful. Or there is another antioxidant like tomatoes, they're harmless and people prefer drinking a bottle of wine instead of eating tomatoes.

INT. COOKING CLASS - NIGHT

CATALINA VALDÉS

Food is also great medicine. Tell me what you eat and I'll tell you who you are; tell me what you eat and I'll tell you how you smell. I mean, really, nature provides us with everything we need for our bodies to develop properly.

In our country, the main argument for "green cuisine", "sustainable cuisine" or "conscious cuisine" is that we have good soil, a good climate, and good places to plant our vegetables and ingredients.

I think Chile is quite exceptional in that we have a Mediterranean climate where we can grow good olive oil, produce good feta cheese, very good vegetables and fruit that don't grow in other countries.

And I think our weaknesses as a country are basically misinformation and expensive costs for of all of this.

INT. HOTEL "W" - DAY

JAVIERA MORAGA

JOURNALIST

Eating healthy for me is akin to having food policies that teach children how to combine foods in order to avoid obesity, like what's happening in the United States. It's all about food certification, less pesticide, and food companies really focusing on creating healthy products for the masses.

EXT. JAVIER'S HOME - DAY

JAVIER DEL RIO

ARCHITECT

Part of life is to have a garden. But when water is scarce and expensive, this garden must also be efficient. These should be plants that consume little water and require little maintenance. In other words: you don't need to cut them or do anything. In addition, in spring these have pretty yellow flowers. Part of the garden is easy maintenance and a space for recreation.

You can see the front of the house facing the street has few windows in the less important spaces such as closets, hallways, access routes, pantry, etc.

The north side is just across the way. All important rooms like bedrooms or studies face north. That simple strategy saves a lot of energy.

This is the north side of the house. All the windows on this side face the sun and allow for more sunshine in the winter. During the summer season, you can close the shutters, the curtains, and the eaves. This is really quite fast and easy to do.

These are panels for heating water for the bathrooms or kitchen. The other side features windows that are opened in summer and placed like this... making the whole house into a fan.

Since heat rises, opening a window lets the heat out

and air circulates through the entire house. If I open a door like this and the three upper windows are open, this creates an impressive stack effect and the house is ventilated and cooled.

Now that we're indoors, you can see there is a warm atmosphere created by the wood, pictures, colors and garden. In addition, there is the heating system, which is not a stove or a boiler.

It is a mixture of both. This is a paraffin system that has the pond outside. It taking the air from outside and transforming into heat inside the house. Gases are then channeled outward. The same thing is true here, it eliminates moisture, leaves no odor and is very fast and efficient. Since this is a wooden house, it warms up very fast.

Another important thing is this simple door that leads to the dining room. If we want, we can also direct heat toward the living room using another door, because it's easy to get heat to go wherever you want. If we are going to be in this room, these doors will obviously be left open. If no one in this room, these doors are closed and the heat is used elsewhere.

Here are the big windows; the small ones are on the south side of the house. These windows face north and there is one more thing. You can see that the floor is dark. When the sun shines here in winter, the soil traps heat and generates a kind of greenhouse effect. Wood and insulation make for a very pleasant temperature in here.

INT. HOTEL "W" - DAY

GEORGE ANASTASSIOU

ARCHITECT

I like turning off the lights, I like to turn off the water when I brush my teeth.

INT. HOTEL “W” - DAY

JAIME HALES

No, I don't waste. I have no energy saving awareness.

For example, if I want my house heated, I heat it. I think it is terrible to feel cold at home.

EXT. “POCURO” PARK - DAY

RODRIGO

I became a person who likes to try to do things better in terms of the environment and sustainability, just because I sleep better after thinking about how to do things better, being careful about what I throw away, how to take better care of myself, I'm out jogging right now and I feel really good about myself. How could I do that for the environment and not just for me, not selfishly?

So, I started after asking myself: how I can learn? How can I demand more of myself in that sense? I am a man who often gets angry with himself, and one of the things that makes me mad was, well, I want to do things better, that's all.

EXT. “JUAN XXIII” PARK - DAY

CATALINA VALDÉS

What I do, being a chef, teaching cooking classes, really, came to me because of love. I was acquainted with restaurants and cooking because I fell in love with a man who went on to become the father of my children, the man I built with all those years I worked in restaurants.

I studied design so I got interested in cooking, first appreciating the colors and the design of a dish.

From there, I gradually started falling for cooking until it trapped me.

So it was a very spontaneous relationship that led me to do the things I like the most.

If I could make a big change in the world I think it would be to ensure more even distribution of all natural and unnatural resources that exist on earth.

That is, if there was a way that all human beings could be supplied with all our basic needs, like food, housing, health and beauty around us, people would be much happier, more harmonious, and there would be less excess waste and hunger.

I think that equality or at least a way to achieve some kind of equality would help us to prevent many of society's current ills, like drug abuse and violence. Everything stems from frustration and frustration comes from not being able to meet my body's basic needs or my basic needs as a person.

EXT. JAVIER'S HOME - DAY

JAVIER DEL RIO

I became a person who tries to be friendly to the environment and not pollute it when I was studying architecture at college.

After I graduated I realized I knew very little. I subsequently decided to apply for different scholarships in order to study overseas.

I went to graduate school to England where I learned all about saving energy and sustainable architecture.

When I returned, I gradually applied the lessons learned in England to the projects that I was hired to manage.

I eventually became more convinced that this is an essential issue if we think about the future of our families or the entire country.

The energy shortage in Chile, rampant pollution and waste.

If I could make a big change in the world, it would be a big change in terms of education. The idea would be to teach how to relate and belong to a higher sum of parts in order to ultimately make the world more sustainable.

A good relationship with the environment is best. What really matters is how a house eventually relates to the environment, or what sustainable nutrition means or how we relate to the environment as human beings.

EXT. "POCURO" PARK - DAY

RODRIGO ALONSO

If I could make a difference in the world, which I only ask as a choice, it would be about "risk," I mean I wish I could take more risks, risk a lot to do a lot; leaving out convenience.

INT. HOTEL "W" - DAY

FLORENCIA BURGOS

I'm healthier in terms of what I say than what I do. This is mostly due to my personality and how life works these days. Most of the time, it's easy to be healthy with everything around us, but I'm always looking to be healthier and try to do so.

INT. HOTEL "W" - DAY

JAIME HALES

This "healthy living" thing is really a relative concept. Life is healthy if we become healthier, which is to say psychologically and spiritually, as much as possible.

Appendix B: Questionnaire for Supporting Characters

To start:

- What do you know about and how do you understand or define CSR?
- How much do you think CSR has to do with your individual life?

1) Recycling:

- Define recycling in one word.
- What do you recycle in your daily life?
- How do you do it?
- What things that can be recycled do you not recycle?
- Why?
- Why don't you recycle these things?
- What do you think about people who collect waste for subsequent recycling and reuse?
- Do you collaborate with them?

2) Sustainable Business:

- Define sustainable business in one word.
- Do you think that human beings and the environment make up just one being?
- What is your contribution to caring for the environment?
- Do you think that social responsibility issues are in the media headlines?
- Are they part of government policies?
- Would you be willing to attend training sessions about how to start collaborating with environmental care at a household level?

3) Conscientious Eating:

- Define conscientious eating in one word.
- How careful are you about choosing and preparing the food that you eat?
- Are you interested in learning where the food you eat comes from and how it was grown?
- What foods do you consider to be healthy or unhealthy?
- What food that you consider unhealthy do you eat? Why?
- What do think it will take for the general population to start eating healthier? Or doesn't it matter as long as people are satisfied?

4) Healthy Living:

- Define healthy living in one word.
- Do you think you live a healthy life? Why do you say so?
- Are you doing what you love?
- Do you get enough sleep?
- Do you go on vacation?

5) Sustainable Architecture:

- Define sustainable architecture in one word.
- Are you aware of how much energy you use?
- Do you think you save or waste energy?
- Do you try to save energy? How and what do you do to try to save energy?
- Did you know that architectural design and construction materials used directly affect energy use or saving?
- What materials were used to build your house/home? Does your house waste energy or use it efficiently?
- If your house wastes energy, are you willing to do something about it?

6) Workers:

- Define workers in one word.
- What is your general perception as to how and how much companies value their workers?
- Do you think that current labor legislation favors workers more than before? How so?
- Do you feel that your job/studies/activities is/are important for the production chain of your main activity?
- How does your work contribute to society?
- Do you think that you are responsible enough at your job? How so?
- Do you feel valued and/or recognized by your employers?
- Do you feel valued and/or recognized by your peers at the company where you work?

7) Suppliers:

- Define suppliers in one word.
- Do you have a clear idea of which suppliers are related to your job or business?
- How important are these suppliers in the production chain and for the end products of your business or job?
- How have you been able to create good, efficient and/or trustworthy relations with them?
- Have you ever asked them to help you solve a problem at your business or job?

8) Social Investment:

- Define social investment in one word.
- How do you think social investment affects economic development?
- Do you think that social investment is just a government responsibility?
What about other actors, such as private companies and non-profit foundations?
- Do you think that social investment by private companies is only used to clean up their image?
- What social realities should social investment focus on?
- What actions could strengthen the development of social investment from different sectors?

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Vita

David Albala was born in Santiago, Chile, on November 12, 1971, the son of Cecilia Cardemil and Luis Alberto Albala. After completing his work at San Agustín High School, Santiago, Chile, in 1989, he entered to Andrés Bello University for studying Journalism. He graduated as the best student of his promotion of 76 in 1997.

After that he worked for over 10 years as a creator, screenwriter, producer and director of Films, TV series, short films, and advertising spots in Chile. One of his documentary TV series, “PersPecPlejia” (8 episodes), was acquired for Turner Entertainment, and exhibited in 2009 in all Latin America and Europe by channel Infinito. The production also was bought by Ocean Media and showed it in USA by channel 316 of Comcast during the same year.

In 2007, Albala got Fulbright scholarship to study a Master in filmmaking field in USA. He applied to Radio-TV-Film School of University of Texas at Austin, was accepted, and began the program Master of Fine Arts in Film and Media Production in August 2008.

While in the graduate program, he worked on several independent short films and TV series, was employed as a Teaching Assistant for various courses including “Introduction to Editing”, “Image and Sound”, and “Directing Workshop.”