

KANDILARYA

JERICO SANDINO R. ALIPOSA

Submitted to the
COLLEGE OF MASS COMMUNICATION
University of the Philippines Diliman
In partial fulfilment of the requirements
for the degree of

BACHELOR OF ARTS IN FILM

April 2013

ABSTRACT

Aliposa, J. S. R. (2013). *Kandilarya*, Unpublished Undergraduate Production Thesis, University of the Philippines College of Mass Communication.

There are certain issues in the Philippines that need to be examined more. These issues relate mostly to social struggles that are inherent in all societies around the world. It is in this light that the filmmaker wishes to examine the indigenous aspect of such social struggles. *Kandilarya* is a documentary film that explores how skilled workers and their products are imbued with value with their craft and industry and, at the same time, how their skill and craft can keep them trapped in a system that exploits them. The film aims to put into discursive light the issues on the value of labor, compensation, exploitation, and family relations in the social, political, and economic context within an industrial space. Using the reflexive mode of documentary, the filmmaker offers an alternative narration of the subject not through dialogues or talking heads but through movement, metaphors, motifs, and rhythm.

KANDILARYA

by

JERICO SANDINO R. ALIPOSA

has been approved for
the degree of BACHELOR OF ARTS IN FILM
by

Professor Arminda V. Santiago, Ph.D.

and approved for the
University of the Philippines College of Communication
by

Dean Rolando B. Tolentino, Ph. D.
Dean. College of Mass Communication

BIOGRAPHICAL DATA

PERSONAL DATA

Name Jericho Sandino R. Aliposa
 Contact Information genma15@yahoo.com
 jerx200561415@gmail.com
 Date and place of birth May 24, 1988, Calbayog City, Samar

EDUCATION

Tertiary University of the Philippines Diliman, College of
 Architecture, 2005-2009, Diliman, Quezon City
 Secondary Level Leyte National High School, Tacloban City, Leyte
 Primary Level Calbayog Pilot Central School, Calbayog City, Samar

ORGANIZATIONS

IOC for Internal Affairs (2012-2013), UP Cinema
 VP for Publicity (2011-2012), UP Cinema
 VP for Publicity (2008-2009), UP Sidlangan
 VP for Internal Affairs (2011-20112), UP Sidlangan

WORK EXPERIENCE

Sound recordist (intern), Mediaeast Productions, 3 months
 Art Director, Maolen Fadul, 2 weeks

ACHIEVEMENTS

College scholar: 2nd semester, AY 2011-2012; 1st
 semester, AY 2012-2013

ACKNOWLEDGMENTS

The following thesis, while an individual work, benefitted from the insights and direction of several people.

First, my father, whose funding has fuelled the production towards its completion, did not give up on hopes of me graduating this semester. My beloved organizations, UP Cinema and UP Sidlangan, who have constantly aided me in my adventures towards the completion of this project, have provided moral and emotional support for the hard days that came with the production. I wish to acknowledge the important theoretical contributions of my friend MA Theodore Lozada who constantly bombarded me with critiques and ideas to keep my concepts and theories in the right direction. I am also thankful for Dean Roland Tolentino for his constructive criticism and brilliant suggestions in order to make the project successful.

I am eternally grateful to the workers and craftsmen of the factory for letting me into their lives and for giving me a glimpse of the beauty and value of the hands at work. Even for such a short time, I have gained an entirely new perspective on the life and reasons why people do what they do. Also, to the Abuda and Tolentino families who indulged me in my inquiry on the history and life of the factory and its people, I am tremendously grateful. Without them, the film would not have happened.

I would like to thank my adviser, Dr. Arminda Santiago for believing in my capabilities as a filmmaker giving me ample time, insights, and constant inspiration to go about freely on the execution of the concept. I would also like to acknowledge Sir Bryan Quesada's brilliant suggestions for the improvement of the film.

I acknowledge the skills exhibited by my crew who patiently and eagerly waited for the completion of the project and without whose skills and efficiency would surely have made the production difficult.

To Mediaeast Productions, whose peerless expertise in the fields of sound and grading have given me and my peers access to their resources and the drive to not settle for mediocrity, I wish them even bigger opportunities ahead and thank them for educating us unselfishly.

I would like to thank my sisters and friends who made things easier and lighter for me. I would also like to thank Tara, Ariadne, Joris, and Beni for an important learning experience in the months before the production of this project. To Paul, Raechel, Ella, LK, Jaybie, Ate Casey, and Vic whose company and comfort lessened the heavy load I bore for months.

I would like to thank my mother who patiently waited for me for eight years.

Table of Contents

Title page.....	ii
Seal	iii
Public Access Page	iv
Abstract	v
Approval sheet	vi
Filmmaker's profile	vii
Acknowledgement	ix
Table of contents	x
List of figures.....	xi
List of tables	xi
List of appendices	xi
CHAPTER I INTRODUCTION.....	1
A. Background of the Study	1
B. Rationale	4
C. Thesis statement.....	6
D. Objectives	6
E. Significance of the Film.....	7
F. Scope and Limitations of the Study	8
G. Concept and Storyline.....	9
CHAPTER II REVIEW OF RELATED LITERATURE AND FILMS	14
CHAPTER III FRAMEWORK OF THE STUDY.....	23
CHAPTER IV METHODS AND PROCEDURES.....	34
A. Pre-production.....	34
B. Production	36
C. Post production	37
D. Budget	39
E. Selection of the Documentary Subject	41
F. Production Schedule.....	41
CHAPTER V SEQUENCE TREATMENT AND STORYBOARD.....	44
A. Documentary Outline	44

B. Storyboard.....	48
CHAPTER VI FACULTY CRITIQUE AND RECOMMENDATIONS	55
BIBLIOGRAPHY	65
Appendix A Film 199 Proposal	66
Appendix B Receipts.....	99
Appendix C Shot List	106
Appendix D Production Stills	111

LIST OF FIGURES

Number	Title	Page
1	Glimpses inside the factory	47
2	The workers	48
3	Candles from the ground floor	49
4	Paschal candle manufacture on the second floor	49
5	Paschals	50
6	The manager shown preparing wages on envelopes	51
7	“Something’s brewing and we need to fan the flames”	51
8	Metaphors	52
9	“The prison we make for ourselves.”	52
10	At the end of the day	53

LIST OF TABLES

Number	Title	Page
1	Production Schedule	40

LIST OF APPENDICES

Letter	Title	Page
A	Film 199 Proposal	66
B	Receipts	98
C	Production Stills	100
D	Shot List	110

CHAPTER I. INTRODUCTION

A. Background

There are certain issues in the Philippines that need to be examined more. These issues relate mostly to social struggles¹ that are inherent in all societies around the world. It is in this light that the filmmaker wishes to examine the indigenous aspect of such social struggles. In this case, the filmmaker explores how people, especially workers, become oppressed and compels him to understand their struggle. In the context of a mechanized society where automation dominates manufacture of commodities within an inherently capitalist system, it is of great importance and need to understand the struggle of the workers who, in most cases, are oppressed and alienated from their own craft and skill.

In Karl Marx' "Das Kapital" (1902), a factory is a congregation of machinery organized into a system that is designed to utilize human labor-power and become subjects for capitalistic exploitation (Marx, p. 418). It is designed to increase production over short periods of time at the expense of more intense labor-power. Marx, in an effort to describe the mechanisms of a factory turns to Dr. Andrew Ure who states that,

"Combined co-operation of many orders of workpeople, adult and young, in tending with assiduous skill, a system of productive machines, continuously impelled by a central power" (p. 418)

Dr. Ure adds on the other hand that a factory is a

"...vast automaton, composed of various mechanical and intellectual organs, acting in uninterrupted concert for the production of a common object, all of them being subordinate to a self-regulated moving force" (p. 419)

Industrialization has enabled society the means to make laborious tasks easier, more systematic, and done faster. Through machines, mass production proliferated and

¹ Mostly class struggles related to a growing gap among social classes and differences in political ideologies

mechanized the processes of manufacture of material goods. Mechanization slowly replaced manual labor in the hopes of maximizing yields by reducing capital. Fewer hands were required to manage production. Gradually, the “production line” was adopted by industries employing manual labor. Workers were confined to work on a single process throughout production. Eventually, it became apparent that politics and political economy came into play. Social stratification was bared showing that the modes of production² are controlled by a few in power. Due to the degree of control required in this capitalist framework and the power involved in governing that capitalist system, oppressive mechanisms were employed that created alienation between the workers and labor.

Factories can be treated as manifestations of different types of material industry. In a factory, material commodities are manufactured. A factory is characterized by the types of goods it produces and thus it is able to facilitate the steps involved in their production. It is an inherently capitalist space in that they are designed to systematically and massively produce goods whether through automated machines or through manual labor.

Candle-making is a profitable business and many have engaged the industry. Some businesses are kept small, usually owned through sole proprietorships or by a small group of people or a family. Larger businesses come in the form of companies that have mechanized means to massively produce candles and other wax by-products. These Chinese-owned, large companies dominate the candle industry in the country in that they are able to penetrate malls and bigger markets.

Small home-based ventures are confined to the production of specialty candles which are usually handcrafted with the use of simple tools and machines. Products from

² Here defined as “the manner in which men produce and reproduce their means of life”; see Abinales (2010), p. 106

these small industries gain patronage due to their prestigious character due to being produced by hand or at home as opposed to a mass produced candle made in a large company. These home-made products are characteristically more aesthetically pleasing, stronger, or more reliable than factory-made candles thus giving them such value.

Candle-making in the scale of a home-based industry which has gradually grown to three floors throughout a period of forty years can be surprisingly astonishing and challenging at the same time. The process involves melting massive blocks of imported Egyptian paraffin wax in large metal cauldrons over powerful furnaces. From there, wax can take on many forms. Small vigil candle production involves pouring fresh, molten wax on a machine that then presses the candles off the moulds when they are hard enough. Working with wax can become very intensive when producing paschal candles. Using a spinning wheel, the manufacturer ties thick wicks to the spikes and, by using a dipper, continuously pour molten wax fresh from a cauldron just below the spinning wheel until the wicks become clad with 2-inch radius thick candles over a period of six (6) to eight (8) hours. The worker has to tackle the vapors from the boiling wax on his feet while keeping safe from being scalded by splashing wax with only a panel of wood separating him from the scalding wax. This method, however, produces very tough candles with characteristic tree-rings. Candles made from small, home-based ventures are thus more expensive.

Candle factories of the same density as the candle factory in the film employ workers who get paid either daily or after producing a number of batches. Employees in this factory are either neighbors or close relatives of the owners of the business³. They are usually hired through good intentions of the owners to help them earn money by working for them or, in the case of the oldest workers who are mostly relatives of the

³ For more insights on the ownership of material means of production, see Abinales (2010), p. 105-106

owners, in exchange for helping them or their offspring go through college. Most of the workers hail from the provinces of Samar and Leyte, a migration-related phenomenon also worth exploring. The workers are paid less than the required minimum wage while they enjoy a meal provided for them by their employers, snacks in the afternoon, and lodgings for some of the workers.

B. Rationale

The filmmaker is inclined to explore and understand the factors that keep people do what they do. The filmmaker also wants to understand how labor, power, economics, and social status play an integral part in the lives of many. The film aims to explore the craft of candle-making and the lives of the workers who produce them.

The film attempts to present that what people do for a living is should ideally be able to free them from oppression or any form of captivity. This idea is built around the belief that a skill and craft are valuable to an individual's identity.

As a filmmaker, I believe that film, as a medium, is a powerful tool for disseminating and increasing knowledge and promoting consciousness to society and the people. The medium plays an important role that allows people to learn more about the environment they live in and, in turn, to know themselves better.

Film provides an avenue for fruitful discourse on issues that arise in our communities, society, and the world. It has the ability to open people's eyes and increase awareness of the changes and movements that take place over time. Film also has the ability to reach out to most people through its accessibility and ease of acquisition.

Ultimately, film is a powerful social medium. It can be used to examine conditions where humans interact with themselves and their surroundings and the human condition itself. It encourages critical examination on issues borne out of the differences in

societies. As a social medium, it can offer alternatives to established ways of approaching issues as well as develop unique perspectives on existing discourse.

The filmmaker believes that film as a social medium can certainly promote awareness of certain issues that exist in society. Through the medium, the filmmaker believes that he can offer a unique perspective on certain social issues that require conscious attention from individuals from all walks of life. The filmmaker acknowledges the importance of being able to understand the society he is a member of and the complexities and dynamics of it. He simply wants to develop a broader understanding of his social environment.

The filmmaker focuses on the dynamics of skilled labor in the context of Philippine society in a framework that aims to understand the social, political, and economic conditions prevailing in the country.

Class struggle is an area in social science that caught the attention of the filmmaker during a series of discussions in media studies. Since then, the filmmaker had wanted to understand the subject little by little. This has ultimately guided the filmmaker to focus on issues concerning inequality, alienation, class differences, social mobility, and social stratification, especially when related to labor and political economy, with conscious efforts to understand the factors that contribute to the prevailing social problems in the country.

The candle factory in Caloocan is a small-scale industry managed by the Abuda family since 1971⁴. Candle manufacture though common these days as a family business, is a craft that is rarely explored. From melting paraffin wax to moulding it to desired shapes then to designing, coloring, and sculpting these shapes to yield the finished product appeals as artistic.

⁴ Domrose Manufacturing

Acknowledging the filmmakers own middle-class background and sensibility, he has learned that the workers belong to families who have worked there for three generations and have maintained their social stature as lower class individuals in the local social stratum. The filmmaker was inclined to inquire as to why they chose to work in the factory for such a long time while being seemingly content on their lifestyle or quality of life. What keeps them in that line of work? Is it merely a choice that they decided to work in the factory? Why are they content with this way of life? Is the system they belong to an oppressive one? If it is, are they aware that they are oppressed? Do they have agency to get out of such a system?

Ultimately, the filmmaker believes that what people do should be able to free them from the shackles and the binds imposed on them by the system not to render them captives of their own skill and profession.

C. Thesis Statement

The film explores how skilled workers and their products are imbued with value with their craft and industry and, at the same time, how their skill and craft can keep them trapped in a system that exploits them. The film aims to put into discursive light the issues on the value of labor, compensation, exploitation, and family relations in the social, political, and economic context within an industrial space.

D. Objectives

- The filmmaker presents his own insight on the value of manual labor and skill in the industries.
- By focusing on the steps involved in the manufacture of a product, the filmmaker informs the film's audiences how much skill and work is put into the production of such commodities.

- Conveyed the value rendered in such products through the processes it went through in the hands of those who manufactured them.
- The filmmaker offers a unique way to present the subject matter by utilizing his knowledge in the different modes of documentary filmmaking.
- To produce a film that offers opportunities for complex critical discourse on politics, political economy, inequality, modes of production, and social stratification.
- To determine exercise of agency among the film's subjects.
- The filmmaker has developed a better understanding of how wealth, income, prestige, power, and occupation play roles in class determination and to social stratification.
- The film compelled its audience to reflect on the issues that will be discussed and offer them perspectives on how to critically examine the society in which they live in.
- The filmmaker offers an opportunity to the audience to critically examine the many themes introduced to the film and yield complex, impartial, unbiased, and critical understanding of the society they belong to.

E. Significance of the Film

a. Film studies

Kandilarya offers an alternative technique to deliver themes and narratives to documentary films in the Philippines by utilizing the interpretive mode which uses images to convey ideas, ideologies, and meaning to audiences through metaphors, juxtapositions, and motifs. The exploration of the form is experimental in nature and its presentation or exhibition is designed to determine its viability and efficiency as a filmic technique. The filmmaker considers the film's novel technique of storytelling as a significant contribution to documentary filmmaking in the country.

b. Sociology

The film's handling of the subject matter offers its audiences an opportunity to critically examine significant themes in sociology while maintaining an open-mind when attempting to understand socio-economic and socio-political factors the film taps on. The most important of them relates to power relations in the modes of production that thus taps on the discussion of politics, political economy⁵, and social stratification.

F. Scope and Limitations of the Study

The film was conceptualized under the sociological frameworks primarily influenced by Marxist ideologies relating to power relations and modes of production. It is also guided by the filmmaker's knowledge on the anthropological approaches to political economy giving it an ethnographic bearing.

The study's scope only covers discourse on modes of production, political economy, home economics, and social stratification under an ethnographic framework. It is mainly designed as an inquiry initially into related studies in home economics and gradually developed towards discussion relating to labor and the value systems associated with it.

Films that have direct influences on the development of the study were mainly ethnographic documentaries related to crafts, language, family ties, labor, and capitalism. Other films like Fernand Leger's *Le Ballet Mecanique*, Eisenstein's *Battleship Potemkin*, and Dziga Vertov's *Man with the Movie Camera* were merely used by the filmmaker in his exploration of the narrative forms available for application to the documentary. The mode of documentary employed in this film is bound by Bill Nichols'⁶

⁵ See Greenberg (1994), p. 4

⁶ See Nichols (Retrieved, 2012)

literature on the subject and related studies. No other study was undertaken by the filmmaker outside the above ethnographic frameworks and related literature and film.

The study is bound by the confines of the factory and no filming, of any kind, was executed outside its territory. Data gathering exercises were done through informal interviews that focused on the history of the factory and the workers and their lives. Interactions were also limited to the family managing the factory and the workers employed by them. No data gathering exercises were undertaken outside the factory or with individuals who are not working there.

G. Concept and Storyline

The documentary is about candle-making and the workers in a candle factory, their lives, and the value of the craft. It is also an inquiry into the political and socio-economic factors that affect the individual's decision-making processes. It is also about how skilled workers become captives of their own craft. The filmmaker documents the processes undergone by wax as it transforms into candles and the life and skill of the worker who makes them.

The title "Kandilarya" was invented by the filmmaker in an attempt to give it a mechanical quality. As opposed to "kandilaan" which is more commonly used to refer to a candle-factory, "kandilarya" acquires its mechanical mood because of the word's allusion to the word "makinarya" or machinery.

The filmmaker makes use of images to narrate the story through metaphors and motifs. He makes use of repetitive images and repetition as motif to effectively convey crucial concepts like routine living, cyclic and repetitive production processes, mechanized labor, and captivity. At the end of the film, the filmmaker offers an opportunity for the audience to actively participate in one of the narrative's crucial elements— that of an individual's agency.

The filmmaker introduces the factory as a character in itself portrayed as a prison that exploits the skill of the workers for its survival. The workers are treated as if they are machines and are captives of their own skill and profession. The film also explores the worker's relationship towards a figure of authority responsible for their source of income.

The concept was developed through direct references to films and documentary features. The filmmaker aims to utilize aspects of the interpretive and reflexive modes of documentary as described by Bill Nichols⁷. As the filmmaker attempts to tackle a characteristically small industry, it is important that the characters are able to clearly and effectively negotiate their story to the audience. By employing Nichols' reflexive mode of documentary, the filmmaker offers a novel way to narrate the story. The film is told in an interpretive style described by Nichols upon the discussion of the reflexive mode. Using images, the filmmaker makes use of metaphors and motifs to convey the film's content to his audience. The filmmaker was compelled to employ the technique as appropriate since the subject matter involves movement and routine and repetitions.

Employing montage theory and the techniques in both editing and cinematography described by Sergei Eisenstein in his "A Dialectical Approach to Film Form" (Eisenstein, 1949), the filmmaker imbued the film with a visual style characterized by rhythmic editing, metaphors, motifs, and the concept of collisions and conflicts employed in shots and the mise-en-scene which Eisenstein describes in detail in his essay⁸. The film acquires its experimental characteristics by employing Soviet Montage in visual treatment.

In *Man With the Movie Camera* (Vertov, 1929), Dziga Vertov employs editing techniques to characterize the pace and rhythm of the film. The film is about the machine-like quality of Soviet life in the era and in an attempt by Vertov to critique it. It is

⁷ From Bill Nichols' Modes of Documentary

⁸ See Eisenstein (Retrieved, 2012), p. 11

told in the reflexive mode of documentary which reflects the technique the filmmaker wants to utilize for *Kandilarya*. The poetic nature of *Kandilarya*'s narrative through its use of images, metaphors, motifs, and association is also referenced from this film's use of Eisenstein's montage techniques.

Fernand Leger's *Le Ballet Mecanique* (1924) also contributed to how the film's visual style looks like. *Le Ballet Mecanique* shows mechanical parts, mirrors, animation, and rhythmic editing techniques to make moving mechanical parts seem to dance with the intense and dark melody of the musical score.

Kandilarya employs similar types of shots dominant in *Le Ballet Mecanique* in that it uses extreme close-ups of individual mechanical members, moving parts, and repetitive motion to show them dancing to the score. *Kandilarya* examines the tools, methods, and steps used to process, mould, sculpt, and color candles by using extreme close-ups of fingers, hands, limbs, and tools as if they are machines dancing to a more melancholic but characteristically dark musical score. The film, however, does not utilize juxtapositions, animation, and mirror images the way Leger utilized them in his film.

The film uses music to help determine the pace of the film. The music's melody is characteristically violent and angry to influence the mood of the narrative. It is also looped in order to reinforce routine living and its repetitive nature as a motif which is a dominant element in the film. The music also escalates as the narrative progresses towards a climax. The songs used as references of pegs for the production of the music score are from Incubus⁹ and one piece from Brandon Boyd's, the band's lead singer, solo album¹⁰. Their music is characteristically upbeat with influences from the grunge tradition giving it a gritty feel which the filmmaker deems appropriate for the mood of the

⁹ An American band formed in 1991

¹⁰ *The Wild Trapeze*, 2010

film. The songs chosen as musical score pegs are *11AM*¹¹, *Megalomaniac*¹², and *A Night Without Cars*¹³.

The filmmaker also utilizes Walter Murch's ideal cut¹⁴ to be incorporated as a guide for organizing the images in *Kandilarya*. Murch's techniques will endow Eisenstein's montage theories a more visually pleasing dimension and control over the images. Murch introduces the "rule of six", a simple criteria a cut must have in order for it to be ideal. He says that, an ideal cut for him,

“...is the one that satisfies all the following six criteria at once: 1) it is true to the emotion of the moment; 2) it advances the story; 3) it occurs at a moment that is rhythmically interesting and “right”; 4) it acknowledges what you might call ‘eye-trace’— the concern with the location and movement of the audiences focus of interest within the frame; 5) it respects ‘planarity’— the grammar of three dimensions transposed by photography to two (the questions of stage-line, etc); 6) and it respects the three-dimensional continuity of the actual space (where people are in the room and in relation to one another).” (Murch, 18)

Guided by these criteria, the filmmaker strictly observes a well-organized film that has a logically sound advancement of the narrative.

The filmmaker adopted these visual techniques because they best express the message and meanings which the film intends to convey. Here, the workers are treated like machines doing repetitive, routine work in the factory. Irony is a subtle but dominant motif in the film showing the workers in a jocund and enthusiastic state as they work on the candles coupled with visually rich shots and angles. Together with a musical score

¹¹ from *Morning View* (2001)

¹² From *A Crow Left of the Murder* (2004)

¹³ From *The Wild Trapeze* (2010)

¹⁴ See *In The Blink of An Eye*, p. 18

coupled with the visuals to control rhythm and mood of the film, the film attempted to convey a message that there is something that needs the audience's active attention.

Chapter II REVIEW OF RELATED LITERATURE AND FILM

A. Films

a. *Paglalayag* (Gomez, 2011)

Michaela Gomez' *Paglalayag* is a documentary exploring the lives of Filipino sailors working on a cargo ship that travels around the world. The film follows the lives of two members of the shipping crew, an associate captain and an initiate ship hand. The documentary focuses on how the shipmates cope with the distance from their families and their decision to work in the shipping industry. Their decision to work in such an environment has been guided by certain factors such as salary and influence from relatives. These sacrifices are rewarded by handsome salaries which they use to give their families comfortable lives and for self-fulfillment. *Paglalayag* successfully showed that they cope from the distance and time lost away from their own families by creating a foster family aboard the ship. On the one hand, it also talks about emancipation as we follow the initiate's story. Their lives are shown to be hard to follow, following strict schedules and routines. At the end of each week, however, they enjoy each other's company as a family by celebrating a week's worth of toil and hard work.

The film has successfully portrayed the importance of familial bonds throughout time and space. The filmmaker succeeded in showing that the crew play roles similar to familial ones. The documentary shows the role of the family as a social unit. Every member of that social unit share similar goals and aspirations and adhere to a common set of values. *Kandilarya* contains such parallels in revealing the role of the family as a social unit and how its individual members interact with each other. Since the family is the basic social unit of society, interactions and decision-making processes therein may reflect how the larger social structure functions.

b. *Dream Weavers* (Corre, 2001)

Dream Weavers is a story about the traditional *t'nalak* woven cloth of the indigenous T'boli of Lake Sebu in South Cotabato in Mindanao and their efforts to preserve their colourful artistic traditions alive in the face of modernity and the destruction of their environment. Three old *t'nalak* weavers— Lamfay Lumbay, Lang Dulay, and Boi Diwa Ofung— share their stories about how they learned to weave the traditional *t'nalak* cloth which their people are popularly associated with.

Their stories in their younger days reflect their yearning to pass on the tradition to the younger generation as a way to preserve their culture. What is particularly highlighted, among many others, is where the motifs and designs for the *t'nalak* are derived. Through their stories, we find that these designs come in the form of dreams, hence the title. The subject of their dreams being able to help them come up with design becomes the prevailing theme throughout the film. The film helps showcase their spiritual way of life manifesting in their designs, songs, and stories.

On the second segment of the documentary feature, a younger generation of T'boli youth is introduced— Rosie, Maria, and Dindo— tackling the subject of change brought about by the influence of modernity. Their steadfast resolve in preserving their traditions amounted to them building a school to teach younger generations the traditional *t'nalak* weaving techniques.

Like *Dream Weavers*, *Kandilarya* focuses on the intricate industry of candle-making. It is a subject that is barely tapped for discussion due to its fairly common occurrence as a small-scale industry all over the country. Nevertheless, it is a craft that is known to reflect Filipino values. Candles are used to light up homes in emergency situations and are used to decorate altars, churches, and other various spaces. They are also used extensively in holidays like the Undas, Christmas, New Year, Valentine's Day, Holy Week, and Santa Cruzan, all of which are manifestations of local values.

Kandilarya explores the story of the craftsmen who make these candles and showcase the intricacies of the craft itself. The film aims to show the importance of skill and craftsmanship and its contribution to society.

c. *Tundong Magiliw: Pasaan Isinilang Siyang Mahirap* (Maranan, 2011)

Jewel Maranan's acclaimed documentary, *Tundong Magiliw: Pasaan Isinilang Siyang Mahirap*, also serves as a valuable reference in that the filmmaker successfully makes the viewer ponder on how the Filipinos see themselves in their own soil. Kandilarya aims to show the Filipino perseverance and fighting spirit as opposed to the seemingly static and routine lives that lean on mere survival portrayed in *Tundong Magiliw*.

The strength of *Tundong Magiliw* lies on its decision not to jump on the bandwagon portraying Tondo, Manila for its notoriety in poverty. The film does not allow its viewers to pity the conditions the family finds itself in nor does it compel its viewers to —do charitable work to alleviate the family's condition or point fingers to those responsible for their poverty. Maranan frees herself from the shackles of the bandwagon of poverty pornography by presenting her subjects at face value with an intimate personal touch.

We see that the family is poor, the director not providing any chance of explaining how they became as they are at present explicitly. The audience is compelled, however, to be conscious and observant of the activities of each member as every hour passes. It is not a typical a-day-in-the-life-of film because the activities of the subjects are confined in a very limited space. Some members of the family may come and go but the story stays within the confines of their small home by the bay. They engage in various activities, which is not different from the daily routines of most people in all walks of life. This shows that despite the situation they find themselves in, they are

no different from those outside their home or their neighbourhood; that people shouldn't see them differently. They are poor and they struggle to survive, but their struggle is depicted in a way that is not outside our experience. It has nothing of the fierce sentimentality films of the same genre are so eager to be identified with. The director successfully conveys this message and compels the audience to reflect on themselves.

Tundong Magiliw possesses parallels in what *Kandilarya* aims to achieve in terms of the treatment of the subject matter. *Kandilarya*, given its intended experimental qualities intends to show the subjects within the space of the factory. Like *Tundo*, the film aims to situate the subjects in a position where they will be seen as common individuals and that they follow routines in order to go about their lives. Like the family in *Tundong Magiliw*, the individual workers will be representing the common Filipino individual with a daily work routine, generally not different from anyone. This will enable the audience to easily associate themselves with the subjects and permit reflection among themselves.

Tundo, Manila represents the system in which Virgie's family is a part of, a system whose notoriety has been established by society. The film intends to portray a common Filipino interacting with a space or an establishment that represents a system in which they are a part of and show how this system plays a role in shaping their lives and maintaining its integrity. In this case, the factory represents the system in which the Basilides family works to keep functioning. Both films emphasize relationships between a social construct and individuals.

d. *Le Ballet Mecanique* (Antheil, Leger, Murphy, 1924)

Le Ballet Mecanique is a visual masterpiece that showcases mechanical objects and parts dancing to the musical score composed by George Antheil. It utilizes rapid editing rhythms and techniques to come up with a visual style that is novel and unique.

Made during the time when Dadaist art was a dominant trend in the west, the film has indeed embodied such qualities and today remains as one of the well-known representatives of the movement in film form.

The film is in black and white and contains extreme close ups of individual mechanical members and moving parts. It also contains animations. *Le Ballet Mecanique* contains an expressionist feel in terms of visuals due to the stark contrast in images used and mirrored against each other. Editing techniques include superimposition and rhythmic editing, utilizing increased frame speed and repetitive images.

Its most notorious aspect is the score that many agree to have experimental qualities that resemble raw mechanical sounds wherein the visuals are actually based on. Like the visuals aspect of the film, the score has an expressive quality to it. It is dark and intense but rhythmic and somehow melodic.

The visual style employed in the film was adopted by the filmmaker in *Kandilarya*. Since the story takes place in a candle factory, manufacturing tools like moulds, rotaries, cauldrons, and levers will dominate the shots. Like *Le Ballet Mecanique*, *Kandilarya* was intended to look like a montage of images showcasing the process of candle-making by focusing on these tools. *Kandilarya*, however, will treat the fingers, hands, and limbs of the craftsmen as mechanical objects suggesting and emphasizing that they, too, resemble machines within a system. Given the motifs to be employed in the film for the story, *Le Ballet Mecanique* is the best reference for conveying, with rhythmic quality, the images that suggest repetitiveness and routine. Extreme close ups of individual members of the tools used in making candles will be employed in *Kandilarya* emphasizing mechanical motion.

The filmmaker, however, did not employ the same sound quality used in *the Le Ballet Mecanique* and intends to utilize a more melancholic score to best fit the mood needed for the film.

e. *Battleship Potemkin* (Eisenstein, 1925)

Battleship Potemkin is one of Sergei Eisenstein's best known works and one of the well-known carriers of the Soviet Montage. It is the story of the rebellion of the shipmates of the *Potemkin* in 1905 against their oppressive leaders.

Here, Eisenstein has created one of the best known representatives of the montage movement employing rhythmic cuts in editing and interspersing imagery against each other to convey meaning. He uses images with metaphoric qualities coupled with diegetic shots in order to convey deeper meaning echoing the alignment of the montage movement to editing techniques to tell their stories.

Kandilarya employs *Potemkin's* rhythmic editing techniques in order to tell its story and accomplish its objectives as a film project. The film will make use of Eisenstein's collisions in order to convey its intended messages and meaning to the audience. Editing techniques like rapid cuts and rhythmic editing will serve as the backbone for the visual treatment of the film. Cinematographic composition suggested by Eisenstein's "A Dialectic Approach to Film Form" will also be employed in order to enhance the visual form the film will adopt.

Due to the intended social relevance of Kandilarya, *Potemkin* serves as the best reference for the film in terms of the narrative and the styles employed by Eisenstein. Montage editing adheres to a social responsibility through making use of collisions to convey the meaning of the imagery. Using Eisenstein's theories, Kandilarya will surely adopt an experimental visual style.

f. *Man With the Movie Camera* (Vertov, 1929)

Dziga Vertov's *Man With the Movie Camera* documents the mechanical quality of life in Soviet Russia at the time. He uses rhythmic editing that reflects that of Eisenstein's editing techniques employed in *Potemkin* to a city symphony documentary film. Coupled with music, Vertov is able to put together a reflexive documentary of a day in the life of a city, making it seem as if it is dancing to the melody.

The same quality of narration and style is adopted by the filmmaker in *Kandilarya*. Due to the mechanical quality of life in the candle factory, the filmmaker deems it appropriate to follow a city symphony-like narrative to tell a day-in-the-life story of a number of workers leading mechanical lives while showcasing the step-by-step process of candle manufacture.

B. Literature

a. Sociology: Focus on Filipino Society and Culture (Garcia, et al, 1984)

The third chapter of the book entitled "Society: The Fundamental and Focal Point of Sociology", Garcia, et al discuss the dynamics of society and its role to individual, the community, and institutions. Under this chapter, they discuss the functions of social stratification and mobility to society. They describe in detail the necessary perspectives when looking at how the stratification system works, its functions and dysfunctions, its structure, how social class is determined, and define social mobility all in the context of the Philippine society.

When discussing the chief salient points of the chapter, the authors have concluded, based on studies done at the time, that —the Philippines is often described as having high income inequality but a good deal of social equality. There are many opportunities given by our society for an upward social mobility. The filmmaker is guided

by this observation and is inclined to confirm whether this still hold true today during the course of the film.

b. Sociological Theory and Research: A Critical Approach (Blalock, ed, 1980)

In a collection of essays about critical approaches to sociology, Wilbert E. Moore discusses the relationship of occupational prestige to social inequality. He asserts that income, power and authority, and prestige are all linked to occupation (Blalock, p.166). His essay further discusses the role of occupation as an integral component on the studies of social mobility. He then expounds on the relationship of social mobility to the degree of stratification in the society by saying that,

“...the chances for sons to exceed the occupational ranks of their fathers constitute a measure of the openness of any institutionalized system of social equality. He further adds that —a society that permits extensive intergenerational mobility is less stratified than one with a high degree of hereditary social position.”

This theory was instrumental in the inquiry on the relationship between two characters in *Kandilarya* in the context of socio-economic discourse. Felix has been working in the factory since its conception in 1971 and in 2004, Felger chose to work to earn money. Felger now has a family and is still working there, though only for a short period, in order to pay for debts and save for his wife and child. This kind of succession is thus present in the factory environment in *Kandilarya*.

c. Notes on Philippine Cinema (Reyes, 1989)

On the discourse of the how we Filipinos see ourselves, Emmanuel Reyes, in his book “Notes on Philippine Cinema”, challenges the Filipinos’ view of life as reflected in values portrayed in local films. *Kandilarya* aims to explore how Filipinos view themselves

through examining values related to labor and family and the values they adapt that control their daily lives and aspirations.

Kandilarya's intended social relevance should reflect the Filipino's identity as the filmmaker employs Reyes' studies to offer critiques in the Filipino's way of life, values they adhere to as well as their role in society as individuals. This gives the filmmaker a perspective on how to approach the film's inherent ethnographic qualities.

d. Claiming the Real: The Documentary Film Revisited (Winston, 1995)

In Brian Winston's book "Claiming the Real", he discusses the failure of the Griersonian documentarists of the pre-WWII period to provide a direct social analysis on problems they explored despite broadening the scope of documentary filmmaking in those years. Winston attributes this failure to a structure called the —problem momentll and the —victim documentaryll itself where the former serves as the chief format. He asserts that the problem moment —removes any need for action, or even reaction, on the part of the audience (Winston, p. 47). The filmmaker shall observe this crucial point since it aims to incite active involvement from its audiences on the themes and issues it will present.

Since Kandilarya intends to compel its audience to reflect on the issues it will examine, it is necessary to adopt treatments and devices within the storyline in order to convey its intended messages, cautioning that the film does not adopt the —problem momentll structure in storytelling and take on the form of a victim documentary.

Chapter III FRAMEWORK OF THE STUDY

A. Film Theory

a. Montage Theory

On his “A Dialectic Approach to Film Form” (1949), Sergei Eisenstein has enthusiastically, and in an expository manner, described in detail how Soviet Montage works explaining how particular elements and aspects in film can be made to produce a higher form of art—that which has a social mission and social responsibility. This ability of film reflects much of what the filmmaker wants to achieve in terms of the film’s social significance. The filmmaker finds the theory integral to the form which the film will take. Since the filmmaker intends to integrate a poetic quality to the documentary, it is necessary to employ Eisenstein’s theories.

The film’s theme and subject matter adheres well to Eisenstein’s exposition on the comprehension of art forms, firmly establishing conflict—as the fundamental principle for the existence of every art-work and every art-form (p. 2).

For the framework of the film, the filmmaker focuses on Eisenstein’s association of conflict to art¹⁵. Eisenstein cites three reasons for his association: (1) according to its social mission; (2) according to its nature; and (3) according to its methodology.

The filmmaker recognizes these as important factors in the development of the film’s visual style and form. These are integral for the determination of what type of shots will be used, editing rhythm, and visual styles that will be employed which will best embody the film and its objectives.

Art has a social mission, Eisenstein asserts, because:

“It is art's task to make manifest the contradictions of Being¹⁶; to form equitable views by stirring up contradictions within the spectator's mind, and to

¹⁵ “For art is always conflict” (Eisenstein, S. A Dialectical Approach to Film Form, 1949)

forge accurate intellectual concepts from the dynamic clash of opposing passions.”

This concept shall aid the filmmaker in reinforcing the visual style that will be employed in the film. Since the filmmaker intends to show conflict and irony in the story, he will make use of shots and intersperse and juxtapose them with another and among themselves in order to produce the necessary images that will incite thoughtful examination of the subject matter or entirely new meanings born out of such collisions in images. The images will be generally metaphorical and are expected to communicate the intended meaning to the audience. Following conflicts Eisenstein associate with shots¹⁷, the filmmaker will attempt to use shots with images that embody these conflicts.

On the second association of art to conflict, Eisenstein says that art is conflict according to its nature because:

“Its nature is a conflict between natural existence and creative tendency. Between organic inertia and purposeful initiative. Hypertrophy of the purposive initiative – the principles of rational logic – ossifies art into mathematical technicalism. (A painted landscape becomes a topographical map; a painted Saint Sebastian becomes an anatomical chart.) Hypertrophy of organic naturalness – of organic logic – dilutes art into formlessness. (A Malevich becomes a Kaulbach, an Archipenko becomes a waxworks side-show.) Because the limits of organic form (the passive principle of being) is Nature. The limit of rational form (the active principle of production) is Industry. At the intersection of Nature and Industry stands Art. The logic of organic form versus the logic of rational form yields, in collision, the dialectic of the art-form. (p. 2)”

¹⁶ Defined as a constant evolution from the interaction of two contradictory opposites (ibid., p.2)

¹⁷ See “A Dialectical Approach to Film Form” p. 10-11

Eisenstein also describes in detail the different cinematographic techniques on visual composition that would enable the filmmaker to convey meaning effectively. He dubs them as —types of conflicts within the form, characteristic for the conflict between shots: (1) graphic conflict; (2) conflict of planes; (3) conflict of volumes; (4) spatial conflict; (5) light conflict; (6) tempo conflict; (7) conflict between matter and viewpoint; (8) conflict between matter and its spatial nature; (9) conflict between an event and its temporal nature; and (10) conflict between the whole optical complex and a quite different sphere.

On a conceptual approach, the filmmaker utilized concepts presented here because he believes that individuals and their abilities (in this case, their craft, candle-making) come together to establish the individual's identity. Without one or the other, the individual may fail as an entity. Thus, individuals should not be treated as mere numbers in hospital wards or machines in factories. The filmmaker has successfully shown emphasis on these concepts in some of the shots in *Kandilarya*.

b. Kubrick Symmetry

Stanley Kubrick employs a myriad of techniques in communicating meanings in his film. It is known to many that most of his films have a disturbing quality embodied in them or, at the very least, uneasiness. These are evident in his films *A Clockwork Orange* (1962), *2001: A Space Odyssey* (1968), and *Full Metal Jacket* (1987), among many others.

Upon further research, the filmmaker found that Kubrick adapted knowledge from other fields and employed them in his films. One of which is dubbed the “Kubrick Symmetry”:

“In 2001, the scenery, the setting, is as much one of the 'actors' as the humans are. The malevolent hotel in *The Shining* isn't (sic) just an assemblage of rooms and passages: it's a character in its own right, swallowing up Nicholson

and his family. 2001's spaceships, corridors and control panels perform a similar function, swallowing up humanity into their disinfected, air-conditioned machinery, so that the people emerge as disinfected machines. The Shining's monstrous hotel spits its human victims out as monsters. And the killing field of Full Metal Jacket's Vietnam churns out killers. Humanity is a victim of such environments. But these environments are man-made. The puzzle loops in on itself" (*Krusch.com, retrieved 10 October 2012*)

This piece of information is integral to the visual style of the film. Employing dolly shots and panning shots in *Kandilarya*, the filmmaker wishes to employ the same concept of symmetry in cinematography in order to instill discomfort and uneasiness to its viewers—a device that reinforces irony and conflict between the intended aesthetically appealing shots of the process of candle-making against the problematic alignment of the film's theme¹⁸. The factory, under this framework, shall be established as the metaphoric system that embodies the structure of our society.

B. Media Theory

a. Interactional View

Paul Watzlawick's Interactional View states that:

“Relationships within a family system are interconnected and highly resistant to change. Communication among members has a content component and a relationship component that centers on issues of control.”

This framework shall provide the filmmaker an opportunity to observe how decision-making processes with the involvement of family members affect their relationship with

¹⁸ See Fig. 1; clips 1-3 show establishing shots in of the factory's interior referencing the Kubrick Symmetry to emphasize empty and uncomfortable space despite their saturated characteristics

each other. This also gives the filmmaker an overview of how the group functions as a unified system and how it affects their industry.

This theory reinforced the filmmaker's assumption that as the basic unit of society, the family serves as a representative of or a microcosm of the larger society in which it is a part of. Thus, decisions made within the family by its individual members for the well-being and preservation of that social unit may reflect how the social structure functions. However, the prevailing social conditions built by the existing social structure also contribute to the decision-making processes exercised by the members of a family or any social unit.

This theory also reinforces the aspect of intergenerational mobility among social classes. Since relationships within a family system are resistant to change, the filmmaker is inclined to examine whether this observation applies to the resistance of the Basilides family to change, to stay and work in the candle factory for two generations and an effort to understand their relationship with Danilo Abuda who is Felix Basilides' first degree cousin.

C. Social Theory

a. Social Stratification and Mobility

The filmmaker employs studies on social stratification and mobility as a social theoretical framework in which the film shall be well guided. Theorists and proponents on the area of study on social stratification and mobility include Wilbert E. Moore whose studies focus on relationships of occupational prestige and social mobility to social stratification; and in the country, Garcia, et al have similar studies that focus on the context of Philippine society.

Efforts to understand different factors surrounding decisions made by the family to work in the factory have brought the filmmaker to studies associated to

intergenerational social mobility. He intends to show how stratification in Philippine society affects the lives of individuals living within such a social structure. To approach the subject, the filmmaker shall focus discussions on social mobility which tends to reflect the degree of stratification in a society. Various theories and studies conducted by social theorists on the subject are expected to shed light on social problems prevalent in the country, primarily, inequality. This will provide the filmmaker a theoretically sound perspective that will help him understand such issues, and in turn, will enable him to accomplish the objectives of the film project.

According to Garcia, et. al (1984), social stratification refers to the ways social structure arranges its class on its ascending and descending level in the social system (197). It is how social classes are organized based on different determining factors such as educational background, wealth, income, influence, and occupation among many others. It is in this sense that inequality becomes apparent in an existing social structure wherein stratification manifests itself. In the Philippine context, Garcia, et al concur that the study conducted by our own sociologists on social inequalities gives us an insight in to the stratification system in our own society (p. 197).

How social stratification relates to social mobility is bluntly stated by Moore in his essay entitled "Occupational Prestige and Social Inequality" (Blalock, ed., 1980) in which he suggests that a society that permits extensive intergenerational mobility is less stratified than one with a high degree of hereditary social position. This means that if indeed occupation¹⁹ is inherited in the intergenerational sense, it is harder for individuals to attain social mobility.

In the context of Kandilarya, the filmmaker is inclined to ask if this is indeed the case of the Basilides family. A generation prior, the original owner of the factory asked

¹⁹ Moore states that occupation comprises performance of "a more or less precise set of remunerated activities"

the father, the cousin, to work in the factory, in a well-intentioned effort to help him go through college. His son later works in the same factory. It is certain that there are other factors involved in their decision which may include job security, comfort, and other socio-economic factors. Nevertheless, this may mean that stratification is indeed prevalent at a high degree and is dysfunctional if the society does not recognize these as factors that hinder social mobility and fosters hereditary social positions. This can also be observed in the case of political dynasties prevalent in the country where political positions are inherited and in some cases, in large corporations and businesses wherein managerial positions are also heritable. Garcia, et al, however, conclude that —the Philippines is often described as having high income inequality but with a good deal of social inequality. There are many opportunities given by our society for an upward social mobility (Garcia, et al, p. 209). It is in this salient point that the filmmaker is inclined to confirm whether this observation still holds true today through the film.

The filmmaker has also found perspectives on examining stratification. This will help establish the type of approach he will employ or limit his study with when discussing the subject in his film. This will also help determine the degree of function stratification has in our society and thus allow the filmmaker develop his position on the subject matter. Garcia, et al cite Budweiser and Stephenson in their “Analysis of the Social System” (1965) on their idea, which they borrowed from Max Weber’s book “Class, Status and Power” (1920), to enumerate different dimensions in the study of stratification. These are (1) economic dimension, wherein inequalities arise from distribution of material products, resources, and control of the production means; (2) prestige²⁰ dimension, stating that stratification exists because individuals ascribe to different values to a specific socio-economic status (sic); and (3) power dimension, in

²⁰ “relative value ascribed to a status irrespective of who occupies it” (Budweiser and Stephenson, 1965)

which Weber stated that there are inequalities of chances afforded to individuals to impose and realize their own will in a communal action even against the resistance of others who are participating in the action. (ibid. p. 198) These perspectives will help the filmmaker determine which set of factors have kept the Basilides family in their present social niche.

Other factors that may have an effect on the decisions of the members in the Basilides family may be governed by certain functions of stratification in the society. Garcia, et al recognizes that while there are inequalities, stratification still performs functions within the society (p. 199). (1) Stratification performs an integrating function since it ranks an individual higher or lower in the social stratum in which ranking is determined by a set of values identified by the society itself; and, (2) instrumental or adaptive function which states that incentives vary because of differentiated roles and status ranked higher or lower. This will provide the filmmaker an open mind when examining the conditions in which the members of the family are situated in and in hopes of understanding further how individuals become integrated in the social structure.

Ultimately, this social framework shall help establish the subject matter and introduce the problem to be tackled in the film. This will help establish the setting in which the story takes place and reinforce the theme of the film.

b. Karl Marx: On the Value of Commodities and Labor

Candle production is an industry that requires a significant amount of labor, time, and material and human resources. In which case, candles are commodities produced because there is a demand for it. Candles are used in a myriad of ways including illumination or decoration of households, as religious artifacts, as spiritual artifacts in the case of Undas and Christmas, or for celebratory occasions as in birthdays or feasts. It is therefore a commodity and has value. In efforts of the filmmaker to understand the value

mechanisms assigned to commodities, he turns to Marxist discourse. Marxist literature is instrumental in understanding how value is related to labor in an economic context which the film's subject matter is focused on.

Karl Marx defines a commodity as “an object outside us, a thing that by its properties satisfies human wants of some sort or another (Marx, p. 1)”. It is imbued with value because it is used for something, as mentioned above, and has a physical property and utility. Paraffin wax is a raw material used for the production of candles which, in itself, has a use-value since it can be transformed into candles or its by-products into something else facilitated by labour. Marx explains, under the capitalist framework, that,

“The utility of a thing makes it a use-value. But this utility is not a thing of air. Being limited by the physical properties of the commodity, it has no existence apart from that commodity. A commodity, such as iron, corn, or a diamond, is therefore, so far as it is a material thing, a use value, something useful. This property of a commodity is independent of the amount of labour required to appropriate its useful qualities.” (p. 2)

The filmmaker understands that under economic circumstances, the consideration for the use-value of the commodity is lost when all things are set to be equal. Since the exchange-value of commodities are an abstract property of assigned to objects in relation to their utility. Thus, one use-value is just as good as another, provided only it be present in sufficient quantity (p. 4). Commodities, in a condition where all values are made equal, all share a common property. They are all products of labor. In this case, Marx asserts that with all values being equal, the amount of labor expended in the production of a commodity gives the commodity its intrinsic value. Marx expounds,

“Along with the useful qualities of the products themselves, we put out of sight both the useful character of the various kinds of labour embodied in them,

and the concrete forms of that labour ; there is nothing left but what is common to them all; all are reduced to one and the same sort of labor, human labor in the abstract.” (p. 5)

In the context of Kandilarya, the filmmaker further explores how value is imbued in the production of candles. The workers are the key significant figures in determining the value of such commodity as explained by Marx. The amount of labor that went through their production can be solely attributed to the inherent skills of the workers. In looking for ways in which to measure the value of such commodity, the filmmaker finds that it is

“Plainly, by the quantity of the value-creating substance—the labour—contained in the article. The quantity of labour, however, is measured by its duration, and labor time in its turn finds its standard in weeks, days, and hours.”
(p. 5)

Marx adds,

“...that which determines the magnitude of the value of any article is the amount of labour socially necessary, or the labour-time socially necessary for its production.” (p. 6)

In Kandilarya, the workers receive their wages at the end of the week in compensation for their labor. The candles are given their value at the vending windows of the stalls. Prices are posted on the glass panels in which they are kept. These candles are assigned with relatively higher values due to the fact that they are hand-made and that their quality, strength, and aesthetic characteristics far exceed those made in large, mechanized factories.

In the course of the filmmaker’s attempt to understand labor and its relation to production and through observations of the mechanisms present in the candle factory, he is bound to inquire about the compensation for labor expended by the workers over a period of a week and if this is sufficient. The filmmaker learned that they are being paid

less than the prescribed minimum wage but are enjoying health benefits and a meal and lodgings. He has also learned to reconcile a few factors answering the questions why some of the workers keep working over that amount of compensation. The workers, ultimately, may not need excess wealth at all to get them through a day with resources to spend. This understanding is brought about by the filmmaker's admitted middle-class sensibilities of the need to accumulate wealth and a need to maintain a middle-class lifestyle which, ultimately, produces an incompatibility with a Marxist discourse on labor. The filmmaker deemed it necessary, therefore, to study Marxist ideology further to understand the modes of production.

In understanding the relation between man and machine, which the filmmaker considers an important element in the mode of representation of the workers in his film, Marx discusses the strife between man and machine which turns out to be an uneasy relationship of the labourer to the instrument of labor which Marx considers the material embodiment of capital.

“The instrument of labour, when it takes the form of a machine, immediately becomes a competitor of the workman himself. The self-expansion of capital by means of machinery is thenceforward directly proportional to the number of the workpeople, whose means of livelihood have been destroyed by that machinery. The whole system of capitalist production is based on the fact that the workman sells his labour-power as a commodity. Division of labour specialises this labour-power, by reducing it to skill in handling a particular tool. So soon as the handling of this tool becomes the work of a machine, then, with the use-value, the exchange-value too, of the workman's labour-power vanishes: the workman becomes unsaleable, like paper money thrown out of currency by legal enactment.” (p. 430-431)

The candle factory, at this point, is an entity that houses these instruments of labor. The filmmaker observes, though, that the factory uses simple machine only to facilitate the production of candles by the workers and are in no way detrimental to their labor. In this light, however, the filmmaker has likened the workers to individual parts of a machine (the factory), who, through division of labor, are limited to working on a single step in the candle-making process over long periods of time. The factory obtains an oppressive identity that exploits the worker for it to keep functioning in exchange for wages.

Chapter IV METHODS AND PROCEDURES

A. Pre-production

Pre-production started on Saturday, December 8, 2013 as a tertiary site visit to Domrose Manufacturing, the family-owned candle factory in Reparo Street Brgy. 149, Caloocan City. During this visit, the filmmaker found that the peak production season had ended and most of the workers had left for the holidays. There were only about five (5) candle makers left working on the spinners, procession candles, and vigil candles. The manager, Danilo Abuda, suggested that the filmmaker can return for another visit in January for a lesser peak season for the Holy Week when they are in production of paschal candles .

The filmmaker was then allowed to start production as early as January 17, 2013 but was not able to arrange pre-production meetings due to his participation in an international film project. Planning did not start until late January. At this point, only the cinematographer and a cameraman were found to become part of the team.

The filmmaker opted to organize a small team composed of only five crew members: a cinematographer, a camera operator, a production assistant, a sound recordist, and a production manager in consideration of the low budget. The next visit took place in February 16, 2013 well over a month behind the initially planned scheduled immersion visits. During this visit, the subjects— the Sugbo Family— had left for Samar and are set to return in May 2013. Extreme changes to the script had to be undertaken since the film was set to follow the lives of the three members of the Sugbo Family. The filmmaker immediately consulted his adviser as to what actions to take for the sudden changes. The filmmaker immediately produced a redrafted abstract to present to his adviser to determine if he will have to re-defend his proposal. At this point, the new subjects were the three members of the Basilides family: Felger, the son, 32; Felix, the father, 67; and Germila, the mother, 53. The subject being reduced to only

two generations of workers was the most important issue to be settled since the initial plan was to follow the Sugbo family's three generations of workers. After a day of deliberation from his adviser, the filmmaker was no longer required to re-defend and was set to finally start production.

A series of immersion visits were made spanning two weeks in order for the filmmaker to be acquainted with the workers of the factory and to become familiar with the steps of every type of candle in production at that time. The filmmaker opted to maintain a significant distance when being in company with the workers in order to maintain an outsider's perspective but was close enough to hear their stories and observe their interactions with each other. The manager was also an invaluable source of information about the history of the factory and the workers. Much of the information about the factory and the workers were acquired through Danilo Abuda and Felix Basilides.

A legal bout that took place sometime in late February about accounting and grant money distribution from the international film project the filmmaker participated in has delayed pre-production schedules. There have been grave issues regarding fee allocation and grant money distribution among the members of the participating team. It was only in February 24 when the filmmaker acquired an amount of ten thousand pesos (PHP 10,000) and pre-production was finally able to start. On February 22, the filmmaker was able to hire a production manager for the team and canvassing for technical requirements and logistics were finally able to start.

The only pre-production meeting took place in February 27 where the plans and conduct for the production process were discussed, creative decisions were made, and technical requirements finalized. This was due to constraints encountered since it was the thesis season and there is a shortage of attendance and availability of crew members. Much of the communication was made online.

B. Production

The production phase started on March 6, 2013. Total shooting days amounted to a total of three days including an additional shoot (add-shoot). The production crew was composed of one cinematographer, one cameraman, one grip/caretaker, one production assistant, and the director/filmmaker. The production manager was set to work off-site and was in charge of logistics and schedule. On the first day, the shoot started at 5:30 in the morning.

On the first day, the crew focused on shooting all the needed shots on the shot list. The crew mostly put their focus on the steps and processes of each type of candle. Equipped with two 5D Mark II²¹ cameras and lenses, the crew was able to coordinate well as to what shots were needed. One camera was tasked to focus on the faces of the workers and the other focused on the processes. One focused on tight shots and the other on wide shots. Most establishing shots were mounted on tripods.

Meals were provided by the manager Danilo Abuda, a close friend of the filmmaker's father.

Difficulties encountered on the first day were related to mobility. The cinematographer had a hard time allocating and distributing lights to each floor of the factory. Though the production crew was able to acquire most of the needed shots on the first day, they had a hard time going up and down floors since they were following the steps, processes, and subjects within the factory. This was because they had to cover every step of the manufacture of each type of candle simultaneously.

Most workers were cooperative and enthusiastic about the production process but refrained from interfering in any way. This made the production easy.

The first day ended at 7 PM after the factory had closed.

²¹ From UPFI and Gian Abrahan

The second day was set on the 8th of April allowing a day in between shooting days for organizing and reviewing footage. The crew arrived on-site at 6AM and started shooting establishing shots and other details missed during the first shooting day. The crew was able to acquire a new 70-200mm lens which allowed them to shoot close-ups and intricate details of some processes. The availability of the lens also allowed them to re-shoot some footage.

The second day focused on interviews with the five main characters: Felix Basilides, Germila Basilides, Felger Basillides, Cirilo Basilides, and Danilo Abuda. The second shooting day ended at around 7PM.

An additional shooting day was carried out on the 23rd of March in order to establish a few important points in the film's concept and gather additional footage. The crew was reduced to three members composed of one production assistant, the cinematographer, and the director. They were able to borrow a 7D camera and a 70-200mm lens from Jacques Palami. The crew had to deal with drastic changes in the environment of the factory. The shoot was focused on the routines of the manager and the distribution of wages.

C. Post-production

Sorting and organization of shots for editing started on the 10th of March and took the filmmaker a total of twelve (12) hours to label and compile. Initial editing was carried out by the filmmaker himself and took two days to finish yielding an initial cut which was roughly 21 minutes in length. The filmmaker followed the script arranged in his original thesis proposal.

The filmmaker decided to accompany the images with a musical score in order to bring about the pace of the film. He needed an upbeat, fast, and rhythmic musical score that escalates culminating to an angry mood. He used Incubus' *Megalomaniac* as a

guide sound for the rhythmic pace at the climax sequence. The same song was forwarded to the music scorer for study to come up with an original score that echoes a revolutionary and empowering mood by using two to four guitars. The filmmaker deemed the music appropriate in order to maintain a high fidelity towards the intended mood of the film and to Dziga Vertov's incorporation of Eisenstein's montage techniques to his films. This theoretical concept, along with Walter Murch's editing techniques, is incorporated by the filmmaker in his film.

A consultation followed on the 18th.

The filmmaker's adviser commented that the filmmaker needs to establish the floors better and identify which types of candles are made in them. She also adds that the relationship of the family members should also be well established as well as their relationship with the manager. The prison environment also needed establishments. A drastic focus on the concepts in the proposal must be made clear. Comments from peers also yielded similar results and thus the filmmaker decided to carry out an additional shooting day.

The filmmaker also asked for the aid of another editor as suggested by many of his peers. The editing for a second cut started on March 24 and spanned three (3) days of offline editing. As a result, the film was reduced to a 16-minute and 38-second running time and the establishing shots were incorporated. The resulting output yielded a more logically organized narrative. A consultation followed on March 27. On the same date, the film was picture locked. A series of minor edits allowed some scenes to be cut away and some scenes given more focus and added length.

Grading started on April 2 after a series of minor edits and was finished in April 4. The picture was made to look gritty through contrast. Textures were brought up in order to enforce the needed mood for the film.

The final music score, which was characteristically experimental in mood, was incorporated to the film during the sound design phase. A sound engineer offered help on looping parts of the score in order for it to build up mood for a majority of the film's running time. A second score was made. Due to its upbeat mood, the filmmaker opted to use it for the rolling credits in order to bring about a more uplifting mood at the end.

Sound design was carried out by the filmmaker with extensive aid from an expert on the field. The design brought out the factory sounds including metallic sound bites and ambience. Together with the score, the filmmaker intends to bring them together to harmoniously aid the pace and mood of the narrative. Sound design started on April 3 and mastered sound was produced on April 5.

Submission of all requirements was completed on April 5.

D. Budget

Expenses (Others)	Spent	
Gas	300	
	300	
Kuya Willy gas	1,600	
Batteries	1002	
Masking Tape	224.25	
Bandaid	16.7	
Coin envelope	3.5	
Special Requests + Groceries	126	
	129.95	
	77.5	
	97.5	
Henry Lu: Cab Fee	150	
TOTAL COST	4,027.40	
TECHNICAL REQUIREMENTS (2 days Total)		Prices
Rentals	Quantity	
Ate Gi:Camera	1	5,000
		4,000

UPFI		3,000
1.2 HMI Lights	1	1,500
Caretaker	1	1,500
H4N	1	1,500
Panels	3	3,000
Sola	1	750
Helio	1	1,000
Boom Mic	1	1,000
Lenses		4,500
Apple Box	1	FREE
TOTAL COST		26,750

People

Henry Lu: TF	2,000
Kuya Willy	3,600
Factory	2,500
TOTAL COST	8,100

POST-PRODUCTION

Editor	2,500.00
Transportation	3700
Food	545
TOTAL COST	6,745

Other expenses

Bag	1,199.00
Clothing	1259
Electricity (pre-production)	2500
Food (production)	1500
TOTAL COST	6458

OVERALL TOTAL COST:
54,080.40

E. Selection of the Documentary Subject

Upon his first visit to the factory during a debut celebration, the filmmaker has developed a keen interest to the processes of candle-making. His background as a craftsman, a sculptor at one point, naturally attracted him to explore the factory. The gigantic cauldrons filled with hardened wax and hanging candles further fuelled his interest.

After a number of inquiries, he discovered that the workers have been working there for at most three generations and that they enjoy wages lower than the minimum amount prescribed by law. Most of them are also migrants from Samar and Leyte and are close relatives to the owner's family. Some of them live inside the factory. They are not living in poverty and they maintain good relations with the owner's family. After interviews and interactions with the workers, he found out that they are generally happy with their way of life and the things they enjoy while working in the factory. They do not feel oppressed in any way. Given the academic background of the filmmaker and his knowledge on sociological approaches to labor and production, he was compelled to ask why the workers are content with their way of life. The filmmaker's eagerness to understand the why they work and what the workers work for greatly guided him in the production of the documentary film.

F. Production Schedule

KANDILARYA

Director: Jericho Sandino R. Aliposa

Production manager: Bernice Dy

Cinematographer: MA Theodore Lozada

<p>Camera operator: Leandro Lorenzo</p> <p>Sound: Henry Lu</p> <p>Music: Igo Tan</p> <p>Editor: Jericho Sandino R. Aliposa and Sue Aspiras</p> <p>Production coordinator: Frances Grace Mortel</p> <p>Production assistants: Juan Miguel Severo and Kevin Van Sulitas</p>	
PRE-PRODUCTION	
08 December 2012	Tertiary site visit
17 January 2013	Consultation; approved for production
16 February 2013	First immersion day
18 February 2013	Second immersion day
21 February 2013	Third immersion day
23 February 2013	Fourth immersion day
25 February 2013	Fifth immersion day
27 February 2013	Pre-production meeting
28 February 2013	Sixth immersion day
02 March 2013	Final immersion day; final arrangements with factory admin
PRODUCTION	
06 March 2013	Day 1
08 March 2013	Day 2

23 March 2013	Add shoot
POST PRODUCTION	
10 March 2013	Sorting of footage
16 March 2013 17 March 2013	Editing: First cut
18 March 2013	Consultation
24 March 2013 25 March 2013 26 March 2013	Editing: Second cut
27 March 2013	Consultation
28 March 2013 to 01 April 2013	Editing: Final cut
02 April 2013 to 04 April 2013	Grading and sound design
05 April 2013	Publication and submission; Final cut consultation

CHAPTER V. DOCUMENTARY OUTLINE AND STORYBOARD

A. Documentary outline

OBB. INT. FACTORY. GLIMPSES

We see interior of factory. A series of images inside the factory tells us that it is a prison and there are people in them. Inside this place, you will work hard, have a family, grow old, and die. But someone will take your place. They may be your own children. This is a cycle. (See Fig. 1)

TITLE CARD. KANDILARYA

We see a candle loitering in a cast. This is a place where candles are made.

SEQUENCE 1. MEET THE WORKERS

The workers are introduced. From the third floor, we see Cirilo Basilides, an old man working on preparing the dyes. Next is Noel Bayog, a young man with greying hair building fire and casting candles. Carlo Ladio is a young man painting cast candles. Sally Leoligao and Fred Gilber sculpt the cast candles. On the second floor, Abe works on the spinning machine. He will be working there all day. On the first floor, we meet Oscar working the sperma candle machines and spinning spools of wicks. Next is Felix Basilides, an old man assembling wicks for the vigil candles. Felger Basilides is a young man diligent on his work. He makes vigil candles. Germila Basilides is assembling vigil candles.

We see Germila and Felger talking while working on assembling vigil candles. As co-workers, they are comfortable about talking about a myriad of things, one of which is about Felger's kid.

With them are machines. The tools they use for their craft and the same things that imprison them.

SEQUENCE 2. THE GROUND FLOOR

We follow Felger as he works on making vigil candles. First, he cleans up the machine and sets the moulds in place. He then prepares the wax he needs by melting down some blocks. He pours liquid wax on his machine and then adds wax to quickly stiffen them and shorten the cooling period. He then scrapes off the excess wax and sets them aside. Using the machine, he harvests the candles.

We see Oscar as he prepares the wicks needed for his machine. He then starts pouring wax on his machine and when it hardens, proceeds to cut off the wicks. He turns over the machine and unclamps the candles. He then harvests sperma candles.

Blas is seen fixing long wicks and tying them on long metal rods. He then proceeds to build up fire on the furnace. After soaking the rod with hanging wicks on a wax container, we see partially finished procession candles.

SEQUENCE 3. THE SECOND FLOOR

We go up the second floor and meet Abe. He works the spinner starting off by tying the wicks to the spikes. He then starts pouring wax on them with his dipper while turning the machine. He will keep pouring wax until the candles thicken.

SEQUENCE 4. THE THIRD FLOOR

We go up the third floor and hear the AM radio playing. We see a crowd of people working on very thick candles. They are all also prisoners of their machines.

We first see Noel building fire on the furnace. He prepares the wax by putting them on the cauldron. He then prepares casts for the gigantic paschal candles. With the help of

Toto, they erect the casts and Noel starts pouring wax. After a while, they dip the cast inside a water trough and unfasten them. A cast candle surfaces.

We meet Fred, Sally, and Eric and we observe the intricacy of sculpting patterns on the thick candles. We then see Cirilo preparing cans of hot wax to be used by him and Vangie to fill the sculpted patterns with colored wax.

We then meet Carlo who paints the cast paschals with colourful religious images.

We see they are inside a cage. They are imprisoned.

SEQUENCE 5. THE WARDEN AND HIS POST

We go back down to the ground floor and we find an office where Danilo Abuda, the manager prepares money. He puts them inside small brown envelopes. We then see the store where the candles are being sold.

Meanwhile, something in the factory is brewing.

SEQUENCE 6. THE HANDS, THE CRAFT, THE PRISON

Heat builds up in the factory. There is fire, there is smoke. Something is brewing. We see how the individual steps in candle manufacture can be used to show that what the workers do can free them. We see them rise from being in too deep or drowned. They can remove the shackles that cripple them and cut the ropes that bind them. At the same time, they can remove the roots of their oppression or break the cages that imprison them. They can also fight back with their knives and axes. They can scar their oppressors or gut them. With their hands and craft, they can fight and break free.

But they do not. What they do itself and to whom or why they do it for binds them to the factory.

SEQUENCE 7. DIE DOWN AND PACK UP

After a hard day's work, we see that the candles are being packed; the products of another routine day. We see the cost of some of the types of candles in the store. We compare these to the wages the workers receive at the end of the week.

We learn that Felix, Germila, and Felger are related, all bearing the same surname. We also notice the relationship of Felix with the Danilo.

In the end, we see that Felger has a wife and son. Maybe they are the reason why he is working in the factory. Will he be able to get out of the factory for his family or will the cycle continue?

CBB. CUT TO BLACK. CREDITS. MUSIC PLAYING

End.

C. The Storyboard

OBB. INT. FACTORY. GLIMPSES



Fig. 1. Glimpses inside the factory.

The sequence uses dip to black transitions in order to emulate glimpsing. Composed by fifteen (15) footages, the sequence spans the first minute of the film. It is followed by the title card.

SEQ. 1. MEET THE WORKERS



Felger, Germila

Felix,

SEQ 2. THE GROUND FLOOR



Fig 3. Candles from the ground floor. Clockwise from left: procession candles, sperma candles, vigil candles assembly, and vigil candle manufacture

Blas Gonzaga, working on the procession candles, is introduced in this sequence.

SEQ 3. THE SECOND FLOOR

In this sequence, Abe solely works on the spinning machine/spinner. The spinning of the machine will be widely utilized in this film as a device for passage of time as Abe repeatedly pours wax on the installed wicks until they reach the desired thickness. These thick candles are then cast on mould on the top floor producing paschal candles.

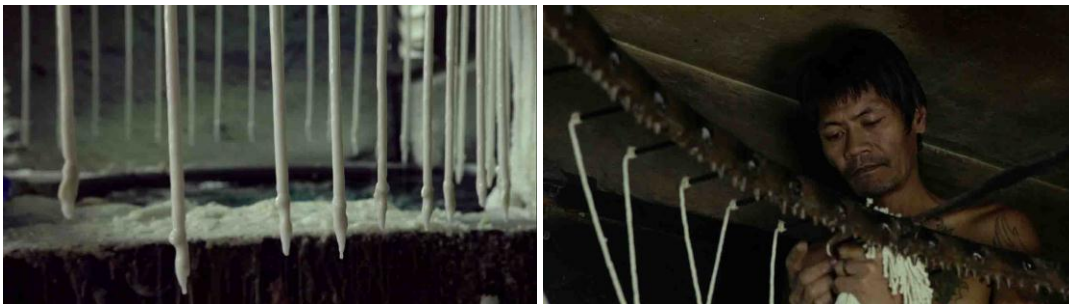


Fig 4. Paschal candles are made on the second floor solely by Abe Israel. It involves an intensive process of repeatedly pouring wax on about 30 wicks until their diameters reach up to 4 inches.

SEQ 4. THE THIRD FLOOR

Since the third floor is focused on the production of paschal candles, this sequence follows the process by following different workers who are tasked to work specifically on a single step in the process.

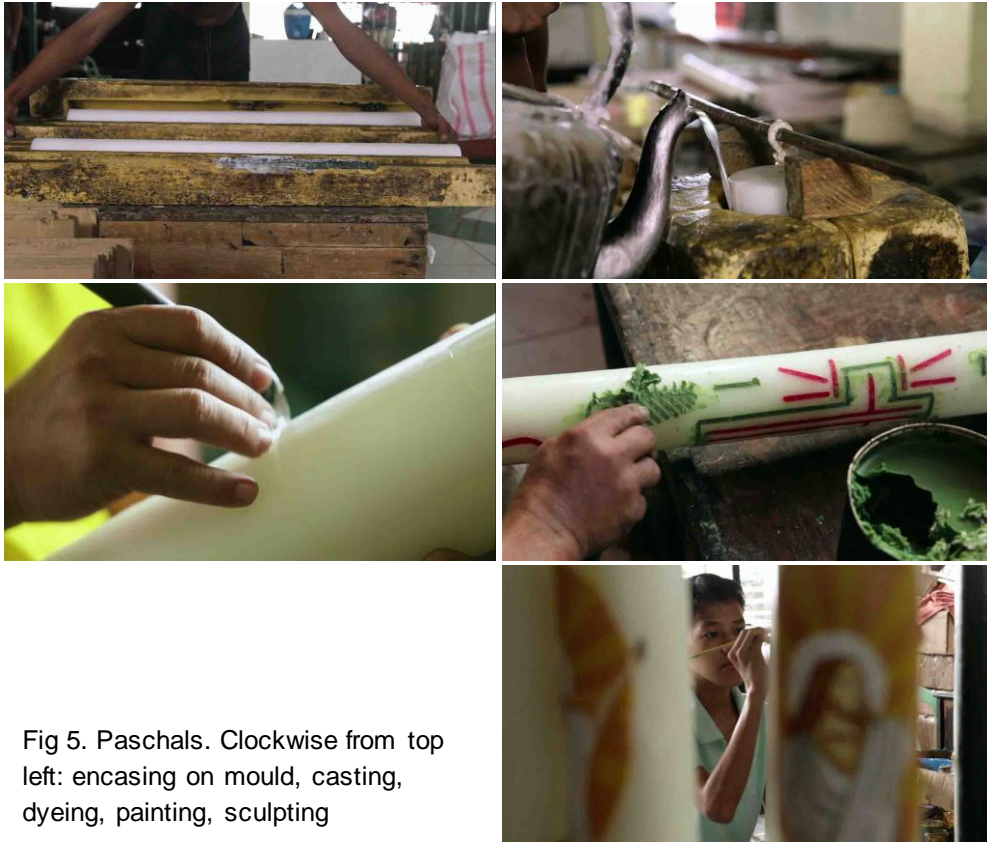


Fig 5. Paschals. Clockwise from top left: encasing on mould, casting, dyeing, painting, sculpting

SEQ 5. THE MANAGER AND HIS POST

In this sequence, the manager of the factory and the workers is introduced. His office is located behind the store in which he is preparing the worker's wages for the week.



Fig 6. The manager shown preparing wages on envelopes. His office is located near the store where the candle products are sold.

SEQ 6. THE HANDS, THE CRAFT, THE PRISON



Fig 7. "Something's brewing and we need to fan the flames"



Fig 8. Metaphors. Clockwise from top left: “unchain/unleash”, “cut the cages”, “break the cages open”, “scar them, wound them”, “let us rise”, “skin them up”

SEQ 7. DIE DOWN AND PACK UP



Fig 9. “The prison we make for ourselves.”



Fig 10. At the end of the day. From top left: “the fruits of our labor”, wage preparation, Abe’s wage, Sally’s wage, the Basilideses and how much they get at the end of the week, Germila Basilides worked for 2.5 days, the manager retreats, “will they be able to get out or will the cycle go on?”

CHAPTER VI. FACULTY CRITIQUE AND RECOMMENDATIONS

The defense was scheduled on Monday, 8 April 2013 at 4:50PM at the Film Institute Adarna Theatre. There were four panellists who gave their comments. They are generally positive and were very constructive.

Prof. Eduardo Lejano, Jr. praised the film for its uniqueness but was concerned about the film's completeness. He suggested that in order for the film to come full circle, the filmmaker may want to consider adding footage showing customers buying candle products from the store. He also asked if the filmmaker attempted to follow an individual or a group of individuals. The filmmaker answered that initially, he wanted to follow the daily routines of a family in the factory. The filmmaker's response was followed by a series of questions from other faculty members.

Professors Cantor and Alfonso shared similar concerns about giving the subjects voices stating that for them, film is a conversation and the inclusion of dialogues will further render the film a better dimension.

Prof. Sari Dalena praised the film's cinematography and rhythm but stated that the relationship of the lives of the workers to that of the candles were found wanting. Though satisfied with the metaphors and the motifs, she suggested that the rituals associated with the use of candles could offer the film a better dimension.

Prof. Joni Gutierrez praised the film's cinematography but commented that it could still be shortened and that it was dragging at some point.

Dean Roland Tolentino's recommendations were mostly concerned about the depth of the film. He wanted to add a more political dimension to the film especially since it was about modes of production. He also found the establishment of the space wanting. Generally, the panellists praised the cinematography and the uniqueness of the concept and narrative styles employed by the film.

Note: Thesis defense forms and Appendices may be accessed through the College of Mass Communication Library.

Bibliography

- Political Economy*. (2013). Retrieved March 27, 2013, from <http://investopedia.com: http://www.investopedia.com/terms/p/political-economy.asp>
- Abinales, P. N. (Ed.). (2010). *Revisiting Marxism in the Philippines* (2nd ed.). Quezon City: Anvil Publishing, Inc. and University of the Philippines.
- Blalock, H. J. (Ed.). (1980). *Sociological Theory and Research: A Critical Appraisal*. New York: The Free Press.
- Boogert, H. (Director). (2012). *The Philippines, Asia* [Motion Picture]. Images Connect (imagesconnect.org).
- Boyd, B. (Composer). (2010). A Night Without Cars. [B. Boyd, Performer] On *The Wild Trapeze*. California, United States of America: Epic.
- Boyd, B., Einziger, M., Pasillas, J. I., Kilmore, C., & Kenney, B. (Composers). (2001). 11AM. [Incubus, Performer] Calabasas, California, United States of America.
- Corre, F. (Director). (2001). *Dream Weavers* [Motion Picture].
- Critical Political Ecology: The politics of environmental science*. (n.d.). Retrieved March 27, 2013, from <http://www.hks.harvard.edu: http://www.hks.harvard.edu/sdn/articles/files/Forsyth-cpe1.pdf>
- Eisenstein, S. (Director). (1925). *Battleship Potemkin* [Motion Picture].
- Eisenstein, S. (1949). *A Dialectic Approach to Film Form*. Retrieved October 12, 2012, from http://interactive.usc.edu/blog-old/wp-content/uploads/2010/08/Film_Form.pdf: http://interactive.usc.edu/blog-old/wp-content/uploads/2010/08/Film_Form.pdf
- Gomez, M. (Director). (2012). *Paglalayag* [Motion Picture]. Philippines: University of the Philippines Film Institute.
- Greenberg, J. B., & Park, T. K. (1994). *Political Ecology*. Retrieved March 27, 2013, from http://jpe.library.arizona.edu: http://jpe.library.arizona.edu/volume_1/foreword.pdf
- Griffin, E. (2012). *A First Look at Communication Theory*. Retrieved August 17, 2012, from http://www.afirstlook.com/edition_7/theory_resources/The_Interactional_View
- Boyd, B., Einziger, M., Pasillas, J., Kilmore, C., & Kenney, B. (Composers). (2004). Megalomaniac. [Incubus, Performer] On *A Crow Left of the Murder*. Atlanta, Georgia, United States of America.

- Leger, F. (Director). (1924). *Ballet Macanique* [Motion Picture].
- Limayo, K. L. (Director). (2012). *Sa Rikaw: Ang Huling Kanta ng Iraya Mangyan ng Magnot* [Motion Picture]. Philippines: University of the Philippines Film Institute.
- Manuel B. Garcia, F. M. (1984). *Sociology: Focus on Filipino Society and Culture*. Metro Manila: National Book Store, Inc.
- Maranan, J. (Director). (2011). *Tundong Magiliw: Pasaan Isinilang Siyang Mahirap* [Motion Picture].
- Marx, K. (1902). *Das Kapital: A Critical Analysis of Capitalist Production* (4th ed.). (F. Engels, Ed., & S. M. Aveling, Trans.) London: Swann Sonnenschein & Co., Ltd.
- Moore, M. (Director). (2009). *Capitalism: A Love Story* [Motion Picture].
- Murch, W. (2001). *In the Blink of An Eye: A Perspective of Film Editing, 2nd Ed.* Retrieved April 9, 2013, from Digicinema.com: <http://digicinema.myvelodrome.org/reading/murch.pdf>
- Nichols, B. (2012, August retrieved 2). Modes of Documentary. <http://condor.depaul.edu/dtudor/DOCUMENTARY%20MODES.htm>.
- Reyes, E. A. (1989). *Notes on Philippine Cinema*. Manila: De La Salle University Press.
- Vertov, D. (Director). (1929). *Man with the Movie Camera* [Motion Picture].
- What stylistic devices, techniques, approaches does Kubrick use?* (n.d.). Retrieved October 10, 2012, from <http://www.krusch.com/kubrick/Q58.html> What stylistic devices/techniques/approaches does Kubrick use?
- Winston, B. (1995). *Claiming the Real: The documentary Film Revisited*. London: British Film Institute.