

Incorporating Documentary Filmmaking into the Fundamentals of Research

Gabriel Martinez and Mr. Donald Gjoka and Danielle Wirsansky

3 Muses Photography Background

3 Muses Photography has been dedicated to utilizing photography as an engaging source of storytelling and recently have been incorporating film into that endeavor. Utilizing Da Vinci Resolve, transferring the knowledge of beneficial cinematography from photography experience, the team has found a more specific direction when it comes to storytelling, in Which documentary making is a great medium to share very personal stories with the masses. The public is aware of many social, political, and personal historical events, but many smaller-scale stories that add to bigger events have been somewhat overlooked. Personal stories behind WWII's intermarriage cases, LGBT struggles through expressive art, and the context behind a weeping angel statue have been recorded and documented to aid in the bigger picture of well-known events, even promoting a sense of personalization through interviews we conducted with those who have experienced those stories themselves. All in all, a transition from photography to detailed documentaries has prompted our motive to be about sharing personal tales for the benefit of not only the audience's awareness, but the people involved who can finally share their rich history.

The Method Behind Building Documentaries

Beginning with the process of learning about the program we would be using for the documentaries, Da Vinci Resolve had the proper amount of tutorial devices that we used in our free time to develop some comfortability with utilizing it for future projects. This includes:

- Visual Effects
- Developing Rough Cuts
- Audio Mixing and Color Management

In combination with learning the program, we worked with interviewees to construct personal stories that would have the individuals involved in charge of having the documentaries flow chronologically. On top of learning how to use Da Vinci Resolve on its own, we looked at and discussed several techniques when it came to constructing documentaries and having them appear as visual essays, including a hook, body, and conclusion. These techniques include:

- Forming an outline based on a chronological structure.
- Doing a lot of showing, not telling. Using visuals, interviews, and real-life footage to convey stories rather than relying too heavily on narration or exposition.
- Having accurate and appropriate B-roll footage during narrating segments.

We developed scripts based on the importance of the topic and condensed the information enough to include specific eye-capturing and moments from personalized history.

Expected Results and Personal Findings

As of now, the documentaries we have crafted are on their final polishing stages and the responses, or results, we expect to receive is based on the awareness brought to the topics we have promoted through carefully constructing the information we have on personal or locally known historical stories as a team. However, during the progression of our efforts, we can examine the benefits of the information we are implementing from our sources, such as the specific inclusions of interview segments, general historical information, and the pacing of our documentaries:

- The Lewin Family history is told through the personal stories of Margot Graebert and her experience with intermarriage within her family during WWII.
- Using art as a form of expression to explain LGBTQ+ issues has been provided more insight and personal opinions about the controversial dilemma.
- Illustrating the deep history of the Haserot Angel and the Haserot Family history, promoting its iconic placement as a tourist sight.

The whole premise behind making these distinct documentaries is to figure out how much information is too much or unnecessary for each documentary. We figured out that to make the stories flow, we would have an outline that tracks the topic chronologically and has it so that the information is condensed to a certain degree. Without a doubt, we have confirmation of how a particular documentary should be constructed for an audience, as well as honoring those who have participated in them.

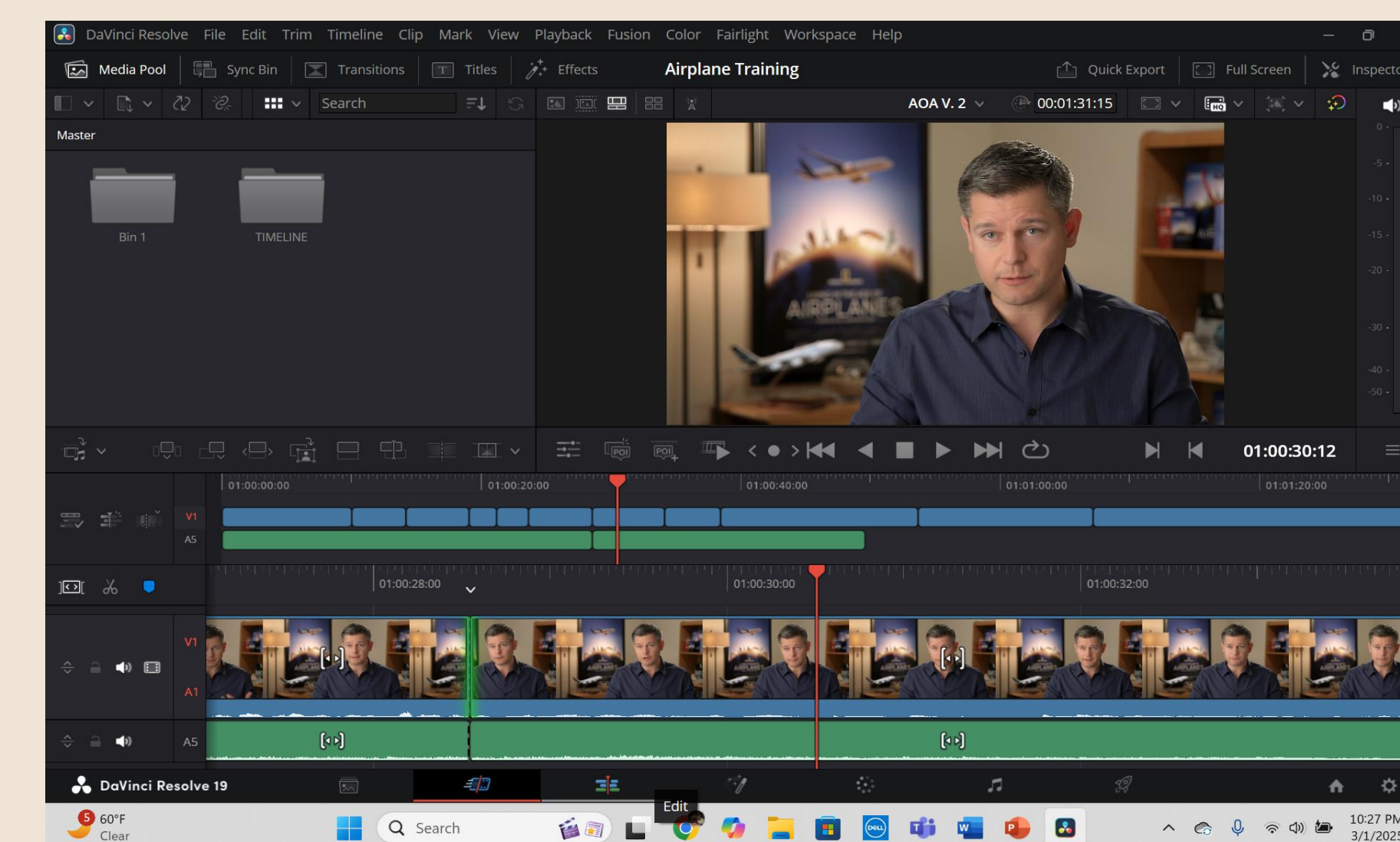
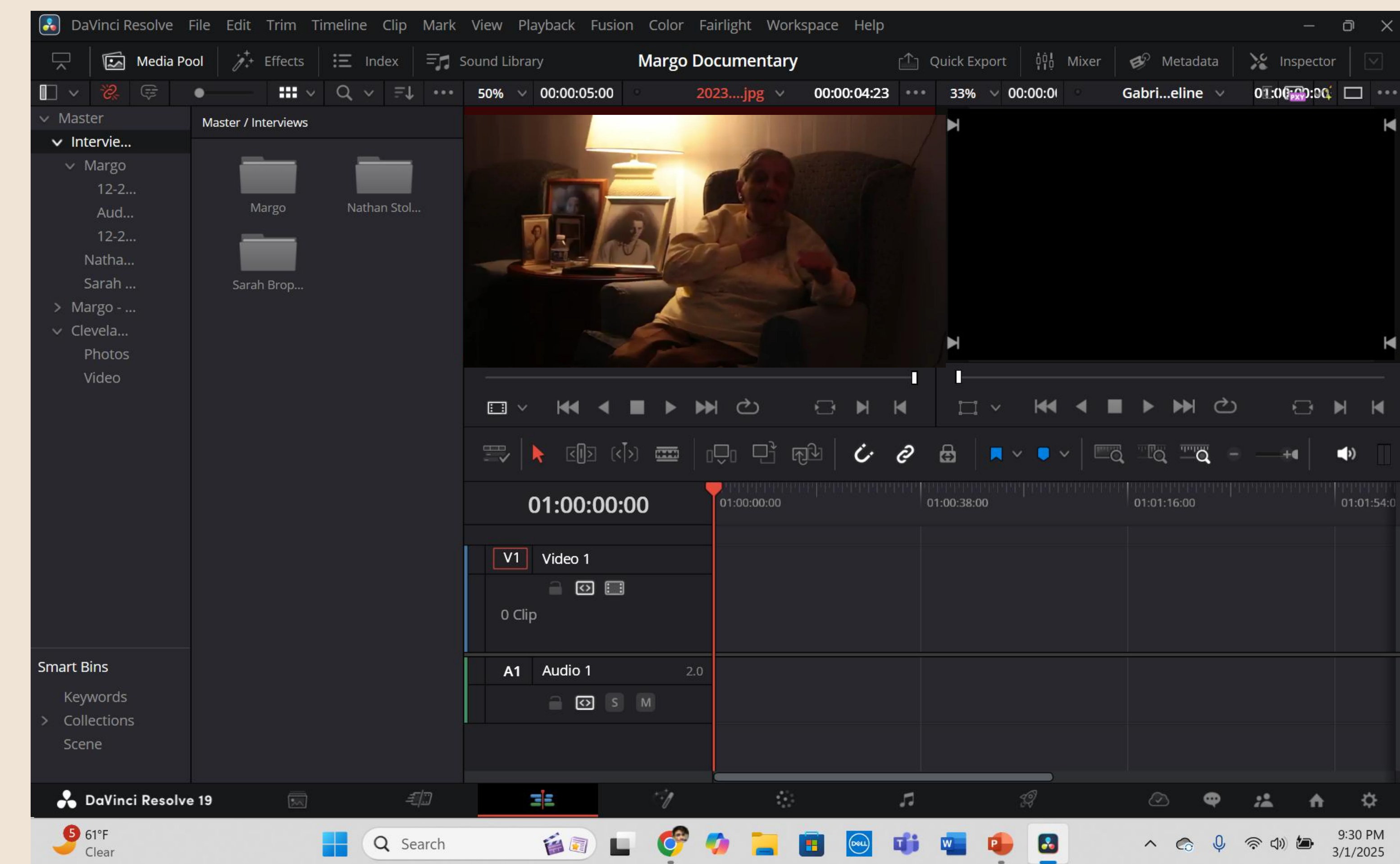
My Main Focus

My main line of concentration was transcribing the interviews conducted, mainly transcribing Margot Graebert's interview and interviews done based on the Orlando Fringe Festival. Overview of Margot's story:

- The film introduces Margot Graebert's family and the significance of intermarriage during the Holocaust. It explains how these marriages became both a form of protection and a potential danger under Nazi laws.
- A key event in the film is the Rosenstrasse Protest, where intermarried families, including Margot's, rallied against the deportation of Jewish husbands. The protest is framed as a significant act of resistance and solidarity.

From my line of work, details simply from transcribing a few hours of footage act as a form of traditional note taking and memorizing. For an audience, the personal stories intertwine with the event being spoken about, which in this case, Margot's input on her family's history with intermarriage aids in providing the meaning behind the Rosenstrasse Protest.

Referencing an interview with Danielle Wirsansky, "Graebert said that although it was hard for her to share her story, she was very grateful that we had come to speak with her." She was glad that she could revisit her past and think of her parents, for example, that she hadn't thought of for decades. With a strong reference to time being limited, Graebert's story meant a lot to her and through documentation, she can have her voice and history gain awareness.



References

- Lewin Family History Written by Carmelina Moersch - <https://rosenstrassefounda.wixsite.com/my-site/lewin-family-r>
- Margot Graebert and dedication to Holocaust survivors and their families.
- Expert interviews on intermarriage and Haserot Angel historians.
- Ashleigh Ann Gardner (Orlando Fringe Festival Photo 2022).
- Research Mentor: Donald Gjoka.
- Research Supervisor: Danielle Wirsansky.
- Research Assistants: Jaycee Howard, Garrett Di Scala, Gabriel Martinez.
- Danielle Wirsansky Interview with the Department of History - <https://history.fsu.edu/article/documentary-making-storytelling-interview-danielle-wirsansky-phd-candidate>