

LIYANA



STUDY GUIDE

CFI EDUCATION

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KEY CONCEPTS

- Storytelling
- Creativity
- Media Literacy
- Documentary Filmmaking
- Animation
- Swaziland
- Africa
- HIV/AIDS
- Child Abuse and Child Rights
- Empathy
- Resilience
- Art Therapy

SUBJECT AREAS

GRADES 8-12

- Language Arts
- Social Studies
- Global Studies
- Digital Media
- Visual Arts

LEARNING OBJECTIVES

- Understand techniques of narrative storytelling
- Cultivate curiosity about global cultures with a social justice lens
- Define concepts of empathy and resilience and identify ways to develop them
- Practice media literacy skills and explore careers in media making

USING THIS GUIDE

This study guide is designed for educators discussing the film LIYANA in their middle and high school classrooms. Discussion questions and activities encourage students to develop their storytelling skills as well as important life skills of empathy and resilience. Lessons are aligned to standards so educators can supplement their language arts and social studies curriculum with activities that also promote media literacy and social justice.



ABOUT THE FILM

LIYANA

US/Swaziland 2017, 77 min

Directors Aaron Kopp & Amanda Kopp

Young Swazi orphans are invited to create a story together out of their deep suffering and rich imaginations. Famed South African storyteller Gcina Mhlophe encourages them to envision a character and draw, write, and enact the adventure. They invent Liyana and her dangerous quest to rescue her twin brothers from human traffickers. Aaron and Amanda Kopp (*The Hunting Ground*, MVFF 2015) highlight the simple joy and beauty of the children at work and play in their group home on a farm. The horrors they've faced—hunger, abuse, violence, death of parents from HIV/AIDS—haven't diminished their creativity and willingness to hope. This backstory, the children's vivid enactment of Liyana's journey, and gorgeous 3D and 2D animation by Shofela Coker's team are artfully intercut to immerse us fully in the adventure. Through collective storytelling, the orphans deepen their resilience by shaping Liyana's quest and becoming heroes and heroines in their own lives.



AARON KOPP

DIRECTOR/PRODUCER

I grew up in Swaziland and will always consider it my home. In part, this film is a love letter to my childhood in that beautiful African Kingdom. We've had the pleasure of knowing the children in the film for many years. Zweli was the one who initially sparked our inspiration for the film's eventual form. We met when he was 5 years old, and he was already quite a raconteur. He loved using "delicious" words in an imaginative way.

During our research period for the film, we talked to the children about their early life before they came to the orphan home and quickly realized that asking them to revisit traumatic memories in front of a camera was not the path we wished to take. Films about the suffering of Africans in which the audience is led to feel pity or guilt have been made before. In contrast, LIYANA gives our young storytellers the stage and allows them to take charge of the narrative. By highlighting the unique perspectives of one of the world's most marginalized and vulnerable populations, we believe we can challenge dehumanizing stereotypes and transform beliefs.

In pre-production I spent time reading about creative art therapies as well as traditional stories in Swaziland. It soon became clear that the use of a fictional character, created by the children, could serve as a unique window into their memories and emotions, while still ensuring some privacy. As soon as we decided on this approach, we contacted South African storyteller and author, Gcina Mhlophe. I first saw her on stage when I was a teenager and remember being transfixed by her performance. We knew she would be the perfect guide for the children in their creative process.

In LIYANA, we hope the audience will be swept away by the children's imaginations, in the same way that we were. The process of filming was exciting, because each day the children came up with weird and wonderful ideas that moved the story forward. Every time we interviewed Sibusiso we would have to end the interview only because our camera batteries died, or because the light was gone, but never because he was out of ideas.

AMANDA KOPP

DIRECTOR/PRODUCER

I met this talented group of children in Swaziland in 2003. They have inspired my artwork since then. In my painting, drawing, and photography, I have explored visions of their imaginations and dreams. It was during this time that we also began research for the film that would become LIYANA. The first instinct regarding visual representation of the children's fictional story was to simply animate the children's own drawings. We decided instead to create an immersive animated world that could be truer to what exists in our young storytellers' minds. We knew we needed someone who could imbue our heroic Liyana with the beauty and personality she deserved. After searching far and wide, I finally encountered an interview with Nigerian illustrator and animator, Shofela Coker. It was not just his obvious talent, but also heart and passion that made him the perfect partner. For more than two years Shof and his small team of artists devoted an outrageous number of hours working with us to bring the children's story to life.

It was also an honor to work with the brilliant South African composer, Philip Miller. He immediately understood our vision for the combination of western and traditional Swazi instrumentation. We worked with him in Swaziland to record with musicians and a variety of vocalists. We could not be more proud of the score, both in process and end result. It was important to me that we approach the story as artists, not limited by a genre. This freed us to follow the story wherever it led. The documentary scenes are often lyrical and at times even dip into fantasy. And although the fictional and real-life stories are set against a backdrop of devastation caused by HIV/AIDS, this was not the children's primary focus, nor ours. This film is meant to enchant and entertain. At its heart the film is a celebration of the transformative power of storytelling.



BACKGROUND INFORMATION

This section will help educators familiarize themselves with a basic country profile about the Kingdom of Swaziland. You can use this information to help contextualize the film for your students.

ABOUT THE KINGDOM OF SWAZILAND

Swaziland is a small, landlocked country situated between South Africa and Mozambique on the southeastern side of the African continent.

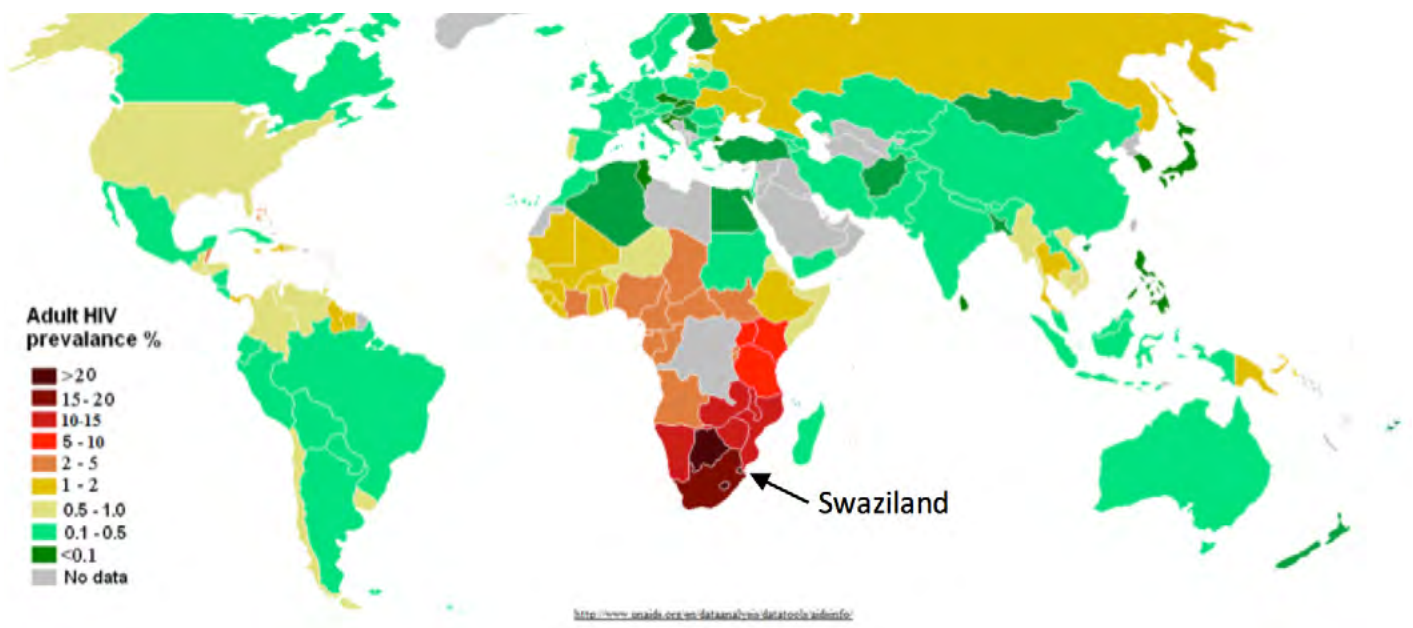
- **Area** – 6,704 sq miles. That is equivalent to the area of all nine counties located in the San Francisco Bay Area.
- **Population** – 1.2 million people live in Swaziland. That's approximately the populations of San Francisco and Oakland combined.
- **Government** – Swaziland is an absolute monarchy, ruled by King Mswati III. Formerly it was a British colony, gaining its official independence in 1968.
- **Languages** – Its official languages are Swazi and English.
- **Religion** – Its major religions are Christianity and indigenous beliefs.
- **Economy** – Poverty is a concern for many in Swaziland. One in four people are unemployed, while the majority work in subsistence agriculture. Wealth that does exist in the country is unevenly distributed; 20 percent of the population control 80 percent of the wealth.
- **Life expectancy** – On average, people in Swaziland live to the age of 50 years old. In comparison, the life expectancy for U.S. citizens on average is 78.
- **HIV/AIDS** – As stated in the film, Swaziland has the highest infection rate in the world; more than 25 percent of adults in Swaziland have HIV/AIDS.

Sources:

BBC. Swaziland country profile. <http://www.bbc.com/news/world-africa-14095303> (accessed September 12, 2017).

U.S. Central Intelligence Agency. The World Factbook.

<https://www.cia.gov/library/publications/the-world-factbook/geos/wz.html> (accessed September 12, 2017).



BEFORE THE FILM

Reviewing some basic information about the film can get students into the right frame of mind to watch. Encourage active viewing by posing a question for them to consider while watching.

- Bring up a map of Swaziland. You can zoom in and out and switch to satellite view to help students gain perspective on its location and topography:
<https://goo.gl/maps/NxtZgHzNXsS2>.
- Share some basic information about the country, which is included in the **Background Information** section of this guide.
- Ask students to consider the following questions as they watch the film: What are the key concerns raised in the film, for children in Swaziland? How are these concerns similar or different to the concerns that children in your community face?
- Tell them to be prepared to discuss the film after viewing.



AFTER THE FILM

A reflective conversation immediately after viewing the film can help students process any emotions that may have surfaced while watching. It can also prime your students for the lessons that follow.

REACTIONS TO THE FILM

- How did the film make you feel?
- What scenes in the film stood out for you? Why?
- Could you identify with the children in the film? Why or why not?
- Did any questions come up for you while watching the film?

LESSON 1: CONTEXTUALIZING SWAZILAND

Establishing context for a film helps to illuminate reasons why things are the way they are. It can also help to dismantle stereotypes by deepening understanding of the situation that people live in and pique student curiosity about cross-cultural exploration.

DISCUSSION

- What did you learn about Swaziland from watching the film?
- How are you similar to the children in the film? What interests, wants, or needs do you share?
- How are you different from the children in the film? What factors influence these differences?
- What issues are of concern to the children in the film?
- In several scenes, the filmmaker includes footage of children taking medication. What is implied here?
- Describe the landscape of Swaziland that you see in the film. How does the environment influence the story the children write about Liyana?
- What is a day in the life like for the Swazi children at the orphanage?
- What questions do you have about Swaziland after watching the film?

ACTIVITY | RESEARCH PROJECT: HIV/AIDS IN AFRICA

- Help the students establish greater context for the film by asking them to research the topic of HIV/AIDS in Swaziland and in other countries across the African continent.
- Instruct them to conduct internet research and write a 3-5 page essay including visual aids, citations, and a bibliography.
- Ask them to think critically about the larger social, political, and economic factors that have contributed to the spread of the virus in African countries, such as availability of medication or government response to the epidemic.

ACTIVITY | SMALL GROUP WORK: WRITE A CHILD'S BILL OF RIGHTS

- Organize students into small groups and ask them to work together to write a universal bill of rights for children.
- Explain that their bill of rights should address the essential needs of children and young adults everywhere—from the children they met in the film to themselves and their peers.
- Allow 5-10 minutes for students to brainstorm and write. Then ask each group to share their lists with the class to see if they developed similar rights across the groups.
- You can also refer to the UN Convention on the Rights of Children to help students think about additional rights they may have not included:
<http://www.ohchr.org/EN/ProfessionalInterest/Pages/CRC.aspx>.

LESSON 2: THE ART OF STORYTELLING

This lesson focuses on the more technical aspects used by the children in the film to create the story of Liyana. Students can sharpen their language arts skills by analyzing the text and participating in a storytelling activity of their own.

DISCUSSION

- What is storytelling?
- What type of story do the children in the film write? How would you describe it?
- How do the children work together to write the story? What tools do they use to develop the characters and the main themes?
- Do you think the story of Liyana is compelling? Why or why not? What makes a story compelling to its audience?
- What words would you use to describe the character Liyana? Do you consider Liyana a hero? Why or why not?
- What are Liyana's values? How do you think they represent the values of the children storytellers?
- How does Liyana defy stereotypes about being young, being a girl, being African, or being an orphan?
- Do you think a story is more compelling when characters defy stereotypes? Why or why not?
- What are Liyana's internal and external conflicts? How does Liyana change throughout the story?
- What is the resolution? Why do you think the children chose this resolution?



ACTIVITY | PAIR WORK: MAP LIYANA'S HERO'S JOURNEY

- Form students into pairs and distribute copies of the Mapping the Hero's Journey worksheet included in the Handouts section of this guide.
- Explain to students that the hero's journey describes a type of story in which the main character sets out on an adventure to overcome a great challenge and returns transformed.
- Give students 5-10 minutes to work together in pairs to complete the worksheet.
- Then ask them as a class to brainstorm other stories that fit the hero journey worksheet. Some examples would be: *Moana*, *The Lion King*, *Harry Potter*, *Star Wars*, or *The Lord of the Rings*.

ACTIVITY | GROUP WORK: COLLECTIVE STORYTELLING

- Explain to the class that you are going to recreate the collective storytelling workshop featured in the film.
- To encourage creative brainstorming, repeat the words of Gcina Mhlophe in the film: "There are no wrong answers, just good ideas."
- Consider incorporating a journaling exercise to help students collect their ideas before sharing them with the group.
- Facilitate consensus decision making by asking students to come to an agreement on the ideas they like best.
- You can document the story as you go, and extend the activity by creating a short film from your story (see the Media Making activity in Lesson 4 for more information).
- **Collective storytelling prompts:**
 - Who is your character? Where does your character live? What is your character's gender? How old is your character? What else should we know about your character?
 - What is the quest? What has your character been asked to do? How does your character learn about the quest?
 - Who accompanies your character? What does your character bring with them on the quest?
 - Where do they go? What obstacles do they encounter?
 - What is the supreme ordeal, or the big obstacle that your character has to overcome at the end of the journey?
 - How does the journey transform your character?
 - What happens at the end? How is peace restored?

LESSON 3: BUILDING EMPATHY AND RESILIENCE

According to child development professionals, empathy and resilience are skills that can significantly impact a young adult's ability to succeed in life. This lesson asks students to deepen their understanding of empathy and resilience by reflecting on their own experiences and the experiences of others.

DISCUSSION

- Ask the students to develop a collective understanding of the words empathy and resilience. Examples: empathy is the ability to understand and share the feelings of another; resilience is the capacity to recover from life's adversities.
- Why are these important life skills to develop?
- How do stories and films help us build empathy?
- How did the filmmakers establish empathy between the audience and the children in the film?
- How do empathy and resilience relate to one another? Do you think empathy makes you more resilient—and vice versa? Why or why not?
- How does the act of storytelling help the children in the film build resilience?
- How do you think collaborative storytelling in particular benefits the children?
- What else do you think helps the children at the orphanage build resilience?
- How does adversity shape a person's identity? How has it shaped the children at the orphanage?
- Is it important to have a positive self-identity? Why or why not?



ACTIVITY | ART AS A RESOURCE FOR HEALING: READ AND ANALYZE A POEM BY GCINA MHLOPHE

Distribute copies of the poem “In the Company of Words” by Gcina Mhlophe, the workshop leader featured in the film: <http://www.gcinamhlophe.co.za/gcinamhlophe-poetry.html>. Ask students to read it aloud.

Lead the class in a discussion to analyze the text.

- What are the main themes of this poem?
- How does the theme of resilience relate to this poem?
- What active verbs does she use?
- Can you identify any metaphors?

ACTIVITY | JOURNALING: HOW DO I BUILD RESILIENCE?

Your students may have experienced their own forms of adversity and trauma in their lives. Ask them to reflect on the strategies they use to build resilience by journaling on the question: How do I build resilience?

Make sure to be clear on your journal policies prior to writing (e.g., if you plan to review the work and by what criteria they will be assessed). For more information, review the journal guidelines published by [Facing History and Ourselves](#).



LESSON 4: MEDIA LITERACY

Your students are bombarded by thousands of media messages every day that influence the way they feel about themselves and others. It is important that they develop media literacy skills that help them think critically about how and why media is constructed.

Increasingly, students today are media makers themselves. From Facebook posts to Snapchats to YouTube channels, youth are active participants in the messages that circulate. Media literacy can also help them consider the impact of the media they create.

CORE PRINCIPLES IN MEDIA LITERACY INCLUDE:

Authors and Audiences

- Authorship – Who made this?
- Purposes – Why did they make it? Who is the audience?
- Economics – Who paid for this?
- Effects – Who might benefit from the message? Who might be harmed?
- Responses – How might I act or feel in response to this message?

Messages and Meanings

- Content – What does this want me to think? What does it tell me about the topic?
- Techniques – What techniques are used and why?
- Interpretations – How might different people understand this message differently?

Representations and Reality

- Context – When was it made? Where or how was it shared?
- Credibility – Is this fact, opinion, or something else? Is the source trustworthy?

For more information, review the National Association for Media Literacy Education's Core Principles: <https://namle.net/publications/core-principles/>.



DISCUSSION

- Distribute copies of the letters from the filmmakers included in the Filmmaker Statements section of this guide. Ask student to read the letters quietly to themselves.
- What were the filmmakers' goals in creating the film?
- What techniques did the filmmakers use to communicate their message?
- Why do you think the filmmaker chose to use these techniques to present the film? What impact did they have on the viewer/listener?
- Have you ever seen these techniques combined in other films? If so, which ones? Who do you think was the intended audience for this film?
- How do you think this film affects someone who watches it? What about the people portrayed in the film—what effects might watching or participating in this film have on them?
- Is there anything you would have done differently if you were the filmmaker?

ACTIVITY | EXPLORE CAREERS IN ANIMATION

- Spark student interest in animation careers by watching the introductory video from Pixar in a Box, a free set of tutorials about animation at Pixar Studios: <https://www.khanacademy.org/partner-content/pixar/start/introduction/v/pipeline-video> (runtime: 5:19).

ACTIVITY | ANALYZE ANIMATION IN FILM & TELEVISION

- Encourage students to become active viewers by asking them to identify different types of animation they see in popular movies and television. Examples:
 - **Cinemagraphs** – animated art where the layers of the image move in different directions and speeds to create a video-like effect, such as used in LIYANA.
 - **Stop-motion or claymation** – a series of still photographs of an object moved incrementally and played in rapid progression.
 - **2D animation** – characterized by simple line art drawn to appear in motion over a series of frames, such as in the original Disney movies.
 - **3D animation** – characters and settings drawn to look realistic and set in motion by advanced computer software, such as in the Pixar examples or computer-generated imagery (CGI) in the newest *Star Wars* films.
- Discuss their examples as a class:
 - How would you describe each type of animation?
 - What characteristics are similar across each example? What characteristics are different?
 - How do different types of animation affect viewers differently?
 - Why might filmmakers choose to use one type of animation over the other?

ACTIVITY | MEDIA MAKING: CREATE A SHORT DOCUMENTARY AS A CLASS

- Distribute copies of the handout **About Documentary Filmmaking** in the Handouts section of this guide and review the information with your students.
- Assign students to work together to select a topic for your film. For example, it could be an extension of the research project in Lesson 1 or an animated video based on the collective story written in Lesson 2. Whatever the topic, it is important that it be focused and well-defined.
- Assemble your production roles and lay out the timeline for deliverables for each aspect of the project.
- Be clear about how you plan to grade participation in the project and allow time for feedback and revisions throughout the process.

For more in-depth lesson plans, review the [Digital Pathways Video Curriculum](#) from the Bay Area Video Coalition (BAVC).

ACTIVITY | MEDIA MAKING: CREATE AN ANIMATED SHORT

- Students can make their own animated short film using the narrative created in the collective storytelling activity in Lesson 2 or a story they write on their own.
- Ask students to start with a simple flip book animation. Instruct them to sketch their character on the first piece of a stack of papers stapled together like a book. Then repeat the sketch of the character in slightly different positions on the remaining pieces of paper. Flip through the book rapidly to see the animation take shape.
- As a class, take the next step toward animating your story using digital tools by planning your production. Have students finalize the art for their character and scenery and plan their storyboard. They should also decide on voice-over actors or narrators and any sound effects or music they would like to include.
- Have students produce their short film using animation software. For teacher-rated animation tools, check out Common Sense Media:
<https://www.commonsense.org/education/top-picks/websites-and-apps-for-making-videos-and-animation>.

STANDARDS

The lessons in this guide align generally to standards in language arts, social justice, and visual arts, including these standards in particular.

Common Core Standards English Language Arts Literacy

CCSS.ELA-LITERACY.RL.11-12-3: Analyze the impact of the author's choices regarding how to develop and relate elements of a story or drama (e.g. where the story is set, how the action is ordered, how the characters are introduced and developed).

CCSS.ELA-LITERACY.SL.11-12.1: Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.W.11-12.3: Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences.

CCSS.ELA-LITERACY.W.11-12.7: Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

For more information, review <http://www.corestandards.org/ELA-Literacy/>.

California State Standards for Visual Arts

2.3 Develop and refine skill in the manipulation of digital imagery (either still or video).

4.1 Articulate how personal beliefs, cultural traditions, and current social, economic, and political contexts influence the interpretation of the meaning or message in a work of art.

For more information, review <http://www.cde.ca.gov/be/st/ss/vaproficient.asp>

Teaching Tolerance's Social Justice Standards

SJS.DI.K-2.7: Students will develop language and knowledge to accurately and respectfully describe how people (including themselves) are both similar to and different from each other and others in their identity groups.

SJS.DI.K-2.9: Students will respond to diversity by building empathy, respect, understanding and connection.

SJS.DI.K-2.10: Students will examine diversity in social, cultural, political and historical contexts rather than in ways that are superficial or oversimplified.

For more information, review https://www.tolerance.org/sites/default/files/2017-06/TT_Social_Justice_Standards_0.pdf

RESOURCES

FILM

LIYANA – <http://www.liyanathemovie.com/>

TALL AS THE BAOBAB TREE – <https://tallasthebaobabtree.com/>

LOST BOYS OF SUDAN – <http://www.pbs.org/pov/lostboysofsudan/>

ANGELS IN THE DUST – <http://www.takepart.com/angels/index.html>

GOD GREW TIRED OF US – <http://www.godgrewtiredofus.com/>

WRITING

Gcina Mhlophe – <http://www.gcinamhlophe.co.za/>

National Writing Project – <https://www.nwp.org/>

Transformative Story – <http://www.transformativestory.org/>

ART THERAPY

American Art Therapy Association – <https://arttherapy.org/>

Trauma Sensitive Schools – <https://traumasensitiveschools.org/>

SWAZILAND

All Africa News – <http://allafrica.com/swaziland/>

UNICEF – <https://www.unicef.org/swaziland/activities.html>

MEDIA

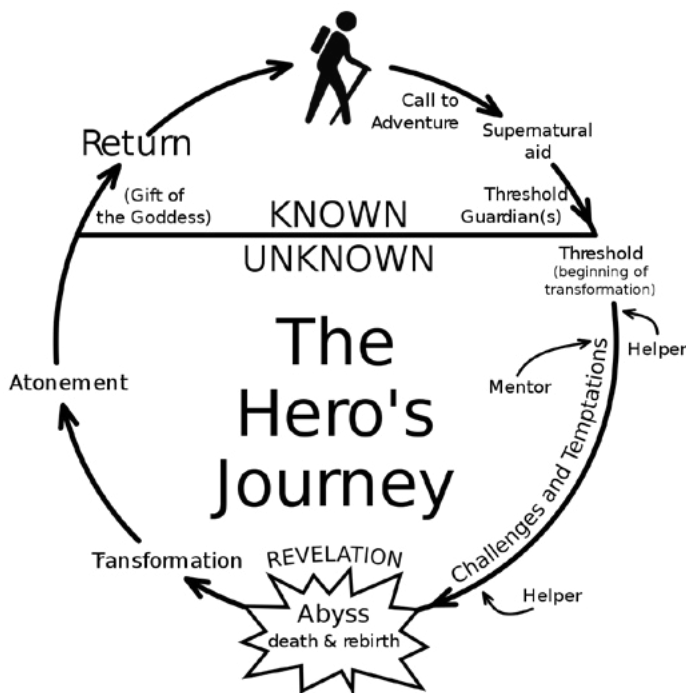
Bay Area Video Coalition (BAVC) – <https://bavc.org/>

Educator Innovator – <http://educatorinnovator.org/>

National Association for Media Literacy Education (NAMLE) – <https://namle.net/>

Kahn Academy Pixar In a Box – <https://www.khanacademy.org/partner-content/pixar>

HANDOUT: MAPPING THE HERO'S JOURNEY



The hero's journey is a common pattern found in narrative writing that describes a type of story in which the main character sets out on an adventure to overcome a great challenge and returns transformed.

It can be found in everything from the earliest recorded stories to popular animated films today.

Complete this worksheet by using the definitions included to help you fill in the blanks with scenes from Liyana's story.

Known world – a familiar yet uneasy place often dealing with family.

Call to adventure – something happens to shake up the situation.

Supernatural aid – someone or something, often magical, that helps on the journey.

Crossing the threshold – the hero sets off on the journey into an unknown place.

Helper – someone or something that helps the hero overcome challenges and temptations on the journey.

Mentor – someone that provides important wisdom to the hero.

Revelation – also called the climax or the supreme ordeal where the hero has to overcome the ultimate challenge.

Transformation – the hero is changed by the journey.

Atonement – the hero resolves the uneasiness that was felt before the journey began.

Return – the hero returns home and peace is restored.

HANDOUT: ABOUT DOCUMENTARY FILMMAKING

A documentary film is a form of story-telling that explores factual stories and issues using film or video. Documentary filmmakers rely heavily on journalism skills—such as research, interviewing, and multimedia presentation—to convey information.

However, documentaries tend to be longer, more personal, and have a stronger point of view than a traditional journalism newscast. Documentarians may also employ different techniques than a journalist, such as voice-over narration, live action footage also called *vérité*, stock or archival footage, re-enactments, or animation.

DOCUMENTARY FILMMAKING STAGES

Pre-Production – determine the topic for the film and begin research, schedule interviews with your subject matter experts, begin writing a script for the film, create a storyboard to conceptualize the script, and create a shot list for your camera person.

Production – shoot video according to the shot list, conduct on-camera interviews, continue writing the script incorporating the interviews conducted, and record any audio needs, such as voice-over narration.

Post-Production – finalize your script, review and sort footage, assemble your video footage and audio into an editing software, and add in any graphics or animation to create the final presentation.

SAMPLE PRODUCTION ROLES

Producer – finds funding for the film and acts as a general manager for the project.

Director – supervises staff and oversees all aspects of the film from pre-production to post-production.

Writer – writes the script for the film, including the narration, and assembles interviews in a coherent order to convey a message.

Artist – creates storyboards during the pre-production stage and can also create graphics for animation or visual aids to add to the film during post-production.

Cinematographer – determines the camera shots and runs the camera technology to capture footage during the production stage.

Sound – oversees the microphone and audio recording technology during production and coordinates additional audio pieces, such as voice overs, music, or sound effects during post-production.

Editor – reviews and sorts footage during post-production and puts all the elements of the film together using editing software for its final presentation. Popular free and inexpensive editing software includes:

Adobe Spark –

<https://spark.adobe.com>

Apple iMovie –

<https://www.apple.com/imovie/>

DOCUMENTARY FILMMAKING ETHICS

Consent

Filmmakers hold a great deal of power in representing other people's stories. It is important to ask for people's consent to be filmed before they are featured in a documentary. This includes people who are interviewed and anyone who can be seen prominently in a live-action shot. For footage of large crowds, it is not necessary to get everyone's permission if their face is not prominently visible. It's a good idea to document a participant's consent by asking your subject on camera, "Do I have your permission to use this interview in my film?" And remember, people can change their mind at anytime. mation to create the final presentation.

Copyright

General copyright laws prevent you from using other people's artistic works, such as music, art, photography, or video, without their written consent. However, documentary filmmakers are allowed some flexibility to use other people's work for educational purposes. Whenever possible, you should get people's consent, make your own artistic works, or use media that has been deemed "creative commons," which means the artist has made it available to use free of charge. For sites with creative commons material, try:

Wikimedia Commons – https://commons.wikimedia.org/wiki/Main_Page
Free Music Archive – <http://freemusicarchive.org/curator/video>