

# The Making-of Documentary: An Approximation to some Discourse Intentions and Contemporary Uses.

Armando Andrade Zamarripa, Autonomous  
University of Aguascalientes

Based on the theoretical studies that have been published to date regarding the Making-of Documentary — concerning intertextuality, film studies, critical theory, mass communication theory and audiovisual didactics — we explore its specificities as a meta-cinematographic practice that manifests itself when a film accounts for the process of creating another film. The article is divided into three sections: *Towards a Definition of the Making-of Documentary*, *Meta-cinematographic Formats and Functions* and *Specificities of the Making-of Documentary*. In the first, its contemporary definition is proposed; In the following, we establish the distinction between the Making-of Documentary and its predecessors or other contemporary practices; Lastly, we approach its discursive intentions — as a promotional object of the film which it alludes to and of its filmmakers as “authors” — and its current uses, which promote an expansion of cinephilia and self-learning in the viewers.

**Keywords**  
Film studies,  
Making-of documentary,  
Intertextuality,  
Meta-referentiality,  
Metacinema  
**DOI**  
<https://doi.org/10.54103/2036-461X/19978>

## TOWARDS A DEFINITION OF THE MAKING-OF

Since its beginnings, cinema has thought of itself as going through diverse meta-referential practices. The *Making-of*, is an example of an audiovisual product, as it shows the process of the creation of a movie. Its origin is not fully documented, although some publications indicate it surged in 1908 thanks to J. Stuart Blackton's film explorations for Vitagraph Studios in the United States of America (Arthur 2004,18). In industrial cinema, its equivalent is usually the audiovisual logbook and production notes that producers submit as evidence of the use of human resources and financing to investors (Andrade Zamarripa & Plancarte 2020, 118). However, an archaeological inquiry lets us recognize this form as an intercultural audiovisual object already established in the box of tools for filmmakers as a reflexive and autoreferential everyday device. Hence, boarding the Making-of (Mo) as a subgenre<sup>1</sup> of documentary cinema helps us to

---

<sup>1</sup> Erik Barnouw defines documentary film as a genre starting from the poetic of a documentalist, which lets them classify them starting from based on the discourse it occupies in the enunciation of the film (as an explorer, reporter, painter, lawyer, fiscal accuser, poet, chronicler, promotor, observer, etc.). See Erik Barnouw(1996). On the



identify its essential elements as well as to analyze the authentic elements of the analyzed cases<sup>2</sup>.

Three theorists stand out whose work allows us to understand aspects of the Making-of (Mo). Paul Arthur describes the Mo as a “cinematic parasite,” a documentary subgenre contaminated by advertising, self-referential, and creative intentions (2004). Robert Gonzalez highlights it as an audiovisual product that reflects the “collaborative creativity” of a production team (2013). Patricia de Oliveira Iuva explains that this format disseminates the meanings of a “memory of (and for) cinema,” surpassing the film to which it alludes (2020). These conceptual delineations lead us to emphasize the concept of the Mo as a meta-representational and meta-discursive practice because it is a film that refers to another.

Regarding the study of referentiality and meta-referentiality in cinema, Fernando Canet defines “metacinema” as a “cinematic exercise that allows the filmmaker to reflect on their means of expression through their practice, in which cinema looks at itself in the mirror with the pretension of getting to know itself better” (2014, 18). Due to the self-reflexive processes and formats of cinema throughout its history, a distinction is made between “cinematic reflexivity” – the referentiality between films – and “cinematic self-reflexivity” (Canet 2014, 18–21), where there is a meta-referentiality of the film medium. Following this definition, the Mo can be situated as a meta-cinematic practice, in which filmmakers, both inside and outside the film industry, reflect on their own artistic practice, the medium, and the cinematic phenomenon.

## CONTEMPORARY META-CINEMATIC FORMATS

A journey through the history of cinema reveals that contemporary making-of productions draw upon various audiovisual resources in diverse ways, thus demanding an unraveling of their formal complexity and distinguishing them from other meta-cinematic formats. In particular, there is an audiovisual material known as *B-Roll*, which originates from a second camera unit during filming and supports the main camera by capturing simultaneous shots in both unreproducible scenes and auxiliary shots<sup>3</sup>. However, as its use was for short footage, during the American studio-system era, leftover footage would be

---

contrary, Bill Nichols proposes to revise the definition of a documentary film starting from three base elements: the realizer, the text and the spectator. See Bill Nichols (1997).

**2** In this study, we consider a corpus of analysis comprising thirty representative making-of productions that explore structures, forms, and modalities of documentary filmmaking. These productions have aided us in tracing their discursive intentions and most prevalent contemporary uses.

**3** In the dynamics of industrial production, these are called pick-ups or inserts, and they are shorter shots that capture details of the main action of a sequence.

utilized to document the filming process on-set.

Currently, American production companies edit all B-Roll<sup>4</sup> footage into sequences for each day of filming and distribute them as “newsreels” without narration or musical accompaniment to publicly report on their ongoing productions. Thus, this format, allegorical to the B-side of a shoot, manifests its self-reflexive, demonstrative, and documentary character, both of the set and of the filmmakers in practice.

*Behind-The-Scenes* (BTS) footage consists of audiovisual records that depict what happens “behind the scenes” of a movie. It is similar to the Mo as it explores the filming process and the interaction during set days. Its antecedents are linked to the *Screen Snapshots*, created by the Columbia Pictures Corp. on April 10, 1920. These were short films that captured what was happening around the cast of a movie off-camera, including sketches and film sequences, like a kind of “Mo tidbits as a staple of studio-era [in Hollywood] theatrical fare before changes in theatrical fare before changes in theatrical programming and the rapid growth of television in the Fifties choked off the steady flow of behind-the-scenes shorts” (Arthur 2004, 39). During this stage, the promotional function of the industry itself was established. Subsequently, behind-the-scenes shorts emerged, serving as television-style news reports to present the behind-the-scenes of cinematic artifice and craft.

This historical evolution helps us delineate the specificity of BTS as an audiovisual product that, outside of the set, feeds the star-system, although it goes beyond the world of entertainment by utilizing records of auditions, actor rehearsals, costume and hair tests, acting coaching, and ADR (Additional Dialogue Replacement) to witness their achievements. Thus, BTS stands out for presenting a demonstrative narrative of the act of creation and the social impact of a film «off-set».

Since the 1970s, Mo has capitalized on the use of stills, film diaries, screen tests, news, and interviews. A key work was *Filmmaker* (George Lucas, 1968) — a making-of for the film *The Rain People* (Francis Ford Coppola, 1969) — which revitalized the format by employing formal resources derived from other documentary modalities such as interviews, audio commentary, portrait, and first-person diary entries that documented Coppola's creative process and his collaborators on the set (Gonzalez 2008; Steinhart 2018).

Arthur insists that the organizational trope of Mo has been delimited by products like *The Making of a Legend: Gone with the Wind* (David Hinton, 1989), which tells “the story of creative ontogeny from inspiration to Oscar ceremony, marking separate production stages via the input of key collaborators—producer, writer, designer, director, composer, etc...” (2004, 40). Sometimes the information it presents is very generous, but at other times it becomes programmatic and unattractive to the viewer. Precisely, this division into sequences by stages and

---

<sup>4</sup> Some exemplary cases of B-Roll, as well as other promotional and meta-cinematic formats, can be found on YouTube channels such as Rotten Tomatoes, COMING SOON, MakingOF, VUDU Fandango, CloserTV, FilmsNow, and filmSCHOOLarchive.

processes in the different departments of the crew can be found in exemplary Mo such as *The Making of The Lord of The Rings* (Costa Botes, 2002), *Kingdom of Heaven: Making of* (Niko Tavernise, 2006), and *Inside 'The Fountain': Death and Rebirth* (Niko Tavernise, 2007), which demonstrate a purely summative structure, as they comply with a totalizing narrative structure in the form of a report for production companies.

From the 1980s to 2010, thanks to the home video market, Mo production was boosted due to the storage capacity of media such as VHS, DVD, and Blu-ray. This characteristic of videographic media generated a diversity of forms and discourses of Mo, thus it is necessary to distinguish between the *Making-of featurette* and the *Making-of documentary* (MoD). The former is usually of short duration, its purpose is exclusively promotional, and it recounts the behind-the-scenes odyssey with anecdotes and extraordinary situations on and off the set; the latter, on the other hand, constructs a narrative hybrid between documentary and promotional. In addition, MoD also presents an indeterminacy in its form and manifests in its duration, as it can last from a few minutes to several hours.

MoD would establish its artistic intention over its original promotional function, both in the realm of its production and in its distribution and reception (Iuva & Rossini 2018, 81). Because there are MoD that narrate the creative act during the filming of the audiovisual piece and place the viewer as a witness to privileged meta-cinematic events. There are others that are created some time after filming, without evidence on-set, so they resort to testimonials and comments that account for how an iconic film was created and received.

Precisely, part of what defines this MoD is its structure, with segments and sequences strictly delimited by "authorized" voice-overs – directors, producers, technicians, stellar cast, film historians, and critics – enriching its narrative. In this way, "crystallizes a dialectic of seeing, because the Mdocs [Making-of Documentaries] walk in the wake of the preservation/construction of a memory, of a past commented in interviews that seek to (re)constitute ideas and projects"<sup>5</sup> (Iuva & Rossini 2018, 94).

It is noteworthy that, in the current context, the rise of streaming platforms evidences the planned obsolescence of analog and electronic video formats that helped disseminate MoD. In this sense, platforms such as HBO Go, Apple TV's iTunes Extras, Microsoft's movies+bonus, Disney+, Netflix, and Criterion Channel, among others, fortunately continue to offer them in their programming as supplemental material.

---

**5** «Tem-se a cristalização de uma dialética do ver, pois os MDocs caminham na esteira da preservação/construção de uma memória, de um passado murmurado em entrevistas que buscam (re)constituir ideias e projetos» (Author's translation).

# FUNCTIONS AND SPECIFICITIES OF THE MAKING-OF DOCUMENTARY

Expanding on the previous discussion, through an epistemic and narratological study of several exemplary cases, we find four uses of the making-of documentary that allow us to recognize the purposes in its enunciation and its form of distribution as a «parafilmic» object. Therefore, we delve into the discursive intentions and the most determining contemporary appropriations of this meta-cinematic product among its current producers and viewers.

## PROMOTIONAL INTENT

Iuva and Rossini expose that in this differentiation between MoD and Making-of featurette "both are immersed in a commercial context. The distinction of [MoD] is due to the documentary approach that responds to a "historical" dimension of cinema, beyond the common sense of the promotional material of the film"<sup>6</sup> (2018, 93). Through the study of intertextuality of DVDs and derived formats, access is gained to understanding these interests and their promotional specificities.

As mentioned earlier, these film distribution platforms, in digital video, allowed for the integration of "supplemental materials" – including the MoD – which, in the past, was done on video tapes and aired on pay-TV programming, making mass dissemination impossible. According to Jonathan Gray, this needs to generate promotional materials, better named "franchised texts" – such as B-roll and trailers – is because they contribute favorable expectations to increase the consumption of a movie because "both industry and audiences habitually count on MoD relative success or failure as an index to the success or failure of movie as a whole" (2010, 39).

Precisely, the evolution of MoD is complex due to the various formal supports and media of each era, which have been part of the EPK (Electronic Press-Kit) of the movie premiere and, simultaneously, have explored the creative process from media aspects<sup>7</sup> such as the cast, the story they tell and their production values. For example, there are cases like Hollywood *'On Parade'* (Louis Lewyn, 1932) screen-snapshots from Criterion Pictures<sup>8</sup> – filmed and exhibited prior to releases –, *Zum Beispiel Bresson* (Theodor Kotulla, 1967), a documentary

---

**6** « [...] embora ambos estejam imersos em um contexto comercial. A distinção do MDoc se dá por conta do enfoque documental que se encontra com uma dimensão "histórica" do cinema, ultrapassando o senso comum do promocional do filme» (Author's translation).

**7** Additionally, the MoD expanded to promote filmmakers' activities in other areas outside of cinema, such as in *The Making of 'Thriller'* (Jerry Kramer, 1983) – produced on video with a VHS release – which documented the filming process of the music video *Thriller* directed by Martin Scorsese for pop singer Michael Jackson.

**8** This Hollywood enterprise was not associated with The Criterion Collection.

about the filming of 'Mouchette' (1967) by Robert Bresson with interviews with the French filmmaker and the non-professional actress Nadine Nortier — filmed for TV broadcast —, *The Making of 'Star Wars'* (Robert Guenette, 1977) or *The Making of David Cronenberg's 'Videodrome'* (Mick Garris, 1982) — produced on video for TV airing.

Pat Brereton recounts that thanks to the DVD, the traditional mass culture was able to be exhibited, with which, undoubtedly, the commercial intentions of industrial cinema are exposed. The self-referential formats included in the extra materials of DVDs paradoxically have two priority functions of cultural production: first, you obtain it from "the entertainment experience in a salable consumer product (...) [and, also,] reward the impulse of the consumer with the possibilities of gratification and cultural distinction that are packaged in a DVD" (Brereton 2012b, 12).

Pavel Skopal points out that the American industry employed a strategy of "discrimination" by using supplemental materials because "the digital format allows Hollywood to use a bulk of audiovisual materials, as well as different cuts of a movie, to an unprecedented extent" (2007, 187). In this way, through the consumption of "supplemental materials", consumers of high and low value were already distinguished, and therefore, more income was sought from high-value consumers willing to increase their investment in a quality product with more extra materials to feed their cinephilia.

## EXTENSION OF CINEPHILIA

Malte Hagener considers that cinephilia achieved through attending a film club, reading magazines, and specialized texts was common among members of the *Nouvelle Vague*. In current times, this practice has expanded to other objects, where DVDs and Blu-rays are a source among many others such as "(blogs, databases, video portals, computer games, festivals, streaming, etc.) characteristic of the new forms of cinephilia and film culture, at once more democratic and open, but also more commercial and diversified" (Hagener 2014, 76). Likewise, DVDs in the industry were framed in various modalities, such as standard releases<sup>9</sup>, simplified versions for retail sale, extended and special editions<sup>10</sup>, and boxsets<sup>11</sup> that compile several films by theme, genre, stellar casts, and filmmakers.

The extra materials of DVDs "cultivate connoisseur spectatorship through their commentary tracks, making-of documentaries, and other informational extras offer the viewer an illusion of privileged access to the film" (Benson-

---

**9** It typically includes director's commentary, some extra materials such as making-of or blooper reels in addition to the film.

**10** It is often characterized by unusual packaging, such as steelbooks, which also feature extensive supplementary material.

**11** Generally, it is a way to market films that would not have any chance on their own, not even at bargain prices.

Allot 2011, 10), providing added value that is not obtained in the cinema or on television. Additionally, there are directors who produce and direct their own MoDs and "audio commentaries" as "editorial texts," among which stand out *The Making of Fanny and Alexander* (Ingmar Bergman, 1985), *Los Últimos Zapatistas: la herida sigue abierta* (Francesco Taboada, 2002), and *Coup de Torchon* (Bertrand Tavernier, 1998) – in the version edited by The Criterion Collection – as a possibility to expand on what they want to say and highlight about their films.

Skopal emphasizes that although many of the extra materials such as MoDs are seen before watching the movie, when they do so after having seen it, "bear significance just for the participants and the community members who share the memory of these events – and the viewer is situated in the position of a community member" (2007, 191) as a possibility to create collective immanence, create an atmosphere of intimate communion, and awaken a feeling of participation in events that take place not at the level of fiction but in their production.

Robert Gonzalez explains how the MoD, through a rhetorical analysis based on metaphors in the language of filmmakers, can investigate the "collaborative creativity" during the making of a movie, as he considers that these audiovisual texts are capable of exposing group creativity, in its context and language. Additionally, he asserts that they "are rich, multi-faceted, first-person accounts of creative processes, products, and human collaboration given by a variety of production company members [...] about how a film was made, but about how creativity is narrated as a uniquely human endeavor" (2013, 17) through comments and audiovisual testimonies<sup>12</sup>.

## PROMOTION OF AUTEURISM AND COLLECTING

The promotion of *auteurism* is notable in the MoD, which sacralizes the figure of filmmakers as authors. Specifically, Catherine Grant explains that *auteurism* is a legacy of the art market that was disseminated in cinema by the founders of the *Cahiers du Cinéma* magazine in France during the 1950s and 1960s. The term *auteurism* denotes the way in which different devices of the film market operate to promote and inform about filmmakers as authors. In this sense, the different extra materials (written, audio, visual, and audiovisual)<sup>13</sup> of a film

---

**12** Some of the MoDs referenced and analyzed by Robert Gonzalez in his research include: *The Godfather: Behind the Scenes* (Fredric Abeles, 1971), *The Making of 'Indiana Jones and The Temple of Doom'* (Frank Marshal, 1984), *The Making of 'Terminator'* (Drew Cummings, 1984), *Luck, Trust & Ketchup: Robert Altman in Carver Country* (John Dorr and Mike Kaplan, 1993), *Raging Bull: Outside the Ring* (Laurent Bouzereau, 2005), *A Tour of the Inferno: Revisiting 'Platoon'* (Charles Kiselyak and Jeff McQueen, 2001), *By Any Means Necessary: The Making of 'Malcolm X'* (Gary Leva, 2005), among others.

**13** These are elements that include the making-of and are distributed through the

deliberately promote the "authorial marks" as the cinematic signature of certain filmmakers.

At the time, Grant considered that the DVD, as a collector and promoter of extra materials from a film, was the example of synergy between the industry and the media, because it brought together what was previously obtained in print media and television.

The filmmakers' vision, expressed in a DVD discourse "often focused much more on other things than the movie they are promoting, and on top of the particular nuances of their narrative meaning" (2008, 105), provides "intratextual information," a factor that becomes an "added value" for the viewer.

Sometimes, this intention undermines the placement of the director figure as the sole author of the film in generic MoDs, which distinguishes those MoDs that seek to record testimonies from all film workers, even those of advanced age, to capture memories that would otherwise be lost. With these ideas, Arthur develops a perspective of collaborative work that reveals the supposed aura of the cinematic author. Therefore, this free and documentary format of the MoD can undertake a mnemonic task of cinematographic work through its own makers, pluralizing its recording and narrative.

Although the existence of MoDs cannot be disregarded or denied, highlighting the author's work that, on many occasions, "receives the lion's share of praise, and judging from a glut of faux-candid appearances and interviews, they are willing co-conspirators in an updated myth of auteurism" (Arthur 2004, 40). This is the case with television series that followed filmmakers considered authors such as in *Cinéastes de notre temps*<sup>14</sup> (ORTF-Office de Radiodiffusion Télévision Française, 1964-1972), as well as the MoDs made by Yves Montmayeur, Laurent Bouzereau, Gary Leva, Jeffrey Schwarz, or Lance Bangs that go beyond the norm of offering a simple documentation of the craft practice with a maximal adulation towards their admired filmmakers.

Arthur, in his quest to define the authentic MoD, mentions a list of exemplary works such as *Demon Lover Diary* (Joel DeMott, 1980), *Burden of Dreams* (Les Blank, 1982), and *Hearts of Darkness: A Filmmaker's Apocalypse* (Fax Bahr, George Hickelopper, and Eleanor Coppola, 1991) to show how through this meta-referential and creative audiovisual "parasite," a detailed approach to the vulnerability almost never revealed and to the degree of humanity of the cinematographic creative process is achieved. In this review, Arthur stands out for his approach to non-canonical MoDs, even those that impose the figure of the author over the rest of the filmmakers who collaborate on a film to generate

---

EPK (Electronic Press Kit) during the promotion of a movie.

**14** They addressed the creative and philosophical contributions of Jean Vigo, Luis Buñuel, Erich von Stroheim, Robert Bresson, François Truffaut, Max Ophüls, Carl Theodor Dreyer, Marcel Pagnol, Pier Paolo Pasolini, Jean Renoir, Josef von Sternberg, Marcel L'Herbier, Jean Mitry, Jean Dréville, Alberto Cavalcanti, Lucien Aguetand, Michel Duran, Henri Diamant-Berger, Ève Francis, Georges Franju, Alexandre Kamenka, Fritz Lang, Jean-Luc Godard, John Cassavetes, Shirley Clarke, Jean-Pierre Melville, and Norman McLaren.

a living testimony of the collective process.

*It seems very rare that a behind-the-scenes documentary will earnestly try to show how the movie is made over trying to sensationalize the process. After all, who exactly is the demographic watching these things? Is it people who are genuinely interested in learning the techniques, or is it casual fans of a particular movie peeking behind the curtain? (Bell 2013, par. 1)*

Indeed, David Christopher Bell explores some MoDs where filmmakers question the honesty of how they were made due to the bond they maintain with some crew members and their emotional relationship with the director or producer — thus challenging the discourse —, but at the same time, they generate intimate and surrealistic documentaries such as *Making of 'The Shining'* (1980) directed by Vivian Kubrick — daughter of Stanley, the director of the movie *The Shining* (Stanley Kubrick, 1980) —, *The Last Temptation of Christ: on location in Morocco* (1988) by Martin Scorsese — structured as a diary, taking advantage of the portability of the video camera to reflect on his process as a filmmaker — and *De Ydmyge de* (1998) by Jesper Jargil, who asked Lars von Trier to take notes from an audio-recorded diary while directing his film *Idioterne* (1998). More recently, we find cases like these in *Heli, behind the scenes* (2013) by Martín Escalante, brother of director Amat, who reveals the filming process of *Heli* (Amat Escalante, 2013), and *Notas de Viaje: Post Tenebras Lux* (Nathalia Acevedo, 2011-2012), where Nathalia Acevedo, based on her role as the lead actress in *Post Tenebras Lux* (Carlos Reygadas, 2012), decides to create this shooting diary. This close relationship between documentarians and crew members not only generates intimacy and surreal moments but also the possibility to explore hybrid forms of documentary with other forms of representation.

Authorship has not been the only interest of creators of cinematic extra materials but also "collecting", aimed at diversifying forms of world cinema. In this sense, Dru Jeffries shows that the editions by *The Criterion Collection* no longer tend to construct authorship directly, as the film industry does, but consider that their audience is intelligent enough to recognize that the traditional conception of the director as author, which "represent[ed] a simplification of how films are produced, and that a multiplicity of incomplete and potentially even contradictory views may offer a more nuanced account of how films are produced" (2017, 39) in all international and even independent cinematographies.

Craig Hight comments that in the consumption of MoD, "viewers may use detailed background information on a film's production to educate themselves on the nature of contemporary filmmaking practices and add to their appreciation of the technological and artistic achievement of filmmakers" (2005, 5), culminating in the moment of its commercialization and the mythification of filmmakers.

# SELF-LEARNING IN CINEMA

In a New York Times column, journalist Fabrice Robinet recounts that Matt and Ross Duffer, creators of the Netflix series *Stranger Things* (2016), grew up far from Hollywood studios, and that DVD extra materials “‘were really the only way for us to experience a film set —to see how movie magic was made.’ Behind-the-scenes videos [...] gave them an inside look at the filmmaking process” (Robinet, 2018, par. 3) This case, cinephilia, and meta-cinema allow us to follow the didactic qualities of the discourse and use of MoDs in their narrative form, as well as in their domestic and academic use for film learning.

Authors Deborah Parker and Mark Parker, based on studies of hypertextuality developed by Gérard Genette, consider MoD as a “paratext”<sup>15</sup> of a film work, providing intertextual information on how and why it was filmed. In their investigation, they expose the symbolic construction generated by the texts that made up the extra materials of the DVD, those that talked about the film and the commercial dramatization of the “self” as the motivating agent of textuality (2011, 73). At the same time, they carry out a formal study of how each of these parafilms is produced, both to know the differences in content made by filmmakers and to evaluate their intentionality and the dynamics of knowledge exchange. Thus, they differentiate between the information obtained through an interview where the questions show “the performance of the ‘auteur’, and constantly remind us of the dynamics of the exchange. By contrast, a directorial commentary can be much less structured and somewhat more opaque” (Parker & Parker 2011, 75). Therefore, the evaluation of extra-filmic information is established based on the interests and levels of acquired knowledge.

We have even detected that there is a varied corpus of MoDs whose didactic structure promotes autonomous learning in viewers. *Filmando Batalla en el cielo* (Adrián Arce and Manuel Méndez, 2006) approaches a didactic narrative in itself, as it exposes, develops, and evidences the method of directing non-actors by director Carlos Reygadas in *Batalla en el cielo* (2005). Another case that allows access to the process of the filmmaking craft is found in *Cómo se hizo ‘Tesis’* (Mateo Gil, 1996), which employs aesthetic resources — derived from the film *Tesis* (1996) by Alejandro Amenábar — in favor of an expository and procedural narrative through comments from the director, cast, producer, and director of photography on Amenábar’s “puppet” techniques for directing actors. Its reflective discourse is critical when comparing the perspectives of the actors and the Spanish director and, also, recognizing that perhaps its rigid purpose stemmed from being a thriller genre film with certain archetypal characters and conventions in its language. *A conversation with Jim Carrey and director*

---

**15** Cfr: “And although we do not always know whether these productions are to be regarded as belonging to the text, in any case they surround it and extend it, precisely in order to present it, in the usual sense of this verb but also in the strongest sense: to make present, to ensure the text’s presence in the world, its “reception” and consumption” (Genette, 1997: 1).

*Michel Gondry* (Universal Pictures, 2004), through a conversation induced by the documentarian generates a reflection between actor and director on the creative bond, shooting techniques, and character construction processes.

Studies by Pat Brereton and Barbara O'Connor on the convergence between the pleasures generated by new media and pedagogy in relation to the consumption of DVD extra materials identified that they generate empathy in the viewer, as their viewing is based on their cinematic tastes and the knowledge needs of students (2007). In their research, applied to high school students in the city of Dublin, they found that DVDs were predominantly used in the domestic context and that, although there was variability in usage among groups, they generally developed critical literacy skills and competencies related to their social life and identity construction projects. They suggested that the so-called "dvd add-ons" could be used as a didactic resource in a more formal educational environment and outlined the potential benefits of their use in teaching.

Pat Brereton would continue, alone, promoting a media literacy intervention with topics and lines of cinematographic studies, but now with university students. He added to his themes the study of the revitalized Auteur Theory, thanks to the consultation of filmmakers' comments provided on DVDs. He would use an analysis corpus with works considered "smart-cinema", as they were films that, at the time, presented intelligence as a theme; that is, they manifested complex structures and combined formal and narrative elements towards a discontinuity and incongruity in the narrative. Therefore, the student "augment an appreciation of the aesthetic mindset of a new generation of auteurs" (Brereton 2012a, *kobo loc.* 364). Thus, the components available on the *DVD* helped them frame how new audiences interact with films and how they can have significant educational uses for students.

Finally, the author, based on a methodological transfer of Pat Brereton's cinema study processes, managed to apply a model of autonomous learning based on the use of MoD as a didactic resource in cinematography subjects with filmmakers in training. These MoDs appealed to the learning objectives of the minimum content of the subjects, as well as the knowledge of other complementary techniques to expand the epistemic and methodological range of the students in favor of the films they wanted to make (Andrade Zamarripa, 2021). Undoubtedly, it was a didactic experience that allowed us to reconsider the making-of as a feasible didactic resource for film schools.

## CONCLUSIONS

This theoretical-documentary research on the conceptualization of MoD helps us to understand that these diverse perspectives and contemporary specificities will continue to evolve due to changes in distribution platforms, such as what is currently happening with the decline of DVDs and Blu-rays in favor of video-on-demand streaming platforms. Even there, the dissolution of various formats of the mentioned "extra materials" – such as audio commentaries and hosted

trailers<sup>16</sup> – which were compiled and distributed on discs, is notable, but fortunately, MoD continues to be produced and distributed.

Secondly, this documentary subgenre manifests self-reflexive intentions that foster self-critical passages of the medium and an ontological view of cinema, that is, a reflection on the cinematographic medium itself as an audiovisual language and as a creative process within and outside the film industry. Additionally, it assumes a “mnemonic” function of filmmaking that promotes being a document and memory of filmmakers as a living testimony of their collaborative work process (Arthur, 2004; Gonzalez, 2013).

At a level of MoD representation, the privacy and intimacy of the technical and creative team during filming are explored because it reveals extra-filmic information<sup>17</sup> about their daily lives and vulnerable moments of their craft. “It’s a way to immerse yourself in the process of the film and in the mind and memories of the filmmaker” (Mercier, 2012, 31). Therefore, this privacy and intimacy that the viewer experiences on screen are touching, emotive, and pleasurable, and it is privileged information from the characters of the MoD. Also, some of the technical processes of films become evident, and even technological advances in cinema applied to filmmaking that remain invisible in the final film are revealed.

Lastly, undoubtedly, contemporary MoD clearly aims at a reflection on cinema as a means of expression, often accompanied by the exploration of its possibilities, especially those most suppressed by commercial cinema, such as the revelation of the craft and context of productions. Thus, due to the constant renewal of the audiovisual market, it remains to follow the mutations of MoD in its new distribution channels, establishing other durations and variations of consumption. Thus, contemporary meta-cinematic practice is closely related to questioning the machinery of industrial cinema, and, in parallel, it allows us to explore the contemporary ontology of cinema thanks to its effort to narrate/ show us how filmmakers execute their craft in other models of production and artistic intentions.

---

**16** It is a subtype of promotional trailer presented through comments from the artistic and technical cast of the movie production.

**17** We experienced this with the making-of of the movie *Roma* (2018) by Alfonso Cuarón titled *Camino a Roma* (Andrés Clariond and Gabriel Nuncio, 2020), in which the director becomes the guiding thread of all scenes and themes through an interview-testimony and provides information revealed to the viewer in other interviews aired during the promotion of his film.

# REFERENCE LIST

- Andrade Zamarripa, Armando (2022). Del B-Roll al Making of: Un caso de metarreferencialidad del acto cinematográfico. In M. Sáenz Cardoza, R. Gutiérrez Estupiñán, & J. Villarreal (Eds.), *El ojo intermedial II. Hibridaciones genéricas y mediales* (1st ed., 69–95). BUAP / Editora Nómada. <https://doi.org/10.47377/ojointermedial2-cap3>
- Andrade Zamarripa, Armando (2021). El Making-of y la investigación artística experimental como recursos didácticos en la formación de cineastas en la Universidad Autónoma de Aguascalientes. *ESCENA. Revista de Las Artes*, 62–90. <https://doi.org/10.15517/es.v8i12.49480>
- Andrade Zamarripa, Armando, & Salvador Plancarte Hernández (2020). El Making of como recurso didáctico para el aprendizaje autónomo de la realización cinematográfica. In R. W. Capistrán Gracia (Ed.), *Arte, cultura y sociedad: Provocaciones, intervenciones e investigaciones* (Primera, 117–131). Universidad Autónoma de Aguascalientes.
- Arthur, Paul (2004). (In)Dispensable Cinema: Confessions of a “Making-of” Addict: EBSCOhost. *Film Comment*, 40(4), 38–42. <http://web.a.ebscohost.com.dibpxy.uaa.mx/ehost/detail/detail?vid=15&sid=66880021-905b-4dd0-a6c0-c5741c3df86c%40sessionmgr4009&bdata=Jmxhbm9ZXMmc2l0ZT1laG9zdC1saXZlJnNjb3BlPXNpdGU%3D#db=asu&AN=503972679>
- Barnouw, Erik (1996). *El documental. Historia y estilo*. Barcelona. Editorial Gedisa.
- Bell, David Christopher (2013). *8 Honest Behind-The-Scenes Documentaries That Show Both Sides Of Movie Making*. Film School Rejects. <https://filmschoolrejects.com/8-honest-behind-the-scenes-documentaries-that-show-both-sides-of-movie-making-3766e6816349/>
- Benejam, Lluís (2013). *Archivo Cine*. Diccionario Cinematográfico. <https://www.archivocine.com/index.php/mas-cine/para-saber-mas/item/1003-glosario-de-cine>
- Benson-Allott, Caetlin (2011). Cinema’s new appendages. In *Film Quarterly*, 64(4), 10–11. <https://doi.org/10.1525/FQ.2011.64.4.10>
- Brereton, Pat (2012a). *Smart Cinema, DVD Add-ons and New Audience Pleasures*. Palgrave Macmillan UK. <https://doi.org/10.1057/9781137027085>
- Brereton, Pat (2012b). Teaching with DVD Add-Ons. In L. Fischer & P. Petro (Eds.), *Teaching Film* (1st ed.). The Modern Language Association of America.
- Brereton, Pat, & Barbara O'Connor (2007). Pleasure and Pedagogy. *Convergence: The International Journal of Research into New Media Technologies*, 13(2), 143–155. <https://doi.org/10.1177/1354856507075241>
- Canet, Fernando (2014). El metacine como práctica cinematográfica: una propuesta de clasificación. *Atalante*, 2014(18), 17–26.
- Genette, Gérard (1997). *Paratexts: thresholds of interpretation*. London: Cambridge University Press.
- Gonzalez, Robert (2008). *The Drama Of Collaborative Creativity: A Rhetorical Analysis Of Hollywood Film Making- Of Documentaries* [University of South Florida]. <https://scholarcommons.usf.edu/cgi/viewcontent.cgi?article=1265&context=etd>
- Gonzalez, Robert (2013). Performing Metaphors: Collaborative Creativity in Hollywood Film Making-of

Documentaries. *The Florida Comuncation Journal*, 61(1), 17–28.

Grant, Catherine (2008). Auteurs Machine? Auterism and the DVD. In J. Bennett & T. Brown (Eds.), *Film and Television After DVD* (pp. 101–115). <https://doi.org/10.4324/9780203894293>

Gray, Jonathan (2010). From Spoilers to Spinoffs: A Theory of Paratexts. In J. Gray (Ed.), *Show Sold Separately - Promos, Spoilers, and the Other Media Paratexts* (1st ed., 23–46). New York University Press.

Hagener, Malte (2014). Como a Nouvelle Vague inventou o DVD: cinefilia, novas vagas e cultura cinematográfica na era da disseminação digital. *Aniki : Revista Portuguesa Da Imagem Em Movimento*, 1(1), 73–85. <https://doi.org/10.14591/aniki.v1n1.61>

Hight, Craig (2005). Making-of Documentaries on DVD: The Lord of the Rings Trilogy and Special Editions. *The Velvet Light Trap*, 56(1), 4–17. <https://doi.org/10.1353/vlt.2006.0006>

Iuva, Patricia de Oliveira, & Miriam de Souza Rossini (2018). Atrás e além das câmeras: proposições iniciais para o campo do making-of. *Significação: Revista de Cultura Audiovisual*, 45(49), 76. <https://doi.org/10.11606/issn.2316-7114.sig.2018.138583>

Jeffries, Dru (2017). Owing Kubrick : The Criterion Collection and the Ghost in the Auteur Machine. *Cinergie*, 12, 31–40. <https://doi.org/10.6092/issn.2280-9481/7339>

Mercier, O. Ripeka (2012). Alamein's Encore: Entertainment, Information, Intimacy and Reflection in the Boy DVD Director's Commentary. *MEDIANZ: Media Studies Journal of Aotearoa New Zealand*, 13(1), 47–65. <https://doi.org/10.11157/medianz-vol13iss1id27>

Nichols, Bill (1997). *La representación de la realidad. Cuestiones y conceptos sobre el documental*. Barcelona. Ediciones Paidós Ibérica.

Parker, Deborah, & Mark Parker (2011). *The DVD and The Study of Film* (1st ed.). Palgrave Macmillan US. <https://doi.org/10.1057/9780230119130>

Robinet, Fabrice (2018). Something Extra with Every DVD (Oh for the Days of the Making-Of Featurette – Seriously). *The New York Times*, AR14. <https://www.nytimes.com/2018/04/06/movies/dvd-extras.html>

Skopal, Pavel (2007). "The Adventure Continues on DVD": Franchise Movies as Home Video. *Convergence*, 13(2), 185–198. <https://doi.org/10.1177/1354856507075244>

Steinhart, Daniel (2018). The Making of Hollywood Production: Televising and Visualizing Global Filmmaking in 1960s Promotional Featurettes. *Cinema Journal*, 57(4), 96–119. <https://doi.org/10.1353/cj.2018.0053>