

MEDALYA: A Short Poetic Documentary on the Effect of a Cancer Diagnosis on the Wellness of a Filipino Household During the Pandemic

By Maria Katrina S. Urmatam

Co-Authors

Ms. Agnes De Vera

Mr. Jaime Jesus Pacena II

Ms. Mary Kareen Gancio

Abstract

This paper explores the different effects of a cancer diagnosis on the wellness of a Filipino family particularly those living in lower-middle-income households. Cancer is known to be the third leading cause of death in the Philippines and one of the four epidemic non-communicable diseases (NCDs) or lifestyle-related diseases (LRDs) worldwide. It is estimated that for every 1800 Filipinos, one will develop cancer annually if the current low cancer prevention awareness continues. With the COVID-19 pandemic still happening, the Filipino healthcare system continues to be inaccessible to most of Filipinos for basic healthcare needs. And once a family member gets diagnosed with cancer, the patient and their family will face immense amounts of stress and challenging situations while dealing with a global pandemic. Because cancer remains incurable and treatments continue to be expensive, having a familial cancer diagnosis affects the wellness of a family – this includes their physical, spiritual, financial, mental, and social health. With that, being negatively affected financially and emotionally results in a huge shift of change in a family's quality of life. As part of the subject, I can produce, direct, and create a short poetic documentary film depicting the different effects of a global pandemic on a lower middle-income Filipino household's wellness before and after a member is diagnosed with cancer, and then identified the coping methods used to achieve and sustain our wellness – bringing hope and takeaways to those going through the same situation to help them apply their coping methods in their household.

Keywords: Cancer, wellness, Filipino household, COVID-19, pandemic, family, documentary

Introduction

As cancer continues to be one of the top causes of mortality in the Philippines year after year, it is also one of the most expensive illnesses to be treated, costing around P50,000 to P500,000 or more per cycle of chemotherapy. Further, when lying in the lower-middle income class, many Filipino households affected by cancer continue to struggle not just financially, but mentally, spiritually, and socially as well – costing not just their money but well-being as well.

According to Woźniak and Iżycki (2014), the diagnosis of cancer is a family experience that changes the lives of all its members. The daily routine, common activities, and distribution of duties all must change. It is common that family members often suffer comparable or even greater distress than the patient since all members of the family follow the phases of the disease. Together with emotional responses, these methods change over time depending on the phase of the disease. In terms of psychological and physical health impairment, the diagnosis of cancer also brings individual risks for the family members.

Rather than just one's physical health, wellness refers to complete health. It is not only being free from illness, stress, or disease but also being emotionally healthy, having a purpose in life, taking an active involvement in one's work and in their leisure time, being happy, and having joyful relationships. Wellness is beyond one's physical health; it involves all aspects of one's life. It is important to invest time in wellness and take care of one's well-being to enjoy happy and fulfilled lives (J. Flowers Health Institute, 2020). Family wellness is extremely significant as all people perform best when they are healthy, well-rested, fed, and confident. COVID-19 has impacted many families' physical, financial, and mental health. This continues to challenge people in a manner that has never been experienced (Robbin, 2020).

The subject of this research is my family, a lower middle-income Filipino household living in Metro Manila. My 60-year-old mother was diagnosed with breast cancer last May 2021 and has been going through chemotherapy as treatment since August 2021. My mother's side has shown a history of all kinds of cancer and that the illness runs in our genes.

This research paper focuses mainly on my family and our journey with cancer amidst the COVID-19 pandemic. Through a short poetic documentary film, the expected output portrays how the diagnosis has affected us in terms of wellness and overall well-being. I used autoethnography as the method of approach in data gathering by systematically analyzing the personal experiences that my family and I went through.

This paper aims to discuss the following:

- analyze the effects of a global pandemic on my family, a lower middle-income Filipino household, and our wellness before and after a cancer diagnosis;
- identify the ways that a documentary film can help my family in processing a cancer diagnosis; and
- to identify the ways that an autoethnographic research method can help me in processing a familial cancer diagnosis by analyzing and archiving personal experiences and reflections

Review of Related Literature

Cancer in the Philippines

Cancer ranks third in leading causes of morbidity and mortality after communicable diseases and cardiovascular diseases in the Philippines (Department of Health–Health Intelligence Service, 1992, 1996). About 3% of all cancers occur at age 14 years and below, while 75% occur after the age of 50. Most Filipino cancer patients seek medical at advanced stages or only when they start to feel symptoms: it is estimated that one will die within the year for every two new cancer cases diagnosed annually (Ngelangel, 2002). In this research, the patient was diagnosed at the age 59 and has a history of cancer within the family. In each generation of the family, an estimate of 1 to 2 people developed and died from cancer.

After the coronavirus pandemic pulled the economy down last year, according to the World Bank, the Philippines remained a lower middle-income economy. (Laforga, 2021). Lower middle-income households are defined as a family lying in between two and four times the poverty line, compared to a rich family in the Philippines, which lies at least equal to twenty times the poverty line. As of 2020, lower middle-income Filipino families earn between P23,381 to P46,761 per month for a family size of 5 members (Zialcita, 2020). As of 2018, there were 7.5 million lower middle-income families in the country based on the Philippine Institute for Development Studies' (PIDS) data (Domingo, 2020). Because of this, many Filipinos suffer from getting basic healthcare needs and even maintaining a healthy lifestyle. This research will be focusing on a lower middle-income Filipino household – my family – learning how to deal with our finances after our mother has been diagnosed with cancer. Though classified under the lower middle-income class, my family can gain access to proper treatment such as chemotherapy and hormonal medication for maintenance by adjusting our monthly budget and expenses. We experienced financial struggles and challenges by having to cut down costs within the home.

Wellness in the Family

Wellness includes the whole human being, their body, soul, mind and all of the things that make a person whole. A healthy life is the result of wellness across all aspects of life, whether emotional, physical, spiritual, or other (J. Flowers Health Institute, 2020). With the Philippines' healthcare system being fragmented and COVID-19 pandemic still at large, the government spends little money on the healthcare programs which causes high-out-of-pocket spending and

further widens the gap between the rich and poor. The overall well-being or wellness within a Filipino household is greatly affected. According to Kenworthy (2017), out of the 90 million people living in the Philippines, many do not get access to basic care, may it be physical or mental health. This creates challenges and problems for those living in generally poor health conditions or for families who have limited access to basic care.

Autoethnography in Filmmaking

An autoethnographic style of filmmaking typically relates to views, beliefs, and mainly personal life experiences of a filmmaker. According to De Rosa (2012), this is the most typical trait characterizing several recent audiovisual works, mainly documentary films, consecrated to self-reflexivity.

Autoethnography in film has been around for many years, this style shows realism and empathy for the artist. This research and its final film output are based on an autoethnographic research method. I gathered significant details of reflection and be able to translate it through a short poetic documentary film. The purpose of being able to use this method in creating this project is to evoke and focus on emotion and my first-hand life experiences with my family.

Poetic Documentary Filmmaking

Most documentaries persuade their audience to believe a certain truth or inform their audience about a topic. Rather than proving a point through a traditional linear narrative structure, poetic documentaries aim to evoke a certain mood or feeling that is a subgenre of documentary filmmaking using avant-garde techniques. Some do this through narration over the footage and others take a personal approach by inserting themselves into the film's narrative. To create a specific emotional experience, other directors make poetic documentaries that correlate music and images together. Using subjective interpretation of reality and rhythmic visuals that provide an abstract, poetic documentary, filmmakers aim to provide the audience with an emotional perspective on a subject.

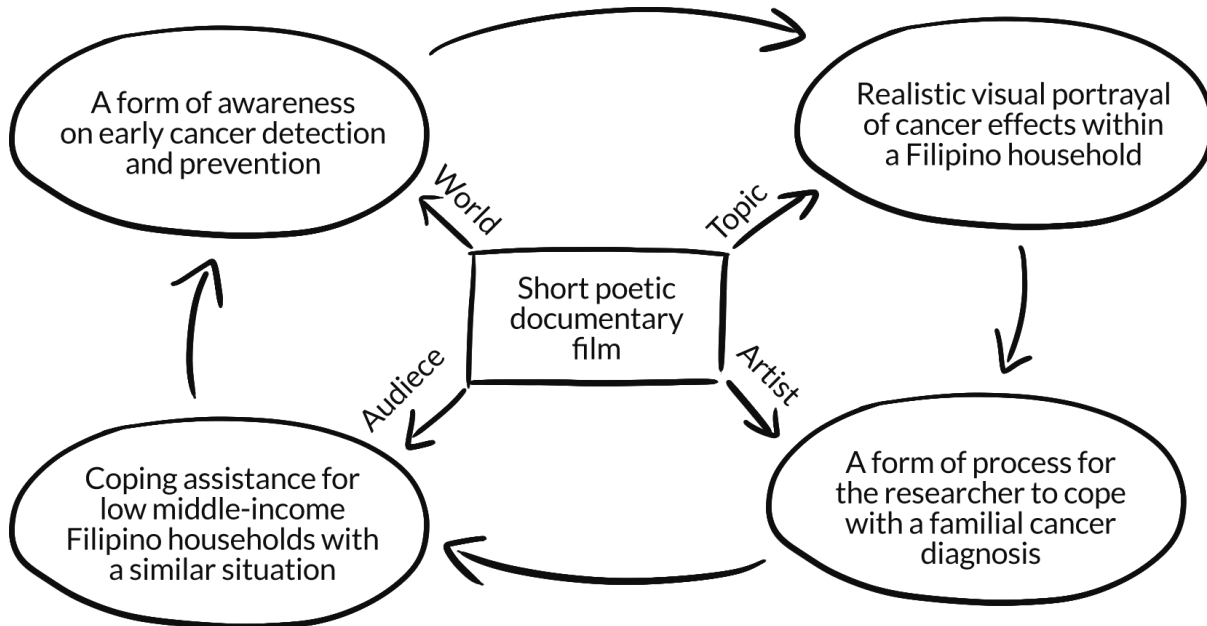
Often focusing on visual rhythm over continuity, they aren't concerned with maintaining continuity from scene to scene. Instead, the editing goal is to emphasize composition, rhythm, and shot design to show the world a new point of view by creating and focusing on visuals to their viewer (MasterClass, 2020). The expected output intends to achieve this approach and aims to provide an emotional experience to its audience by following the characteristics used in creating a poetic documentary film. The project will not follow a traditional chronological narrative and storyboard. The main story will be focusing on feeling and a certain mood, eventually aiming to cause self-reflection for the audience as well.

According to Kilmurry (2017), cinema is the most powerful art form, they would argue that documentary is both its conscience and beating heart. It holds a mirror to our society, and it holds our conscience to account. Being able to visualize and present the project through a documentary film will show how real and impactful the situation is to the audience and society

Creative Framework

Figure 1

Familial Cancer Diagnosis Creative Framework



This section contains the creative overview details in creating the multimedia project. Autoethnography and poetic documentary filmmaking will be discussed to provide contextual knowledge with film as a medium used for this output.

Autoethnography is an approach to writing and research that seeks to systematically analyze and describe a personal experience. A researcher uses the principles of autobiography and ethnography to do and write autoethnography. Thus, as a method, autoethnography is both product and process (Ellis, Adams, & Bochner, 2011). I used this research method as my main method of data gathering. To achieve this, part of my process will include collecting previous related documents of our family such as old family photos. The process will also include self-reflection while composing a letter to be narrated over the film. During the process of self-reflection, I composed a letter to my mother. I reflected on and analyzed previous and current experiences with my family amidst the COVID-19 pandemic as well as our life before and during my mother's cancer diagnosis.

The diagram shown above visualizes the overall process of how the main topic is affected and connected to me, my output, audience, and the world. I aim to visualize the topic of cancer within the family through a short poetic documentary film by being able to portray a realistic and impactful experience to my audience. The poetic film will focus on being able to depict emotion rather than a narrative resolution.

In relation to my overall process, the expected output intends to be a form of process of coping with the whole family crisis experience. By creating this project, I can confront and deal with this life challenge. Being able to confront my emotions is important in the process of acceptance – accepting that our life before and after my mother’s cancer diagnosis are now different.

Other than being able to portray emotion to my audience, the contribution of the expected output intends to serve as a coping assistance to lower middle-income Filipino households dealing with similar situations and as a form of awareness on early cancer prevention.

Research Design

The data gathering has resulted in finding that the dimensions of wellness such as physical, mental, financial, spiritual, and emotional health are greatly affected in a family after finding out that a member of the household is diagnosed with cancer. In the autoethnographic research method, results show that as part of the subject, I am greatly affected as well in terms of well-being and coping.

Data-Gathering Instruments

The research materials used within this study are from combinations of online articles, interviews, autoethnographic analyses, published books, and studies concerning topics dealing with cancer, wellness within the family during the pandemic, and the effects of a cancer diagnosis on the wellness of a family. This paper explores poetic documentary filmmaking as a medium for depicting the effects of cancer and serves as a form of coping assistance by conducting the autoethnographic method. Through autoethnography, I can analyze and process self-reflection, personal experiences, thoughts, opinions, and feelings while being part of the research proper.

Pre-Production Phase

The pre-production stage for the output consisted of planning out the set deadlines in the way of a Gantt chart. During this stage, I can compose an audio-visual script, shot list, color script, and sequence treatment. These pre-production assets are based on the letter composed during this stage as well. I aim to create this film as a letter dedicated to my mother, because of this, the composed written letter is used as the main script or reference in writing the audio-visual script and sequence treatment through the autoethnographic approach. By gathering my reflections and analyses, I approached the letter composition poetically. manner.

Production Phase

The production stage consists of audio and video recordings of the actual footage to be used in the short film by following the composed audio-visual script, shot list, and sequence treatment. I gathered old family photographs to be scanned and retouched for post-processing. By following the audio-visual script, I used my voice in creating the official voice-over narration based on the composed letter. During this stage, I continuously use the autoethnographic approach in

filmmaking. Being a poetic documentary, I believe that the poetic aspect of filmmaking is beyond writing. Poetry can be more than traditional written words. I aim to prove this theory through visual representations.

Post-Production Phase

The post-production stage is the moment where I collect and gather all footage and audio files to edit and stitch them together following the audio-visual script, shot list, and color script. By allowing changes along the process of editing, I aim to achieve a more organic and spontaneous approach rather than a strictly scripted structure during the process of editing. Adobe Premiere Pro is used as the main video editing software. During this stage, finalizing the editing and color grading of the film is done. I aim to emphasize visual representations – finding the appropriate connection in traditional writing and visual keys.

Review of Related Works

This section of the paper will be citing series of documentary films related to either the general topic of this research which is dealing with cancer within a family, or the film style, technique, and approach to be used in the documentary output. The example works to be discussed will act as an in-depth analysis into deconstructing what makes these works attain effectiveness in either the subject matter of a familial cancer diagnosis or the film style, technique, and approached to be used.

Figure 2

Sans Soleil (1983), Directed by Chris Marker



Sans Soleil is noted to be one of the best experimental documentary films ever created. Set in the 1980s, this French film is narrated by a mysterious unnamed woman, reading the letters and philosophical reflections of a traveler who was also never shown throughout the film. The movie focuses on narration and how most of the words are coincidentally lined up with the footage. The technique used is much like a travelogue video. It captures shaky and raw candid moments, and it does not follow a chronological narrative or storyline. I follow this technique and the style of narration as well. This project will take inspiration from Sans Soleil particularly in how the shots were taken, the color script, and the editing style and method.

Figure 3

An Elegy to Forgetting (2020), Directed by Kristoffer Brugada



“An Elegy to Forgetting” is a documentary film following the life of a father diagnosed with severe Alzheimer’s disease through the lens of his son, the filmmaker. The film is narrated by the filmmaker as well, Kristoffer Brugada. The script and overall film are an elegy for his father – indicating all the words he wanted to say to him while he was alive. The film technique in lighting, particularly with indoor shots, is limited and dependent on our lights at home and natural light. The film also has no budgeted set and no production team while shooting. Other shots were taken through a phone or recycled from old, scanned family photos. I followed these techniques and created this project as a form of a love letter to my mother, just like how Brugada dedicated an elegy to his father. In terms of film technique, the lighting, and editing, Brugada’s film will be one of my main references in this project output.

Figure 4

Double Layered Town/Making a Song to Replace Our Positions (2020), Directed by Haruka Komori and Seo Natsumi



Double Layered Town is a documentary set in Japan, four strangers visit Iwate, a town demolished from the 2011 tsunami, and interview locals about the historical calamity that changed the lives of thousands of families. The film is interrupted by these interviews and staged dialogues with the locals, telling our narratives and stories in between panoramic shots of the demolished town. I followed this interview style of dialogue in between shots and footage of scenery or any related scenes.

Figure 5

A Lion in the House (2006), Directed by Steven Bognar and Julia Reichert



“A Lion in the House” follows the lives of five (5) young people as they deal with the harsh reality of childhood cancer. The kids in the film have their own ways of coping with illness, often approaching their situations with humor and a lot of courage. The film also features their parents, who must deal with the emotional and financial tolls. I intend to take inspiration from this film by being able to deliver how cancer takes a toll in a family through the composed letter. I took inspiration from “A Lion in the House’s” form and way of portraying coping methods and life adjustments due to cancer.

Figure 6

Letter From Siberia (1958), Directed by Chris Marker



Another masterpiece from Chris Marker, “Letter from Siberia”, delivers a lyrical essay in the form of a correspondence that is mixed with diverse stylistic elements. I took inspiration from Chris Marker’s characteristic style of narration. In the case of my project, the lyrical essay written by Marker is like the composed letter to my mother.

Results and Discussion

Preliminary Assessment Results

In this section, the preliminary results are divided into two (2) different categories: (1) Research Design and (2) Design Process. In the Research Design category of results, questions, answers, and discussions will focus on the main study and content which are cancer and wellness. While the Design process category will be focusing more on the Creative Process of the project.

Research Design

I can gather and watch online video resources such as interviews, professional talks and forums discussing cancer, how cancer affects a family, wellness, and how a global pandemic affects one’s overall well-being.

Cancer – Why Is It Still Incurable?

While cancer remains incurable, millions of Filipino patients suffer most of their lives as this sickness is a challenge physically, financially, mentally, emotionally, and even spiritually. After centuries of being able to discover cures for numerous illnesses and spending billions of dollars on research, why is it still hard to cure cancer? According to Yun (2017) in a lesson for TED-Ed, cancer arises as normal cells accumulate mutations. Cells can detect mutations or DNA damage and either self-destruct or fix them most of the time. Some mutations, however, invade nearby tissues and allow cancerous cells to grow unchecked, or even metastasize to distant organs. Cancers become almost incurable once they metastasize.

Cancer is already complex. There are over 100 different types that cannot be cured instantly. For most cancers, treatments usually include a combination of surgery to remove tumors, and radiation and chemotherapy to kill any cancerous cells left behind in the body. In most cases, these treatments are effective, and patients become cancer-free. But they are far from being 100% effective in all cases. One of the complexities of aggressive tumors is that they can have multiple numbers of slightly dissimilar cancerous cells. This can lead to one of the reasons why treating cancer is difficult because this means that a drug that works in treating one subclone may not affect another. But the good news is, science is making progress. Even with all the things that people do not know yet, the average mortality rate for most kinds of cancer has dropped significantly since the 1970s and is still falling.

How Cancer Affects a Family

Breast cancer survivor and Program Coordinator of the Johns Hopkins Breast Cancer Survivorship Program Elissa Bantug sits down with oncology nurse and behavioral scientist Francis Lewis, R.N., M.N., Ph.D. to discuss how cancer affects a family in an online interview. Bantug asks, “What happens to a family when there’s a cancer diagnosis?” According to Lewis (2012), everything is up for grabs. Even in high functioning families and happy marriages, everything is affected. Even with early-stage cancer – stage zero, pre-cancer – it’s up for grabs. Based on thousands of families she’s worked with; nothing is predictable, and nothing is safe. Affected families do not have routines that make sense anymore. Usually, the first two to three months after the diagnosis, families are just figuring out what to do with the type of cancer that they have to deal with. Especially when children are involved, additional complexities happen. Children will have to go through the process of asking – “Will mommy die?” It isn’t about removing and taking a part of the body. What you see on the outside is far from the inner journey a family must face. So, everybody is affected, even when there is going to be a likelihood of a very positive outcome.

Focusing on the Importance of Wellness

According to Grega, MD (2020), lifestyle is the best medicine. A study done by Earl S. Ford; MD published in 2009 entitled Healthy Living is the Best Revenge states that there are four simple lifestyle factors: (1) Does a person have a BMI of less than 30? (2) Do they smoke? (3) Do they participate in at least three and a half hours a week of physical activity? (4) Do they eat a predominant diet that has fruits, vegetables, and whole grains with low red meat consumption? For the people who could follow all four of these lifestyle factors, they were rewarded with a decrease in any chronic disease by 80% including heart disease, cancer, diabetes, and stroke.

With this information, the power to achieve long health span and a long-life span that is purpose and vitality is really within our own hands. The power is within the relationships that people nurture, the food that people eat, the way that people move and sleep, the community culture that people create and surround themselves with. The choice is ours and the impact will be extraordinary (Grega, MD, 2020).

Being able to recognize the challenges one is going through is one of the key aspects in maximizing wellness.

Dealing with a Global Pandemic

“It’s hard to stay stable when the world has collapsed at your feet.” – These are the words of Psychotherapist and virtual-learning expert Heather Wokusch in a TEDx talk entitled Protecting mental health in crazy times: A To-Do list. Wokusch develops innovative approaches for scaling resilience, emotional well-being, and mental health.

Design Process

I can gather and watch online video resources such as interviews and professional talks discussing documentary filmmaking in the Philippines and potential benefits of an autoethnographic research method.

Documentary Filmmaking in Philippine Cinema

According to documentary filmmaker and director Kristoffer Brugada on an exclusive interview with Red Room Media Productions in 2021, if they compare documentary making from television shows versus from film, time is one of the most crucial differentiators. Television is focused more on ratings while filmmakers will do anything for the sake of justifying a story. Brugada also mentions their pre-production process in filmmaking where script writing is no longer involved, this is more involved in their post-production and editing process.

How does personal documentary filmmaking benefit the filmmaker?

“The most personal is the most creative.” – Michael Scorsese.

Personal documentaries usually take years to finish. According to Brugada (2021), making a personal film or documentary is one of the best ways to start for beginner filmmakers. It serves as a personal process and coping method for me to express my own thoughts, ideas, and interpretations on a certain subject.

Production Results

The production process finds that a poetic approach in documentary filmmaking benefits me and my family as a method of emotional processing while dealing with a family crisis. The initial issues from the whole process of production include limit of equipment, experience, and time. Since the medium used is a documentary, I was challenged and limited with the timeframe of my family’s schedule. I needed to shoot earlier compared to my peers since I needed to follow my mother’s schedule without knowing the standard procedure in documentary filmmaking given no experience. I was also limited to the amount of footage we could show to the public without disrespecting my family’s privacy. Since the documentary is very personal, the film will be showcasing the life of real human beings. Hence, not all footage and life events can be filmed and shown to the public.

As for the post-production and editing process, I mainly struggled with balancing all collaterals needed and the given time and deadlines. It is not easy to be dealing with a family crisis, accomplish a thesis project, and maintain a stable mental health all at the same time. The editing process had to take a lot of time. I found it difficult to watch a few videos and avoid getting emotional while editing. Definitely, being emotional is one of the biggest challenges I faced. Since this is a very personal project, personal documentaries like these take years to finish because of how close to home the project hits. There is a grieving process, and I realized that I did not even get enough time to digest all the situations happening at once with family and school. Because of this, I find it difficult to detach myself from my work and look at it objectively at times. Despite this, the overall process of producing the project is already a great help for me in dealing with my challenges as an outlet.

Conclusion

Findings show that cancer affects a lower-middle income Filipino household such as my family immensely. Since a lower-middle income Filipino household is defined as a family lying in between two and four times the poverty line, compared to a rich family in the Philippines, which lies at least equal to twenty times away from the poverty line. To visualize, Filipino families earning between Php 23,381 to Php 46,761 per month for a family size of five (5) members are under this social class. Because of this, many Filipinos suffer from getting basic healthcare needs and even maintaining a healthy lifestyle.

As cancer remains incurable and related deaths continue to rise, its treatment costs rise with it. Being diagnosed with cancer can not only have a great impact on a person's physical health but their overall wellness as well and because of that, we are affected mentally, physically, socially, spiritually, financially, and emotionally. Though classified under the lower middle-income class, my family can gain access to proper treatment such as chemotherapy and hormonal medication for maintenance by adjusting our monthly budget and expenses. Hence, the dimensions of wellness affected by a global pandemic are our spiritual, financial, physical, and emotional health.

Through the process of producing, creating, and writing a documentary film during this time, I learned to cope and deal with the situation on my own and with my family. Adding an autoethnographic approach to that, I learned a lot about them through the process.

References

- Adams, T. E., Ellis, C., & Jones, S. H. (2017). Autoethnography. *The International Encyclopedia of Communication Research Methods*, 1–11.
<https://doi.org/10.1002/9781118901731.iecrm0011>
- Cancer.Net. (2021, September). *How Cancer Affects Family Life*.
<https://www.cancer.net/coping-with-cancer/talking-with-family-and-friends/how-cancer-affects-family-life>
- Clegg, L. X., Reichman, M. E., Miller, B. A., Hankey, B. F., Singh, G. K., Lin, Y. D., Goodman, M. T., Lynch, C. F., Schwartz, S. M., Chen, V. W., Bernstein, L., Gomez, S. L., Graff, J. J., Lin, C. C., Johnson, N. J., & Edwards, B. K. (2008). Impact of socioeconomic status on cancer incidence and stage at diagnosis: selected findings from the surveillance, epidemiology, and end results: National Longitudinal Mortality Study. *Cancer Causes & Control*, 20(4), 417–435. <https://doi.org/10.1007/s10552-008-9256-0>
- Domingo, K. (2020, September 17). *Who are identified rich, poor? Gov't shows income class brackets in PH*. ABS-CBN News. <https://news.abs-cbn.com/news/09/17/20/who-are-identified-rich-poor-govt-shows-income-class-brackets-in-ph>
- Ellis, Carolyn; Adams, Tony E. & Bochner, Arthur P. (2010). Autoethnography: An Overview [40 paragraphs]. *Forum Qualitative Sozialforschung / Forum: Qualitative Social Research*, 12(1), Art. 10, <http://nbn-resolving.de/urn:nbn:de:0114-fqs1101108>
- Frankham, B. (2013). *A poetic approach to documentary: discomfort of form, rhetorical strategies, and aesthetic experience*. OPUS.
<https://opus.lib.uts.edu.au/bitstream/10453/24193/2/02Whole.pdf>
- J. Flowers Health Institute. (2021, December 14). *8 Dimensions of Wellness*.
<https://jflowershealth.com/8-dimensions-of-wellness/>
- Keller, S. (2022). *Film as Research Method*. Universität Bremen. <https://www.uni-bremen.de/en/film/film-culture/film-conference/previous-conferences/film-as-research-method>
- Kenworthy, K. (2017, June 16). *10 Facts About Healthcare in the Philippines*. The Borgen Project.
<https://borgenproject.org/healthcare-in-the-philippines/>
- Kilmurry, S. (2017, May 17). *Why Documentaries Matter Now More Than Ever*. The Hollywood Reporter. <https://www.hollywoodreporter.com/movies/movie-news/why-documentaries-matter-more-ever-guest-column-976290/>

- Kong, Y. C., Sakti, V. V., Sullivan, R., & Bhoo-Pathy, N. (2020). Cancer and COVID-19: economic impact on households in Southeast Asia. *Ecancermedicalscience*, 14.
<https://doi.org/10.3332/ecancer.2020.1134>
- Kotzathanasis, P. (2021, June 5). *Documentary Review: Double Layered Town / Making a Song to Replace Our Positions (2019) by Haruka Komori and Natsumi Seo*. Asian Movie Pulse.
<https://asianmoviepulse.com/2021/06/documentary-review-double-layered-town-making-a-song-to-replace-our-positions-2019-by-haruka-komori-and-natsumi-seo/>
- Lewis, F. M., PhD. (2006). The Effects of Cancer Survivorship on Families and Caregivers. *AJN, American Journal of Nursing*, 106, 20–25.
https://journals.lww.com/ajnonline/Fulltext/2006/03003/The_Effects_of_Cancer_Survivorship_on_Families_and.8.aspx
- Lotfalian, M. (2014). Autoethnography as documentary in Iranian films and videos. *Anthropology of the Contemporary Middle East and Central Eurasia*, 1(2).
<https://doi.org/10.26581/acme.v1i2.48>
- MABO. (n.d.). *Film Techniques*. <https://fgscmabo.weebly.com/film-techniques.html>
- MasterClass. (2020, November 8). *Guide to Poetic Documentaries: 4 Examples of Poetic Mode*.
<https://www.masterclass.com/articles/guide-to-poetic-documentaries#3-characteristics-of-poetic-documentaries>
- McKeague, B., & Maguire, R. (2021). “The effects of cancer on a family are way beyond the person who’s had it”: The experience and effect of a familial cancer diagnosis on the health behaviours of family members. *European Journal of Oncology Nursing*, 51, 101905. <https://doi.org/10.1016/j.ejon.2021.101905>
- National Cancer Institute. (2018, September 26). *Coping With Cancer – Changes for the Family*.
<https://www.cancer.gov/about-cancer/coping/adjusting-to-cancer/changes-for-family>
- Ngelangel, C. (2011). Quality of Life of Filipino Cancer Patients. *Asia-Pacific Oncology & Haematology*. <https://touchoncology.com/supportive-cancer-care/journal-articles/quality-of-life-of-filipino-cancer-patients/#article>
- Ngelangel, C. A., & Wang, E. H. M. (2002). Cancer and the Philippine Cancer Control Program. *Japanese Journal of Clinical Oncology*, 32(suppl 1), S52–S61.
<https://doi.org/10.1093/jico/hye126>

Que, J. C., Sy Ortin, T. T., Anderson, K. O., Gonzalez-Suarez, C. B., Feeley, T. W., & Reyes-Gibby, C. C. (2013). Depressive Symptoms among Cancer Patients in a Philippine Tertiary Hospital: Prevalence, Factors, and Influence on Health-Related Quality of Life. *Journal of Palliative Medicine*, 16(10), 1280–1284. <https://doi.org/10.1089/jpm.2013.0022>

Trinidad, A. M. G., MD. (2019, June 27). *Cancer in My Community: Overcoming Cancer Care Barriers in the Philippines*. Cancer.Net. <https://www.cancer.net/blog/2019-06/cancer-my-community-overcoming-cancer-care-barriers-philippines>

Why documentaries have the power to change the world. (2016, December 20). ONE. <https://www.one.org/international/blog/why-documentaries-have-the-power-to-change-the-world/>

Woźniak, K., & Iżycki, D. (2014). Cancer: a family at risk. *Menopausal Review*, 4, 253–261. <https://doi.org/10.5114/pm.2014.45002>

Author's Note

Katrina is a film student and aspiring director. Living a simple life in the city with her family, she dreams and hopes for a bright and peaceful future.

As she starts off her artistic journey, though she may tend to doubt herself and being in an industry constantly evolving, she aims to evolve with it.

Contact Details

katrinaurmatam@gmail.com

+63 919 470 5808

[behance.net/kurmatam](https://www.behance.net/kurmatam)