

# **Master i fjernsynsproduksjon – dokumentar**

**Tema: one man crew in documentary films**

**Kandidatnr: 21**

**01.06.2011**

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## Introduction

One-man crew or one man team those are terms coming from the original term “one man show” which is referring to comedian, who would stand alone on a stage and entertain the audience.

Then they started to use this term in the media field in order to modify the radio programs that are made by one person only. Which means that those programs were depending on the same person who is responsible for presenting, editing and directing in the same time. This kind of radio shows started after the huge development in the technology that allowed any body to do couple of things together in the same time.

After the success of the one man shows in radio stations, they adopted this new idea in the television industry, but off course it was impossible to use it in the television shows since those shows are totally different in their producing way than the radio shows, which means that television’s work required more technicians than it is in the radio, but in the other hand they found the idea very useful and practical in making news reports. In those reports there is one person who is responsible for choosing the idea, shooting the report and editing the report as well.

In many ways the idea of one man crew was successful and usable, because it saved a lot of money and gave the reporters more individuality in their work but in the same time there were a negative side for it.

In documentary films, some of the directors who had a limited budget, and who knew very well the whole film process started to be one man crew in their work. This way of film making required extra offers from those directors, starting with choosing the idea, doing the research, writing the synopsis, shooting the whole film by themselves and doing the soundman job beside of their main job as directors, ending with the edit process .

Many documentaries which were filmed by one man crew were good and successful films, that’s because the directors had more freedom in their work and controlled the whole process. So one man crew idea has many benefits which help in making good

documentaries, and sometimes it makes the process easier and faster which leads to better documentaries, but in the other hand it has negative sides which can make any film lose some important shots or even lose the main idea of the film.

The changes and the development of the technology affected the work of one man crew in many aspects among the years, the technology helped in making the work so easy and so fast some times but hard and difficult in some other times.

The audience expectations also changed along the years, in the past pictures were enough to tell a story, while now having good pictures or good story is not enough to impress the audience or to win their inters. Because the audience these days wants and expects more, so to make a good film you need to have a high quality picture in addition to a great sound and light etc.. and when a person wants to do his film by his own he needs to have the ability to do all those functions together and in the same time he has to do it in a professional way.

#### The research problem

In this research “one man crew in documentary films” I will try to discuss the ability of being one man crew in the documentary films and I will try to have some results that show how much the one man crew can help the documentary film to be better, also in this research I will try to answer these questions:

- Is it possible for one man to do all the functions in the process alone?
- How much the one man crew can be successful in documentary films?
- What are the advantages of being one man crew in documentary films?
- What are the disadvantages of being one man crew in documentary films?
- What are the best equipments for the one man crew which makes the work easier and better?

### Aim of the research

Nowadays we have high techniques in the industry of films making, which can help any director to work on his film alone, and in this research I want to study the ability of being one man crew in documentary films.

I also want to show how much the individual work can be better/worse than the work with a team in films.

### Research methods

In this research I will discuss the positive and the negative sides of being one man crew in making documentary films, and in addition to do so I will bring some examples about films which were done by one man crew and analyze them. I will also support my research with historical information about the background of the idea of - one man crew- in documentary films. And as a technician I will also discuss which equipments are the best to be used when someone is a one man crew during a process of making a documentary film. In the end of this research I will try to come out with results and answers for my main question about how useful and usable the idea of one man crew in making documentaries.

I will use several references in this research such as:

- Books that are specialized in the issue.
- Interviews with film's directors
- Many different types of films that were done by one man crew.
- Information from the internet.

### Why this research is important

This research is one of the first researches that study the issue of one man crew in documentary films, so the conclusions that I will get out with from this research can be usable and so helpful for any person who work in documentary films filed, or even in the non-documentary films to improve in their work.

The technical information that are included in this research will help the new film makers to get a better idea about the small and the good quality equipments that any one can use by him self.

Definition for some important terms in the research:

**One man crew/team in films:** it's the film production that have been made by one person only, who was responsible about directing, photographing, sound and editing.

**Cinema verite and direct cinema:** is a style of documentary filmmaking, combining naturalistic techniques with stylized cinematic devices of editing and camerawork, staged set-ups, and the use of the camera to provoke subjects, It was characterized initially by filmmakers' desire to directly capture reality and represent it truthfully.

**The history of one man crew in documentary films**

The history of the first documentary films go back to period between July 1898 until 1906, when the French surgeon Eugene-Louis doyen started a series of surgical films, he recorded more than 60 operations.

In 1926 the Scottish filmmaker John Grierson was the first person who used the term documentary to refer to any nonfiction film medium, including travelogues and instructional films. In this time they were using the basic film technology and all the films needed a crew to work with it because also the idea of making film about the real life was not so common yet, and making documentary was just doing something non-fiction that give information about the real life.

Between 1950s-1970s a new term entered the documentary world and it was the Cinema verite and it was a style of documentary filmmaking, combining naturalistic techniques with stylized cinematic devices of editing and camerawork, and it was depending on some technical advances in order to exist: light, quiet and reliable cameras, and portable sync sound.

Cinema verite aims for an extreme naturalism, using non-professional actors, hand-held camera, genuine locations rather than sound stages, and naturalistic sound without substantial post-production mixing or voiceovers.

In the early 1960s Drew Associates had some converted Auricon Cine-Voice cameras. In the post-Drew days, DA Pennebaker made major improvements—he shortened the camera viewfinder so the camera could sit on one's shoulder, added a handgrip, and improved the electronics. Al Maysles did similar things in building his unique "bazooka" rig.<sup>1</sup>

These rigs permitted a crew of just two people: cameraperson (usually the director him/herself) and soundperson, to be the entire crew of a film. That allowed more intimacy and transparency to the process.

In the 1970s, Jeff Kreines and Joel DeMott believed this was still too constricting, and worked to develop the "one person sync rig". This used the Nagra SNN spy recorder built into a CP16 non-reflex camera, fitted with a 10mm Switar prime lens and Leica optical viewfinder. The filmmaker held the microphone in his left hand, shot with the right, and was completely self-contained. Filmmakers can use this setup for all their films, eschewing zoom lenses and wireless microphones. Some of their students, including Ross McElwee and Mark Rance, have adopted this working method.

Between 1958 and 1962 in north America a new team has appeared in the film world, which was "direct cinema" and it was similar in many aspects to the cinema verite genre, it was characterized initially by filmmakers desire to directly capture reality and represent it truthfully, and to question the relationship of reality with cinema.

"Direct Cinema is the result of two predominant and related factors--The desire for a new cinematic realism and the development of the equipment necessary to achieving that desire."<sup>2</sup>

<sup>2</sup> Rosenthal 2002: page265-275

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<sup>1</sup> Barnouw 1993.

Cinéma vérité has many resemblances to Direct Cinema. The hand-held style of camera work is the same. There is a similar feeling of real life unfolding before the viewer's eyes. There is also a mutual concern with social and ethical questions. Both cinéma vérité and Direct Cinema rely on the power of editing to give shape, structure and meaning to the material recorded.

There is no exact date tells when the one man crew production started but the Cinema verite and direct cinema allowed the directors in that time to start thinking of being one man crew in their films because it gave them all technicians that they need to do their film alone without having a big crew, and from that time the idea of one man crew started to be common .

### **Crew in Documentary films:**

You 'develop' rather than 'choose' a crew because you should always do some trial shooting together. This verifies that equipment is functioning and that you understand each other's values, signals, and terminology. One operator's close-up is another's medium shot, so developing a brief and unambiguous communication is important, especially when you face '**run and gun**' shooting. Responding to rapidly changing situation, with no possibility of rehearsal or repeats, allows wide margins for misunderstanding.

In the worst-case scenario you live remote from centers of filmmaking and must train your own crew. Lets say you have access to a camcorder, microphone, and replay facilities. How many and what kinds of people will you need? What are their responsibilities?

Certainly ascertain technical expertise and experience, but also find out their feelings and ideas concerning documentary, books, plays, music, hobbies, and interests. Technical acumen matters, but a person's maturity and values matter more. You can negotiate many changes, but not with someone who is uninterested in your choice of subject or disdains your approach.<sup>3</sup>

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<sup>3</sup> Rabiger: 2009. page132



Today documentary crews are smaller than ever-two, maybe three person. You depend utterly on your colleagues. They must have a personalities that support not only the project and each other but also those in front of the camera. most documentary participants have never experienced filming before, so the crew's interest and support are vital, especially if the shooting extended over days or months, because of their exposure to the new and unfamiliar work, they are highly attuned to bad atmospheres.

Michael Rabiger a editor and director for documentaries in BBC telling about his experience with his crew while working on his own documentary films he says: The BBC usually assigned me wonderful crews, but occasionally I got individual with problems. Typically it was a forgivable lapses in mental focus, but more than once I got people who were actively subversive and one person who proved to be mentally ill. Being under pressure and far from home can further unbalance some people and exacerbate latent insecurities and jealousies. This is difficult to foresee and in documentary becomes and appalling liability because good relationships are everything.

When you need to access new teammates you need to choose them according to their:

- Realism
- Reliability
- Ability to sustain effort and concentration over long periods and in discomfort and danger.
- Commitment to processes and purposes of making documentaries
- Knowledge and appreciation of films or filmmakers that you particularly respect

In all film crew beware of those who:

- Fail to deliver on what they've promised
- Forget or modify verbal commitments
- Habitually overestimate their own abilities

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<sup>3</sup> Rabiger: 2009, page132

- Let their attention wander beyond their own field of responsibility

So as we can see developing a crew is not an easy thing to do, and having the wrong person in the wrong place can affect the result of the whole film, so in such cases when its hard to build a crew, it is a wise for the director who has a good experience in each task in documentary films to work by his own and lead the film the way that he wanted and planed from the beginning.

### Reasons of one man crew in documentary films

Documentary films have different categories' and different ideas, and have no strict rules about the way of making them. The way of making a documentary depends mostly on how much the director is creative in his work. And each director has his own way of telling the story and building it. But what are the reasons that make some directors chose to work alone without a cameraman, soundman or an editor.

Sometimes a director come up with a creative idea but don't find a good fund for it so he ends up with a small budget which force him to find a non-professional camera man in order to pay him less money than the professional ones. Some of those situations end up with terrible results especially when the director find out that the shots which been taken by that cameraman are not good enough. In this case the idea will lose one of its strongest part, "the pictures". As a conclusion of that we can say that it will be a good idea to have a one man crew when a project has a small budget so the director can save the money that he will spend on the cameraman, and spend them on other technical methods like music or archive which can make the idea much better and understandable.

In some occasions it's hard for the director to describe exactly for the cameraman what kind of shots he wants, and that might ends up by losing one of the best shots that the director wants or need for his film. So to avoid such situations the director needs to be sure of having a good understanding with the camera man and with the whole team as well which is not always possible. Since the risks of having a bad team work are pretty high it would be easier and safer to work as a one man crew.

Most of the documentary films depend on having a good idea, and sometimes the idea of the film built on secrecy. For example some character trusts the director only, and they don't want to show them selves to the cameraman or to the editor. In this case it would be much better for the director to do all the technical functions by him self, so he can be the only one who will deal with the characters which will make them more comfortable in talking and telling their stories.

Sometimes its not easy to find an idea for documentary films, and some ideas might be risky if the location of shooting is connected to a war or to a fight in the area, so going with a big crew to such places might drew attention, in this case the best way is to be a one man crew to make the film, so one person can go there alone to do his film.

Some of the director like to work in individual way, so one man crew can give them the opportunity to be more free in their work, and to decide what they want to do and how to do it by their own.

The hug development in the technology, helped the people to be more individual in their work in all aspects of life, and that is the same in documentary world. Because the technology gave the opportunity to the person who works in films to use all the equipments in easier way and also with better quality. Which means that technology affected the work of one man crew, especially when it gave the person who wants to be a one man crew the chance to choose the equipments that make him more individual and comfortable in his work.

To be one man crew needs the ability to know about the whole process of making a film; to be able to write the script, to be a cameraman, soundman, and editor. In the same time its not enough to know how to do those functions, you also need to have a good experience in using all the new programs and techniques that make those functions possible. The one man crew must have a good personality as well because he has to have the control over all the functions in the location, beside he has to be trusted from the characters and he has to concentrate with all the things that is happening around him, and also to concentrate with the camera and the shooting.

## Disadvantages of one man crew

In these days the technology is developing very fast, and as well the media equipments and programs. The main aim of this development is to make functions easier and faster for the human use. So since the use of the recording equipment became in the hands of everyone these days like digital cameras and mobile cameras and so on, gaining the audience attention and interest became more difficult and more demanding. Which means that it's so easy for any of the viewers to change the TV channel with just one click if he didn't like what is being shown on it. And it's the same in documentary films, no body will buy a DVD for a documentary film if he wasn't sure that this film is really good, and good means that it has to include much more than just some good pictures. The new changes in the audience's thinking and interests required professionalism and creativity which means that the documentary has to have a good theme which is supported with good information, professional pictures, and creative editing style. So if a director chose to be a one man crew he has to be sure that he can do all those jobs alone and in a professional way, he also should be sure that the one man crew style will help the film to be good enough and not to affect the film in a bad way.

As we discussed the reasons that make some directors chose to be one man crew in his film, there are also several issues that can make this idea unsuccessful and here an explanation for some of them:

- Being one man crew means that one person only will have all the responsibilities and tasks during the whole process of making a film. And those responsibilities will required extra time from the filmmaker, which means that he will need longer time in every step he will do; he will need extra time in writing and in shooting and also longer time in editing. This extra time that will be spent on the different steps of the process gone make the finishing time of the film very long comparing with the time that a team work will take.
- Being one man crew means that this one person has to be professional in all the steps of making a documentary film, and as we all know no body can be perfect in

everything and each person has a weakness part. And that's the same with making documentary films; nobody can be perfect in doing all the functions and the jobs by him/his self. And as a result of that the film might include some weakness part in it and if those weakness parts were shown in any documentary film it will affect it badly and we might end up with bad film.

- Being in team crew make it more possible to share ideas with others about the film, and discuss different issues that concern the film. Beside, if someone in the crew needed any kind of help he can just ask the team for it, which is not possible in one man crew projects because the person will be all by him self, and no one around to help or to share ideas with.
- There are some tasks that no body can do alone, for example when the film maker is one man crew and wants to do an interview, he needs to adjust the camera and the sound then he has to move his place to make an eye contact with the character so his/her eyes angle is not directly to the camera. Doing those three different functions together will make it very difficult for the film maker to ask the questions and to concentrate on the technical side of the process in the same time, such as the frame of the picture, the quality of the sound, the iris and the focus etc.. And in this situation it can be risky and difficult to be one man crew, for example the character might move in the middle of the interview and go out of the frame while the film maker is concentrating on the answers instead of the technical issues, which means that he might end up with a very bad framing picture. It's also difficult and not wise to have any movements in the camera positions or to do changes in the picture frame like to change from close up shot to medium shot or long shot. The camera has to be stable all the time.
- Being one man crew can limit the equipments that the filmmaker will be able to use during the shooting, especially the sound equipments because it's so hard as one man crew to use the boom for instance in shooting. Which required a new way of thinking from the filmmaker about other equipments that he can use in order to make his job easier. Unfortunately those equipments don't have the same good quality as the other ones, which can affect the quality of the film. And it's

the same problem with the light equipments; the one man crew can not use all kinds of the light equipments while shooting.

- Everybody may face different kind of problems that can prevent him from working for one day, and some events in the documentary films can not happen twice, so if the one man crew suddenly faced a problem and he couldn't attend then he will lose an important part of the film, while in the films that having a crew if somebody didn't attend for any reason the others will be there for covering the event and that's can save this important part of the film.
- Being alone in the whole process of working in a long documentary is boring sometimes, and that can affect the work, but working with crew can be more fun and if it was a nice group the film can be great experience for the whole group.
- Working with a crew gives opportunities for the participants to learn many things from each other, and each thing that the person learns extend his work's experiences, so working as one man crew will make the person lose such opportunities.

Nichols proposes six types—or modes—of documentary<sup>4</sup>

Nichols Bills classifies documentary films into six types or modes, I will give a brief description of each type and discuss the flexibility and how potential is it to work as a one man crew in each type of films:

1. Poetic documentaries were introduced in the 1920's as new approach to fiction film. This mode arranged unrelated images to portray historical events. Any introduced characters remained unexplained and undeveloped. Films in this mode of documentaries were lyrical and did not use continuity editing. It is a mainly visual film format and used fragments of historical materials and arranged them abstractly.

**In this type of documentary it's not that hard for somebody with good experience in documentary films to be a one man crew and work on his own,**

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<sup>4</sup> Nichols: 2001

**because the situation in this type of documentary can be controlled more than other type. So, in my opinion, it's easier for one person to control everything, have it on tape and edit it afterward.**

2. In expository documentaries, an omnipresent voice narrates the events in the film, and often tries to convince the audience to lean toward a certain point of view. Visual images are not predominant but they help to improve the overall argument. This mode of documentary films provides an objective chronicle of the history being explained.

**In this type of documentary it's possible to have a one man crew while working, because most of the work in this kind of film will depend on pictures from the archive. It doesn't need to have a big crew while working on other new sequences, even if it depends on a new interview with people whose experiences are related to the film.**

**In my opinion, most of the work in these kinds of films will depend on the research. If we have good research, we will have a good film in the end, even if it was a one man crew or a large production.**

3. Observational documentaries try to show action in the surroundings with minimum interference from the filmmakers and film crews. They merely try to "Observe" rather than aim to teach. This mode was made possible in the 1960s through new technologies and movable, lightweight film equipments. These films intended to create a sense of intimacy and insight into the presented situation, and candidness. It is well-known that many of the depicted circumstances only occurred because a camera had been present, therefore creating inaccuracies in the film. Many filmmakers associated with this mode detested this concept because they wished only to observe and not affect the situations.

**It may be harder to have a one man crew in this type of documentary, because it needs the camera man and the director to always be ready to follow what is happening around them, and they will not have much control in the situations.**

**While it's not impossible to have one man crew in this type of documentary, the person who will become a one man crew has to have good experience with filming and camera. He has to always be ready with all the equipment for shooting, and also must prepare to lose some good details for the film if he**

**wasn't able to cover what is happening around him.**

4. In the participatory mode of documentaries, the filmmaker actively takes part in the events being filmed. The events between the filmmaker and the subject(s) are often filmed, and may include the filmmaker asking the subject(s) are questions along with requesting that their personal experiences be shared. This filmmaker-subject relationship becomes a crucial part of the film.

**If the act of filmmaking can really influence the events being filmed then the one man crew can also influence this event also in a good way. As we said before, being a one man crew in some films needs the filmmaker to get some information from the character that he/she may not feel comfortable saying, but it will help a lot in making this character build a trust with the filmmaker when he/she is working by his/herself.**

5. In the reflexive mode of documentaries, the films revolve around the ideas of representations and realism. They try to make the viewer question the documentaries they see, and try to have the viewer see the difference between a simple representation of a situation and the actual situation at hand. This mode doubts the existence of "realism" in documentary films and pushes us to call the credibility of said films into question.

**With this way of thinking, it may not be easy to have a one man crew because the people who believed in this method had a big concern about what will be shown to the audience. The idea of a one man crew may not be a great thing to use in order to bring out the best material they are searching for in the film.**

6. In performative documentaries, most pressure is placed on the viewers to understand the subject's experiences. These films are very personal and intimate, and push us to see a situation from a different point of view. Often, the films center on a specific group of people with common and sometimes controversial characteristics, i.e. homosexuals, and ask them to speak of their experiences as someone in their situation.

**In this type of documentary, I believe it's much easier to have a one man crew to follow these people who are speaking about something that's not acceptable to others or somebody who is talking about a taboo in society. A one man crew will have a greater opportunity to live with these people and allow them to become more open in front of the camera while they are talking about their own experiences. On the other hand, the filmmaker has to be aware of the amount of**



**work that he has to carry out during the shooting and the editing, especially if he/she will remove the faces of characters in the film.**

Based on this analysis it appears that some documentary modes are easier to perform in one man crew way than others, which means that the film maker has to be aware before choosing the crew size, if his film type needs a big crew or one man crew can be enough.

#### Examples about people worked as one man crew

In this part of the research I will present some examples about film makers who have worked as one man crew, and I will analyze their experience in order to get a conclusion about how much it is successful to be one man crew also I will give a biography about their work before being one man/women crew in order to see how much experience that they had before being a successful one man/women crew.

#### 1. Watson, Paul

Born in February 17, 1942 he is an English documentary filmmaker. He started off as a painter and artist, before moving into television in the late 1960's with documentaries. he is still active in his creation of documentaries, despite being past retirement age.

Paul first attracted national press attention in 1974, when his documentary series The Family was transmitted by the BBC. After that Watson start to be a director for many films.

Between 1974-1984 Watson direct 8 documentary films and series, the later work he decided to began to shoot for himself, in the early years he worked with Corporation's finest technicians achieving, with the winning combination of their expertise and his artist's eye, some memorable images, excellent storytelling and the finely tuned editing.

But in 1990s, the technology was changed fast and making it possible for documentary film-maker to become true auteurs, in the full sense of the world, able to take complete control of their own visual material, without the mediation of a crew of

technicians. Watson has said that he would never consider working without film editors, even in this liberating age of portable electronic editing.

But he was happy to dispense with film crews, however much he liked and respected them and however brilliant they may have been. His transition to shooting his own films came gradually and it is interesting to examine the reason why he did it.

In 1997 he was in South Africa, working on two programmes called *White Lies*, commissioned by Granada for transmission on Channel 4. He was working with a very experienced crew with whom he had worked before. He began to feel that they thought they could anticipate his ideas, what would interest him. But Watson says he is always looking for funny, quirky images or pictures which somehow carry a subtext and which, used as cutaways, will illuminate his message. Sometimes he wanted to direct very precisely, 'shoot it from here. Now, from there,' explaining exactly how he wants shots to be covered.

This quirkiness set up a certain amount of tension because experienced camera people naturally want to have a degree of artistic freedom themselves. He says in my own experience as a director, I found that cameramen and women always say that they like to work with directors who know exactly what they want, but in reality they can look after the story but they want to control the pictures.

So Watson's experience on this particular shoot is not that unusual. Eventually the cameraman lost his temper and shouted at him "look, who is photographing this?".

During this time, with tension building, Paul had been experimenting with DV camera, the VX1000, and shooting some material himself. He was enjoying the freedom of working alone, without having to explain himself to a team, capturing exactly the image that he required.

He also felt that the crew were unhappy about working in potentially dangerous situations, where a group of technicians with lots of gear are obvious targets. One man, alone with tiny camera that could belong to a tourist, was much less conspicuous. So he went off to shoot the gangsters and criminals on his own. He had been making the point to his sceptical crew for some time that portable digital technology, sound, picture and editing is the technology of the future. He insisted on taking his DV camera with him on most shoots.

He remembers one morning which he says was a turning point for him. His crew were loading their transport van with the usual number of boxes and lights and the rest of the gear that a film crew on the road has to carry. The sound man turned to him, voice dripping with sarcasm, and said, 'shall we be talking "the future" with us today , sir?' Watson replied, 'Yes we shall, and all the old baggage from the past as well, unfortunately.' He says that was the moment of truth for him. That was when he said to himself, 'Its all over now. Life's difficult enough without unpleasantness in the workplace. He decided to shoot his own films from that moment.

Nowadays he works on PD150 and as far as possible also records his own sound. Of course, these small cameras do not have the technical sophistication of the Aarion or Arriflex, the lenses are not yet versatile enough. But there are so many advantages in using the DV cameras that Watson says, 'If I have to sacrifice something in picture or sound quality, so be it.'

After Watson decided to make a film that he describes as a love story. Malcolm and Barbara is probably the most universally popular of all his films. In rare and courageous act by the scheduler, the film was 90 min, and it achieved an audience of eight million viewers, unprecedented in the that slot for documentary in those days. It also attracted huge amounts of press attention, political debate and audience response. It obviously struck a cord with the nation.

The film follows the gradual disintegration of a loving relationship as Barbara, the wife, has to cope with the ever-increasing early onset of Alzheimer's disease in her husband Malcom. Watson shot it himself. He explains his reasons:

***The films I have made in recent years, I would not want to make with a film crew. Take Malcolm and Barbara. Man dying. I do not want to take a different person each time to this very intimate situation. We called it love story. It was her and him and me. Like a "menage a trois". It was very close and did not want strangers walking in and out.***

There is no doubt that the presence of the film-maker became important in the life of these two suffering people. He came regularly to see them over a period of years, until

the time when Malcolm had to be taken away to a hospital. He acted as a sounding board for both of them although, sadly, Malcolm became less rational as the filming progressed and therefore inevitably Barbara appeared to find some relief in having a sympathetic observer of her painful plight in regular attendance. Usually for Watson, the editing of the film is quite straightforward, telling the story through the medium of clear, linear time frame narrative. Watson shot and record sound him self and much of the film is in close-up, very intimate, appropriate for the human for the human tragedy which is unfolding.<sup>5</sup>

Malcom and Barbara film won three RTS awards, including best single documentary 1999.

Watson has made more than 300 films over 35 years, 8 of them where one man crew films, and all the films that he done as one man crew won many awards in many world festivals, and his films were really successful.

The experience of Watson improve that the work of the one man crew can be so successful same as the crew work film or even more sometimes but we have to notice couple of thinks from watson experience:

- Watson worked as part of big crew for a long time before he got his decision to work by his own.
- From his long experience as a director with crew he was completely sure that his work alone will be better.
- Watson faced many problem in his communication with the cameraman in his early work.
- Watson was really able to work with all the camera and the sound equipments, before he took his decision to work alone.

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<sup>5</sup> Baker: 2006 page 55

- Watson confessed that his work by him self can make the quality of the picture or the sound in the film, a little bit less than working in crew.
- If we want to compare watson film with watson film with Nicholas Bill modes, it appears that watson film is under the performative mode, and as we said before the performative modes is much easier than other modes for the one man crew to work with.

## **2.Gaunt, Marilyn**

If we want to take another opinion about how much it can be useful to have one man crew in documentary films, the experience of Marilyn Gaunt is a good example. But if we want to know how she became a one women crew, we need to know about her experience with films in her earlier life first, Marilyn Gaunt wrote about her experience in being one woman band in documentary films she says:

“In 1970 I skipped out of Royal Collage of Art in London clutching my master of arts degree in film and television. I’d had three fantastic years playing with the medium of film, had made a short fiction film and in my graduation year, a 30-minute documentary which went on to win a coveted collage Silver medal. While at film school I’d assistant edited for BBC series with Paul Watson. As a renowned documentary film maker and pioneer of the ‘fly on the wall’ style of documentary filmmaking, he’d given me a glowing reference and thought the world was my oyster. In fact, it turned out, ‘the world was my lobster’.

In those days there were two places to go for an aspiring documentary filmmaker in search of job: the BBC or one of the new ITV Network companies.

The BBC was the first post of call. I was given very short shrift. They told this secondary school girl that they preferred Oxbridge graduates and that they could teach them, in a few weeks, what I’d learnt at film school.

I shook the dust of the BBC off my feet and headed back to my native town of graduating film into the canteen there and sought out an executive producer called Tony Essex. I just went up to his table as he was having his post-lunch coffee and asked if he looked at my film. He did, and three weeks later I was offered a job as a tainee cutting room assistant. This got me the precious union ticket and my career in

commercial TV become possible. Editing was my second choice of career and I really enjoyed it. With a strong union, once you were in, life and pay (20 a week gross) were pretty good. I continued to make a little films, and spent quite a lot of time in the studio bar, chatting up cameramen with clockwork Bolexs to spend a day with me for free, or rostrum cameramen and graphics people to do bits of animation and then editing the stuff at night, after work.

Through people I was filming I met David Geen, freelance BBC cameraman, who was moving up to Leeds to supply a programme called nationwide. We made a film together and he offered me a job as a sound recordist at 40 a week. So I left YTV after one year of with an upgraded full union ticket and become Britain's first female location sound recordist. After three years with David I spent 6 months with cameraman Paul Berrif, before calling it a day. However exciting, it wasn't my career choice and I decided to move into research, which in those days was the accepted route to directing.

I ended up at the themes TV as freelance researcher on This Is Your Life. It was here, after almost eight years in the industry, that I got my break into directing, winning a place on their Trainee Director's Boards. I began my directing career in the schools and Children's Departments making half-hour films and studio inserts, and directing the live studio shows, *Magpie* and *Afternoon Plus*. In 1978, the ACTT was still a very powerful union. I had an eight-man crew: camera; asst. camera; sound ; asst. sound; sparks; grips/ driver; researcher; production assistant and me. If very large lights were used, you had to have a spark for each light.

It was restrictive, and often the bulk of the crew were in the crew van while you and the cameraman and sound-man got on with it. The plus side of all this was that, as a director, if you knew how to deal with numbers, you had enormous support all you had to do was direct, and those assistants learned their craft thoroughly before getting promoted, and were well paid while getting this training. So despite the restrictions, it was a very positive and exciting time for the then still reasonably young ITV Network.

ITV companies in the mid of 1970s were still franchised under a watchdog with teeth, which insisted that they all include a quote of documentaries in their programming. Funding came from advertising and the big five- Granada, Central, YTV, London Weekend Television and Thames- took the largest slices of revenue.

Thames I think, had 12 one-hour slots a year that they had fill with documentaries, I left Thames after two years and become a freelance director taking myself, and sometimes my ideas, around these companies and establishing relationships with different Heads of documentary Departments. If one didn't like an idea, another might, and they had the slots to fill. Unlike today, a yes from them was a yes to the film being screened.

In this way, for more than 20 years, I managed to work an average of eight months a year making a whole range of films. The unions were still strong but, thanks to the Thatcher, their power was weakening. By the late 1980s crews were getting smaller and rule less constricting, but still protective of over-working crew members. I considered this to be a good thing as a knackered cameraman never gives his best. Throughout this period I experienced enormous freedom to make my films in the way I wanted. Executive producers and heads of Departments, like John Willis and Catherine Freeman, never asked to see a film until I was fine cut and perhaps a few minutes over-length. They had a total trust in both me as a director, and their own judgment in choosing me to make a film in the first place. This, more than anything has changed dramatically over the past few years.

Form 1989 to 1993, I made six of 18 sixty- minute documentaries following ordinary people over a year, no sensationalist story lines, just films about the extraordinary within the ordinary. It was *for paul Watson's Present Imperfect* series on BBC2. We filmed narratives over a year, not knowing if it would have a good ending, or a real ending at all, they made compelling viewing but were of kind that was to be commissioned less and less.

The writing had been on the wall for social documentary, since the new round of ITV franchise bids came in 1991. I remember seeing the franchise application and only two, Border and Scottish, actually mentioned Documentary, the rest hid the genre under the heading factual programming. Over the past eight or so years changes in the industry seem to have accelerated.

When I skipped out of film school in 1970, there were only three television channels: BBC1, BBC2, and ITV. There were over 40 million viewers, and ITV had access to

them all. Today there are around 50 million viewers but hundreds of channels vying for their attention. Advertisers, who paid extortionate rates to ITV in the good old monopoly days, now have upper hand and call the tune. Bums on seats and thumbs off the change-channel button are what they expect and demand. This is not only true of commercial channels. When I returned to the BBC briefly in Thames TV had ever been in the 1970s.

Budgets are getting tighter as revenue gets spread ever more thinly, with the resultant exploitation of young talent (made possible since the disempowerment of the unions) often working unrestricted hours for little or sometimes no pay, in order to 'break into' television. From this grows a different ethic and different working practices.

**Crew are becoming increasingly rare on social documentaries.** My last four films were *Triplets*, *Kelly and Her Sister*, *living on the Edge* and *Lin and Ralph: A Love Story*, all for ITV. *Triplets* I shot with three-man crew, plus a researcher. Kelly, 40 per cent shot by two-man crew, 20 per cent by my Assistant Producer and 40 per cent by my self. *Living on the Edge* was 80 per cent me and 20 per cent my Assistant Producer. *Lin and Ralph*, 100 per cent, as one-women crew band. Many might say this is a good thing because, on observational domestic documentaries, it helps to get intimacy you can't get with a crew. Although there is some truth in this, its not universally the case and no-one can be master of all trades. If you are a one-man band, your directing suffers.

So much of the pleaser of filmmaking for me came from the joint creative power that working with other talented people gave me. As a director you could be the eyes in the back of the cameraperson's head. Be assessing the wider picture while the crew were literally focusing one detail. The crew were not rude mechanicals, but co-creative who were often great sounding boards. **I'm not saying that good films can't be made by one person, but doing it continuously, and with increasingly shorter time-frames, must lead to burn-out.**

Television now follows the factory model, where programme making is becoming an homogenized process and all signs of true originality are being sacrificed in the interest of fast and cheap manufacture. An American academic once said that in the American TV industry the commercial were the product and the programmes the effluence. At the Sheffield International Documentary Festival in 2003, Channel 4 Head of Documentary Peter Dale admitted, 'I produce eye-candy for advertisers.



'This from the channel that was set up initially to push the boundaries and open up the airwaves to minorities. This sea change led to concept like formatted documentary series, where you make the viewer more comfortable and loyal because they know what to expect, and reality TV, where you can certain of good outcome before you start out, by choosing extreme characters and situation to provide confrontation and sensational incidents. <sup>6</sup>

Conclusions from here experience:

1-She got the chance when she was working with eight man crew to see how everybody do his work so that helps her to have enough information about each task.

2-Equipment changed by the years in the beginning of her experience with films, she used to have 8 person to carry everything but now the equipments are more high tech which make it easier to anybody to work alone.

3-She had more trust about what she can do by time especially after she got more trust from the people around her, and that's made her thinking more of working as one women crew because she knew that she can do it in that time.

4-By reading her story we can see how The number of the channels changed along the years, and the number of the viewers as well the thing that made the need of having more films with less number of worker in each channel.

5-In her story she shows how one man crew solve the economical problem for some of the TV channels but in the other hand it made many people without a job.

6- She is agreed with the idea of having more Intimacy with the people in the film when somebody is working alone because that helps the people to be more open with their stories that they are going to tell in the film.

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<sup>6</sup> Austin and Jong.: 2008. page157

7-She started to be one women crew after a long time of working with team, which means that she did everything step by step, she learn from other very well in the beginning and then she start with working alone.

### **3.Cinderella Children By Matthew Clift**

Also Cinderella Children is a one man crew documentary film, I will tell a little bit about the director experience in this film and then I will analysis the film in order to see how much he was successful as one man crew, the director tells about his experience while working in this film he says:

In mid-2007 I was approached by the pastor of the church I attend about the possibility whether I could volunteer my time to film and edit a documentary they wanted to produce. The catch was that it would involve traveling to a hostile area of Uganda and that I would be the only crew. However, the cause behind the documentary was something I couldn't refuse. In 1992, Irene Gleeson, an Australian grandmother, sold all she had and moved to Uganda to setup an orphanage for children made orphans by a AIDS and a 20 year civil war. By 2007 the organization she set up had grown to the stage it was caring for over 7000 children daily and it was our hope that by creating a documentary about her, we would be able to build awareness of the organization and in turn raise funds so she could assist more children.

Although for many years I have made my living from video production, I knew I was getting out of my depth for a production of this size. In preparation for the shoot, of huge benefit to me was simply reading articles in forums and filmmaking sites. Now with the documentary complete and receiving great feedback, I want to be able to offer advise from what I learnt for other documentary makers.

**A One Man Crew...** □I once read that if you try to do more than one job in the production process, something will suffer. Although there is no doubt there are many benefits to having a large crew, with today's equipment, it is more than possible for

one person with a limited budget to produce a high quality feature length documentary.

Before you embark to complete a one-man crew production I will stress though the importance of practice. This is essential as there is a bit of an art to be learnt in simultaneously monitoring audio, checking luminance and ensuring the shot looks aesthetically good at the same time. I have made many mistakes in the past (primarily with audio as it seems to be for many filmmakers too), so you need to know how to get things right first time as often with documentaries there are no 'take twos'.

However most of all, don't let budget deter you. Some of the most creative projects made have been created on small budgets and the improvisation required to get the shots can be the thing which makes such projects great. You would be amazed what can be made with a DVX100 camera and an old Powerbook 12" laptop with Final Cut Pro<sup>7</sup>

#### Cinderella Children

"Cinderella Children" is a full feature 50 minute documentary filmed in Uganda, Africa. About how one Australian woman brought change to an entire generation in war-torn northern Uganda. Irene Gleeson took ex child soldiers into her care and began an orphanage and school that now cares for 10,000 children every day.

#### **Analyzes for the film:**

#### **After watching the film there is couple of things that I noticed:**

- The director used lots of archive material and graphics in the film, this thing helped him a lot as one man crew to cover all the problems that he faced during the shooting process.

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<sup>7</sup> [http://www.kenstone.net/fcp\\_homepage/one\\_man\\_doco.html](http://www.kenstone.net/fcp_homepage/one_man_doco.html)

- The director used especial effect in the film style, many fade in and out and other effect that helped him in covering all the jumps that he had in the film.
- The director used some 'still picture' and also he didn't use lots of movement while filming and following the characters.
- All the interview were separated from the place of the action, most of the interview the character where sitting in the same place, and in this way he could control more the shooting process.
- When he was shooting with one person it was much easier for him to control.
- There where difference in the voice, I guess that's because he was using the neck microphone in some interview and the boom in others.
- As a viewer I didn't feel that there where any problem in the film, also I was not able to notice that its one man crew work, if I didn't know that from before.
- In this style's of films its much easier for somebody to be one man crew, because the material of the film and the style of the interview helps any director or photographer that has a good experience in filming to work individually.
- If we want to compare "Cinderella Children" with Nicholas Bill modes it comes under the expository mode, and as we said before that in this mode its easier for the film maker to be one man crew than the other modes.

#### **4.The experience of Tuva Rosenlund**

**Tuva Rosenlund:** Director and student at Lillehammer University College. She had to be one women crew in her master exam film, and this film was the second one she's ever done. She had to work alone because in her first film because her teacher had advised her to. She worked alone in her second film because of a bad relationship she had with the photographer during the filming process- She thought that he was concentrating more in getting good pictures than getting pictures that would help the film. So, in the end, she had a film that was not well done.

What has also encouraged her to work alone in her first film was through an experience where she was talking to a girl and discovered that the girl was more free with her when she was alone and without the photographer. The girl was telling her things that she didn't say when the camera man and the sound man were around.

Due to all this, she had decided to work alone in her second film, where she was interviewing a girl scout in an Oslo mosque. Tuva says that she felt she was so close to the people who were in the film when she was the only one there with her camera, so she felt so free while working and, at one point, she felt that she was that girl scout herself.

During one night when she was filming a group of 12-13 year old girls in a forest, she felt that it was difficult to be one women crew. She had to focus on everything, she had to follow all the details around, and the darkness extra trouble for the lighting. The sound was also another problem when all the girls were talking at the same time.

She also says that she had to be fast in some situations, like when she was changing the batteries and the cassettes while simultaneously not losing any information around her. That was extra thing for her to care about when she was without a photographer.

Another challenge arose during the editing process, where she had to delete some good parts because the sound was not good.

She says that despite all the problems that she had, she would not able to get that close to the girl and get all the good material that she did if she was not one women crew.

She was eating with the girl and sleeping with them in the same room and had the camera near all the time. She says that the only way that she could get better film is if she had a photographer that has the same good relationship with the girls.

Tuva says that she learnt a lot from this film, didn't at all regret being one women crew, and she would do it again, especially if she will be working in a film that needs to be close to the character to make the story. Tuva believes that the best film can be when the photographer and the director work together, but in some parts, the director has to work alone to get more private information from the character.

### **Analyzing for Tuva's film:**

There were a big problem in the lighting during the whole film and it was obvious in some parts, even to the unprofessional audience. It was also clear that Tuva didn't use

a tripod during her shooting and that she was carrying the camera the entire time. This affected the film in a negative way during some parts, where the camera was shaking.

On the other hand, it was obvious that Tuva was close to her character and that she had a good relationship with them, which affected the film in a positive way.

This film was only the second one for Tuva, which means that she didn't have much experience in working with films, in addition that she never been a photographer before and that this was her first experience. This lack of experience can affect the work of a one women crew in negative way.

If we compare Tuva's film with Nicholas Bill modes, her film will come under the performative mode, and this mode its easier for the film maker to be a one man crew than other kinds of modes, and that was one of the things that helped Tuva in having a successful film in the end, despite her experience that was less than other directors.

### **My experience with One-man Crew**

Throughout my study in Lillehammer University College, I had to work on a one-man crew basis in two films. In both films, I had to travel to Palestine for shooting. In my experience working as a one-man crew, I faced some problems and obstacles, and gained a lot of benefits on the other hand. In my essay, I will reflect on that and discuss these two sides separately.

#### **The first film (The Forgotten), 20 minutes**

The film talks about a group of people living inside caves in Palestine because they have no building permit from the Israeli side to build houses in that area. So, in order to save their right of their own land, they chose to live in cold dark caves from the Romanian era.

The idea of the film was new, and as a director I had to do the research, write the script and search for funding. My experience wasn't so big in that time, that is why I faced many problems in the pre-production stage, and I had to ask for assistance many times until I could make it to Palestine with all the required equipment.

Reaching the shooting location was the hardest part, because I had to walk a long distance between the mountains carrying all the equipment to reach there. However, the shooting process was fun and not that difficult; I was able to carry the camera and follow the character by myself without any help. Sometimes I had to ask for help because I was using the boom microphone in that film, so I needed someone to carry it for me.

In this film I had a clear vision of what I want from the character and what I want to tell in the film, I was very confident and certain of every shot I was getting into the camera, and because I was alone I was able to build a good trust relationship between me and the character, the thing which made it easier for me to let them feel free in front of the camera and talk about all their problems.

I used some archived material in the film and some graphics too, the thing that made it easier for me to cut some sequences in the film by using the archive material, and also it helped in covering some problems I had in the film.

In the editing stage, I also had some obstacles because I had to take all the decisions by myself on what are the sequences that I need in the film? And what are the sequences that I need to delete? But what really helped me is the fact I had an enough long time for editing, which made it easier for me to get the best result in the end.

I believe that in this kind of films its easier to work in one-man crew, because the style of the film requires that the filmmaker works individually with characters. I think that I made a good film in the end, proved by the participation in film festivals; the most important one was Aljazeera Documentary Film Festival, which is considered one of the most important film festivals in the Arab world; ‘The Forgotten’ was in the final competition.

### **The second film (Voices of Fear), 30 minutes**

The film talks about girls who were raped by a member of their families, and they are now facing the threat of being killed by their families under the excuse of preserving the family honor, or what is known as ‘honor killing’. I was the first one that could talk to these girls and get their stories on camera.

In this film, the pre-production stage was much easier because I already learnt lessons from my previous experience on what I should do and whom I should contact. I managed to get better fund to this film than the first one, and I didn't face problems in writing the script of the film, also it was easier for me to choose the best and the more flexible equipment that I need to take with me to Palestine.

In this kind of films, it is much harder to work on a one-man crew basis especially in the production stage, because I had many things to do in the same time such as building trust with the girls which take longer time in this kind of films. Moreover, I had to worry about the technical stuff and doing the camera work, besides following the answers of the girls and preparing other questions and so on.

So I must admit that if I had assistance and help from another crew member while shooting this film, I would have made a better job especially that I was covering the faces of the girls while filming, and I discovered later that the girls' faces were shown on camera in some shots, the thing that forced me to delete these shots from the final edited film.

On the other hand, being one-man crew facilitated building the trust with the girls; they were feeling so comfortable talking with me about private personal things which are not easy to speak about.

In the editing process, I faced some problems because I was working on my own; especially that I had too many good sequences and I had to delete some of them, so it was a hard obstacle choosing and deciding which sequences are the best to be in the final edit.

Actually, I don't regret being a one-man crew in both films, I'm satisfied about the result that I got in the end. On the contrary, being one-man crew made me learn many new things and important lessons in the career that I won't learn if I was working within a bigger crew.

## **Conclusion**



According to the experiences that have been mentioned in the research and the historical information, we can tell that the one man crew is something that new technology has produced for us. It was a choice for many filmmakers who made great films in the end.

Perhaps the best film can be when a big crew works together and each member knows his position in the team along with having a good experience in his field of work.

However, the one man crew can be a solution for many problems that stop the filmmakers from producing a very good idea. There is a very important condition for anyone who wants to be a one man crew: Have good experience in working with films along with each task of the filmmaking process.

Also there is one important thing which can be helpful for the film makers when they want to check the possibility of being one man crew in their films, which is the Nicholas Bill modes because it can be helpful for any director to check if his film comes under the modes where it is easy to be one man crew or not. Because as its appears in this research that some types of documentary obviously are better suited for the one man crew than others.

### **Best technicians for one man crew:**

The hardest part of being one man crew is knowing what equipment to take with you to the location. Especially if you are going to place where there is no option for going back home or to the video equipment hire shop for something you forgot. so in this case you have to get the equipment list right. So here is a list of what is the best for one man crew to take with him when he is shooting a film.

### **Camera Gear**

#### **Panasonic DVX100AE cameras or HVX202**

This camera has a good features and fantastic picture, and its really a good choice for one man crew because its small and give more freedom in working and in the same time it has a very good picture quality and the quality of the sound is also very good so this camera can be the best choice for one man crew.

Its recommended also to take 4 batteries and 2 chargers. The second charger as a backup charger because if any problem happened to the first one then you can use the extra charger and that's will save the work.

#### Camera Support Miller DS5 tripod

The DS5 is not the smoothest tripod but it was light and quick for setting up, so it can be a very good choice for one man crew.

#### Spiderbrace

Spiderbrace is a very good choice for the one man crew because it helps him in having a stable shots especially when he is using the hand held. But the disadvantages of using the spider brace that's it become so difficult for the camera man to adjust the zoom and focus controls.

#### Audio

There are benefits to using an external mixer, but these were minimal in comparison to the benefits of not using it in one man crew situation because its much easier for the one man crew to have less equipment with him so he can have more control over everything. So the one man crew can fed all audio directly the DVX100.

For one man crew the best is to use the wireless microphone because its gives more freedom in working and moving around, but it is so risky to use the wireless if the person doesn't have a good experience with this kind of microphone, because the wireless needs a good knowledge with the adjustment more than the other kind of the microphones so its more recommended to use the Boom in the one man crew shooting if there were possibility for that.

#### Sennheiser headphones

You would never shoot video by only looking at the luma level and not looking at the viewfinder picture, therefore you should never record audio by only looking at meters. You must listen to the audio as you record to ensure you get good clean audio throughout your shoot. So the headphones is one of the most important part for the one man crew.

## Lighting

### Frezzi Minifill 12v Light with Batteries and Charger

This light is a good choice for one man crew but its so heavy its around 10 kg so its recommended just for the shooting location where there are no electricity.

## Sun reflector

For having a good light during the day its recommended to use always the sun reflector, because it gives the light in the camera more balance.<sup>8</sup>

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- [http://www.kenstone.net/fcp\\_homepage/one\\_man\\_doco.html](http://www.kenstone.net/fcp_homepage/one_man_doco.html).

## **My film report (Voices of fear)**

## Del .1

### **Pre-Production:**

This film is a social documentary that discusses a very important phenomenon in the Arab world, this documentary will focus on the situation of some Palestinian women who are facing the threat of being killed by their own families for what is called the Family Honour.

This is a 30 minute – long and of 16 / 9 format film. The group targeted in the film includes all the ordinary families in addition to all the human rights organizations that are really interested in saving the lives of people and the woman right supporters as well .

Who and what institutions have made the film / program? When was that ?

This film was made by me Nihad Daqqaq. I was the *one man crew* in this film which meant that I was the director, the photographer, the sound man and the editor. This film was produced by lillehammer University college and it was made during A.D 2010-2011.

### **The aim of the film:**

The aim of this documentary is to break the wall of silence and talk about the Honour cases in a film for the first time in Palestine, and to give the opportunity for some girls to talk about their experiences and show the whole world how they are victims for the unchanging traditions and habits in their society.

This film is a kind of warning and a red light for all families to take more great care and attention towards their children, on the other hand it's a warning for the society how to deal with such cases.

Giving a chance for other girls who are facing the same kind of threat from their families to be more open and frank about it and to understand the right ways of dealing with such kind of problems inside their own families. The film can also be a motivation for the governments in the Arab world to change the laws dealing with the honour killing cases, especially after showing in the film that most of the girls that have been killed or under the threat of being killed were just victims of their own family violence.

### **Why I chose this film?**

I was the first journalist who was able to enter the place where these girls are staying and heard their stories. I talked to them and that made me more determined to do this film because it was a great opportunity for any journalist or a film maker. As a person who lived in two different societies (in Palestine and in Norway), I saw the difference in the ways of treating the women in both societies. I felt more responsible and a kind of moral duty to send the girls' message to the whole world.

The whole world lack of knowledge and information concerning this issue in the Arab world. They believe that the girls killed by their families are sinners, and the other part of the world doesn't know the real story of these girls. For me as a human being who suffered and endured much during part of my life under the oppression of the occupation, I have a clear idea about the situation of injustice that these girls are facing, so I felt that I was more responsible than any other film makers to do such a documentary.

### **Material in the film**

- The characters: There are three main characters in the film who are strong, very good talkers, very interesting story tellers and who are ready to talk about their own problems.
- Sequences: In the film there are very good pictures for the girls usual lives, not showing the girls faces helped in giving strength to the film in some parts, and to give the feeling of mysteries which helps a lot in supporting the girls stories.

- The possibility of using new technical effects (graphic or animations) which help in giving more information about the main story of the film, and also in mixing reality with the character stories.
- The technical effects like changing sounds, colours or speeding the pictures.
- Using symbolic pictures and shots in order to express our idea and our points of view, especially when we are talking about things that happened in the past or things that must be covered in order to save the secrecy of the character identities.
- The ability of using Archive materials from the media such as news reports, interviews, newspaper articles.

#### **The film important references:**

Malcolm and Barbara: A Love Story for Paul Watson, and it's a documentary film, which follows the couple Malcolm and Barbara Point on as they deal with Malcolm's onset of Alzheimers disease. Malcolm was a talented composer and musician before his illness and the film follows Barbara as she attempts to care for Malcolm in their home whilst struggling with the health service as the disease takes hold.

adapted from drama film The stoning of soraya m: which is a fiction American book *La Femme Lapidée*, based 1990's Freidoune Sahebjam French-Iranian journalist . The film Stranded in a Cyrus Nowrastehon a true story. The film is directed by ) is approached by Freidoune Sahebjam village, a journalist (Iranianremote , Soraya, and the niece Zahra, a woman with a harrowing tale to tell about her . The journalist escaped stoning bloody circumstances of Soraya's death, by with his life to tell the story to the rest of the world.

Forbidden love: is a poem talks about the honor killing in the Arab world, the author, Norma Khory, telling the story of her friend Dalia that have been stabbed 12 times

and killed by her father for dishonouring the family. This novel gives an insight to the harsh way women are treated in Arab countries.

## **OM ARBEIDSOPPGAVER**

The most important tasks that I did, and how they work. I was the one man team working in this film which means that I was the (Director, photographer, Editor, and the sound man). I will discuss each task and show all the problems faced while working.

- Directing:
  1. The first step as a film- director is to find an interesting and attractive idea for the audience.
  2. The second step is that I had to do a huge research about the idea, and to check how much it can be doable as a documentary film.
  3. I had to write my earlier image of the film, and to show its main style. I had to write the synopsis as well, and to make the idea so interesting in addition to showing the aim of doing this film.
  4. I had to write the shooting permission and send it to the (elmu2sasat elrsmya) and then follow this permission until I got the acceptance to start shooting.
  5. I had to contact the characters to know their stories and build trust among us in order to make them more open in talking to the camera especially with this kind of film, because the characters in the film were not used to deal with cameras and their stories were not easy to tell if they were not comfortable with the interviewer.
  6. Being a one man crew gave me extra jobs to care about sound, camera and all the equipment needed to achieve the best results. On the other hand, I had to choose the equipment that will be easy to carry while shooting and travelling.
  7. I had to do the written part before leaving Norway, which made everything harder because I had to write all the shots that I expected to have in the film even before seeing the places where I was going to film.



8. I had to do a fixed timetable which will be full of shooting days , because I had one month for shooting the whole film, so I had to make sure that all the character will have the time to talk to me during this month.

- Photography:

1. I had to control the pictures I'm going to take, to make sure that this helps the film story in all ways, I also had to change the filter and the colour of the picture while changing from one character to another.
2. As a director I had to stop thinking in many issues and think only of the picture as photographer to make sure that some pictures are good enough to be in the film and its not only helping the story of the film.
3. I had to be creative in choosing the photos I need for the film, because in many places in the film there were not enough pictures. So I had to think of a better solution of how to solve this problem.
4. I had to take a good care of the equipment, and make sure that all the equipment are ready and clean in the time of shooting.
5. I had to choose the style of the film and make sure that it fits the idea properly.

- Editor:

1. I had to choose the best pictures in the film and put them together in a good way that helps the story to be clear and enjoyable for the audience.
2. I had to try to build a relation between the characters and the audience through showing the story in an easy way to be understood and by introducing the characters in a clear way.
3. I had to cover the problem that happened during the shooting period.
4. I had to choose the best effect that fits in with the film style.
5. I had to choose the best part of the interview that makes the story clear and not boring.

- Sound man:

To make everything easier, I used the neck microphone while shooting. But I preferred using the boom microphone because it gave much better and clearer sound.

I had to edit the sound after finishing the editing of the film using the pro tools sound editing program.

#### My tasks while filming:

- I had to control all the details while working, I had to build trust with the character and make sure that the camera is functioning well. I also had to take care of the shots which were not showing the faces of the character in particular while shooting which makes my work much harder, I also had to realise that the sound is clear and good.
- Building trust with the character was a very hard task especially with this kind of films, because the girls talking about something that they are not mentioning in their real life, so to speak about it in front of the camera needed extra care from my side concerning them and their stories.
- I had to be the leader of everything by making a time list for the shooting, shooting list, appointment and schedules for the whole process.
- Being the editor for the film makes me think more and more while directing what kind of pictures I exactly need, and that makes me always shooting more than I need which made the process much easier while editing.
- I had to take the hard decisions all by myself, even in the very hard time.

#### In which way my tasks helped in supporting the whole production:

- It should help in making the idea clearer for the audience especially that I was highly acquainted with both cultures in Norway and Palestine.
- It should help in archiving the aims of the film.
- It should help in combining between the characters and their different stories.
- It should make the photos in the film more consistent with the idea of the film and as a technician, who is directing my task should help more in making the film more intergraded.

## **The film production process**

In Palestine where the customs and traditions are still controlling a big part of the society, some girls are punished by being killed by a male member of the family under the reason of not preserving their own honor.

### **Voices of fear**

This is a documentary about girls who are threatened to be killed by men from their own families. I will present the place where these girls are hiding from their families, and will focus on this issue trying to help these girls.

### **Description**

Women all around the world are in constant demand for their rights and to be treated equally with men. In male dominant countries, women rights and freedom are questionable. Women in these countries are not judged by how much education they have, but by their "Honor", and if she loses that honor her life will be in jeopardy.

Palestine is one of countries where the customs and traditions are still controlling a big part of the society, and some women are still facing the threat of being killed at any moment by their family under the pretext of an honor case.

Honor killing - the act in which a man kills his sister, daughter or any close female relative for committing any form of inappropriate behaviour with a man is one of the most unsuitable crimes prevalent among Arab and Islamic societies.

In Bethlehem, there is an organization called "Mehwar" which is trying to help the girls that face any kind of threat from their families. They hide these girls in a secure place that nobody can enter or exit without a permission.

In this film, I'm going to focus on the stories of the girls who are living in that shelter, and by revealing their stories, I will also show some stories about some girls who had been killed because some of them were committed adultery, and had been discovered by family members who had killed them. However, most of them are innocent and were not given the chance to defend themselves and were killed by mistake due to their families doubts that they were no longer virgins. Unfortunately, many of these girls had been found to be virgins at the time of their death.

I will make an attempt to go to a prison and talk to the father of one of the girls who he had killed, and will reveal all the details of the killing and how he feels about it now.

I will also show the details of this phenomenon and will try to find some solutions. Besides, I will show the Islamic point of view that such kind of killing is forbidden and rejected by Islam.

The civic laws are to blame in spreading such a phenomenon, because the punishment for such a crime is no more than an imprisonment for one year, so I will discuss the problem of not having stricter laws in Palestine to forbid this kind of killing. In order to do that, I will interview some activists in this field who are working toward stricter laws and will try to create a public opinion against this social issue. These steps can hopefully protect the lives of many women and girls who want to live safely in their society.

***Pitch:***

This is a social documentary film that criticize the tradition and habits that deal with the women in the Middle East, it is also criticizing the law that is supporting violence against women in many ways,

So this film will follow the story of three characters :

- Sara: (A girl who is 18 years old) she left her family home and stayed in (Mehwar Center) the place where I was shooting the film a year ago, Sara was raped by her father when she was 12 years old, but she never thought of leaving the house because she thought it's allowed for the father to sleep with her daughter, she decided to run away from her family home after knowing that she could be pregnant from her father, so she tried to kill her self , but the police caught her while she was trying to commit suicide and took her to Mehwar Center to stay there for protection from them.

In Sara's story we can see the weak girl that is missing her family and wishing to go back and live with them again. She is also missing her freedom and she is hoping in the future to change her situation for a better life. She is also still studying and trying to finish her school and she is working hard in order to change all the bad situation that she faced in her life into a good future she can plan, and live the way she wants.

She is aware of being a victim of her father and trying to do her best in order to put him in prison. On the other hand, there are many people who are trying to convince her to stop following him and to live her life without hoping or

dreaming as the same as other girls in the center.

- Nadia: (23 years old girl) she is one of the honor victims she came to Mehwar center four years ago and still staying there. Nadia was facing a violence from her family since she was 10, and at the age of 12, her uncle harass her sexually a couple of time until she was caught by her family, then she started facing more violence from her family who put her in a room and closed the door for days, after that she tried to run away from her family home a couple of times and each time she went to the police they brought her back to her family, who started to hit her more and more violently. At last, she left her home and asked a guy in the street for help. He told her that he could help if she came with him to his house . She went with him to his house where she was raped by 5 guys, after that she went to the police who took her to Mehwar Center without doing anything concerning these guys.

In this story we have a strong criticism for the law and the police system in Palestine, we can also see in her story a girl that has no hope in the future, she doesn't care about tomorrow, she wishes to die and to end her life because her feeling is that she is living in jail and all the people who torture her are living their usual life freely out side in the society, Nadia is trying to behave strongly and does not think in an emotional. She was the only girl that is allowed to stay in Mehwar Center for that long period because she couldn't take any responsibility or build a life by herself.

- Sana': she is a mother of a girl of 12 years old, this girl has been killed by her uncle after he had raped her, the girl was 2 month pregnant from her uncle and she didn't tell anybody about it, so her uncle took her to the doctor to do abortion for her, the doctor refused because she was so young, so her uncle poisoned her and said that she fell in the bath while having a shower and died. They took her to hospital. The same doctor who was supposed to do the abortion was the chief of the hospital, and he told the police that he had doubts that this girl was killed. After being checked, the girl was found to be pregnant. Then the DNA test which was made proved that the DNA was her uncle's, and he was the person who raped and killed her.

In this story we can see another honor victim, a girl who has been killed and a mother who lost her daughter and betrayed by her brother, and a mother also lost all her family and is not allowed to contact with them. She is a new part on the film that shows a new kind of honor victim.

In this story we can also see how the whole family was affected by what had happened, and we can have an idea about the reasons of why that thing happened.

### **Production Technical possibilities**

- I had the opportunity to follow those characters for an enough time and in different situations, which helps me in having sufficient materials for the film.
- I had professional equipment which helped me to have a HD picture and good sound, and I had the opportunity to choose the best equipment for my film story all this helps me in the editing process.
- I had enough time for shooting, so I had the possibility to travel twice to Palestine to follow the ideas and the changes in each one.
- I had the opportunity to use graphics in the film in order to explain some statistics which made the film more understandable by the audience.
- I had the opportunity to use doco-drama in many part of the film, which gave the film more life and made it more enjoyable for the audience.

### **Production Technical limitations:**

- The idea itself was one of the limitations I faced during my work . In this film I talked about the taboo in the Arab society , which made me in need of much more time in convincing people to be part of the film and I it took a long time waiting for the permission to start shooting.
- In spite of having professional equipment, I had a problem of choosing and carrying the best equipment while travelling, so I was forced to carry the small ones although some of these equipment weren't so professional.

- As I was a one man crew in the film I had to use the neck microphone, which I don't like during shooting a film because of its sensitivity for all the surrounding sounds, so I preferred to use the boom instead.
- Being a one man crew in this kind of films is something I don't advise anybody to do, because in this film I had to have extra tasks of concentration on many things, namely, I had to make sure of good shots without showing the interviewer face, and to concentrate on the elective questions that can take the best information from the girls , and on the way of directing . So this means lots of things to do at the same time which made everything harder and harder.
- The small budget also limited the work of the film, especially when I had to stay for a long time in Palestine while following this idea, and also because this idea need more work in the post production.
- There were no archive material or good research about the idea of the film, so I had to work on that my self without having any help from the past experiences.
- The police and the government organizations were not cooperative and helpful, they gave me a hard time before giving me any information's about the girls who have been killed or about the killers.
- The hospitals refused to talk about this subject, and refused to give the right statistics of the cases that they had faced while working in the hospitals.
- The deadline for delivering the film made me a little bit in a hurry while editing the film, while this film needed longer time in the edit room.

## **5. Time plan**

I travelled from Norway to Jordan on the 5<sup>th</sup> of November, and arrived in Palestine on the 7<sup>th</sup> of the same month. The working period was between the 8<sup>th</sup> of November and the 5<sup>th</sup> of December.

To follow the second story of the film I travelled on the 25<sup>th</sup> of February and arrived in Palestine on the 27<sup>th</sup> of February and I started working on the 1<sup>st</sup> of March until the 15<sup>th</sup> of the same month.

## **6. Budget**

The budget of the expected expenditures is estimated on the basis of price and past

experiences .The biggest expense is on transportation, food and lodging, I was the only one who travelled and, therefore, these records are not larger. Equipment will be loaned by the school for the shipping and insurance of the equipment relevant. The school will finance the project with 12 000, and to be completely funded the project takes around 37 100 NOK.

### **7. Plan for the future of the result.**

One of the goals I have set for my self is to make a film that can be used to widen the Norwegian people's knowledge of the Middle East and Palestine. I want to achieve this through making rounds around the schools, cinemas and creating a DVD of the film so that anybody can watch it at home.

Also I want to do a lectures, in which I will talk about the documentary and the personal experiences while doing the film in Palestine. This system will help the film to be more published and it will help also in solving the social problem that I'm talking about in the film.

I will also send the film to various festivals such as The Norwegian Documentary Festival in Volda and a number of Palestinian film festivals including Palestino Cinema film festival (London), Toronto Palestine Film Festival (Canada) and IDFA film festival (Amsterdam) mm

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## **Implementation of production**

**What kind of output was this production? Changed objective / message from the way it was planned?**



The message didn't change and also the aim of the film which is to show this phenomena and talk about it for the first time in the media, and to send the honor victims message to the whole world.

There was a change in the way of handling the film because the concentration now is not on the honor killing. It's more on the sexual abusing of the under age girls in the same family, which leads for the killing of these girls under the cover of honor killing. That means that the film stayed in the same subject line that was planed for, but the girls stories has changed the angle of the film.

### **How was the production's conceptual idea**

- The idea of creating question from the girls answer was not always successful. The question had to be over prepared before the interview especially that I was dealing with such a sensitive subject, and I had to get the emotions from the girls and to make their answer as good as possible to create sympathy from the side of the audience.
- The film was built in dramatic direction that wasn't planned from the beginning and it gives the audience a feeling of getting disgusted from the whole phenomena and all the people who are doing it.
- The idea of showing the case from the characters stories wasn't enough to tells all the details of the complete film idea, so I was forced to use graphics and some writings to give all the missing details.
- The idea of shooting the whole film without showing the faces by using the focus and changing the angles of the camera was not enough, the thing that force me to use some effect for covering the faces in the post production.

### **Have a new ideas appeared during the working on the film?**

- Many new ideas had appeared during the work, and the whole way of showing the 3 main stories in the film has been changed, and as I said before because of the problem that was not clear for the researches about this phenomenon, most of the scenes that I was planning to film changed when I

knew the real story of the three characters.

- I planned to have 2 victims in the film and one criminal, but when I started shooting I wasn't allowed to meet the criminal so I used a new character which wasn't supposed to be in the film in the beginning.
- While working on the film I heard about a theater play that talks about the same subject, so covering this play to make it part of the film made the film more enjoyable for the audience.
- When I was planning to cover the whole aspects of the honor killing phenomenon I did many interviews with the court and the religion men and the police but when I decided to concentrate on the film about the girls stories I didn't use any of this interviews.
- Many of the scenes I worked on for a long time while shooting haven't been used in the film.
- I had a lack in pictures in some parts of the film, especially where I don't show the faces, so I had to create new scenes in order to cover it.

#### **The result of these problems:**

- The new ideas that appeared made the film more important and direct.
- The new character in the film which was the mother of one of the victims, made the film richer and also supported the other stories.
- The character that I couldn't interview made me change the whole way of presenting the film, because now I'm just showing one part of the story and I didn't show the other one.
- I wasted much time interviewing the police and the court and I didn't use this interview in the film so I could use this in doing more shooting for the main idea of the film.
- Many of the new ideas and new footages were very useful and helped the film to be more understandable and better informative.
- The part of the theatre play which was made was one of the most important parts in the film because it showed that the society had already started talking about this problem and also helped me in covering the lack of the sequences in some parts.

### **The effect of the changes that resulted from the problems I met:**

- I think most of these problems have been solved, solving these problems changed the first image that I had for the film but I think it gave a better result of what I wanted in the beginning.
- I had extra financial costs especially when I was forced to travel twice when I couldn't interview the criminal in the first time, so I had to go back again and cover a new story to support the film in a new way.
- Using the a new style of covering the faces without using the especial covering effects, gave the story the feeling of mysteries which helped the film in a better way.
- Doing everything in the right time and having plan B all the times while working, helped me to finish the film delivery in the right time.

### **My evaluation for my tasks**

What were my tasks in the film?

- 1- Directing
- 2- Photographer
- 3- Soundman
- 4-Editor
- 5- A project leader

- **As a director** I had to write the script, the shooting list and work on getting the permissions for start shooting, I think I did this part well especially when I made these girls talk about something that no body talked about previously, may be I wasn't the best script writer, but its was good enough to let me have money for the film and to describe the main problem.
- **As a photographer** I think I controlled the camera in a good way, and I lead

the style of the film the way I wanted from the beginning, I also think that I was so creative in some parts of the film especially when I didn't have enough pictures to cover the story, but I had some problems in controlling the camera while interviewing the girls because I had to sit beside the camera in order to make the girls eyes angle not directly to the camera and I couldn't move freely or change the shots while interviewing them because when I was moving, the girls eyes were moving with me, so this thing caused a problem in some parts of the interviews especially when I needed to do a close up to the girls eyes when they were crying.

- **As a sound man** I was forced to use the nick microphone and not the boom because the latter needed some body to carry all the time, so nick microphone was the only choice for me, but in my opinion in films we should use the boom microphone because its clearer and giving better results.
- **As an editor** I faced a couple of problems in cutting the story and make it clear to the audience, especially that some of the girls had psychological problems and also the details of their stories were hard to understand in some parts, so I did my best to make the stories clear enough for the audience. There was also lack of pictures in some parts of the film so I had to think carefully about covering this lack, so I think that I did this task in a good way.
- **As a project leader** I had to make all the appointments as well. I had to find music that fits with the film, and I had to write the description of the film and send it to the organization in order to get some fund for the film, but I think if I had a project leader with me in this film it was going to be easier and maybe I could have better fund.
- Being a **one man crew** helped me a lot in combining all tasks together, which means that when I was directing I was thinking exactly of what kind of pictures I needed for the editing, and also I when I was shooting I was thinking exactly of what kind of pictures that fit in with the film so I didn't have to lose time describing what I needed exactly for the photographer or the editor. But on the other hand, being one man crew in this kind of films is not a smart thing to do, because in some part of the film I needed some body to control the camera while talking to the girls about their emotional parts. I needed some body to zoom in and out to show their reaction while I couldn't do both tasks

at the same time, because I needed to sit beside the camera to make their eyes angle looking at me and not directly to the camera.