

Exploration Committee Agenda 07.12.05

Paper M

INDONESIA FILM EXPEDITION 2005

FINAL REPORT

by

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November 2005

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1. INTRODUCTION

We are two postgraduate students who have just completed the MSc in Science Media Production at Imperial College London. In the summer of 2005, we visited a very remote region of South East Sulawesi in Indonesia to make a documentary film about the Bajo community of Sampela.

2. EXPEDITION AIMS

Our original aims were set down in our applications for funding as follows:

- To make a documentary film about the Bajo community of Sampela. This will raise awareness in the West of the problematic situation outlined in the proposal. By closely involving the Bajo in the film's production, we will also give the community the opportunity to express their thoughts and feelings and tell their story.
- To aid the conservation work carried out in Sulawesi by Operation Wallacea by producing a version of the film in Indonesian and Bajo to raise awareness in Sampela and Kaledupa of the danger that is faced from the collapsing fishery.
- To gain a unique cultural experience of living amongst the Bajo community and bring back a record of an endangered culture that has never been documented in this way.

3. THE TEAM

Max Goldzweig

DOB: 29/01/81

MSc Science Media Production, Imperial College London

BSc Biology, The University of Nottingham

Experience:

- 3-months marine and forest based conservation work with Operation Wallacea in remote parts of Sulawesi, Indonesia in 2003 including advanced jungle survival training courses, basic medical training and climbing Mount Rinjani (3,750m).
- Trekking in Malaysia and Thailand during 2003.
- 4-months working and travelling in Israel and Egypt in 2000.

Rebecca Lomax

DOB: 15/08/79

MSc Science Media Production, Imperial College London

BSc (Joint Honours) Biology and Geography, The University of Exeter

Experience:

- 10-week Raleigh International expedition to Sabah, Malaysia in 2003, which involved jungle trekking and climbing Mount Kinabalu (4,101m).
- 2 months travelling in Malaysia and Thailand following on from expedition.
- 7 months working in the Canadian Rockies during 2002.

4. PRE-PRODUCTION STAGE

4.1 RESEARCH AND DEVELOPMENT

We decided fairly early on in the academic year of 2004/2005 that we wanted to work as a two-person team and that we wished to make a film in Indonesia. Since one member of our team (Max Goldzweig) had previously worked as a general volunteer on Operation Wallacea's Sulawesi programme in 2003, we therefore had contacts within the organisation. Additionally, the second member of our team (Rebecca Lomax) had previously done some conservation work with Raleigh International in Sabah, Malaysia, so we felt we were both familiar with the part of the world and the environment in which we would be filming.

The particular group of people which we hoped to make the subject of our film, the sea-faring Bajo tribe, appealed simply because they live out on stilt houses in the middle of the sea and their livelihood is wholly based on fishing. Living in or near London ourselves, the fact that the Bajo are so isolated from the rest of the world has its definite attractions. We naturally wanted to find out more about them and we hoped that by spending four weeks living and working among them that we would come to feel a strong emotional connection to them and subsequently to the film that we intended to make.

In order for us to film in such a remote area of Sulawesi, it was necessary that we joined an Operation Wallacea expedition, and for that we required funding. In January 2005 we prepared our funding proposal report and began the slow process of applying to various Trust Funds and Expedition Award Schemes. Luckily we were successful with most of our key applications and after funding had been secured we set about researching our subject and developing the proposal further.

On May 26, 2005 we visited the Royal Anthropological Institute in London to view a selection of films from their Film Library. These included David MacDougall's *To Live With Herds* (1971), two films from Granada Television's "Disappearing World" series, *The Sakuddei of Indonesia* and *The Whale Hunters of Lamalera*, and a selection of shorter clips from some other ethnographic films in their library.

It was Nick Broomfield who had suggested we watch *To Live With Herds* when we met him at a book-signing for his biography *Documenting Icons*. He was interested to hear that we were making a film about an indigenous tribe in Sulawesi and he recommended we watch this particular film because the filmmaker (David MacDougall) had modified an observational "fly-on-the-wall" style by making it more participatory. He also suggested that when we were filming the Bajo people we should try wherever possible not to use a tripod since as well as being quite imposing it would probably only get in the way and slow us down considerably. For backup, we decided to take a tripod with us but only to use it for our general view shots and some of the interviews.

In contrast to David MacDougall's film *To Live With Herds*, the two films from the "Disappearing World" series made use of extensive voice-of-god commentary, which we decided would be unsuitable for the film we hoped to make. Instead of telling people how the Bajo live, we hoped to show the viewer by employing a predominantly observational shooting style, but aiming to incorporate more interactive elements within that.

Having carried out preliminary research into the Bajo people and worked out the logistics of filming in Sulawesi, we also had to consider the technical possibilities of filming out there. We had heard stories about a previous year's group of Imperial College students who went to Borneo to film a documentary and had problems with kit breaking down in the humidity of the jungle. We realised the best way to protect the equipment was to invest in or hire a waterproof Pelican Case to store all of our kit in. We managed to find an independent filmmaker in Bali who was willing to hire us his industrial sized Pelican case for the four weeks of our stay. To be on the safe side, we also bought lots of packs of silica gel to help absorb moisture in the camera

bags. It turned out that being out on the sea meant that humidity was not so much of a problem as we originally thought, but what with the tropical rainstorms we experienced and the houses being made of wood, we were quite glad we had such a sturdy case with us all the same.

Other valuable advice came from Eddie Stafford, a freelance Development Researcher at Tigress Productions. Eddie suggested we should do no filming for the first three days and just acclimatise ourselves with the place and get a feel for everything and our story. Then we should start by filming general view shots and cutaways and make sure to film lots of them, because as he said, "you can never have enough cutaways".

This period of research and development culminated in the writing up of our initial film proposal (see following section). The proposal was developed further during our stay in Sampela.

5. FILM PROPOSAL

THE BAJO: STEWARDS OF THE SEA

1 x 20 minutes

Can the Sea Gypsies of Indonesia keep up with a changing world or will they miss the boat?



The Bajo (or 'Bajau') are a little known indigenous people of South East Asia who are thought to have originated around Malaysia. Originally a nomadic, boat-dwelling people, the Bajo are often referred to as 'sea gypsies'. Those that retain their heritage and tradition now exist in small villages (mostly under 3000 people) dotted around the coastal areas of the Philippines and South East Asia. The remote locations of these villages, built on stilts a few hundred metres offshore, has meant that the Bajo have undergone very little cultural or genetic dilution and embody a truly unique way of life, totally dependant on the sea.

Fishing is the basis of the Bajo's subsistence economy. In the past, Bajo fishermen took only enough to feed their families, and for a small amount of trade. This way of life was highly sustainable. Communities were small, and didn't put much pressure on the marine environment. But now, large, settled Bajo communities fish more heavily. Also, competition exists over fishing grounds with other fishermen and some less scrupulous Bajo's, who use destructive fishing methods such as bombs and cyanide. All this leads to the reefs surrounding many Bajo settlements becoming completely barren of marine life.

This presents not only an ecological catastrophe but would also spell the end for the Bajo community of Sampela, who obtain the vast majority of their food and resources from this once

thriving ecosystem. The Bajo, who rely centrally on their traditional fishing techniques and customs, need a solution to environmental degradation and other aspects of the changing times before it is too late and their culture is lost forever.

Efforts to save Indonesia's marine resources have already begun. Operation Wallacea has successfully lobbied for the establishment of a Marine National Park. Consequently, 'No Fishing Zones' have been set up but legislation alone is not enough. It is not being effectively enforced and the Bajo's belief in the sea spirits means to them that the use of the sea cannot be restricted.

The latest development in the conservation effort is for collaboration between the local Bajo community and the conservationists in future management strategies. However, future plans 'to help the Bajo and their resources' are framed in Western scientific and conservationist paradigms.

What do the Bajo want?
 What do they see in the future?
 Who really knows more about the sea, them or the scientists?
 Would they be better off left alone?

This film will step into the Bajo's shoes and show life from their point of view. It will ask how the skills, knowledge and experience of the Bajo people might be used in the conservation and management of Indonesia's coastal and marine environments. Some see the Bajo as helpless, but maybe they have more to offer than we know.

In the course of the film we hear from members of the scientific research organisation Operation Wallacea, ANDAR – a Bajo NGO leader, CHRIS MAJORS – who has lived and worked among the Bajo since 1996, and a Bajo family – with three generations of fishermen.

Scenes from the film:

The sea spirits

To bring good luck and plenty of fish, the Bajo always consult the sea spirits before they embark on a fishing trip. We watch this ritual take place.

The Bajo people

Women and children work and play underneath the houses on plateaus of rock just above the waterline. Men work and relax around the village. We get a sense of the Sampela way of life and find out what it is to be a Bajo. The Bajo are a democratic community where everyone has a voice. We hear from all kinds of people, young and old, rich and poor: what is important to them, how life has changed, how they see the situation surrounding the fisheries and Operation Wallacea.

Traditional fishing trips

With the sun fierce in the sky, a Bajo fisherman poles his boat out to the edge of the reef. As he casts down the net we watch the muscles working across his dark shoulders. Once in the water, underwater shots show him swimming back along the net, pulling his dug-out behind him, and throwing any shellfish and fish he finds over into the boat. We also see the spear fishermen rattling their spears into holes and crannies in the coral.

Destructive fishing methods

Although we may not be able to film any of the destructive fishing techniques in action we can easily see the devastating effects of such fishing methods. Shots of the destroyed reefs show them barren of marine life.

Preparing the fish

The fisherman guts his catch, splitting the head of the fish and cutting in by the backbone, opening it up like a butterfly's wings. He cuts the fish into lumps using a parang, and places it into a bowl to salt, before it is laid out on the deck to dry. Meanwhile, a Bajo woman sits shelling a string bag full of clams with a parang, scooping out the flesh into a bowl, and hanging them to dry. These sequences provide details of the 'status life' of our subjects.

Selling the fish at market

We follow the fishermen to market and find out how much income they make from fishing.

Conservation efforts

Chris Majors is a scientist and has been married to a Bajo woman, living on Sampela for 9 years. He sees things from both sides of the story and will provide middle ground in any debate that the film tackles. Other Operation Wallacea research scientists give us their opinions on the Bajo and the matter at hand.

Kaledupans

The local islanders lay claim to the surrounding seas as much as the Bajo, although they don't rely on it as much. By visiting their land and talking to them, potential conflicts of interest come to light and we find out what awaits the Bajo should they have to settle on land.

The scenes with the Bajo people should serve to demonstrate the Bajo's thoughts and feelings and their close cultural and spiritual affinity with the sea. It is this specialist knowledge, which could prove vital in any attempt to manage the marine environment and its resources.

6. PRODUCTION AND POST-PRODUCTION

6.1 ARRIVAL

When we arrived in Sampela we spent the first few days getting used to the atmosphere of the place and a feel for the rhythm of the people's lives. The only material we intended to shoot during this time was general view shots. Often the initial response to a place can be the most revealing and we wanted to capture some of that on film, in particular the every day, somewhat banal material, which could potentially get forgotten about later in the trip. Also, we hoped to take that time to focus on the story and to find our characters, the people that we could follow on fishing trips and to market.

After the initial settling in period and the first few days of filming village life, we came to realise we were just shooting whatever we came across and began to worry that we had no idea where any of it would fit within the structure of the film. We became very concerned the film wouldn't have a strong narrative, which we knew was vitally important. So before we did any more filming we agreed to spend an evening going through the Documentary Proposal Helper taken from Michael Rabiger's book *Directing the Documentary*, which helped us focus our somewhat scattered thoughts. We tried to work out a structure in our heads of how the film would take shape and employed a basic three-act structure of exposition, complication, and resolution. We could see the film taking a three part structure and rather than employing a typical "day in the life" of the Bajo, we thought we could adapt that to fit over the course of three days, each part then revealing a new aspect of the story. Day One would provide an introduction to the Bajo people and their way of life. Day Two would focus on the problems the Bajo face with regards to the marine environment. Day Three would focus on the solutions offered by the various environmental organisations and offer predictions of the future. Having worked through the Documentary Proposal Helper, we were then able to develop a more detailed treatment.

The Production Notebook became invaluable at this point. Although we had also used it during the research phase, it was absolutely essential for keeping a record of all filming arrangements,

shot lists, interview questions, tape logs, equipment checklists, as well as becoming a diary of our experiences.

We also had the advantage that on Sampela there was a Research Library with a range of resources and written material on the Bajo so during the evenings we could read up on the Bajo and their way of life. There was a very useful book published by the SEJATI Foundation (an Indonesian NGO, concerned with the preservation of indigenous cultures), which gave a sense of a "day in the life" of the Bajo people and described all the scenes that we were to hopefully film during our time there. The combination of reading up on the Bajo people and then being able to experience first-hand what their life was like enabled us to build up a picture in our heads of who the Bajo people are and ultimately helped us to visualise how our film would look.

6.2 FILMING

Our shooting schedule started out as a long list of things we wanted to shoot. As well as covering the key action sequences, which we hoped would reveal more about the personalities of our participants, we also intended to shoot fairly informally within the village so as to capture the everyday 'status life' of the people of Sampela. Still, organising exactly what we were to shoot, and when, was a constant process of revision and was only ever planned at most a day or two in advance.

Shooting Schedule

Four weeks in Sampela = 25 shooting days

Day	Date	Scenes	Interviews	Location
Day 1	01/07/05	-	-	Sampela
Day 2	02/07/05	-	-	Sampela
Day 3	03/07/05	-	-	Sampela
Day 4	04/07/05	General view shots	-	Sampela
Day 5	05/07/05	General view shots	-	Sampela
Day 6	06/07/05	Beach shots	Tim Coles	Hoga
Day 7	07/07/05	-	-	Hoga
Day 8	08/07/05	-	-	Sampela
Day 9	09/07/05	-	-	Sampela
Day 10	10/07/05	Shark meat trading Big catch	Lauda and Tadi (1/2) -	Sampela Sampela
Day 11	11/07/05	House-building Canoe sealing -	Laodearu Ende Jabira	Sampela Sampela Sampela
Day 12	12/07/05	Sea spirits ceremony -	Suhaele (headman) Runia	Sampela Sampela
Day 13	13/07/05	-	-	Hoga
Day 14	14/07/05	-	-	Hoga
Day 15	15/07/05	Dance night	-	Sampela
Day 16	16/07/05	-	-	Sampela
Day 17	17/07/05	- -	Group of women Modern family	Sampela Sampela
Day 18	18/07/05	Timelapse of tides Gleaning	Ida (1/2) -	Sampela Sampela
Day 19	19/07/05	Net fishing Fish market Viewpoint Sunset timelapse	Lauda and Tadi (2/2) - - -	Sampela Kaledupa Kaledupa Kaledupa
Day 20	20/07/05	Village meeting	Duncan and Georgie	Sampela
Day 21	21/07/05	OpWall volunteers	-	Hoga

		Coral farm project	-	Hoga
Day 22	22/07/05	Mosque call to prayer Unloading coral rocks Sunset timelapse	Ida (2/2) - -	Sampela Sampela Sampela
Day 23	23/07/05	Kids going to school	Simmi (bomb fisherman)	Sampela
Day 24	24/07/05	- -	Andar Chris Majors	Sampela Sampela
Day 25	25/07/05	Speare fishing Preparing the catch Manta shrimp catch OpWall volunteers Fisheries monitoring Dive shots of reefs	- - - - - -	Sampela Sampela Sampela Sampela Sampela Hoga
Day 26	26/07/05	Map of Sampela OpWall volunteers	- -	Hoga Hoga
Day 27	27/07/05	-	Julien Fudge	Bau Bau
Day 28	28/07/05	-	-	Travelling
Day 29	29/07/05	-	-	Travelling
Day 30	30/07/05	-	-	Travelling
Day 31	31/07/05	-	-	Bali
Day 32	01/08/05	-	Abdul Halim	Bali

Once filming started, it became evident that the interactive approach we had hoped for in our initial planning stage was to prove rather difficult to put into practice. Having to translate every word into Bajo and then back into English on tape would have slowed things down considerably. We therefore made a decision to concentrate on filming events within an observational shooting style and then to conduct separate interviews with the Bajo, for which questions could be prepared and translated in advance.

During filming, whether we were aware of it or not, we were continually making judgements about the relevance of what we were shooting, for example in making the decision as to whether the camera should stay with one group of people, or pan over to another, whether during an action sequence to have a close up of the face or concentrate on the movement of the person's hands. These decisions are important not only so as to cover the action as comprehensively as possible, but also in revealing our relationship with our subject. Long wide shots are useful in illustrating the spatial relationships between people, but they don't show expressions made by the hands and eyes. Close-ups are essential for this. We therefore decided where possible to use a combination of wide establishing shots and then medium and close shots to reveal the detail (see photos on following page).



A close up shot



A medium shot



A wide establishing shot

During the filming stage, we tried to follow certain cinematic conventions such as not crossing the axis, or if necessary by getting a shot along the axis so that we would be able to cross over it during editing. We also made an effort to allow the subject to enter or leave the frame where possible, so as to provide more editing possibilities and eliminate the need for cutaways. In some cases, especially for the large scenes such as net fishing, we decided to take two cameras with us. This enabled one camera to focus on close-ups and contextual shots while the other camera concentrated on medium and wide shots. The textbook we had brought out with us, *Cross Cultural Filmmaking* by Barbash and Taylor, proved a very useful companion at this point as it covered a whole range of production techniques, which we were able to experiment with.

It also became imperative to label all of our tapes and keep an accurate tape log. At the end of each day's shooting we would always clean the lens of the camera and, if necessary, recharge any camera batteries ready for the following day's shoot. Electricity was limited as the generator only ran from 6pm until midnight each evening so it was necessary to keep a check on battery levels in order that we didn't run out of battery half way through an important scene.

The LCD screen on the camera proved a novelty around the village, which never let up during our four-week stay. Generally the Bajo people were happy for us to film them, although we were aware of the need to be culturally sensitive to certain situations and had been asked not to film such things as women bathing themselves or their children. Although the camera often drew a lot of unwanted attention, filming busy action sequences worked especially well since people seemed to be less self-conscious about the camera when they were involved in something that was more interesting than we were.

Inevitably we did encounter certain problems during the filming stage. One particular example occurred in regards to the net fishing trip with Lauda. It had been planned for us to go out net fishing with him and his father, Tadi, but the day before it transpired that Lauda didn't want to go net fishing during the day. At first we were told that he didn't have a net anymore and that he only spear-fished, however we knew from his interview that he had said he liked to net fish. As

well as being baffled by his change of mind, we were also slightly frustrated since this was to be a major scene in the film. After considerable effort on Andar's part to talk Lauda around, it became clear that the reason for this change of heart was due to his male pride. Traditionally it seems it is the women and children who fish during the day while the men go fishing at night, thus he didn't want to be seen to go fishing during daylight. Thankfully though, and all down to the diplomatic skills of Andar, Lauda was able to be persuaded and we got to film the dawn net fishing scene, which ended up providing us with our opening sequence to the film.

6.3 INTERVIEWS

Interviews tended to be set up in the same way as action scenes, i.e. a few days before, more so since we needed to arrange a time beforehand with the translators so as to translate our intended questions from English into Bajo. To help the translators get the most out of the Bajo contributors, for each interview subject we outlined their intended role in the film and the objectives we hoped to achieve.

We decided for interviews that we would use a tripod and keep the framing consistent throughout each interview. In hindsight, it would have been better to vary the frame size by zooming in and out during the interview to enable us to cut between mid shots and close shots during the editing stage. The difficulty with some of our interviews however was that we didn't always know what was being said at any point. Here it definitely would have been an advantage if we had a sound recordist or cameraperson who could understand Bajo or Indonesian.

For the contributors from each of the various environmental organisations (Tim Coles, Julien Fudge and Abdul Halim) we made the decision to frame them in a fairly conventional head and shoulders manner. We also positioned them on the left hand side of the frame, whereas it was our intention to frame the Bajo people on the right hand side of the frame. We thought this would work to create distance between the environmentalists and the Bajo. We included Andar and Chris Majors in this first grouping, since although Andar is Bajo himself and Chris has married into the community, at this stage they still represented the "other" group of people in the story.

We had certain problems with exposure during filming of our interviews. It was difficult because, although we had taken a guide to the PD170 with us, we were largely unfamiliar with the more complex operations. Filming outside a lot of the time, with changing light conditions also made this more difficult. Since we only had very limited auxiliary lighting kit and a lack of crew to hold this lighting, or a reflector, in place, we had to make do with natural light. There was also the added frustration that what appeared to be alright on the camera's LCD screen, later turned out to be noticeably underexposed. Additionally, there were problems with sound in that it was very difficult to find anywhere to film an interview without the ever-present noise of screaming children or motorboats going past. We realised this might cause us problems during the editing stage but unfortunately there was very little we could do about it at the time.

As we had a few days in Bali before our flight home we hoped to visit the headquarters of the TNC/WWF offices on the island. We had heard from Chris Majors that the offices were very plush and had both a swimming pool and tennis court in the grounds. The idea was to film shots of the building and perhaps juxtapose them with images of the village of Sampela. At this stage in the filmmaking process we wanted these particular environmental organisations to come across as unsympathetic towards the Bajo people and we felt by filming their "more comfortable" working environment we could perhaps get that message across. When we arrived at the offices we were met by two rather hardened characters, who seemed somewhat suspicious of us. They told us they had had bad experiences in the past and therefore wanted us to go over every detail of the film with us before they agreed to let us interview one of their staff. It was a rather gruelling experience but in the end we managed to talk them around and were able to interview Abdul Halim. Before the interview started, we witnessed the other two give him strict instructions on what to talk about, which actually worked in our favour because as a consequence he became more flustered when we sat down to start the interview.



Filming an interview with Chris Majors



Filming some Bajo children.



A view of Sampela village from the viewpoint on Kaledupa.



A view of Sampela village from a boat out at sea.



Bajo children.



Bajo fishermen.

Photos courtesy of Chris Murray

7. POST-PRODUCTION STAGE

7.1 EDITING

We returned to London with approximately 30 hours of footage. For the intended 20-30 minute film this equals an incredibly high shooting ratio of over 60:1. Having only played back the tapes in Indonesia to check for picture and sound, it was important first of all to screen all the rushes again and make a log of shots and any thoughts for editing. We also made VHS copies of all the English speaking interviews so as we could transcribe them and we found a London-based Indonesian translator to translate and transcribe Andar's interview, since we had run out of time to be able to organise that out in the field. Thankfully though, our team of translators in Sampela had translated and transcribed the majority of the Bajo interviews for us so it was just a case of reading through all the material and marking up the relevant parts.

Having made transcripts of all the interviews and viewed our rushes, we then set about designing a structure for the paper edit. Following the method outlined in Michael Rabiger's book *Directing the Documentary*, we dealt first with the action sequences. We made a list of all the main sequences and tried to design an overall structure that moved them logically through time, although we accepted that the actual order of scenes would probably change somewhat during the editing process. At this point, that plan was still to use a three-day structure and include time of day sequences, such as sunrise and sunset to provide a rhythm to the film. Once we had worked through the action sequences we set about bringing speech to this visual plan. Having already run through the material on VHS and read through all of the transcripts, we marked up the effective parts of speech using vertical preference marks. It was a very long and slow process deciding which parts of speech were to go where and in hindsight we probably spent far too much time planning this in fine detail, especially since we knew things would inevitably end up being moved around in the edit. As a result, our paper edit ended up being vastly too long and contained far too much speech and repetitive subject matter. Still, we were happy that we at least had a master plan from which we could work to create our first assembly on Final Cut Pro.

What proved incredibly difficult once we started editing on Final Cut, was fitting the visual action scenes to the dialogue we had laid out on the timeline. We had become so involved in working out an effective argument that we soon realised many of our action scenes didn't work with the large amount of speech on the timeline. Still, we felt it was important to see the whole film, even in a long loose form, before doing any detailed work on any sections so we left everything in and continued to work on getting all our scenes onto the timeline. Consequently, our first assembly was over an hour long and somewhat unbalanced. Even though we had included all the scenes we planned to, there was still a large central section of the timeline that was very heavy on the dialogue and really needed to be re-thought.

After some much welcomed assistance from Bob Sternberg, the Science Media Production course leader, the film started to take shape around certain key scenes as opposed to the three-day structure that we had originally envisaged using. This was with the aim of giving the film a simpler feel. In line with this, we also tried to cut out characters that didn't add much to the story. So, instead of including speech from Abdul Halim (of The Nature Conservancy), Julien Fudge (of WWF-Indonesia) and Tim Coles (of Operation Wallacea), we made the decision to focus the story more on Operation Wallacea and used Tim Coles alone to represent the opinion of Western scientists whose views conflict with those of the Bajo people. He represents all those foreign organisations dictating to the local Bajo people how they must change their fishing behaviour and manage their fisheries. Decisions such as this made a huge improvement to the flow of the argument and soon it became easier to cut out further unnecessary material now that it was possible to see how much improved the film could be as a result.

As more and more cuts were made, it became increasingly easier to see the film as a whole entity, which we could then view without losing track of the flow of the argument. It was only during these final stages that we could make decisions about any parts that we felt necessary to

go back in or sections that we felt were too thin. It also helped us understand the film better by translating it into the form of a flowchart. So, when viewing the film, we would try to write a brief description of the content of each sequence and think about what it contributed to the development of the film as a whole. This enabled us to build up an overview of the film's ideas and intentions. It is clear that the film is critical of the attitudes of foreign conservation organisations who are trying to educate the Bajo using a rather top-down approach, and makes a definite case for a deeper approach to nature conservation. Ideally, it would have been helpful to show the film to an audience at this stage, but as always the deadline was looming and other final touches seemed to steal away all our remaining time.

8. PEOPLE AND ORGANISATIONS

Contributors / Contacts for the film

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9. TECHNICAL INFORMATION

The film was shot on MiniDV using a Sony PD-170 camera and a Sony VX-1000 camera for back up. The recorded material was edited on Final Cut Pro.

10. EXPEDITION ACCOUNTS

The funding for our film expedition came from personal contributions of £500 each, and from the generosity of a number of sponsors as detailed below:

FUNDING SECURED (£)

	<i>Quantity</i>	<i>Total</i>
Personal Contributions	2	1,000.00
Imperial College Exploration Board (Additionally the Board covered insurance and medical expenses)	1	1,587.50

The Milly Apthorp Charitable Trust	1	1,000.00
The Dunsheath Expedition Award	1	1,000.00
The Gordon Foundation	1	800.00
The Charles Combe Memorial Trust	1	200.00
Imperial College Science Communication Department	1	250.00

Total Funding		5,837.50
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Our expenditure was as follows:

EXPEDITION EXPENSES (£)

		<i>Quantity</i>	<i>Total</i>
Administration	Email/telephone calls		40.00
	Printing/photocopying		40.00
	Postage		20.00
Books	Cross Cultural Filmmaking	1	22.95
	The Ethnographer's Eye	1	15.99
	Outcasts of the Islands	1	7.75
Equipment	PD170 camera kit and tripod (rental)	1	587.50
	VX1000 camera kit	1	0.00
	Boom mic kit	1	0.00
	MiniDV Tape stock	50	183.30
	Ewa-Marine waterproof housing	1	269.95
	Lastolite reflector	1	30.00
	Pelican waterproof storage case (rental)	1	50.00
	Additional camera supplies	-	50.00
Expedition Costs	Flights	2	1,600.00
	Additional travel costs	2	200.00
	Visas	2	100.00
	Operation Wallacea fees (Included accommodation, food and medical support)	2	1,750.00
	Accommodation and food on Bali during stop over	2	125.00
	Insurance	2	0.00
	Medical	2	50.00
Post-production	Translator (6 hours at £10.00 per hour)	1	60.00
	DVD stock	20	50.00
	Travel and other expenses incurred back in UK	2	200.00
Contingency	12%		400.00
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Total Budget			5,852.44

Our greatest expense was the fee we had to pay Operation Wallacea to take part in the expedition. This fee also included accommodation, food, medical support, some transport and help with our research. The local Operation Wallacea staff also provided us with considerable assistance in acting as translators and organising the logistics of filming certain events. It would have been very difficult to organise the trip without the support and help from Operation Wallacea, since first of all the area we filmed in was in a very remote part of Sulawesi and it took approximately 5 days to reach our location. Secondly, we already had a huge amount to think about ourselves with regards to the technicalities and logistics of filming, so the fact that we didn't have to worry about accommodation or food was a great help.

We would like to take this opportunity to thank all of our sponsors for their support, without which the expedition would not have been possible.

11. ACKNOWLEDGEMENTS

We would like to thank all of our contributors: Tim Coles, Chris Majors, Iskandar Halim, Lauda, Tadi, Simmi, Runia, and Jabira. We would also like to thank all the people who helped us in Indonesia and in the UK, in particular David Chinn, Chris Green, Chris Murray, Bob Schroter, Bob Sternberg and Nigel Wheatley. Lastly, we would like to thank our financial sponsors: Imperial College Exploration Board, The Dunsheath Expedition Award, The Milly Aphthorp Charitable Trust, The Gordon Foundation, The Charles Combe Memorial Trust and the Science Communication Department of Imperial College.

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Online Resources

Royal Anthropological Institute Film Library - <http://www.therai.org.uk/film/film.html>

British Film Institute - <http://www.bfi.org.uk>

Dothouse Gateway to Documentary - <http://www.dothouse.org>

The Channel 4 British Documentary Film Foundation - <https://www.britdoc.org>

Operation Wallacea – <http://www.opwall.com>