

PREPARED FOR THE **LORD ROOTES MEMORIAL FUND TRUSTEES**  
IN PARTIAL FULFILMENT OF THE CONDITIONS OF RECEIPT OF AN LRMF AWARD

LITTLE MICROCOSMS™ PRESENTS

# NDULU

## FOOTPRINTS OF NIAS

A DOCUMENTARY FILM FOLLOWING THE PERSONAL JOURNEY OF **APRIANTO WAU**  
AND THE **NDULU ENGLISH PROJECT**; A LANGUAGE INITIATIVE  
ESTABLISHED FOR THE CHILDEN OF LAGUNDRI VILLAGE IN **PULAU NIAS, INDONESIA.**

PROJECT REPORT BY **BENJAMIN MEADS**  
NOVEMBER 2019

[BENJAMIN.MEADS@GMAIL.COM](mailto:BENJAMIN.MEADS@GMAIL.COM) | 07913182971  
[WWW.LITTLEMICROCOSMS.COM](http://WWW.LITTLEMICROCOSMS.COM)



# CONTENTS

ILLUSTRATIONS.....	2
ACKNOWLEDGEMENTS.....	4
INTRODUCTION & FOREWORD.....	6
BACKGROUND   APRIANTO, NIAS & THE NDULU ENGLISH PROJECT.....	9
<b>1   PREPARATION &amp; PRE PRODUCTION.....</b>	<b>13</b>
KIT OVERVIEW.....	14
HARD DRIVES   CAMERA.....	16
CONSENT & RELEASE FORMS.....	17
LEARNING BAHASA INDONESIA.....	21
<b>2   ON-SET IN NIAS,     PRINCIPAL PHOTOGRAPHY &amp; PRODUCTION.....</b>	<b>22</b>
INTERVIEWS.....	22
INTERVIEW WITH IRMAN.....	30
WALKING WITH APRIANTO & ENVIRONMENTAL CONSIDERATIONS.....	31
SOUND SESSIONS.....	35
TRANSCRIPT EXCERPT.....	39
THE SCHOOL   GROWTH & CURRENT STATE OF THE PROJECT.....	43
SURFING.....	50
HILIAMAETANIHA.....	52
<b>3   REFLECTIONS &amp; POST-PRODUCTION - ONGOING.....</b>	<b>56</b>
OFFLINE EDITING & BEYOND.....	56
PRODUCTION STYLE.....	57
A NOTE ON EDITING, VISUAL GRAMMAR & AUDIENCE COMPREHENSION.....	62
FURTHER REFLECTIONS ON EQUIPMENT, TECHNICAL & ENVIRONMENTAL LIMITATIONS.....	64
BACKING-UP.....	70
COLOUR CORRECTION & GRADING.....	71
FOOTAGE CORRECTION & DIGITAL FX.....	74
POSTER DESIGN.....	77
AFTERWORD.....	79
REFERENCES.....	84
GALLERY.....	85
ACCOUNTING STATEMENT.....	112



# ILLUSTRATIONS

FIGURE 1:	MEET THE FAMILY .....	8
FIGURE 2:	NDULU ENGLISH PROJECT LOGO .....	9
FIGURE 3:	JESSICA 'SHELTERING' ME FROM A STORM .....	14
FIGURE 4:	EXAMPLE OF INTERVIEW SETUP .....	15
FIGURE 5-7:	TRADITIONAL NIAS WAR DANCE .....	18
FIGURE 8-9:	ENGLISH & INDONESIAN COPIES OF APRIANTO'S RELEASE FORM .....	20
FIGURE 10-13:	APRIANTO INTERVIEW ONE .....	25
FIGURE 14-17:	INTERVIEW ONE BEHIND THE SCENES .....	26
FIGURE 18-19:	APRIANTO INTERVIEW TWO .....	28
FIGURE 20-21:	INTERVIEW TWO BEHIND THE SCENES .....	28
FIGURE 22-26:	MIXING RESIN & SURFBOARD REPAIR .....	29
FIGURE 27:	IRMAN TALKS ABOUT NIAS' HISTORY AND THE TSUNAMI .....	30
FIGURE 28:	RETRACING FOOTSTEPS, APRIANTO STOPS AT THE FALLEN TREE .....	31
FIGURE 29:	APRIANTO LOOKS PENSIVELY OUT TO SEA .....	32
FIGURE 30:	APRIANTO RETURNS HOME AMONGST EROSION AND DEBRIS .....	33
FIGURE 31-32:	SAND BANK EROSION & EXPOSED ROOTS .....	34
FIGURE 33:	APRIANTO SPEAKS ON THE PHONE WITH RICHARD .....	38
FIGURE 34:	CONSTRUCTION WORK FROM 2018 ARCHIVE .....	45
FIGURE 35:	ME RUNNING A CLASS IN NIAS THIS YEAR .....	45
FIGURE 36:	APRIANTO SPEAKS TO THE STUDENTS AT NDULU ENGLISH PROJECT .....	46
FIGURE 37:	NDULU ENGLISH PROJECT SIGN, DISPLAYED OUTSIDE SCHOOL .....	46
FIGURE 38:	POLLUTION ON THE BEACH .....	46
FIGURE 39:	A STUDENT HOLDS A BUCKET OF RUBBISH FROM BEACH-CLEAN .....	46
FIGURE 40-43:	LESSON TIME AT NDULU ENGLISH PROJECT .....	47
FIGURE 44:	PAINTED HANDPRINTS OUTSIDE VOLUNTEER ACCOMODATION .....	48
FIGURE 45:	BUILDING SANDCASTLES AFTER CLASS .....	48
FIGURE 46:	STUDENTS PLAY NEAR ROUGH WATER, UNABLE TO SWIM .....	49
FIGURE 47:	NDULU ENGLISH PROJECT CLASS PHOTO .....	49
FIGURE 48:	SURFER RUNS TO JOIN LINEUP AT LAGUNDRI BAY .....	50
FIGURE 49-50:	SURFING AT 'THE POINT' IN SORAKE .....	51
FIGURE 51:	JOKING AROUND - APRIANTO WITH HIS PARENTS IN CHILDHOOD HOME .....	52
FIGURE 52:	WOMAN SWEEPS OUTSIDE HER HOME IN HILIAMAETANIHA .....	53
FIGURE 53:	APRIANTO AND HIS FATHER'S FOREHEADS CONVERGE IN THE FRAME .....	53
FIGURE 54-55:	SEALING PACKETS OF CRACKERS WITH A CANDLE FLAME .....	54
FIGURE 56-57:	APRIANTO CONVERSES WITH MOTHER, FATHER PLAYS WITH GRANDDAUGHTER .....	55
FIGURE 58:	NIGHT EXTERIOR OF APRIANTO'S HOME AT MACHINE POINT .....	58
FIGURE 59:	FULL MOON, STARS & COCONUT TREES .....	59
FIGURE 60:	LIGHTBULB ESTABLISHING SHOT .....	59
FIGURE 61:	MOON CYCLES & FILM TRANSITIONS .....	60
FIGURE 62:	EXTERIOR OF SCHOOL SETUP AT APRIANTO'S HOME .....	60
FIGURE 63:	A VEHICLE PASSES BY DURING THE DAYTIME, SHOT ON 135MM .....	61
FIGURE 64:	VEHICLES PASS BY DURING THE NIGHT, SHOT ON 35MM .....	61
FIGURE 65-66:	BAWOMATALUO VILLAGE, 35MM & 135MM COMPARISON .....	66



FIGURE 67:	A MAN HACKS AWAY AT THE COCONUT TREE WITH A SMALL AXE .....	67
FIGURE 68:	SAND MINING NEAR MACHINE POINT, ON THE WAY TO LAGUNDRI BAY .....	68
FIGURE 69-70:	COLOUR CORRECTION WORKFLOW IN ADOBE PREMIERE PRO.....	72
FIGURE 71-72:	LOG PROFILES & READING HISTOGRAMS .....	73
FIGURE 73:	CAMERA LENS & JESSICA EMBRACING THE STORM - AESTHETIC RAINDROP TEXTURES .....	75
FIGURE 74-75:	'DUST & SCRATCHES' WORKFLOW IN ADOBE PREMIERE PRO .....	76
FIGURE 76:	AN EXAMPLE OF A MOCK-UP POSTER DESIGN .....	77
FIGURE 77-82:	POSTER DESIGN THUMBNAILS WORK AS AN ABSTRACT COLOUR PALETTE .....	78
FIGURE 83-84:	MY OCCASIONAL SOUND ASSISTANT - JESSICA RECORDS SOUNDSCAPES ON THE H4N .....	81
FIGURE 85-86:	ENGLISH & INDONESIAN COPIES OF LOCATION AGREEMENT FOR APRIANTO'S CHILDHOOD HOME ..	86
FIGURE 87-88:	ENGLISH & INDONESIAN COPIES OF UNDER 18S RELEASE FORM .....	87
FIGURE 89:	INDONESIAN COPY TO FILM AT CHURCH, SIGNED BY PARISH PRIEST .....	88
FIGURE 90:	POSTER DESIGN #1, AS FEATURED ON 'COMING SOON' TAB AT WWW.LITTLEMICROCOSMS.COM....	89
FIGURE 91:	POSTER DESIGN #2 .....	90
FIGURE 92:	POSTER DESIGN #3 .....	91
FIGURE 93:	POSTER DESIGN #4 .....	92
FIGURE 94:	POSTER DESIGN #5 .....	93
FIGURE 95:	POSTER DESIGN #6 .....	94
FIGURE 96:	POSTER DESIGN #7 .....	95
FIGURE 97-99:	APRIANTO PREPARES THE FISH .....	96
FIGURE 100-101:	BEHIND-THE-SCENES, APRIANTO PREPARING FISH .....	97
FIGURE 102-103:	JESSICA OBSERVES APRIANTO, AS HE PREPARES THE FISH .....	98
FIGURE 104:	COCONUT SHELLS BURN STEADILY AS A BASE FOR THE BARBEQUE.....	99
FIGURE 105:	APRIANTO UNROLLS THE BANANA LEAF.....	99
FIGURE 106-107:	APRIANTO TOASTS THE BANANA LEAF TO INFUSE ITS FLAVOUR .....	100
FIGURE 108:	APRIANTO ROLLS UP THE FISH INTO BANANA LEAVES, READY TO SMOKE .....	101
FIGURE 109:	BEHIND-THE-SCENES, FILMING THE FLAMES .....	102
FIGURE 110:	COOKING INTO THE NIGHT - ICA SHINES A TORCH WHILE APRIANTO SERVES THE FISH .....	102
FIGURE 111-112:	TRADITIONAL NIAS PERCUSSION BAND PERFORMS AT THE WEDDING.....	103
FIGURE 113-114:	NIAS WAR DANCE AT THE WEDDING .....	104
FIGURE 115:	BEATING OF THE DRUM.....	105
FIGURE 116:	BEHIND-THE-SCENES, ME FILMING AT THE WEDDING .....	105
FIGURE 117-118:	PART OF THE FAMILY BRIDAL PARTY.....	106
FIGURE 119:	COASTAL SCENE LANDSCAPE ON THE OUTSKIRTS OF TELUK DALAM.....	107
FIGURE 120:	LOCALS HANGOUT AT THE PIER AND JUMP INTO THE SEA .....	107
FIGURE 121:	FILMING TOWARDS THE SETTING SUN AS LOCALS PLAY IN THE SEA .....	108
FIGURE 122:	JESSICA TRYING TO CONTROL MY SMILE.....	108
FIGURE 123:	A MAN SITS AND LISTENS TO MASS.....	109
FIGURE 124:	A WOMAN IN PRAYER, FILMED ON 135MM TELEPHOTO LENS.....	110
FIGURE 125:	A SINGING GROUP PERFORM IN THE CHURCH .....	110
FIGURE 126:	MAMA TOMAS & MERSI AFTER CHURCH.....	111
FIGURE 127:	DRESSMAKING - MAMA TOMAS PREPARES TEXTILES.....	111
FIGURE 128-129:	JESSICA AND INDRA PAINTING WITH WATERCOLOURS.....	112



# ACKNOWLEDGEMENTS

THANK YOU APRIANTO AND THE WAU FAMILY,  
FOR YOUR LOVE AND HOSPITALITY, AND TAKING ME INTO YOUR HOME

& A SPECIAL THANK YOU TO THE LORD ROOTES MEMORIAL FUND TRUSTEES,  
FOR SUPPORTING AND MAKING THIS PROJECT A POSSIBILITY





IN LOVING MEMORY OF LASINAROTO ZAGÖTÖ, FATHER OF APRIANTO,  
WHO SADLY PASSED AWAY SHORTLY AFTER FILMING TOOK PLACE



# INTRODUCTION

## **FOREWORD**

This report aims to document my journey in the creation of a documentary film, shot on-location in Pulau Nias, Indonesia. It aims to elaborate not only on the technicalities of the filmmaking process, but on the practice of collaborating with others and constructing a story; the people, core content and messages of which I hold close to my heart.

The film, *Ndulu: Footprints of Nias*, is centrally focused around the personal journey of Aprianto Wau and the Ndulu English Project; a language programme set up for the children of Lagundri village in Pulau Nias. The documentary aims to explore the historical, social and cultural spheres of the island, and investigate the various environmental and ecological issues attached to these; intrinsically connecting to the everyday lives and experiences of the people.

Upon my return to Nias this year, Aprianto and his family welcomed me back with open arms. Working with Aprianto on the film has been a transformative experience, I think for both of us, and one that confirms for me that the values of love, trust and generosity truly do transcend the boundaries of culture and background as core human principles; formulating the roots of Aprianto's dedication to the Ndulu English Project, his family and the community around him. After recently receiving the first translated transcript from one of the interview sessions, it was heartwarming to feel I was hearing Aprianto's own true voice for the first time, and it only sealed my commitment to his cause, and my determination to see the project through.



This report is organised by my methodological approach to the project, according to the three primary phases of film production. Due to delays in the translation progress of interview transcripts, currently happening in Melbourne, the documentary is in post-production stage, and the report will be written holistically of the process so far, with a view to completion of the documentary film next year. Noting this, the film marks only the beginning of a journey I want to continue with Aprianto and the Ndulu English Project. In the report I will elaborate on what I hope will happen and be achieved with the film following its completion.

As a predominantly visual project, it felt appropriate to provide stills from the film along the way to support and underline the written content of the report. All imagery, unless otherwise specified, are stills pulled directly from the raw footage of the documentary. Colour test-grades have been applied onto these images, to give more of an impression and a feel of how the final footage might look.

In my personal approach to cinematography and filmmaking, I strive to render imagery that is experientially authentic to the subjects and environments I film; lending to a sensory, experimental ethnographic style. Formalising and aligning this method of working into the construction of a documentary film felt like something that could be compatible, but certainly not without its challenges. The undertaking of the film's production, essentially being a solo venture meant that I had to work intuitively and identify issues as they presented themselves, managing these independently without the support of a crew. Now editing and producing what is shaping out as a feature-length film in another language, I've encountered an array of fluctuating factors



and significant obstacles along the way. There's certainly been mistakes that I have made, relating to both technical and narrative storytelling aspects, and elements that with hindsight I would change or approach in a different way.

As a result of this, I hope to be able to provide with this report a record that may serve as a useful point of reference for any filmmakers or audio/visual field recordists, so that they might recognise the obstacles that I have encountered during the process, and adapt their methodologies and approaches, so that they can successfully prepare and navigate these in their future projects.



*Figure 1: By way of an introduction, from left - Jessica (Aprianto's youngest), Aprianto, Alex (Aprianto's cousin), Indra and Ica (the twins), Mama Tomas (Aprianto's wife), Loni (Aprianto's eldest), Richard (my personal friend and translator for the project) and myself, taking the selfie!*



# BACKGROUND | APRIANTO, NIAS & THE NDULU ENGLISH PROJECT

The island of Nias is located in the north-west Sumatran region of Indonesia. Nias was heavily affected by the tsunamis and earthquakes of 2004/2005, which destroyed much of the island's infrastructure. Over a decade later and despite several relief efforts to rebuild Nias, the island is still largely underdeveloped. Aprianto Wau lives in Lagundri Bay in the southern point of Nias, and is the founder of the Ndulu English Project; a language initiative he established circa 2014 to help the local children of the village, all of whom are disadvantaged. Aprianto began the project after returning to Nias following the tsunami, where he reconnected with his family after running away from home when he was thirteen. Originally, he carried out the project independently without external support, approaching English-speaking tourists on the beach to ask if they could help volunteer and teach in a makeshift setup in his home.



*Figure 2: Ndulu English Project logo*



Around 2016, with the assistance of Medan-based American teacher Brittany Rehtin, Aprianto officially founded the Ndulu English Project, *Ndulu* (“n’dooloo”) meaning *wave* in the local language of Nias. In order to make the project more sustainable, accounts were created via online volunteering and cultural exchange platforms, such as Workaway and HelpX, in order to help source and bring an influx of volunteers to participate in the project. Since 2018, there has been a full set of curriculum textbooks, regular volunteers, donations, and the construction of a new school building.

In January 2018, in-between semesters studying abroad at Monash University in Melbourne and Kuala Lumpur, I travelled to Nias for the first time, where I participated in the Ndulu English Project, making contact with Aprianto through Workaway before my stay. The children in Nias learn little English in their state school, so they come to Aprianto’s home in the afternoons to learn. The running of the school is dependent on the availability of volunteers, and due to it being off-peak tourism season, I independently taught two classes of children aged 4-17 everyday, throughout my month-long stay. I also helped with aspects of family life, spending time with the children, fishing, and helping construct the new school building. This was incredibly challenging but a rewarding, pure experience that I had hoped to return to and build upon, which was made a reality through the backing from the Lord Rootes Memorial Fund for this project.

My time in Indonesia made me realise the challenges that lie in providing stimulating and interesting education to future generations. Much of Indonesia’s school system continues to use the rote system of learning, and chalkboard teaching practices. From my experience in 2018, I understood and appreciated the importance of taking lessons off the board and



engaging students' imaginations through fun activities to help them learn. In Nias, one of the issues with the Ndulu project is the undependable reliance on volunteers, and the dysfunctional connection from one to the next. This leaves a fluctuating dynamic for the students' learning, and no consistency in their guidance and development. It is this reason that formulated an integral part of my motivation to return to Nias; to spend more time developing the educational infrastructure of Aprianto's English project, and to document and highlight its current progress.

Unfortunately, upon my return to Nias this summer in 2019, it soon became clear to me that the progress of the project had been slowly grinding to a standstill. The initial indication of this was my realisation that I was the only volunteer present upon my arrival in June, the height of the summer season, where Aprianto has had up to ten volunteers at a time previously. Aprianto and the project seemed to be generally moving forward in a positive direction, with the construction of the new school building having been completed, and Aprianto having successfully relocated his family to this new, larger secluded area. However, an incident had occurred earlier in the year involving a dispute between an international volunteer and a landowner near Aprianto's previous residence in Lagundri Bay. This had been reported to Workaway, leading to the suspension of the Ndulu English Project's Workaway profile, as a result of a situation that was beyond Aprianto's control.

With Workaway being Aprianto's primary source of publicity for the project and bringing in volunteers, getting Aprianto's account back online has been a priority for me since my return to England. After making contact with the project's co-founder, Brittany, who had recently returned from several years of teaching in Medan to her home in Alaska, I was able to communicate more fluidly and get a better understanding of the issue. Unfortunately, Workaway is not directly connected to the hosts that the site lists online, and acts instead as more of a third-party medium through which an individual may independently seek out and make contact with hosts.

As a result, Workaway withholds all responsibility from any volunteer-host related incidents that may occur, and there is no publicly available email or phone number to reach out to them. The only way to get in touch is through a form on their website, but alongside Aprianto's account already being flagged, this has made it incredibly difficult to communicate and initiate a conversation.

Due to these circumstances, this project has evolved to take on a greater responsibility, and I believe that once completed, the film will be an essential visual tool that will aid in the restarting of the Ndulu project, and Aprianto's selfless endeavour may continue to flourish.



# 1 | PREPARATION & PRE-PRODUCTION

## Finalised Kit List

- 1 x Sony A6300 mirrorless camera
- 1 x Protective camera cage rig & top handle grip
- 1 x 35mm cinema prime
- 1 x 135mm telephoto cine prime
- 2 x Hard Drives (for footage backups)
- 6 x SD cards
- 1 x Lens cleaning kit (microfiber cloths, lens wipes, dust brush & blower, cleaning solution)
- 1 x Tripod
- 1 x Manfrotto tabletop tripod
- 1 x Ball Head
- 1 x Monopod
- 1 x GoPro
- 1 x Zoom H4N
- 2 x 'Deadcat' microphone wind filters
- 1 x Zoom H1
- 1 x Rode Video Mic
- 1 x Rode shotgun microphone
- 2 x XLR cable
- 2 x Earphones / Headphones
- 1 x Tablet laptop (for footage backups)
- 1 x 4 port USB extension
- 1 x USB 3.0 card reader
- 1 x set of 8 EBL rechargeable AA batteries & charger
- 1 x Travel extension lead (supporting multiple USB & universal power outlets)
- 1 x set of 6 77mm ND filters
- 4 x Sony NP-FW50 batteries
- 2 x Sony battery chargers
- 4 x Two-Pin travel plug adapters
- 2 x Power banks
- 5 x Multi-Purpose Clamps
- 1 x Microphone clamp
- 5 x ¼ inch thread screws
- 1 x Umbrella!

## Kit Overview

Above is a comprehensive list of the equipment I took to Nias; I hope it may be useful as a guide for a filmmaker looking to pack for a compact travel setup. One of the key elements for me, being in a rural village on an island and relying on my own resources, was that I prepared in a way to ensure that I had alternative technical backup solutions in the case of contingency. With the above setup, I always had multiple equipment choices; pathways I could take given the circumstance that something should malfunction. In the instance of sound, I had five available options. My primary recording device for sound capture was the Zoom H4N, which I used to capture ambience and soundscapes with the on-board stereo microphone. For an interview setup, I recorded sound directionally in mono, through the connection of a Rode shotgun microphone through an XLR cable, into the H4N. In the event of the shotgun microphone malfunctioning in an interview situation, I had the alternative option of using the stereo microphone built into the recorder. Alongside this, I also had a spare H1 recorder as a backup, and the Rode Video Mic; a microphone that would plug directly into my camera. In a worst-case scenario, I had the scratch microphone built into the camera itself. I also ensured I packed plenty of spare batteries and charger kits, one of which included a set of EBL rechargeables; a cost-effective and energy-efficient solution of ensuring constant working power supply. The NP-FW50 Sony batteries have a notoriously short-lasting battery life, so I worked around a solution by connecting a power bank via micro-USB into the camera, which



*Figure 3: Jessica 'sheltering' me from a storm*



easily lasted for an hour of recording time. The rationale behind this was specifically for supporting an interview situation, where I'd be keeping the camera and sound rolling for extended periods of time. So, whether it was several sources of recording devices or multiple cables and chargers, I had myself covered. Even if it wasn't used in the event of a technical emergency, every item had a specific purpose and played a role at some point during the production process. Although there were lots of bits and pieces, the key items were few and I consider this to be a minimal production setup. Everything fitted into a small travel case and a backpack, complete with an umbrella for the tropic storms!



*Figure 4: An example of an interview I conducted with Aprianto, featuring key items of equipment: Camera, Tripod, Rode shotgun microphone with a 'deadcat' wind filter attached, Rode Video Mic (mounted on-camera), XLR cable, H4N recorder.*

## Hard Drives

Hard drives were an essential on the kit list. On average I shot a minimum of one hour of footage each day, which meant the SD cards were not sufficient for storage. At the end of each day, I backed-up the day's footage and audio recordings onto two separate hard drives, before formatting the SD cards ready for shooting the next day. While convenient, hard drives are mechanically built, which means they are fragile and will eventually see failure. Therefore, it is essential to backup to at least two drives, in case of the failure of one. After I returned home from Nias, I completed further backups. I currently have two copies of complete archived footage in separate locations, and two working drives that I am editing from.

## Camera

My choice of camera for both personal use and for this project was the Sony A6300, a compact system in Sony's mirrorless series. I love the way the camera renders imagery and the colours it achieves, alongside its capacity for detail in its image capture.

Being mirrorless, the light entering the camera through the lens' aperture makes direct contact with the sensor, without being reflected – this results in the capturing of an incredible degree of detail, making these cameras optimal for shooting in low light conditions. Having made the decision to shoot exclusively with natural, ambient light, the camera was a clear choice for the project. Alongside it being conveniently travel-friendly not to bring any lighting equipment, the primary reason was that it ultimately meant that the images being created were inherently naturalistic; keeping interference with the environment to a minimum. I believe this is a crucial aspect to consider for documentary filmmaking; there's a responsibility to pertain to a degree of verisimilitude in capturing the space that's there.



## Consent and Release Forms

Particularly relevant to documentaries, it is essential to maintain an ethical practice of filmmaking, especially where the stories and lives of people and true events are concerned. Release forms are a key component of a producer's toolkit, aiding to provide formal documentation that a mutual consensus has been reached between a filmmaker and a subject; an agreement for collaboration and fair-use of recorded imagery. This is also important if the film, after post-production has been completed, is to be developed and/or promoted any further. This could include film festival screenings, streaming platforms, or publicity and marketing campaigns, where the filmmaker is legally required to have obtained the rights to the film's content.

Although public exhibition and film festival selection is an aim for the *Ndulu* documentary upon its completion, it was also important to me out of courtesy and consideration to provide people with details of what the film was about, what I was doing, and formally ask for their participation. Due to the language barriers I experienced in Indonesia there was concern for informed consent. In order to genuinely communicate and translate the production process of the project, I worked with Richard to produce copies of the release forms written in Bahasa Indonesia.

Alongside this, Aprianto was present for much of the filmmaking that took place, and was able to speak to students, parents, friends and family without any issue. Despite, with repeated reassurance it wasn't necessary, (particularly in the instance of me being invited to film a wedding!), I ensured to always ask permission before filming, but generally everyone I communicated with was happy to be involved.



*Figure 5: It was a privilege to have the opportunity to witness and film the traditional Nias War Dance, as a guest at a wedding!*



*Figure 6: The traditional Nias War Dance*





*Figure 7: Nias War Dance*

Any individual with whom I filmed an interview or a significant amount of footage with, signed two copies of the relevant release form (see Figure 8, 9). I produced three separate forms, one as a personal release form, the second as a location agreement, and the final a form for Under 18s. I wanted the children to be fully involved in the process, so in these forms the child would sign-off their name, alongside a parent's signature (see Figure 87, 88).

As a documentary filmmaker, it is a true privilege to be invited into peoples' lives, and be given the opportunity to share these stories. However, with such openness there comes by default a vulnerability, and there's an ethical responsibility to genuinely portray a person in their natural environment. This is something I always strive to do within all aspects of my cinematography and filmmaking; working primarily with natural light, and a combination of either handheld camerawork, to intimately capture a subject and allow the image the freedom to move and breathe, and also from an objective, stationary approach, where lack of directorial interference allows the subject space and time to reflect and participate on their own time and terms.

**CONSENT & RELEASE**

**Production (Working Title): NDULU**  
**Producer / Director: BENJAMIN MEADS**

**About the film:**

Ndulu is a documentary film following the personal journey of Aprianto Wau and the Ndulu English Project, a language programme set up for the children and students of Lagundri village in Pulau Nias. The film will also explore the history, society, culture and environment of Nias.

**PERSONAL APPEARANCE RELEASE:**

I authorize Benjamin Meads (Producer/Director), Producer's agents, successors, assigns, and designees to record my name, likeness, image, voice, sound effects, interview and performance on video, film, or otherwise (the "Recording"), edit such Recording as Producer may desire, and incorporate such Recording into the Video, any versions of the Video and all related materials thereof, including but not limited to promotion and advertising materials. It is understood and agreed that Producer shall retain final editorial, artistic, and technical control of the Video and the content of the Video. Producer may use, and authorize others to use, the Video, any portions thereof and the Recording in all markets, manner, formats and media, whether now known or hereafter developed, throughout the world, in perpetuity. Producer, and Producer's successors and assigns, shall own all right, title and interest, including the copyright, in and to the Video, including the Recording and related materials, to be used and disposed of, without limitation, as Producer shall in Producer's sole discretion determine.

For good and valuable consideration, receipt of which is hereby acknowledged, I, the undersigned, do hereby grant to Producer and its affiliated companies and licensees, the irrevocable right and license to use my name and biographical material, and the right to use any audio and/or visual recording, interview or photograph made by Producer of me (and of my home or business location if included in the recording or photograph, and any materials within), without additional compensation to me, for inclusion in the Production and in any advertising or publicity related thereto, which may be exploited in any and all media now or hereafter devised, to be determined at Producer's discretion, throughout the world, in perpetuity.

I further grant the Producer complete discretion in how it edits and uses the Materials in the Production, and I hereby waive any so-called "moral rights" in connection therewith and release Producer from any cause of action, liability, loss or damage of any nature whatsoever arising out of Producer's exercise of rights granted herein. I further hereby warrant that the rights I have granted herein and any material supplied by me will not violate the rights of any third party.

I understand that I shall not be entitled to compensation of any kind from the Producer, its licensees, successors and assigns, other than as may be specified herein. I acknowledge and agree that Producer may assign this release without restriction. The terms of this Consent and Release shall be binding upon myself, my heirs, executors, legal personal representatives and assigns. I execute this consent and release freely and voluntarily with full understanding of its contents. I declare that am at least 18 years of age. I declare that I am not a member of SAG/ACTRA or any similar performer's union or guild.

SIGNATURE: \_\_\_\_\_

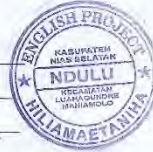
PRINT NAME: Aprianto Wau

DATE: 15 July 2019

SIGNATURE OF PRODUCER: \_\_\_\_\_

PRINT NAME: BENJAMIN MEADS

DATE: 15/07/19



**IZIN & RANCANGAN PELEPASAN**

**Produksi (Judul Pekerjaan): NDULU**  
**Produser / Sutradara: BENJAMIN MEADS**

**Tentang Film:**

Ndulu adalah film dokumentari yang mengikuti perjalanan pribadi Aprianto Wau dan Proyek Bahasa Inggris Ndulu; sebuah program bahasa yang dibuat untuk anak-anak dan siswa desa Lagundri di Pulau Nias. Film ini juga akan mengeksplorasi sejarah, masyarakat, budaya dan lingkungan Nias.

**PENAMPILAN PRIBADI:**

Saya memberi izin kepada Benjamin Meads (Produser / Sutradara), agen Produser, penerus, penugasan, dan orang yang ditunjuk untuk merekam nama, rupa, gambar, suara, efek suara, wawancara dan kinerja saya di video, film, atau lainnya ("Rekaman"), sunting Rekaman seperti yang diinginkan Produser, dan sertakan Rekaman tersebut ke dalam Video, semua versi Video dan semua materi terkait, termasuk tetapi tidak terbatas pada materi promosi dan iklan. Dipahami dan disepakati bahwa Produser akan mempertahankan editorial akhir, artistik, dan kendali teknis atas Video dan konten Video tersebut. Produser dapat menggunakan, dan mengizinkan orang lain untuk menggunakan, Video, bagian apa pun darinya dan Rekaman di semua pasar, cara, format, dan media, baik yang sekarang dikenal atau selanjutnya dikembangkan, di seluruh dunia, untuk selamanya. Produser, dan penerus Produser, akan memiliki semua hak dan kepentingan, termasuk hak cipta, di dalam dan untuk Video, termasuk Rekaman dan materi terkait, untuk digunakan dan dibuang, tanpa batasan, sebagaimana Produser menentukan.

Untuk pertimbangan yang baik dan berharga, penerimaan yang dengan ini diakui, saya, yang bertanda tangan di bawah ini, dengan ini memberikan kepada Produser dan perusahaan afiliasinya dan pemegang lisensi, hak dan lisensi yang tidak dapat dibatalkan untuk menggunakan nama dan bahan biografi, dan hak untuk menggunakan audio apa pun dan / atau rekaman visual, wawancara atau foto yang dibuat oleh Produser saya (dan tentang rumah atau lokasi bisnis saya jika dimasukkan dalam rekaman atau foto, dan semua materi di dalamnya), tanpa kompensasi tambahan kepada saya, untuk dimasukkan dalam Produksi dan dalam setiap iklan atau publisitas yang terkait dengannya, yang dapat dieksploitasi di media sekarang atau selanjutnya, akan ditentukan berdasarkan kebijaksanaan Produser, di seluruh dunia, untuk selamanya.

Saya selanjutnya memberikan keleluasaan penuh kepada Produser dalam hal mengedit dan menggunakan Materi dalam Produksi, dan saya dengan ini mengesampingkan apa yang disebut "hak moral" sehubungan dengan itu dan melepaskan Produser dari segala tindakan, pertanggungjawaban, kehilangan atau kerusakan dalam bentuk apa pun apa pun yang timbul dari pelaksanaan hak Produser yang diberikan disini. Saya selanjutnya menegaskan bahwa hak yang saya berikan di sini dan materi apa pun yang saya berikan tidak akan melanggar hak pihak luar mana pun.

Saya memahami bahwa saya tidak akan berhak atas komposisi dalam bentuk apa pun dari Produser, lisensi, penerus dan penugasannya, selain sebagaimana dapat ditentukan di sini. Saya mengakui dan setuju bahwa Produser dapat menetapkan rilis ini tanpa batasan. Ketentuan Persetujuan dan Pelepasan ini akan mengikat diri saya, ahli waris saya, pelaksana, perwakilan pribadi yang sah dan penugasan. Saya menyetujui persetujuan ini dari kondisi secara bebas dan sukarela dengan pemahaman penuh tentang isinya. Saya menyatakan bahwa saya setidaknya berusia 18 tahun. Saya menyatakan bahwa saya bukan anggota SAG / ACTRA atau kelompok pekerja atau kelompok pekerja serupa.

TANDA TANGAN: \_\_\_\_\_

NAMA: Aprianto Wau

TANGGAL: 15 July 2019

TANDA TANGAN PRODUSER: \_\_\_\_\_

NAMA: BENJAMIN MEADS

TANGGAL: 15/07/19



Figure 8, 9: English and Indonesian copies of Aprianto's personal appearance release form, complete with a Ndulu ink stamp



## **Learning Bahasa Indonesia**

Before my departure, I wanted to take the time to learn the basics of the Indonesian language, Bahasa Indonesia. This was a fun task but also came in useful to me during my time in Nias. I began several months before my departure, taking Indonesian lessons on Duolingo, watching Indonesian-speaking films, watching films with Indonesian subtitles and having phone conversations with Indonesian friends.

Although the Nias locals speak their own traditional language, the majority are still fluent in Bahasa Indonesia. I learned enough to help me with simple communication, and a very basic comprehension of what was being spoken about during interview sessions whilst filming the documentary.

Learning Indonesian is something I have carried through, even after returning to England, and by now I have achieved a standard of basic reading comprehension. This is something that I will continue to persist with, with the ultimate goal of being able to communicate better with Aprianto and his family, and so that I can be more effective in assisting the Ndulu English Project locally in the future.

## 2 | ON-SET IN NIAS, PRINCIPAL PHOTOGRAPHY & PRODUCTION

### **Interviews**

The first interview session I conducted with Aprianto was one of the most demanding situations of the production. This was due to several factors, the primary of which was that the film was largely a step into the unknown for both of us. I had no real preconception of what to expect from Aprianto, and of how he would find the situation. Despite filming every day since my arrival, it felt as though this interview officially marked the commencement of the production, having been a week into my time in Nias before we managed to commence the interview filming. I spoke with Aprianto about the kinds of questions I would be asking him, and the setup of the interview format. It was fortunate to have Richard, the translator, on-board for this part of the process, aiding the technical communication between Aprianto and myself, and also as a form of middleman during the interviews. Our method involved Aprianto speaking in Indonesian to Richard, and I would take an aside, monitoring the sound and the camera. This worked because Aprianto had somebody to converse with in his own language; it was a natural approach which took his mind away from the filming element.

After discussion with Aprianto, we decided to break up the sessions, and record the interviews narratively step-by-step.

Initially, we'd start with Aprianto speaking freely and recounting his life story, beginning from when he was a child up until his return to Nias and establishing the project. Then, we'd do a session another day focusing on the project itself, taking away the



collective stress at the idea of doing it all in one session. Although committed to the filming, it was important for me to make Aprianto feel as comfortable with the process as possible. He wanted to take a few days to prepare himself for the questions, both mentally and physically, by taking notes, and I allowed him the time and space he needed. For Aprianto, it was his first experience of being directly involved in a filmmaking environment, and I appreciate how nerve-wracking talking in-front of a camera can be (although conveniently for me I'm usually behind the lens!). This was a conscious thought for me, and the idea of Aprianto's apprehension formed a part of my own.

Another factor we were working with was timing and the limited availability of sunlight. After Aprianto had decided on the day he was ready to go, I was keen to run with his decision and not hold back for another day. However, this meant filming in the late afternoon-evening time after classes had finished, and we began rolling the camera and sound with approximately thirty minutes of light left in the day. It is a decision I don't regret, but it did elevate the pressure on the situation, as I was aware that it was a last resort for me to ask Aprianto to repeat the session another day, in the event of anything going awry. This meant we only had time for a single take, so whatever we captured was pretty much how it was going to be! Setting up both camera and microphone by myself while working against the clock meant the setup was somewhat rushed, which, although necessary in this situation, I did feel was to the detriment of the imagery. As a cinematographer, I'm primarily visually orientated, and I usually like to take my time to ensure that the camera frame and composition choice is the best it can be within a given environment. In the moment, I was conflicted in the framing choices because of a series of contradicting creative and practical uncertainties. On a technical level, interviews should be shot at a  $\frac{3}{4}$  angle from the subject, to maximise three-dimensionality

and play into the audience's comprehension of visual grammar. On the other hand, I partially wanted Aprianto to be facing narratively towards the backdrop of the sea, and I also felt that for the first interview, maintaining this distance between Aprianto and the direction of the camera would make the experience less intrusive and more comfortable for him to be able to express himself. On the basis of this, I decided to opt for the latter angle, which wasn't an orthodox approach. In the moment, I wasn't entirely happy with the final framing, but with the imminent sunset I pushed forward.

As daylight fell into night, I made the creative choice to keep the camera rolling, rather than to cut the recording to alter the camera exposure to maintain a constant. The setting sun was a natural element that was occurring, and it felt appropriate to keep it naturalistic in this way. By its nature in the wider context of the film too, this interview will be an expanded moment in time – with other moments of footage being brought in. I am yet to reach that stage in the edit process, but I know that such an organic linear timeline of light, pointing towards a beginning and a natural end, could work in the favour of the narrative and the structure of the edit. Overall, I was really proud of Aprianto after the first session; he spoke with confidence and was able to switch-off from the presence of the camera. I did have concerns for the usability of the audio, as we were positioned close to the ocean, and this was confirmed when I listened back to the recording. However, the audio was clear in relation to the context of the environment, which meant that it would be perfectly usable when joined with relevant imagery of waves and ocean, which much of the story involves! I had already considered the possibility of recording an audio-only session with Aprianto in a quieter environment, so that, for safety, we could achieve a more universally employable recording. I had a debrief with Richard after the session, and he overviewed me on the content of what Aprianto had talked about. Overall it had



been a great session, although some sections were sparse in detail, perhaps due to Aprianto rushing some parts because of his consciousness of time restraints and the deteriorating light levels. This wasn't a problem however, and with this information I developed further interview questions where we could expand and go into more detail on certain events of the story, with Richard being able to feed this into the next interview session.



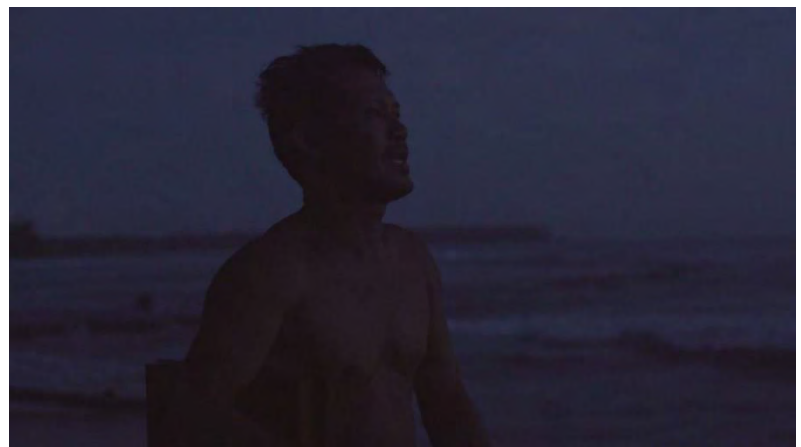
*Figure 10: Establishing shot for the interview at Machine Point*



*Figure 11: Aprianto recounts the events of his life – note the partially flat, profile angle of Aprianto facing away from camera*



*Figure 12: Orange highlights on the skin-tones, as the sun begins to set*



*Figure 13: Nearly wrap-time, darkness falls*



Figure 14: Behind-the-scenes, running sound tests



Figure 15: Monitoring the interview, Richard (right) sits in as an eyeline reference and point of conversation for Aprianto (left)



Figure 16: Monitoring through the camera viewfinder



Figure 17: Monitoring the interview

The second interview I filmed with Aprianto felt much more spontaneous and conversational in its format. One morning, I found Aprianto mixing and applying resin to a damaged surfboard owned by an Australian volunteer. This triggered my memory of when Aprianto told me he used to repair surfboards for a living, and inspired me to arrange an impromptu interview. This is one of the benefits of this method of production, having an awareness and planning for what you want to capture, but generally shooting as you go and watching the narrative unfold before you in real-time events.

Initially I filmed Aprianto carrying out the repair, and then we organised to sit down in the main school and living area. Where the first interview was centred around the storytelling aspect, this setting was more relaxed and naturalistic in the depth of the details of individual stories and events. A particular highlight was when Aprianto spoke about the time he repaired boards for and was mentored by Rizal Tanjung, an internationally renowned Indonesian surfing legend. By getting coverage of the board repair alongside this interview, filmed in the same setting, it results in a complete scene for the film, also with the potential to cut into other parts of the narrative. Aprianto spoke about his time repairing surfboards and his experiences in Bali, and, when I passed on my questions to Richard that I had developed after the first interview, Aprianto also spoke about his family, and his own reflections on his life and where he is now.





Figure 18: Interview 2 – note the  $\frac{3}{4}$  angle adding three-dimensionality, in contrast to the first interview on the beach



Figure 19: Aprianto goes into detail of his time repairing surfboards in Bali

I was also much happier with the framing of this interview – the images are well exposed and pertain to the  $\frac{3}{4}$  angle that I mentioned before, in relation to the first interview set-up. The result is a striking, well-composed frame, with relevant background context too, featuring the school’s bookcase. It is not necessarily the case that this is visually ‘better’ than the first, but it is different, which adds scope and depth, mixing up and more importantly, building upon the film’s overall visual style. From the stills of Aprianto repairing the surfboard, the sequential chronology of the images indicate how these visuals might cut together in the edit.



Figure 20: Behind-the-scenes, locking down tripod position



Figure 21: Monitoring the session



*Figure 22: Aprianto mixes resin to seal up a 'ding' on the surfboard*



*Figure 23: Mixing resin*



*Figure 24: From below - note how these first three images cut together*



*Figure 25: Drying the resin application with a hairdryer*



*Figure 26: Aprianto applies the resin to the board, before leaving it to dry out in the sun*



## Interview with Irman

The opportunity to conduct an interview with Irman was fantastic, because it meant providing content on a crucial piece of context for the documentary, regarding Nias' history and the 2004 tsunami. Irman recounted his experience of this event from a first-hand perspective, and also in overview of the impact on Nias as a collective whole. Irman is Aprianto's older brother, and the eldest of the Wau brothers.



Figure 27: Irman talks about Nias's history and his experiences of the 2004 tsunami.



## Walking with Aprianto & Environmental Considerations

To break-up the interview sessions and provide some alternative narrative material, still focused on Aprianto, we took some time to take a wander along the beach, in an act of retracing footsteps. On one late afternoon, as we were strolling along the beach in the direction of Aprianto's previous home in Lagundri Bay, Aprianto stopped in his tracks and announced that he would walk no further. This was shortly after passing a fallen coconut tree (see Figure 28, 30), and Aprianto explained to me that he was deeply saddened by the damage caused to the beachfront from the sand mining, and walking this route was a constant harsh reminder (see Transcript Excerpt, pp. 40-41).



*Figure 28: Retracing footsteps, Aprianto stops shortly after passing the fallen coconut tree trunk*

This moment, in relation to the fallen tree, is also where one of the poster designs for the film stems from (see Figure 95). In this image, we observe Aprianto's house, still in a state of partial construction, damage to the sandbanks, fallen trees, and Aprianto on his path home, walking forward to continue his project.

During my time in Nias, I have observed some prominent issues; chiefly those related with education, industry, environmental pollution and ecology. This notably involved the extraction and destruction of natural resources for the purpose of commercial property, such as the destroying of cliff faces and quarrying, and the immense scale of the aforementioned sand mining from the beaches, to be sold as building material in Teluk Dalam (see Transcript, p. 40). This occurs daily, as early as sunrise to beyond sunset. From my first visit to Nias in 2018, to my return a year-and-a-half later, the change to the ecological landscape of the beachfront was monumental. What was just one year ago, a wide, expansive stretch of beach with gentle rolling tides, was now a mismatch of rugged sandbars, caused by the crude digging of the sand; resulting in frequent heavy breaking waves and for the most part, only a few metres width of walking space. I was shocked and saddened at how the space had changed so dramatically in the space of a year, into an environment



*Figure 29: Aprianto looks pensively out to sea*

where it was now too dangerous for children to swim, and too treacherous to fish.

There is a somewhat alarming, significant ecological and environmental problem locked into Nias' infrastructure, which is largely unsustainable. As Aprianto mentions in the transcript (pp. 40-41), the government often passes surface bans, but these issues are never fully scrutinised and addressed. This places the general population into a vulnerable position, where they are unable to act upon or change the environmental situation happening around them.



*Figure 30: Aprianto returns home – note how far the tide comes in, and the extent of erosion and fallen debris*

I hope to raise an awareness for these issues through the documentary, which will aim to assert a consciousness for sustainability, and the environmental and ecological problems that are intrinsically connected and affecting the lives and everyday experiences of Aprianto, his family, the students and the people of Nias.





*Figure 31: Sand erosion on the banks leading onto the mainland, due to constant mining*



*Figure 32: Exposed roots are backlit by a camera flare, rendered by the sun*

## Sound Sessions

In consideration of the incredibly loud environment surrounding Aprianto's home, I felt it was critical to be able to capture some sound-only recordings so that we had our ground covered in the editing stages. It was actually quite a hard decision to make, as I really didn't want to ask Aprianto to repeat anything he'd already spoken about previously. However, I was only in Indonesia for a limited time and I knew it was necessary for the film. It wouldn't be a complete case of repetition, either, as the microphone-only aspect would reduce the pressure of the camera being present, creating a different atmosphere where Aprianto might be more at ease to talk about different areas than before. The initial delivery of this was in a set of questions that I had been compiling – elements that after discussion with Richard, I felt we potentially hadn't yet covered. Alongside this, I wanted to obtain clean, great quality audio recordings of Aprianto talking again about his story and the project. This was nearing the end of my time in Nias, by which stage Richard had left, and communication on the documentary front became much more difficult between myself and Aprianto. At times, there was a three-way communication – I would attempt to outline things with Aprianto, then I would phone Richard, pass the phone over to Aprianto, and Richard would translate. It was definitely far from straightforward and less than ideal, but it was the best we could do in the circumstances.

I was glad that Aprianto recognised and appreciated the importance of recording the sound-only sessions, however it wasn't easy for him to do. Echoing the time before our first interview session, Aprianto wanted to make sure he was prepared and had all of the answers to the questions, so he spent a couple of days writing things down, and working with Mama Tomas to

ensure he was happy with his answers. The issue that eventually transpired from this was that when we began the final session, things felt a little too rehearsed and unnatural; not spontaneous in the way they were previously, when Richard would sit-in on the interviews. Aprianto also felt attached to his written answers, and struggled not to read them out directly. By the time of our first attempt, it was past midnight, when there was less traffic and quieter roads. We crossed the main road, and Aprianto led me on a path through the forest, torch in hand, and we walked inland as far as we could, in order to get away from the sound of the crashing ocean waves. Once we found our spot, I rolled the sound and we began recording. From my end, things seemed to be going well, but after ten minutes into the recording Aprianto stopped. He expressed to me that he had a lack of confidence in his answers, and he wanted to try again tomorrow. We still had time and I didn't want to push him on this, so we agreed and walked back through the forest towards the sea.

The next evening, we went to Aprianto's brother, Arianto's house, which is tucked a little further away from the noise distractions of waves and passing vehicles. After beginning to record inside, the sound I was picking up through the headphones had a slight echo, which wouldn't have made contextual, relevant sense when it came to the edit. Alongside this, I could detect from Aprianto's voice that he was reading his answers directly from his phone. After giving it a go, I expressed my thoughts to Aprianto. We found a more suitable spot sitting just outside the house on the porch, and we tried with the questions again. This time, Aprianto eventually eased into a more relaxed way of speaking, and began to elaborate around the answers he had prepared. We called it a wrap for that day, and it was at this point that Aprianto opened up to me about his experiences surrounding that time and his overall headspace. The incident with Workaway, outlined in the 'Background'



section towards the beginning of the report, had had a big impact on Aprianto, causing him a huge amount of emotional distress. He also spoke of the challenges he found with the filmmaking surrounding his mental preparation, being unused to the environment, and finding it difficult to recall and recount his hardships. This is something people don't often ask him about, and he doesn't have to speak about every day. I think that the process of filming had triggered a lot of memories for Aprianto, and with a life story like his, they weren't always easy ones. I felt at this point that my responsibility to Aprianto as a friend was greater than that of the documentary, and I took the time to listen to him and offer my support. While we both appreciated the importance of the documentary, I communicated that I would let it be his choice whether he wanted to continue and finish up the recording the following day. We went back to Aprianto's place, drank arak together (a local spirit homebrewed from the coconut tree) and listened to music to unwind.

Aprianto showed a great amount of courage and mental resilience to finish up with the recordings the following night. We sat down together, began recording the sound, and he spoke continuously for an hour, recounting the events of his life and the project. He also took the opportunity to speak about the issue with Workaway, and it was in a sense, a therapeutic process for Aprianto to express himself. The following excerpt is an extract from the translated transcript from this particular session. This is the first transcript I have received through from Richard, only very recently, and it was a breath of fresh air to read and experience Aprianto's own expression, in a shared language.



*Figure 33: Night-time exterior, outside Aprianto's home - Aprianto speaks on the phone with Richard, before we proceeded with our final interview session, recording sound-only.*

## APRIANTO (INTERVIEW 5) | TRANSCRIPT EXCERPT

**LITTLE MICROCOSMS™**

*My name is Aprianto Wau, I am from the island of Nias Indonesia and I am here to share my story. My love for the beach and Mother Nature started when I was a little child. I still remember going to the beach in Sorake every day after school. I would often see foreigners and tourists there surfing. The beach and what these people could do in the water intrigued me so much that there were days where I missed classes just to see it, much to the disappointment and anger of my parents and teachers. But it wasn't that I was lazy to learn, it was that I had found interest in another learning, which was surfing and swimming. I'd go to the beach and follow the moves of the surf travelers, and this was when I was six years old.*

*Over time a lot of the travelers on the beach knew of me. They would sometimes have a broken board and ask me if I could fix it for them and I couldn't be happier. I practically survived on my own, selling fruits to tourists on the beach for money whilst also observing and learning to surf. This love for the beach and this interest made me have a burning desire to go to Bali. And sure enough, by the time I was thirteen I used up my savings in order to fulfil this dream of mine. I left home to fulfil this dream without telling my parents. I knew they wouldn't have allowed me and I didn't want to go through a conversation of disappointment with them. Even though I had my reasons, I was young, I was selfish, and I was arrogant.*



*Bali was a place of dreams for me. Surfers everywhere from the local scene and the international scene. I was fortunate enough to meet the most generous of people in Bali. From a super generous man who owned a street food cart and helped me with cheap food, to a restaurant owner who treated me like I was his own son and offered me a little work here and there to earn some pocket money for my own survival, to surfing shops where I learned some of the most fundamental skills in surfing, board repairing and maintenance from some of the most famous surfing legends in Indonesia. I learnt some of the most vital lessons in my life in Bali and I was absolutely in love with the place. However, it was never easy, even with all the generosity from these people. There were days where I wouldn't eat at all. But when you are in that position eating doesn't even seem like anything more than a luxury.*

*One day news came that a tsunami had hit Aceh, and Nias was also affected by this wave formation. I was quickly distressed about my parents. I had no idea if they were safe back home and I had no form of contact with them or my family. As much as I loved Bali, I had to return home to see if my parents were alive and safe. Upon returning to Nias and thankfully finding my parents alive and well, I was deeply saddened by the state of the island that I call home. It felt like night and day compared to Bali. Nothing was being developed; if anything the whole island was going backwards. Jobs were gone and infrastructure was super poor or non-existent. But to me, the saddest and most heart wrenching anger I felt was when I saw sand miners on the beaches of my home island. Sand was being mined from the beaches all around Nias and dug up to be taken and sold to companies who produced construction materials. Whether or not these were going to local or foreign companies I had no idea, but that doesn't even matter. How was this even possible? The beach is public property and after finding out for myself, it turns out these miners had no permit or license to do this whatsoever. The government and authorities banned it on the surface, but if you know anything about power, you will*

*know that it corrupts people. They were paid out to turn a blind eye on what was happening. Sometimes I get deeply upset, seeing that in societies like ours, people of education and higher class do not use their skills and gifts for the improvement of the community, but instead use these gifts to destroy the community and environment only to benefit themselves.*

*The sand mining wasn't the only thing. Rubbish and litter was everywhere on our beaches and in our oceans. I then visited Sorake beach once again where I used to go to as a child and I saw children that reminded me of myself, trying to communicate with travelers with little success, due to that language barrier that the public schooling system hadn't managed to overcome with English classes. I then had an idea. I thought it would be brilliant if these kids could communicate with these travelers the way I wish I was able to.*

*That's where the idea of my project was born, **Ndulu**. I started off by teaching kids the importance of the environment that we live in. We would collect rubbish and help throw away litter on our beaches. After speaking to these kids, I learned that they were just like me, young, eager to surf and to communicate with visitors from all over the world. I started giving them surf lessons and opened up a rental for surf boards for many of those kids who cannot afford to buy one. They are expensive as people would know and I was lucky enough to save enough money to own a couple of second-hand boards. I then approached an organisation called **Workaway** with overseas volunteers to help me in teaching these kids surfing, as well as English to help them communicate with the people from other parts of the world, to provide better opportunities in life that existing systems couldn't really give them.*

*That's when Ndulu English school and project was born. These kids are the future and I believe anyone has the power to change things for the better if it's really their intent from the heart, not for self-gain or anything like that. Now I've always*

said to my volunteers how grateful I am for them and how much I appreciate people from overseas coming here to do a home stay with me and my family and volunteering as English teachers for these kids who can't afford to take extracurricular English lessons. Education simply shouldn't be determined based on how much money you have, but sadly that's the way it is sometimes here. I see these volunteers of mine now and I consider them my family, they are the true definition of what human spirit is to me. I've never believed how much money matters when it comes to helping people, I've always said that it only matters what your genuine intent is and what your heart wants. I see this in these volunteers from outside of Indonesia, they come here to spend money on homecooked meals and accommodation for them to stay. They get to surf and enjoy the beauty of our island, but they are offering their services for the next generation of our people free of charge and it's what keeps me going. That's when I know what I'm doing truly has a purpose. People from this island of Nias often sometimes look at me and think I'm crazy, "**what is he doing? He has no money for himself or his family and yet he wants to go clean the beaches and organise these English classes for kids?**". But it's truly what makes me happy and my only hope is that people can see the same in this country just like these volunteers of mine who come from elsewhere.

It all started with me wanting to give the next generation of poor kids the opportunity and skills that I never got to have, and now we're here. I couldn't have done this without the help of so many people and for that I am thankful. But as always there will always be more to be done and I pray every day that more and more people are like the volunteers I consider family, who show their hearts and generosity for our people who seem to have been forgotten.



## **The School**

One of the obvious main focuses for the documentary is the Ndulu English project, as told from Aprianto's point of view. Due to there being minimal volunteers, I took the time to prepare lessons and teach at the school alongside the filming. The project is integral for the students, not only in the teaching of English, but also in the sense of this education being what will ultimately provide the community with an awareness of encroaching environmental threats, and the information they need to protect themselves and instigate change. The education and lessons being taught at Aprianto's project will be crucial in guiding future generations to tackle these issues, and visual tools, such as this documentary, have the potential to be of great practical benefit. Alongside filming and conducting lessons, we also did a beach clean-up session and spoke about the cycle of single-use plastics. It was great to see the students engaging and directly responding to the issue of plastic pollution, and through a series of 'vox-pop' style interviews after class, and a sit-down interview with a couple of the students, it is evident that there is a collective desire for change.

## **Growth & Current State of the Project**

The project began out of a very small, simple, open air structure that was also Aprianto's home in Lagundri Bay, and where he rented boards and offered surf lessons. There were no classroom materials other than a whiteboard for the teacher and pens and notebooks for the students, all purchased by Aprianto or volunteers. However, with the help of donations and volunteers there has been massive growth to the project since this time. Currently, there's a full set of curriculum textbooks; 8 levels, 12-

15 books at each level, and a selection of English and Indonesian storybooks too. The students all have varying levels of English proficiency, and are grouped into classes based on age. The first class is generally aged 6-12, with the other class between 13-18. After eventually securing enough funds to buy land for a new, open-air standalone classroom, Aprianto spend the best part of two years building, with the help of a small team, the new school building that is equipped with tables, a whiteboard and a play area in the front. Volunteer accommodation has also been built on the site, with rooms annexed to the back of the classroom, and facing out onto the beach.

It has always been a drawback of the project that there is no certainty for a regular influx of volunteers, and also in the variation of teaching standards and experience that these volunteers bring. Whilst I believe getting the project's Workaway profile back up and running is important, the general standard of teaching and volunteers is a concern of mine.

It is one of my goals, following completion of the film, to explore different available platforms, and to create an outreach programme at Warwick and Monash Australia in an attempt to source and bring in a more consistent stream of volunteers with proficiency in English, Maths and teaching, or people with some form of past teaching experience or qualification. I believe that the documentary will be a useful visual tool to aid this, and to help raise general awareness and support for the project.



*Figure 34: A still from the 2018 archive footage – construction work on the new school building*



*Figure 35: A photo of me running a class activity in Nias this year, with the help of Richard and an Australian volunteer, Jeff.*





Figure 36: Aprianto speaks to the students at Ndulu English Project



Figure 37: Ndulu English Project sign, displayed outside the school, the green leaves of a papaya tree drift in the background



Figure 38: Pollution on the beach



Figure 39: A student holds a bucket of rubbish in a beach-clean session



Figure 40: Australian volunteer Connor runs a lesson



Figure 41: Students write in their exercise books



Figure 42: A student listens in class



Figure 43: A pair of students read out an exercise from a curriculum textbook





*Figure 44: Colourful paint handprints, made by students, on the walls outside of the volunteer accommodation*



*Figure 45: A student's hands, building a sandcastle on the beach after class*



Figure 46: Volunteer Jeff supervises some of the beginner group after class – note the fallen tree and the rough water, students used to be able to swim here



Figure 47: Ndulu English Project class photo



## Surfing

Nias is a world-renowned surf destination. “The Point” in Sorake hosts annual international surf competitions, including a world series qualifying event for the WSL championship tour. It is a right-hand break over submerged reef that can get to 12 feet tall (double overhead) in big swell! When the waves are too big, the beach breaks at Lagundri Bay opt for a great alternative, which is the area of Aprianto’s previous house, where he originally established his surf teaching and board rental. Surfing is a big part of Aprianto’s life and story, so I made sure to capture plenty of footage when I was in Nias, which just so happened to coincide with the big wave season of June/July!



*Figure 48: A young surfer runs to join the lineup at the beach break in Lagundri Bay*

*Figure 49: The evening lineup at 'The Point' in Sorake*



*Figure 50: A surfer paddles to catch a wave*

## Hiliamaetaniha

This was my second visit to the village that Aprianto grew up in, Hiliamaetaniha. This time around, I was lucky enough to see the inside of his parents' house. It was incredible to be able to shoot footage of his parents, who were busy sealing packets of crackers to be sold at Aprianto's home at Machine Point. It was also an opportunity to get some narrative shots of Aprianto with his parents - I was really grateful for the imagery we were able to create that day!



*Figure 51: Joking around – Aprianto with his parents in his childhood home*





*Figure 52: A woman sweeps outside her home in Hiliamaetaniha village*



*Figure 53: Two generations – Aprianto and his father's foreheads converge within separate fields of depth in the frame*



*Figure 54: Sealing packets of crackers with a candle flame*



*Figure 55: Sealing packaging – Aprianto's father was the leader of the local traditional band, the legs of his xylophone instrument can be seen in the background*



*Figure 56: Aprianto  
converses with his  
mother*



*Figure 57: Aprianto's  
father plays with his  
granddaughter –  
Irman's youngest  
child*



### 3 | REFLECTIONS & POST-PRODUCTION – ONGOING

#### **Offline Editing & Beyond**

At this stage, having completed the filming and recording element of production on-location in Indonesia during the summer, and compiling this year's content, alongside archive footage from 2018, I have amassed over 30 hours of material. I am currently in the process of independently offline editing this; a quality control and organisational method which involves reviewing, cutting, and layering raw footage into channels in a tier-based framework, according to relevance and usability. Alongside this, I am working with Richard on the transcripts and translations. This is a time-consuming commitment and the process has started, however with Richard based in Melbourne and balancing a full-time job, progress is slow, and I am waiting for the transcripts to come through before I can begin piecing the narrative together.

After the offline editing is completed, I will sync up the interview audio to the footage, and work with an Indonesian contact in London to subtitle these sequences. I will then meet with another editor and a group of personal contacts to review the reels and further develop the narrative structure of the film. After I finalise and picture-lock the moving image element of the documentary, the sound and colour processes will formally begin. I am working with a couple of artists to create an original score for the film, and collaborating with a sound designer, who will record and mix the film's sound. I will complete the colour processes myself. With this considered, I am aiming for completion of the documentary in Spring 2020 next year.

Although the majority of the project and the production of the documentary has been orchestrated independently by myself up to this point, I'm looking forward to taking the project further and to new levels through collaborations in the post-production journey of the film, where everything begins to come together.

## **Production Style**

With the exception of interviews and other key setups, the style of shooting took by nature the form of a day-by-day chronology of events. It was incredibly exciting to film this way, because I never knew what adventure each new day would bring. From weddings, travelling to different villages, playing games with the children, cooking, fishing, grocery shopping and meeting other family members, there's over thirty hours of footage, so naturally it wasn't possible for me to cover everything in this report, and I have highlighted a selection of some of the key moments. Imagery that hasn't been incorporated into the main body of text can be viewed in the appended gallery (pp. 85-113).

Aprianto's family is a tight, yet seemingly ever expansive unit, and spending a large proportion of my time in their company, I was able to film a network of interwoven stories and narratives; individual character portraits that stem and grow organically from one another. It was an amazing experience to have the opportunity to engage so openly and become so integrated with the family, which resulted in an intimacy of imagery that saw a map of aligning perspectives building upon and connecting into Aprianto's narrative in the film. It is this time spent amongst family, community and island life that formulated a bulk of the content that I shot, and will materialise this way as scenes in the film. In order to be able to craft this footage into narrative

sequences, I aimed to get establishing and closing shots of each place I went to, which I could then potentially use to translate into the construction of scenes in the editing room. This wasn't always possible, due to the events being filmed in the moment of their happening and not being rehearsed – it was often a literal blink or you'll miss it situation. Acquiring coverage of these events meant shooting areas of a location that could be used as transition points, establishing exteriors, ceilings, skies or waves (location dependent). I was sure to capture the moon cycles and the abundance of beautiful, clear starry nights, and exteriors of Aprianto's home and school building at different times of the day, so that I would be able to implement them into scenes during editing at a later stage.



*Figure 58: Night exterior of Aprianto's home at Machine Point*



*Figure 59: Full moon, stars and coconut trees*



*Figure 60: Lightbulbs and moons – compositionally similar, these two images could easily cut together to formulate the beginning of a film sequence*

Equally, the surrounding soundscapes and noises were always playing in the back of my mind. Aprianto's place, though isolated without neighbours, is situated right in-between a crashing coastline and a busy through-road. This made it a technical nightmare for filming, and with the exception of a few sound-only recordings in separate locations, there was largely no alternative option to escape the noise. I did everything I could whilst on location to help me fix the issue in post-production, by again making certain I was shooting as many shots of the coastline, waves, and in particular, passing vehicles as I could, at different parts of the day. These will later, in the event of these noises intruding upon and drawing attention away from the audio of an interview, act as visual cutting-points that I can transition to, smoothing things out in the edit.



*Figure 61: the series of complete moon cycles I captured may be a creative way of transitioning the film together, at a later stage in the edit*



*Figure 62: Jeff teaching - exterior shot of the beginner class setup at Aprianto's home*



*Figure 63: A vehicle passing by during the daytime; shot on 135mm telephoto lens*



*Figure 64: Vehicles pass by during the night, shot on 35mm lens*



## A Note on Editing, Visual Grammar & Audience Comprehension

There is a bit of a phenomenon surrounding the question of how and why exactly cuts in film work, as is elaborated on by the editor Walter Murch, in his insightful, considered book, *In the Blink of an Eye*. On page six, Murch writes of the cut:

*“It works; but it could easily have been otherwise, since nothing in our day-to-day experience seems to prepare us for such a thing. Instead, from the moment we get up in the morning until we close our eyes at night, the visual reality we perceive is a continuous stream of linked images: In fact, for millions of years – tens, hundreds of millions of years – life on Earth has experienced the world this way. Then suddenly, at the beginning of the twentieth century, human beings were confronted with something else – edited film.”*

Although audience comprehension of cinema’s moving image has been built, reinforced and collectively evolving for over a century, edited film sequences are alien if considered in parallel to our own working experiential knowledge of reality. Murch proposes that “when the visual displacement is great enough (as at the moment of the cut), we are forced to re-evaluate the new image as a *different context*: miraculously, most of the time we have no problem in doing this.” Film editing relates itself less in a physical sense of how we perceive our external environments, but instead, perhaps could be considered as abstractly mirroring our internal mechanisms of thought; jumping around from place to place, and rarely on a fixed constant. This holds a similarity to how the cinematic space within a film sequence moves spatially to and forth, whenever a cut is made from one frame to the next.

Although the prescribed principles of continuity editing are basic and simple to comprehend, implementing them into one's own process can be difficult without sufficient scene coverage and clean, high quality visual and audio materials.

This is the reason why I have been so comprehensive in my approach to scene coverage and sound recording whilst on-location in Nias, because I know how difficult it can be without these in the post-production stages, and as a result of this, how jarring the potential impact can be on a viewer. I found that shooting in another country also adds another element of pressure to the production. This is because the locations are not local environments, which eliminates any possibility for pick-ups and re-recording, in the case that something was forgotten or missed out during the main production phase. Maintaining such careful measures to ensure film continuity is not always something I care for, but an element that I appreciate and, in this case, consider absolutely critical.

Moving away from the technical element towards the narrative aspect, constructing comprehensible stories using orthodox techniques is something I can struggle with – often my work is more centrally focused and navigated through visuals; I construct stories based upon feel and experiential, sensory components. This is a part of my creative process that I exercise instinctively, and it carries with it the potential to conflict with an audience's narrative comprehension.

In this way, the documentary is a unique and engaging puzzle for me, by means of merging and combining multiple styles.

The main challenge for me now lies in the editing room, with a weight of responsibility in the representation of Aprianto and his story, which I want to portray with integrity, alongside all the other elements of the project that I hope I can bring together into a unified vision.

## Further Reflections on Equipment, Technical & Environmental Limitations

### Lenses

For the sake of travel, I only took two lenses to Nias. These were both cinema primes; lenses of fixed focal lengths of 35mm and 135mm. The internal mechanics of prime lenses are simpler than their zoom lens counterparts, and as a result, they generally have a greater optical clarity with less distortion, and allow more light into the camera through a wider maximum aperture. This is at the expense of the convenience and versatility that a zoom lens provides, where you can easily adjust a focal length and its corresponding image distance on the spot. However, primes have always been my personal creative choice, and I believe the benefits far outweigh the cons. The fixed focal length of this type of lens encourages you to be actively moving and engaging more directly with an image, and obligates a feel for the craft and a visual comprehension; you have to know the particular characteristics and limitations of a given lens, and what you're looking to get out of the image it can provide. I think for films, it is important to consider style, and make a creative decision for a visual look at the beginning of a project, rather than be changing it up throughout production. My prime lenses' performance in low light conditions were an excellent choice for being paired up with the mirrorless aspect of the Sony; an ideal combination for rugged, naturalistic shooting, and an optimal, adaptable setup for working with natural light.

For me, a 35mm strikes the perfect balance between a slight wide-angle and a 50mm, which is the closest match to the perception of the human eye. It's a versatile focal length that can be used effectively for landscapes, portraiture and close-ups.



However, one of the drawbacks of a 35mm lens is that often they're not wide enough to fully capture the interior space of an environment, which can lead to difficulties in the filmic establishment of new locations.

Where there are benefits, there are always flaws, and vice versa. I believe it is a filmmaker's essential prerogative to be recycling limitations into creative output. In this way, limitations can give rise to the development of style and visual consistency, especially applicable in my case here with the documentary. Although limited in my choice of focal lengths and with a lack of a wide angle, I may not have had a diverse array of options, but I still crucially had a range; a dynamic contrast which allowed for the development of a visual style and the progression of shot flow. As an aside, the telephoto lens was also an important inclusion for me in the kit list because I wanted to get close-up surfing shots, and I knew I'd be filming from a relative distance.

In the provided stills, shot from high up in the King's House at Bawomataluo village, you can observe the perspective shift in a comparison between the images I shot on both 35mm and 135mm lenses. In this way, we can see how the shots would link well together and contribute to a dynamic shot flow. This is because through this evolution in perspective, if cut from A to B, the audience is becoming more involved, literally being pulled in closer towards the details of the frame, and within this, the narrative world of the film.



*Figure 65: The village landscape of Bawomataluo, shot from inside the King's House with a 35mm cine prime*



*Figure 66: Shift in perspective – the same scene as above, shot on a 135mm telephoto prime lens*

The use of a prime lens also obligates you to think and focus more technically, and therefore creatively, about the composition of the film frame. This makes for a considerate, conscious awareness of the world you are depicting; everything an audience witnesses, and all the visual information they are given, is contained within the boundaries of that single frame, being captured at any given second. In conjunction with this way of thinking, I consistently employed long, static takes, where I would leave the camera, untouched, to record what was happening in real-time. I applied this method on my first day of filming, whilst observing (for approximately 45 minutes!) a coconut vendor scaling the trunk of a palm tree, before hacking away to chop down the upper half, for use in building materials and to sell the coconuts.



*Figure 67: A man hacks away at the coconut tree with a small axe*



In the case of the content that's being recorded, there's an ethical concern too, relating to the mode of capture. When I was filming workers mining the sand on the beach, I left the camera rolling on a fixed, static frame. Even though their actions are objectional and contributing negatively to the ecological landscape, I don't know these individuals, and I'm unaware of the context of their backgrounds. Therefore, it was important to achieve a certain degree of distance and unbiased objectivity towards the events I was filming.



*Figure 68: Sand mining near Machine Point, on the way to Lagundri Bay*

Another excellent benefit, in specific relation to cine primes, is the 'de-clicked' aperture ring; a mechanism allowing for smooth, constant manual operation of aperture whilst shooting, disconnected from the usual electronic control of a photographic lens via the camera unit. Although this mechanism is an excellent tool, it makes it very easy and tempting to keep altering the aperture mid-take, in order to adapt to changes in environment and light levels to rectify exposure.

This is something I frequently caught myself out with, despite being aware of it whilst shooting. However, the real frustration came around during the editing stage, where I might see an initially perfectly exposed image, just before an adjustment is made during the take. If either the aperture or depth of focus is shifted mid-take, then a clip will essentially be spliced into two corresponding sections that visually won't match up, and can only be used apart. Of course, an adjustment can be made early in the take, but shifting one, two or three times is a bad habit. Even if an image is slightly overexposed, it's better to maintain a constant so that the whole clip can be used together. This is definitely something to keep an active awareness of whilst shooting. On-set and in the editing room, you're using different parts of your brain, working in a different environment, and thinking from different perspectives. I think with time and experience, these two elements match up to be working together in unison across both areas of production.

## Backing-up

One of the issues I experienced was sourcing a device through which I could back-up the daily stock of footage. Despite successfully testing it in England, I was unable to use the tablet laptop I had brought with me due to a technical malfunction. I was fortunate enough to be able to use Richard's laptop when he was on-location, which coincided with the first week of shooting. After Richard's departure I was out of a solution, but Aprianto and his family were very helpful, and went out of their way to provide me at intervals with a laptop of a cousin. Ultimately, I was able to work through this issue, but it's definitely something to consider more thoroughly for next time, as it meant uncertainty for when I would be able to process back-ups, and transfer speed times were extended to approximately one hour per card, leading to my overall workflow becoming stretched.

With the lack of a laptop to run the backups from, came the consequence of running out of card space and being forced to shoot less detailed images. In my camera settings, it was necessary to lower the bitrate of the recorded image from 100M (mbps, megabytes-per-second) to 60M, to give me more recording time. On the surface, without scrutinising the image, there are minor differences, and, still shooting in 4K resolution, it was by no means a major issue. However, I like to set a standard and maintain that consistency throughout all of the footage I shoot, and in this instance, it was something that I had to sacrifice for storage capacity.



## Colour Correction & Grading

After running some colour-test grades on the footage, I'm really pleased with how the visuals have been brought to life. In-camera I shoot in a *log* format, a 'flat', greyed-out colour profile which preserves the dynamic range information within a given image. This allows scope for creative colour work in post-production. When footage is shot in a colour profile with a saturated gamma curve, this information is encoded, or 'burned' into the video file, restricting the freedom and editing possibilities during post-production. In the example screenshots below, taken from my project file in Adobe Premiere Pro, you can see the histogram, to the left-hand side of the image of a street in the local town, Teluk Dalam. The clip I have selected maintains an excellent exposure, with the waveform sitting in the middle of the histogram. This is a concentrated waveform, with the capacity and potential to be expanded out during colour work. If the waveform clips the top or the bottom, it is indicative of an image that is either over-exposed or under-exposed, respectively. In the second screenshot, I have applied a test-grade, by tweaking the basic correction tools: contrast, shadows, highlights and, as can be observed to the right-hand side of the image, the gamma curve. When observing the histogram of this image, we can see the expansion of the histogram's waveform. Every element within the frame is still correctly exposed, and we can see how the dynamic range of the image has been stretched, making the most of the details that were captured and preserved by shooting in a *log* profile in-camera.

Figure 69: In 'log' - the greyed-out image lacks contrast and saturation, but all of the information is there, waiting in the middle of the compressed histogram



Figure 70: A healthy, stretched out histogram detailing the filled out dynamic range, after a colour grade has been applied to the image

In the further examples below, of Aprianto with Jessica, the waveform is situated much lower down in the histogram. The exposure is less balanced than in the previous example, due to the shooting conditions being much darker, and hence the image is leaning towards under-exposure. However, the waveform still isn't clipping the bottom of the histogram, and after the application of colour tools, the image pops and the histogram stretches up and out into its potential. Despite the differentiation of histogram health and exposure balance in these two examples, the mid-tones of the images have been preserved, and as a result they meet a basic standard and have a lot of scope for colour work. In some shooting situations, the distribution of light and dark within a frame, (a notable example being when filming a darkened interior with hard exterior sunlight), means that it is not always possible to balance and expose correctly for every element. In this instance, I will always sacrifice exterior exposure for the sake of exposing the skin tones of my subject accurately.



Figure 71: Frame, in 'log' – Jessica throws a playful tantrum



Figure 72: A flatter histogram, yet still maintaining integral exposure information, as displayed in the stretched-out area in the centre of the histogram



## Footage Correction and Digital FX

One of the obstacles I encountered was a result of the accumulation of dust particles in my camera sensor. One of the downfalls of a mirrorless camera system is that the sensor is invariably more exposed, and therefore more susceptible to drawing in dust. Alongside this, I have a rugged, physical approach to camera operation, and I like to closely interact with textures, for example, running the camera through leaves, which has the potential to be quite rough on the camera body. Although I equipped the camera with a protective cage system, a glass filter attached to the lens, and had a lens cleaning kit on hand, the conditions of the island environment were a recipe for dust, salt and sand, despite preventative measures. Lens changing is also a window of time where dust can be swept in, which could have been another possible cause in this case.

With only a small viewfinder, and without a monitor on-set, I only realised the presence of a dust particle while shooting a clip of the sea. The wide, pure canvas of the ocean highlighted the dust, and after a process of elimination I realised this microscopic debris was attached to the sensor. This was approximately already over a week into the schedule of production, so discovering that the dust was present in a large amount of the footage was initially a big disappointment for me, and a steep learning curve. When I had been reviewing footage at the end of the shooting days, I was more concerned with camera movement, framing and the content of the clip; I wasn't looking for specks of dust, which were also partially camouflaged by the *log* profile of the camera.

In some instances, the dust attributes to the overall visual aesthetic of the image, as is shown in the still of Jessica embracing a storm, whereby dust is present, and rain has filtered onto the lens. However, in many cases, sensor dust on an image doesn't meet quality control standards, and in some cases can even render it unusable.



*Figure 73: Both camera lens and Jessica embracing the storm – raindrops begin to spatter onto the lens and create an aesthetic texture within the frame*

From this point onwards, during the rest of production I was keeping an eye out on-set, double checking after lens changes, regularly cleaning the camera lens, and carefully monitoring the footage. In an attempt to see what I could do to resolve the problem in post-production, I ran a test in Premiere Pro by applying a mask layer by way of the Dust & Scratches tool, with relative success. On the clips where dust is present in static, stationary frames that were shot on tripod, this method will be an excellent solution to the problem. However, as the majority of the footage is largely handheld, with constant motion, this method becomes a little trickier because it is more difficult to track the image. I may have to look at transferring this method

into Adobe After Effects, where the tools are more specialised. In this way, I will be able to track and mask footage more effectively, and more comprehensively tackle the problem.



Figure 74: The 'Dust & Scratches' tool highlights and encircles the dust particle



Figure 75: Dust particle has been successfully masked

With this knowledge, in future I'll need to monitor different aspects of my footage with greater care, but at least I'll be conscious of the problem and be actively scrutinising the frame. There's also an option in-camera for sensor cleaning, which is worth an attempt before manually cleaning the sensor. For the case of emergencies, it's useful to have a camera sensor cleaning kit to hand, which usually consists of a swab that you use to physically wipe over the surface of the camera's sensor. It's important to get a kit that is compatible with the size of the designated camera's sensor, and it's an item I will definitely include in future kit lists.



## Poster Design

I have drafted up a series of poster designs for the film, as promotional materials for its future exhibition (see Figures 90-96.) I chose each image individually based on how it carries and represents the emotional and thematic palette of the film, and of how it collates itself collectively to the series. I feel that as a package, the series successfully and contextually highlights the key stories, themes, events and locations of the documentary.

Typographically, there is a consistency that runs throughout. I felt that compositionally, the placement of text was a key component, and I took the time to observe the natural, structural lines within the imagery; looking at the way the lines, arcs and shapes are working within the frame. I have implemented the typographic design in a way that merges the text and image together to meet organically with the natural elements and curves of the imagery, such as how the last 'U' in 'Ndulu' might bind into the curve of a fallen coconut tree trunk, or how a line of text might sit and be backgrounded by the wooden lines of boats, or the swell lines on waves. I feel that this placement makes a noticeable difference to the overall poster aesthetic, but also significantly in making these textual elements work and become accentuated within the picture.

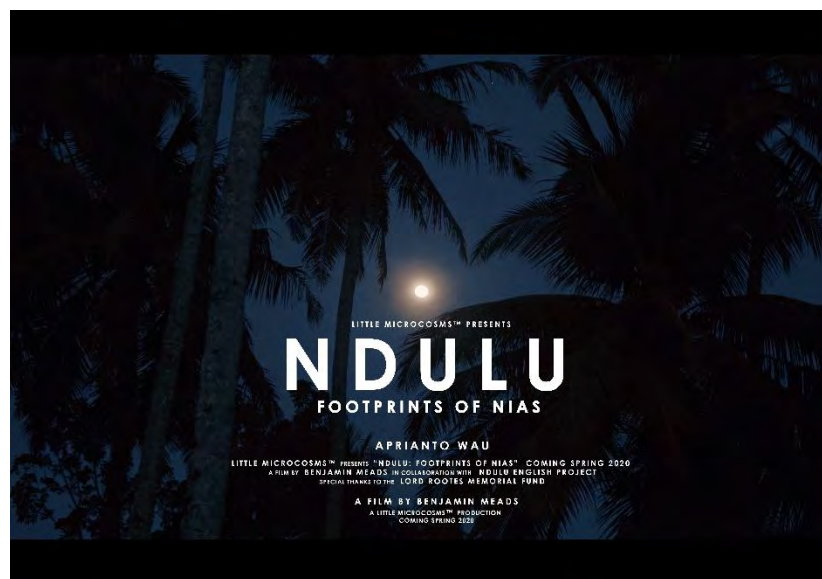


Figure 76: An example of a mock-up poster design

It is interesting to overview and observe the images together as thumbnails, and this also has a practical application, in relation to post-production colour processes. From the sample of imagery below we can begin to get a sense of the film's natural colour palette - here we can see that the mid-tones of varying shades of blue clearly dominate, which makes sense given the context of the ocean setting, with reds and purples filtering through in the shadows, and yellows, oranges and greens noticeable in the highlights.



Figure 77, 78, 79, 80, 81, 82: (from top left and across) When positioned in a grid like this, the poster design thumbnails work as an abstract colour palette

## AFTERWORD

Before the filming for this project began, I had drafted and prepared interview questions in advance of the trip, and I shared these with a couple of trusted individuals to receive their opinions. In retrospect, however, I don't think there can ever really be enough perspectives, and I think especially, when making a documentary film and addressing human values, it is worthwhile to gather as much of a collective representation of thoughts, feelings and curiosities as possible. If I were to go back to pre-production on this project, I would have outlined the background of the film and shared it with more people, so as to gather an extensive idea of questions, opinions, and lowering the risk of missing something that could have passed me by. This wouldn't have necessarily changed the outcome of what has been achieved so far, something that I am incredibly proud of, however I think it would have eased the apprehension I felt and given me more confidence earlier on in the process.

It can be incredibly difficult to manage a project independently, especially one with such a scope as this, and it's easy to become overwhelmed at the scale, to an extent that you get caught up and neglect the small details that are often the most important. The contradictory inverse of this, but perhaps a similar sentiment, is that you might get too caught up in the small details, which, in my case, concerned things like the visuals and framing choices alongside other technical and narrative elements, resulting in an evaporation of the overall picture. In consideration of this, I regret that on occasion I was too caught up in the filmmaking process to fully consider the importance of my time spent with the family and the kids, away from



distraction. Although this was necessary to an extent, there's always a danger to overthinking things and doing too much, which can often result in a negative output. The stresses of the technical and narrative aspect of production were constantly ticking in the background of my mind, which meant that at intervals, I didn't have the clarity and balance to be present in the moment.

Upon reflection, the process of writing this report has really aided me in building this sense of an overall picture. By reviewing and tracking the progress of events so far, I have a constructive insight into the project's timeline; of what has been achieved and what remains to be developed. This time for reflection is something that I probably wouldn't have given any real consideration to, instead continuing my focus on the ongoing editing workload. However, the process of a physical evaluation, on paper, is something I feel has really benefitted me and put things into perspective. It's especially pertinent, too, in the context of filmmaking, to have a referential document as a record of the film's production, and as I have communicated at intermissions throughout the report, I really hope that the lessons I've taken on-board can be of use to other filmmakers in the future.

Something I learned from the managing of the project, is the importance of maintaining a balanced outlook, and having an overview of not just the technical aspect, nor the narrative, but of how these separate elements are working together to formulate a whole. This is something that is essential, especially as a director, to have an ongoing consciousness of, and is a mindset that I will take with me into future projects.

The shooting environment of this documentary film was in a setting that is far from the comfort and regimental technical safety of corporate and commercial filmmaking. There is inherent risk-taking involved with the undertaking of such an experimental, exploratory project, and a part of me had to remain constantly adaptable, in order to manage the incoming set of ever-evolving circumstances.

Despite being in the comfort and (literal, tropical) warmth of Aprianto's home and family, the filmmaking process was a world that was alien to them, and, working largely independently (with the exception of a little helper called Jessica, see Figure 83, 84) and operating as a solo crew, the process placed me far above and beyond my comfort zone.



*Figure 83: My occasional sound assistant – Jessica records some soundscapes on the H4N*



*Figure 84: Puzzled or posing?*

Working in other fields alongside my usual practice of cinematography, I spent a lot of time with sound recording and audio capture; gaining more practical experience with alternate aspects of production. This was the case particularly with the producing side of the project, as in my professional environment I'm usually focusing on the creative element. Taking moments away from cinematography to focus on the recording of sound, in particular, soundscapes and the ambiances of environments, was an isolating and contemplative experience; a retuning of my attention into different spheres of sensory awareness, and developing an appreciation and heightened connection to my surroundings. In any case, I learnt critical technical lessons from the production experience, and by working independently, I was also allowed the time to reflect and learn about myself and the way I work.

Alongside this, I was able to cultivate and strengthen my relationship with Aprianto and his family, who I can say with a warm heart, accept me as a member of their own family. The project also incited me to begin the process of learning Bahasa Indonesia, an endeavour which I will continue, and hopefully reach a reasonable degree of fluency by the next time I return to Nias.

The project's short-term destination that I am currently working towards is the final completion of the film, and its subsequent circulation through screenings, exhibition and promotion. In our technologically orientated climate, people are engaging and responding more directly to visual media and communication. This is why I believe the documentary will be a crucial supporting document to help generate an accessible pathway to Aprianto's project.

Having successfully managed and navigated the financial aspect of the project, I hope to implement the remaining budget into the promotion and exhibition avenues that I believe are integral to the film's exposure. After narrowing down a selection of relevant, accessible and noteworthy film festivals, alongside the original opportunity for hiring a venue to screen the documentary, I will ultimately aim to invest the budget accordingly and appropriately in a way that I believe will maximise the film's exposure, and provide me with opportunities for further distribution.

I hope, and I do genuinely believe that everyone involved with the project has learned and benefitted in some way from the process. An element that is intrinsic to the nature of filmmaking lies within its wide-reaching capacities, and it will always be a collaborative endeavour. It is satisfying to acknowledge that having been set into motion, this documentary project is part of a long-term commitment to bring in an improved, sustainable source of teaching and development for the Ndulu English Project, so that it can continue to grow and benefit the community in Nias for future generations.

I'd like to end on this note, with Aprianto's own words, which I have really been touched by.

*I believe anyone has the power to change things for the better if it's really their intent from the heart, not for self-gain or anything like that. Education simply shouldn't be determined based on how much money you have, but sadly that's the way it is sometimes here. I see these volunteers of mine now and I consider them my family, they are the true definition of what human spirit is to me. I've never believed how much money matters when it comes to helping people, I've always said that it only matters what your genuine intent is and what your heart wants. -Aprianto Wau*



## REFERENCES

The following list is a selection of critical texts and sources of insight that have been referenced during the process of writing this report, and consulted throughout the different stages of the documentary's production.

Eiseman, Leatrice, *The Complete Colour Harmony: Pantone® Edition*, (USA: Quarto Publishing Group, 2017).

Itten, Johannes, *The Elements of Colour*, (New York: Van Nostrand Reinhold Company, 1970).

Mascelli, Joseph V., *The Five C's of Cinematography: Motion Picture Filming Techniques*, (Los Angeles: Silman-James Press, 1965).

Murch, Walter, *In the Blink of an Eye: A Perspective on Film Editing*, (Los Angeles: Silman-James Press, 2<sup>nd</sup> Edition, 2001).  
(in-text) 6 Walter Murch, *In the Blink of an Eye*, (Los Angeles: Silman-James Press, 2001)

Weston, Judith, *Directing Actors: Creating Memorable Performances for Film and Television*, (California: Michael Wiese Productions, 1996).

# GALLERY

The following is a selection of production stills, behind-the-scenes images and other materials, expanding from the main body of the report.

**CONSENT & RELEASE**

Production (Working Title): NDULU  
Producer / Director: BENJAMIN MEADS

**About the film:**

Ndulu is a documentary film following the personal journey of Aprianto Wau and the Ndulu English Project; a language programme set up for the children and students of Lagundri village in Pulau Nias. The film will also explore the history, society, culture and environment of Nias.

**LOCATION RELEASE:**

Location: HILAMAETANIHA VILLAGE

Location Owner or Authorized [name and address]: Aprianto wau

Date(s) of Recording: 26TH JUNE - 18TH JULY, 2019

JANUARY / FEBRUARY, 2018

Benjamin Meads (Producer / Director) and Owner agree as follows:

Owner agrees that Producer and persons designated by Producer may be in, on, or about the above location on the date(s) indicated above, for the purposes of preparing or making photographs, and/or video and sound recordings or otherwise in connection with the Video. Producer shall hold Owner harmless from and indemnify Owner against any damage to the above location caused by any persons designated by Producer to be on the location or against any injuries occurring to persons designated by Producer to be on the location.

Owner authorizes Producer to edit the Recordings as desired and to use them, in whole or in part, in connection with the Video, in all manner and media, as Producer shall determine in Producer's sole discretion. Producer, and Producer's successors and assigns, shall own all right, title and interest, including the copyright, in and to the Video, including the Recordings, to be used and disposed of throughout the world in perpetuity without limitation as Producer shall determine in Producer's sole discretion.

Owner represents and warrants that Owner has the right to enter into this agreement and that the rights Owner has granted hereunder will not conflict with or violate any commitment, agreement, or understanding Owner has or will have to or with, nor infringe upon any rights of, any person or entity. Owner expressly releases Producer and Producer's employees, directors, officers, agents, assignees, and licensees from all claims, losses, costs, expenses, settlements, demands and liabilities of every kind, including reasonable attorneys' fees and expenses, arising out of or incurred by reason of the use of the Recordings in connection with the Video or the inaccuracy, alleged breach or actual breach of any representation, warranty, covenant, agreement or undertaking made by Owner herein.

Agreed and Accepted By:  
PRODUCER: BENJAMIN MEADS OWNER: Aprianto

Date: 15/07/19

Date: 15/07/19



**PERMOHONAN IZIN**

Produksi (Judul Pekerjaan): NDULU  
Produser / Sutradara: BENJAMIN MEADS

**Tentang Film:**

Ndulu adalah film dokumentari yang mengikuti perjalanan pribadi Aprianto Wau dan Proyek Bahasa Inggris Ndulu; sebuah program bahasa yang dibuat untuk anak-anak dan siswa desa Lagundri di Pulau Nias. Film ini juga akan mengeksplorasi sejarah, masyarakat, budaya dan lingkungan Nias.

**IZIN LOKASI:**

Lokasi: HILAMAETANIHA VILLAGE

Pemilik Lokasi atau Resmi [nama dan alamat]: Aprianto wau

Tanggal Rekaman: 26TH JUNE - 18TH JULY, 2019

JANUARY / FEBRUARY, 2018

Benjamin Meads (Produser / Sutradara) dan Pemilik setuju sebagai berikut:

Pemilik setuju bahwa Produser dan orang-orang yang ditunjuk oleh Produser dapat berada di, pada, atau tentang lokasi di atas pada tanggal yang disebutkan di atas, untuk keperluan mempersiapkan atau membuat foto, dan / atau rekaman video dan suara atau sehubungan dengan Video. Produser akan menyatakan Pemilik sebagai bebas dari dan memberi ganti rugi kepada Pemilik terhadap kerusakan pada lokasi di atas yang disebabkan oleh orang yang ditunjuk oleh Produser berada di lokasi atau terhadap cedera yang terjadi pada orang yang ditunjuk oleh Produser berada di lokasi.

Pemilik memberi izin kepada Produser untuk mengedit Rekaman yang diinginkan dan menggunakannya, secara keseluruhan atau sebagian, sehubungan dengan Video, dengan segala cara dan media, sebagaimana Produser akan tentukan dalam pendapat Produser sendiri. Produser, dan penerus serta penugasan Produser, akan memiliki semua hak dan kepentingan, termasuk hak cipta, di dalam dan pada Video, termasuk Rekaman, untuk digunakan dan disebar di seluruh dunia untuk selamanya tanpa batasan sebagaimana Produser akan menentukan.

Pemilik menyatakan dan menjamin bahwa Pemilik memiliki hak untuk masuk ke dalam perjanjian ini dan bahwa hak-hak yang telah diberikan Pemilik di bawah ini tidak akan melawan dengan atau melanggar komitmen, perjanjian, atau pemahaman apa pun. Pemilik memiliki atau akan harus atau dengan atau tidak melanggar hak-hak, setiap orang atau entitas. Pemilik akan melepas Produser dan karyawan Produser, direktur, pejabat, agen, penerima hak, dan pemegang lisensi dari semua klaim, kerugian, biaya, pengeluaran, penyelesaian, tuntutan dan kewajiban dalam segala jenis, termasuk biaya dan pengeluaran pengacara yang wajar, yang timbul dari atau terjadi dengan alasan penggunaan Rekaman sehubungan dengan Video, atau ketidakakuratan, dugaan pelanggaran atau pelanggaran nyata atas representasi, jaminan, perjanjian, atau usaha yang dibuat oleh Pemilik disini.

Disetujui dan Diterima Oleh:  
PRODUSER: BENJAMIN MEADS PEMILIK: Aprianto

Tanggal: 15/07/19

Tanggal: 15/07/19



Figure 85, 86: English and Indonesian copies of the location agreement to film in Aprianto's home village and childhood house. I also included coverage dates from my first visit to Nias in January 2018, to cover all the content I recorded.



**CONSENT & RELEASE**

Production (Working Title): NDULU  
Producer / Director: BENJAMIN MEADS

**About the film:**  
Ndulu is a documentary film following the personal journey of Aprianto Wau and the Ndulu English Project; a language programme set up for the children and students of Lagundri village in Pulau Nias. The film will also explore the history, society, culture and environment of Nias.

**APPEARANCE RELEASE FOR MINORS (UNDER 18s):**

As parent or guardian of Indra Febrawo wau,  
I authorize **Benjamin Meads (Producer/Director)**, Producer's agents, successors, assigns, and designees to record my name, likeness, image, voice, sound effects, interview and performance on video, film, or otherwise (the "Recording"), edit such Recording as Producer may desire, and incorporate such Recording into the Video, any versions of the Video and all related materials thereof, including but not limited to promotion and advertising materials. It is understood and agreed that Producer shall retain final editorial, artistic, and technical control of the Video and the content of the Video. Producer may use, and authorize others to use, the Video, any portions thereof and the Recording in all markets, manner, formats and media, whether now known or hereafter developed, throughout the world, in perpetuity. Producer, and Producer's successors and assigns, shall own all right, title and interest, including the copyright, in and to the Video, including the Recording and related materials, to be used and disposed of, without limitation, as Producer shall in Producer's sole discretion determine.

For good and valuable consideration, receipt of which is hereby acknowledged, I, the undersigned, do hereby grant to Producer and its affiliated companies and licensees, the irrevocable right and license to use my name and biographical material, and the right to use any audio and/or visual recording, interview or photograph made by Producer of me (and of my home or business location if included in the recording or photograph, and any materials within), without additional compensation to me, for inclusion in the Production and in any advertising or publicity related thereto, which may be exploited in any and all media now or hereafter devised, to be determined at Producer's discretion, throughout the world, in perpetuity.

I further grant the Producer complete discretion in how it edits and uses the Materials in the Production, and I hereby waive any so-called "moral rights" in connection therewith and release Producer from any cause of action, liability, loss or damage of any nature whatsoever arising out of Producer's exercise of rights granted herein. I further hereby warrant that the rights I have granted herein and any material supplied by me will not violate the rights of any third party.

I understand that I shall not be entitled to compensation of any kind from the Producer, its licensees, successors and assigns, other than as may be specified herein. I acknowledge and agree that Producer may assign this release without restriction. The terms of this Consent and Release shall be binding upon myself, my heirs, executors, legal personal representatives and assigns. I execute this consent and release freely and voluntarily with full understanding of its contents. I declare that I am at least 18 years of age. I declare that I am not a member of SAG/ACTRA or any similar performer's union or guild.

I represent and acknowledge, as parent or guardian of Indra Febrawo wau, that I have read and consent to the terms above in behalf of my child, and we shall both be bound by the terms of this Appearance Release.

SIGNATURE OF MINOR: indra

SIGNATURE OF PARENT OR LEGAL GUARDIAN: [Signature]  
PRINT NAME: Dilihati 01  
DATE: 15/07/19

SIGNATURE OF PRODUCER: [Signature]  
PRINT NAME: BENJAMIN MEADS  
DATE: 15/07/19

**IZIN & RANCANGAN PELEPASAN**

Produksi (Judul Pekerjaan): NDULU  
Produser / Sutradara: BENJAMIN MEADS

**Tentang Film:**  
Ndulu adalah film dokumentari yang mengikuti perjalanan pribadi Aprianto Wau dan Proyek Bahasa Inggris Ndulu; sebuah program bahasa yang dibuat untuk anak-anak dan siswa desa Lagundri di Pulau Nias. Film ini juga akan mengeksplorasi sejarah, masyarakat, budaya dan lingkungan Nias.

**PENAMPILAN ANAK DIBAWAH UMUR (DIBAWAH UMUR 18)**

Sebagai orang tua atau wali untuk Indra Febrawo wau saya memberi izin kepada **Benjamin Meads (Produser / Sutradara)**, agen Produser, penerus, pengusahan, dan orang yang ditunjuk untuk merekam nama, rupa, gambar, suara, efek suara, wawancara dan kinerja saya di video, film, atau lainnya ("Rekaman"), sunting Rekaman seperti yang diinginkan Produser, dan serikan Rekaman tersebut ke dalam Video, semua versi Video dan semua materi terkait, termasuk tetapi tidak terbatas pada materi promosi dan iklan. Dipahami dan disepakati bahwa Produser akan memperhentikan editorial akhir, artistik, dan kendali teknis atas Video dan konten Video tersebut. Produser dapat menggunakan, dan mengizinkan orang lain untuk menggunakan, Video, bagian apa pun darinya dan Rekaman di semua pasar, cara, format, dan media, baik yang sekarang dikenal atau selanjutnya dikembangkan, di seluruh dunia, untuk selamanya. Produser, dan penerus Produser, akan memiliki semua hak dan kepentingan, termasuk hak cipta, di dalam dan untuk Video, termasuk Rekaman dan materi terkait, untuk digunakan dan dibuat, tanpa batasan, sebagaimana Produser menentukan.

Untuk pertimbangan yang baik dan berharga, penerimaan yang dengan ini diakui, saya, yang bertanda tangan di bawah ini, dengan ini memberikan kepada Produser dan perusahaan afiliasinya dan pemegang lisensi, hak dan lisensi yang tidak dapat dibatalkan untuk menggunakan nama dan bahan biografi, dan hak untuk menggunakan audio apa pun dan / atau rekaman visual, wawancara atau foto yang dibuat oleh Produser saya (dan tentang rumah atau lokasi bisnis saya jika dimasukkan dalam rekaman atau foto, dan semua materi di dalamnya), tanpa kompensasi tambahan kepada saya, untuk dimasukkan dalam Produksi dan dalam setiap iklan atau publisitas yang terkait dengannya, yang dapat dieksploitasi di media sekarang atau selanjutnya, akan ditentukan berdasarkan kebijaksanaan Produser, di seluruh dunia, untuk selamanya.

Saya selanjutnya memberikan kelulusan penuh kepada Produser dalam hal mengedit dan menggunakan Materi dalam Produksi, dan saya dengan ini mengesampingkan apa yang disebut "hak moral" sehubungan dengan itu dan melepaskan Produser dan segala lisensi, pertanggungjawaban, kehilangan atau kerusakan dalam bentuk apa pun apa pun yang timbul dari pelaksanaan hak Produser yang diberikan disini. Saya selanjutnya menegaskan bahwa hak yang saya berikan di sini dan materi apa pun yang saya berikan tidak akan melanggar hak pihak luar mana pun.

Saya memahami bahwa saya tidak akan berhak atas kompensasi dalam bentuk apa pun dari Produser, lisensi, penerus dan pengusahnya, selain sebagaimana dapat ditentukan di sini. Saya mengakui dan setuju bahwa Produser dapat menetapkan rilis ini tanpa batasan. Ketentuan Persetujuan dan Pelepasan ini akan mengikat diri saya, ahli waris saya, pelaksanaan, perwakilan pribadi yang sah dan pengusahan. Saya menyetujui persetujuan ini dan menis secara bebas dan sukarela dengan pemahaman penuh tentang isinya. Saya menyatakan bahwa saya setidaknya berusia 18 tahun. Saya menyatakan bahwa saya bukan anggota SAG / ACTRA atau kelompok pekerja atau kelompok pekerja serupa.

Saya mewakili dan mengakui, sebagai orang tua atau wali untuk Indra Febrawo wau, bahwa saya telah membaca dan menyetujui persyaratan di atas atas nama anak saya, dan kami berdua akan terikat oleh ketentuan dari izin penampilan ini.

TANDA TANGAN MINOR: indra

TANDA TANGAN ORANG TUA ATAU WALI HUKUM: [Signature]  
NAMA: Dilihati 01  
TANGGAL: 15/07/19

TANDA TANGAN PRODUSER: [Signature]  
NAMA: BENJAMIN MEADS  
TANGGAL: 15/07/19

Figure 87, 88: English and Indonesian copies of Indra's release form, an example of the form I created for children / under 18s. I wanted the children to be fully involved, so included in the form Indra has written his own name, alongside his mother's signature.



**PERMOHONAN IZIN**

**Produksi (Judul Pekerjaan): NDULU**  
**Produser / Sutradara: BENJAMIN MEADS**

**Tentang Film:**

*Ndulu* adalah film dokumentari yang mengikuti perjalanan pribadi Aprianto Wau dan Proyek Bahasa Inggris Ndulu: sebuah program bahasa yang dibuat untuk anak-anak dan siswa desa Lagundri di Pulau Nias. Film ini juga akan mengeksplorasi sejarah, masyarakat, budaya dan lingkungan Nias.

**IZIN LOKASI:**

Lokasi: Gereja Stasi St. Yohanes - Hili Lautanika

Pemilik Lokasi atau Resmi [nama dan alamat]: Kesatuan Guboga  
Paroki SPMDS (T. Dalam)

Tanggal Rekaman: 14-7-2019.

**Benjamin Meads (Produser / Sutradara)** dan Pemilik setuju sebagai berikut:

*Pemilik setuju bahwa Produser dan orang-orang yang ditunjuk oleh Produser dapat berada di, pada, atau tentang lokasi di atas pada tanggal yang disebutkan di atas, untuk keperluan mempersiapkan atau membuat foto, dan / atau rekaman video dan suara atau sehubungan dengan Video. Produser akan menyatakan Pemilik sebagai bebas dari dan memberi ganti rugi kepada Pemilik terhadap kerusakan pada lokasi di atas yang disebabkan oleh orang yang ditunjuk oleh Produser berada di lokasi atau terhadap cedera yang terjadi pada orang yang ditunjuk oleh Produser berada di lokasi.*

*Pemilik memberi izin kepada Produser untuk mengedit Rekaman yang diinginkan dan menggunakannya, secara keseluruhan atau sebagian, sehubungan dengan Video, dengan segala cara dan media, sebagaimana Produser akan tentukan dalam notasi Produser sendiri. Produser, dan penerus serta penugasan Produser, akan memiliki semua hak dan kepentingan, termasuk hak cipta, di dalam dan pada Video, termasuk Rekaman, untuk digunakan dan disebar di seluruh dunia untuk selamanya tanpa batasan sebagaimana Produser akan menentukan.*

*Pemilik menyatakan dan menjamin bahwa Pemilik memiliki hak untuk masuk ke dalam perjanjian ini dan bahwa hak-hak yang telah diberikan Pemilik di bawah ini tidak akan melawan dengan atau melanggar komitmen, perjanjian, atau pemahaman apa pun. Pemilik memiliki atau akan harus atau dengan atau tidak melanggar hak-hak, setiap orang atau entitas. Pemilik akan melepas Produser dan karyawan Produser, direktur, pejabat, agen, penerima hak, dan pemegang lisensi dari semua klaim, kerugian, biaya, pengeluaran, penyelesaian, tuntutan dan kewajiban dalam segala jenis, termasuk biaya dan pengeluaran pengacara yang wajar, yang timbul dari atau terjadi dengan alasan penggunaan Rekaman sehubungan dengan Video, atau ketidakakuratan, dugaan pelanggaran atau pelanggaran nyata atas representasi, jaminan, perjanjian, atau usaha yang dibuat oleh Pemilik disini.*

Disetujui dan Diterima Oleh:

PRODUSER

Tanggal:

14/07/19

PEMILIK

Tanggal:

14-7-2019

Figure 89: Indonesian copy of the location agreement to film at the village church, signed by the Parish priest.



Figure 90: Poster #1 of the poster design drafts for the film. Also featured on the 'Coming Soon' tab on my website, [www.litemicrocosms.com](http://www.litemicrocosms.com)



Figure 91: Poster design #2





LITTLE MICROCOSMS™ PRESENTS

# NDULU

FOOTPRINTS OF NIAS

APRIANTO WAU

LITTLE MICROCOSMS™ PRESENTS "NDULU: FOOTPRINTS OF NIAS" COMING SPRING 2020  
A FILM BY BENJAMIN MEADS IN COLLABORATION WITH NDULU ENGLISH PROJECT  
SPECIAL THANKS TO THE LORD ROOTES MEMORIAL FUND

A FILM BY BENJAMIN MEADS  
A LITTLE MICROCOSMS™ PRODUCTION  
COMING SPRING 2020

Figure 92: Poster design #3





LITTLE MICROCOSMS™ PRESENTS

# NDULU

FOOTPRINTS OF NIAS

APRIANTO WAU

LITTLE MICROCOSMS™ PRESENTS "NDULU: FOOTPRINTS OF NIAS" COMING SPRING 2020  
A FILM BY BENJAMIN MEADS IN COLLABORATION WITH NDULU ENGLISH PROJECT  
SPECIAL THANKS TO THE LORD ROOTES MEMORIAL FUND

A FILM BY BENJAMIN MEADS  
A LITTLE MICROCOSMS™ PRODUCTION  
COMING SPRING 2020

Figure 93: Poster design #4



Figure 94: Poster design #5





Figure 95: Poster design #6





Figure 96: Poster design #7



*Figure 97: Barbeque prep - Aprianto hammers down on a machete to open the fish, which he will later stuff with a coconut lime paste and smoke over a fire inside a banana leaf*



*Figure 98: Over-the-shoulder shot – Aprianto makes the first incision, before gutting and rinsing the fish in a bucket of sea water*





*Figure 99:  
Close-up,  
Aprianto slices  
into the fish with  
a machete*



*Figure 100:  
Behind-the-  
scenes - me  
filming Aprianto in  
the over-the-  
shoulder shot  
seen in Figure 98*



*Figure 101:  
Behind-the-  
scenes, getting  
up close to record  
the sounds of  
Aprianto  
preparing the fish-  
I will use these in  
the film's sound  
design and match  
them up with the  
footage*

*Figure 102: Two-shot - Jessica observes Aprianto, as he prepares the fish*



*Figure 103: Wide-angle landscape, an excellent cutting point in or out of the previous frame above*



*Figure 104:  
Coconut shells  
burn steadily for  
a long duration,  
and hold their  
heat - excellent  
as a base for  
the barbeque*



*Figure 105:  
Aprianto  
unrolls the  
banana leaf*

*Figure 106:  
Aprianto lightly  
toasts the  
banana leaf in  
the fire to infuse  
its flavour*



*Figure 107:  
Ready, set,  
smoke – a  
prepared fish  
waiting to be  
seasoned in a  
lime coconut  
paste, before  
being rolled up  
and smoked over  
the flames*



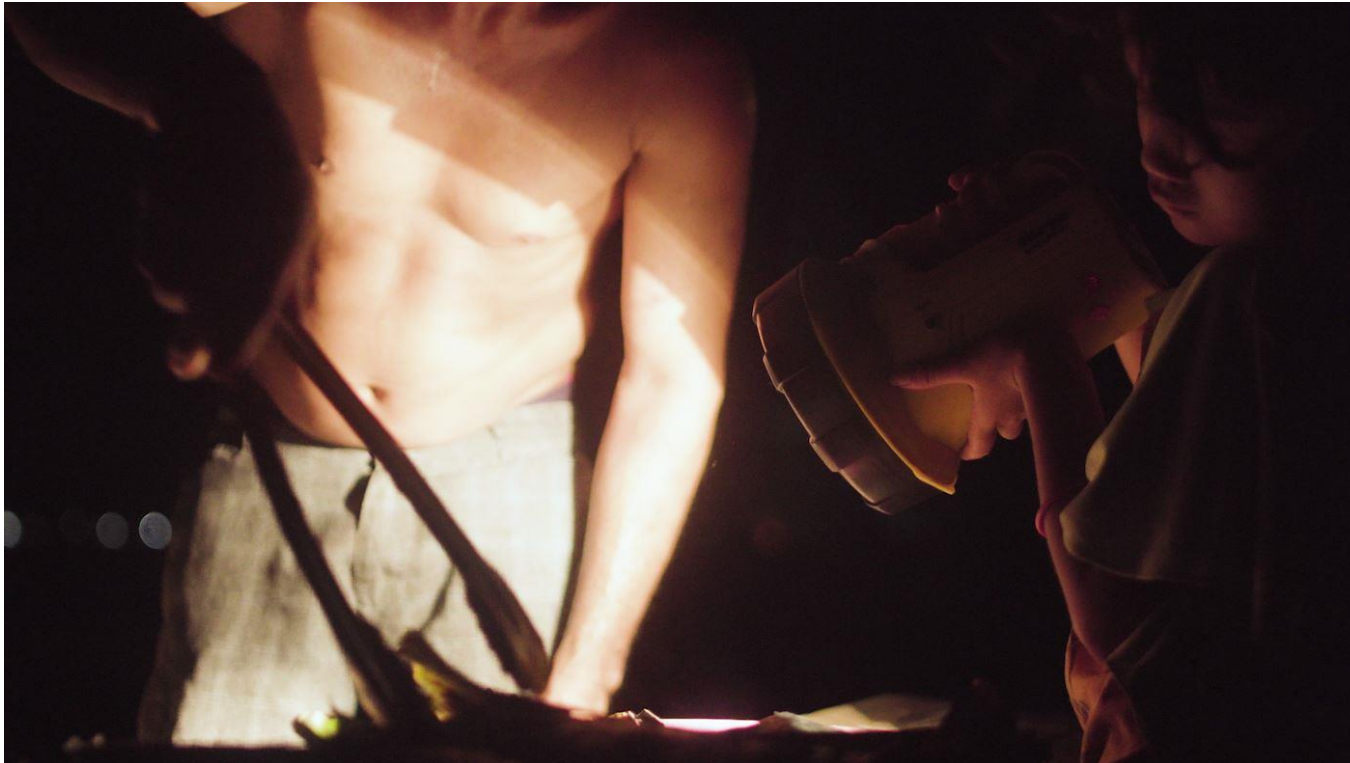


*Figure 108: Aprianto rolls up each prepared fish into a banana leaf, ready to smoke on the barbeque*





*Figure 109: Behind-the-scenes – Filming the flames*



*Figure 110: Cooking into the night – Ica shines a torch while Aprianto serves the fish*

*Figure 111:  
Traditional Nias  
percussion  
band, led by  
Aprianto's father*



*Figure 112:  
The band  
accompanies  
the Nias War  
Dance, in a  
performance  
at a wedding*





*Figure 113:  
Dancing feet*



*Figure 114:  
Nias War  
Dance*





*Figure 115:  
Foreground –  
beating of the  
drum against  
a backdrop of  
onlooking  
wedding  
guests*



*Figure 116: Behind-the-scenes, me filming at the wedding*



*Figure 117: (From left) Aprianto's mother, Jessica, Mama Tomas, me and Loni*



*Figure 118: With the bridal party*



*Figure 119:  
Coastal scene  
– a beautiful  
landscape on  
the outskirts of  
the local town,  
Teluk Dalam*



*Figure 120:  
Locals hangout  
at the pier and  
jump into the  
sea*





*Figure 121:  
Filming  
towards the  
setting sun as  
locals play in  
the sea*



*Figure 122:  
Jessica  
trying to  
control my  
smile*



*Figure 123: A man sits and listens to mass*



*Figure 124: A woman in prayer, filmed on a 135mm telephoto lens*



*Figure 125: A singing group perform in the church*



*Figure 126: Mama Tomas and Mersi (family cousin) at the end of the church service, probably laughing at my expense*



*Figure 127: Dressmaking - Mama Tomas prepares textiles*



Figure 128:  
Jessica  
paints with  
watercolours...



Figure 129:  
...and Indra, too!