



**FINAL REPORT FORM  
for  
WACC-SUPPORTED PROJECT**

This document is for end-of-project reporting. It has two parts: a) Narrative Report; b) Financial Report.

You will need to refer to your Project Application Form, the Agreement with WACC, and your bank statement when completing this form. Please return it with supporting documents and materials to WACC. Please answer the questions as fully as possible.

**THE NARRATIVE REPORT**

<b>1. Project Title:</b> (as appeared in the Agreement)	<b>“Six Floors to Hell” – Post Production</b>
<b>2. Project Reference Number:</b> (as appeared in the Agreement)	<b>xM08-24</b>
<b>3. Full Name of Project Holder:</b>	<b>Video 48</b>
<b>4. Full Address:</b>	<b>Mail: POB 35252/Tel Aviv 61351/Israel Visiting: Ha’aliya 45/Tel Aviv/Israel</b>
<b>5. Name of Country:</b>	<b>Israel</b>
<b>6. Period the project was implemented:</b> (from month/year to month/year)	<b>July 2007 – March 2008</b>
<b>7. Project Grant received:</b>	<b>Amount in local currency: 55,495 NIS Amount in Euros or US\$ (circle as appropriate): 10,000 EU</b>
<b>8. Date(s) Project Grant(s) were received:</b> (as in your bank statement)	<b>27.8.07 8.2.08</b>

**9. Activities**

Give a summary of the major activities carried out during the reporting period in comparison with those planned. In case of changes from the original objectives, please explain the reasons.

Please describe in detail the activities of the project that were implemented such as content of production, programmes, workshops or training

9.1 If the project is a workshop, seminar, or consultation, please attach the list of participants, the themes/topics of their speeches/papers, and any statement, declaration, or book published.

We began to work on the movie "Six Floors of Hell" after completing the work on the short film "The Mall". We had a location, we had a hero and a subject, and therefore it was only natural to evolve from the short film (of 13 minutes) to a longer film, where we would tell the full story of Palestinians who infiltrate to Israel seeking work, and live in subhuman conditions in order to provide for their families.

It wasn't easy to find a main character for this film, on account of the fear of most workers to expose themselves. The narrative of the movie is based on the story of a young man, Jalal (24). He was the only one who was prepared to be a main character in the film. It was difficult to create trust among the workers, who view the world as a jungle. Due to his charismatic character, and since he was one of the first residents of the Mall, he paved the way for us with the other workers. We followed Jalal through the hard times he experienced trying to save money in Israel, so he could marry his fiancée, Nasreen, a girl from the refugee camp Ascar in Nablus. It was love from first sight – not an arranged marriage. This “long distance” love is present in the film.

The work on the film was followed by many technical and personal difficulties. Because of the necessity to film in complete darkness, every day of filming was carried out very strictly, while the subject of the day's film was planned in advance.

Despite the technical difficulties, we worked on the whole film with a crew of solely a director and a camera man. We could not enter with a bigger crew, in order to maintain the silence and out of respect for the workers' fear of getting caught. After a few days of filming, the police raided the place, arrested the workers and banished them back to the West Bank. This occurrence was repeated a few times. We wondered if our presence was the cause for the repeated raids, since we found out that there were collaborators on the premises, who report every movement in the area to the police or to the General Security Service. After one of the raids in which the director of the film was arrested as well, the workers felt safe to trust the members of the production.

We edited 25 days of filming, including 4 days in Kfar Salem, Jalal's home town in the West Bank. Every day of filming demanded a complex production. For Israelis, entrance to the West Bank is forbidden, and Israel closed every possible passageway, except for the checkpoints.

Since we could not receive entry permits, we were forced to trespass to the area near Nablus in the West Bank, and walk through the mountains around the checkpoint, while carrying our filming gear for many kilometers on the way there, and then back. We were not at all concerned of what might happen to us in Nablus. We only feared what might happen to us if the Israeli army catches us roaming in a defined closed military territory.

Symbolically, in the last days of our filming in the Mall, the police decided to seal the place, leaving the workers with the no other choices, but either finding a new shelter, or returning to the West Bank for good.

As we completed the filming stage, we began to edit the film. The writing of the script is based on the material filmed, while Jalal's personal experience becomes connected with the story of "The Mall".

The editing stage was relatively long and complex, since we edited for 73 shifts, while after each cut we organized screenings with professionals from the field of film-making and also regular screenings, in order to find out if people connect to the hero and to the story. We held around 6 meetings of this sort, while in-between meetings we compressed and shortened the film. We started with a version of 120 minutes; the final version was reduced to 68 minutes. This was the version intended to be displayed in Film Festivals. Simultaneously However we edited a version of 52 minutes for television.

On February 3 we received notice that Six Floors to Hell was chosen as one of 12 Israeli films to participate in Doc Aviv, Israel's most important film festival. This meant that we were on a deadline to complete the 52 minute version. The longer version would have meant more editing sessions and we did not (and do not) have the money to produce it now. In addition, all viewers were very happy with the shorter version.

The final post production activities were putting English and Hebrew titles, and sound. We decided that we will not use music, because the sound of the mall itself was very dramatic.

A point that should be mentioned is that we have invited as co-producer Claudia Levin (*Claudius Films*), a veteran producer in Israel to be in charge of marketing the film to TVs. The responsibility for Film Festivals is taken by Video 48.

#### **10. Was the project successful? (If possible, please give measurable indicators.)**

On February 3 we received notice that Six Floors to Hell was chosen as one of 12 Israeli films to participate in Doc Aviv, Israel's most important film festival. It was a wonderful surprise because our film touches on a subject that was previously documented by Ido Herr in a film called Five Star Hotel. Although the standpoint is completely different, this fact is putting some obstacles in the way of SFTH.

On April 7 Six Floors to Hell was screened in a full hall at the DOC AVIV film festival. Another screening took place on April 11. In between we heard the good news that SFTH

was awarded the **editing prize** for the documentary section of the Israeli films. Here is what the judges wrote:

***Six Floors to Hell* throws a searchlight on one of the darkest corners in Israeli society. The editor (Tali Weisman) took upon herself the difficult task of weaving a story from shots unaccompanied by narration. The film succeeded in moving us by its emotional power in a way that films with similar material did not.**

- The film was mentioned in all the general information and articles of the festival.
- The film received coverage in the third biggest daily Ma'ariv on April 3 (see copy)
- The director and hero were interviewed by TV channel 10 (One of three TV channels in Israel) and then were translated on the daily English internet version of Ha'aretz on April 10.
- An article on the wall and the film was already published in La Stampa (19.4) (see copy)
- On April 24 The economist run an article called Israeli Documentary Cinema – Belonging in Israel opening the article with SFTH. (see copy)

Two screenings were held in the Jerusalem cinematheque on April 16 and 21 (with the presence of producer Nir Nader and Director Jonathan Ben Efrat.

Weekly screenings will be held in a DVD and cultural cinema center in Tel Aviv called The Third Ear as of May.

We have began sending the film to festivals and will know more in the coming months.

### **11. Project Beneficiaries**

Please describe the actual direct beneficiaries and indicate the number of women and men. Please also mention any indirect beneficiaries.

(see below)

### **12. How have the beneficiaries reacted to the programme activities? What were the impacts of the project and different effects on women and men in the project?**

The film was just released and work with the documentary is still ahead of us for 2008. We plan to show it to a wide target group consisting of workers, students, film festivals audience as well as we hope audience through TV. WE have not sold it yet but we hope to. We believe that thousands of people will see it and learn about a more hidden part of occupation. In the short version film a worker said: “when I go [into Israel] for work I am like a soldier going to a battle”. This is the battle for livelihood which we want to shed light on.

**13. Outcome and Outputs of the project: What has your project achieved and what has changed?**

If your project produced media, please send a sample copy of audio/video cassettes, CD, VCD, or DVD and label it with title, duration, language used, and date of production. If you can, please send photos with informative captions (digital photos, if possible), newspaper/radio clips, homepage links, etc.

**14. Evaluation**

14.1 What were the results of evaluating the project?

14.2 What were the challenges, difficulties, and/or failures in carrying out the project? Please explain how you addressed these issues.

Please see the report above.

**15. Other comments, if any.**

**16. Name of the person submitting the report: Efrat Bloomenthal**

**Position: Funding and Reports, Video 48      Date: April 28, 2008**

**Signature:**