

Exploring the Bangle making, People and the Laad Bazaar in Hyderabad

Project -2

Film: Beyond the Bangle

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Declaration

I declare that this document has been written by me in my own words and if some third party's ideas or words have been included, I have referenced the original source.

I solemnly declare that I am completely responsible for the content of this report and that I have not plagiarized.

Ashoka Chary Maharaj

Roll No: 126250008



Signature

Date 20-12-2013

Place

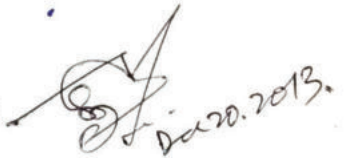
Approval Sheet

This Visual Communication Project entitled
"Beyond the Bangle" by Ashoka Chary Maharaj
Roll No,126250008 is approved for partial
fulfilment of the requirement for M.Des Degree
in Visual Communication.

Project Guide:



Chair Person:


20.12.2013.

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Date:

Place:

Contents

1. Abstract	11
2. Introduction	13
i. Hyderabad	15
ii. Lacquer bangles	15
iii. Laad Bazaar	17
3. My Observation at the Place	19
4. References and Inspiration	27
5. Designing the Film	29
i. Story Description	31
ii. Cinematography and Equipment	37
iii. Post-Production Process	41
a. Editing	41
b. Color Correction	41
c. Sound design & Music	41
6. Challenges and Learning's	43
7. Bibliography	46



Fig. 1: Lacquer bangles at Laad bazaar

Abstract

This project is about women's traditional wear "the Bangle" and its making process in the Laad bazaar in Hyderabad.

In this documentary project I made an attempt to explore various aspects related to the Bangles such as how they make, where they make, what are their circumstances and working conditions, the bangle market, people in that market, different communities who are in to the making and purchasing bangles, and Bangle making tradition in Hyderabad.

The aim of this documentary is to communicate the working conditions, the skill of the bangle making craftsmen, the process of that bangle making and the ambience of Laad Bazaar, which is the place the bangles are made.

I have tried to communicate the bangle making process, people in the Laad bazaar.

How they bargain with the sellers and how the bangle market looks like. In order to communicate all these elements, I have used required camera techniques and other equipment to capture the visuals and the sound. I had explored the techniques and the aesthetics of visual grammar like exposures and point of interests by pulling focus, using required depth of field, maintaining continuity in the actions. Some places I wanted to emphasize the visuals, whereas the craftsmen embellishing the stones on the bangle and selecting the stones. I had used the macro lens effect by using reversal lens technique, also for the sound recording I have used Zoom H1 recorder, this is the external recorder for recording Foley sounds from the locations.

In order to communicate the visuals about the bangle making, the Laad bazaar and the people, in this film there are 5 chunks, which are Hyderabad introduction by establishing

wide shots of the Charminar, Golkonda fort and the Laad bazaar ambience through the market and the people visuals, since I have seen three different bangle making process in the Laad bazaar I have shot and present those three process separately in the film. Then the second chunk of visuals is the process no 1, which is the heating the Lacquer and the process of making lacquer ready for the bangles and also bangle making. Then the third chunk, it is another process this is a different process than first one. Then the fourth chunk, it is also another process, which is the old process by using pot. Then fifth chunk is the Laad bazaar, people and the ambience in the night. Since the Lacquer bangles are very famous for bridal bangles, I tried to connect the film with bangle being made in different stages with a bride being decorated with suggestive shots.



Fig. 2: Lacquer bangles at Laad bazaar

Introduction

In India, bangles are the most common cultural element in Indian jewellery. Bangles became an identity of Indian bride. Bangles are one of the major elements in the sixteen essential ornaments of Indian women, called “**Solah Sringar**”[1,2,3] such as

1. Bridal Outfit (wedding dress)
2. Hairstyle (Traditionally known as keshap-asharachana)
3. Haar and Mangalsutra (bride wears on her wedding day)
4. **Choodiyan (bangles)** and bracelets made of gold, glass or lac)
5. Mehendi (mehendi is applied on the hands as well as the feet)
6. Kamarband (It is the waistband that a bride wears with her bridal outfit)
7. Payal and Bichuas
8. Baajuband (It is also known as an armlet that is worn on the upper arm)
9. Aarsi (Aarsi is a ring that is usually worn on thumb)

10. Maang Tikka (Maangtikka is a hair accessory that is worn in the hair parting)
11. Sindoor
12. Bindi
13. Anjana or kajal
14. Karnphool (earrings are a piece of jewellery that adorns a bride’s ears)
15. Nath (Nose ring),
16. Itar (perfume)

Bangles have a very traditional value in India. Women from all communities and ages love to wear these bangles in various occasions such as weddings, festivals, and celebrations. In general we see Indian women wear one or two bangles as their ornament in daily life, regardless of the material, of which those bangles were made. The material of the bangles depends up on the financial ability of individuals. It may vary from a simple glass to gold and other precious materials such as diamonds. And these bangles add beauty to the women.



Fig. 3: Laad bazaar at Charminar



Fig. 4: Bridal Lacquer Bangles

How ever I was very much fascinated about lacquer bangles since my childhood. I used to accompany my sister; whenever she goes to the bangle market during festivals and other functions her choice always used to be the Lacquer bangles. Since that time I was very interested to know how these Lacquer bangles were made. Since I am from a gold smith family where my father and brother do the work, I have been watching the other way of the bangle making process with silver and gold.

During my graduation in Hyderabad I came to know that lacquer bangles are famous in Hyderabad and it is the world largest producers of bangles. I had visited “Choodi Bazaar” well known as “Laad Bazaar” once, to purchase Bangles for my sister.

Hyderabad

Hyderabad is the capital city of Andhra Pradesh; Muhammad Quli Qutb Shah established Hyderabad in 1591. Hyderabad was historically known as a pearl and diamond-trading centre, and it continues to be

known as the City of Pearls, Since the time of Qutb Shahi the Lacquer bangles with pearls and diamonds are popular in the traditional “Laad Bazaar” (also known as Chudi Bazaar), it is quite famous for Bangles all over India. It is the world’s largest producer of bangles[4].

Lacquer Bangles

Lacquer is the material, which is used to make the bangles. As per the Bangle makers, in early generations they used to embellish the precious pearls and diamonds on top of these Lacquer bangles, also they used to use pure gold for the bangles. Now a days there are various other kinds of artificial diamonds are available in the market, according to the price segment they are providing the quality bangles. The people, who have been crafting these bangles since the generations, made these Lacquer bangles. The making of these lacquer bangles consists very skillful craftsmanship and dismal working conditions. Each bangle takes more than three hours; to make a Lacquer bangle it also requires as many as six to seven people.





Fig. 5: Laad bazaar

Laad Bazaar

Laad Bazaar is a very old market in Hyderabad. It has a very long shopping street, which is one and a half kilometer long. Since the time of the Qutb Shahis and the Nizams period, bangle making has been a craft for many generations. It is located at the historic Charminar. Especially for women this Laad bazaar provides various ornaments and women wears, such as semi-precious stones, pearls, and also saris and jewelry[5].

As per the Hyderabad people, most of the women in Hyderabad want to buy the bangles, the very first option that they will visit is Laad Bazaar. Laad Bazaar is popular across the ages for crafting and selling the bangles. The crafting of those bangles is a very skillful work and it is completely a handy craft. I wish to communicate this in the film.



Fig. 6: Bangle shop at Laad bazaar

My Observations at the Place

When I started with collecting information about the Bangle making in Laad bazaar, Hyderabad, I found some information from the TV Channel coverage's[6,7,8], and the online articles[9,10], but I did not find much information about the actual process. And all of them were similar things like news coverage about the market. I did not find any prior documentaries on the Laad Bazaar bangle making process.

As soon as I entered that market I saw many shops stacked with various kinds of bangles made of different materials. Though I had visited Laad bazaar once earlier 8 years before, my immediate observation went to the colors, it is such a colorful market I have ever seen. The entire market is filled with its various bangle designs, colors, patterns, and other materials such as brass and silver. The special attraction of the entire market was the lacquer bangles, which are carefully crafted and embellished with various kinds of stones.

The ambiance of the market filled with different kinds of sounds, like the people bargaining with the sellers. I found the bargaining activity would be in every market, but in Laad Bazaar the roadside sellers do not let the buyers go to another place, some sellers follows the buyers until they make a purchase. Then I got an understanding that people should know the bargaining skills to deal with them, and then only we get the best deal. Bargaining is a common activity in that market. Almost in front of every shop I have seen shopkeepers who were inviting passers to enter their shop.

As I entered Laad bazaar I saw narrow lanes from the main market. When I entered one of those lanes, there were craftsmen who are sitting in a small room and making the bangles; those are the people who have been making these bangles since generations. And most of the craftsmen who are making these bangles come from the same family, and also



Fig. 7: Heating the Lacquer, Mixing the shining powder in to the lacquer, Molding the bangle, Preparing the aluminium wires for bangles.



Fig. 8: Tools at the Bangle making



Fig. 9: Women embellishing diamonds



Fig. 9A: Melting the raw solid lacquer pieces

there are some people who work in collaboration. The major work, which is heating the lacquer and molding that as a bangle and finishing that bangle with adding aluminum wires, is taken care of by the men (eg. fig.7), because it is a stressful job and the condition of the working area will be very hot. Unlike the beautiful bangles, bangle making is a laborious process. They are habituated with that activity. Studding the stones and “diamonds” on top of the lacquer bangles can be taken care majorly by women (eg. fig.9). It is a complete handy craft; they should embellish every stone on the bangle.

All these work can be done in their homes. Though they are working under those conditions they concentrate only on crafting the bangles. Then I concentrated on the process of how they make them. My observation went on to the tools that they use, the handling of the tools and their gestures while crafting the bangle (eg. fig.8).

When I wanted to go and see the stone embellishing on the bangles, I came to know that I could not go to that place which is in homes. Since they are from Muslim community in Hyderabad, they do not allow outsidemen seeing women in their home. While I am interacting with some craftsmen, I found a guy who helped me to allow shooting of stone embellishing on the bangle in his home. Then I come to understand that each bangle takes more than three hours, to make a lacquer bangle it also requires as many as six to seven people.

There are three bangle making process follow by the craftsmen for heating, molding, Shaping and embellishing precious colorful stones.

In the starting of bangle making process craftsmen prepare lacquer dough from raw lacquer pieces putting into a vessel to melt the raw solid lacquer pieces (eg. fig.9A). Then rollout the lacquer dough by using



Fig. 9B: Giving cylindrical shape



Fig. 9C: Wrapping the lacquer around the rings



Fig. 9D: Shaping the outer surface of bangle



Fig. 9E: Solid block of wax



Fig. 9F: Lacquer coated block



Fig. 9G: Embellishing in different designs



Fig. 9H: Heating the stones on a metal plate



Fig. 9I: Pot as a base surface and heating



Fig. 9J: Heating stones on red-hot wood charcoals

hands or wooden leveling tool on a metallic surface to give cylindrical shape (eg. fig.9B). Then wrap the cylindrical shaped lacquer dough around the aluminum rings (eg. fig.9C) and shape out the outer surface of bangle by rolling on the shape tool (eg. fig.9D). For making thick or thinner bangles they use 2-8 rings depend upon the thickness of bangles.

In another process to get cylindrical shaped dough they use pre-prepare cylindrical shaped solid block, which was made from wax (eg. fig.9E), on top of that solid block

they coat a thin layer of original lacquer to imitate the feel of complete material as lacquer (eg. fig.9F).

Then they decorate the outer surface of bangle by etching and embellishing the precious stones in different designs on top of the wrapped lacquer layer (eg. fig.9G). During embellishing the precious stones on lacquer surface, craftsman heat the stones putting it on a metal plate, which was heated by electrical heater or gas stove (eg. fig.9H).

Then I got information that there is an old bangle making process in which they use a pot for base working surface as well as for heating purpose (eg. fig.9I). During embellishing stones on lacquer surface he heats the stones on red-hot wood charcoals (eg. fig.9J), which is now going to disappear in the Laad bazaar. By the help of other craftsmen I got an address of that only person who is doing that work, who also repairs the bangles. Then I got an interest to see that process and capture it.



Fig. 10: Men embellishing stones on the Bangle



Fig. 10A: using small toothpick to take the stones.

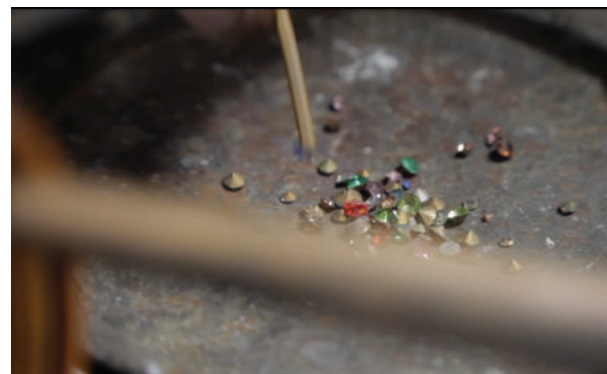


Fig. 10B: Self prepared tool for handling the bangle



Fig. 11: People, Expressions, Gestures, Bargaining, Choosing bangles, Discussions

Finally I went to him; he has a small room in one of the narrow lanes of Laad bazaar. He demonstrated that old process (eg. fig.10). When I started to capture the making I got to know and observe how the crafts men create their own methods (eg. fig.10A) in order to craft the bangle making process. Such as they make some own convenient tools (eg. fig.10B) for easy handling. I observed how he took the stones from the small toothpick and embellished it on to the bangle (eg. fig.10A). I tried to capture those visuals in my film.

I wanted to focus on the people in Laad bazaar who are busy with their shopping, and also the different people from other communities and their expressions, gestures, during bargaining with the sellers, discussions about choosing bangles with their friends (eg. fig.11), all these aspects have fascinated me to capture and incorporate it in the film.



Fig. 12: Glass (1958)



Fig. 13: Baraka (1992)

References and inspiration

Glass (1958)

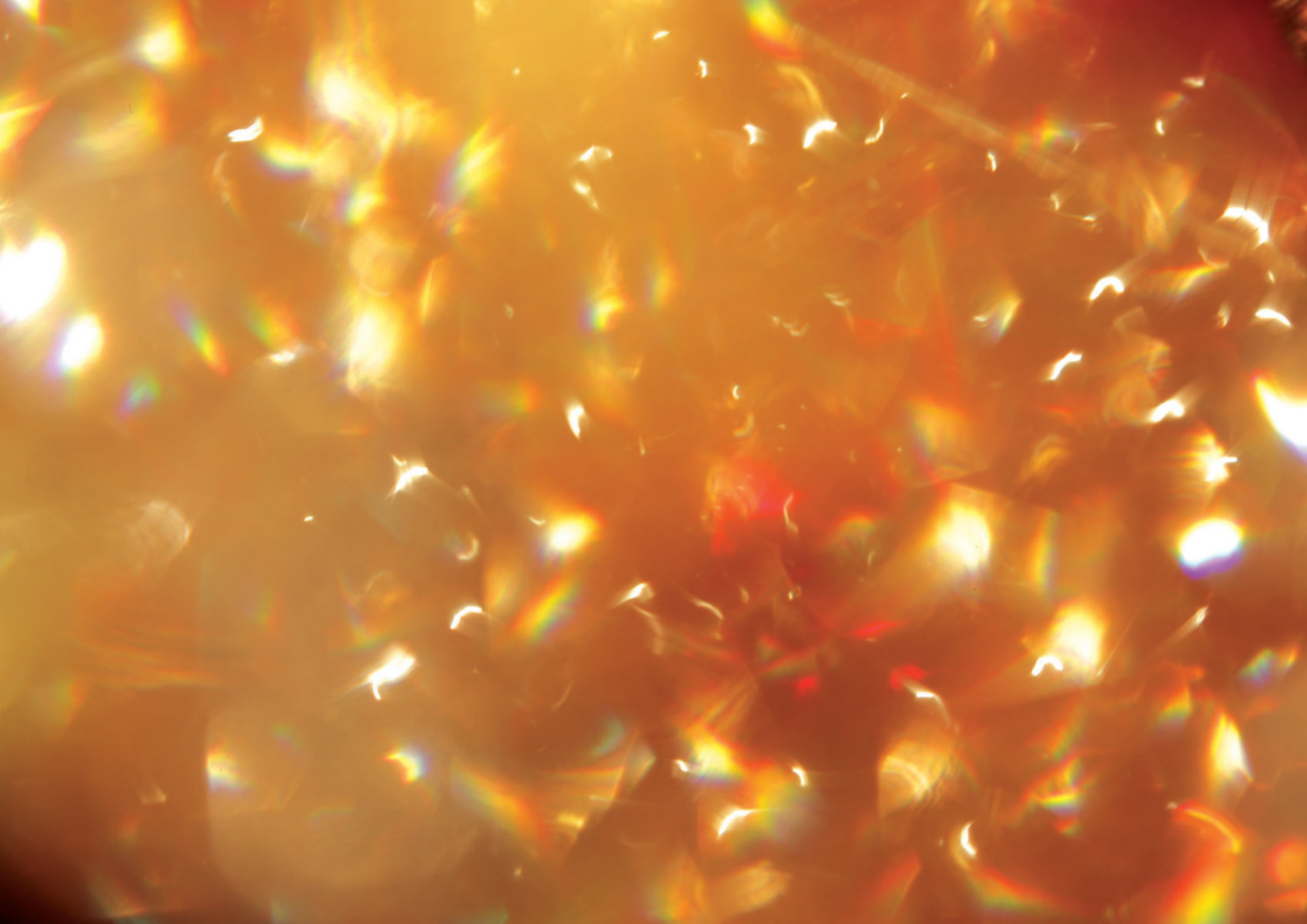
I have been inspired by the short documentary called “Glass” (1958) by the director and photographer “Bert Haanstra”, which was also won the Academy award for documentary short subject in 1959. The documentary is about the glass bottle industry. I have inspired by the visuals of man crafting the glass bottles, on the other hand the bottle making industry, the way of the visual representation with the ambience and the craftsmen working style through the good editing, sound, color, camera and music[11].

Baraka (1992)

Ron Fricke’s “Baraka” (1992) it is a great documentary, this documentary consists of natural events, life, human activities and technology. This documentary was shot in 24 countries. In this documentary there are no actors and there is no voice over. The breathtaking shots from various places around the world show the beauty of nature and humans. The cinematography of this documentary inspired me a lot[12].

I am very much inspired by these two films, because both the films engage audience to the film just by visuals, music, editing, colors and light. I found the glass documentary is similar to my film, because the element of capturing glass making, their craftsmen shop while they making glass were some what similar, and the other Baraka film I took as a visual reference, the way how its picturized in high quality with breathtaking visuals and the time-lapse shots.

Though I didn’t have the high-end technical support, crew, and the budget, these films inspired me and pushed me to try and achieve as much as I can in above-mentioned factors.



Designing the Film

Before my visit to Laad Bazaar, my initial thought was to make a photo documentary of the bangle making. Then after two to three visits I realized that in order to bring the dynamism in terms of movements, colors, lights, textures and the ambient sounds of the making process and market, moving gestures of the craftsmen, their approach towards the whole process, all those elements will be better captured in film.

I had to discard the thought of making a film about a day in the life of a bangle maker, because when I went and met couple of bangle makers about that initial thought, they were very shy to play the part. For filming the whole bangle making process I would require more than one person, because it is a collaborative craft. After that, I decided not to go with that idea. If I went with that idea, I may not get more information and also I may not get all the aspects of the bangle making, market and the people with that.

Finally without restricting my self with one character or only one-way approach, I decided to film the bangle making process, people and the market with my own view. With the inspiration of “Glass” and “Baraka” documentaries I have decided to make the film without the dialogue or voice over, because I did not want to take the audience through a voice over or dialogue. My idea was to let the audience understand my visuals. I have shot the process, people and market and tried to edit the film in a way that anyone can understand the film with only the visuals, for example keeping the continuity in the process by using action cuts.

Since the Lacquer Bangles are very famous for Bridal Bangles, during my editing I came to the decision and tried to connect the film with bangles being made in different stages with a bride being decorated with suggestive shots.



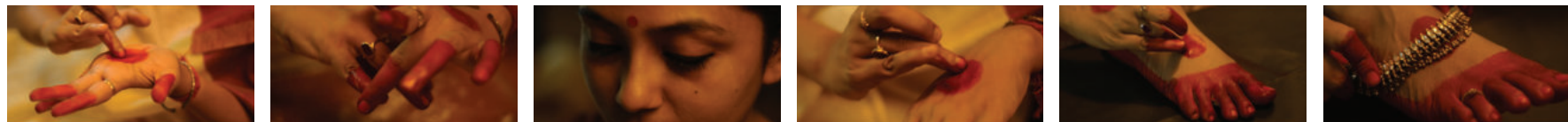
Fig. 14: Lacquer bangles at Laad bazaar

Story Description

Chunk 01



Cut to

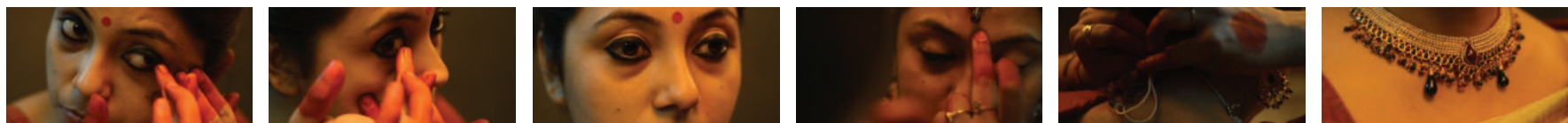


In this First chunk I have started with the historical Golkonda fort and the Charminar then Laad bazaar. In this chunk I have explored the people, Bangle sellers, various bangle designs, shopping in the laad bazaar, people bargaining with the sellers, choosing bangles with their friends, their expressions and the colorful market. This entire chunk was shot in daytime. Then to connect the film with bangle being made in different stages with a bride being decorated with suggestive shots.

Chunk 02



Cut to

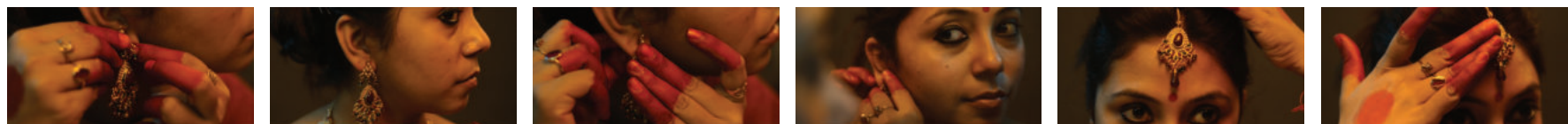


In this Second chunk the bangle making process starts. This is one of the process, out of the three different processes, which I captured in the Laad bazaar. In this process the heating the lacquer and melting the lacquer with shining powder, they prepare the lacquer for the bangle and the entire bangle crafting and embellishing the stones on top of the bangles by the women. in this chunk i have explored the tools which they use and the gestures while they working, especially their involvement in the crafting process.

Chunk 03



Cut to

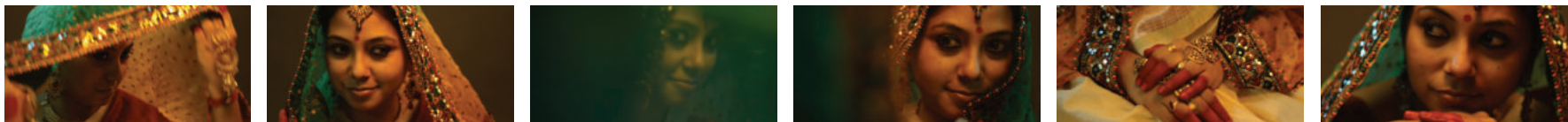


In this chunk the second bangle making process starts. In this chunk I have captured another kind of bangle crafting. In this process I got to see some other kind of tools, there are some similar activities as first process like preparing aluminium wires. These people do the very thin bangles also. In this process the crafting of bangle is different from first process.

Chunk 04



Cut to

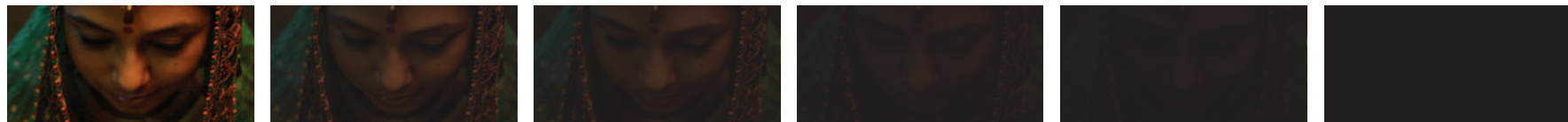


In this chunk the third bangle making process starts. This is very old process of bangle making and he is the only person who is doing this work in Hyderabad. The entire work he does on top of the pot. He also repairs the bangles. I have observed how the craftsmen create their own tools and methods in order to create the beautiful bangles.

Chunk 05



Cut to



In this chunk I have explored the Laad bazaar in the night ambiance. The entire market filled with tungsten lights and colours. There were various kinds of designed colourful bangles. In the evening time the market filled with huge people. I have captured people, bangle shops and sellers.



Fig. 15: Pulling focus



Fig. 16: Continuity in the action

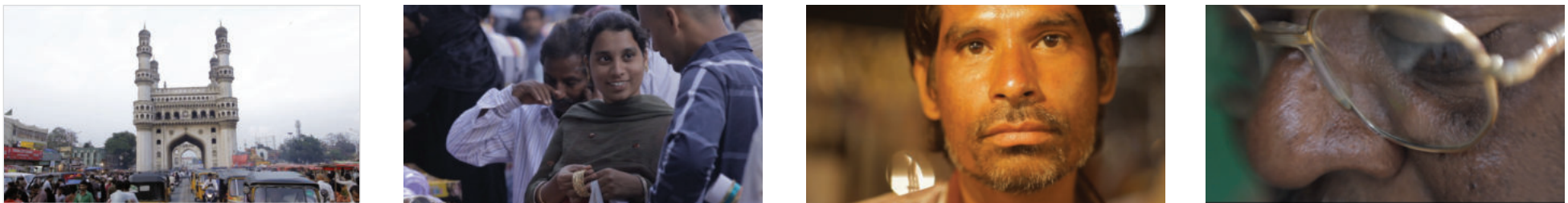


Fig. 17: Different focal lengths: Long shot, Mid shot, Close up, Extreme close up



Fig. 18: Depth of field



Fig. 19: Macro shot with reversal lens



Fig. 20: 5600K temperature indoor shot



Fig. 21: 5600K temperature outdoor shot

Cinematography and Equipment

Since I want to emphasize the film with visuals, the visuals should communicate with the audience. In order to achieve the good visuals, I focused on the subject what to show and how to capture effectively.

I had explored the techniques and the aesthetics of the visual grammar like exposures and point of interests by pulling focus (eg. fig.15), using required depth of field (eg. fig.18), maintaining continuity in the actions (eg. fig.16). There are some shots when the crafts men making the bangles and embellishing the stones on to the bangles, since I did not have a macro lens I used the technique of using the lens in reverse (eg. fig.19), so that I got my desired macro effect, because those places I wanted to emphasize the work, craftsmanship and their gestures.

I have used all kinds of required magnifications for the film in terms of focal lengths such as long shots, mid shots, close ups,

extreme close ups (eg. fig.17). The lighting conditions was almost daylight and when I am shooting indoor the lights were tungsten and Fluorescent lamps (tube lights), most of the shots in the market and the streets were hand held.

Colors

I wanted to emphasize warm colors like red, yellow, orange in the place of the bangle making process in the indoor situations. This was because I found the elements at that place were warmish like fire, the aluminum wires the colors on the walls and the some other working tools. I want to keep them as it is. So that I have configured required settings in the camera itself that I shot those shots with day light temperature (5600K), because the tungsten lights will give warmer look in the daylight temperature (eg. fig.20). And in the market the light source was daylight, I have used the day light temperature in the camera (eg. fig.21), because that



Equipment used

Nikon D7000

Mono pod

Canon 5d Mark II

Zoom H1 sound recorder.

Nikkor lens, 50mm.

16-35mm canon lens



corrects the exact white balance to the color. With all those decisions I maintained the same look in the film.

During the shooting the challenge was to capture people candidly, in order to achieve that, most of the visuals, which I captured, were done without knowing people that I am shooting them. Because my idea was to capture them as it is how they are and behave. I thought as long as I don't misuse that footage I found it ethical. I have been inspired by the great French photographer "Henri Cartier-Bresson", who invented modern photo-journalism and decisive movement.

Technical part I have used Nikon D7000 camera, D700 is Full HD camera 16x9 frame with 1920x1080 resolution, it is a 16.2 Megapixel camera, I used this camera because I had my old Nikkor lenses so that I can use on this camera without using any other converting adapters. I have also used 5d Mark II camera, it has the full frame sensor (24mmx36mm) it is Full HD camera 16x9 frame with 1920x1080 resolution, it is also

22.30 Megapixel Camera, this camera has ISO 100 - ISO 12800 Sensitivity which is the great feature in shooting low light conditions, that is very useful to me, because in the interior working locations at the Laad bazaar I needed high sensitivity camera, that is why at those conditions I used 5d camera. I have used old Nikkor 50mm(F 1.8) lens on this camera, but I had to use the Nikkor to ef mount converting adapter. Since most of the film was in the low light conditions, where the people working in their rooms, I did not find sufficient light source at those places, than high sensitivity of this camera worked for me. Wherever I required wide shots I used 16- 35mm canon lens.

In order to capture each and every possible movement in the market I had to change the places and positions very often, that is why I thought rather than using a tripod I used monopod, because tripod will not give me the quick adjustment possibility, I have to adjust those legs each and every time and it also requires a wider place for base to mount it. The monopod has given me the freedom

of that point, and it is also very flexible to move, tilt, pan, sometimes I used it as a study cam too. In order to capture the sound from the locations my primary recording source was the built in camera microphones, and the secondary was the Zoom H1 recorder, which is very good for recording ambience sound from the location. I have recorded many sounds from the location, because my idea was that I could add the ambience sounds later in the postproduction to emphasize the sound even better.

"Photography is the simultaneous recognition, in a fraction of a second, of the significance of an event as well as of a precise organization of forms which give that event its proper expression."

Henri Cartier-Bresson

Reference: Henri Cartier-Bresson (1952). The Decisive Moment. New York: Simon and Schuster. pp. 1-14.



Fig. 22: Cuts in continuity action

Post - Production Process

Editing

I have got so much footage with me, since I have covered all the elements such as ambience, process, people, and market. All the footage consists of three different bangle-making processes. And also craftsmen people and market. When I was trying to compile the film with the required visuals, In the process of editing I have learned so many things in editing intuitively, where to cut, how to cut and keeping the continuity with good cuts (eg. fig.22). As I mentioned while I was trying to shape the film, during my editing only I thought that, since the Lacquer Bangles are very famous for Bridal Bangles, I came to the decision and tried to connect the film with bangle being made in different stages with a bride being decorated with suggestive shots.

I have used Final Cut Pro X software to edit my film. I find FCP X is a very good tool for

editing, because it has some great features such as the managing media in the library by giving the keywords to the required videos, since I had huge footage in my library that feature gave me the option of organizing media, then my editing completed very easily. Also there are good features to deal with the footage in the time line, and adding effects, transitions and color grading.

Color Correction

Since the digital cameras capture high contrast image and sharpness, I had to compensate that with reducing sharpness and contrast in color correction in Final Cut Pro

Sound design & music

In this film is the combination of visuals and the sounds. Since the film was shot in a crowd ambience and locations. I had to record the sounds as much as possible with the recorder and built in camera mi-

crophones. The main challenge for me was focusing on visuals as well as the sound from the locations. I have recorded the sound with built in camera microphone, but since the place was very crowded, I did not get good sound without the disturbance of other crowded sounds like vehicle horns. I have also used the Zoom H1 recorder to record sounds separately. Then I thought to record the ambience sounds with both camera built in recorder as well as zoom H1, in the bangle making places I recorded the Foley sounds of their gestures and ambience with the zoom H1 recorder. Then I compiled all the sounds from both recorders and cleaned the tracks without noise from those sounds in AVID Pro-tools software in IDC, sound studio. Since bangle making tradition has been continuing through the generations I wanted to give a traditional feel to the film. Then I decided to add the sound track of “Pandit Ravi Shankar” music album” The Spirit of India”, to give an old and traditional feel.



Fig. 23: Bangle sellers at Laad bazaar

Challenges and Learnings

I wanted to explore the film medium to tell the story through the visuals with all required film elements such as colors, different magnifications, sound and continuity in the shots. In the film I want to capture the craftsmanship, their surroundings, as it is how they are.

Since I have never made a documentary film before, I got to learn so many things while shooting this documentary. Before going to the place I had an opinion that I will get good footage, but the fact is that until and unless we go to the actual location we cannot plan or have an idea about the documentary film. I understood this because only after my visit to that place I get an idea of what is the market, which are the people behind the bangle and the how they make the bangles. As I mentioned this is my first attempt in documentary film, which allowed me to go into situations where I have never been before.

I got to know interesting experiences while filming the strange people, gaining their trust and interacting with the craftsmen at their place, and shooting the bangle making process, Not only capturing the information but also I have understood the bangle makers life, how they transformed with the time and their struggle towards surviving.

I had been there for almost 26 days for my shooting.

The whole experience of making a film all alone was the most challenging task to me. Handling camera and sound at the same time focusing on the events and people's activities were the challenging part. But I tried to handle all the required elements to get good results. The other challenge for me was the Charminar area in Hyderabad; it is a very sensitive place in terms of security issues, because it is the place where most of the Muslim community stays. The reason behind the tight security was that the famous "makkah masjid", a place where Muslims



Fig. 24: With Bangle Makers, Laad Bazaar, Hyderabad

congregated was located there(Which is the place previously two to three bomb blasts happend). It is just 40 meters away from the Charminar and Laad bazaar. All these craftsmen stay around that area only. Actually I had an idea of shooting the time-lapse shot from the Charminar because it is the highest place there, so that I will get to see the entire Laad bazaar in top view. But because of the security reasons, the police did not allow me to carry my tripod on to the Charminar. I would have got good time-lapse shots from that view. There might be many things, which may not have worked, but as far as I know, the structuring of the story could have better in editing.

I found shooting Documentary film is a tougher thing than doing fiction film. I have done a short fiction film in IDC Advanced video communication module. In the fiction film the story will be in our control from the beginning and we know what is the final output with all the elements. But in documentary we cannot expect the situations

which changes randomly some times such as weather, people at that locations, we cannot have control on the space and time, we can plan the whole subject about the film, but not hundred percent precisely, we have to be ready to capture the things spontaneously; we have to be alert in every movement, because apart from the planned subject we may get something interesting while shooting. We have to be dynamic and open to the situations. And before going to the location for the shooting we must be ready with all the technical aspects like audio recording and cameras and other required tools.

While in the process of working on this documentary , I have gained immense confidence in taking up such projects in the future.

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