

# SINGLED [OUT]

'singld awt  
Adj. Masc. i fem, sing i pl.

Yep, you read it properly. **Singled [Out]**. Pronounced singəld awt. Singled as in **single**. **Out** as in off, **fuera**, ciao! It's one phrase with many meanings: singled out as in **apart**, **different**, **weird**. But also: singled out as in **particular**, **uncommon**. **Unique**.

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## 1. THE PROJECT

Plato, in his work in **The Symposium**, tackles a conversation about love in which Aristophanes defended that at the beginning of the times there were three types of humans. Those humans were beings with a body of double constitution: there were men (made up of two men), women (made up of two women) and androgynous (a man and a woman). They were robust beings, strong and brave. They were such strong and robust individuals, that they envisaged a plan to climb up to the sky and attack the gods.

The powerful Zeus got furious and, as punishment, he split them in two, weakening them and making them feel alone. Since then, every human is looking for their other half. Love, then, is "the desire to return to the own original situation; I will only be happy if I find my authentic half, the half that I'm missing."

### SHORT SYNOPSIS

Singled [Out] tells the story of five educated women in four corners of the world: Jules in Melbourne, Manu in Barcelona, Shu and Yang in Shanghai, and Melek in Istanbul -they all travel solo in a world where pairing up is the norm. Together with the voices of some well-known experts in the areas of sociology, law and demography, the film unveils modern love in the era of choice, and is a journey to the heart of being a single woman today.



### TECHNICAL CREW

**Written and directed by:** Mariona Guiu and Ariadna Relea

**Cinematography:** Ariadna Relea

**Editing:** Ariadna Relea

**Executive production:** Ariadna, Relea, Mariona Guiu, Belén Sánchez

**Music:** Tolo Prats

**Produced by:** Suricata Stories in co-production with Televisió de Catalunya and Lacivert Films

**Associated producer:** Un capricho de producciones

**International sales:** Rise and Shine

**70 ' / 54'. HD. Color**

**With:** Manu, Jules, Melek, Yang y Shu.

**And the contribution of:** Eva Cox (sociologist), Eva Illuoz (sociologist), Li Yinhe (sociologist and sexologist), Albert Esteve (demographer), Leta Hong Fincher (sociologist) and Hülya Gulbahar (lawyer and activist).





## 2. A STORY **THAT NEEDS TO BE TOLD**

“Men are looking for a woman that no longer exist,  
Women are looking for a man that is yet to exist”

**Albert Esteve, Demographics Center of Barcelona**

**Whom to marry, and when will it happen: these two questions define every woman's existence.**

Singledom is on the rise, and now, for the first time, singles now outnumber married people in several parts of the world. In urban areas in Australia almost **one in three women aged 30 to 34 do not have a partner**; in Spain the numbers are the same. 30% of Japanese women aged 30-45 are not getting married, while, married women in their thirties in the USA dropped below 50 percent for the first time. China has about 20 million more men under 30 than women, yet there are 800,000 unmarried 30-plus-year-old women with a good education and high income, who choosing not to marry.

Despite this growing trend, being a single woman continues to bring with it a cultural stigma of discrimination, what's been coined as “**singlism**”. Our language is a telling tale: “**spinster**” in **English**, “**solterona**” in **Spanish**, or in **Mandarin** “**shengnu**” - a literal translation of being “leftover”! The prejudice, which is systemic, ubiquitous but often subtle and unrecognised, affects very significantly how women think and judge themselves. While some enjoy the freedoms of being single, there too often remains an underlying fear of failure and inadequacy. But that's not all. Research shows that singlism contributes to discrimination of women in the workplace, in housing markets, in politics, in media and more generally in everyday life.

Singled [Out] explores **the cross-cultural stigma that exists while aiming to change the narrative about female singledom**. By putting on screen these four stories, the film works to both highlight the anxieties women face because of singlism, while simultaneously aiming to highlight the myths that different cultures perpetuate to maintain coupling as the status quo.

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### 3. THE SCENARIO

#### SHANGHAI - LEFTOVER WOMEN CAMPAIGN

China has 20 million more men than women over 30 years old, but today the index of single women in urban China are growing steadily. There are more than 800,000 in Beijing, and they represent about 27% of the female population of Shanghai. These women have been stigmatized with the name 'shengnu', which literally means **leftover women**. The government is trying to shame these educated women into getting married and having children in order to breed a 'genetically superior' generation and tackle unrest amongst the many unmarried Chinese men.

#### MELBOURNE - THE MAN DROUGHT

In Australia, **one in three women between 30 and 40 years old has no partner**, and there is a man 'available' for every five women. The inequality of expectations between educated women and uneducated (but available) men is the basis of this theory.

One in two people try their luck in online dating.

#### BARCELONA - THE CHILDLESS GENERATION

Women born in Spain in the second half of the 70s **are the most infertile of all cohorts born in the country in the last 130 years**, and between 25% and 30% will not have children.

The Spanish State leads the delay in motherhood in Europe; in Spain the age of having the first child of the highest in the world. Between 1985 and 2012 the average age of Spanish women's first maternity has gone from 26 to 30'5 years. The causes vary: from infertility (the least) to the decision not to be a mother, the global financial crisis as well as delaying motherhood for career reasons.

#### ISTANBUL - THE TURKISH DUALITY

Despite (or perhaps because of) the westernization of society, Istanbul manifests a great duality in the contrast of values. While many women develop academically and professionally, President Erdoğan keeps on saying that men and women are not equal, and that women have been created to be mothers.





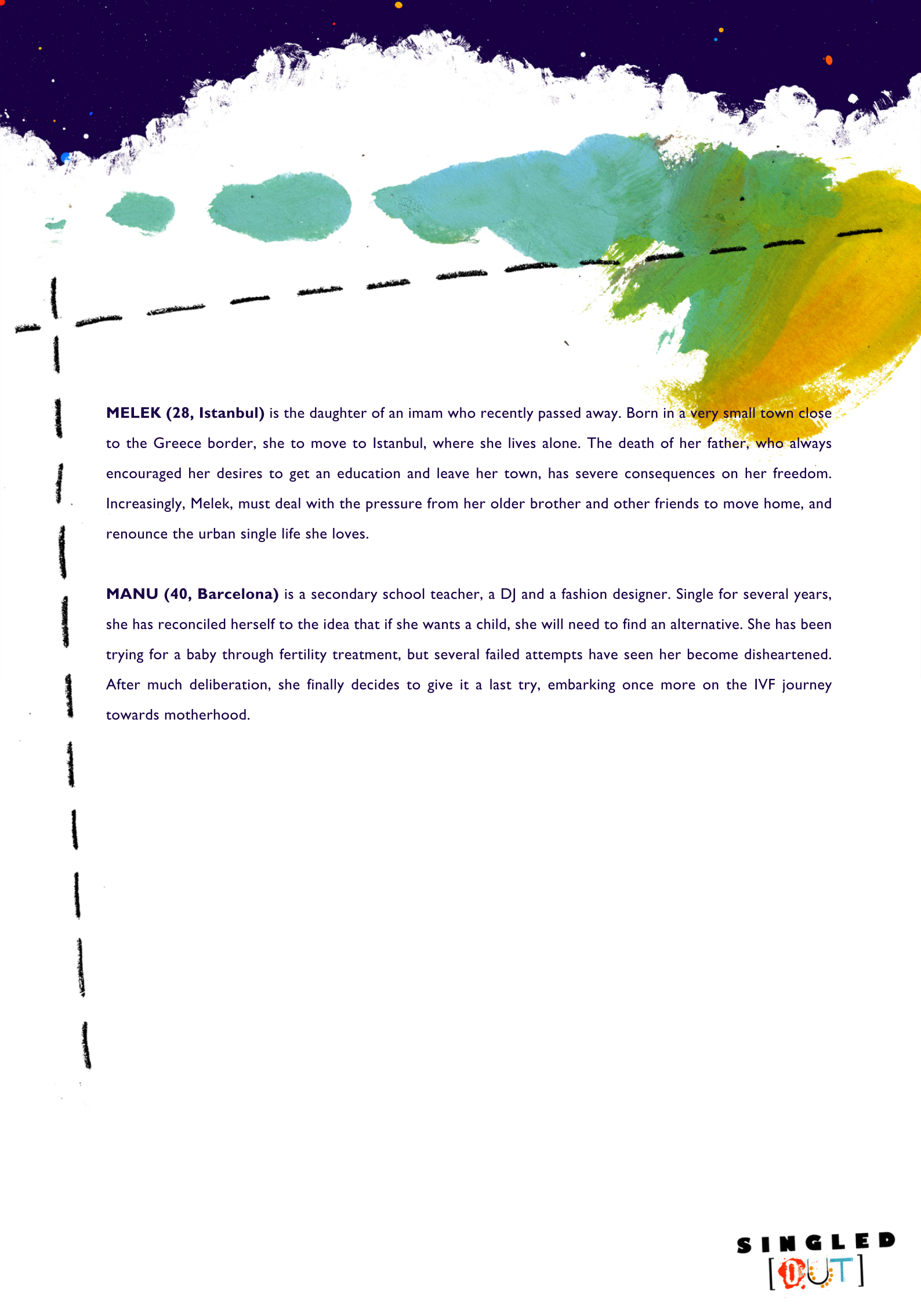
## 4. THE SUBJECTS

Each of the characters reveals a different side of the story of being single and the political, cultural and social pressures and prejudices that being single carries for these women. It also raises the question about the role of partnering up in a world where romantic love does not correspond anymore to our social conditions.

**JULES (30, Melbourne)** has an online dating profile with the idea of finding Mister Right. As time passes, and she finds herself dating several people ‘unsuccessfully’, she begins to see that the online dating “market” is more difficult and complicated than she realised. Disheartened from the experience, she turns her potentially disempowering experiences on their head, using her stories and frustrations of the dating world to launch her new career as a stand-up comedian.

**YANG (35, Shanghai)** is a successful lawyer working for her own firm. Having always prioritised her work, she refuses to lower her high expectations just to find a partner. But in China, her singledom comes at a high price: despite her high-pressure job, she must also deal with her mother’s over-the-top hyping of marriage, especially when it becomes known that her cousin is getting married. Despite her own financial success, it becomes clear to Yang that her family will not accept her life choices.

**SHU (34, Shanghai)** is an entrepreneur with her own cosmetic brand. She lived in Paris for many years. Now, back in Shanghai, she finds it difficult to connect with Chinese men. At the same time, she craves love and she lives with the anxiety of having to justify herself in front of her family. Her anxieties are reaching boiling point.



**MELEK (28, Istanbul)** is the daughter of an imam who recently passed away. Born in a very small town close to the Greece border, she to move to Istanbul, where she lives alone. The death of her father, who always encouraged her desires to get an education and leave her town, has severe consequences on her freedom. Increasingly, Melek, must deal with the pressure from her older brother and other friends to move home, and renounce the urban single life she loves.

**MANU (40, Barcelona)** is a secondary school teacher, a DJ and a fashion designer. Single for several years, she has reconciled herself to the idea that if she wants a child, she will need to find an alternative. She has been trying for a baby through fertility treatment, but several failed attempts have seen her become disheartened. After much deliberation, she finally decides to give it a last try, embarking once more on the IVF journey towards motherhood.





## 5. THE PRODUCTION

SINGLED [OUT] is a production of SURICATA STORIES, a newly created company specialized in documentary that is born as a result of the willingness of its founders (Ariadna Relea and Mariona Guiu) to find a platform to develop and grow their own projects.

The film is a co-production with the Turkish company **Lacivert Film** and with **Televisió de Catalunya (TV3)**, and has received the support of the **Institut Català de les Empreses Culturals (ICEC)** as well as the prestigious support of the European **Eurimages**.

In the last stage of production, on August 2017, the production company launched a **crowdfunding campaign in Kickstarter** to get funding for post-production of the film. Not only did they surpass in a 10% goal in the established time, with the help of more than 300 backers from around the world, but they received the support of completely unknown people who were grateful for the arrival of the film. As said by a backer of San Francisco, the film "finally put on the table an issue that affects us more and more women. Thanks for making it!".



## 6. THE CREW



### MARIONA GUIU

Executive producer and co-director

Mariona is a multimedia and documentary professional from Barcelona. She holds a degree in Humanities and extensive education in filmmaking in Madrid, Cuba and Melbourne. Over the last ten years she's worked in TV and in the online medium. She has directed the documentary series **"Reveals"** about Spanish cinema for The Biography Channel Spain, co-directed the multi award winning documentary **"Distances"** (2010) about the Cuban Diaspora through the individual's choice to remain in Cuba, and the short documentary **"The Little Voices"**, about the experience of an audiovisual workshop in an indigenous community in Guatemala, as a result of the Telefonica Documenta Award 2013. She is based in Melbourne, Australia, where she works as a video producer at the University of Melbourne and as an independent filmmaker.



### ARIADNA RELEA

Executive producer, co-director and DOP

Ariadna is a filmmaker and storyteller from Barcelona with 14+ of experience in audiovisual communications. Her background is in documentary, predominantly developing programs for broadcast. She worked first as a head of production before moving into script production and producing. She holds a degree in Psychology and a postgraduate degree in Television Reporting. She has directed **"Heiresses"** (2009), an award winning 52' documentary about the present and future of Saharawi women (TV Mallorca, TVCatalunya), as well as the TV series about the Spanish Civil War in Mallorca **"Memory and oblivion of a war"** (TVMallorca) and the series of documentaries about ways of resilience in the Island of Mallorca Illes de futur ([www.illesdefutur.org](http://www.illesdefutur.org)). She has been living in China, Nepal and Australia and now is based in Barcelona, where she is working as a freelance filmmaker.





## 8. CONTACT

Ariadna Relea / Mariona Guiu

### PRODUCERS AND CO-DIRECTORS

[contact@singledoutfilm.com](mailto:contact@singledoutfilm.com)

+ 34 665 618 817 (SPAIN)

+ 61 406 644 786 (AUSTRALIA)

Belén Sánchez

### EXECUTIVE PRODUCER

[belen@uncaprichoproducciones.com](mailto:belen@uncaprichoproducciones.com)

+ 34 627 018 858 (SPAIN)

Diana Karklin (Sales and Acquisitions)

### INTERNATIONAL SALES

#### RISE AND SHINE WORLD SALES

[diana.karklin@riseandshine-berlin.de](mailto:diana.karklin@riseandshine-berlin.de)

+49 30 4737 298 0 (GERMANY)

### PRESS

[contact@singledoutfilm.com](mailto:contact@singledoutfilm.com)

Interviews, stills and film clips upon request

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