

**Tallaght Young Filmmakers
Evaluation Report
Phase Two
April 2009 – June 2010**



*Tallaght Young Filmmakers on set of 'Spooked' (2010) with
Filmmaker/Mentor Vinny Murphy and
Welfare Officer/Assistant Filmmaker Eric O'Shaughnessy*

Tallaght Young Filmmakers...
'It can open your eyes to a different world'

'It provides opportunities'

*'It's about going different places and getting
new experiences'*

Victoria Durrer, Youth Arts Coordinator
South Dublin County Council

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1. TALLAGHT YOUNG FILMMAKERS: AN INTRODUCTION

Tallaght Young Filmmakers (TYF) is an award-winning youth-led filmmaking group that has been in existence since 2008. They were initiated from generous support of the Arts Council's Young Ensembles Scheme 2008 and are currently sustained by support from South Dublin County Council's Arts Office. Meeting weekly in RUA RED, South Dublin Arts Centre, the group is coordinated by South Dublin County Council's Youth Arts Coordinator and supported by a Welfare Officer and Assistant Filmmaker, Eric O'Shaughnessy. TYF's membership includes young people who have either previously participated in school-based film projects and/or have an interest in filmmaking. Collectively, the group has over two years experience in script-writing, camera work, directing, and editing.

BACKGROUND:

Tallaght Young Filmmakers was initiated to reinforce groundwork already begun by South Dublin County Council's Film and Visual Arts Coordinator, Olivia Fitzsimons, in developing youth film in West Tallaght. Funded through Pobal, the role of the Film and



On the set of 'Tale of Genji' (2009)

Visual Arts Coordinator included promoting young people's engagement and creative development in film, specifically in the RAPID area of West Tallaght. A number of secondary school-based film projects took place through that programme from 2006 - 2008.

In 2008, seven young people involved in two of those school-based film projects (Killinarden Community School and Jobstown Community College) shared a desire to start their own after-school filmmaking group. A number of these individuals came together with South Dublin County Council's Film and Visual Arts Coordinator for West Tallaght and the Youth Arts Coordinator to apply for the Arts Council's Young Ensembles Scheme initiative launched in 2008.

Their successful application established Tallaght Young Filmmakers, which initially met weekly and free of charge in Tallaght Library. The aim of establishing such a group has been to strengthen the infrastructure and excellence of youth film produced in Tallaght through a programme led by the creative agenda of the young people involved. In taking a youth-led approach, it was felt that TYF would provide a supportive environment in which young people could gain confidence, experience, and skills in the process of filmmaking through collaboration with both their peers and professional filmmakers.

Initial aims and objectives for TYF can be seen in Table 1. These objectives were determined during Phase One of the group's development (September 2008 – March

2009). During this time participants established TYF's management structure together with the adult workers: Filmmaker Olivia Fitzsimons, the Film and Visual Arts Coordinator for West Tallaght 2006 - 2008; South Dublin County Council's Youth Arts Coordinator; and TYF Welfare Officer and Assistant Filmmaker Eric O'Shaughnessy. The group also created two 5-minute films, 'Tale of Genji' and 'Teddy Bears Picnic' (available here: <http://www.noisesouthdublin.com/2009/02/19/tale-of-genji/> and <http://www.noisesouthdublin.com/2009/02/17/teddy-bears-picnic-tallaght-young-filmmakers/>).

Findings from Phase One's monitoring and evaluation indicate that members of TYF felt the creative development of their films and the development of the group's initial structure were 'truly youth-led'. Results also showed that young people wanted greater ownership of group projects, in particular greater knowledge of and involvement in budgeting film projects as well as in planning workshops and masterclasses during times when films were not in production. A copy of this evaluation report is available upon request.

Table 1: Aims and Objectives of Tallaght Young Filmmakers (September 2008 – March 2009)

<p>Aim: To empower and build capacity, profile and skills of two separate existing groups of young filmmakers in Jobstown and Killinarden through the joint-establishment of a Tallaght Young Filmmakers group.</p> <p><u>Objectives:</u></p> <p>Durational:</p> <ul style="list-style-type: none"> • Develop the critical language of young people in filmmaking; • Empower young people interested in film to lead in the development of their own film group; and • Build individuals' skills and encourage peer mentoring and team building. <p>Long-term:</p> <ul style="list-style-type: none"> • Build on group's existing portfolio of work through creation of a new film that maximises their creativity; and • Fully establish the working method and management structure of Tallaght Young Filmmakers. <p>Broad:</p> <ul style="list-style-type: none"> • Promote visibility and broader recognition of Tallaght youth as creative and highly skilled filmmakers rather than young and disadvantaged; and • Employ partnership working to support new structures for youth-led arts projects/groups at local level.

As a result of the findings listed above, TYF established a Committee to oversee the group's management. Responsibilities included enforcing group-agreed rules; reviewing project budgets; fundraising; and arranging hospitality for sessions. This increased the level of responsibility group members felt they had in project development.

Phase One's evaluation also demonstrated that an equal level of commitment to maintaining a youth-led arts group is required from both young participants and adult workers. This finding matches research conducted with youth-led arts groups in other areas (Greenhat 2006; VAI 2009). The potential for a full devolvement of responsibility from adult workers to group participants was limited at times during Phase One of TYF's development. At that time, membership to TYF was quite low; at one stage there were only four members attending regularly. This factor impacted the ways in which the group might develop their roles in managing future projects. While lower attendance figures may have promoted a greater need for teamwork and thus sense of connection shared among existing members, it also contributed to lowering morale of the group at times.

Completion of two 5-minute films, despite low numbers has greatly affected TYF. Success in NOISE Flicks Youth Film Festival (2009) and Co-Motion Youth Film Festival (2009) raised the profile of the group. Interest in attending thus increased. By the conclusion of Phase One, TYF had eight committed members, five of which were new to the group.

MEMBERSHIP PROFILE:

Three of the eight original founding members of Tallaght Young Filmmakers have since progressed to College, one of whom went on to study the arts, specifically photography. While they remained members through the summer of 2009, college commitments grew, and individuals stated they were unable to stay committed to TYF.



TYF members. Summer 2009

These original members have had a great impact on the existing membership of Tallaght Young Filmmakers. The festival success of their films and word of mouth about the group from these individuals spread through their former secondary schools and neighbouring communities and approximately four of the current thirteen members are now attending TYF because of these individuals' positive descriptions of the programme.

From April 2009 – September 2009 there was some changeover in membership. Individuals would join the group for a series of workshops and then move on to other activities outside of TYF. Some members who joined in the summer of 2009 have stayed on with new members joining.

TYF now has thirteen committed participants, all of whom are from the Tallaght area. The schools they attend include: St. Aidan's Community School in Brookfield; Killinarden Community School; Tallaght Community School; and Templeogue College. Ages range from 14 – 19 years old. A detailed list of membership is located in Table 2. Since its establishment in 2008, 26 young people have engaged in work with Tallaght Young Filmmakers, of which 16 are male and 10 female.

The following report describes the activities in which the Tallaght Young Filmmakers have taken part from April 2009 – April 2010, with a break during weeks in August and September. Five different stages of work took place during this time, which are detailed in Table 3.



*Reviewing script of 'Spooked',
April 2010*



*Jay gets advice on set of 'Spooked',
April 2010*

'I've never worked with a group of teenagers in filmmaking as committed as this group before... There was a great maturity in their willingness to get more professional...'

Filmmaker/Mentor, April 2010

Table 2: Tallaght Young Filmmakers' Membership

Participant	Gender	Current Age or at time of membership completion	School Affiliation	Area From	Duration of Membership
A	M	17	Killinarden Community School	Clondalkin	Sept 2008 – Aug 2009
B	M	18	Killinarden Community School	Killinarden, Tallaght	Sept 2008 – Aug 2009
C	M	16	Killinarden Community School	Jobstown, Tallaght	Sept 2008 – Aug 2009
D	M	16	Killinarden Community School	Killinarden, Tallaght	Sept 2008 – Nov 2008
E	M	16	Killinarden Community School	Killinarden, Tallaght	Sept 2008 – Nov 2008
F	M	16	Killinarden Community School	Killinarden, Tallaght	Oct 2008 – Dec 2008
G	F	15	Killinarden Community School	Killinarden, Tallaght	Nov 2008 – August 2009
H	F	14	Old Bawn Community School?	Old Bawn, Tallaght	Nov 2008 – Aug 2009
I	M	19	NUI Galway: Huston School of Film and Digital Media	Knocklyon, Tallaght	April 2009 – present
J	F	17	Sancta Maria College, Ballyroan	Aylesbury, Tallaght	April 2009 – Aug 2009
K	F	17	St. Mark's Community School	Jobstown, Tallaght	April 2009 – present
L	M	14	Templeogue College	Crumlin	April 2009 – present
M	M	15	Killinarden Community School	Killinarden, Tallaght	Sept 2009 – present
N	M	15	Killinarden Community School	Killinarden, Tallaght	Sept 2009 – Dec 2009
O	M	16	Killinarden Community School	Killinarden, Tallaght	Oct 2009 – present?
P	F	12	Killinarden Community School	Brookfield, Tallaght	Oct 2009 – present
Q	F	12	St. Aidan's Community School	Brookfield, Tallaght	Oct 2009 – present
R	M	16	Killinarden Community School	Killinarden, Tallaght	Jan 2010 – March 2010
S	F	16	Killinarden Community School	Killinarden, Tallaght	Jan 2010 – March 2010
T	M	14	Tallaght Community School	Jobstown	Jan 2010 – present
U	M	18	Crumlin College	Citywest	Feb 2010 – present
V	F	14	St. Aidan's Community School	Brookfield, Tallaght	Feb 2010 – present
W	F	15	St. Mark's Community School	Jobstown, Tallaght	April 2010 – present
X	M	16	Tallaght Community School	Kingswood, Tallaght	April 2010 – present
Y	F	14	Tallaght Community School	Tallaght Village	April 2010 – present
z	M	17	St. Aidan's Community School	Brookfield	April 2010 – present

Table 3: Projects Undertaken by TYF from April 2009 – June 2010

Stage	Activity	Objectives	Time Period
1	<p>Review of working structures; building of the ensemble through team and story building exercises</p> <p>Participation in film with video artist Sinead Curran, specifically in front of the camera</p>	<p>Address findings from Evaluation of Phase One: specifically review working structures and build membership</p> <p>Introduce group to different styles of video work</p> <p>Excite new members as to the type of work TYF engages in</p>	April – May 2009
2	Sweded TV (RTÉ 2 programme)	<p>Build group morale</p> <p>Introduce members to creating film for television: specifically, script writing, acting and costume & make-up design for television</p> <p>Gain experience in working with a professional production crew (STILL FILMS)</p>	May 2009 – July 2009
3	Documentaries with Filmmaker Olivia Fitzsimons	<p>Developing creativity in documentary filmmaking</p> <p>Gaining insight and practical experience in interviewing techniques for documentary making through practical exercises</p> <p>Taking initiative in developing proposals for documentaries outside of scheduled documentary workshops</p> <p>Working as a team in carrying out documentaries</p> <p>Demonstrating an understanding of the production process involved with documentary filmmaking through work carried out outside scheduled documentary workshops</p> <p>Developing technical skills. In particular: greater familiarity with the workings of a Sony HDV Z1 camera; knowledge of roles associated with documentary filmmaking</p>	September 2009 – January 2010

Stage	Activity	Objectives	Time Period
4	Editing Master classes with Filmmaker & Editor Richard Gibb	<p>Gain familiarity with Final Cut Pro software</p> <p>Gain hands-on experience with using the software</p> <p>Promote awareness of the facilities newly available in the County's new Arts Centre, RUA RED</p> <p>Expand knowledge of issues that arise in editing, which may enhance skills brought to future film projects</p>	January – February 2010
5	<p>Review of work so far</p> <p>Preparation for and Interviews conducted for Filmmaker mentor for next film project</p>	<p>Continue to build on the youth-led working structure for TYF emphasising collaboration with professional filmmakers</p> <p>Implement a working structure for TYF that further fosters their input into the entire production process of filmmaking, including budget management</p> <p>Involve TYF members in the interview and selection process of filmmakers with whom they will collaborate in order to engage them in thinking critically about approaches to filmmaking.</p>	February 2010 – March 2010
	Fiction Film with Filmmaker Vinny Murphy	<p>Build on group's existing portfolio of work through creation of a new film in collaboration with a professional filmmaker that maximises their creativity</p> <p>Further develop participants critical language in filmmaking and skills in scriptwriting, camera work, and cinematography</p>	April 2010 – present

Evaluation findings presented here will focus largely on the fifth stage of work during April 2009 – June 2010, as this period represents a shift in the working structure of the group that has developed as a result of projects carried out previously in Phase 2. However a brief summary of previous work will be given to demonstrate the development of these ideas.

2. PROJECT DEVELOPMENT

Why did you decide to be a member of the Tallaght Young Filmmakers? What does this group give you?

- *'[Working in] a space to be professional, were [sic] in school or on your own you can't and your [sic] in an invironment [sic] with the people with the same attitude'*
- *'I thought it would be a good experience and you can't act, edit or anything like that in school or by ourselves'*
- *'I love filmmaking because its [sic] fun and the people are good and sound and the school it's not fun because it's boring and I love the people all making films'*
- *'better equipment, better chance to give you own opinions'*
- *'I love filmmaking and acting and this gives me confidence that I can make films in school'*
- *'I have a keen interest in film. With this group I have access to professional equipment and staff as well as a cast and crew of willing people'*

TYF members, April 1, 2010

STAGE 1

Reviewing Group Structure and Welcoming New Members, April – May 2009

With the completion of Young Ensembles Scheme funding, remaining adult workers assigned to the group included South Dublin County Council's Youth Arts Coordinator as TYF Coordinator; professional Filmmaker Mentors and the Welfare Officer/Assistant Filmmaker would be brought in as new funding and projects or master classes arose.

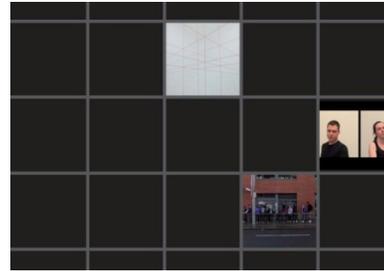
After the completion of TYF's films created during Phase One membership of TYF grew. Success in the 2009 NOISE Flicks Film Festival (www.noisesouthdublin.com/visuals) and Co-Motion Youth Film Festival 2009 as well as word of mouth helped promote the filmmaking group. With new members, the opportunity was taken to review the working structure of the group and reflect on what it means to be a youth-led arts group. These activities helped new members gain an understanding of the film group's ethos and organisation. It also provided an opportunity to review the roles and responsibilities of young people and adult workers.

It was at this time that members decided to discontinue TYF's management committee structure as all members had wished to be involved in group and project decision-making. As a result, TYF and its Coordinator devolved decision-making powers as a shared role between all members and the Coordinator.

Working with Sinéad Curran, May – June 2009

An opportunity arose to work with video artist, Sinéad Curran, who was creating a video piece entitled 'On the Street'. The video piece reflects the changing economic climate and the increase in unemployment arising in early 2009. Five members of TYF participated in the project as actors. Project evaluation demonstrated that while the group prefers to be leading projects of their own development, they enjoyed gaining exposure to different ways to present ideas with film. They also benefited from seeing the way another artist might direct them as actors in a film. Unfortunately, none of the group were available to attend the opening exhibition of the film, *Latent Connections*, which took place at Pallas Contemporary Projects in Smithfield in June 2009. Viewing of this piece is available here:

<http://www.noisesouthdublin.com/2009/06/04/on-the-street-by-sinead-curran/>.



Invitation to Latent Connections, February 2010

STAGE 2

Sweded TV, May – July 2009

Just before the start of the summer, TYF answered a call for applications to RTÉ's Sweded TV programme by STILL FILMS production company. "Sweding" is the making of funny versions of famous films. Sweded TV is a series of short episodes, each sweding a popular TV show instead of a film. Young people all over Ireland applied to participate in a one week film shoot during the summer. They submitted their ideas for 'swedes' to STILL FILMS and were then selected to develop their ideas and make a short film out of them. Tallaght Young Filmmakers are one of five groups whose applications were successful in 2009.

At this stage, TYF had more than half of its participants as new members, none of whom had fully engaged in the creation and realisation of their own film. In addition, TYF was facing a very limited budget. While under the continued support of South Dublin County Council's Arts Office, the group lacked a full-time filmmaker mentor due to the completion of the RAPID funding programme for dedicated staff for the Film and Visual Arts Programme within the Arts Office. Sweded TV offered TYF the support it needed to create a film as a group, thus developing teamwork and fostering group creativity. The project helped reinvigorate group identity with the two completed films having been shown on RTÉ's TWO TUBE (The Den) (<http://www.noisesouthdublin.com/2009/10/29/sweded-tv-2009-features-tallaght-young-filmmakers/>).

STILL FILMS was impressed with the work ethic, dedication and knowledge of Tallaght Young Filmmakers (see Appendix A). The application process to create a Swede required only a listing of ideas, proposed props and characters. Unlike other

groups who submitted applications, TYF created a complete script for the project, 'Least Haunted' a funny take on two popular reality shows 'Most Haunted' and 'The Simple Life' with Nicole Richie and Paris Hilton (See Appendix B). The script was solid enough that very few changes were made during the production week with STILL FILMS. STILL FILMS did assist TYF with creating a second script, 'All Ireland Talent Show'.



Working on Sweded ideas with STILL FILMS Crew, July 2009



Getting into Character, Sweded TV, July 2009

'We saw the [two Sweded films]. It was a great achievement for all involved and terrific to see such talent and confidence. Thanks so much ... for all the work ... put into the Tallaght Young Filmmakers. [Our son] really enjoys it all and it is a wonderful added bonus that the young filmmakers compliments the course he is following in Galway. Keep up the good work!'

TYF Parent, November 2009

Through the experience of working on Sweded TV, TYF members gained an understanding of what is involved in creating films for television, including taking into consideration that stations such as RTÉ may be under certain restraints as regards use of language, humour and visuals shown on a public TV channel. Aside from the benefits to group morale, listed above, the project provided the group with professional experts who could help them realise their ideas from script onto screen and inform them of new techniques regarding filming with low lighting, considering the effect of camera angles and more. Sweded TV was an invaluable experience for TYF. It boosted and strengthened the group's membership base to move forward with a new project.

STAGE 3

Prior to Stage 3 of the 2009 – 2010 year of TYF, the group had been meeting in Tallaght Library. After the opening of the new arts centre, RUA RED, new creative technology facilities were made available to TYF locally. Being able to house the group in RUA RED, with its performance space, office rooms, and multi-media suite,

would suit the aims and objectives of Tallaght Young Filmmakers and promote greater awareness of the group among art audiences in the County.

South Dublin County Council's Arts Office and Tallaght Young Filmmakers are currently negotiating the establishment of a fee for membership to TYF (up until now, membership as been free of charge) in order to gain open access to the facilities at RUA RED (available for a nominal charge to the public). The proposal is that membership fees to TYF would be on an annual basis. The hope is that a membership fee of €25 would:

- Help ensure commitment among participants to the group
- Be given to RUA RED for weekly use of meeting/workshop spaces and free membership to RUA RED's multi-media suite outside scheduled TYF sessions
- Allow the group to open up some master classes to the public for a small fee and thus assist in developing future membership to the group.

These ideas were decided upon by members of TYF and are currently under consideration by RUA RED.

Documentaries, September 2009 – January 2010

Funding was made available to bring back TYF's original filmmaking mentor, Olivia Fitzsimons, to deliver a series of workshops on Documentary filmmaking. The workshops were designed by Olivia with a vision to create sub-groups within TYF that would go out and help each other to realise their individual documentary films. The budget made available allowed for two masterclasses on documentary filmmaking and two days of assistance with filming with a follow-on masterclass in editing.



Practicing interview techniques for camera, September 2009

In preparation for the project, Shane Hogan and Tom Burke of Areaman Productions met the group in early October to discuss the creation of their series of documentaries entitled 'The Liberties'. The aim of the talk was to help members of TYF understand roles involved in documentary filmmaking and to realise that documentary films can be successfully made with a small crew if there is a great deal of preparation carried out at the start. An additional screening of documentary films by Ken Wardrop, 'Farewell Packets of Ten', 'Useless Dog' and 'The Herd', was held for the group. It was hoped that the presentation by Areaman and the film screenings would help participants gain insights into different ideas they might develop for their own documentaries.

The group enjoyed the film screenings, gained new awareness of styles possible in documentary filmmaking, and gained some skills in developing proposals for creating documentary films as well as knowledge of the preparation required to complete a documentary film. By the completion of this period of work, one documentary was

filmed. While perhaps more preparation could have been carried out in creating this documentary, as acknowledged by the group themselves, filming continued as planned in order to allow members of TYF a chance to get working with the cameras again.

The learning gained from this project helped create momentum to shift the way in which South Dublin County Council's Arts Office had been working with the group. This learning centred on the following issues:

- ***Ownership of group direction by the group themselves is key to the successful completion of any project.*** The proposal to create documentaries did not evolve from members of TYF themselves, but instead from the Youth Arts Coordinator and the Filmmaking Mentor. While it was felt that TYF members had gained great experience in and knowledge of fictional filmmaking and would benefit from experiencing that of documentary, the participants themselves were not entirely enthusiastic about such a move. This affected the amount of work that participants were willing to do outside the scheduled TYF sessions, thus affecting the possibility of completing documentaries. Perhaps more screenings of documentaries and talks by documentary filmmakers may have created more enthusiasm for the project.
- ***Regular and consistently scheduled meetings are required to build group dynamic and enthusiasm for a project.*** In order to maximise workshop time, documentary film workshops were scheduled on every other Saturday for 4 hours. As a result of their experiences over this and previous stages of work, TYF participants explained that they desired to meet weekly in the evenings, even if a film was not in production, in order to share ideas, maintain consistency and get-to-know each other. Meeting on week-day evenings was also more convenient for some members who hold weekend jobs.
- ***Film production is best carried out over the course of a week and daily, in order to maintain momentum.*** Maintaining momentum to create a film wanes if the group is unable to work on the filming on a daily basis, with pre-production meetings happening the day before a film shot. This type of schedule also helps the group maintain continuity in shots, interest in the subject matter, and arrange schedules more easily for availability.
- ***Experience working with a variety of filmmakers can foster openness to new styles of and approaches to filmmaking and broaden skills.***

STAGE 4

Editing Master classes with Filmmaker & Editor Richard Gibb, Jan – Feb 2010

At the completion of the documentary filmmaking stage, the group had filmed one documentary before the winter holiday break. Members expressed an interest in gaining editing skills and a series of editing masterclasses were arranged. The aims of these classes were to provide TYF members



Hands-on experience with Final Cut Pro, February 2010

an opportunity to gain the skills on Final Cut Pro in order to edit their own individual takes on the documentary footage they had created in December 2009. Additionally, the classes aimed to promote greater use of the multi-media suite in the area's new art centre, RUA RED.

Over the course of 4 sessions, instructor, editor and filmmaker Richard Gibb, introduced TYF to Final Cut Pro. Sessions held consisted of time spent doing demonstrations of the software and time spent getting hands-on experience using the software. Workshop structure can be seen in Appendix C.

The lack of interest in the documentary filmmaking process made it difficult for the group to utilise the footage from the documentary film they had shot the previous year. As a result, Richard Gibb helped the group film a short, simple piece using themselves as the actors, in order to then edit something with which they had more involvement. The exercise was simple, but incredibly affective in getting participants excited about the editing process and the individuality that can be brought to it. The results can be seen here: <http://www.noisesouthdublin.com/2010/03/18/tallaght-young-filmmakers-editing-projects/>. One participant created a short film designed to promote tourism to Wicklow using footage that Gibb had provided himself.

The editing master classes helped participants gain insight into the editing process, and more specifically what may need to be considered from an editing perspective during a film shoot, itself. As the classes occurred just after the winter holiday, the sessions gave participants time to get reacquainted to the group's regular meeting schedule, as often after periods of break time, groups can take a couple of weeks to get started back up. The workshops also introduced participants to another side of filmmaking. From this experience there are at least two members of TYF who are keen to learn more about the technical side of the editing process in order to be more involved in it for future film projects.



*On set, filming a documentary,
December 2009*



*Peer-learning, teaching gory make up for
'Spooked', April 2010*

Words of Advice from TYF to other young filmmaking groups:

- *'It's not easy going'*
- *'It's a lot of hard work'*
- *'Put in the hours'*
- *'A coordinator is key!'*
- *'Make it fun, don't get too stressed'*
- *'Don't get angry'*
- *'Have clear roles and jobs'*
- *'People have to want to be a part of the group'*

3. PROJECT DESCRIPTION: GETTING 'SPOOKED'

Table 3 details the objectives of **Stage 5** work for the 2009 – 2010 year of Tallaght Young Filmmakers. These objectives were developed closely with members of TYF during review and evaluation of the previous projects described above. During this period of time, TYF began production on a film now entitled, 'Spooked'. The film created is a horror film shot in RUA RED, South Dublin Arts Centre.

PROJECT PLANNING

In February 2010, TYF (10 members) reviewed their ethos, interests, and purpose as a group; continual reviews are important, particularly as membership to the group changes and fluctuates with new participants joining at different stages. Notes from the discussion are presented in Table 4. From this discussion, the group expressed an interest in making a five minute fiction film in collaboration with a filmmaker mentor.

Table 4: Review of TYF Interest and Purpose, February 2010

Issue	Response
Why do we attend TYF?	<ul style="list-style-type: none"> • Love making films • To learn more about filmmaking and become better at acting • To do more directing and camera work
Does TYF offer us something that we can't get ourselves, as individual filmmakers?	<ul style="list-style-type: none"> • Access to professionals • Money/funding • Organisational support • Skills • Chance to learn • Linked with other organisations
What support do we need in TYF?	<ul style="list-style-type: none"> • Mentors • People to show up (other TYF members) and consistent members • Money • Structure • Meeting space and facilities for editing • Film equipment
How can we maintain commitment from group members?	<ul style="list-style-type: none"> • Making sure we do stuff that the group wants to do • Regular meeting time, Thursdays 5 – 7pm

Based on the discussion and findings from the previous projects of Phase Two, the Youth Arts Coordinator proposed handing over greater ownership to the group during their next film project for the 2010 Easter Break in the following ways:

- Allowing TYF members to interview filmmakers who might mentor them in their next project
- Assisting TYF members in better understanding the interview process and preparing them to get involved in it
- Providing TYF members complete decision-making control over the budget, as long as decisions were democratically made in consultation with one another and the Youth Arts Coordinator

It was agreed that the Youth Arts Coordinator would shortlist two filmmakers for the group to interview. TYF discussed what they would be looking for in a filmmaker. They stated, someone who:

- Is open-minded
- Is not scary
- Has experience making films
- Has experience mentoring
- Has experience with scriptwriting



Directors of 'Spooked' talk to Vinny Murphy, Filmmaker/Mentor on set, April 2010

The group was provided with a budget of €5,000 euro and presented a sample film project budget structure, which is provided in Appendix D. This budget structure was discussed, explaining usual costs for filmmaker-mentor time, equipment, hospitality/refreshments, venue space, filming locations, etc... Decisions and decision-making processes related to this budget are detailed in the findings section of this report. TYF members were asked to consider their overall budget when interviewing filmmakers and arranging workshop and film production schedules with whomever they decided to hire, keeping in mind they would need to allow for costs in their budget aside from mentoring and facilitation time. It was agreed that the Welfare Officer/Assistant Filmmaker budget would come from outside the Easter Break film project budget, as that cost is a core part of the TYF programme regardless of whether or not a film is in production. The establishment of this role is based on best practice guidelines described by the National Association of Youth Drama. The job description of a Welfare Officer is provided in Appendix E.

INTERVIEWING FILMMAKERS

Due to time constraints, an open call was not made for filmmakers. Recommendations for filmmakers were taken from the National Youth Council of Ireland, Filmbase and the Irish Film Institute. Filmmakers suggested were contacted and asked if they would like to put themselves forward through submission of CV, references and samples of work. Two filmmakers were then shortlisted, Vinny Murphy and Mark Noonan. Both filmmakers had previous experience working with children and young people, yet different approaches and levels of experience in

filmmaking; Murphy having had experience in making an award-winning feature film, 'Accelerator' (1999), and in teaching at various levels and Noonan being earlier on in his career with two successful short films in different Irish film festivals and some experience working with children.

Possible interview questions were discussed with members of TYF and a format was reached for the interview. Both filmmakers were brought in individually for 30 – 45 minutes each to meet with the group. One member of TYF volunteered to introduce the group to each filmmaker, explaining their past experience and interest in film. Other members then asked one question each. It was agreed that both filmmakers should be asked exactly the same questions to keep the interview equal and fair for both of them. The questions asked are found in Appendix F. Each participant of TYF was provided with a questionnaire sheet on which to take notes.

Discussion was held on the merits of both filmmakers after the completion of the interviews. The decision made was completely that of TYF. They weighed the levels of experience and approaches of both filmmakers in an incredibly thoughtful way, considering experience in working with teenagers, experience in the industry, and ability to work with the group in a way that would be fun, yet disciplined. Vinny Murphy was chosen to work with the group on a fiction film project from April 6 – 16, 2010. Since the interviews, Mark Noonan has joined the programme as a Welfare Officer in training in order to gain more experience working with young people in filmmaking. The project timetable is presented in Table 5.

THE PROJECT

The group set out to make a five minute film, however the film created, entitled 'Spooked' is a 9 minute, 50 second horror film in which two siblings go with friends to a building, which one believes to be haunted. Ideas were created over three days of sessions with the filmmaker/mentor, with a pre-production meeting and shooting occurring over four days in the following week. Post production is currently underway. Monitoring and Evaluation has been carried out throughout the project.



*TYF Director and Camera Operator
filming 'Spooked', April 2010*

'I was very impressed with the group's seriousness and sense of purpose. They seemed to know about filmmaking. They created a warm, open atmosphere. I think a documentary should be made on this group, to be shown to other teenagers embarking on filmmaking.'

Filmmaker/Mentor, April 2010

Table 5: Easter Film Project Timetable, 2010

Activity	Dates	Location	Key personnel/ participants
Interviews with Filmmakers	March 4, 2010 5 – 7pm	RUA RED, South Dublin Arts Centre, meeting room	Tallaght Young Filmmakers Participants Victoria Durrer, Youth Arts Co-ordinator, South Dublin County Council
Watch IFB short films for review of what style of film want to make	March 11, 2010 5 – 7pm	RUA RED, South Dublin Arts Centre	Tallaght Young Filmmakers Participants Victoria Durrer, Youth Arts Co-ordinator, South Dublin County Council
Introductory session, idea generation	March 18, 2010 5 – 7pm	RUA RED, South Dublin Arts Centre	Tallaght Young Filmmakers Participants Vinny Murphy, Filmmaker/Mentor (absent due to illness) Victoria Durrer, Youth Arts Coordinator, South Dublin County Council
Idea workshop	April 1, 2010 5 – 7pm	RUA RED, South Dublin Arts Centre	TYF Participants Vinny Murphy, Filmmaker/Mentor Victoria Durrer, Youth Arts Coordinator, South Dublin County Council
Story generation, Acting workshop, Creation of step outline	April 6 – 8, 2010 11am – 4pm	RUA RED, South Dublin Arts Centre	Tallaght Young Filmmakers Participants Vinny Murphy, Filmmaker/Mentor Victoria Durrer, Youth Arts Coordinator, South Dublin County Council Eric O’Shaughnessy, Welfare Officer/Assistant Filmmaker
Pre-production meeting, Filming	April 13 – 16, 2010 11 – 4pm April 17, 2010 9:30 – 11am	RUA RED, South Dublin Arts Centre	Tallaght Young Filmmakers Participants Vinny Murphy, Filmmaker/Mentor Victoria Durrer, Youth Arts Coordinator, South Dublin County Council Eric O’Shaughnessy, Welfare Officer/Assistant Filmmaker Lucien Jonas, Lighting Mentor

Activity	Dates	Location	Key personnel/ participants
Editing	April 22, 29, 2010 May 27 July 1 5 – 7pm	RUA RED, South Dublin Arts Centre	Tallaght Young Filmmakers Participants Richard Gibb, Editor mentor Vinny Murphy, Filmmaker Mentor Eric O’Shaughnessy, Welfare Officer/Assistant Filmmaker Mark Noonan, Welfare Officer in Training Victoria Durrer, Youth Arts Coordinator, South Dublin County Council
Interviews of Composers for Film Evaluation	May 6, 2010 5 – 7pm	RUA RED, South Dublin Arts Centre	Tallaght Young Filmmakers Participants Vinny Murphy, Filmmaker Mentor Mark Noonan, Welfare Officer in Training Victoria Durrer, Youth Arts Coordinator, South Dublin County Council
Sound re-recording and mixing	July 8 (prep) 5 – 7pm July 22 11am – 7pm	RUA RED, South Dublin Arts Centre	Tallaght Young Filmmakers Participants Gerry Horan, Contact Studio Eric O’Shaughnessy, Welfare Officer/Assistant Filmmaker Victoria Durrer, Youth Arts Coordinator, South Dublin County Council
Final viewing and comments	August/Sept 2010	RUA RED, South Dublin Arts Centre	Tallaght Young Filmmakers Participants Vinny Murphy, Filmmaker Mentor Gerry Horan, Contact Studio Eric O’Shaughnessy, Welfare Officer/Assistant Filmmaker Mark Noonan, Welfare Officer in Training Victoria Durrer, Youth Arts Coordinator, South Dublin County Council

5. EVALUATION METHODOLOGY

Evaluation of Stage 5 has been carried out throughout the project by the Youth Arts Coordinator of South Dublin County Council's Arts Office.

The evaluation methodology has been as follows:

Pre-Project Assessment:

- Focus group discussion facilitated by Youth Arts Coordinator regarding project and film group preconceptions
- Review of expectations as a group with Filmmaking Mentor and participants
- Review of expectations with Filmmaking Mentor and Welfare Officer

Monitoring:

- Discussion activities at conclusion of sessions (3)
- Questionnaires at conclusion of sessions (3)
- Mid-point questionnaire by Welfare Officer and follow-on discussion (1)
- Mid-point questionnaire by Filmmaking Mentor and follow-on discussion (1)

Evaluation:

- Focus group discussion with members of TYF (1)
- Conclusion questionnaire with Welfare Officer and follow-on discussion (1)
- Conclusion questionnaire with Filmmaking Mentor and follow-on discussion (1)

Evaluation aims and objectives:

1. Assess participants overall feeling of ownership of the project, particularly with respect to:
 - Being involved in the interviewing and selection process of filmmakers with whom to collaborate
 - The involvement of young people in managing the budget of the project
2. Assess levels of experience and skills gained in filmmaking by participants, specifically filmmaking language, knowledge of working with Sony HDV Z1 cameras, scripting writing, acting, directing, sound and art direction
3. Investigate the level of awareness participants may develop regarding the relationship of music to film
4. Assess adult workers impressions of skills gained by and motivation and interest level of participants
5. Document the process involved in developing the project
6. Capture participants' overall level of satisfaction with the project
7. Make recommendations for ways forward

5. FINDINGS AND AREAS OF IMPROVEMENT

This section presents findings from the evaluation of Stage 5 of TYF's work during the 2009 – 2010 year.

ASSESSING EXPECTATIONS

Participants and adult workers have a high level of expectation for the film created. These expectations are largely due to the high level of commitment the young people have shown throughout the project. The Welfare Officer on the project, who has worked with Tallaght Young Filmmakers since their establishment stated, 'The group have grown in a number of ways since last I worked with them. They have become more comfortable with technical departments and importantly have taken on a certain responsibility for the creative process.'

Participants stated from the outset that they wished to create a film that would be presented and win in festivals. They also stated that they wished to learn from the process involved. As such their motivation to be involved in all aspects of the project was high.

Young people's learning goals were as follows:

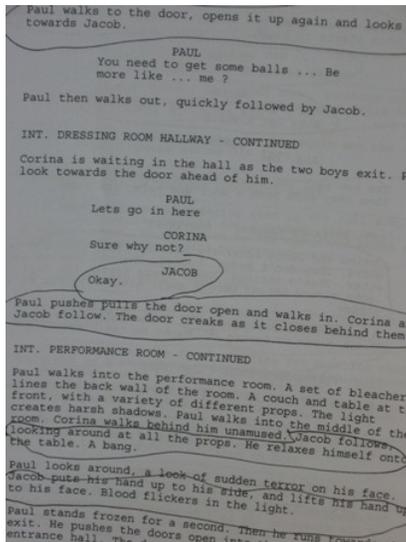
- Learn new approaches to filmmaking through working with a different filmmaker than previously
- Working with the camera
- Learning more about what happens behind the camera (i.e. direction, sound)
- Gaining experience in the overall filmmaking process
- Gaining experience in acting
- Gaining experience in scriptwriting

'I thought the filming week went better than I could have imagined...

In terms of the basics, like getting there on time and not leaving before time, it was great...

in terms of the more advanced stuff like working together as a group - helping each other out but also being able to leave each other to do their individual departmental work - was marvelous...I was really impressed at how willing and eager they were to listen to where they were going wrong and try to get into the habit of doing it right.'

Filmmaker/Mentor, April 2010



'Spooked' script, April 2010

'Being a member of the Tallaght Young Filmmakers has changed the way I watch movies.'

TYF member, April 2010

The filmmaker/mentor felt that the group demonstrated a great deal of seriousness, dedication and professionalism at the outset and had expected this behaviour to continue throughout the project.

While the film has not yet been completed, thus far, all individuals involved feel their expectations to have been met in terms of commitment and motivation.

REVIEWING ORGANISATIONAL STRUCTURE

At the start of the project, members of TYF met with the Filmmaker/Mentor and the Youth Arts Coordinator to set out the project plan. The Welfare Officer/Assistant Filmmaker was unable to attend at the time. A detail of what was discussed is available in Appendix G.

Roles and Responsibilities

Roles and responsibilities were reviewed with all TYF participants, the Welfare Officer, Filmmaker/Mentor and Youth Arts Coordinator prior to the start of the project. These were:

Welfare Officer: provide technical support as Assistant Filmmaker and support the day to day running of the Tallaght Young Filmmakers in terms of teamwork, behaviour and attendance

Filmmaker/Mentor: provide creative development of film project, share knowledge of the film industry, share knowledge on film structure, provide young people with knowledge and skills necessary to build confidence working independently in film

Coordinator (South Dublin County Council's Youth Arts Coordinator): project producer, arrange venues, catering, carry out monitoring and evaluation

Each young person involved in the Tallaght Young Filmmakers was also assigned roles, such as: Director, Grip, Cast members, etc... These are detailed in the film credits attached in Appendix H.

The project structure was viewed by all involved to be supportive and well organized

The young participants, filmmaker mentor, and welfare officer/assistant filmmaker felt that the project was well organised. The filmmaker/mentor involved in the project stated, 'I've felt very supported. It's wonderful that the young people themselves are so involved in the organising but it also feels safe because [the Coordinator] is there'. Upon completion of the film shoot, the filmmaker/mentor also explained, 'Organisationally there were times when I thought some things just wouldn't happen, like the gathering of all the props and the setting up of everything that was needed, to the point where I was close to getting more involved than I should have been, but every time, things just happened and there were times when I just couldn't believe it was going so smoothly.'

CAPTURING YOUTH EXPERIENCE

TYF participants had a positive experience making the film

Many participants spoke highly of the level of professionalism involved in the project, highlighting the equipment, the venue in which the group is based and locations in which they shot (both RUA RED). Others shared that they enjoyed working together as a group throughout the project, and one was pleased with going through the process of developing script ideas as a group. Additionally, all involved felt that the filmmaker mentor was incredibly helpful and respectful of people's ideas, while the Welfare Officer/Assistant Filmmaker was also acknowledged as an important contributor to the project, not only as an actor, but in helping to maintain direction over the course of the filming week.

Participants also feel that being involved in this project has been fun—making mistakes, rehearsing, etc...has all 'been a great laugh'.

'We have decision-making power'

TYF member, April 2010

TYF Members learned new techniques from working with the filmmaker mentor.

Participants specifically mentioned the following techniques learned: preparing a script, using the 'Disney' process for developing ideas, using mind-maps, step-outlines, and acting for camera. They also felt that recording rehearsals had given them insight into what to do on the filming days.

In addition, the group gave editing direction to editor Richard Gibb, which benefited new members who had not previously attended his editing master classes in February 2010; those who had were able to put some of the technical language skills they had learned into practice.

TYF gained greater knowledge of the relationship of music to film

Members of TYF interviewed two musical composers: Vinny Murphy (the Filmmaker/Mentor) and Gerry Horan of Contact Studio, for creating music for 'Spooked'. In the end, positive acknowledgement of Vinny's work on musical composition for film by Donald Clarke, July 15, 2009 (Irish Times), his experience and a sample of his work which he provided made him the clear choice for TYF. At the same time, however, TYF decided to work with Gerry Horan of Contact Studio on assisting in the development of sound effects for the film. In preparing guidelines for both aspects of the film, the group have watched horror films and learned more about the impact of music and sound effects to the visual imagery of film, commenting that they had not previously realized the importance of sound and music to film.

Roles and responsibilities were respected, while still allowing opinions to be shared

TYF participants have stated that they feel that ideas from all members were welcome during the idea generation process and the filming. However, as roles were decided during the pre-production phase, final decisions were given to individuals charged with certain roles; i.e. directors had final say on direction ideas; those involved with art direction had final decision-making power on those aspects. Overall, the filmmaking process was largely democratic. Adult workers made huge efforts to keep such decisions to members of Tallaght Young Filmmakers.

Most TYF participants felt it was important to be involved in the interview process for selecting a filmmaker

While some did not comment on this area in initial questionnaires, most TYF members stated that they felt it was important to be involved in selecting a filmmaker with whom to collaborate. One explained, 'because we are more engaged with a filmmaker we choose ourselves'. Since this project, TYF are eager to learn more about the styles of other filmmakers.

Members of TYF had ownership of the film project

From the outset TYF members were leading the creative development of the film project. They not only interviewed the filmmaker mentor involved in the project, but also interviewed musical composers for the film. From refreshments to props, including the cost of facilitator/mentor time, the participants were always aware of their budget (Appendix I) and made conscious decisions in relation to it, without compromising creativity. Art Direction and film Direction along with acting and sound were lead by the young people. Not only were adult workers impressed with the level of responsibility that the group shared, but participants themselves felt a great deal of responsibility toward the project as well. If any members were unable to attend or had a difficulty carrying out their role, the group shared responsibility for correcting such situations while also establishing rules.

Members of TYF are actively accessing other opportunities in film as a result of being involved in the group

TYF provides members access to learn about other opportunities in film. As a result of being involved in the group, four members learned about and had the confidence to attend an audition in Temple Bar for Director Ken Wardrop's new film project, 'The Probable Parent'. Additionally, another member has gone on to gain a part in a feature film.

'...Thank you ... for getting me involved with the Tallaght Young Filmmakers and I think because I learned so much with them and Olivia [the filmmaker/mentor] and because I had some experience with the cameras, I knew how it all worked, so I think that really helped me get the part ...'

TYF member, January 2010

AREAS OF IMPROVEMENT

Participants felt that more preparation time on watching films may have benefited the project

While participants spent a session watching films from the Irish Film Board, this session was not focused on a particular style of filmmaking. Though it was not certain that the group was going to make a horror film, TYF members stated that they felt more time watching horror films once this decision had been reached, might have benefited their creative process. As a result, a session was facilitated by the Welfare Officer/Assistant Filmmaker focusing on the relationship of music to film in the genre of horror at the completion of the film shoot. This session helped to prepare the group for interviewing musical composers for their project. From this experience, TYF members explained that they feel that watching more films would be a beneficial activity to incorporate into the TYF programme.

Greater experience is needed in sound work

The sound quality of the film thus far has been poor and has required a re-recording mixer and ADR work. While this aspect of the project has not caused the film to go over budget, it has added to the project's duration. Participants acknowledge greater experience is needed in sound work.

More exposure to the ways in which different departments work together in a film crew is needed

As the group progressed through the production phase, they learned more about the importance of communication between different areas of expertise within a film crew. More focus on these different aspects could be delivered via master classes, with short-60 second style films created in order to try out those skills.

A longer lead-in time for a film project

The group has demonstrated great skill in creating a film in a short amount of time. However, there is still a lack of skill in being able to independently take an idea to

script to storyboard. Areas of improvement could also be developed by providing master classes after script development and before film shoot in certain departmental areas, to build skills and then put them directly to use, rather than 'learning on the job'.

'They took the whole thing so seriously and at times were correcting me in set practice, which is terrific.'

Filmmaker/Mentor

6. RECOMMENDATIONS FOR WAYS FORWARD

Incorporate film critique into the TYF programme

Hold master classes that demonstrate departmental working during a film production—show how they link in short 60-second film projects

Participants have expressed interest in master classes in the following areas: art direction, make-up, lighting, sound, acting and stunts.

Consider providing master classes in certain areas after script development, but before shooting

Consider broadening the membership of TYF

As the group is now housed in RUA RED, South Dublin Arts Centre, there is an opportunity for TYF to open its membership up beyond that of Tallaght.

Make links with wider film networks

The group will benefit from expertise offered by existing film organisations, such as Filmbase. Group membership is currently being discussed with the organisation. As participants have expressed interest in master classes, Filmbase may be able to offer opportunities for members to attend such courses and then bring back their learning to the wider TYF group.

Establish a structure for Peer-Learning

A few members of TYF are approaching the maximum age for membership to the group, but would still benefit greatly from attending. Additionally, the learning they have gained would be of great use to new members joining. It is proposed that the Arts Office of South Dublin County Council investigate models of peer-learning within film or other art forms that may exist and pilot such a programme. A model is for peer-learning that not only gives TYF members focused training on specific areas of filmmaking but also experience in leading workshops is currently under development by the Arts Office. The programme's current pilot of training for Welfare Officers is currently underway (see Appendix J) and is thus far going well.

Research the founding of a steering committee for TYF

Considering the above recommendations, TYF may benefit from the implementation of an advisory steering committee to assist in the direction of the group. Such a steering committee, made up of two representatives from TYF along with professionals and cultural organisations invested in and dedicated to supporting the filmmaking industry, may ensure that the Tallaght Young Filmmakers programme is doing the best that it can to not only provide young people with a high-quality introduction to filmmaking, but also with the appropriate knowledge and pathways on to future work and schooling in film, for those that are interested. Research should be carried out by South Dublin County Council's Arts Office as well as with members of TYF on the feasibility of establishing a steering committee, what exactly its role and purpose could be, and the potential benefits and disadvantages.

Table 6: Aims and Objectives of Tallaght Young Filmmakers moving forward 2010 +

Aim: To empower and build capacity, profile and skills of young filmmakers in South Dublin County

Objectives:

Durational:

- Develop the critical language of young people in filmmaking;
- Empower young people interested in film to lead in the development of their own film group; and
- Build individuals' skills and encourage peer mentoring and team building.

Long-term:

- Build on group's existing portfolio of work through creation of a new film that maximises their creativity;
- Fully establish the working method and management structure of Tallaght Young Filmmakers;
- *Establish a peer-learning structure alongside TYF to provide opportunities for members who move on in the group; and*
- *Investigate the establishment of a Steering Committee for TYF.*

Broad:

- Promote visibility and broader recognition of youth as creative and highly skilled filmmakers rather than young and disadvantaged; and
- Employ partnership working to support new structures for youth-led arts projects/groups at local level.



Acting workshop, April 2010

'In this particular group, the young people are very good at offering up ideas and also constructive criticism. This I feel is very important for people of this age bracket as the skills they learn in social interaction can relate to many aspects of young people's lives.'

Welfare Officer, April 2010

**APPENDIX A: LETTER OF REFLECTION FROM STILL FILMS AT WORKING WITH
TALLAGHT YOUNG FILMMAKERS ON SWEDED TV 2009**



Victoria Durrer
Youth Arts Coordinator
Arts Office, Community Department
South Dublin County Council
Clondalkin D22

10th August 2009

Re: Sweded TV, RTE TWO

Dear Victoria,

I am writing to thank you for co-ordinating our workshops with the Tallaght Young Filmmakers group for Sweded TV. When they applied to take part in the series we were very impressed with the group's creative ideas and their previous body of film work, and this creativity was reflected during the workshops themselves.

Each one of the group members took part in the workshops enthusiastically, contributing to scripting thinktanks, planning costume and props and throwing themselves into their onscreen performances. We are very pleased with the group's completed swedes, "Least Haunted" and "Has Ireland Got Talent?"

The Tallaght group stood out amongst the five groups we worked with over the course of the series because of their filming experience and knowledge of the language of filmmaking. They understood the need for punchy storylines and visual gags and they were skilled at storyboarding and working to schedule.

We very much enjoyed working with Tallaght Young Filmmakers and our RTE commissioning editor was impressed with their work, having already encountered one of the group's work at the Fresh Festival. We all look forward to seeing more from this talented group.

All the best,
Maya Derrington
Producer
Sweded TV
Still Films

www.stillfilms.org info@stillfilms.org Tel: + 353 1671 7828
68 DAME STREET DUBLIN 2 IRELAND

APPENDIX B: SCRIPT SUBMITTED TO STILL FILMS FOR SWEDED TV 2009

TITLE: LEAST HAUNTED - THEME TUNE SUNG TO THE TUNE OF GHOSTBUSTERS

EXT. THEATRE - DAY

YVETTE

We're at the Civic theatre in Tallaght today with Paris Hilton and Nicole Ritchie. Girls, why did you come here tonight.

PARIS

My latest cause is to make sure that ghosts' basic human rights are safe and since you know so many, I thought you could help us get in touch, you know?

NICOLE

That's hot.

PARIS

Totally.

YVETTE

Ok. Let's go inside and meet some ghosts.

INT. THEATRE - NIGHT

The scene is shot in night vision. Nicole is still wearing sunglasses and keeps bumping into things. Paris has a toy dog in her hand bag. Yvette is easily startled by everything.

YVETTE

Did you feel that? It just got really cold in here?

PARIS

Oh sorry, I think I leaned on the thermostat.

Nicole screams.

YVETTE

What is it? Did you feel something.

NICOLE

No I stubbed my toe on something. Why are we all standing in the dark?

PARIS

That's not hot.

NICOLE
Totally.

YVETTE
Derek, are you getting anything?

DEREK
So many people have died in this building.

EXT. THEATRE - DAY

Local historian, Steve Smith is standing outside.

STEVE
Actually this is a new building. No one has died in it.

INT. THEATRE - NIGHT

DEREK
I'm feeling a presence. A spirit is definitely present here.

EXT. THEATRE - DAY

Steve shakes his head as if to say - no chance.

INT. THEATRE - NIGHT

YVETTE
I've seen this before. Derek is possessed by the spirit.
Derek does a moon-walk, stop spins, grabs the front of his
trousers and screams.

DEREK
Shamone!

PARIS
That's hot.

NICOLE
Totally.

YVETTE
Oh my God! Look - A spirit!

A Ghost enters in a sheet. Paris and Nicole scream
(seemingly because of the presence of a ghost).

PARIS

It's hideous. The treatment of ghosts here is terrible. Not even a designer sheet?! No Gucci? No Prada? What is that? Penneys!?

NICOLE

That's not hot.

PARIS

We have to do something fast. Come on Nicole, this ghost needs our help.

Paris and Nicole pull make up and wigs out of their bag. In the process, Paris pulls out the stuffed dog and throws it aside, it yelps. A fast makeover occurs (speed up camera). Different wigs are tried, mascara, eye shadow, fake mole, blusher, lip stick around smiley face. Nicole takes off her sunglasses and pulls out a hand mirror and shows the ghost what he/she looks like.

NICOLE

That's hot

PARIS

Totally

The ghost screams in horror and runs away.

PARIS

What's his problem?

Nicole and Paris shrug their shoulders.

THE END

APPENDIX C: VIDEO EDITING WORKSHOP USING FINAL CUT PRO, DESIGNED BY RICHARD GIBB

Tutor: Richard Gibb T/A Blink Media
(12/01/2010)

The course will take place over four evenings - each session duration will be two and a half hours and can be attended by up to 10 participants

Aim:

The aim of the course is to introduce the fundamentals of video editing to beginners. The participants will have fun while learning different editing techniques and then put them into practice on their own video work. In the final session the participants will make a DVD to take home.

Aspects covered are: An Introduction to the basic cutting rules and styles

Getting started

- Capturing and importing
- Organizing clips using bins
- Moving around
- Setting in and out points
- Monitor window
- Timeline window
- Timeline tools
- Make a sequence
- Trim view
- Audio tracks and mixing music
- Titling

Working with projects

- Starting a project
- Saving a project
- Opening a project
- Naming, finding, and deleting items

Transitions

- Using the Transitions palette
- Creating transitions
- Changing transition settings

Filters and F/X

- Applying video/audio filters
- Changing F/X settings

Producing the final video

- Colour grading
- Exporting to a DVD

APPENDIX D: SAMPLE FILM PROJECT BUDGET STRUCTURE PROVIDED TO TYF FOR STAGE 5 PROJECT OF PHASE TWO

Project: Film project, March 29 – June 2010

Venue:

Personnel:

Group:

Costs:

Artist Fee 2 planning meetings x 2hrs x €

Film workshops €

Filming days €

Youth Leader at €40/ hour €

Meeting space €

Documentation of Process
photographs, video etc €

Refreshments €

Celebration/ end of project €

Transport €

Materials €

Total Cost €

Hidden Costs (met by the youth project/centre)

Time spent by youth worker – planning sessions with young people and artist, documentation, evaluation, ongoing contact and follow-up (where necessary) with the young people

Administrative costs (minimal)

Insurance costs

APPENDIX E: WELFARE OFFICER JOB DESCRIPTION

Job Description: To attend and provide support to the Tallaght Young Filmmakers project, which includes supervising the young people, addressing the young people's developmental concerns and attendance. The establishment of this role is based on best practice guidelines established by the National Association of Youth Drama.

Duties

The post holder is expected to:

- Attend every session on time.
- Be flexible regarding their hours of work
- Supervise Young People
- Ensure Young Peoples attendance to group.
- Focus on supporting the young people in their work
- Respond to the needs of the filmmakers engaging with the group
- Address any developmental concerns the young people may have that impact on their work as part of Tallaght Young Filmmakers
- Support the filmmakers and group by providing assistance in whatever capacity is required.
- Initiate:
 - Communication pathways with young people
 - Good behaviour practices in the group
 - Support structure through active listening
- Disseminate information on resources and support that may be relevant to the Young people in the group.
- Facilitate discussion around any difficulties that individuals/group may have. Feedback these issues to the Filmmakers.
- Be familiar with the child protection policy of South Dublin County Council, it's reporting procedures and artistic ethos.
- Produce one written report and participate in any evaluation that may be undertaken as part of the project.
- Undertake all other duties commensurate with the post.

APPENDIX F: INTERVIEW QUESTIONS FOR EASTER BREAK PROJECT FILMMAKERS, MARCH 2010

Name: _____

Date: _____

Questions	Comments
Could you please tell us what made you interested in filmmaking? How did you get involved?	
Why are you interested in working with TYF?	
What do you feel you could bring to a group like TYF?	
How might you approach developing a script and a film with a group like us?	
Can you describe any experiences you might have had working with young filmmaking groups?	
When might you be free to work with us between March 29 th and April 11 th ?	
Would you like to be involved in the editing process?	
If we asked you to lead a masterclass, open to a wider group outside of TYF, what do you feel you would like to offer?	
Do you have any questions for us?	

APPENDIX G: PROJECT PLAN, MARCH 25, 2010

1. Proposal: 5 minute film
2. Clarify aims and objectives with the group: Why do we want to do this? What are the benefits? What might we learn?
3. Available resources
4. Availability of the filmmaker, welfare officer, and Youth Arts Coordinator
5. Roles and responsibilities of Youth Arts Coordinator, Filmmaker, welfare officer, young filmmakers
6. Commitment? Develop and sign a group contract (done on flipchart paper)
7. Expectations? Making sure they are realistic
8. Proposed outcomes? What will we walk away with having, knowing, etc...
9. Draft of Project timeline
10. Set next meeting

APPENDIX H: ROLES OF YOUNG PEOPLE/FILM CREDITS FOR 'SPOOKED'

Cast

John	Alan Roche (TYF)
Paul	'J' Fulham (TYF)
Corina	Nicole Cummins (TYF)
Jacob	Jordan Welstead (TYF)
Security Guard	Eric O'Shaughnessy (Welfare Officer/Asst Filmmaker)
Ghostly Priest	Ross Ellis (TYF)

Crew

Directors	Wayne Travers (TYF) Eoghan McEntee (TYF)
Camera	Ross Ellis (TYF) Wayne Travers (TYF)
Art Director	Catherine Wrigglesworth (TYF)
Assistant Art Director	Chloe Ruth (TYF) Nakita Prentice (TYF)
Costume Design	Catherine Wrigglesworth (TYF)
Set Design	Catherine Wrigglesworth (TYF)
Sound	Alan Roche (TYF)
Music	Vinny Murphy (Filmmaking/Mentor)
Editing	Rick Gibb, Blink Media (Editing mentor)
Sound editor	Gerry Horan, Contact Studio (Sound mentor)
Re-recording Mixer	Gerry Horan, Contact Studio
ADR	Gerry Horan, Contact Studio
Lighting	Lucian Jonas (Lighting mentor)

First Ad.	Vinny Murphy (Filmmaking/Mentor)
Grip	Ross Ellis (TYF) Wayne Travers (TYF)
Welfare Officer/ Asst Filmmaker Stills photography	Eric O'Shaughnessy Victoria Durrer (SDCC Youth Arts Coordinator)

APPENDIX I: TYF BUDGET FOR THE FILM 'SPOOKED'

	Item	Cost
	Catering for Crew for four days	€130.54
	Props and costumes	€100.46
	Film Mentor 280 x 7 sessions	€1,970.00
	Editing Mentor	€1,250.00
	Lighting	€480.00
	Re-recording Mixer, ADR, and Sound editing (Contact Studio)	€300.00
	Music composition	€500.00
	DVD printing and Festival submissions	€200.00
TOTAL		€4,931.00

APPENDIX J: INFORMATION ABOUT TALLAGHT YOUNG FILMMAKERS WELFARE OFFICER TRAINING PROGRAMME

This programme, established in March 2010, has been devised in order to support filmmakers or individuals with an interest in film with training and experience in working with young people who are interested in film.

Job Description:

To attend and provide support to the Tallaght Young Filmmakers project, which will include supervising the young people, addressing the young people's developmental concerns and attendance.

(Description of TYF here)

Duties (See Appendix D)

Objectives of Training Programme:

- To facilitate Garda Vetting
- To provide access to training in child protection
- To provide South Dublin County Council's Child Protection Guidelines, background information on Tallaght Young Filmmakers and access to up-to-date policy documents relating to arts practice with young people
- To provide practical work experience in assisting current welfare officer during sessions with Tallaght Young Filmmakers
- To provide opportunities to gain experience leading as welfare officer with the Youth Arts Coordinator observing
- To provide a pathway to paid employment as a Welfare Officer for the Tallaght Young Filmmakers
- For filmmakers, to provide opportunities to get more involved in facilitating the creative development of young people in filmmaking, such as leading masterclasses or participating as an assistant filmmaking mentor on filming weeks, as appropriate

Requirements:

- To complete an interview with members of the Tallaght Young Filmmakers
- To review all necessary documents
- To complete Garda Vetting
- To complete child protection training
- To complete 10 2-hour sessions of training with either the current Welfare Officer in post or the Youth Arts Coordinator of South Dublin County Council.
- To serve as lead welfare officer for 2 sessions under assessment of the current Welfare Officer and/or the Youth Arts Coordinator of South Dublin County Council
- To attend a review meeting after assessment

Resources:

<http://www.artscouncil.ie/Publications/Solo.pdf>

Training Checklist:

Garda Vetting

Child Protection Training.

○ Location:

○ Date: _____

Review of health and safety checklist, SDCC Child Protection Guidelines and other literature provided

Session Dates:

1. Date: _____ Signed off: _____

2. Date: _____ Signed off: _____

3. Date: _____ Signed off: _____

4. Date: _____ Signed off: _____

5. Date: _____ Signed off: _____

6. Date: _____ Signed off: _____

7. Date: _____ Signed off: _____

8. Date: _____ Signed off: _____

9. Date: _____ Signed off: _____

10. Date: _____ Signed off: _____

11. Date: _____ Signed off: _____

Assessment Session Dates:

1. Date: _____ Signed off: _____

2. Date: _____ Signed off: _____

Notes from Assessment Session:

(Feedback written in space provided)

Date: _____ Signed off: _____

APPENDIX K: TALLAGHT YOUNG FILMMAKERS IN CONTEXT

This list is not comprehensive, yet provides a general overview of other opportunities, excluding festivals, available in Ireland for young filmmakers. It is difficult to ascertain how many dedicated filmmaking groups, such as TYF or Young Irish Filmmakers, Kilkenny that there might be in Ireland. Youth service affiliated projects are popular as are film schools. Courses would also be held in Digital Hub and similar organisations.

Dedicated-Filmmaking Groups

Young Irish Filmmakers, Kilkenny

Irish Film Training and Production Studio where young people, aged 10 – 18 years, have the opportunity to create and communicate their ideas and stories by making feature films for international television and the internet. Young Irish Film Makers is a youth led digital training and production organisation making feature films for international television. It was established in 1991.

<http://www.yifm.com/>

Local Authority supported Filmmaking:

Dublin City Council-Affiliated:

Reel Youth

Reel Youth is a cross city and cultural programme that invites young people and youth workers from different locations to come together through a creative film-making process. The co-ordination and delivery of this programme is overseen by young Urban Arts and the responsibilities are shared out among a collective of youth workers each year. Supported by CDYSB, City Arts and Dublin City Council Arts Office

<http://www.reelyouth.net/>

Crew TV

Young Urban Arts invited 14 young people from youth projects across the city to get involved to script, act, direct and produce their very own series called Happy Pizza. The young crew attended training from January until June 2009 in preparation for the production month in July. As employees of DCTV for July, they are earning money while gaining invaluable experience in an arts focused environment. Crew TV is a Partnership Training Programme between Young Urban Arts and DCTV (see background section for more info)

http://dctv.ie/crewtv/?page_id=2

Wicklow County Council Youth Film Programme and Festival

<http://www.wicklow.ie/Apps/WicklowBeta/Publications/Arts/Final%20Arts%20Strategy.pdf>

Youth Service Affiliated Groups:

Film groups exist in South Dublin County area youth services, including: ***Clondalkin Youth Service; Ronanstown Youth Service; Lucan Youth Service; Tallaght Youth Service***

Schools and Programmes:***Digital Film School***

Award-winning school that runs "make-a-movie" courses for Teenagers and Adults in Dublin and Cork. This intensive five-day, hands-on, course covers all the elements of filmmaking. Students write, direct and edit their own short film.

<http://www.digitalfilmschool.ie/index.htm>

RESEARCH CITED

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Available at www.youngatart.co.uk

VAI (2009) *Young Arts Creativity Cooperative, Progress Report, January*. Belfast: Voluntary Arts Ireland.