

BELFAST: PERSPECTIVES OF A CITY

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Thesis Prepared for the Degree of

MASTER OF FINE ART

UNIVERSITY OF NORTH TEXAS

May 2014

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Nelson, Andrew J. "*Belfast: Perspectives of a City.*" Master of Fine Art (Radio, Television & Film), May 2014, 71 pp., 2 tables, references, 8 titles.

This thesis film is an examination of my evolving perspectives and understanding of my Irish heritage as I travel to the city of Belfast, Northern Ireland. Through the course of a year and a half, I traveled to Belfast to explore the modern state of the sectarian conflicts between the Catholic and Protestant communities. Through the use of personal reflection, historical research, interviews with local residents, and on-location experiential learning, I began to learn not only about the modern state of Belfast and its economic and social climate, but also about the complexities of personal cultural identification and the concept of "truth" and "mutual guilt" when associated with acts of violence. With the use of the short documentary as the medium of choice, I am able to relay to audiences not only my own personal reflection of identity and history, but then allow them to reflect on their own perspectives as well, helping to create sincere moments of personal thought and reflections.

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CHAPTER I
PROSPECTUS

Note: This section was written over the course of six months, from December 2011 to May 2012. This is the original proposal that was submitted and approved by the thesis committee.

- Title: Belfast Stories / Scéalta Béal Feirste
- Length: 30 Minutes
- Medium: HD Video/Still Photography

Brief History, Introduction, and Description

The conflict in Northern Ireland, at its very core, is a conflict of identity. The religious and community identities of its citizens create both invisible and concrete rifts in the people of this small nation. Protestants and Catholics find themselves separated into political parties, schools, neighborhoods, and other social and community groups. The generation of those who grew up during the turbulent era known as the Troubles¹ now have children of their own. The historical community divides still exist, but new economic problems are adding to the struggles of Northern Ireland's population, regardless of their religious identities. Statisticians say that one in five 16-to-24 year-olds in the United Kingdom are jobless. Education is becoming exceedingly more expensive. More employers are seeking potential hirers to have education and training, while not wanting to pay for their training. The Eurozone is in economic turmoil. In these times of historical divides and new economic challenges, what are the rules, standards of life, world views and opinions that parents are passing on to the current generation of children?

¹ The Troubles (Na Trioblóidí in Irish) officially lasted from 1966-1998. It was a period of political/social dissent, civil rights marches, rioting, and paramilitary warfare.

The year 1998 can be seen as a perfect example of the peace process in Northern Ireland. The month of May saw the Belfast Agreement approved by the people of Northern Ireland, a major step forward for the peace process. Three months later saw the car bombing of the courthouse in Omagh, leaving 29 dead and hundreds injured- the worst single act of violence during the course of the Troubles. For the people of Northern Ireland, it seems that for every step towards peace, there is the ever-present reminder that violence and dissent may disrupt the peace process.

During the Troubles the region of Northern Ireland, in particular the cities of Belfast and Derry/Londonderry, experienced a tremendous amount of civil unrest, riots, and gun violence. In all, 3,529 people were killed, ranging from British military members, Republican militants, civilian vigilantes, police officers, and unassociated citizens. Sectarian tensions rose greatly because of events like annual the Orange parades² and civil rights marches in the cities of Northern Ireland. Events such as the Battle of the Bogside, Bloody Friday, Bloody Sunday, the 1980 hunger strikes, and Operation Motorman threw the small nation into paranoid chaos. All the while, Republican dissidents and Loyalist vigilante groups were committing acts of domestic terrorism, with random murders and bombings of public areas (such as the infamous Omagh bombing in 1998, with 29 civilians killed, making it the worst single bombing event of the Troubles in terms of non-combatants killed), all of which occurring not only in Northern Ireland, but also the Republic of Ireland, Scotland, England, and minor skirmishes on mainland Europe. Connections between Republican paramilitary groups and other known paramilitary/terrorist

² The Orange Order is a Protestant fraternal organization. Their annual parades commemorating William of Orange defeating James II are points of contention, as the parade routes, as well as their historic representation, are seen as confrontational by the Catholic communities.

groups including the Euskadi Ta Askatasuna (ETA) in Spain, the Kaitseliit in Estonia, the Palestine Liberation Organization (PLO) and Hezbollah, the nation of Libya, and the former Nazi intelligence agency, the Abwehr, created a sense of distrust and disillusionment amongst the civilians and non-combatants in Northern Ireland. While there has always been a focus on the combatants and faceless victims from news reports, one often overlooked group of the Northern Irish population living within these conflicts are children.

How are children raised in a nation that has only known violence? What values do we pass along to the next generation, knowing that they will one day do the same? With daunting pressures placed on developing and maturing young adults, how do they view their futures? These are the main questions that the short documentary *Belfast Stories / Scéalta Béal Feirste* will explore. This documentary will follow two 16-year-old girls, one Protestant and one Catholic, as they participate in a combination of cinéma vérité style observation and the young women's own personal photo-journals. These approaches will allow the audience to see a uniquely insider perspective into the daily lives of two ordinary girls in a region, and city, that has historically been prone to violence, sexism, and civil unrest.

The preproduction stage of the film will focus on a multi-faceted approach in research to the region of Northern Ireland. Topics such as political parties, religious divides, the history of the conflicts, geographical concerns, population statistics, civil space associations, and the peace process will be examined, as all of this information plays into the conflicts of the region. Moreover, conversations will be had with professors from the sociology and political science departments at the University of North Texas regarding tactics and vocabulary used in conversations and interviews regarding the topics of the film.

Professor Eugene Martin, professor, filmmaker, and my thesis chair, will provide guidance on the refining and approach to the social messages of the film. Professor Martin has extensive experience in the realm of documentary filmmaking, as well as the topics of youth, urban issues, and violence. Understanding that the film presents a seemingly esoteric topic and area of interest, through Professor Martin's guidance, the film will help convey these themes:

- How communities and economic factors influence the development of children and their world views
- The similarities between these girls' lives, and the lives of the audience
- How community outreach groups, schools, religious institutions, and individual families are raising conversations about how we speak to children regarding issues of violence and conflict resolution
- How peace and community healing are sought, and attained, though strides towards education, cross-community cooperation, and understanding.
- How environments of violence affect children, and in turn the future adult population, of urban communities

Along with Professor Martin, the other members of the thesis committee, Professor Melinda Levin and Dr. Elizabeth Oldmixon, will provide their own unique insight into the preproduction and production stages of the film. Professor Levin, who has extensive experience in the world of international documentary production, will provide insight into the logistics and details of the challenges of international documentaries. Dr. Oldmixon, a professor in the Department of Political Science, has spent a time in the Republic of Ireland, as well as Northern Ireland, studying the correlation between religion and politics. Dr. Oldmixon's knowledge of the

political climate, as well as her contacts in Belfast, provide an invaluable advantage and insight for this film.

Feasibility

The feasibility of this film is challenging. Securing subjects, residence, transportation, and other logistical concerns (food, petty expenses, etc.) will be the bulk of financial concern for me as the director. As of this moment, research into grants and private fundraising is being researched. Video and audio equipment will be provided, primarily, through the University of North Texas radio, television, and film department. Additional equipment, such as digital still cameras, will be the director's personal gear. All equipment will be insured. With this particular film, the concern for crew safety is of the utmost importance. While the outbursts of violence in Belfast are far lower than in previous years, the threat is still there, especially around the time of primary filming, the summer parade season³. Membership will be made with the organization International SOS, an organization that provides emergency services to members such as medical assistance, evacuations, and providing contacts in local areas. The trip will be registered with the United States Consulate in Belfast, whose contact information will be saved should the need to contact them arise. The safety of the girls and their families is of concern as well, particularly during parades and city tours. For this, local police station contacts will be held should the need arise.

Due to the nature of the project, a major portion of the film will be shot by the two subjects themselves on their individual digital photography cameras, purchased by the director. The film is relying on them to actually use the cameras to create a unique perspective into their

³ While Republican and Loyalist groups hold parades for various events throughout the year, the bulk of the parades are held in the months of July and August.

lives and community through photography. To ensure that they are keeping up with their side of the project, what is being called a “weekly jam session” will be held. Once a week (or potentially every other week), contact will be made with the girls, either by phone call or video chatting. During this time, casual catch-up conversations will be had, to help not just ensure they are using the cameras, but also keep building up the sense of trust and closeness that the director-subject relationship needs to have. These sessions will be recorded, not to use in the film, but to use as a guide for how their lives are unfolding, and as potential plot points/issues to explore during primary shooting. Photos from that week will be transferred online from subject to director, either through email or Dropbox, so as to help streamline the intake of the massive amount of personal photo-journal imagery.

Location

The entirety of the film will be shot in the Belfast metropolitan area, unless a situation arises which would validate leaving the city. Because the city of Belfast is going to be portrayed as an omnipresent character in the film, showing the girls and their families constantly surrounded by the city will be very important aspect of the film. Much of the footage will be outside, in local neighborhoods, stores, schools- anywhere that will show the city and its influence on the girls and their families. The two subjects will come from the North Belfast neighborhood of North Whitewell, an interface area⁴ in North Belfast. According to the

⁴ Interface Areas are points in Belfast where Protestant and Catholic neighborhoods are adjoined, oftentimes separated by peace walls.

Northern Ireland Community Relations Council⁵, the area of North Belfast (Whitewell included) is described as such:

- A young/growing Catholic population, as opposed to the aging/declining Protestant population
- Substantially lower housing standards for working class Protestants, while working class Catholics feel their housing requests are not being taken seriously
- Universal misunderstandings and mistrust
- The area has the capacity to: absorb resources, destroy people's lives, impoverish children, and destabilize other parts of Northern Ireland
- Major inward investments are discouraged because of community polarization
- Low education standards
- One of the poorest health regions in Northern Ireland
- Feelings of "boredom," "despair," and "hopelessness" among the young people of the area
- A rise in non-lethal paramilitary attacks (baseball bats, hand-to-hand, etc.) since the disarmaments began, especially due to "recreational rioting"
- Substance abuse, mental health issues, and suicides are prevalent throughout the area
- The highest levels of Troubles related deaths in all of Northern Ireland
- Inter and intra community conflict
- The presence of UVF, UDA/UFF, Provisional IRA and INLA

⁵ "North Belfast Information", Northern Ireland Community Relations Council. <http://www.community-relations.org.uk/about-the-council/background-info/north-belfast-information/>

Treatment

Tuaisceart Éireann. Northern Ireland. This small nation in the north Atlantic ocean is one of rich cultural history. Names such as King William of Orange and King James II have graced its plains, and legendary figures from history such as Cú Chulainn and Conchobar mac Nessa have been told in front of fires amongst the families for centuries. Worldwide pop-cultural icons such as George Best, Van Morrison, C.S. Lewis, and Kenneth Branagh have called the region, and the city of Belfast in particular, home. However, these names are often overlooked when talking about Northern Ireland, instead replaced with acronyms that have the tinges of national and international infamy; the Irish Republican Army, the Ulster Volunteer Force, the Irish People's Liberation Organization, and the Ulster Defense Association- paramilitary organizations that took it upon themselves to wage an urban guerilla war of ideals and political struggle against one another in the names of the Catholic and Protestant communities of Belfast. As you walk through the streets of Belfast, you are greeted by buildings exuding the charm of British architecture, and landmarks such as the Big Wheel and the Palm House- these buildings forming the skyline of a modern European city. However, the architecture of the city is also used to remind its visitors and inhabitants of the historic, and modern, divides. Emblazoned on neighborhood buildings are Republican and Loyalist murals depicting atrocities and memorials of those lost, an uneasy peace with tinges of paranoia, "peace" walls separating neighborhoods by something as arbitrary as what church you attend.

The current Belfast is one of a changing identity. Peace talks have brought the city to a relative state of peace after years of conflict. The Belfast Agreement and the paramilitary disarmaments have proven that the people of the city are ready to move forward with political

equality. However, as with most of the world, the city of Belfast is feeling the impact of the recession in the Eurozone. Jobs are being lost, and hiring is becoming more competitive. Rising education costs are causing the youth to leave school and try to work. However, they are being met with the reality that they need their education to get the jobs they need, and are now stuck in a cycle that seems to already have them entrapped for the rest of their lives. As with any city, as money becomes tight, long residing tensions rise again. For a city that is just starting to recover and heal from the horrific period of the Troubles, the fear that their progress will be lost is ever present. This is a reality that the audience finds the two girls of the film in.

The camera follows two girls, who are more similar than they are different. They share very similar lives- days spent bored in school, nights spent with friends, playfully flirting with boys at parties, trying to be more “grown-up” than their parents allow them to be. However, it is their difference that creates the splintered experience of their lives- one is Catholic, and the other Protestant. Being consistently at street and eye level, the camera sees the world from the same perspective that the girls and their families do. As they walk through their neighborhoods, the camera follows them. The neighborhood is quiet, quaint, and common. The camera then comes upon a moment of stark reality. Towering above the girls as they walk are the murals of the city. Enormous monuments depicting memorials to vigilante forces and historic sorrows. More than a hundred murals are emblazoned on walls in the city, marking the separation of the neighborhoods between Loyalist and Republican, Protestant and Catholic. Very few are of art, peace, or inspiration. We experience what they experience, we see what they see, and we walk where they walk. The girls and their families welcome us into their shared experienced, and through that, the audience is able to see that, while thousands of miles away from them, their

lives are very similar in their day-to-day existence. But that similarity is soon brought to a startling halt.

July and August in Northern Ireland is the timeframe for the contentious parade season. During these months, the streets of Belfast are filled with the sounds of drums and flutes, cheers and jeer. Crowds and banners line the parade route and uniformed men walk in phalanxes down the streets of the divided city. It is here that Republican and Loyalist groups parade through the streets commemorating events that their respective sides feel are important enough to remind the entire city: the Siege of Derry, the Introduction of Internment, the Twelfth of July, and Lady Day. The parades are a stark reminder about the violent history and uneasy present in the city of Belfast. It is during the parade season that the audience and the girls (and their families) become more intimately connected.

During this time the realities of the two girls' lives becomes concrete; they live in a community that, while determined to progress forward with peace, healing, and understanding, at the same time is being held back by archaic feuds and a violently boisterous minority. The economic situation of the United Kingdom and the city of Belfast is at the moment bleak, and an uncertain future lies ahead for this small nation and its people. However, it is during this time that we learn about their hopes and dreams for their girls, their families, their city, and indeed their nation. The audience watches as the girls work with their families and community organizations to understand their city's history, and learn how to improve not only the city of Belfast, but also their own lives. They become educated in peaceful interactions and political civility. They learn about self-confidence and that they are strong, young women whose voice and opinion are valued and have tremendous worth. As the film comes to a conclusion, we are

left with the impression that the two girls, and the youth of Belfast, are caught in the middle of quagmire between their morose history and their ambiguous future. However, it is clear to see that, despite the economic recession and the ever-present threat of social instability, life moves on. Dreams and life goals are lost, met, and changed. World-views and social norms are built, broken down, and reformed into something new. Through it all, though, we see that the future of the girls, and the city of Belfast, is open to change for the better. Through education and cross-community understanding and cooperation, change is not only possible, but is happening. There is precipitation in Belfast roughly 213 days a year in Belfast. For a city that is in a constant state of gray and dreariness, the future, finally, begins to look just a little brighter.

Key Directed Moments (in Approximate Chronological Order)

Major Plot-Points

Opening

The opening of *Belfast Stories* will be pay homage to *Hoop Dreams*. The visuals of the opening will provide a journey through the city of Belfast, in much the same way that *Hoop Dreams* did, progressing from wider view of the city to more detailed look at the neighborhoods of North Belfast and the Whitewell Road. In this montage, the audience will be able to observe the vast differences between the different sections and neighborhoods that the city of Belfast has, travelling through the upper class areas, the newly built city-center, the tourist attractions, the working class neighborhoods, and so on. The montage will end in the Whitewell Road neighborhood, showing the working-class environment, the peace walls, the schools and playgrounds, setting the atmosphere of a community that is experiencing an economic recession and seems susceptible to a return to violence. It is this transition to

Whitewell that we make our first visual introduction to the girls walking through the neighborhood. There will be quiet natural sounds, but this scene will be the introduction to a musical score.

The Conflict at Home

In this section, the girls explain their perceptions about the conflict, and how much they understand about it, while sitting in their bedrooms. While their parents may be present and provide their input, the majority of the conversation will be had with only the two girls. This will allow the audience to hear how a young woman understands a conflict that is incredibly old and complex, let alone one that many adults are not able to decipher. The choice to have this section in their bedrooms is strategic for a number of reasons. Firstly, it is because the bedroom is often times seen as a refuge from the world, especially for teenage girls. Secondly, the audience will be able to experience an intimacy with the two girls, moving them beyond an on screen character, and into the realm of an actual person who has to live within this conflicted environment. Observing the bedroom will show that these girls are living a normal life (pictures of friends and family, art, stuffed animals, etc.), but is being juxtaposed with their conversations about violence and anger. Furthermore, windows will play a key background item in this section. Playing off of the idea of the bedroom as a refuge, the windows will be the portals to the outside world, the world that is in conflict. Inside the bedroom the girls are who they are, but once they go outside they become labeled, a non-person in the eyes of the belligerents of a quiet war of ideals. The audio of this section will be natural sound, and recorded to be very quiet, matching the seriousness of the conversation.

Mass/Service

This brief section of the film will be a montage of both girls, and their families, at their respective religion's masses. Capturing the environment of the masses, and intercutting between the two churches, ideally the main cathedrals of the city. The purpose of this section is to show how similar the two religions and religious experiences are. The sermons from the priest and minister will provide the background audio, while the camera will capture the similarities between the patrons and the interiors of the buildings, and ultimately the religions themselves.

The Other's Murals

In this section, the girls will venture (with parental permission, and possibly accompaniment), to the other side of the walls, and view the murals that are their community's opposite (Republican/Catholic for the Protestant/Loyalist girl, and vice versa). While viewing the murals, the girls will describe their emotions, thoughts, and beliefs about their city, their friends, the conflict, etc., while observing an extreme and visual viewpoint that may go against who they are. The camera style of this section will show how large these murals are, compared to the rather short stature of the girls themselves, showing how to some in the community, these issues painted onto the sides of walls are larger than any one person. While describing their thoughts and emotions, the camera will move in closer to the girls, allowing their eyes and body language to provide a deeper insight into thoughts that they may not be able to vocalize.

The Parades

The Parades will provide a backdrop into the tense climate of Belfast during the summer months. During the timeframe of principle shooting, there are four parades (two Republican/Catholic, and two Loyalist/Protestant). These days will be multi-cam shoots, one for the partakers of the parade, and one for the opposition. The partakers will be shot in a style that has the action taking place on screen right, and the opposition, conversely, will be shot with the action taking place on screen left (this allows for the potential of split screen usage in postproduction, but also keeps continuity in check.). Special emphasis will be paid towards seeing the tensions of the lead up to the parade days, the two sets of crowd reactions, the action of the parades themselves, and the accompanying aftermath (both immediately following the parades, and for the rest of the day). Because of the volatile nature of the parades, it is very likely that the girls will not be able to attend, so the parades will be shot with the mindset of being used for environmental/atmospheric visualization for the film. Audio will play an extremely important role in these sections of the film. Location audio will be used exclusively, capturing the tension and juxtaposition between jubilation and anger, the sounds of festivities on the side of the participants, and the sounds of anger on the side of the opposition.

The Closing

The film's closing will be a revisit to the motif of the film as a whole- the girls in their environments. The camera dollies alongside the two girls as they walk throughout their neighborhood, along the peace walls, and through the gates, staying far enough away that we

get an idea for the size of these community dividers. The girls deliver the voiceovers of where they believe their lives are going, and how they feel they may, or may not, contribute to improving the city. The final images of the film will be the girls walking past the walls and gates, a visual representation of them leaving the history of violence and hate behind them, and that they are ready, willing, and able to move beyond it all. The camera begins a journey out of the city (a referencing to the beginning of the film), ending on a landscape of the city of Belfast.

Recurring Interlude

Throughout the film, there will be sections that display the photos of the girls, depending on the point of conversation in that part of the timeline (family, neighborhood, conflict, etc.). These moments will be utilized as breathing moments for the film, allowing for a break from the intense subject matter. It is also through these interludes that one of the key goals of the film will be realized: having the audience see what the girl's see in their everyday lives.

Other Directed Moments

The Gates at Night

Accompanying every peace wall is a gate that allows foot and auto traffic through to either side. Each night, the gates are shut and locked. This scene will be shot during the twilight hours, creating a montage of images about the wall. The culmination of this scene is the closing and locking of the gates. Special emphasis will be paid towards the sounds of the gates shutting and locking, and then the accompanying natural sound of the evening.

The Girls' Rooms

There will be a short section for each girl that shows the audience their rooms, specifically showing details of their personalities. Attention to the small details of their rooms (pictures, memorabilia, stuffed animals, etc.) will provide a visual access to their personalities. These scenes will be played before the moments in the "The Conflict at Home" section.

Meal

There will be a family meal scene with each girl, where the audience will watch the families' interactions with one another. This scene will be purely observational, and will be a lead into the "Mass" section, matching its visual style and audio schemes.

Murals

This section will happen after "The Others' Murals" section, acting as a transition towards "The Parades" section. It will be a musical montage featuring transitions from the photos that the girls took of the murals to video observations. The music will be slower paced and subtle, allowing the audience to observe the details and intricacies of the murals, while having the full impact of the political/social implications become realized. As the section progresses, the music will change and help create tension as the film moves towards the parade season.

Credits

The credits will feature select photos from the girls, allowing the audience to further see the city of Belfast from the girls' perspectives. Sounds of the city will lead into the credits, cross-fading into the musical score, an uplifting and hopeful melody, matching the closing imagery of leaving the walls behind.

Characters in the Film

- Protestant Girl and her Family- As a protestant in Northern Ireland, she is the populous minority, but political majority holder. As a Protestant, she is seen as the oppressor in Northern Ireland, a historical villain. However, at the same time, she is a part of the rich tradition of the glorious United Kingdom, whose contributions to the entire world range from the arts to economics to engineering. How does she exist in a community that she was born into, that is as rightfully hers as anyone's, but where she is seen as the enemy?
- Catholic Girl and her Family- As a Catholic in Northern Ireland, she is seen as the oppressed. The region of Northern Ireland is home to the most important mythological legends of the Irish (the Ulster Cycle of Irish mythology). Being that the region no longer belongs to the Irish, her cultural heritage is being held hostage by foreign invaders. At the same time, she is the child of a generation of people who have a stigma of fear attached to them- the Catholic who is the potential terrorist. How does she exist in a community where her cultural heritage is being held hostage, and she is seen as a potential domestic threat?
- The City of Belfast- The city itself is an important character in the film. An overwhelming and omnipotent presence, the city is a constant reminder of the violence and

contention of its past on the two girls. Flanked by murals and peace walls, the city is as much an antagonist to the girls as it is a symbol of their mutual identities- Catholic or Protestant, they are both Northern Irish citizens.

Goals of Production and Intended Audience

Goals of Production

The film will draw upon the stories of the two families living in Belfast. Through the medium of documentary film, as well as still photography, this film will inform the audience about:

- The impact that living in an area of violence and distrust has on children, specifically girls, in regards to their development, world-views, personal identities, and community relations.
- A status check on the results of the Belfast Agreement of 1998 and the IRA Disarmament of 2005, and how the peace process has, or has not, changed the lives of the normal citizen of Belfast.
- How family units are able to educate and inform their children about violence, identity, community relations, cultural education, and cross-community healing.
- How the social capital⁶ of the separate religious and political communities dictates identity, political perspectives, cross-community understanding, and potential means for healing.
- How community change comes from the impact of normal citizens and through continued efforts towards education and cross-community

⁶ As defined by Robert Putnam, referring to the collective value of all social networks, and in the inclinations that arise from the networks to do things for each other.

- How the city of Belfast can be used as an example as a community that is making positive steps towards creating a peaceful society, as lead by its residents' desires for change and healing.

Intended Audience

The completion and distribution of this documentary will be towards film festivals, educational forums, and community screenings. The goal of these screenings will be to create conversations about children, community, and violence. Statistically, the intended audience of the film is men and women (primarily women) ages 25-60. More specifically, demographics include people of Irish/English/Welsh/Scottish ancestry, Catholics, Protestants, educators, and people who live within large urban areas. This audience includes charitable people, and those with expendable income, so that they might donate to charities involved in promoting the peace process and youth empowerment in Belfast, and across Northern Ireland.

According to 2009 population statistics, 36.9 million Americans claim Ireland as a part of their heritage, making it the 2nd largest population in the nation. Because of a very strong Irish-American Diaspora interest in this film should be large. Furthermore, the topics of children, community, and violence are consistently of interest to festivals and distributors, thus generating further interest in the film. Being that this is a documentary it provides different abilities for its messages to a larger and more widespread audience, with the potential for educational usage and public television screening. With those possibilities, the documentary will be able to reach its intended audience in a variety of ways.

Ethical Concerns

There are a number of ethical considerations for this film that must be considered. All of the following concerns will be discussed in ongoing conversations between the director and the members of his committee throughout the post-production process.

- Representation of the girls and their families

As with any documentary, the representation of the main character or characters is a major concern for the director. For this film in particular the fact that the main characters will be teenage girls adds a level of ethical concern. The Whitewell neighborhood of North Belfast is, historically, a working-class neighborhood. A concern is the portrayal of the girls and their families in regards to stereotypes of working class families. Accurate representations of the families and girls, while avoiding stereotypes, is primary concern of the director.

- Representation of the community

The representation of the Whitewell neighborhood, much like the representation of the girls and their families, will be a major concern of the director. Special attention will be paid to how the community is presented throughout the film, avoiding stereotypes regarding working-class neighborhoods, and presenting the realities of the Whitewell neighborhood as close to authentic as possible.

- Representation of the conflict

The conflict in Northern Ireland and Belfast is long-standing, intricate, and incredibly complex. Because of its complexities, the risk of simplifying or exaggerating it runs high. Because of this, the director is going to make special efforts to portray the conflict

as it relates to the girls, and not postate on the conflict as a whole. Further attention will be paid in assuring that the film does not, either intentionally or unintentionally, take sides regarding the conflict. The film, at its core, is politically unbiased, and attention will be paid by the director and the thesis committee to ensure this.

Production Schedule

- First week: July 6-13- location scouting, meeting with subjects and their families again. July 12 is the “The Twelfth” parade (Orange Order) in Northern Ireland, filming of the parade will take place.
- Second week: July 13-20- Continue documenting the lives of the main characters. Location shooting around the city of Belfast for exteriors and images of the city life.
- Third week: July 20-27- Continue documenting the lives of the main characters of the film. Take the girls to murals and peace walls for their thoughts.
- Fourth week: July 27-August 3- Continue documenting the lives of the characters of the film.
- Fifth week: August 3-10- August 9 Parade of the Introduction of Internment (Republican).
- Sixth week: August 10-17- August 11 Siege of Derry Parade (Unionist). August 15 Lady Day Parade (Ancient Order of Hibernians). Wrap up shooting.

Fundraising and Social Media Campaign

Fundraising

The primary source of funding will come from a 40 day Kickstarter campaign. Private donors, film and art grants, and the directors' personal finances will provide other funding.

Potential financial providers include:

Texas Filmmakers

The Don Staples Scholarship

The Princess Grace Foundation

Social Media Campaign

Without question, social media has become an integral part of the independent filmmaker's tool kit. It allows your film to garner attention during preproduction, spread news of it's successes after it's release, and continue on long after it's festival lifespan has finished. Because of this, *Belfast Stories / Béal Feirste Scéalta* will pay special attention to its life in the social media spectrum, keeping potential and current audiences involved and informed about the film. Website with the films presence will include:

- The film's individual website and blog
- The director's personal website and blog
- Facebook
- Twitter
- Tumblr

- Vimeo/YouTube
- OneWorldTV

Potential Areas of Distribution

Television

- ABC (Australian Broadcast Company)
- BBC (United Kingdom)
- CBC (Canada)
- HBO
- PBS
- POV
- Independent Lens
- RTE (Ireland)
- TVNZ (New Zealand)

Independent

- Tugg - a crowd-appeal source for film screenings. Currently in Beta testing, Tugg could provide a way to screen the film independently at theaters in participating cities (so far including New York City, Philadelphia, and Austin, all metropolitan areas with high populations of Irish-American citizens.).

Film Festivals

United States

- Athens Film Festival

- BEA Conference
- Boston Film Festival
- Chicago International Documentary Film Festival
- Dallas International Film Festival
- DOCUTAH
- History Makers
- Hot Springs Documentary Film Institute
- Philadelphia International Film Festival
- Rhode Island International Film Festival
- Thin Line Film Festival
- UFVA Conference
- VideoFest

Canada

- DOXA Documentary Film Festival
- Rencontres internationales du documentaire de Montreal
- Vancouver International Film Festival

United Kingdom

- Belfast Film Festival
- British Urban Film Festival
- Cardiff Film Festival

- Commonwealth Film Festival
- East End Film Festival
- Edinburgh International Film Festival
- Edinburgh Short Film Festival
- Falstaff international Film Festival
- Glasgow Film Festival
- Leeds International Film Festival
- Mid-Ulster Film Festival
- Norwich Film Festival
- Renderyard Film Festival
- Rob Knox Film Festival
- Sheffield Doc/Fest
- UK Film Festival

Republic of Ireland

- Cork Film Festival
- Darklight Film Festival
- Galway Film Fleadh
- Guth Gafa International Documentary Film Festival
- European
- Cinéma du Réel
- IFA – International Documentary Film Amsterdam

Australia and New Zealand

- Adelaide Film Festival
- Big Mountain Short Film Festival
- Flickerfest
- Human Rights Arts and Film Festival
- International Documentary Film Festival New Zealand
- Melbourne International Film Festival
- New Zealand International Film Festival
- Revelation – Perth International Film Festival
- Show-Fest International
- Sydney Film Festival
- Tropfest

Budget

Budget for Andrew J. Nelson				
Production of Belfast Stories / Béal Feirste Scéalta				
Length: 20-30 minutes				
Format: HD Video/Still Photography				
Production: Belfast, Northern Ireland, 6 weeks.				
Post-Production: 20 weeks.				
Summary Budget				
Expenses- Production		Total Cost	In-Kind	Total Funds
Travel Expense <i>(1 crew member)</i>		\$1,147.00		\$1,147.00
Transportation <i>(includes car rental and gas)</i>		\$1,500.00		\$1,500.00
Housing <i>(subletting a room in a house, plus utilities, \$450 per month)</i>		\$1,000.00		\$1,000.00
Other Expenses <i>(meals, netty cash, etc)</i>		\$2,000.00		2,000.00
Mobile Phone Usage <i>(\$130 a month, 2 months. Rounded for potential overage usage)</i>		\$300.00		\$300.00
Equipment Rental <i>(All prices are rental fees)</i>		\$5,772.00	\$5,772.00	\$0.00
	HVX200 Camera	\$973.00	\$973.00	\$0.00
	32GB P2 Card x2	\$486	\$486.00	\$0.00
	16GB P2 Card x2	\$262.00	\$262.00	\$0.00
	P2 Card Reader	\$523.00	\$523.00	\$0.00
	Sachtler DV-12	\$1,200.00	\$1,200.00	\$0.00
	Zoom H4N Audio	\$300.00	\$300.00	\$0.00
	Senheiser G2 Mic x2	\$460.00	\$460.00	\$0.00
	Sennheiser ME66	\$268.00	\$268.00	\$0.00
	Canon 60D & Lens	\$1,200.00	\$1,200.00	\$0.00
	SanDisk 16GB Card	\$100.00	\$100.00	\$0.00
External Hard Drives				
2 & 3 TB		\$600.00	\$600.00	\$0.00
500GB LaCie Rugged		\$100.00	\$100.00	\$0.00
		\$11,919	\$6,472.00	\$5,947.00
Expenses- Post-Production	Total Cost		In-Kind	Total Funds
iMac 21.5in 2.7Ghz		\$1,500.00		\$1,500.00
Final Cut Pro X		\$300.00		\$300.00
Music		\$2,500.00		\$2,500.00
Irish Language Translations		\$600.00		\$600.00
		\$4,900.00		\$4,900.00
Expenses- Marketing/Distribution/Online				
	Total Cost		In-Kind	Total Funds
Festival Fees		\$3,500.00		\$3,500.00
Festival Travel		\$3,500.00		\$3,500.00
Graphic Design (Posters, Postcards, Logos, etc)		\$2,000.00		\$2,000.00
DVD (x500)		\$150.00		\$150.00
Blu-Ray (x500)		\$700.00		\$700.00

Website Design		\$400.00		\$400.00
Website Hosting		\$80.00		\$80.00
		\$10,330.00		\$10,330.00
Production		\$11,919	\$6,472.00	\$5,947.00
Post-Production		\$4,900.00		\$4,900.00
Expenses		\$10,330.00		\$10,330.00
Totals		\$27,149	\$6,472.00	\$21,177.00
			Grand Total:	\$21,177.00

Kickstarter

“Pitch-Trailer” Script

Hello, my name is Andrew Nelson, and I’m the director of the documentary *Belfast Stories*. Northern Ireland is a beautiful country, with verdant hills and beautiful waterways that has made the country famous. At the heart of this nation is the city of Belfast. It’s a city that is alive, vibrant, and ever changing, with a citizenry who are deeply proud of their cultural roots. But underneath its surface is a history of violence and sadness.

From the 1970’s through 2000, Northern Ireland, with Belfast in particular, experienced what is known as The Troubles; an era of sectarian violence between Protestants and Catholics, civil unrest, and widespread fear and paranoia. Since the Belfast Agreement was signed in 1998, the various paramilitary groups have disarmed, and cross-community groups have begun to help heal old wounds.

But the divides still remain. The peace walls, built as temporary measures to ease violence, are still erected, and growing. The gates at the peace wall checkpoints close every night, creating a feeling that, despite the progress towards community healing, there is still the

underlying feelings of distrust and tension. Flanking the neighborhoods are murals depicting imagery of violence and intimidation. These are stark reminders that the ghosts of Belfast's tumultuous past still exist.

This documentary will explore the progress of community healing, through the eyes of young women. I'll be working in partnership with the Greater Whitewell Community Surgery, a cross-community youth organization in the Whitewell community of North Belfast. Young women from both sides of the community will be using still photography to explore the city, allowing a uniquely inside look into a community in the midst of change. Coupled with the young women's photographs will be the documentary itself, an impressionistic, poetic look at the relationships between young women and their families, communities, and histories.

Belfast Stories is being produced as my thesis film through the University of North Texas' Masters of Fine Arts program. Because of this, I am being provided all of the equipment needed to produce the film. This Kickstarter, then, is asking for assistance in the logistics of the film- airfare, car rental, insurance- all of the side costs of the filmmaking process that are sometimes forgotten. Your generous contributions will allow this challenging, ambitious film to come to fruition. To thank you for your contributions, we have a list of appreciation gifts to give back for supporting this film. Every little bit helps us towards our goal.

Please follow us on twitter, and check out our Facebook and website, for up to date information about the film and it's progress. Thank you so much for helping *Belfast Stories* become a reality.

Donation Thank You Gifts (Amount Given-Description)

\$1- A special thank you on Twitter/Facebook/Website/Film, and updates about the film

\$15- A special thank you on Twitter/Facebook/Website/Film, updates about the film, a digital download of the film

\$30- A special thank you on Twitter/Facebook/Website/Film, updates about the film, a digital download of the film, and a DVD

\$45- A special thank you on Twitter/Facebook/Website/Film, updates about the film, a digital download of the film, a Blue Ray

\$75- A special thank you on Twitter/Facebook/Website/Film, updates about the film, a digital download of the film, poster of the film, a Blue Ray

\$125- A special thank you on Twitter/Facebook/Website/Film, updates about the film, a digital download of the film, poster of the film, invite to the film premiere, a Blue Ray, a photo from a selection of pictures by the girls, and a handwritten thank you note.

Research (Continuing)

Films & Documentaries

- *Belfast Is Still a Divided City*, Adam Fish, 2008
- *Belfast: The Sad Reality*, Jesse Barrett-Mills, 2002
- *Belfast Girls*, Malin Anderson, 2006
- *The Road to Bloody Sunday: How the Troubles in Northern Ireland Began*, PBS
- *Girls Like Us*, Jane C. Wagner & Tina DiFelicianantonio
- *The Up Series*, Paul Almond & Michael Apted
- *High School*, Frederick Wiseman, 1968
- *The Devil Came on Horseback*, Rick Stern & Anne Sundberg, 2007
- *Born into Brothels*, Zana Briski & Ross Kauffman, 2004
- *War Photographer*, Christian Frei, 2001

- *Hoop Dreams*, Steve James, 1994
- *Flying Anne*, Catherine Van Campen, 2011
- *I Am a Promise: The Children of Stanton Elementary School*, Susan Raymond, 1993

Books/Novels/Journals

- "Growing Up in a Divided Society: The Influence of Conflict on Belfast Schoolchildren", Sean Byrne
- "At Play in Belfast: Children's Folklore and Identities in Northern Ireland", Donna M. Lanclos
- "One Belfast Boy", Patricia McMahon
- "Belfast Diary: War as a Way of Life", John Conroy
- "Belfast: Segregation, Violence, and the City", Peter Shirlow
- "A World Turned Upside Down: Social Ecological Approaches to Children in War Zones", Neil Boothby, Allison Strang, and Michael Wessells.
- "Documentary in a Changing State: Ireland since the 1990s", Dr. Carol MacKeough & Dr. Díóg O'Connell
- "A Social Geography of Belfast", Emrys Jones
- "Belfast and its Charitable Society: A Story of Urban Social Development", Robert William Magill Strain
- "Barricades in Belfast: The Fight for Civil Rights in Northern Ireland", Max Hastings
- "The Belfast Agreement: A Practical Legal Analysis", Austen Morgan
- "Aspects of the Belfast Agreement", R. A. Wilford
- "The IRA, 1968-2000: Analysis of a Secret Army", J. Bowyer Bell

- "The Provisional IRA: From Insurrection to Parliament", Tommy McKearney
 - "Techniques of Film & Video Editing", Ken Dancyger
 - "The Craft of Editing with Final Cut Pro", Michael Wohl
 - "Ethics in Journalism", Ron F. Smith
- "Directing the Documentary", Michael Rabinger

CHAPTER II

INITIAL APPROACH

Pre-Production Phase 1

Subject Matter Research

From the beginning stages of planning the thesis, I was well aware of the fact that most of my audiences would know little, if any, information regarding the history of the conflicts in Northern Ireland. Furthermore, I knew that the current state of the nation would have to be explained within the film for audiences. The first step towards this process was researching significant moments within the history of Northern Ireland, and Belfast in particular.

Due to the nature of sectarianism and the ethno-political conflicts of Northern Ireland, I realized the importance of researching the history of the region from as many perspectives as possible- Republican, Nationalist, Loyalist, Unionist, Separatists, Moderates, etc. By taking this approach, it would allow me to have a better understanding of the nuances of Northern Ireland's history, as well as helping in directorial pursuits such as formulating interview questions. It became clear during research that the divides of Belfast were all encompassing. Because of this, I decided that the research should extend beyond just a historic approach. Efforts were made into exploring many facets of life in Belfast and Northern Ireland, including sport, ethno-centric cultural norms and values, variations and use of languages, historic and modern economics, political leanings, international relations, pop culture, music, literature, modern day immigration/emigration issues, etc. As a non-member of their society, this allowed

me a greater understanding into the different influences that help formulate the citizen's of Northern Ireland's perspectives and world-views.

Contact and Subject Research

The greatest challenge of the pre-production process was the acquisition of contacts and subjects for the film. For this, committee member Dr. Elizabeth Oldmixon proved to be incredibly valuable. Her previous research trips to the Republic of Ireland and Northern Ireland resulted in different community organizations and people that I would be able to use as contacts while I was there in hopes of creating leads towards finding subjects for the film. During pre-production correspondence was sent by both Dr. Oldmixon and myself to her contacts, informing them of my project and my forthcoming research trip to Belfast. Arrangements were made to meet and discuss the project further upon my arrival.

Decision of Location

During pre-production, a decision had to be made regarding where the film was going to be based. Many of the cities of Northern Ireland have similar stories regarding the impacts of the Troubles. However, Belfast was the chosen city for numerous reasons:

- It is Northern Ireland's largest city and capital
- It is the seat of the Northern Ireland Assembly, and the Ministers of the nation
- It is more welcoming of tourists and outsiders than other well known divided cities such as Derry/Londonderry

- It was a former hub of traditional business, and is the current hub of more modern economics
- The modern conflicts are more under control there than in other cities
- A larger population base means more chances for access to stories
- It is a visually interesting city

Field Research Trip

In March of 2012, I embarked on a weeklong research trip to Belfast. During this time video and photographs were taken to provide imagery of the city to help to create a sense of what the visuals for the film will look like. More importantly contact was made with John Loughran at Intercomm Belfast, a cross-community organization that helps create an environment of trust between the Catholic and Protestant communities through conversations, seminars, and work training. Through Mr. Loughran I was able to contact and meet Mrs. Geraldine O’Kane, director of the Greater Whitewell Community Surgery, a cross-community organization based on the Whitewell Road in North Belfast. After meeting with Mrs. O’Kane she expressed interest in the documentary, and was eager to help. At the end of the trip she had agreed to get in contact with families from the Catholic and Protestant neighborhoods in North Belfast who might be interested in being the subjects of the film. I left the trip full of hope that this would all come together.

Potential Legal Issues

The main areas of concern were legal issues that arise from filming overseas. One of the first things to research was to find out whether or not I would need to secure a visa to film in the United Kingdom. After exploring the UK Border Agency guidelines it was determined that a visa would not be necessary (only productions that earn money or employ United Kingdom residents need to obtain a visa). Furthermore, the entirety of the trip fit within the parameters of the “General Visitor” guidelines, assuring that a visa would not need to be attained.

A second legal area of concern was about subject and location release forms. The United States and the United Kingdom have different laws regarding the use of someone’s personal imagery during broadcasts. To cover this a release form was drafted that states, “This Agreement will in all respects be governed by and interpreted, construed and enforced in accordance with the laws of the United States of America.” By including this phrase it is plainly stated to the person signing that their images can be used in accordance with the American legal system, since the primary choices of the proposed film festival screenings were to be held in the United States.

The final legal concern was access to locations and events while filming. Student filmmakers in the United States are sometimes granted unofficial passes by property owners to film on or around their property. However, being an American in the United Kingdom, I was unsure if these sorts of informal passes existed. To help alleviate this concern, I worked with North Texas Television (NTTV), and obtained International Reporter Press Passes for my camera operator and myself. Having the press passes would be one of the final forms of defense in

Belfast should people become cautious or curious of having a camera present filming in front of store fronts and private homes.

Ethical Concerns Before Production

There were a number of ethical concerns regarding the filming of this thesis. As with every documentary, the concept of representation was a major concern; would I, as director, choose to represent the subjects and their statements as they are, or would I bend and mold them to make them fit into what I wanted them to mean? While this is an internal debate held by all documentary directors, it held particular gravity for me because of my previously held political opinions and prejudices. As an avid amateur Irish historian, and Irish-American, I knew that I had incredibly strong opinions regarding the Troubles and whom I believed was at fault. As a director I knew that there was the potential of these opinions working their way into the film, either consciously or subconsciously, effectively making the statements made by the subjects of the film inauthentic. There was the risk of having statements made by the subjects be manipulated during the post production process to fit within my political views, rather than being portrayed truthfully.

Knowing that this was a possibility, I brought this potential ethical issue up as a concern of mine during a meeting with the thesis chair, Professor Martin. I forced myself to admit to him that, while I knew professionally I needed to understand and appreciate both sides of the Belfast community, I frankly found myself not wholly interested in experiences and opinions of the Loyalist/Unionist/Protestant communities. I felt that the stories of the Republican/Nationalist/Catholic communities were more engaging and important. On a

personal level, I admitted that being an Irish Catholic myself I found it difficult to want to represent the Loyalist/Unionist/Protestant communities, primarily because I have no affiliation with them. I made a particular note to mention to Professor Martin my fears that these personal and political opinions would affect my actions as a director. Professor Martin explained that acknowledging these potentials faults and prejudices of mine was an excellent personal observation. He mentioned that part of being a documentary director is to understand that your personal opinions, worldviews, and experiences are always going to reflect in your work. When you are directing a film that is political in nature, it's important to note that, but to make a conscious effort to try and not allow those opinions, worldviews, and experiences to completely dictate your directorial choices. His advice was surrounding myself during production with crew and trusted advisors (such as the committee) who have no strong opinions, if any, on the political situation in Northern Ireland. One way to help avoid these potential ethical concerns that he felt that I was capable of separating my personal opinions from the film, and be able to think entirely as a director, choosing the best and most appropriate representations and messages of the subjects of the film. Furthermore, he felt that my choice of director of photography, Sam, would help as well. During conversations with Sam before production began, he admitted that he knew little, if any, of the history sectarian violence in Northern Ireland. Because of this, Sam would provide an untainted opinion to the production, acting as a foil to my personal opinions ensuring no potential ethical conflicts regarding representation or manipulation of the subjects or their statements.

The most important ethical concern was that of filming minors. Whenever a child appears on screen, there is the risk that they are being exploited for the filmmaker's purposes. I

knew that this would be a very plausible thought for the potential subject's parents. I was an outsider to their community wanting to come in and make statements about their opinions and lives. Because of this, I felt the best way to endear myself to the subjects would be through a community organization partnership. Having a local organization vouch for my character, as well as the importance of the film, would help alleviate the concerns of the subject's parents regarding the ethical nature of the film.

Funding

The primary sources of funding for the film were through "in-kind" donations and private contributions from family and friends. Along with those, a successful Kickstarter campaign was undertaken, with \$3,520 raised through the website.

Crew

Before leaving, I spoke with Samuel Ramsey, mentioned above, who is a graduate of the University of North Texas's Department of Radio, Television, and Film. He joined the production as the director of cinematography. After discussing payment and travel logistics, Samuel joined the crew, providing his own camera equipment.

Production Phase I

The initial production of this thesis was a six-week period (July-August 2012). During this time, most of the scheduled filming took place. However, a major setback occurred in the losing of contact with Mrs. O'Kane at the Greater Whitewell Community Surgery. Due to schedule conflicts, emergencies within the community, and a discontinued interest, contact

with Mrs. O’Kane and the Greater Whitewell Community Surgery ended during week three of the production schedule. While deciding on the next steps, filming continued with landscapes, city scenes, and other non-character specific footage. While we tried to find ways to keep filming eventually the ideas ran out as we continued to wait on connections and introductions to potential contacts to come through. It was at this point that I knew we needed to film a person to get character dialogue started. I also needed to begin setting up a new narrative direction for the film itself.

I felt very strongly about continuing with the original concept of interviewing girls and their families. I believed that because of the donations from Kickstarter going towards that specific narrative I owed it to the funders to deliver that film. During this moment of the production schedule I became hesitant to change directions, and tried exhaustively to find new families that would be willing to be in the film. The main hurdle to this was having such a small amount of time to build the director-subject trust with new community groups that could potentially help, let alone new potential families. At this point in the summer there was wide spread rioting and paramilitary threats, and community groups were more focused on the residents of their communities and their safety than helping a film student who they did not know. While this was a completely understandable reaction, it did set production back tremendously. Because of the desire to keep the film true to its Kickstarter and prospectus concept I set about trying to think of ways to work around not having secured filming permissions with subjects. I evaluated the core themes and messages that I planned for the film to have, and made the decision to try to schedule an interview with a newly added contact- a cab driver.

It was decided that there would be an interview with the cab driver going by the name “T”. He drove around the city giving a tour of the city while answering questions pertaining to the overall themes of the film. His knowledge of the city and personal stories fit thematically with the ideas originally laid out in the Prospectus. At the same time, Mr. Loughran from Intercomm Belfast assisted again in helping create contacts within the city. Unfortunately none of them panned out. By the end of the 5th week it became clear that a second trip in the winter would be necessary to finish the film. During the same time I came into contact with a man named Seamas O’Donnhaile, who was a principal of an Irish language primary school and president of a Gaelic Language community club. After three separate meetings with Mr. O’Donnhaile he agreed that he would use his position as principal and club president to assist in finding families to become the characters of the film. As the Initial Production period ended, I left Belfast. I thought at the time that I still had a solid lead on characters. I held the strong belief that a Second Production trip in January 2013 would be successful. While the fact that I still did not have a guaranteed set of characters, I felt relatively confident that with Mr. O’Donnhaile’s help I’ll be able to continue forth with the film and it’s original concept.

Equipment

Belfast: Perspectives of a City was filmed using a combination of HD/SLR footage and HD image capturing. Two cameras were used during production- the primary camera was a Canon EOS 5D, while the secondary/slow motion camera was a Canon EOS 60D. Audio was recorded through Zoom H4n recorders and Sennheiser microphones. The use of the HD/SLR cameras was decided upon for numerous reasons: travelling to another country allowed for easier

transportation on airplanes, they are of a low visual profile which allowed more freedom of movement in neighborhoods in which we were strangers, they are small enough to film in cars during tours, they provide cinematic visuals without the need for extensive support equipment, and Samuel was more adept with using this style of camera than a traditional one. No lighting equipment was needed as filming took place entirely outside.

Post Production Phase I

- September 2012: Compression of footage from the summer trip, logging, and transcribing of audio.
- October 2012: Editing sections of the film based on available footage, mimicking the editing style of the final product. Screening segments with graduate cohorts and committee members to discuss tactics both for editing the story, as well as continuing production.
- November 2012: Reviewing available footage to determine what is still needed during winter production trip.

Much of the Phase I post production process was managing data, logging, and transcribing interviews. Because of the various setbacks from the filming trip there was not a large amount of work that could be accomplished. However, there were selected scenes that were edited and shown to committee members and different graduate cohorts that displayed examples of the editing style and narrative pace of that the final version of the film would have. This time was also used to review the footage captured during the summer, determine if anything would need to be reshot, and plan new segments to be filmed while in Belfast.

During this phase, discussions were held with the committee about the direction of the film. After looking at the footage and interview with the cab driver, it was decided that the main purpose and ideas of the film will stay the same. At the same time there should be more thought out contingency plans should a lack of response similar to the summer occur during the winter filming trip. While the cab driver provided interesting and compelling audio clips, the footage did not necessarily match that, making him a difficult and potentially uninteresting character. The main conclusion drawn here was that there needed to be a definitive character or characters. The cab driver could act as a supplementary voice, but not a primary one as his face is never seen (he requested to remain anonymous for his own personal reasons). While his inclusion was a welcome development, it still left me without subjects that could engage an audience in the kind of personal way as I had originally envisioned it.

Pre-Production Phase II

After the struggles of the initial production stage, the pre-production of the second stage was focused on ensuring the success of the January 2013 trip. Between the months of August 2012 and December 2012 I kept in monthly contact with Mr. O'Donnghaile so that there would not be a similar experience to that of the initial trip. However, it quickly resulted in the exact same experience. Around November Mr. O'Donnghaile began to stop responding to emails, despite my persistence in staying in contact with him. All this while I was preparing for another a similar situation to occur in January as had happened in the previous summer. To remedy this I began asking friends of mine from Philadelphia, my hometown, with family connections to Ireland for possible assistance. This is how I came into contact with Dr. Brian Feeney.

Before leaving for the January trip, I spoke with an old friend named Ciara Gates, whose father is from Northern Ireland. After speaking with Mr. Gates, he agreed to put me in contact with Dr. Feeney, who is his brother-in-law. Dr. Feeney and I corresponded through email a number of times, and he agreed to help me any way he could with an interview. At this point in the process I was still under the impression that Mr. O'Donnghaile would still be willing to help me upon my arrival in Belfast. It was decided to use Dr. Feeney similarly to cab driver, as a narrative foil to the families, describing an overall understanding of the city and it's conflicts of the past and present day.

While corresponding with my contacts in Belfast I was also securing lodging, car rentals, emergency contact information, and other potential needs for my 10-day stay in Belfast during the second production trip. With everything prepared, and one contact of two definitely secured, the trip began on January 3, 2013, with an end date of January 13' 2013.

Production Phase II

During the winter trip, I travelled alone acting as the camera and sound person. This presented new challenges as well. I am not strongly versed in location audio recording skills, and being the only crewmember of this trip forced me to play into that role. I was often uncomfortable in the role of director/cameraman/audio recordist because it felt overwhelming, and I would often times overlook one aspect of filming to focus on another. As the trip progressed I became more apt towards this approach, but the uncertainty of it lingered throughout my time in Belfast alone.

The beginning of the trip was used to capture more non-character footage. However, just as with last summer, contacts that were made were quickly lost – Mr. O'Donnghaile

became unresponsive by both email and mobile phone. However, this time I did not hesitate to push forward with a new plan.

It was here that a change in the direction of the film occurred by introducing Dr. John Feeney as a major character. Dr. Feeney, following the style of “T”, drove me around the city whilst I interviewed him about the history and current state of Belfast and Northern Ireland. Due to scheduling conflicts Dr. Feeney was only available for a single day of filming during the entire winter trip. After the interview, realizing that there were only 3 days left in the trip and Mr. O’Donnghaile was not going to be of assistance, I decided that the approach of the film needed to change, having “T” and Dr. Feeney become the main characters. At this point, the film started to switch from being a documentary about young families to becoming an essay style documentary about a city in the middle of a cultural and economic transition since the end of the Troubles.

This was a major change of direction, but I had been prepared for the main arc of the narrative to change by going ahead and centering my location filming on the cab driver and Dr. Feeney. I felt confident I could do this because what both men were saying during their interviews was thematically accurate with what I was seeking to convey to the audience, just in a different way than originally planned. I knew that their interview responses were very strong and when matched the imagery captured during the filming trips the final version of the film would be of high quality. I felt that, given the circumstances, it was a necessary one.

Following the interview with Dr. Feeney more location filming was done. I focused specifically on parts of city center that I had not filmed previously, along with shots of key neighborhoods that my two subjects mentioned in their interviews. A major filming event was

the Loyalist community protests outside of Belfast city hall. The protests were regarding a city council vote to limit the number of days the flag of the United Kingdom flew ovetop of City Hall, which was a timely representation of the struggles of identity in the city, a major theme of the new film. At the end of secondary production I believed that I had enough footage and interview audio to create a film that, while substantially different from the initial approach, would be interesting, informative, and moving to audiences.

Post Production Phase II

- January 2013: Compression of footage from the winter trip, logging, and transcribing of audio.
- February: Discussion with committee members regarding the new approach to the story of the film, work shopping of different storylines and structures, sorting of usable footage.
- March 2013: Creation of string out, screening with committee members and graduate cohort for comments and critiques.
- April-July 2013: Further work on story structure, exploration and collection of archival footage for opening montage, creation of Rough Cut 1.

The beginning portion of Phase II was spent reviewing the footage from the winter to see how it fit with the footage captured from the trip last summer. From there a new narrative was developed. I decided to move the film from an exploration of families and generational struggles into a portrait of a torn city and a community in the midst of cultural and economic changes. The view of the city from both men would be intercut with archival footage that

shows the vast social and economic improvements in the city of Belfast since the end of the Troubles. But more work was needed. I did not just need a new narrative; I needed a whole new approach.

CHAPTER III

RECONCEPTUALIZED APPROACH TO THE THESIS

Transitioning Towards a Personal Essay Film

I decided after much reflection to move towards making a personal essay film. This proved to be incredibly challenging for me. The very nature of a personal essay documentary is completely different from the societal examination approach that was initially planned for this thesis. While the themes and concepts would be similar, the inclusion of myself as a character inherently changed the style of the film and how I would be communicating my themes to the audience. Similarly to the initial approach, research was conducted to help support inspiration and influence ideas for this reflexive approach.

After deciding on this path, I referred back to a short documentary directed by Department of Radio, Television, and Film professor Ben Levin, "You See, I've Had a Life". The narrative of this short follows a young boy with Leukemia as he reflects on his life facing mortality. I found that the frank nature of the content of the main character's reflections proved to be gripping and powerful. After viewing the film again, it was decided that this was the same approach that the narration for the thesis should take- open, frank, and bluntly honest.

Further research was done into other example of personal narrative films, such as Morgan Spurlock's *Super Size Me* and Ross McElwee's *Sherman's March*. Doing this allowed me to find what parts of this approach to storytelling worked for my film, as well as which portions did not. Overall, it was a combination of the reflexive nature of McElwee and the conversational tone of personal narration from Spurlock. This approach was decided on because of the nature

of the kind of narration I was interested in; one that reflected on my personal opinions and emotions, while at the same time attempting to make these emotions and feelings as universal for the audiences possible. Guidance from the thesis committee was sought to assist in this process. The committee helped me add additional ideas for topics. They also pushed for more honesty and reflexivity in the writing.

Potential Legal Concerns

During the final stages of the thesis film process, there were only two primary areas of legal concerns; the use of music, and the use of archival footage. During the initial stages of postproduction, temporary (temp) music tracks were edited into the film. This allowed myself, and the committee, to have a general knowledge of how those particular sections would feel (knowing that the music in them would not be present in the final cut of the film.). The next solution was to investigate stock music libraries. Through research I came up the website for a London-based company called Audio Network (www.audionetwork.com). After sampling their music, and finding them to fit the tone and pace of the different sections of the film that required music, I further researched their licensing policies. The company has special student licensing that allows for festival and third-party web hosting (such as YouTube, Vimeo, etc.), both of which are key for public screenings of this thesis film. Finding these terms agreeable I decided to purchase music through Audio Network.

The film's historic montage in the opening minutes is key for helping the audience to understand a brief history of the conflicts of Northern Ireland. Initially I contacted the Irish Film Institute Archives to discuss their licensing agreements and prices. After an email exchange, it was determined that they were far out of budget for this film. The only option left was using

historic and archival footage taken from the Internet. Immediately this brought up copyright usage issues. I wanted to ensure that I was going to use this footage within the correct definition of fair use. To assist in this I consulted the “Documentary Filmmaker’s Statement of Best Practices in Fair Use”, a guideline authored by the International Documentary Association and other professional organizations which lays out four scenarios in which fair use of copyrighted material is acceptable. For the purposes of this thesis film, section four, “Using Copyrighted Material In A Historical Sequence”, lays out six points that, should a fair use claim be disputed, the director must be able to demonstrate and prove true. A full written transcript of these claims can be found in Appendix C.

Pre-Production Stage

In August of 2013, after numerous meetings with committee members and graduate cohorts, it was decided that the film was still lacking a main character. While Dr. Feeney and the cab driver provided interesting audio clips, due to the nature of the interviews being four hours of driving tours, they lack the ability to be interesting characters to audiences. After lengthy discussion with committee members following a screening of Rough Cut 1 the idea of adding myself as a main character was raised. For this stage of the filming process I proceeded to write 10 pages of my personal thoughts and feelings regarding the conflicts in Northern Ireland, as well as my personal political views on it before arriving in the city, during productions, and afterwards. After sending these thoughts to the committee, they were very well received. I decided to go forward with this approach. This was the final piece of the puzzle, as I realized that by making myself a main character, I could now tie together many of my

original ideas within this new structure of a personal essay. It was exciting to finally be able to see all my ideas have a way to become organized and flow into a coherent narrative structure.

Production Stage

Production for the reconceptualized approach moved very quickly; planning with film crew to filming only took a period of 5 days. The choice of filming in the Department of Radio, Television, and Film's television studio was practical and aesthetically driven; practical, because of the ease of access, and aesthetically because the concrete brick walls were reminiscent of the walls found throughout the city of Belfast. Filming took place on a single day, over a period of three hours, involving myself and two peer crewmembers.

Post Production Stage

- August 2013: Review of Rough Cut 1 with committee members, discussions of reconceptualization, and the writing of director's thoughts about interview.
- September 2013: Filming director interview, editing Rough Cut 2, review of Rough Cut 2 with committee members and graduate cohorts.
- October 2013: Editing of Rough Cut 3, 4, and Fine Cut.
- November 2013: Completion of Final version of the film, audio mixing, video coloring, and screening of final version for the committee

From the very beginning of postproduction, the film needed reconceptualization due to the obstacles I faces in successfully enlisting young families in Belfast to become part of the film. The original approach and story line involving the impact of violence and history on families was changed because of the lack of support from contacts in Belfast. I underestimated a myriad of

ethical and social issues that eventually prevented me from being able to follow this direction with the time and resources I had available. With the story now featuring two adults giving tours of the city, naturally an entire re-thinking of the storyline was needed. A great deal of time was spent listening to and reading their interviews and transcripts. This helped me to create a new approach to the structure of the film, as well as a way to organize and strengthen the narrative elements that I had captured on my three trips to Belfast. It was during this time that I decided to have the narrative focus on the modern day impacts of the Troubles, and the issues facing the city of Belfast today (acting as a representation of the nation of Northern Ireland as a whole). Many of the themes that were to be explored with the original concept of the film, such as the impact of violence on a society and exploring what happens when the violence ends, are still present in the interviews with Dr. Feeney and “T”, and thus, the thematic messages of the original concept are still present. However they are now explored and presented to the audience via this new, reflexive approach.

After Rough Cut 1 was screened for the committee it was determined that the film’s narrative was not working. The common consensus was that the characters of Dr. Feeney and “T” were not strong enough. After lengthy discussions and notes with committee members, it was decided that I should be included as a character in the film. After writing a script and filming a sit-down interview, footage featuring myself was cut into the film to add a character that brings the audience into the conflicts of Belfast, Northern Ireland personally. The initial response from the committee to this footage was extremely positive, and it was decided that this was the direction that the film should take.

The first cut of the reconceptualized approach was met with great responses from the committee, graduate cohorts, and external input. Following the initial cut proceeding rough cuts were aimed at condensing the narrative while keeping its integrity. Upon reaching the Fine Cut stage, efforts were made at tightening different sections and creating montages, while obtaining music to lie under different sections of the films. The initial time length goal of 10-15 minutes was surpassed, bringing the film to 20 minutes in length.

CHAPTER IV

INTEGRATION OF THEORY AND PRODUCTION

The process that *Belfast: Perspectives of a City* took from its initial proposal to its final form was a massive transformation that occurred over 18 months time. During its beginning stages, I designed the documentary to be a combination of poetic and observational styles documentary that would utilize both stylistic approaches to create a visually moving piece that would allow the audience to observe a community and its people's struggles. Upon realizing that a new approach to the narrative structure of the film would be needed, further research was conducted into creating a new, more reflexive documentary.

A return to documentaries that help influence *Belfast: Perspectives of a City*, such as *Hoop Dreams* and *You See, I've Had a Life* brought me to the realization that, because of the various changes to approach and filming techniques, the film needed to evolve its design of stylistic tendencies. Using Bill Nichols' definitions of the different stylistic approaches to documentary, it was determined that this particular film, once including narration and montages, would be a combination of expository, performative, and reflexive styles. Expository, due to the direct address of the audience, the use of images acting as illustrations to the narrations, and the varied approaches to editing acting as the continuation of the director's perspective (Nichols, 166-168); Performative, because of the subjective approach to experiences and memories, as well as the combination of expressive techniques of fiction with oratorical techniques addressing social issues (Nichols, 202, 206); Reflexive, due to the film become a personal journey and essay through my long held beliefs and political opinions, as well as my relationship and understanding about the concept of personal identity.

Once this new approach was established my postproduction now had a clear way forward that helped me design sections of the film through narration and the use of archival footage and interviews.

CHAPTER V

EVALUATION OF COMPLETED WORK

Pre-Production

The initial pre-production phase of the thesis was the most successful. The primary purposes of this stage of pre-production were (1) researching the conflicts and histories of Northern Ireland, so as to have a better understanding of the current cultural, political, and societal climate, (2) developing an engaging and entertaining theoretical narrative for the film, (3) reaching out to contacts successfully and have them assist in finding subjects for the film, and (4) successfully funding the trip in July and August 2012. Each goal was accomplished with minimal, if any, setbacks, especially regarding making contacts in Belfast and funding the trip.

The research into the history and current state of the conflicts in Northern Ireland was fundamental in my ability to communicate my purposes of the film with locals, as well as becoming familiar with lingo and terminology associated with them. My approach to this was all encompassing, looking at all topics associated with the divides- cultural norms, sport, education, societal values, current events, pop culture, etc. By doing this I was preparing myself to be able to take part in conversations with Belfast residents regarding any number of topics, so that my presence would be more welcomed because of my knowledge of their society and life and not being seen as an outsider coming into their city to make a spectacle of them. Similarly, by doing this research, it was helping me formulate the theoretical narrative, focusing on trends and events that would help guide my conversations with the subjects of the film. I feel that my research was extremely thorough and was indeed beneficial to not only my

understanding of the Northern Ireland conflicts, but also in my ability to be able to converse and understand vocabulary with Belfast residents.

In regards to the pre-production of the physical aspects of the film (funding and reaching out to contacts), I feel incredibly proud of the results. Funding was achieved through private donations and the public on the crowdfunding website Kickstarter (which achieved more than I set out as a target goal). This was my first venture into fundraising a short documentary, and the Kickstarter campaign proved to be an incredibly valuable learning experience. The month long process was valuable in learning how to hone the skills of pitching a film concept, as well as learning about how to succinctly speak and write about a film concept. Furthermore, it became a learning experience in the amount of time fundraising contributes to the pre-production process. The feedback from the backers of the film were positive, with the main comment being that they were glad to be able to directly contribute with full knowledge of how the money was going to be used. Furthermore, the rewards that were listed were ones that they would not only appreciate but also enjoy.

In that same vein of thought, though, most of the backers chose not to have rewards sent to them upon completion of the film. While the exact reason is not known, I believe that the contributing factor is the general lack of understanding of how Kickstarter works for funders. Kickstarter, which has only been operational since 2009, is still very new not only to filmmakers but potential funders as well. Before this campaign began, most of the people I spoke with about it outside of the academic and filmmaking community had never heard of it before. After the successful funding of a project, an online survey is sent to the funders asking for more information so that their thank you gifts may be sent to them. The return of this online survey

was very minimal, partially I believe because the funders did not know what exactly they were receiving from the website. The learning curve for how any new technology or website works is generally steep, and in the case of this fundraising campaign, I believe that learning curve was a reason as to why most of the funders chose to not receive their thank you gifts.

While only lasting 30 days the Kickstarter campaign became an almost full-time endeavor, constantly keeping track of donors, page views, progress towards the goal, social media managing, advertising, etc. However, these endeavors provided a small glimpse into the world of the role of a producer, the job that I am actively learning so I may become one upon graduation. I believe that the early stages of pre-production were a test of my producers skills; one that, I feel, I passed. Overall, I would say that the initial pre-production stage was incredibly successful, and easily the most successful stage of the film before heading into the reconceptualized post production.

The work done during the second pre-production period was equally as thorough as the initial one. This time, however, there was a greater focus on contingency plans, which proved to be a difficult process. Having little-to-no control over the outcome of filming at this point made narrative decisions much more difficult for me, and I began to feel the pressure of having a potentially unsuccessful shoot. It was especially unsettling to that Mr. O'Donnghaile was beginning to act similarly to Mrs. O'Kane in the summer trip, despite my best efforts to remain in contact with him. To ensure that the issues regarding characters from the summer did not affect the trip in the winter the same way, I began to search for more characters in the film in advance so that when I arrived in Belfast I would be fresh on their minds and be able to film

them as soon as possible. It was this decision that led me to coming in contact with Dr. Brian Feeney (which proved to be the best decision up to this point).

Pre-production for the reconceptualized approach consisted of a tremendous amount of writing and exploring new ways to construct the narrative of the film. After sharing these thoughts with the committee, it was very well received, indicating that this was, indeed, the best way to approach the film. The committee's only challenge was to really push myself as a director to include my personal experiences and emotions more. I generally do not like documentaries where the director is a main character because I feel that it is an incredibly arrogant personality trait. I believe that I was struggling to be truly open in this approach because of that mindset; I needed to overcome my own preconceived notions of the personal documentary.

With that in mind, I really pushed myself to take this new approach to the film as the way to ensure that I would be making graduate level work. After a few revisions to my personal opinions, and the addition of my unfiltered opinions, the committee agreed that what was written was very good and that this must be the way to approach the film. Despite my still lingering reservations, I decided that the committee knew best, trusted their judgment, and moved forward towards production of this reconceptualized approach.

Production

The production stage of the thesis proved to be incredibly challenging, both creatively and logistically. The initial stages of production went according to plan and were executed with no issues whatsoever. However, around the midpoint of the summer trip, when contact was lost with Mrs. O'Kane, is when the tumultuousness of the production process began. The

pursuit of new characters proved to be turbulent. Multiple leads were attained; only to have those whom I had spoke with decline to be a part of the film. After providing a favor to Mr. John Loughlan, a member of the community group InterComm Belfast, I came into contact with Mr. Seamus O'Donnghaile, the head of a Belfast Gaelic Language community center. After spending time at the center and speaking with him about the project, Mr. O'Donnghaile, an Irish-language primary school principal, agreed to help find subject families for the film during a return trip. After exchanging contact information, and agreeing on set dates of filming, it was arranged for me to return to Belfast on January 3rd, 2013, to meet the families found by Mr. O'Donnghaile, and to continue production.

The return trip in January proved to be extremely similar to the summer trip. Leading up to departing for Belfast contact with Mr. O'Donnghaile began to break; upon arriving in Belfast he had completely stopped responding to emails and phone calls. Simultaneously I began to speak with Dr. Brian Feeney, the head of History at St. Mary's University College and a former member of the Belfast City Council. He agreed to be interviewed for the film but had only one day of availability. I decided while there to keep the interview visually similar to the cab driver and shot the interview while Dr. Feeney toured me around the city in his car.

The similarities between the Initial Production and the Second Production were unsettling to me upon arrival in Belfast. While I was able to recognize that Mr. O'Donnghaile was going to be a dead-end source sooner, it lead to having to create a new film on the spot. I do feel confident that the choice I had made to evolve the film into a dual narrative drive around the city was the right one. I also believe that choice was made because I viewed it as the only option. Upon reflection, I should have made more contingency plans before leaving for

Belfast should Mr. O'Donnghaile become another false lead. I feel one particular success was the filming of the Flag Protests- these were an incredibly opportune example of the film's themes of conflicts revolving around symbolism and cultural identity. While I recognize that I could have chosen to follow the protests into East Belfast (the section of the city where they devolved into riots), I feel that I made the right decision personally in not doing that. Being alone on this production trip and heading into East Belfast to try and film the riots would have been incredibly dangerous, as well as personally foolish.

The filming of my interviews during the reconceptualized approach went incredibly well and represented exactly how the rest of the film should have unfolded; everything was planned ahead and was executed exactly, or nearly as exact, as they were intended. I believe that is the reason why the interview footage emerged as some of the strongest of the entire thesis. The reconceptualized approach's filming went smoothly and was accomplished exactly what it need to do- set up the Reconceptualized Post-Production to be the final iteration of the film.

Post Production

This stage of the thesis process was an incredibly difficult one. I knew that I did not have what was needed to create a quality film. I began to try to formulate a narrative with only the cab driver and Dr. Feeney's interviews. One successful aspect of this stage was that I was able to note different themes and similarities between their interviews in regards to the modern state of the city. This allowed me to help create a loose narrative, and thus a timeline for the film itself. After a few weeks of reviewing footage and editing, a rough cut was put together and sent to the committee.

After reviewing the first rough cut with the committee, it was unanimously agreed that there was a distinct lack of any sort of a character, due to the nature of the cab driver and Dr. Feeney's interviews being so short. Furthermore, their interviews being filmed in cars made the footage rather difficult to watch because of the movement of the camera within the car. While what they said was interesting it was not enough. The film was not planned to be a driving film, and there was an insufficient amount of quality driving footage to use in making the film visually interesting. The sections that were of quality were the ones that were planned ahead of time, as noted by the committee.

After a long discussion with my chair, it was decided that something drastic would need to happen so that the film would move forward. Previously Professor Levin made a suggestion of putting myself in the film as a character, an idea I was not entirely supportive of because I felt that it took away from the non-partisan approach to the film I wanted. Professor Martin, as chair, insisted I think more about this approach, and decided that this was truly the only way to move forward, and that I would have to put my reservations about this to rest. He asked that I write out my personal thoughts on the history of the conflicts in the city, and my own thoughts and emotions during the filming trips. At this point I was still not entirely sure that this would be a good addition to the film, but because of my lack of ideas on how to improve the film, I knew that I had to at least give this new approach a try.

Post production for the reconceptualized approach was incredibly fast-paced. Turn around times for rough cuts were within 2 weeks of the previous cuts. The first full cut of this new approach was shown to the committee and the graduate cohorts at the same time; the feedback was incredibly positive. Subsequent cuts were met with similar remarks, and the film

began to resemble one of graduate level caliber. According to feedback the incorporation of myself as a character not only provided the audience with a character to connect with, but also helped facilitate emotions and memories the audience used to relate to my own on screen. While the film evolved to become something completely different from it's proposal, its goals of representing the struggles of personal opinions and heritage in a changing society were accomplished, and through these radical changes in direction and style, became a moving short documentary of quality.

Admittedly, there was one enormous failure of the post production stage- the social media aspect of the film. In the modern industry of television and film, social media and having a web presence are incredibly important. They allow you to stay in contact with your audience, advertise, market you film, as well as having plethora of other benefits. During the proposal stage of the thesis, I had laid out detailed plans of how to incorporate social media into the film's life on the Internet, from start to finish. Around the time of losing contact with Mrs. O'Kane during the initial production trip, the social media usage for the film grinded to a halt and never recovered. With so many directional changes and, frankly, not having material of a certain quality, I felt no desire to continue using social media or updating the film's website. While there was very little flow of traffic to the film's web presence, it still remains to be said that I abandoned the audience directly, leaving them in the dark about the film's progress towards completion. Since the reconceptualized approach, I have emailed funders from Kickstarter to let them know about the film's progress. While there has been positive feedback from the funders regarding the film's progress, it remains to be said that the conversation should never have been lost in the first place. The importance of social media and having a web

presence for a film has always been known to me, but the ultimate learning experience from this thesis is to consider in pre-production what to do with them should the project hit considerable setbacks, such as mine did in the beginning.

APPENDIX A
TIMELINE OF THESIS

- December 2011-May 2012: Thesis Prospectus research, written drafts
- May 18, 2012: Thesis Prospectus successfully defended
- May 2012-July 2012: Pre-production for the initial production trip
- July 5 2012-August 17 2012: Initial production trip
- September 2012-January 2012: Post production phase 1, Pre-production for the second production trip
- January 3-January 13 2013: Second production trip
- February 2013-July 2013: Post production phase 2
- August 2013: Review of Rough Cut 1 with committee members, discussions of reconceptualization, writing various drafts of the narration script.
- September 2013: Filming director interview, editing Rough Cut 2, review of Rough Cut 2 with committee members and graduate cohorts.
- October 2013: Editing of Rough Cut 3, 4, and Fine Cut.
- November 2013: Editing of Fine Cut 2, completion of final version of the film, audio mixing, video coloring, and screening of final version for the committee
- November 15, 2013: Thesis defense

APPENDIX B

BUDGET FOR ANDREW J. NELSON – PRODUCTION OF BELFAST: PERSPECTIVES OF A CITY

<i>Belfast: Perspectives of a City Budget</i>				
Length: 20:30				
Format: HDSLR and HD Photography				
Summary Budget				
Production				
		<u>Cost</u>	<u>In-Kind</u>	<u>Total Cost</u>
Airfare - March Trip		\$929.80	\$0.00	\$929.80
Housing - March Trip		\$360.00	\$0.00	\$360.00
Car Rental - March Trip		\$458.23	\$0.00	\$458.23
Airfare - Summer Trip (2 Crew)		\$2,513.80	\$0.00	\$2,513.80
Housing - Summer Trip		\$1,375.48	\$0.00	\$1,375.48
Car Rental - Summer Trip		\$1,895.66	\$0.00	\$1,895.66
Airfare - January Trip		\$1,498.31	\$0.00	\$1,498.31
Housing - January Trip		\$259.00	\$0.00	\$259.00
Car Rental - January Trip		\$408.44	\$0.00	\$408.44
HVX200 Camera		\$973.00	\$973.00	\$0.00
Canon 60D Camera		\$495.00	\$495.00	\$0.00
32GB P2 Card x2		\$486.00	\$486.00	\$0.00
16GB P2 Card x2		\$262.00	\$262.00	\$0.00
P2 Card Reader		\$523.00	\$523.00	\$0.00
Sachtler DV-12 Tripod		\$1,200.00	\$1,200.00	\$0.00
Zoom H4N Audio Rec.		\$300.00	\$300.00	\$0.00
Senheiser G2 Mic x2		\$460.00	\$460.00	\$0.00
Sennheiser ME66		\$268.00	\$268.00	\$0.00
Canon 60D & Lens		\$1,200.00	\$1,200.00	\$0.00
SanDisk 16GB Card x6		\$100.00	\$100.00	\$0.00
External Hard Drives 2 & 3 TB		\$600.00	\$600.00	\$0.00
		<u>Total</u>	<u>Total In-Kind</u>	<u>Total Cost</u>
		\$16,565.72	\$6,867.00	\$9,698.72
Post Production				
iMac 21.5in 2.7Ghz		\$1,500.00	\$1,500.00	\$0.00
Final Cut Pro Studio		\$1,399.00	\$1,399.00	\$0.00
Audio Mixing		\$300.00	\$0.00	\$300.00
Music Licensing		\$13.50	\$0.00	\$13.50
		<u>Total</u>	<u>Total In-Kind</u>	<u>Total Cost</u>
		\$3,212.50	\$2,899.00	\$313.50
Grand Totals				
		<u>Total</u>	<u>Total In-Kind</u>	<u>Total Cost</u>
		\$19,778.22	\$9,766.00	\$10,012.22

APPENDIX C

DOCUMENTARY FILMMAKER'S STATEMENT OF BEST PRACTICES IN FAIR USE

POINT 4

FOUR: USING COPYRIGHTED MATERIAL IN A HISTORICAL SEQUENCE

Description: In many cases the best (or even the only) effective way to tell a particular historical story or make a historical point is to make selective use of words that were spoken during the events in question, music that was associated with the events, or photographs and films that were taken at that time. In many cases, such material is available, on reasonable terms, under license. On occasion, however, the licensing system breaks down.

Principle: Given the social and educational importance of the documentary medium, fair use should apply in some instances of this kind. To conclude otherwise would be to deny the potential of filmmaking to represent history to new generations of citizens. Properly conditioned, this variety of fair use is critical to fulfilling the mission of copyright. But unless limited, the principle also can defeat the legitimate interests of copyright owner—including documentary filmmakers themselves.

Limitations: To support a claim that a use of this kind is fair, the documentarian should be able to show that:

- The film project was not specifically designed around the material in question;
- The material serves a critical illustrative function, and no suitable substitute exists (that is, a substitute with the same general characteristics);
- The material cannot be licensed, or the material can be licensed only on terms that are excessive relative to a reasonable budget for the film in question;
- The use is no more extensive than is necessary to make the point for which the material has been selected;
- The film project does not rely predominantly or disproportionately on any single source for illustrative clips;
- The copyright owner of the material used is properly identified

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