

From out of frame comes Sydney's hand, slamming down hard on the noisy time piece. It is five AM.

IN CONTRAST WITH THE SLOW AND GRACEFUL MONTAGE OF THE PREVIOUS SCENE, the following action is in a dull, orderly manner, with ELEVATOR MUSIC throughout.

Sydney rolls out of bed and the camera FLASH CUTS, we see him showering, putting on a bowl of cereal, and then packing away his

#### INT. SYDNEY'S CAR - DAY

In his Mini Cooper, Sydney drives up streets, through a series of posh suburbs, and down a main road in the countryside, past a field after field.

The odometer on his dashboard is as busy as he journeys all across Ireland.

In a staccato rhythm, pictures appear onscreen, depicting a series of churches and buildings from the old to the new, from the big to the small, from the super posh to the super shit.

Then we see Sydney in front of a large gate, which swings open and the church bell rings.

#### EXT. CHURCH

People are lined up outside the building, forming a large queue. The church is old, built with stone, and decorated with beautiful carvings.

(V.O.)  
I had arranged beforehand  
to stand next to who,  
what, and which  
the most. I  
the names, but

Sydney is quietly taking the first picture.

Father is followed closely by CAOIMHE (6), the wedding photographer who has a large ring binder everywhere.

#### INT. CHURCH

The collection basket is passed down a pew at the back of the room, reaching each wedding guest one by one. As it fills slowly with cash we



**CONOR  
RYAN**  
**N00180057**

**Production Portfolio  
2022**



# Contents

Introduction - 3

CV - 4

Screenwriting - 6

Term One - 7

Screen Ireland Pitch - 8

## Feature Film Script

Title page - 12

Logline - 13

Synopsis - 14

Drafts - 15

Development - 17

Reflection - 35

Further Development - 37

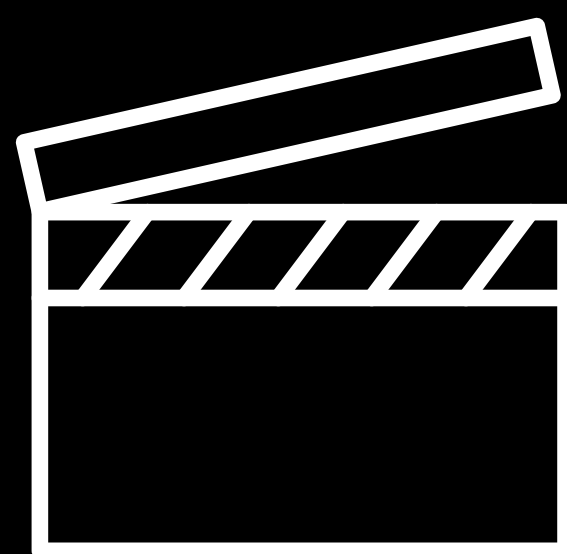
Editing - 38

Term one - 39

Redwood - 40

Credits - 48

Professional Development Plan - 49



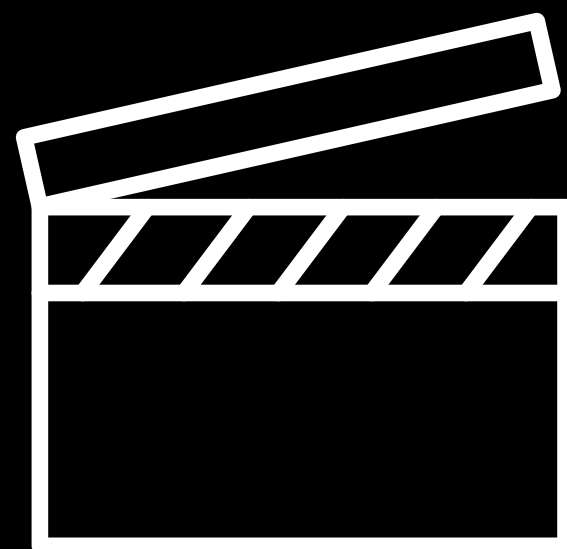


# Introduction

Throughout my final term studying film and television here in IADT, I have learned many valuable lessons.

Over the course of this portfolio, I aim to illustrate the challenges I have faced in both my major craft, screenwriting, and my minor craft, editing.

To do so, I will be examining my successes and failures in equal measure - while planning ahead for my future in the industry.







# CV 2022

## Who Am I?

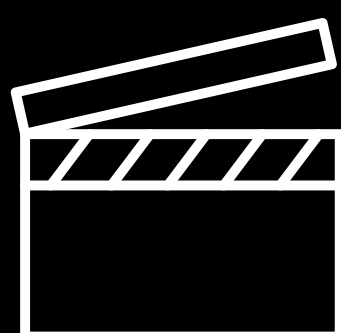
*My name is Conor Ryan and I am 22 years old. I was born and raised in Dublin, Ireland. In my spare time, I play the drums and the harmonica, while strutting about in a variety of denim jackets. Unfortunately, I have so far been unable to convince anyone that I am the 'fifth Beatle', although I believe a quick haircut may fix that.*

## Why should you care?

*I am very dedicated to the craft of writing, with a particular interest in comedy and long-form narrative. I enjoy the problem-solving that comes with crafting characters, plot and structure into a believable and interesting story. The most important thing for me is finding an idea that I really like and luckily I am well practiced at brainstorming and editing scenes and situations. For example, if I am unhappy with a script, I like to refine the goals and stakes that are at play in order to narrow the focus and create momentum. Additionally, I enjoy using my writing to step into a character's shoes and see the world from their point of view. I think that this drives me to engage with real world problems, both social and political, in entertaining ways. Screenwriting also intrigues me because it allows me to play with language, dialogue, imagery and action in one dynamic piece.*

## Education

- Junior Cert (2012-2016)
- Leaving Cert (2016 - 2018)
- National Youth Film School, Kilkenny (2017)
- Complex Youth Theatre (2015 - 2019)
- National Film School, IADT (2018 - 2022)







# Experience

Live Comedy Performances:

Slam Sunday, Lemme Talk, The International Bar

'Base Camp' - Sitcom Series Bible

<https://drive.google.com/file/d/18DiBWA9fDas7e-teOp1A1VuYWmlmegj2/view?usp=sharing>

'Love Sick. JPG' - Romantic Comedy Feature Proposal

<https://drive.google.com/file/d/1bQ-J5RJxIkqGMoUwiWc8xhIvm31Nihpl/view?usp=sharing>

'The Gaff' - Poem, Short Film

Published in 2018:

- <https://www.hotpress.com/uncategorized/conor-ryan-write-here-write-now-2nd-level-finalist-22106644>

Adapted by Tallaght Young Filmmakers:

- [https://drive.google.com/file/d/1\\_XgyOC2uQhHdDL-aHnQxUHfbjl-vJKWs/view?usp=sharing](https://drive.google.com/file/d/1_XgyOC2uQhHdDL-aHnQxUHfbjl-vJKWs/view?usp=sharing)

'Ad Nauseum' - Poem, Art Film

<https://youtu.be/2a2uWxOlWfk>

'The Problem' - Monologue

<https://drive.google.com/file/d/1LPRGD2iqbmAqbbJX6Ohhb7nQsoionfDc/view?usp=sharing>

Shams and Shamrocks: Irish National Cinema - Essay (CRASSH Publication 2022)

<https://indd.adobe.com/view/e198d6af-2aed-451d-959a-298d9630d223>

'Parent Teacher Meeting' - Radio Play Anthology Script

[https://drive.google.com/file/d/1PChPDNABFfwEzBFd\\_Jo-xG0VWYmYVKSb/view?usp=sharing](https://drive.google.com/file/d/1PChPDNABFfwEzBFd_Jo-xG0VWYmYVKSb/view?usp=sharing)

'The Garden of Eden' - Short Comedy Film (Proposal & Script)

[https://www.canva.com/design/DADoRkpzcc0/VwNrKXD4aS7PyRi-HhRtbQ/view?utm\\_content=DADoRkpzcc0&utm\\_campaign=designshare&utm\\_medium=link&utm\\_source=sharebutton](https://www.canva.com/design/DADoRkpzcc0/VwNrKXD4aS7PyRi-HhRtbQ/view?utm_content=DADoRkpzcc0&utm_campaign=designshare&utm_medium=link&utm_source=sharebutton)

'Fear The Dot' - Horror Comedy Short (Editor)

<https://drive.google.com/file/d/1e1yL0qAavEzcDTS9shIsTY841CyQy66T/view?usp=sharing>

'Death Trip' - Horror Short (Editor)

<https://drive.google.com/file/d/1ViFg12KYvrHmShaZEnvXfkMk-jiTZIAZ/view?usp=sharing>

'Small Screen Sins' - Short Film Script

<https://drive.google.com/file/d/1eUDfXOHw7hsTQxKriZFIPd8JGarPQqWN/view?usp=sharing>

DIFF Young Critics (2021) - Film Reviews

<https://www.diff.ie/blogs/vmdiffyc>

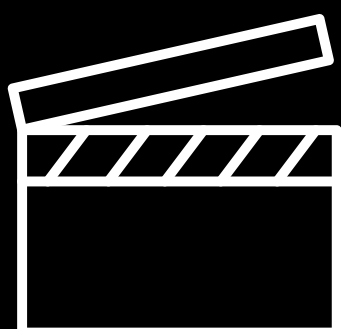
Noise Flicks Film Festival (Advertisement)

<https://youtu.be/ziKaU-OVz-Y>

'Pixel Frames' - Monologues

Man's Best Friend: <https://drive.google.com/file/d/1OqGuC6rmTgjAzX6DieKPqMK6YgEeLv9g/view?usp=sharing>

Art Lesson #1: [https://drive.google.com/file/d/1947ZtIeMkW9Aq2i8Yl8CjWr\\_zUi6oAHZ/view?usp=sharing](https://drive.google.com/file/d/1947ZtIeMkW9Aq2i8Yl8CjWr_zUi6oAHZ/view?usp=sharing)



**Major Craft:**  
**Screenwriting**

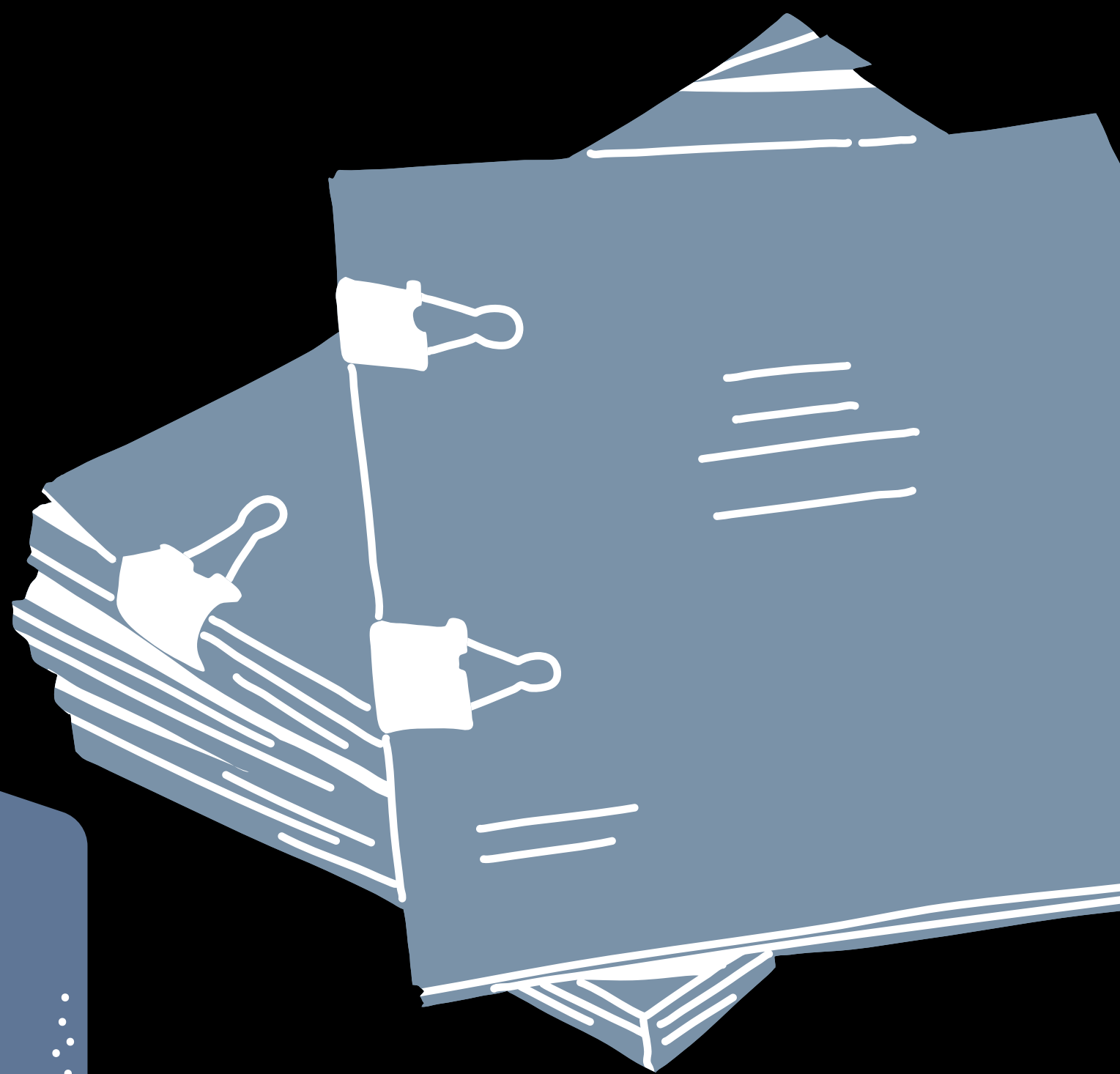
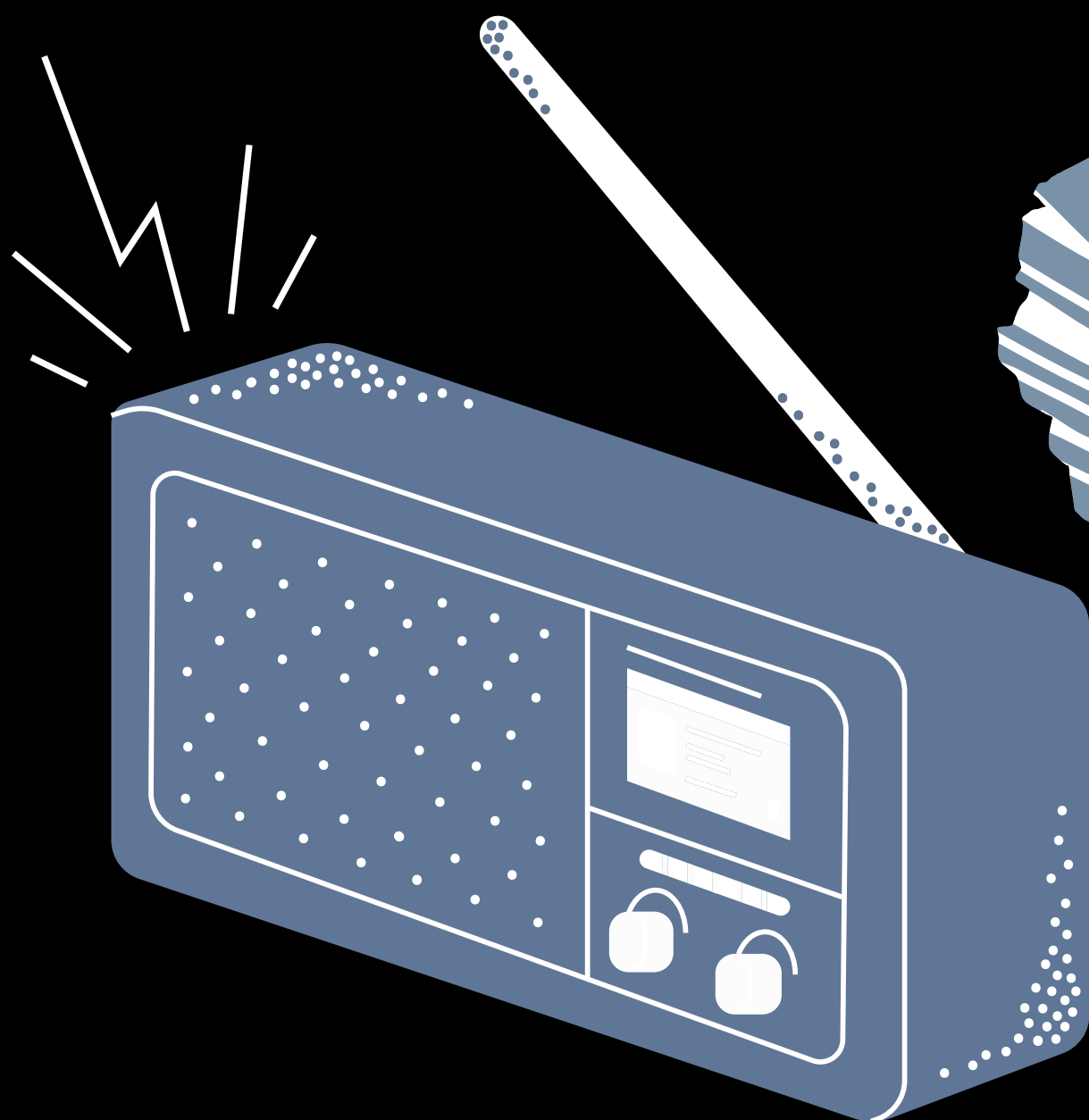


# Term One Radio Play

- Character bios
- Character scene
- Script
- Final piece



**LINKS ATTACHED ABOVE**





# Screen Ireland Pitch

The following project was developed as a pitch for Screen Ireland in response to their call out for new TV comedy writers.

001100100001100100

001100100001100100

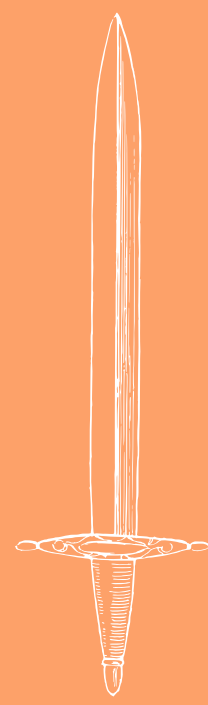
While my submission was unsuccessful, I still hope to move forward with this idea in the future.



# Setanta '21

**Setanta Walsh, a timid computer programmer, must conquer his fears after he is chosen by an ancient Celtic warrior to prevent the apocalypse...**

**By Conor  
Ryan**



001100100110010



SETANTA WALSH is a timid computer programmer, born and raised in Ireland. He follows a strict routine - *quiet, boring, excruciatingly ordinary* - working for High King Industries, a growing tech startup in Dublin's financial district. When we first meet him, he is passed up for promotion and, that same day, his girlfriend HANNAH expresses her doubts about their future together. Ultimately, he struggles to find meaning in life.

Enter LORCAN MCNALLY, an ancient Celtic warrior from the mythical realm of Tír na nÓg. He foretells of a great evil that will soon destroy Earth unless Setanta, the chosen one, does not vanquish it from the land. Incredulous, our protagonist reluctantly agrees to fulfill his duty. He trains, learning to fight (*badly*), to hunt (*badly*), and to summon up magic spells (*you guessed it, badly*). In the meantime, the cantankerous Lorcan tries to adapt to modern life, grappling with the wonders of technology and bureaucracy. Against all odds, these men slowly become friends. Crucially, Setanta starts to come out of his shell, much to Hannah's relief. Our heroes' misadventures then culminate in a disastrous fishing trip, a hunt for the Salmon of Knowledge, which reveals the true nature of their quest.

The men discover that their mysterious nemesis is not some fantastic creature, but rather an unpredictable algorithm, which Setanta has inadvertently been developing at work - *a code that now threatens the world's communication systems*. Finally, overcoming his failures, Setanta becomes a true warrior. Sacrificing his career, he pulls the plug on High King's network, wiping the dangerous code from existence. Meanwhile, Lorcan has grown to love Dublin city and decides to stay there permanently. But, unbeknownst to all, trouble is still brewing, as an evil sorcerer takes up residence in the old Hellfire Club.

**Themes:**

Over six episodes, we will explore what it means to be Irish, conjuring up traditions from throughout Irish culture and history, demonstrating how we can all draw courage from the magic and mystery of everyday life.

**World:**

Our world is weaved together from a rich tapestry of Irish mythology and contemporary social issues. Through the eyes of Lorcan, a veritable fish out of water, our modern lives are rendered brand new, imbued with a sense of curiosity and fantasy. With this fresh perspective, we can find new solutions to old problems.

**Audience:**

I want 'Setanta 21' to be a very accessible show, entertaining and thought-provoking. The story is that of the traditional hero's journey, a comforting and recognisable archetype. In contrast, the comedy will be irreverent, but not morbid or distasteful. Ultimately, I believe that the sitcom will appeal most to young people, aged 16 - 35.

**Character Arc:**

At the centre of the series is Setanta. Through trial and tribulation, he will be transformed from a mild-mannered underdog into a brave 21st century warrior, from zero to hero. The entire structure of the show will hinge on his personal growth. His progress will be mirrored in the evolution of Lorcan, as they learn from each other, changing for the better.

**Series Arc:**

As the first season develops, we will introduce more and more mythical elements into the mix, juxtaposed humorously with their ordinary surroundings. In the end, our lead characters are forced to adjust to their new realities, tackling all things dangerous, from social media to archery, and everything in between. The resulting contrasts and conflicts will drive the show's satirical look at modern day Ireland.



# Writer's Statement

## Motivation for making this project:

Over the last two years, the world has forged a path ahead through a devastating global pandemic. Faced with such uncertainty, I found myself wondering what it means to be an Island in a time of unity and crisis. As a child of the 'Celtic Tiger', I am keenly aware of our bizarre relationship with the rest of the globe. We are European, yes, but the ghost of the British Empire remains all around us. Plus, in recent times, we have seen an influx of American money pour into the country, through multinational companies and culturally homogenous products. So, we must answer the question: who are we? I feel that we need a fresh new look at our surroundings - an outsider's perspective that can connect us with our past while looking towards the future.

## Contemporary Relevance:

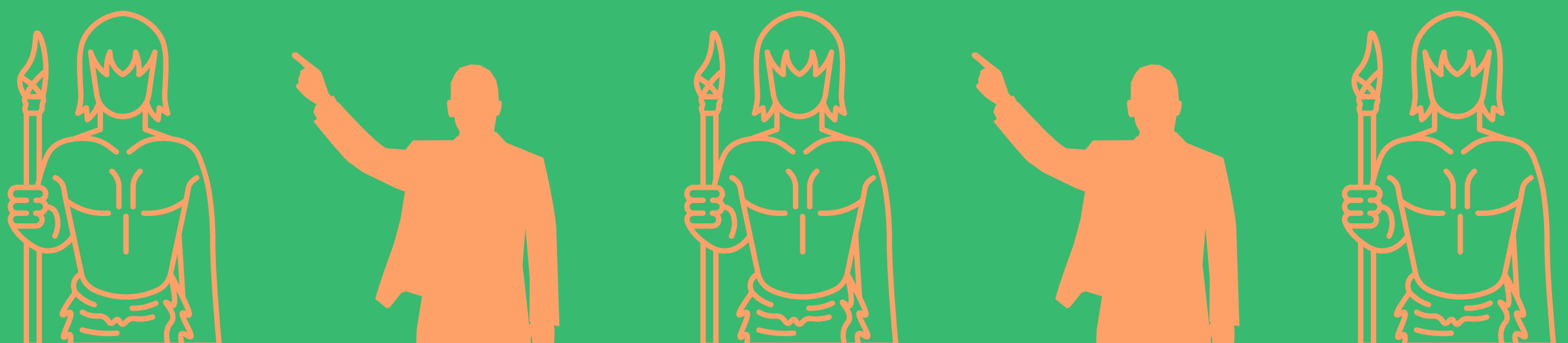
We are currently living in a constant state of change, as our country faces an existential threat, not unlike the one prophecised by Lorcan, our Celtic friend. I believe that it is now more important than ever for Irish viewers, of all different backgrounds and beliefs, to be able to take pride in their country, warts and all. I think there is no better vehicle for this pride than laughter, the great equaliser.

## Target Audience:

I aim to create universality through specificity, captivating TV viewers here in Ireland without excluding potential international audiences. I believe that 'Derry Girls' (2018) has proven that this can be achieved, entertaining a huge audience with a very Irish story, a very Irish setting, and a very Irish sense of humor. I also believe that Setanta '21 will reveal humor in juxtaposition, a feat previously accomplished in the films 'What We Do in the Shadows' (2014) 'Encino Man' (1992), and 'The Fisher King' (1991).

## How would I like to see the project develop and improve if supported?

Alongside tightening the story and the structure, I would like to evolve a distinctive tone and style, drawing on a wide range of influences without being derivative. I want to create a TV series that is practical to make, a project that will be attractive to a whole host of Irish talent, in front of and behind the camera, both new and established alike.

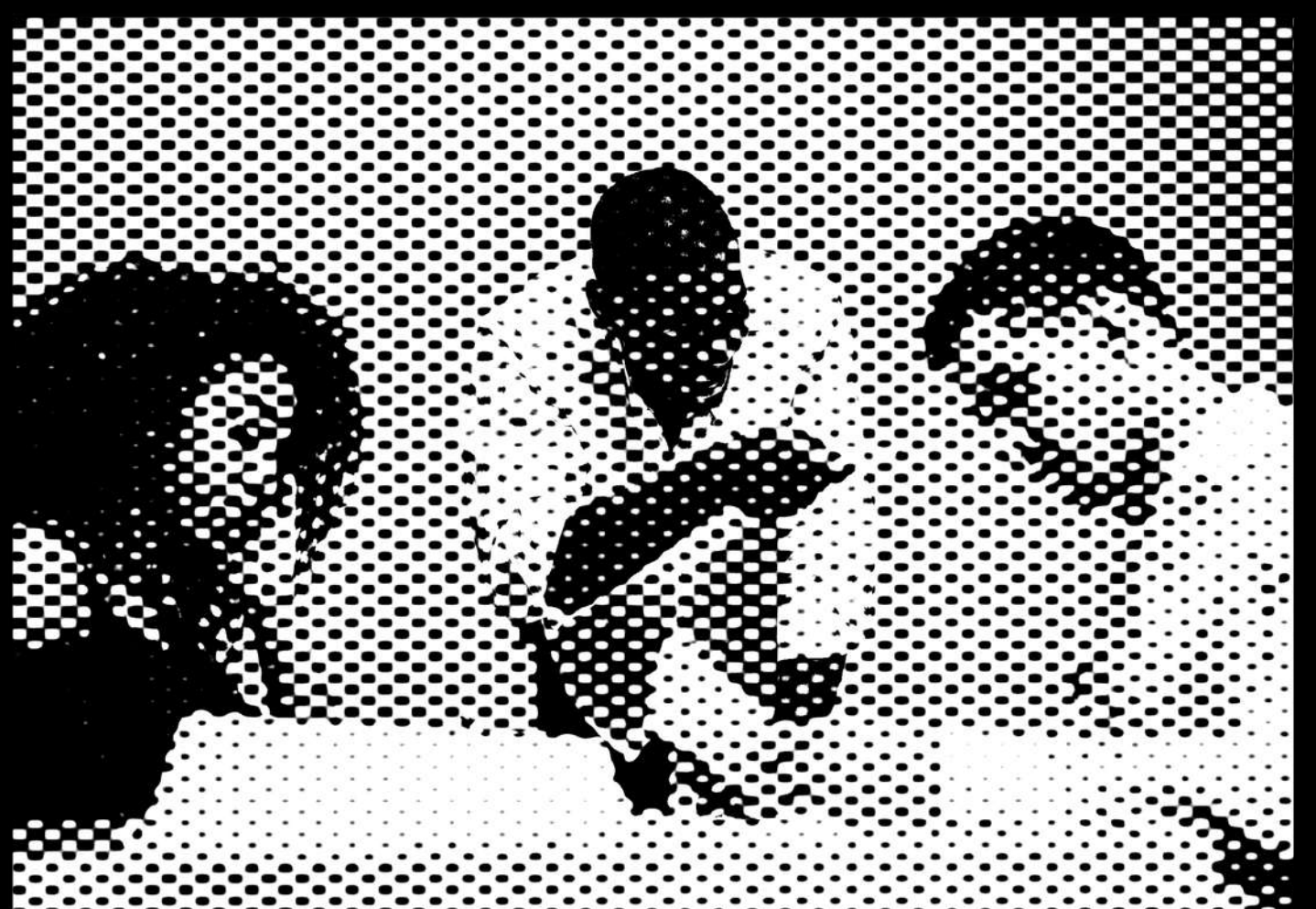
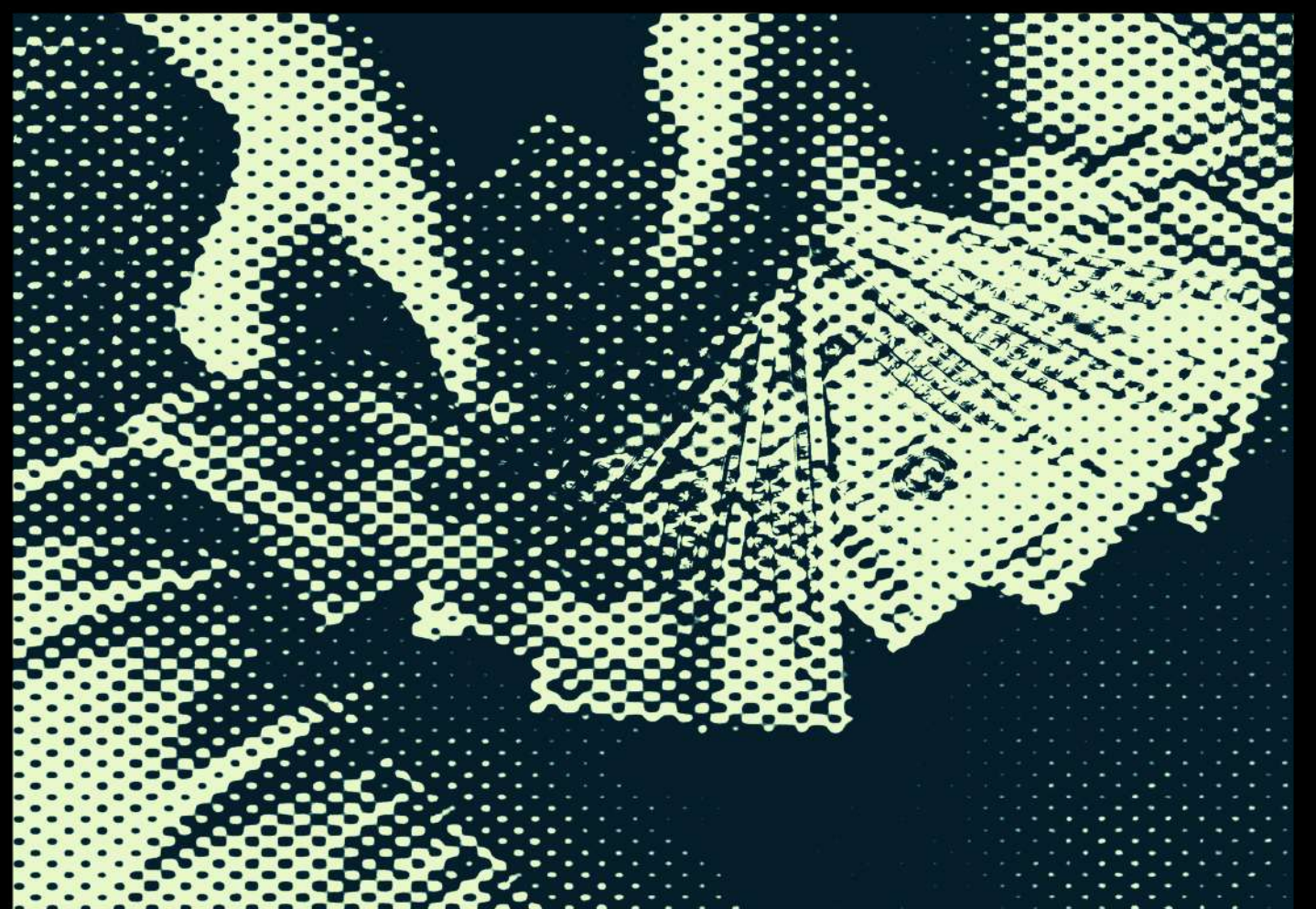
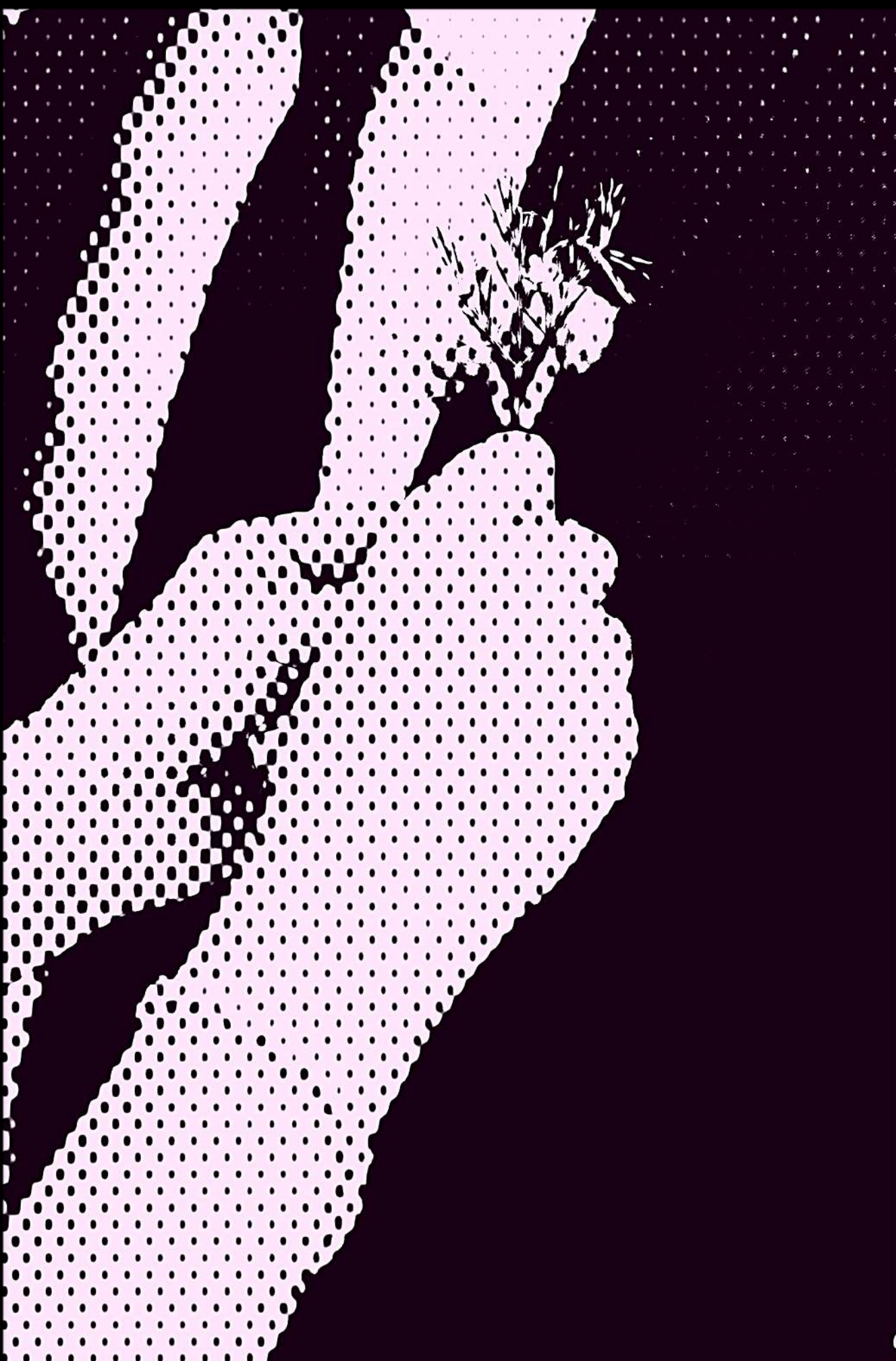
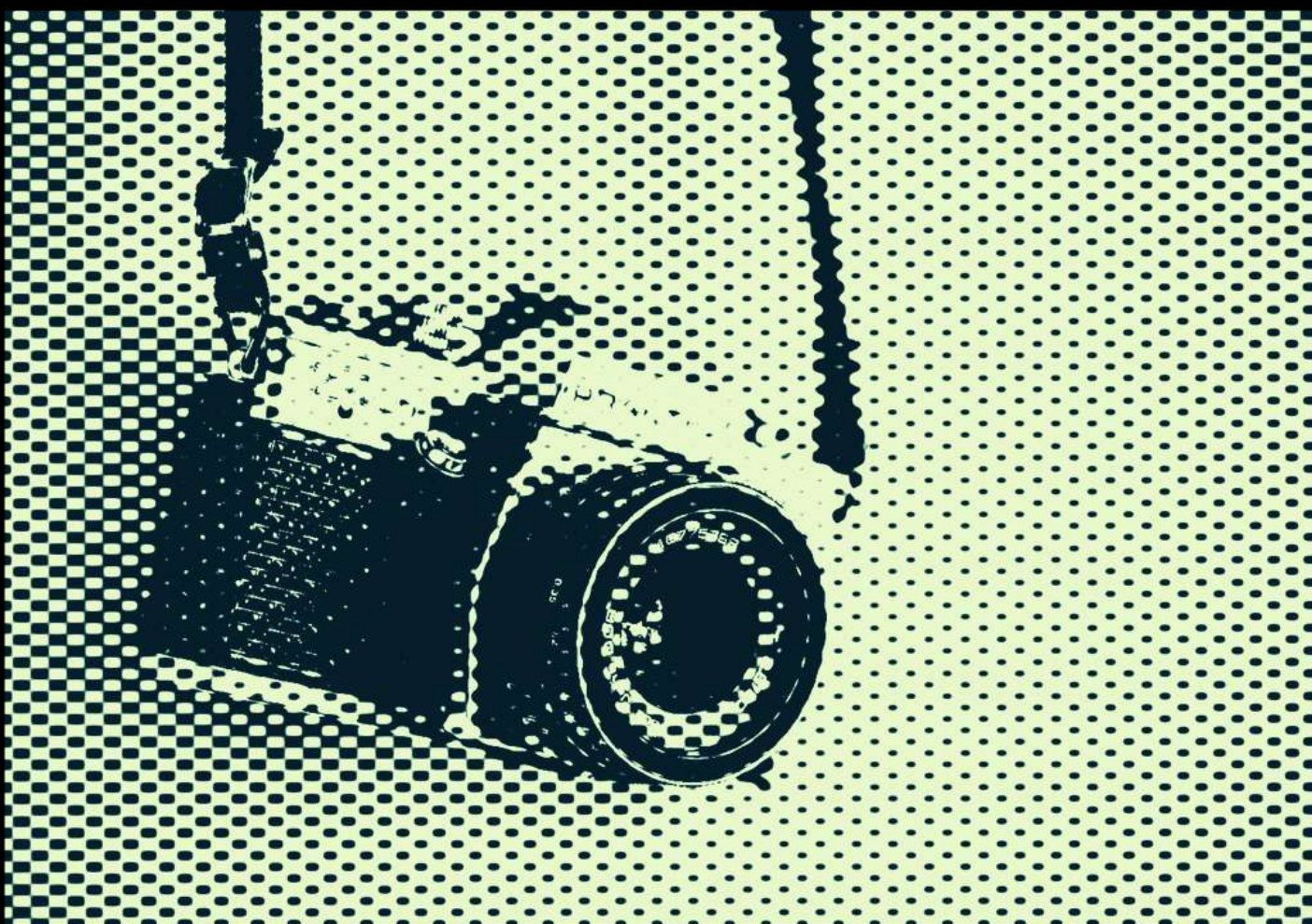
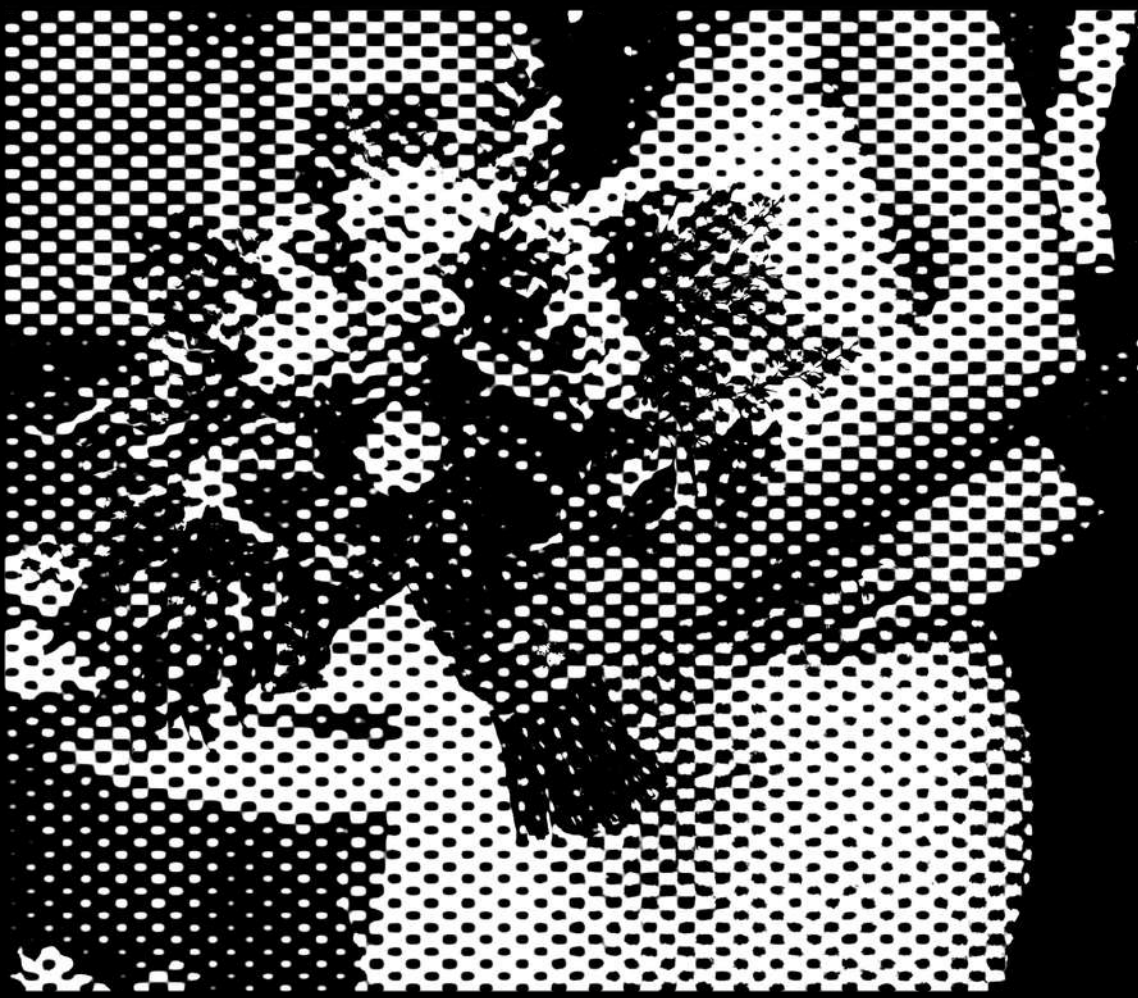




# SNAP-HAPPY

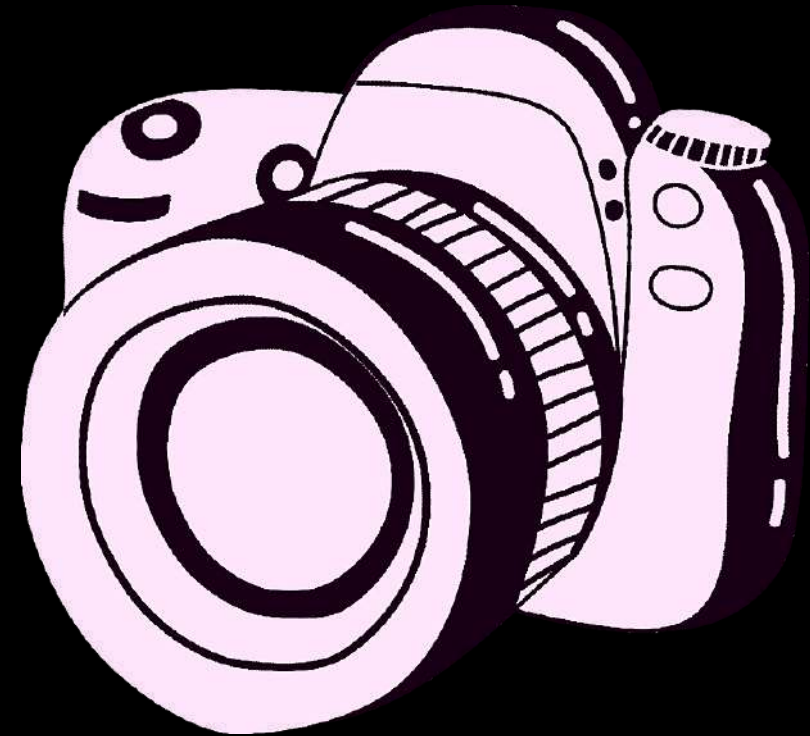
A  
CELTIC TIGER  
ROMANCE

FEATURE FILM SCREENPLAY





**CYNICAL WEDDING PHOTOGRAPHER SYDNEY BOYLE FINDS HIMSELF ON THE OTHER SIDE OF THE LENS FOR ONCE – AND IS FORCED TO CHOOSE BETWEEN WEALTH AND ROMANCE IF HE IS TO DISCOVER THE TRUE VALUE OF LOVE.**





# SYNOPSIS

Sydney Boyle sells love for a living. Through his job as a wedding photographer, he has always been able to pay his bills with relative ease. In 2006, he works for Emeryk and Julia Kaminski, taking photos at their wedding. There, he meets Audrey Nichols. She has just been proposed to by her boyfriend but she isn't certain that she loves him. Sydney advises her to get married, not for love, but for comfort and security. That same day, he also meets American divorce lawyer Thomas Langley-Synge, who is shocked by the photographer's pessimistic attitude towards his job. As they argue, we see that "the Yank" is far more idealistic than Sydney. He believes in both true romance and in the importance of having a meaningful profession. As the sun sets that night, Sydney bumps into his brother Arthur, who is speaking at a second-rate business conference at the same hotel. Together, they meet Harry Bishop, a famous real-estate magnate. As the three men talk about business and weddings, Arthur hatches a scheme. He schmoozes up to Bishop, telling him that they come from an important family like his and that they understand the problems and responsibilities of legacy...

Two years later, Sydney is about to marry Bishop's daughter, Alice. However, their relationship is built on a foundation of lies. When Sydney and Arthur's father, Phillip, arrives on the Bishop estate for the wedding, the brothers worry that their working class background will soon be revealed. All the while, Sydney reencounters Audrey and Thomas - discovering that the two are engaged. The couple ask him to photograph their own wedding but he tells them that he is going to retire from his old job and take over his future father-in-law's public relations management.

Next, Sydney and Alice's wedding, a four day event, gets off to a bad start when Phillip accidentally ruins a game of golf. Stressed out, Sydney talks with Audrey but their conversation about their respective relationship troubles soon leads to an affair - witnessed by Arthur. The following morning, Phillip tries to reconcile with Sydney and gives him a locket that belonged to his and his brother's dead mother. Just then, their little heart-to-heart is interrupted with the news that Arthur has been caught doing cocaine by Bishop and his wife. After a large argument between the Bishops and the Boyles, Harry Bishop speaks with Sydney alone and tries to bribe him - asking him not to go through with his marriage to Alice. The angry Sydney turns down the proposition.

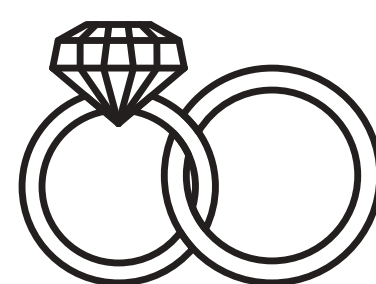
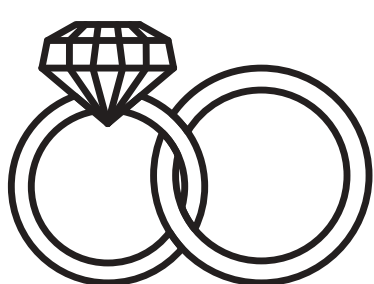
The next day, Sydney seems like a changed man. He is happily posing for photographs with his fiancé like he never would have before. He even agrees at last to take pictures at Thomas and Audrey's wedding. However, Arthur is furious with his brother for having rejected Harry Bishop's offer of money. He goes to speak to Bishop, with revenge on his mind. Meanwhile, Audrey realises that she does love Thomas. Then, at last, Sydney and Alice's wedding ceremony is set to begin. But, before they can tie the knot, Harry Bishop interrupts them to expose Sydney's affair - as revealed to him by Arthur. Alice is distraught as Sydney flees the scene. Thomas is furious and gives chase, punching the photographer when he finally gets his hands on him. A dejected Sydney turns to Audrey, telling her that he loves her, believing that they can elope together. However, she rejects him and tells him that she would rather make things right with Thomas - if she can. As he and his family leave the Bishop estate that night, Sydney reflects on his actions morosely...

A few months later, the 2008 financial crash has hit Ireland. Harry Bishop's company has gone bankrupt, while Arthur is forced to sell his house to pay his own debts. While the world collapses all around him, a depressed Sydney prepares to shoot Audrey and Thomas' wedding before he moves on to a new career doing something else. He begins shredding his archive of wedding photos but stops when he finds a photo of Emeryk and Julia - his clients from earlier.

Sydney tracks down Emeryk and Julia, desperate to find meaning in his life and his career. He is sad to discover that they have split up but his outlook on the world is changed forever when Julia tells him it was only by losing love that she discovered its true value.

The next morning, Thomas and Audrey are standing at the altar, exchanging awkward glances. As they prepare to say their vows, Sydney watches them down the end of a camera lens. At the last possible moment, the couple erupt into an argument, shouting at each other in front of the assembled guests. For a moment it seems as if the wedding will be called off but then Sydney intervenes. The old man recalls his years of work behind a camera and surmises that after decades of making sham marriages look like fairytale endings, he knows the real thing when he sees it. Touched by his faith in them, Thomas and Audrey finish their vows and kiss, the room erupting into applause all around them. A new man, Sydney tears up his contract with the couple and tells them that his services are on the house.

His job done, Sydney approaches Alice and makes amends. He poses for a selfie with her and she asks him what he will do now. He tells her that he is going to continue as a wedding photographer.



Snap-Happy

A Celtic Tiger  
Love Story

written by

Conor Ryan

086 395 5439  
conorryanpandapress@gmail.com

2nd May 2022  
Second Draft



**CLICK ON THE COVER PAGE TO  
READ THE LATEST DRAFT !**

**VOMIT DRAFT:**

[https://drive.google.com/file/d/1FEFesxLnHVnQiu\\_tklpYjbKT3L\\_0\\_VBbZ/view?usp=sharing](https://drive.google.com/file/d/1FEFesxLnHVnQiu_tklpYjbKT3L_0_VBbZ/view?usp=sharing)

**FIRST DRAFT:**

[https://drive.google.com/file/d/18Fyycf0tr44lC\\_ZS8-.Qgw\\_JCxSpRWcXP/view?usp=sharing](https://drive.google.com/file/d/18Fyycf0tr44lC_ZS8-.Qgw_JCxSpRWcXP/view?usp=sharing)







## THE INITIAL CONCEPT



**My feature film script, 'Snap-Happy', began with the idea of a romantic comedy that would follow a wedding photographer who was cynical about love and marriage.**

**I liked this contradiction. This core idea has remained at the heart of my screenplay all through development, even as this character's story changed significantly in other ways.**

**Thus, the central character arc in my film has always been that of an opportunist, who thinks of romance as something to be bought and sold, forced to become an idealist as he falls in love and, ultimately, overcomes his own heartbreak for the benefit of others.**

**I myself once worked as a videographer at a wedding and I knew I wanted to explore the ritual of marriage from this outsider's perspective.**

**Initially, I pitched my idea as 'Four Weddings and a Funeral' meets 'One Hour Photo'. However, as my story took shape, the latter no longer felt like a suitable reference. My protagonist became less of a loner and more of just a grump.**

**Throughout the process of developing and scripting my story, it went through many such changes. These are apparent in the various drafts of my sequence map.**







## THEME



**Early on in our weekly lectures, we examined the concept of a premise - defined by Lajos Egri in 'The Art of Dramatic Writing' as the underlying idea that drives a story from beginning to end.**

**Then, we workshopped potential premises that could fit with our initial concepts. My original premise was that for a broken heart to heal, idealism must overcome cynicism. However, as I explored my story further, this changed.**

**Ultimately I settled on the idea that it is only by losing love that we can discover its true value.**

**The word 'value' was very important to me here. It could be interpreted as referring to monetary worth or to something less tangible.**

**I knew at this point that my story would explore the intersection between work and love - where sex, marriage, and money meet. Ultimately, I was most interested in how an abstract concept could be measured in relation to the practicalities of everyday life and so I turned to work of author Michael Lewis for inspiration. Lewis' work regularly deals with financial and statistical data and the unseen roles they play in our world. His books 'Moneyball' and 'The Blind Side' helped me to understand my story on a micro and macro level where even human beings are dealt with in terms of figures.**

**However, it was crucial to me that in my script such speculation be proven ineffectual in matters of the heart. Therefore, to remind myself of my protagonist's inner struggle, I also took inspiration from the music of The Beatles - keeping in mind both their cover of the Motown tune 'Money (That's What I Want)' and their own song 'Can't Buy Me Love'.**





## SETTING



**I knew early on that I wanted this film to be set in Ireland.**

**However, until quite recently, I struggled to find a substantial backdrop for my story - a time and a place that would resonate with my character's journey and the themes expressed therein.**

**Thankfully, I once again found inspiration in the work of Michael Lewis. His book 'Boomerang', the follow-up to 'The Big Short', has a lengthy chapter on the Celtic Tiger and the economic crash that followed it.**

**I became interested in weaving this era into my script, particularly so when I read of the theory that ascribes our large working population at that time to the legalisation of contraception in 1980. To me, this link between sex and the economy was the perfect encapsulation of my protagonist's everyday surroundings.**

**Furthermore, as i researched this idea, I found material that served as the perfect prologue easing the audience into the narrative by introducing the setting and stating the theme all at once.**

**The Celtic Tiger opened up all sorts of avenues for me to explore and public figures to lampoon. For example, I read of one property developer whose later misfortune was blamed on his having bulldozed an ancient fairy fort off of his property. Naturally, I incorporated this idea into my story. It seemed to me like a uniquely Irish clash between past and present.**

**I was also encouraged by the artistic success of Jason Reitman's 'Up in the Air', another romcom that dealt with the 2008 financial crash.**







## GENRE



**When beginning this project, I was keen to rely on and subvert classic genre tropes and trappings.**

**The romantic comedy seemed like the perfect vehicle for me to examine the conflicts of interest that arise when a character deals with marriage in a professional capacity on a regular basis.**

**I was already exploring the genre and its many conventions for my thesis this year and so I was excited to apply my research to a more practical project.**

**Personally, I think it is an underrated form, one that provides plenty of opportunities for entertainment and introspection alike.**

**The meet cute, the love triangle, the grand gesture - I was interested in using all of the tools that were available to me.**

**Ultimately, it was important to me that while my protagonist learns from his mistakes, he still ends up alone in the final act. While this is an unconventional choice, I believe that audiences would remain satisfied by the upbeat resolution of the secondary characters' relationship problems - a resolution made possible only by my main characters' positive transformation.**





## STYLE



**Once I decided to set my film against the backdrop of the Celtic Tiger, I knew that I would have to incorporate some satirical elements to the script.**

**In my thesis, I had examined Billy Wilder's use of the romcom to poke fun at big political and societal issues in his screenplays for 'Ninotchka', 'A Foreign Affair', and 'One, Two, Three'.**

**Wilder tackled the rigid morals of Bolshevism, the decadence of capitalism, the difficulties of denazification, the might of American imperialism, and the high-stakes hypocrisy of the Cold War.**

**His approach served as a helpful guide to me as I sought to blend a serious subject matter with an entertaining mode of storytelling. Ultimately, I wanted to emulate his use of caricature and irony.**

**I also took inspiration from filmmakers like Martin Scorsese and Adam McKay. I wanted to borrow their use of narration and docudrama techniques to bring the audience into my protagonist's point of view and to introduce them to the film's unique setting.**

**The end result was a series of abstract cut-aways and archive footage montages which helped me to keep the script as visual and dynamic as possible.**

**However, I do worry what a script reader would think of these brash stylistic touches from an unestablished writer.**







## TONE



**Comedy has always been my favorite storytelling tool. It can be used to disarm the audience and open them up to challenging narratives and ideas.**

**However, often individual gags and routines take precedence over story - as in the works of Monty Python and the Marx Brothers.**

**While this approach served these performers well, their material tended toward the absurd and the surreal - all in service of an overriding sense of anarchy.**

**For my particular story to work, I needed the comedy to arise more naturally from characters and situations in a realistic and believable fashion.**

**Therefore, I took tonal inspiration from the work of Neil Simon, James L. Brooks, and Billy Wilder - to who narrative was always important.**

**Ultimately, I wanted the film's mood to reflect the protagonist's struggle between cynicism and idealism. To achieve this, I wanted to move between snappy dialogue scenes, naturalistic physical comedy, and bittersweet moments of revelation.**

**All of this was to be punctuated by more impressionistic moments - like the recurring motif of The Boom Time Board Game, which illustrates my protagonist's successes and failures throughout the second act.**





# RESEARCH AND REFERENCES

## SABRINA (1954)



## A FOREIGN AFFAIR (1948)



## SOME LIKE IT HOT (1959)



**Billy Wilder's romantic comedies served as my key inspiration. These films demonstrated to me that a love story can follow any character, at any time, in any place. They are cynical, satirical, provocative, and hugely entertaining.**



# 2

## THE BIG SHORT (2015)



## AS GOOD AS IT GETS (1997)



## UP IN THE AIR (2009)

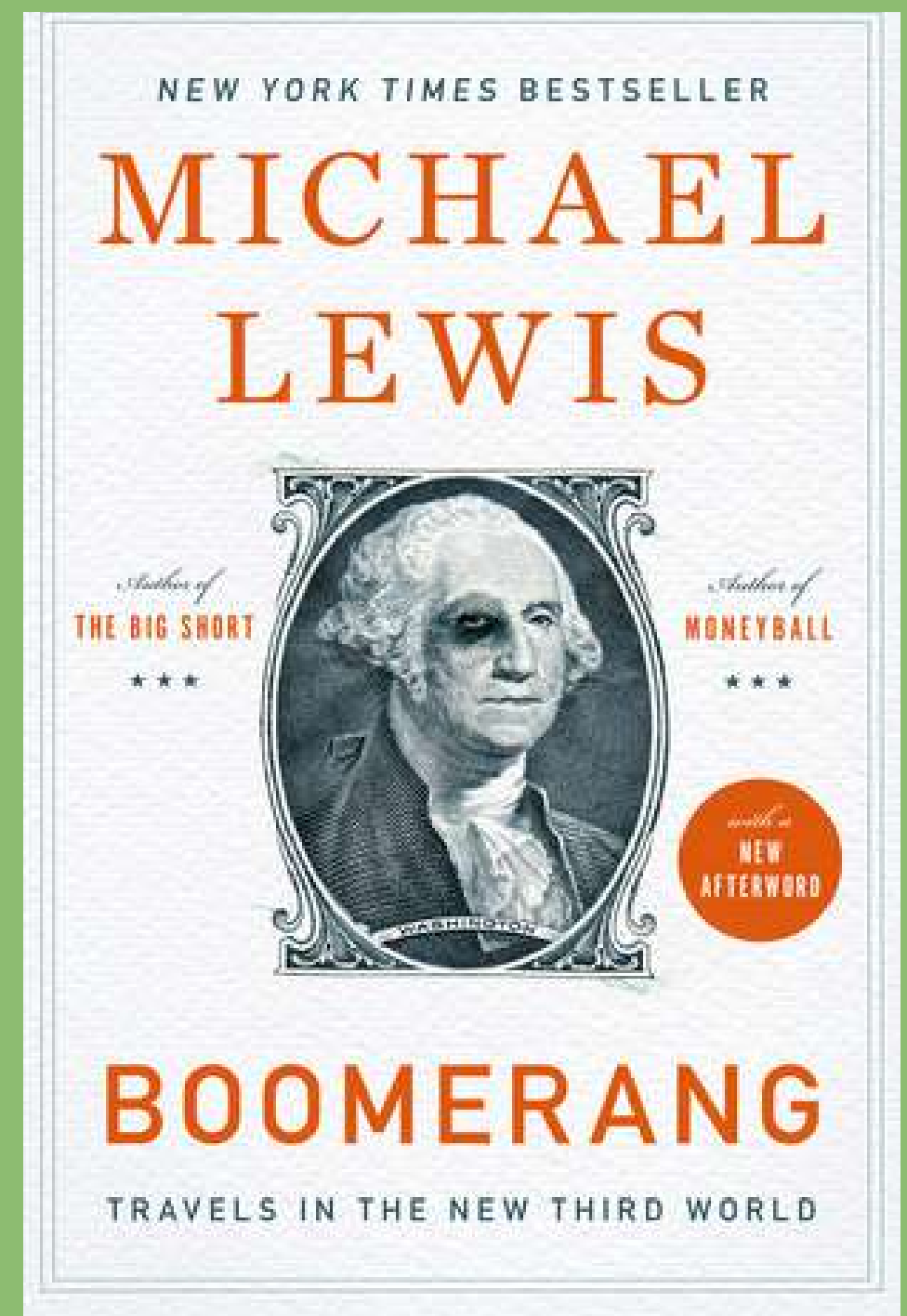
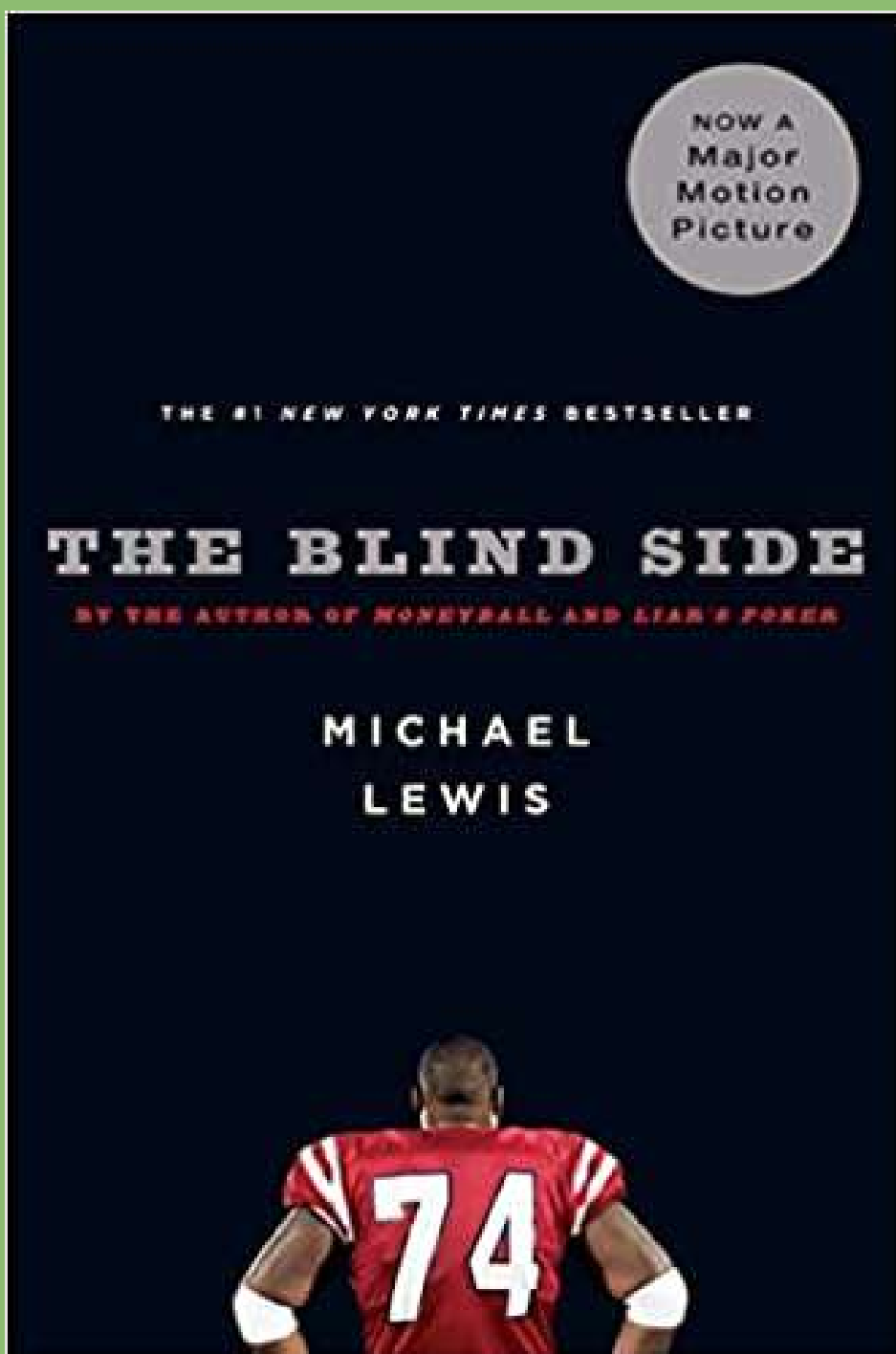


## FOUR WEDDINGS AND A FUNERAL (1994)





# 3



**THE WORK OF AUTHOR MICHAEL LEWIS SERVED AS CRUCIAL RESEARCH FOR MY STORY'S SETTING AND THEME.**





## **PROJECT TIMELINE**



**Concept - November 18th**

**Synopsis - November 30th**

**Premise - January 13th**

**Character bios - 18th January**

**Sequence structure - 27th January**

**Scene breakdown and Treatment - 14th February**

**Further story revisions - 10th March**

**Vomit Draft - 19th April**

**First Draft - 27th April**

**Second Draft - 3rd May**



# CHARACTERS

## Sydney Boyle

There are all kinds of words for people like Sydney Boyle. Some of them good. Some of them bad. Some of them worthy of censorship.

He is a diamond in the rough, born and bred in Dublin, a stone's throw from the city centre, in 1966.

His mother died when he was only a teenager, leaving him to come of age with just his father and his younger brother. These days he fears that he would not remember his mam at all if it were not for the photo that sat safely in his dad's locket - a memory of a happy couple who, on close inspection, seemed almost to him like aliens from a distant planet.

He had always liked the photo. He knew its power from the first time he ever laid eyes on it. It was a fairytale story, something he would like to believe in but never quite could.

He himself had always been talented with a camera in his hands, going all the way back to his troublesome teenage years, when he discovered that his school's dark room was a handy place to smoke in secret. Back then, cigarettes and Kodachrome were his only refuge from the outside world. He had few friends and many enemies. Priests, nuns, and teachers - they all hated him. Ever the underdog, he would each year size up the biggest child in the schoolyard and make a beeline for him with a hurley. All too eager to prove himself, he spent many an hour inside the principal's office, with no friends for backup.

You may be surprised to learn that his final grades in school were not half bad. Sure enough, he passed his Leaving Cert, just to spite those he did not think he could. But he never went to college. He simply did not want to. At the age of 18, he left school without any real plans in mind for the future. He walked out the door, unphased, as if it were a day like any other. The nuns did not say goodbye. They did not wish him good luck. And the other children simply watched him disappear around the corner - just another broken boy.

It is hard to explain how exactly he came to be a wedding photographer. He had tried his hand at quite a few other trades first. He had worked in shops. He had worked in factories. He had worked in restaurants. He had burned a hell of a lot of bridges - but all the while, he had kept on taking pictures. Disposable cameras were cheap and what money he had, he spent on them.

He dated here and there. Slept around. Drank. Figured some stuff out, and then, one by one, disappeared from every girl's life. He decided that he did not want to believe in fairytales anymore.

One day, he got talking to an elderly man at a print shop and he discovered something quite unexpected - that there were people out there who actually took photos for a living. People who had escaped the nine-to-five and who had found other ways to pay the rent. Spurred on, he put up posters in community halls and local supermarkets, advertising his skills. At first, he tried his hand at communions and confirmations, but he soon got tired of the hyperactive kids who wanted nothing more than to dive to the ground and baptise their little suits in the mud.

Finally, on the third of April, 1995, at 9:55 AM, Sydney Boyle arrived at his first wedding, not quite certain what to do or where to start. Until he remembered the picture of his parents. The pose. The smiles. The happily-ever-after that never really was. He took a deep breath, thought of all the bills he had to pay, and got to work.





## **Audrey Nichols**

**Audrey comes from a long line of Kerry royalty, shrewd people who have been banished from their home by economic circumstance. Scant of cash and abundant of accent, her family reluctantly settled in Dublin, where she has lived all her life.**

**In school, she studied hard and excelled in extra-curricular activities. She ran the student newspaper. She played for the basketball team. And she organised, all by herself, her school's debts. She made a lot of friends and, in time, would end up as a bridesmaid at a lot of weddings.**

**In college, she studied auctioneering, valuation & estate agency. She made contacts. She worked every room she ever stepped foot in. While everyone around her enjoyed their youth - going out drinking and dancing and partying and making love - she climbed further and further up to the top of the food chain.**

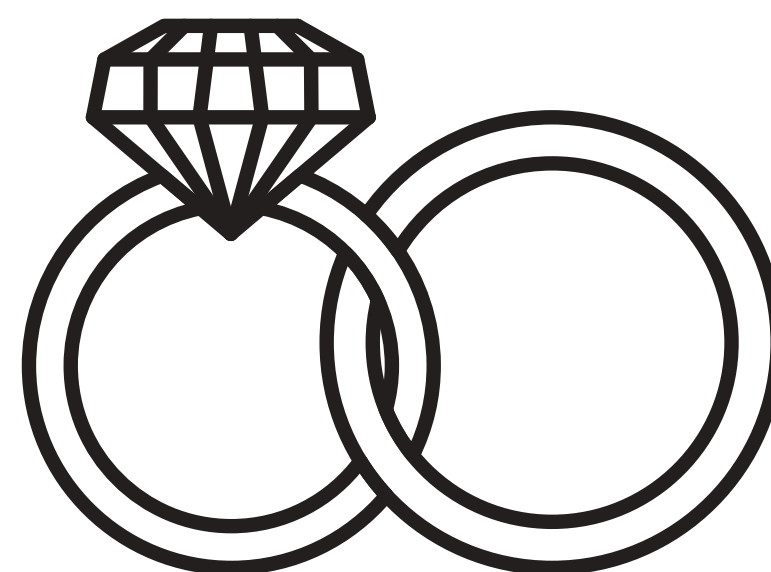
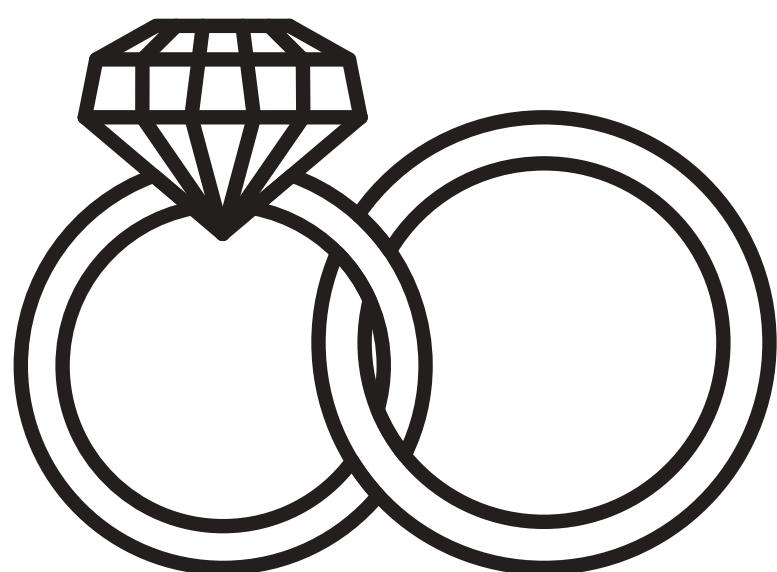
**Now, she is the last of the independents, the only one of her friends who remains unmarried as she approaches her forties. She worries that she will soon be too old altogether for any real romance in her life. To her, marriage has become just a matter of practicality - a threat looming in the distance that she must face up to, in one way or another. Ultimately, her greatest fear is that she will become "just another housewife".**

**When we first meet her, she is dating Thomas Langley-Synge.**

**They met three years prior, when she first sold some office space to his law firm. They each saw something in the other that wasn't really there. Thomas thought that Audrey was like him, keen to settle down and brimming with hope for the future. She thought he was like her, wary of commitment but longing for connection. In the end, their relationship will be tested by a chance meeting with Sydney Boyle and Audrey will be forced to decide what matters most to her in life.**

## **Thomas Langley-Synge**

- **From Kansas, "the Cavan of the USA".**
- **Divorce lawyer.**
- **Idealistic about love. Overly sincere. Sappy. Speaks like a cheap Valentine's Day card. However, he is able to square this with his job because he believes he is selling change, e.g. new beginnings.**
- **Very naive about his relationship with Audrey. He does not realise that her career is as important to her as her personal life.**
- **Thinks of Ireland as a magical place. Moved there in 1999 to capitalise on the newly legal divorce business. Got a job as a young lawyer in a Dublin firm run by a friend of a friend of his father's.**
- **Likes technology. Shiny new things. Mobile phones.**
- **A bit of a Jonah Hill type.**
- **He loves Audrey's sense of humour. Her honesty. The way words tumble out of her mouth just right.**
- **Plays the piano but rarely has the opportunity to show his talent.**



## **Phillip Boyle**

- **Working class. From East Wall, Dublin.**
- **Aged 65.**
- **House painter.**
- **Red hair. Bulky. Bearded.**
- **A classic Irish dad. Think Colm Meaney and Brendan Gleeson mixed together in a blender.**
- **A house painter by trade. Supports Liverpool. Hates the Sun.**
- **Humphrey Bogart's biggest fan this side of the Atlantic.**
- **His favourite food is beans on toast.**
- **Lost his wife to cancer. Raised his kids through their teenage years alone. Keeps her old silver locket with their wedding photo inside of it.**
- **The Dubliners are his favourite band.**

## **Harry Bishop**

- **Aged 63.**
- **Real estate magnate.**
- **New money pretending to be old money. Trying to buy legitimacy with his sprawling, old estate and his collection of fancy portraits and family crests.**
- **He was born Harry Murphy. Took his wife's Anglo-Irish name.**
- **He is from a working class family. Was born in Mayo and raised in Donnyearney, Dublin.**
- **He considers himself a collector of great art but his collection will be proven worthless in the long run.**
- **A well connected man.**
- **Hides behind a mask of solemnity, like a royal figure.**
- **Built his fortune on shady deals... intimidation, bribery, etc.**





## **Alice Bishop**

- **Bought her wedding dress in New York on a shopping trip with her mother.**
- **Smart but naive when it comes to her relationships.**
- **Aged 27.**
- **She has artistic ambitions. She doesn't want to be involved in her family's business. Instead, she wants to be a writer.**
- **She believes strongly in marriage, not because of any religious belief but because she thinks monogamy is the only practical / realistic way to live a settled life.**
- **She has always had trouble dating and meeting people because her father is very strict about her love life - - keen to protect her and his money from strangers.**
- **She is often embarrassed by her mother but loves her in spite of her snobbery.**
- **She likes contemporary pop music.**

## **Arthur Boyle**

- **Sydney's brother and his best man.**
- **Celtic Tiger Yuppie wannabe.**
- **Loves Corona beer and garish cocktails. Takes hard drugs.**
- **Living proof you can't buy good taste.**
- **Greedy. Aspirational.**
- **A schemer.**
- **Once made a mix-tape that consists solely of Kings of Leon tracks.**
- **He has a massive ego.**
- **Believes that he has the gift of the gab but has a tendency to put his foot in his mouth.**
- **He is in a long term relationship with his girlfriend Jasmine.**





# SEQUENCE MAP



**SETTING THE SCENE:** At a grand hotel, Sydney introduces us to his day-to-day life as a wedding photographer.

**INCITING INCIDENT:** During a quick break from his work, Sydney meets Audrey, a bridesmaid, alone at the bar. She confesses to him that her boyfriend has just proposed to her but that she does not know what to do. Sydney tells her not to marry for love – only for money.

Sydney meets Thomas, an amateur shutterbug. They argue about weddings, revealing their opposing ideals. Thomas is surprised that Sydney does not like his job. He tells the photographer that there are easier ways to make money if that is all he is really looking for – revealing that he is a divorce lawyer.

Two years later, Sydney is now the one getting married – to Alice, of course. The event is taking place at Bishop Castle. Sydney's family are arriving for the occasion and he worries that their working-class roots will lose him Harry Bishop's approval.

Harry Bishop tries to pay Sydney off, asking him not to go through with the marriage. Infuriated, Sydney turns him down and tells him he is not interested in his money.

Sydney and Audrey talk about the choices they have made in their lives and they wonder what have been between them. Then, they sleep together.

**HONEYMOON:** Alice is surprised by Sydney's newfound enthusiasm as they pose for pictures. More surprising still, he finally agrees to photograph Thomas and Audrey's wedding after all.

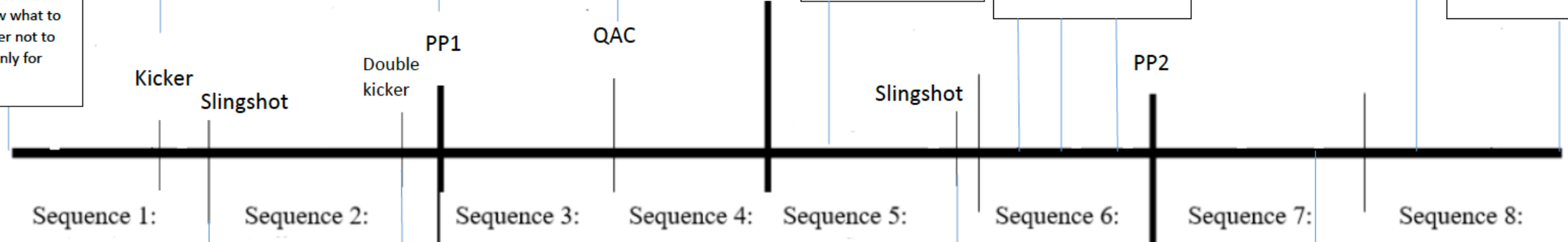
**WWW:** Harry Bishop interrupts the wedding ceremony and exposes Sydney and Audrey's affair to Alice and everyone else.

Next, Thomas barges his way into Sydney's hotel room. He argues with Sydney before punching him.

Later that same night, Sydney asks Audrey to elope with him. She rejects him and threatens to cut off all contact with him.

**EXTERNAL CONFLICT RESOLUTION:** At the wedding, Sydney interrupts the bickering couple convincing them with an inspiring speech to stay together and go through with the ceremony.

**TRANSUBSTANTIATION:** Sydney and Alice make amends and take a selfie together – appearing as in the photo as a King and Queen.



Julie and Paul share their first dance together. In a fantasy sequence, Sydney imagines them moving across the floor like a storybook King and Queen. However, without warning, the couple turn into vicious monsters, tearing each other to shreds and sending Sydney hurtling back to reality with a shock.

Sydney meets old Harry Bishop, a wealthy real-estate magnate. Harry tells him that he would like a grandchild – an heir to his fortune – but that his daughter, Alice, remains unmarried thus far. Sydney lies to Harry, telling him that he comes from a good lineage himself and that he understands the responsibilities that come with heritage and inheritance. They talk as the night comes to an end...

Sydney tries to prevent a clash between his and Alice's families. In the meantime, he meets Audrey again, discovering that she is engaged to Thomas. They try to hire him for their wedding but he reveals that he does not do photography anymore.

Sydney fails to prevent a clash between the two families.

Julia and Paul hound Thomas, each of them wanting him to represent them in their divorce proceedings. Audrey is touched by Thomas' words as he talks to them about love, commitment, and marriage.

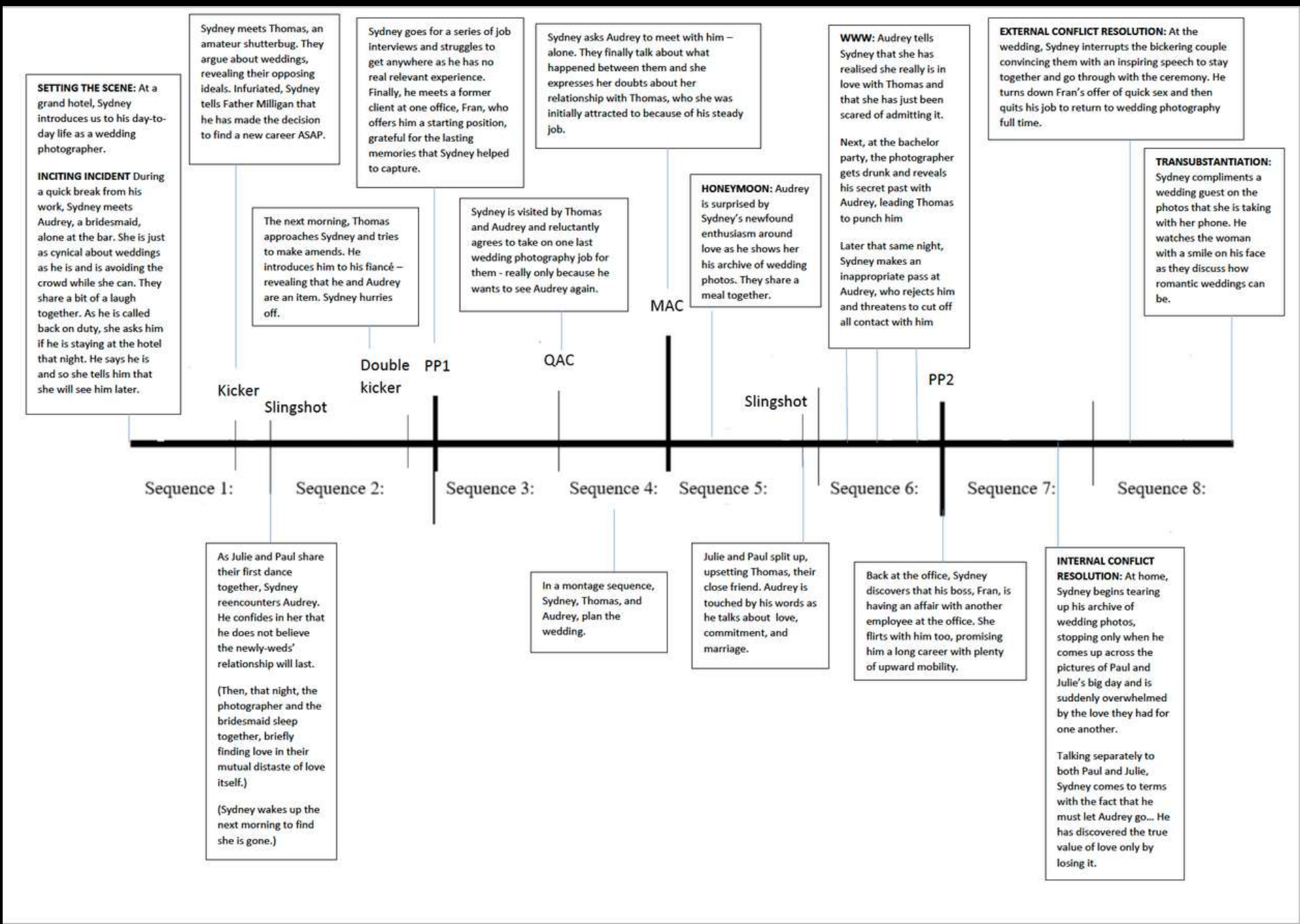
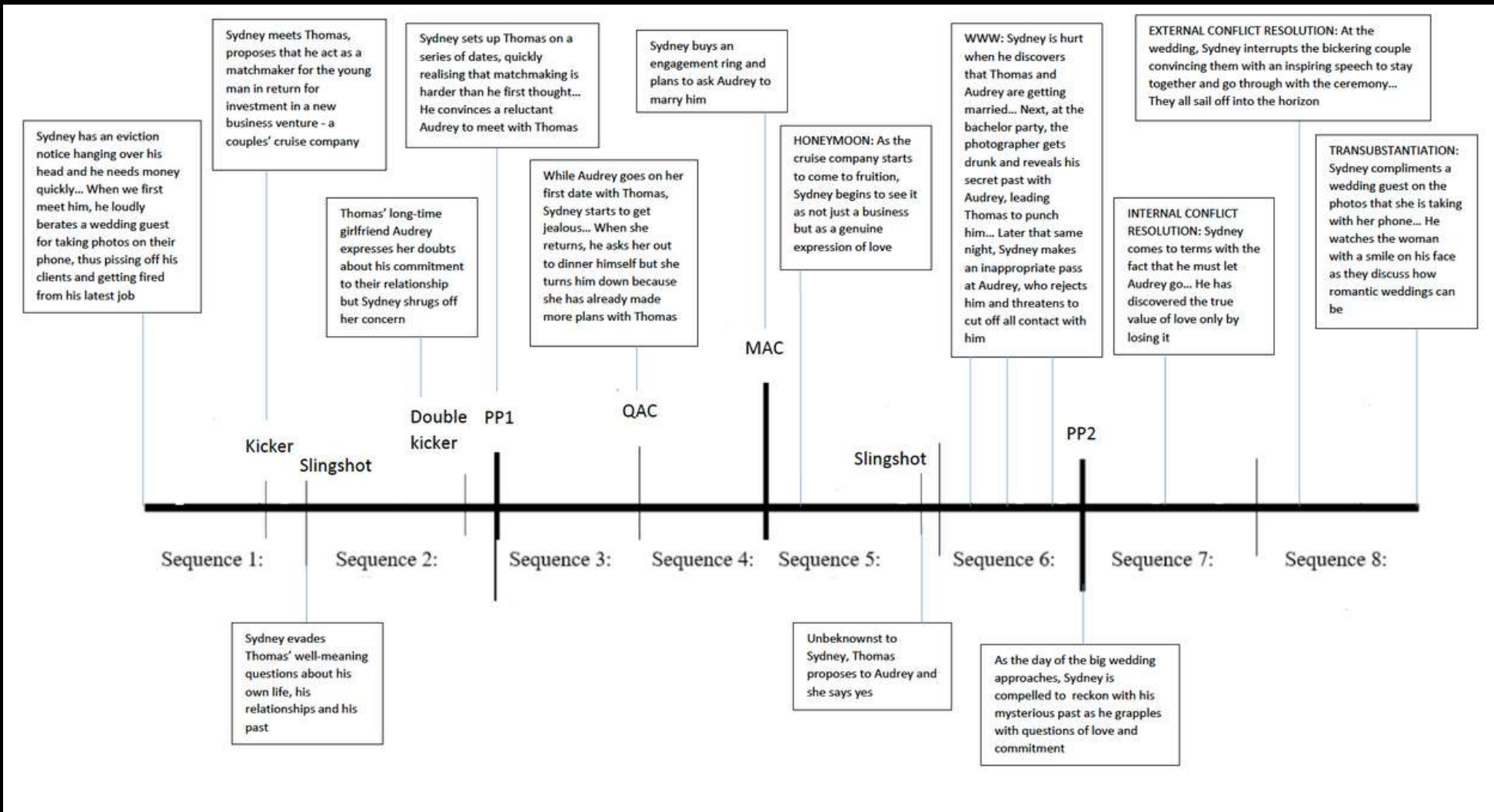
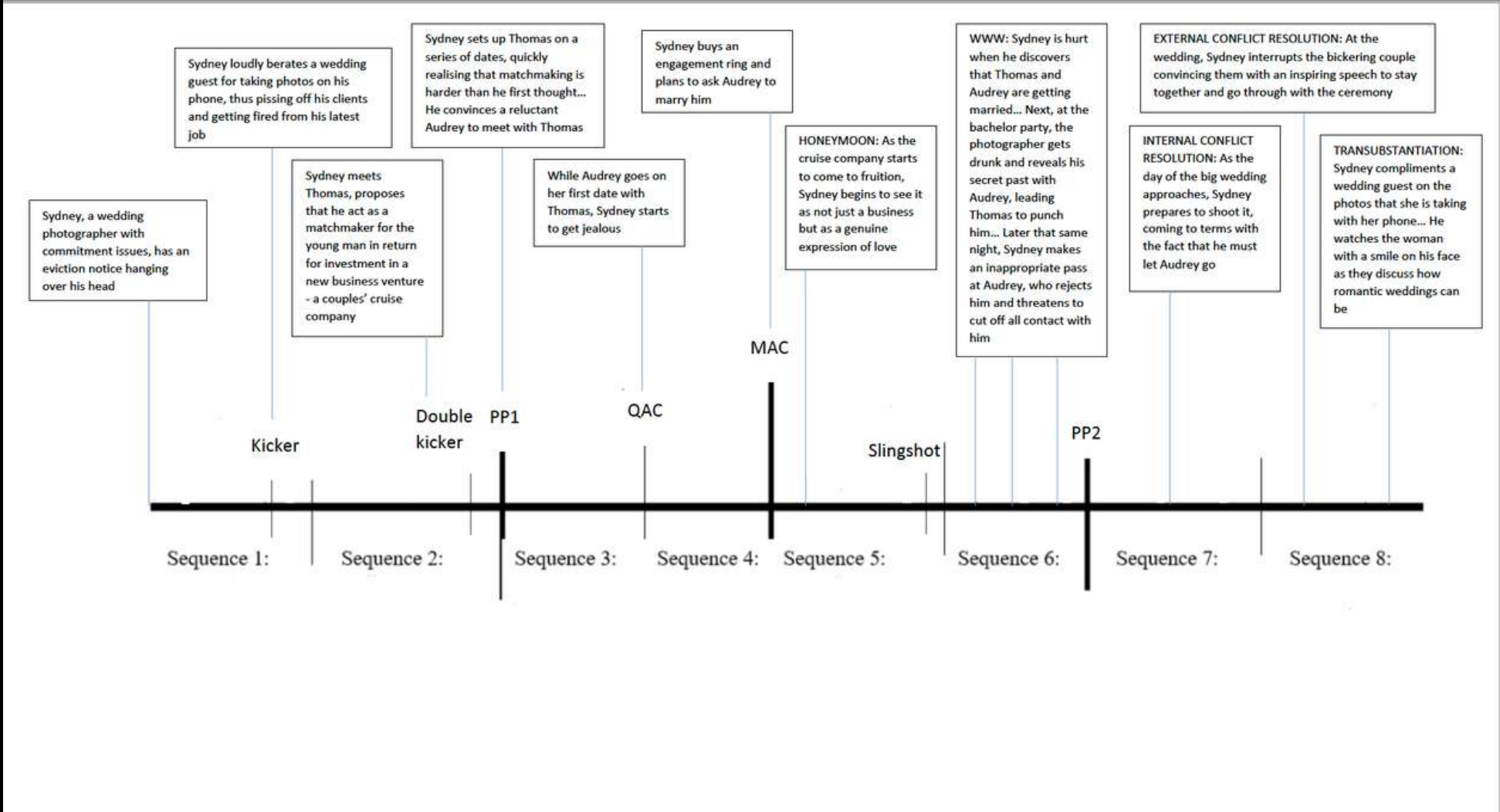
A few months later, Thomas and Audrey's wedding is taking place on a large rented boat. Sydney is back to his old self, even more cynical about his job than ever before.

**INTERNAL CONFLICT RESOLUTION:** Talking separately to both Paul and Julie, Sydney comes to terms with the fact that he must let Audrey go. He has discovered the true value of love only by losing it.





# PREVIOUS DRAFTS





**CLICK HERE TO READ THE SCENE  
BREAKDOWN / TREATMENT !**



**Early Synopsis Draft:**

[https://drive.google.com/file/d/1ki\\_JtB6MvZF-MZJU5nwMEB\\_XRZMNmi2j/view?usp=sharing](https://drive.google.com/file/d/1ki_JtB6MvZF-MZJU5nwMEB_XRZMNmi2j/view?usp=sharing)

**Early Sequence Structure Draft:**

<https://drive.google.com/file/d/1lo-1FUdQfljNG199ERGVvChR7POQuZ9M/view?usp=sharing>



# **REFLECTION AND EVALUATION**

**I really enjoyed brainstorming early on in this project, exploring theme and crafting unique characters. I almost always find my way into a story through the protagonist and his point of view. I was very lucky that I reached this point so early on in the development of this story. The character of Sydney Boyle appealed to me right away and I could see the comic potential of his journey from cynic to idealist almost immediately. It was thrilling to have so many different ideas to explore on such a big canvas.**

**At first, I believed that I would enjoy writing a feature film because it seemed to present an opportunity to deal with very intricate plotting, something that I have always loved but which is hard to achieve in short films. Little did I know then just how difficult I would find the final scripting of this project - but more on that later.**

**This was my first time working with a sequence structure, closely following the beats of the transformative arc. I found it a challenging template to adapt to. While I believe whole-heartedly that, as William Goldman once said, screenplays are structure, I worried that following anything more detailed than a basic three act outline (set-up, conflict, resolution) would be quite constraining.**

**Indeed, my first attempt to do so left me very confused. I found that my plot was difficult to massage into its proper shape. However, I soon realised that this was due to the flaws of my own work, not of the sequence map.**

**Moving forward and revising my plot, I came to appreciate the template for what it was - a valuable framework that could point me in the direction of what was and wasn't working in my structure.**

**I think that in the future I will definitely use this particular sequence map again but I still want to be careful not to become overly-reliant on it. I think that it is useful for revising and editing but not for brainstorming or for crafting character work. Personally, I found it difficult to fill in the blanks between my protagonist's main story beats and I think that this came back to haunt me later in development.**

**Throughout the writing process only two scenes stayed relatively consistent - my first and my last. Everything else changed all along the way. I had terrible hassle finding the correct way to introduce the secondary characters who came into conflict with my protagonist.**

**Which of them did he already know before the events of the story, if any? Who was new to him? How do they meet? And how does their first encounter propel the plot forward?**

**These were questions I struggled with right up to the beginning of my first draft. Worse still, my second act seemed impossible to crack. At first, it centred on an unrealistic scheme, with my protagonist Sydney acting as a conman of sorts. Then, it became a workplace comedy, with the character searching for a new career while preparing for his last photography job. Ultimately, I settled on the idea of Sydney getting married himself - trying to wed his way into a rich family and finding his loyalties torn as the event goes on.**



**While I am happy now with this final version of my story, I had actually already begun to script the earlier workplace comedy plot by the time I came upon the idea. I realised very early on in that initial vomit draft that I had made a mistake in choosing the scenario I had. I was under-writing and struggling to develop scenes and situations to a satisfactory degree. Still, I persevered. I was keen to push through to the end of that draft, even as I lost confidence in it completely. In the end, I had a terrible 63 page screenplay, most of which was scrapped when I began writing anew the following week.**

**Moving forward, I rushed into the next draft with a far stronger plan in place. Unfortunately, as my plot had changed so much in the previous weeks, I was struggling to come to terms with how my characters and setting had evolved. My confidence remained shaken but, nevertheless, I managed to write a proper first draft that I was happy with, if only as a starting point for something better. It was still too short for my liking but I could see where the plot was thin and I knew I could workshop new scenes and situations to remedy the problem.**

**For my second draft, I took a step back and did my best to strengthen the character dynamics and the reality of the story. I believe I was successful in this respect but for my next draft I plan on making still more substantial changes and additions.**

**Looking back on this project now, from beginning to end, I can see the mistakes I have made throughout development and I plan on learning from them. In the future I will make sure that scenes, sequences, and plot lines are worth pursuing long before I sit down to write an actual draft of a script. I realise now that some ideas look good on paper but do not hold water in the long term. I believe that my problem in this regard stems from a false sense of security in my plotting - a confidence that collapses in the face of any real challenge to its authority. I know now the importance of outlines but equally I realise that a strong outline does not automatically translate into a strong script. The next time I plan a project on this scale, I will do so with a finer eye for detail.**

**Despite the problems I encountered all along the way, I am confident in the future of my screenplay. I believe it demonstrates a strong sense of style and theme. It captures where I am right now as a writer - my voice, my outlook on the world, and my love of the craft.**

**I had never before attempted any project of this scale until this script. It has been by far the most challenging project I have tackled in my four years at IADT. But it has also been the most satisfying.**





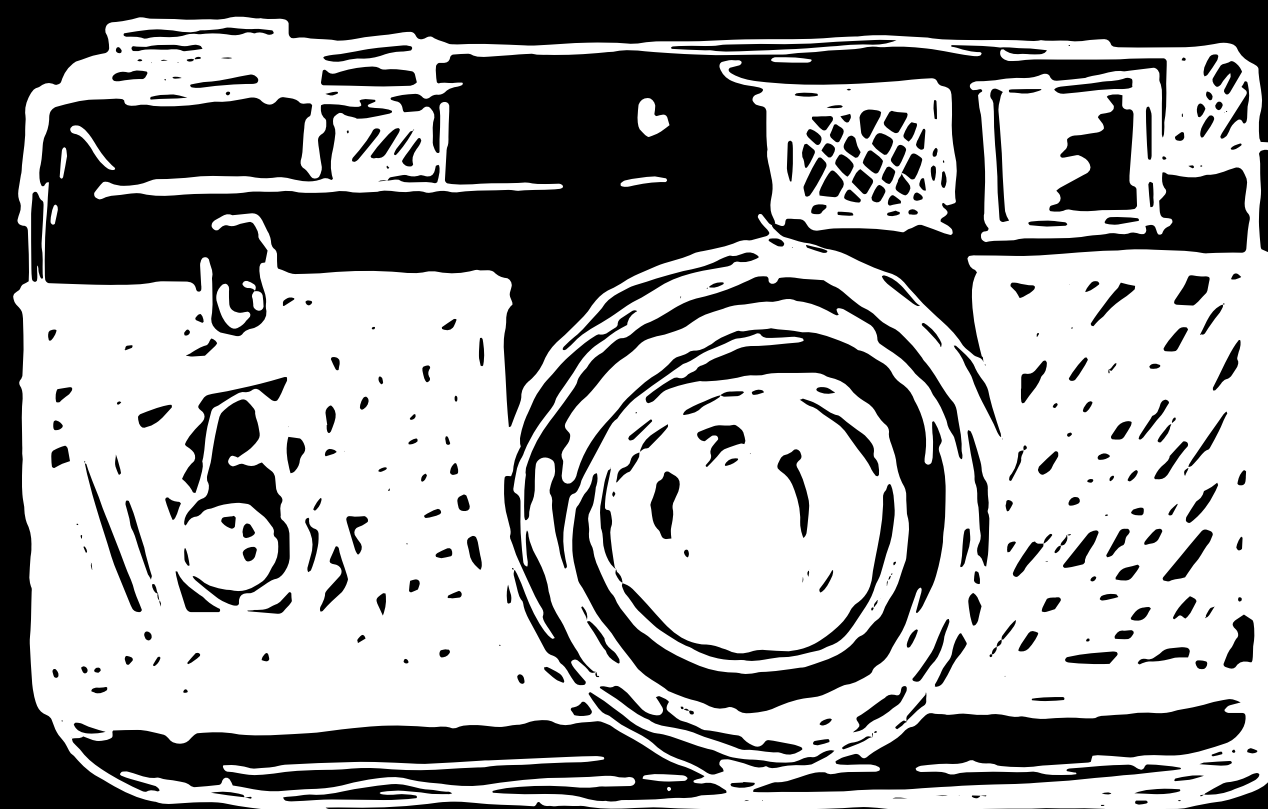
## **NOTES ON FURTHER DEVELOPMENT**

**As I revise and develop my screenplay in the coming months, I want to focus on expanding the role of the secondary characters in the story. Ideally, I hope to find a place for a B plot that follows the character of Audrey on her own journey as she crosses paths with Sydney. I think that digging deeper into the world of my script like this will really help me to strengthen the overall reality of the story. It is of the utmost importance to me that an audience is able to follow the logic of the plot and that they do actually care about what happens to the people on the screen.**

**To begin with, I want to workshop scenes and routines without worrying about if / where they fit into my script. I believe that freeing myself momentarily from the shackles of my structure will allow me to find far more substance in my characters. Ultimately, I want to work out what their thoughts, hopes, and fears are so that I can flesh out their individual places in the story.**

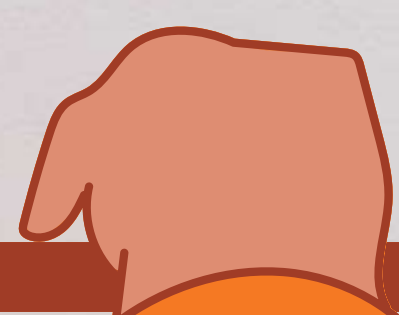
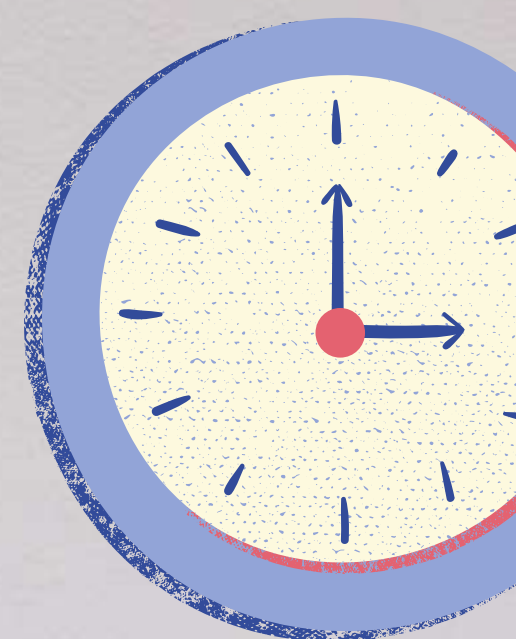
**Whatever insight I find, I will use in future drafts. I think that understanding the dynamics and relationships at play will help me to figure out what I need to add to, or remove from, the final script.**

**Secondary to all of this fundamental story work is my desire to work on the comedy. I want to find more contrasts and conflicts - moments in scenes from which humour can arise naturally. As I search for potential jokes, I hope to keep in my mind the tone I am aiming for and to avoid any low-hanging fruit that demeans the characters or detracts from the plot.**



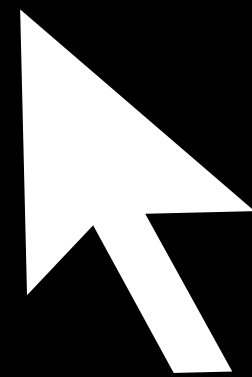
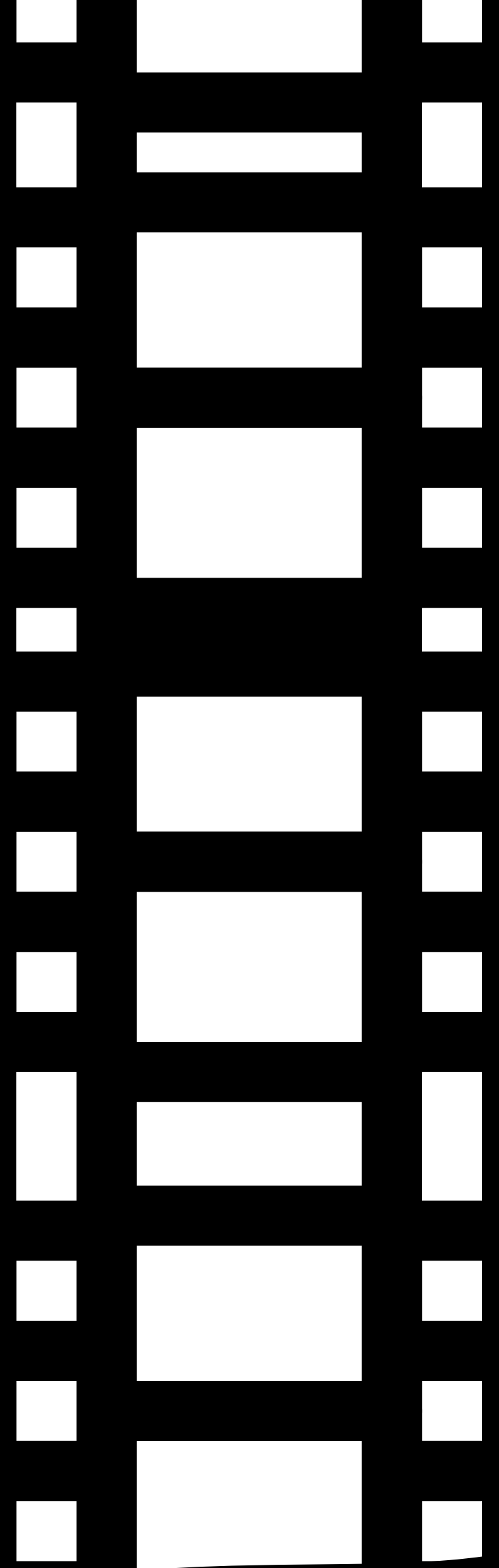


# Minor Craft: Editing



# Term One

- Director's Exercise
- Key Project
- Dreamcatcher



**LINKS ATTACHED ABOVE**

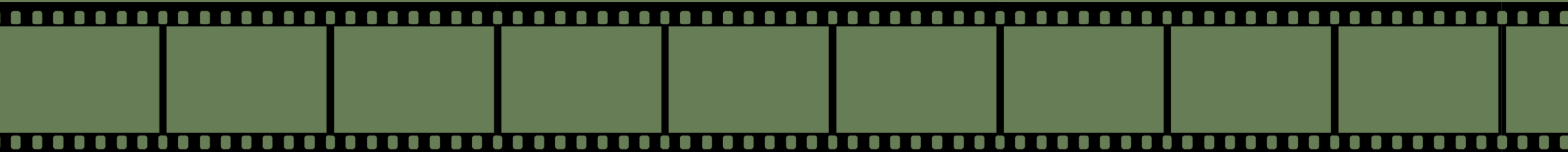




# 'REDWOOD'

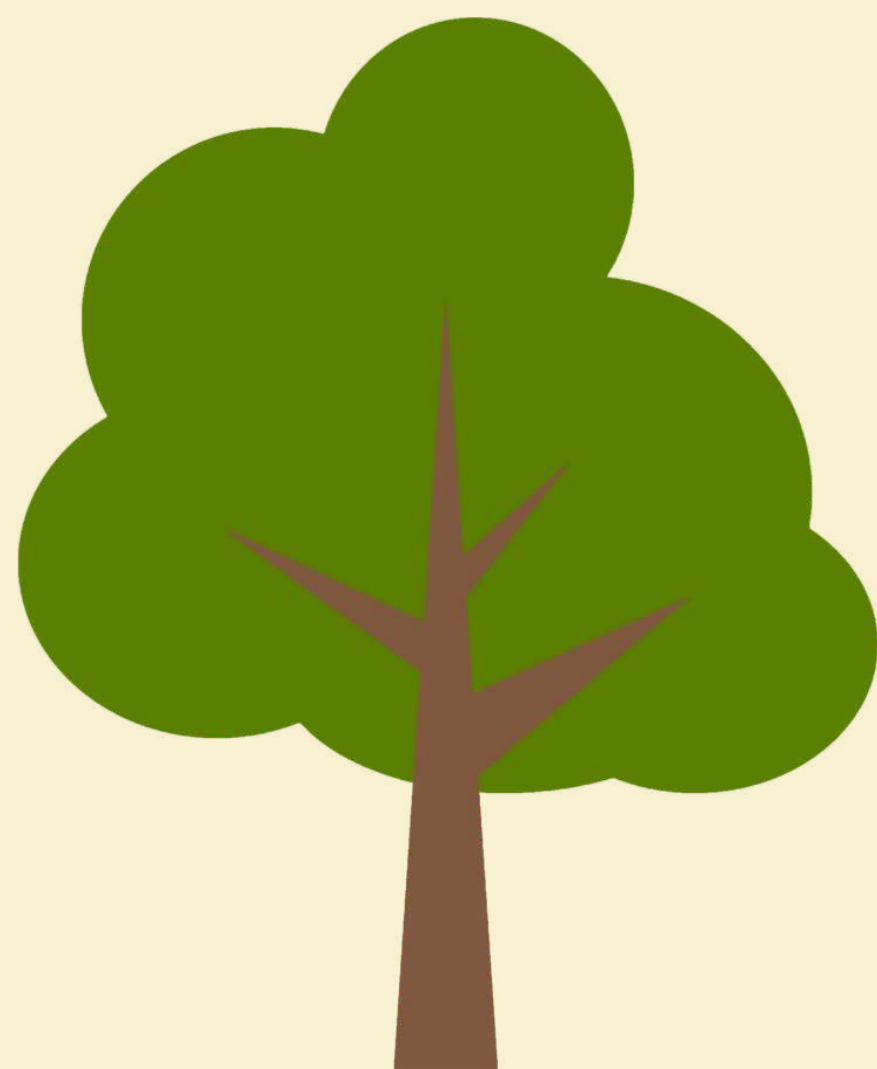
Picture Lock -  
no colour grade, no sound mix,  
no credits

<https://youtu.be/5MtzctyGaUg>





What follows here are  
my original production  
pack notes for  
Redwood, plus a  
reflective piece on my  
experience in post  
production with the  
film...



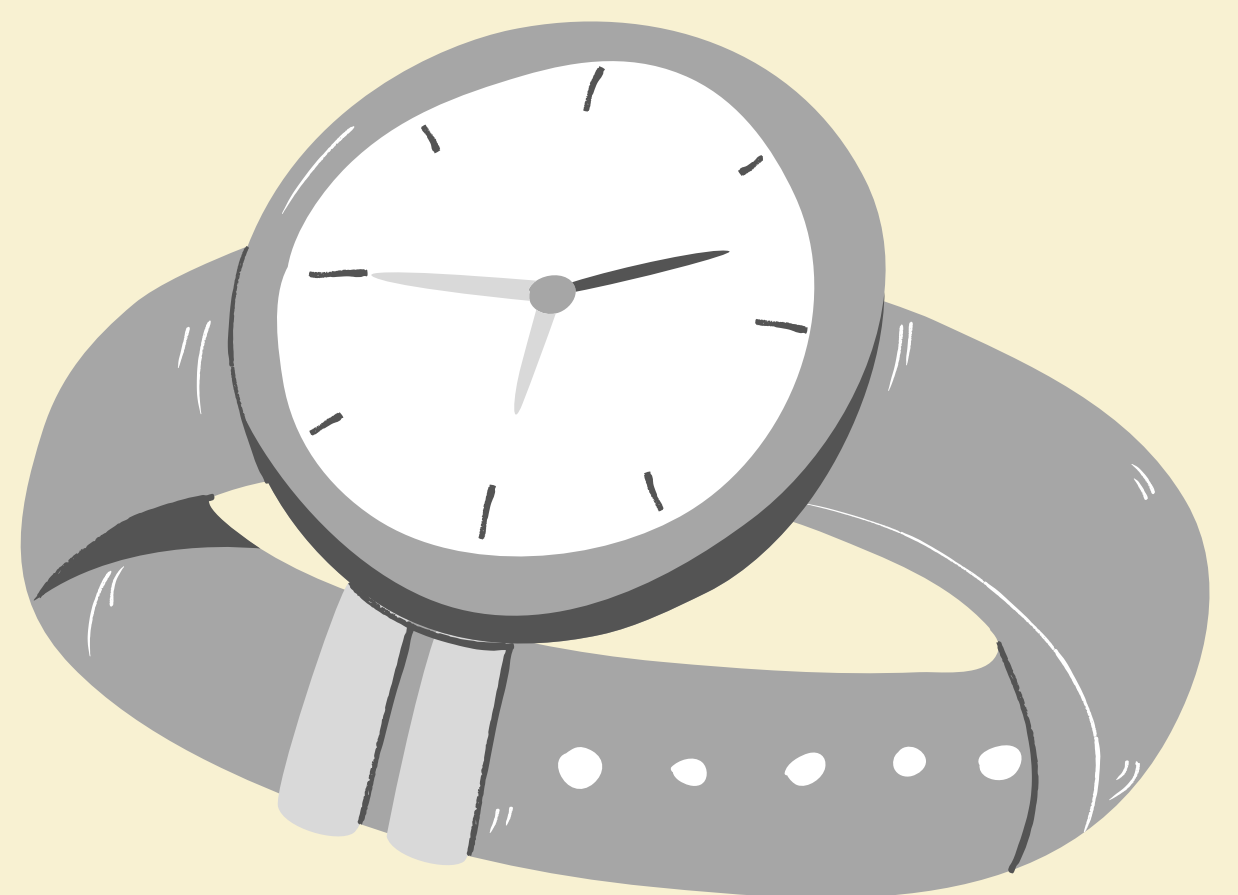


# TEMPO

The plot of the film develops in a chronological order, one scene leading us to the next, each shot having a direct temporal relationship with the one before it. The film is grounded in an accessible reality, with a clear unity between time and place throughout.

As there are no abstract elements in the script, no conceptual montages or impressionistic cut-aways, the rhythm of the edit will be heavily dictated by the performance of the actors, in tandem of course with the execution of the cinematography by the camera crew.

I plan on piecing together all of the dialogue, camera movement, and physical action into a natural flow, devoid of clunky or misleading cuts. On a practical level, it will be important that the audience is able to follow and understand storytelling at all times, so I aim to keep the shot sequences as simple as possible - trusting the material, engaging with it, rather than trying to create flashy moments which could distract from the central conflicts at play on screen.





# Style

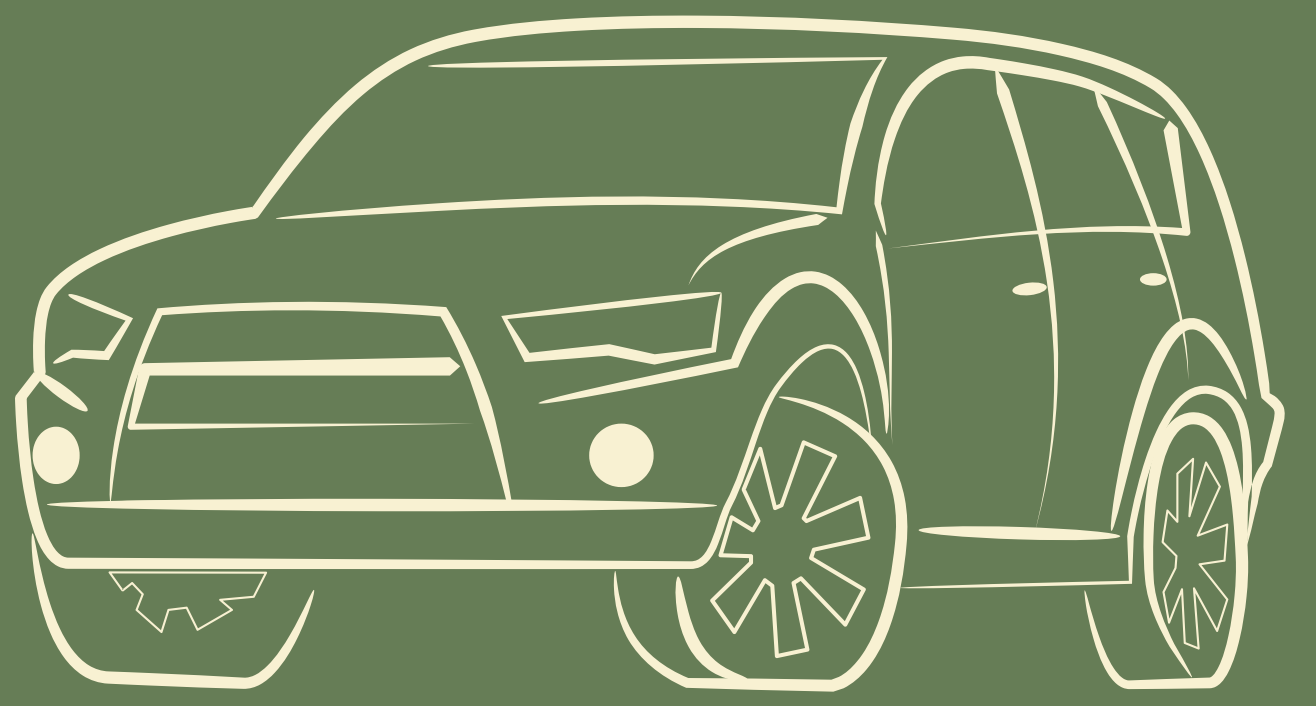
Reaction shots will be key throughout the dialogue scenes. I aim to draw our audience into the action by subverting the traditional shot-reverse-shot sequence, focusing more on the person that is listening rather than the person who is talking. Having said this, I will still have plenty of coverage to work with if this choice does not produce the intended result.

The final edit should be, like the script, focused more on character than on plot. Ultimately, the audience will be following Sean, Jack and Luke on their inner journey towards a meaningful connection with each other. I want the viewer to feel as if they are taking this journey themselves right alongside our protagonists.

To achieve this sort of empathy, I will be taking an emotional approach to the initial assembly of the film, rather than planning it out intellectually like a Soviet montage theorist.

My own reference points for this type of editing are Doane Harrison (1894 - 1968) and Walter Murch (1943 - present). Both men, in my opinion, prioritise narrative over technique or spectacle. I aim to follow this basic principle myself, bringing my experience as a screenwriter to bear on the project, thinking of each slate as a puzzle to be solved.

To quote an old aphorism, myself and Aaron will be approaching the entire process as "the final rewrite" of the film.





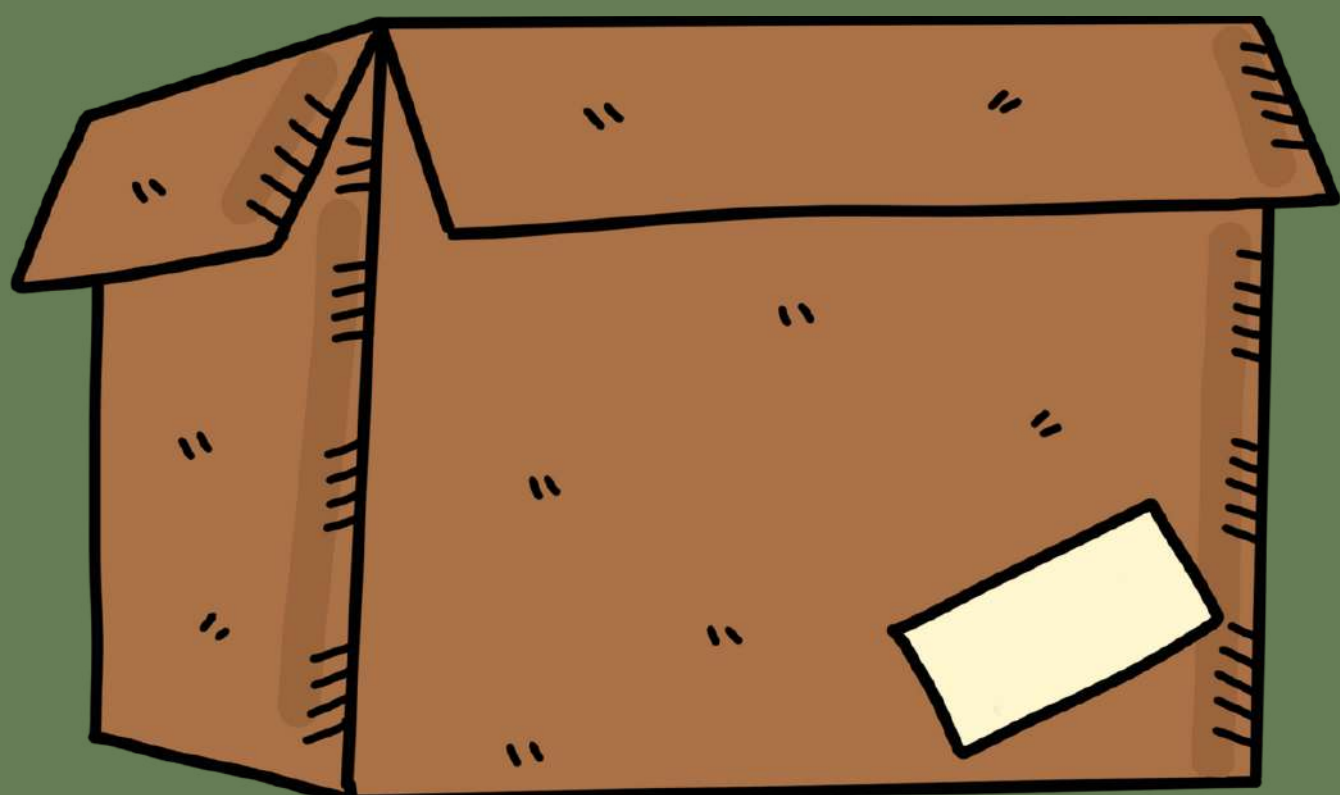


# TONE

In piecing together the edit, I want to make the final product feel gentle, understated and charming

The story is grounded in the present moment, with the characters' past conflicts underscored by their performances, something we may emphasise by holding on their quieter moments longer than the audience would expect us to. This will make moments of conflict feel all the more uncomfortable - in turn, heightening the release of tension when our characters resolve their issues.

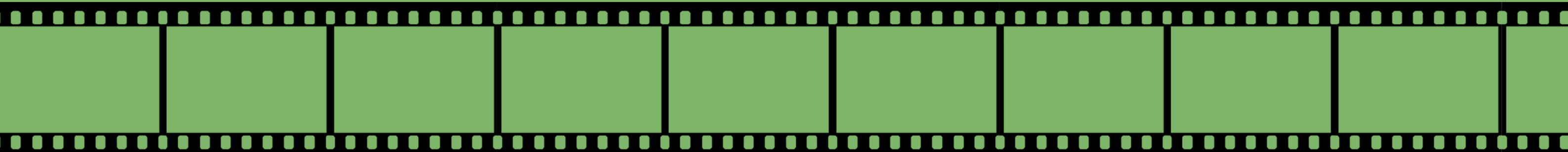
The score will emphasise all of this but it will be important for me to lay the groundwork for the sound editor's work, giving each scene the space to breathe that it deserves.





# SIZZLE REEL

[https://drive.google.com/file/d/1YsLrQSfoQg.pOG8qsL\\_j.opTq1dKDq4T-i/view?usp=sharing](https://drive.google.com/file/d/1YsLrQSfoQg.pOG8qsL_j.opTq1dKDq4T-i/view?usp=sharing)







# References





# Reflection

When I joined the Redwood production team towards the end of the first term, I was delighted to have the chance to edit a grad film. I knew that it would be challenging but I was excited to get to work with director Aaron Moloney and the rest of the crew.

Of course, my job began with the production pack. I had conversations at this time with Aaron and DOP Jakub Bajerski about our end goals for the film. These early ideas formed the basis of my notes and my approach to editing the short.

Fast forward to the week of the 21st of February and, as shooting came to an end, I finally received the footage. Unfortunately, at this time I was sick with covid and self-isolating at home, so I found it very difficult to get into the correct headspace for the project at first.

Nevertheless, I started syncing the audio and going through the rushes. I made detailed notes on the the footage, trying to determine the strength of both the actors' performances and the technical execution of the shots themselves. Once everything was properly labelled and divided up into scenes and sequences, I knew roughly what my favorite takes were and I knew what I had in terms of useable coverage.

At this point, it was time to make an assembly. By the 5th of March, I had a first cut but its problems were immediately apparent. It was way too long, clocking in at 36 minutes. Furthermore, there were major pacing issues and continuity problems.

Moving forward, I worked with Aaron to rework what we had, using it as a foundation for something shorter, tighter, and more entertaining. Over the next month, we focused on finding a POV in the story, experimenting with coverage and shifting as much emphasis as we could to our protagonist Jack.

Throughout the edit, we cut unnecessary scenes and pieces of dialogue. Key plot points, like Jack's backstory, were cut and then reintroduced. We played around with different combinations of scenes and sequences, searching for the right one. Our biggest change in the end was dropping the character of McNamara from the film entirely.

As post-production continued, I also honed in on individual scenes and moments, trying as best I could to enforce the editing style that had been conceived before the film was shot. However, while there are now a great deal of reaction shots in the film - as we had planned - I am not certain how strong the ultimate effect of them is. Regardless, I am proud that our work does not call attention to itself and that the end product is pretty naturalistic.

Then finally, by the 15th April, we had picture lock. It was 20 minutes long. From beginning to end, we had almost cut the length of the film in half. The structure remained relatively unchanged but the pacing was far better than it had been before.

Unfortunately, despite my best efforts, there are still some noticeable continuity mistakes in the final cut.

Additionally, I am unsure how many of the comedic elements of the script remain at this point. Aaron had a very specific rhythm in mind for the jokes in the dialogue but much of this was changed as we narrowed the focus of the story.

While the end result is undoubtedly flawed, I believe myself and the rest of the cast and crew have overall done a very good job with the material from beginning to end. If I had to approach the same project again and do everything differently, I would like to rework the structure substantially - but I cannot say for certain if the end result of would be any more or less successful than what we achieved here.





# Credits 2021 - 2022

Parent Teacher Meeting -- Writer / Director

Dreamcatcher Opera Scenes -- Editor

Grind -- 2nd AC

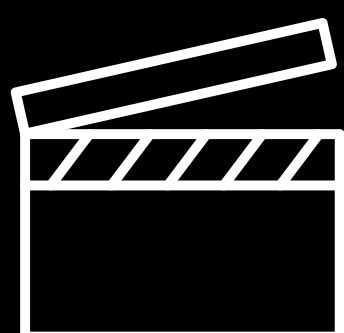
Once a Year (Key Project) -- Editor

I Saw Myself Dead (Director's Exercise) - Editor

Redwood - Editor

Snap-Happy (Screenplay) -- Writer

Setanta '22 (Pitch) -- Writer







## Professional Development Plan

As I come to the end of my four years in the course, I am very happy to have majored and minored in writing and editing respectively. I think that each craft presents me with many paths forward in and around the film and broadcasting industries. Looking to the future now, I have many ideas of what I want to do next as I begin my career.

I want to continue writing screenplays on spec. There are many great opportunities here in Ireland for a writer like myself, between grants, schemes, residencies, and competitions. I feel very lucky to live in a country where the arts are so valued and where there are support networks and organisations like Screen Ireland and the Writers' Guild of Ireland.

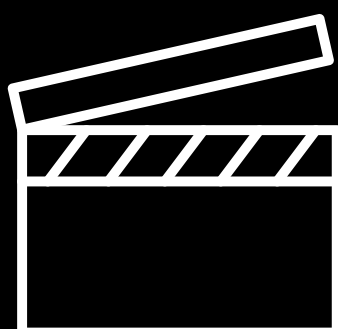
Firstly, I am going to continue developing my screenplay 'Snap-Happy' until I believe it is up to scratch. Then, I hope to work with a producer to move it into production. Failing that, I will use it as the centrepiece of my portfolio, as a strong example of my writing style and my work ethic.

Furthermore, I am keen to continue developing narrative short films with a view towards submitting them to festivals. Right now I am in the very early stages of such a project with Aoife Flynn Fallon. It will be a mockumentary focusing on two Foley artists as they struggle to work with a director whose motto in life is "fix it in post". Aoife and I have collaborated before and we have built up a great rapport and trust in each other's work.

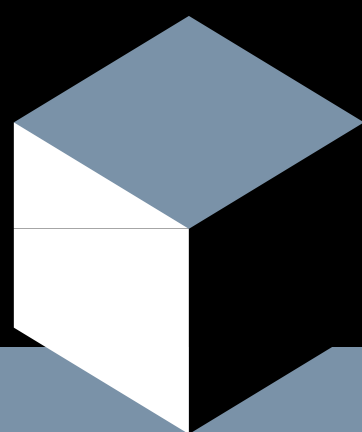
I believe that creating work which can compete in festivals is a great way to establish my voice and to be seen by other filmmakers. I know that networking is very important in the arts and so I am looking forward to meeting other creators with a mind towards forming lasting connections -- and developing great ideas.

In the meantime, I also plan on taking on other on-set production jobs, and in pursuing more editing work. In fact, I currently have an editing project scheduled for this summer, a 15 - 20 minute short film. I think that helping with the post-production of projects like this is a great way for me to gain experience, make new contacts, and learn new skills -- all while helping to devise genuinely original films.

One thing I would love to do is to take part in the making of a documentary film, as I have a huge interest in that field. The low-budget nature of the form especially appeals to me as I look for new ways to tell stories without grand production value. To me, this sort of DIY guerrilla filmmaking is like the punk rock of cinema. It has the power to unsettle us and shake us from our core beliefs. It can challenge traditional broadcasting and media by revealing to us the artifice of the storytelling craft. Best of all, it offers us questions rather than answers.







As both an editor and a writer, I am also interested in advertising and videography. Previously, I have worked on such content for Noise Flicks Film Festival and Garageland. I believe that this sort of work would be a good way for me to support myself financially and to prepare for more artistic pursuits.

Additionally, I am also interested in experimenting in my free time with small video art pieces and short personal projects. I believe that this sort of work serves as practice for larger narrative work - a chance to stretch my imagination and fail without consequence. I would really be interested in developing and publishing this type of thing for festivals, exhibition spaces, and online platforms. I am very excited by the many different options that we filmmakers have to distribute work these days.

Beyond the film industry, I also want to continue writing for different mediums like theatre, poetry, prose, and live comedy. I personally believe that my skills and talents translate well to these other forms. Furthermore, I am very interested in experimenting with multimedia work, blending different practices and approaches in the pursuit of an accessible piece of entertainment.

It should be clear by now that comedy is my favorite mode to work in and I would love nothing more than to pursue my passion for it throughout the rest of my career. Leaving aside all practicalities, perhaps my greatest pipeline dream is to work in the writer's room for a sitcom. From American series like 'The Simpsons' and '30 Rock', to British shows like 'Blackadder' and 'Only Fools and Horses', the episodic format has been proven to allow creators a great deal of freedom to explore new ideas weekly -- while still keeping viewers at home interested with familiar characters and locations.

The thought of working within the confines of a genre like the sitcom appeals to me greatly, partly because of the various tropes and cliches that can be both repurposed and subverted. For me, genre is a tool, not a cage. I choose to use it as a measuring stick - something that can help me get closer or further away from audience expectations, depending on how rigidly I follow its conventions. This is important to me because, in the end, I do actually care what an audience thinks of my work. I want people to enjoy it above all else.

I know that there is no magic way into this industry but I have great confidence in my own ability and I am determined not just to produce good work but to make a living doing so. I know that there are many more challenges ahead of me but I am looking forward to facing them.

As I come to the end of my four years in the course, I hope more than anything else to continue collaborating with my talented classmates in an effort to create interesting and meaningful work. I am certain that I will make mistakes along the way but I know too that I will learn from them.

