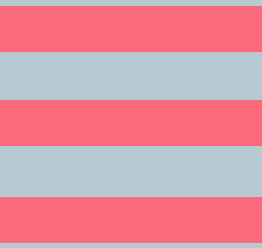
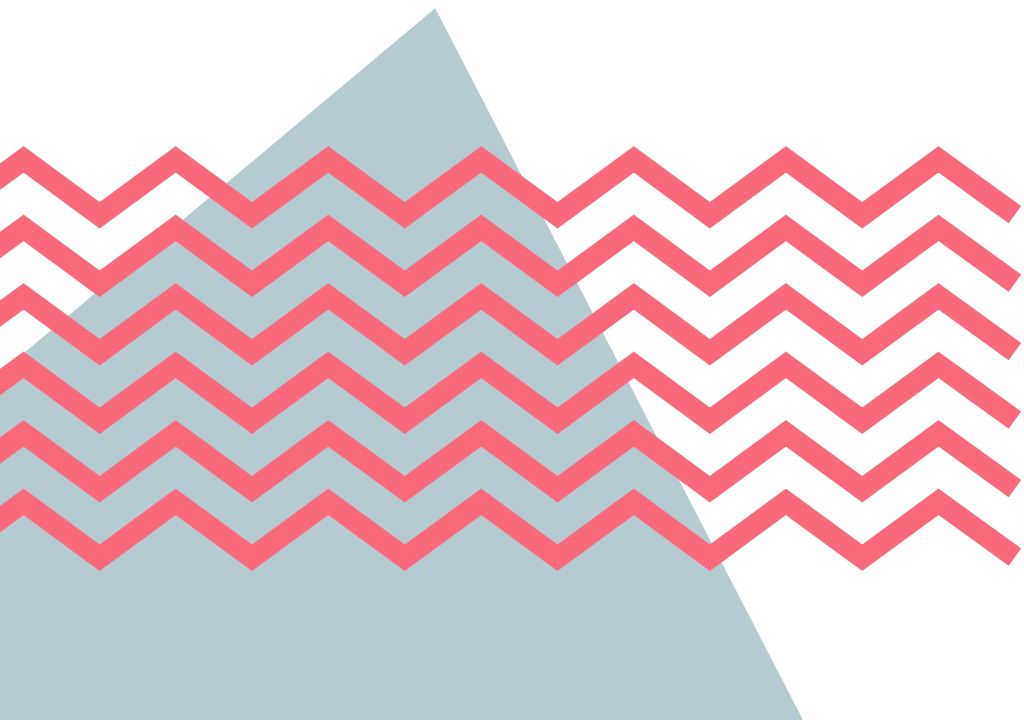
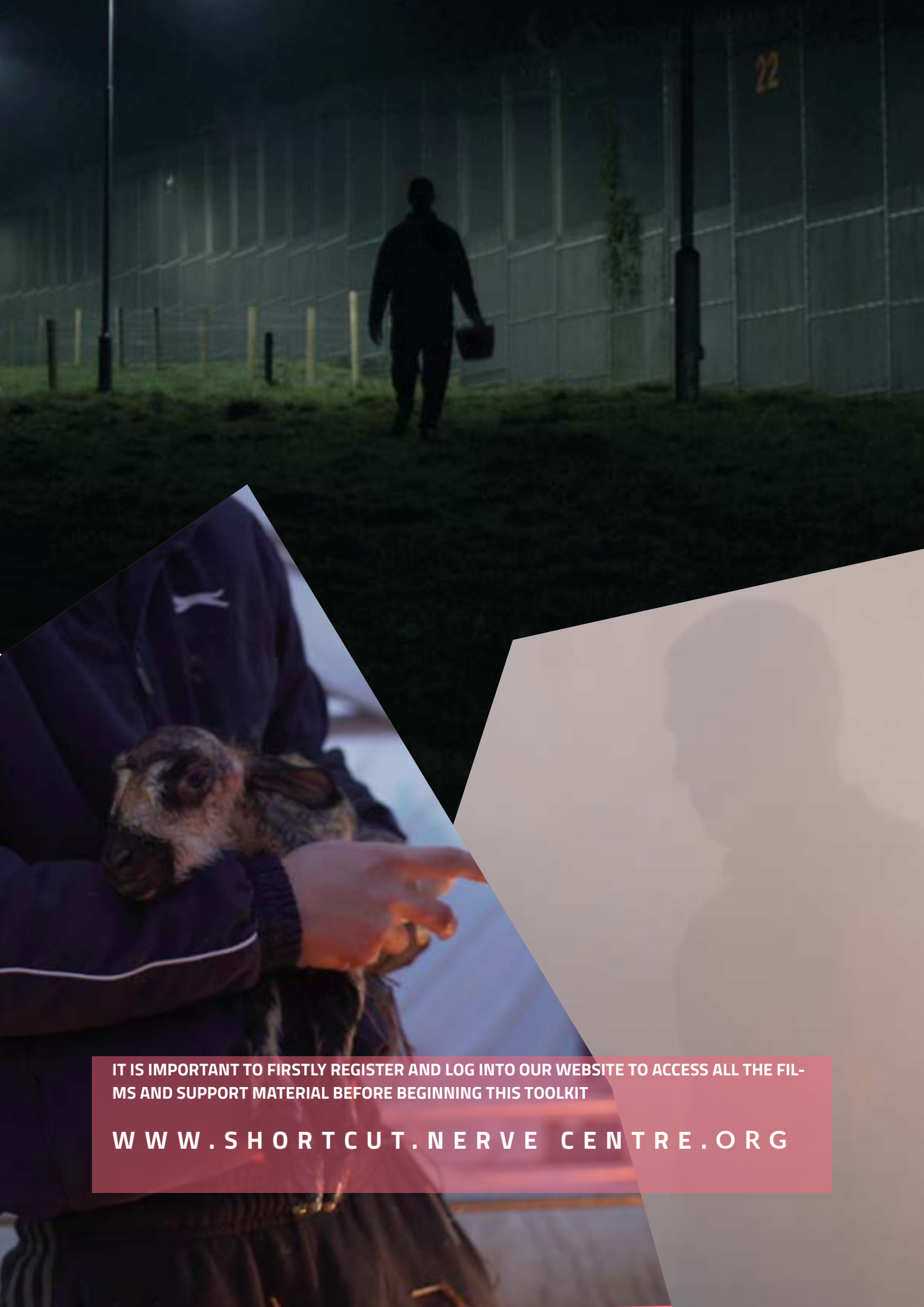


HYDEBANK

ROSS MCCLEAN (2018)





IT IS IMPORTANT TO FIRSTLY REGISTER AND LOG INTO OUR WEBSITE TO ACCESS ALL THE FILMS AND SUPPORT MATERIAL BEFORE BEGINNING THIS TOOLKIT

WWW.SHORTCUT.NERVECENTRE.ORG

TITLE

Hydebank (2019), Dir. Ross McClean

TOPIC

EMPOWERMENT

THEMES

Empowering marginalised people, strengthening the voice of the vulnerable social groups and improving their image, asset based community development, partnership approach, empowering perspective, connection, finding your element.

MAIN OBJECTIVES

Social education will reflect on the issue of empowerment of vulnerable social groups and individuals. They will gain an empathic perspective on the problems of marginalised people, which stresses the need for a partnership approach and focus on the potential.

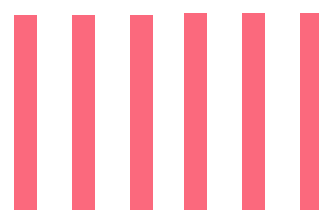
Creative education will explore the specific visual vocabulary in Hydebank. The students will gain experience in the practical by applying cinematic techniques inspired by the film's visual language. They will have the opportunity to tell their stories and to find and hear the empowering stories of others.

SPECIFIC OBJECTIVES

- Students will be encouraged to explore a practice shift of perspective on the issues related to empowerment of marginalised groups and individuals
- Students will learn how the voice of the vulnerable groups can be strengthened and their social status improved
- Students will work on the process of empowering in their group/class and plan specific empowering activities

METHODS

- Film Analysis
- Discussion
- Workshop (Social context)
- Creative Exercises - Photography & Filmmaking



MATERIALS

- Phone/tablet/camera or camera with recording function, computer and editing software (e.g. one of the free programs such as YouTube video editor, iMovie or DaVinci Resolve)
- Phone stand or tripod or camera tripod

CLASS TIME

2 x 45 minutes plus time to discuss homework

LESSON STRUCTURE

The following lesson plan is based on an experiential learning scheme known as the Kolb's cycle. Particular stages of the scheme lead students from film experience to accumulation of knowledge and training of competences.

LESSON PLAN

INTRODUCTION STAGE

OPENING ACTIVITY

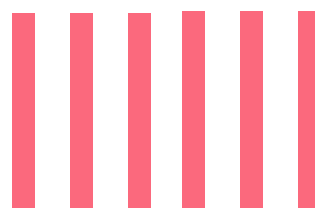
SOUND ON, VISION OFF

An Introduction to Film Language - Making predictions, examining the film still to make predictions and set the scene.

This lesson will begin without introducing the crucial context of the film. The objective of this introductory exercise 'Sound On, Vision Off' is to listen only to the first minute of the film. The students will make predictions on the experience of only the sound elements. Can a sense of place, emotion and possible situation be established through the sound alone?

STEP BY STEP INSTRUCTIONS

1. Begin the lesson **without introducing any information or context about the film**. The class will focus on making predictions by listening only to the first minute of *Hydebank*.
2. Ask the class then to turn away from the screen. They should not be looking at the screen.
3. Play the first minute of the film (**Timecode - 00.00 - 01.03**). Use the clip available on the platform or pause the film after the first minute.



4. Now, as a class, discuss:

- What do you hear?
- Describe the tone of the voices?
- How does it make you feel?
- Where do you think this is?

From listening only to this first minute can the students make predictions about?

- The place
- The environment
- The emotion
- The situation

SUMMARY

Sound within the frame

Hydebank director Ross McClean firstly brings his audience into the world of this observational documentary short film with sound alone. The first 00.30 seconds are only sound on a black screen, young voices talking and shouting. Only at 00.35 seconds does the first shot appear, a long shot, a centre framed dark very dimly lit empty corridor leading to a half open door. Behind this door is the only light. The sound increases becoming louder and louder towards the end of this first minute building in intensity and emotion, the camera movement vibrates heightening the atmosphere.

Hydebank is a short observational documentary film set in a young offenders prison in Northern Ireland. The film centres around the young protagonist Ryan, the audience experiences Ryan's world through his daily routine and conversations. McClean unobtrusively opens up access to this difficult environment with humanity.



EXPERIENCE STAGE

1. FILM SCREENING - Watch the film as a class

After a short talk with the pupils, watch the film *HYDEBANK* together with the class. Restart and watch the film from the beginning or switch to the film file.



REFLECTION STAGE

After watching the entire film, begin a discussion where the students have the chance to vent emotions to strengthen their understanding of the plot and exchange interpretations of the films' message. What are the pupils' first impressions of the film?

Discussion questions:

- Who is Ryan?
- How do you understand his situation?
- What do you think is his biggest problem, worry?
- How is he coping with the situation?
- Why is he willing to look after sheep? What is his gain from this activity?
- Why is he alone? Why are other inmates mocking him?
- What could have been the consequences for Ryan within the community/world he grew up in?
- How has this been a factor in Ryan's life?
- How has he not possibly found empowerment within the 'outside' community?

THEORY AND APPLICATION STAGES

In the second lesson you will discuss the topic of empowerment of vulnerable social groups. Begin with an analysis of a film language that will introduce students to the topic, as well as contribute to a better understanding of filmic means of expression.

ACTIVITY 2

FILM ANALYSIS

UNDERSTANDING VISUAL METAPHORS - LIGHT & DARK

Strengthening an individual or a minority group requires taking into account their perspective and sometimes reformulating the description of their situation in order to emphasise or extract the potential and the resources (often not obvious and hidden).

This process is illustrated in *Hydebank*. In the short documentary film is the world of Ryan, who is imprisoned for a violent crime he has committed.

Ryans' environment and situation seems to be soaked in darkness. McClean, the director, has chosen to use several scenes where the shot composition takes place at night in locations with only one light source. Using street lights and spotlights, the director illuminates his protagonist, his daily routine and makes him and his actions visible.

This creative exercise will:

1. Explore the light and dark visual metaphors in *Hydebank*.
2. Allow the opportunity for practical application inspired by these cinematic vocabulary and techniques in *Hydebank*.

STEP BY STEP INSTRUCTIONS

1. **Introduction** - Director Ross McClean applies a specific cinematic vocabulary in *Hydebank*. The young protagonist in this documentary film is often seen in dark spaces with directional lighting. In the 'prison' he moves in and out of the light as he goes about his daily routine, day and night, in the prison.

The following selected sequences in *Hydebank* are examples for film analysis where the use of single light sources characterise Ryans' suggested internal conflict as he navigates his current situation. *Hydebank* is a film where spaces are not only physical, but also reflect something from the interior complexities of the protagonist, Ryan.

Ryan's space

- Image 1. Ryan's Bedroom
- Image 2. The Fence/Door
- Image 3. The Sheep Pen (exterior)
- Image 4. The Sheep Field



Image 1. Ryan's Bedroom



Image 2. The Fence/Door

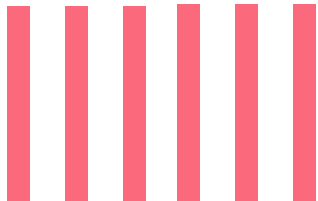
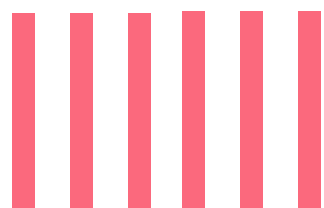




Image 3. The Sheep Pen (exterior)



Image 4. The Sheep Field



STEP BY STEP INSTRUCTIONS

1. Watch the clip - timecode 01.50 mins - 02.36mins
2. As a class discuss the following questions:
 - In this clip where is the light? What might this suggest?
 - How does the light change perception of Ryan in this clip?
 - What could be described as “the light” in Ryan’s life?
 - Has Ryan found his element? His voice? A purpose?
 - How important do you feel this could be in Ryan’s life?
 - How do you understand the notion of empowerment?
 - Can it be compared to the visual composition and use of light in *Hydebank*?
 - What could be an effect of the film on Ryan’s life? How is it important to have the chance to tell your story?
 - What empowers you? What gives you the sense of agency?
 - What does it mean to find your own element? To find your own voice?
 - How is it important in the lives of marginalised people and groups?
 - What happens when you treat people as potential and not a problem?

SUMMARY

The visual metaphors using single source light in *Hydebanks*' cinematic compositions can symbolise the hope for a possible life change. The prison management has decided to give the inmate a chance and offer him a job based on his resources.(e.g. free time that prisoners have in excess and the patience with animals that characterises Ryan).

Ryan has been given the responsibility to care for a small flock of sheep. This responsibility has offered Ryan a purpose to fulfil his time in prison. He is not only learning a new skill and job as a sheep farmer but it is also empowering him for his future when he has his freedom again. The protagonist of the film, taking advantage of the opportunity to work with sheep, uses the institution's infrastructure to acquire useful skills. He learns a specific profession, not only in theory, but also in practice, he discovers his strengths. Thanks to this, he can dream, be empowered to plan how he will use his new skills. As he says:

„I want to start a herd, start with baby steps, 10 sheep at the beginning...”

This creative exercise will be introduced in class for the students to complete as homework.

Introductory activity

This creative exercise will invite the students to share visual aspects about themselves. This will be their opportunity to introduce themselves, for them to have their own voice about who they are and what makes them them. It is the chance to invite 'curiosity' about themselves and to express who they feel they are and what they like to do, find out their unique interests, what makes them feel 'in their element'.

STEP BY STEP INSTRUCTIONS

1. The students should begin by writing ideas about who they are, what they are interested in, inspired by, unique things that make them who they are.
2. Invite students to get creative with the homework assignment. The students shall put themselves in front of the camera and use visual resources (sources of light) to create their empowering portrait. Looking into the portraits of Ryan (lesson 2) and the use of light, students should think about what light source would correspond to their 'identity' (street light, night lamp, bright, dimmed, colourful). How much of the photo would be darkness/light/their own image?
3. It is up to the students to be creative in the way they photograph/film themselves, the elements of their room, their favourite things, that is, to express their world. One can choose to create an 'abstract' portrait, where their image is presented indirectly (through a shadow, window/mirror reflection, contre-jour silhouette, etc). In this case, applications include:
 - increasing contrast - results in more shadows;
 - changing the intensity of light, its direction or colour;
 - overexposure of a figure, thing, place,
 - blurring,
 - whitening the background,
 - darkening,
 - sharpening of contours,.
4. Share on Padlet.

The social workshop connected with the film *Hydebank* is intended to prepare young participants to the task of creating an empowering portrait of people in their community. Since their portraits are supposed to be based on interviews you might need to focus on the students' skills of conducting empathetic conversations. Invite a guest or guests empowering others by exposing and documenting their stories, e.g. journalists or social activists involved in restoring memories of communities and places. Ask your experts to elaborate on their experiences and knowledge of behaviours encouraging others to share their stories. Plan together some practical exercises of, for example, asking open ended questions. One of them might consist in students interviewing each other and reflecting on the factors that helped them open up.

Make sure that you go beyond practicalities. Sharing inspiring stories about projects amplifying the voices of minority groups might contribute to greater openness towards others and fuel curiosity about unheard voices. You might look for your own inspiring examples or use the below examples used in the text "Empowerment as a pillar of action for minority groups" by Małgorzata Leszko.

The strategy of bringing out and amplifying the voices of minority groups is one of the key tools in the toolbox of social activists. Language creates reality - so when people who have been spoken about so far start to speak about themselves and formulate demands, a qualitative change takes place. It is no coincidence that oral history is important in emancipatory movements, because the perspective of minority groups is hardly present in official documents and the key „actors” in historical processes (e.g. politicians, social leaders) tend to represent privileged groups.

An example of amplifying marginalised voices through the mining of history is the project „Slaves' narratives”, a collection of two thousand interviews with former black slaves in the United States, collected between 1936 and 1938 (the so-called Slaves narratives, to be listened to and read in the online version of the Library of Congress). On the Polish side, we can cite the herstory project of the Arteria Association „Stocznia jest kobietą” (Shipyard is a Woman), which restores the memory of the women of the Gdańsk Shipyard - both about their daily work and about their role in the strikes and trials that led to the Round Table.

Oral history can strengthen individuals - concrete people whose stories can be spoken, heard and appreciated. At the same time, it builds community identity, because it makes it possible to see one's own history as something that belongs to a community; sometimes it also makes it possible to understand and name the systemic sources of injustice.

THE NERVE CENTRE

Ballynaveigh Community Development Association - Elderly Ladies's Creative Group

This workshop took place in the community centre with a group of ladies who meet weekly for a variety of creative activities. This workshop was both empowering for the students and the ladies involved; the student had to engage with the ladies and the ladies likewise with them. It was a very successful meeting where the students got to chat with the ladies and find out more about each of them and their individual lives and stories. This workshop was a great building block for the empowering portrait exercise.



Finding the Empowering Stories in Your Community

This creative exercise will give students the opportunity to focus on one resident of the area and make them the protagonist of a short film story. The students' final task for the film *Hydebank*, as well as for the next film, titled *Nina*, will be to prepare an empathetic portrait of one invited person. We split this task into two parts. In the first one we describe how to conduct an interview with an invited guest. The next one will help to prepare an observation documentary film in which the emphasis is put on the observation of the invited person in his/her natural environment. We encourage you to let the relationship between the pupils and the guest develop naturally. With some people, it will be easier to start the collaboration with a conversation - the below instruction will support such development of your film. However, it may also be that the pupils decide to start their portrait by following and observing the invited person in their everyday activities - instruction for this film form is provided by the occasion of the next film. The final portrait should be a story edited from the footage shot for both tasks. It should include both conversation and observation in order to offer viewers of the film a more in-depth story about the person.

Empathetic Portrait - interview

The task is to find people in the community and get to know them by conducting short interviews with them to make a 2 min film. An important part of the assignment is the focus on empowering others and on factors that can turn a superficial conversation into an empathetic portrait.

As you prepare students for the task, draw their attention to the fact that any person around them can prove to be an engaging interviewee as long as they are met with attention and interest. Therefore, instead of spending a lot of time trying to choose an exceptional interlocutor, think about which people you meet most often in your environment. Which ones are most distinctive to him or her. They might be shopkeepers, people at the bus stop, city guards, or strollers walking their pets.

STEP BY STEP INSTRUCTIONS

PREPARATION:

1. For the 2 min interview film, divide the class into groups of 2-3 people. You may want to distribute roles in advance. E.g. person A focuses on conducting the conversation, person B runs one camera and person C another or takes notes from the recording. Always ask for permission to use one's image before filming/recording. It is best to record people who agree to participate in the project and sign the relevant written consent.
2. Each group should find a person who would like to tell you his/her story. Determine with them what you want to talk about, what areas of their personal/professional life you want to touch on. Arrange the location and exact date of the meeting. If you decide to use props and attributes related to the interviewee's life and story, agree with them what to bring to the meeting.

Remember! A good film interview is based on a relationship, so try to build it even before the second meeting. The way to do it is to share your story - introduce the invited person to the project, share your thoughts on it and maybe even your fears connected with the interview. The interviewee should build a thread of understanding with you.

3. If you already know who your interviewee will be, prepare a script. A list of questions will help you clarify what information you want to obtain. Highlight the most important ones - this will help you get back on track if the interviewee drifts too far into anecdotes. The key to success are open-ended questions: „Tell me about...“, „How do you rate...“, „List the things that...“, „What do you think about...“, „What are your feelings about...“. Avoid closed-ended questions that can only be answered yes or no. However, do not treat the script as an oracle. A free conversation will go beyond what you have written down, and some questions will simply not be asked.
4. Print out the script. A glance at the sheet of paper does not create such a barrier with the interlocutor as an open laptop, which you click on. It is also worth making notes on the sheet of paper, so that you know at what point your interlocutor brought up topics that are very interesting to us - it will be easier to find them on the written material and use them in post production.

Important Guidelines

Asking interview questions

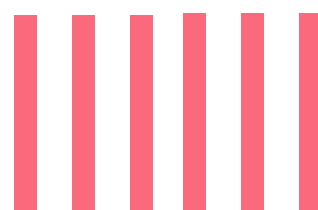
Open-ended questions can enable the interviewee to expand, with prompting and allow you to follow up with questions that refine an area of interest.

- Stay in control, stay responsive and appear friendly
- Prompt further if something interesting comes up
- Smile and nod
- Let them finish their answer, do not interrupt
- Ask one question at a time
- Be aware of bias and prejudice, do not give your opinion

Honesty

- Do not make any promises you cannot keep, or mislead how the interview will be used, when and where.
- Explain carefully to anyone you intend to interview exactly what you will do with the interview material.
- Be polite and pleasant. Thank the interviewee for their time

N.B. This Empowering portrait is the interview only (audio & visual) The next film in the programme Nina - Film 5 creative exercise will require the students to film and observe their film subjects in their environment. This will be the opportunity to investigate further 'their subjects' to see their place within 'their' life in what they do.



Framing and Composition examples used in *Hydebank*

Hydebank is an observation documentary, and doesn't have a formal interview structure. There are only a few shots where the subject Ryan is speaking on camera, mostly the director has used the audio and the audience sees Ryan in his world in his daily routine.

These are illustrative examples of some different types of shots in *Hydebank*.

Close up shot (CU) A close up shot of a character usually takes in their head and shoulders.

- It can be used to emphasise how important a character or object is.
- It allows the audience to build a relationship with the character

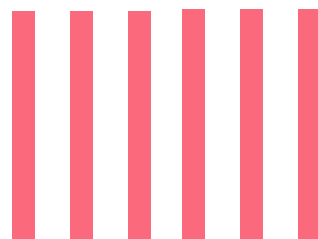
Medium/Mid Shot (MS) A mid shot shows the body from the waist up.

- It shows some background and whole body language.
- Focus on character – lets the audience see what they are doing BUT also how they are feeling

Long Shot (LS) Full body is shown

- Used to show location or relationships of characters
- Often used as a first shot at the start of a particular sequence

Close up shot (CU) A close up shot of a character usually takes in their head and shoulders.



Medium/Mid Shot (MS) A mid shot shows the body from the waist up.



Long Shot (LS) Full body is shown

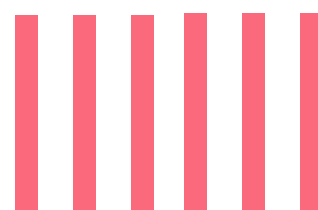


RECORDING

1. Depending on your decision, bring one or two cameras with a microphone, possibly a phone for video and audio recording, paper and pencil. Make sure your phone and camera are working properly and you have spare batteries for them / are charged. Why do you need paper and pencil? Well, these things will never fail, so they will be a good emergency exit. They can also be useful for jotting down questions and thoughts that come up during the interview. Always check that you have charged your equipment before recording and have enough internal memory!
2. We recommend that you sit next to the interviewee and not in front of them. This will arrange the space for a friendly, relaxed conversation. Such an arrangement also allows you to gesture and observe the behaviour of the interlocutor. It does not create a sense of threat or rivalry.
3. During the meeting remember that interaction is the essence of individual in-depth interviews. It is very important that the story being told has a human dimension and that the interviewees feel that they and their stories are the most important in the moment. Take your time, attention and focus so that the person you are interviewing feels empowered by being involved in the filming process. And most importantly... listen! It's worth reminding yourself what paraphrasing, reflecting feelings or summarising is. If you put energy into making the interviewee feel truly listened to, they will open up more and tell you much more. Doing the interview right allows you to get the most spontaneous responses possible, which will not only provide information but also allow you to gain insight into views, attitudes or thinking.
4. Collecting and Selecting the information - Making it into a film, the edit
 - Reflect on material gathered
 - What part of the interview is interesting?
 - Do they have a story to tell?
 - How does it 'fit' or become your film?
5. The film story will be created in the edit. Making edit decisions is an important part of the process - what is the story you want to tell, consider the audience and what will be interesting for them to hear.
6. Structure the edit on the timeline to tell the best story with the footage that has been shot to make a 2 minute film. You will have decisions to make about what to keep in the edit and what you will not include, this is an important part of the process and a particular skill.

Suggestions

- Start - introduction - Who are they
- Middle - What do they do? 'Their story'
- End - Why this makes them feel part of 'who they are'





important Ethical issues

- AGAIN: Always ask for permission to use one's image before filming/recording. It is best to record people who agree to participate in the project and sign the relevant written consent.
- Always explain to the interviewee what your project is about, what their contribution will be, and why it is so important to you. Additionally provide information about how and where the recording will be distributed.
- Be genuinely interested in the topic of the interview, courteous and cultured to the people you are interviewing.
- Always prepare for the interview
- Don't trick people to get them to share their story with you when they don't want to.
- Sometimes people may tell you something they will regret later. They may ask you to remove parts of the interview from the final version - it is your ethical obligation to do so.
- Always thank the interviewee for their time and willingness to be a part of your project, let them know it means a lot to your team.

Good luck!