

OWEN DEAN

ENTREPRENEURSHIP

[M5X01572]

FUTURE FLOW

CONTENTS

03
INTRODUCTION

05
MOODBOARD

14
COLOUR SCHEMES

27
RIP-O-MATIC

31
STORYBOARDS

35
CREW SHEET

44
AUDIENCE RESEARCH

49
FILM FESTIVALS

52
CHARACTERS BIO

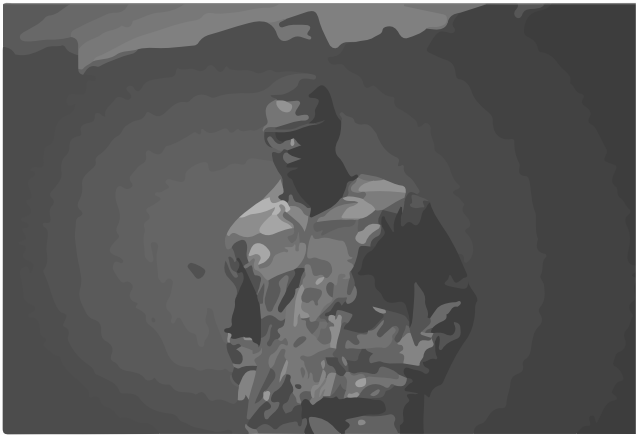
57
FINANCE

66
BIBLIOGRAPHY

INTRODUCTION

TAGLINE	GENRE CODES
A r t i s t s collaberat across skills to cap- ture the mod- ern relationship.	<u>Voice</u> The subjects voice/views.
AIMS OF PRODUCTION	<u>Brand</u> Your trying to sell a certain poin of view.
1] Make a film on a micro-budget.	<u>Reality</u> Capturing an as- pect of real life.
2] Provide exposure to young artists.	<u>Ballence</u> Having a non-bais towards the subject.
3] Treatment of full length short film.	<u>Abract</u> A common ellement in fashion documentaries.
4] To use this as the ground works of my third-year film.	Links into branding and selling an image.
SYNOPSIS	
Future Flow, documents the collaberation between fashion designer Hannah Eleri and photographer Samuel Stevens as they explore the process of catpturing relatonships between people in modernday society. Looking at diffrent methods and processes of recording peoples interactions with each other. All recorded through a series of interviews, workshops and interviews.	

MOOD-BOARD

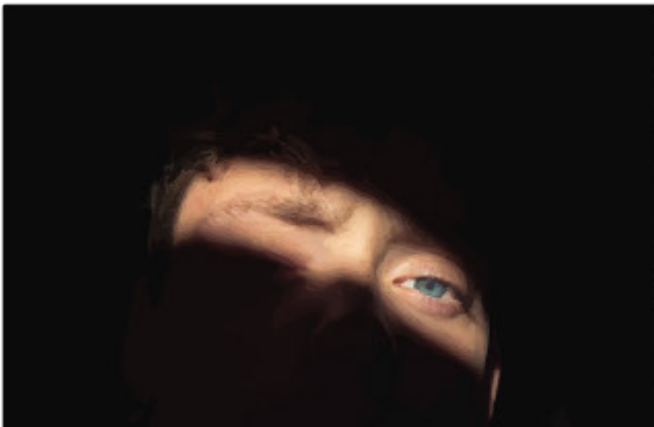


NO. 01

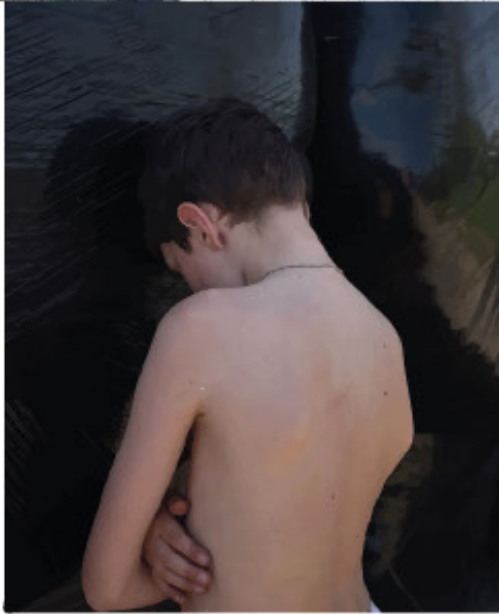


LOCATION / / : STUDIO

NO.02



LOCATION / / : SAMUEL_STEVENS



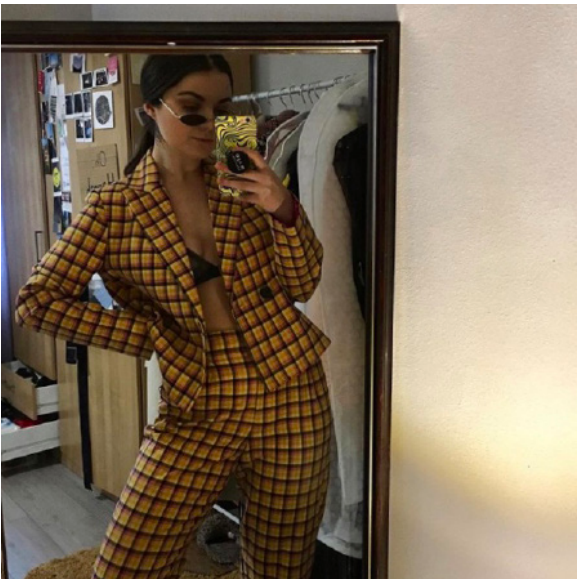
SECTION / / : PHOTOGRAPHER



NO. 03



LOCATION / / :HANNAH



SECTION / / :FASHION_DESIGNER

NO.04



LOCATION// :WORKSHOP



COLOUR

put in descriptions of each mood board. What you learned and why you made them ect.

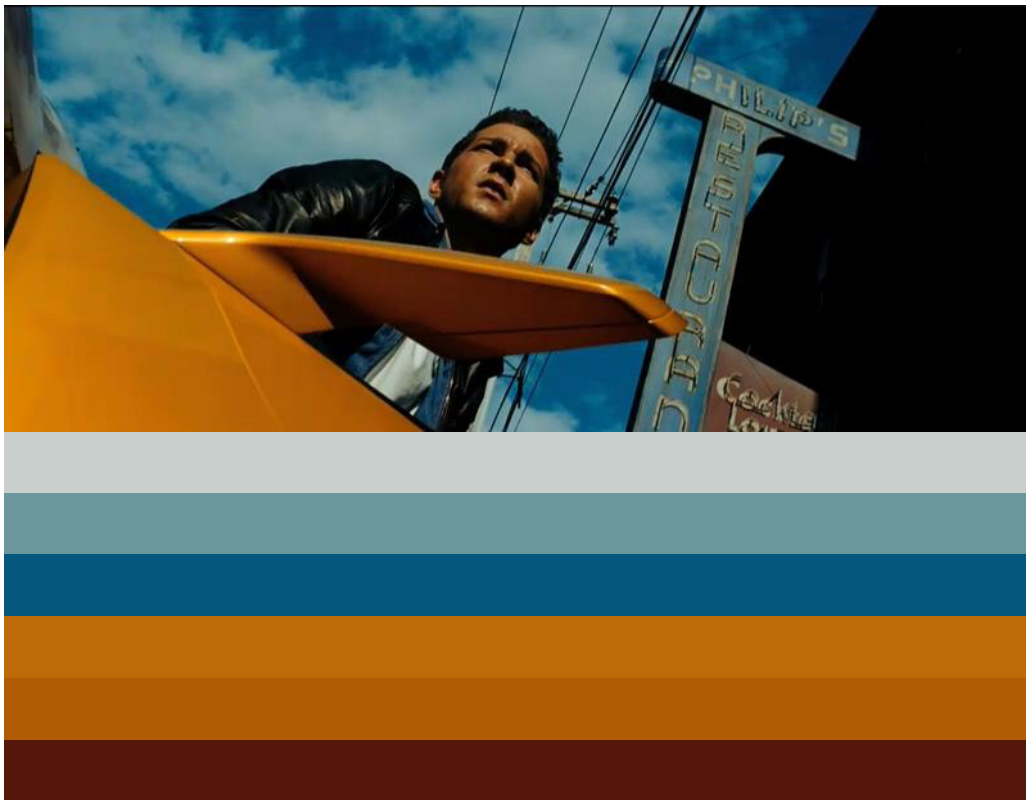
board ①
- Studio
- minimalist, not much to
Show, would take away
from clothes.
board ②
- Sum.

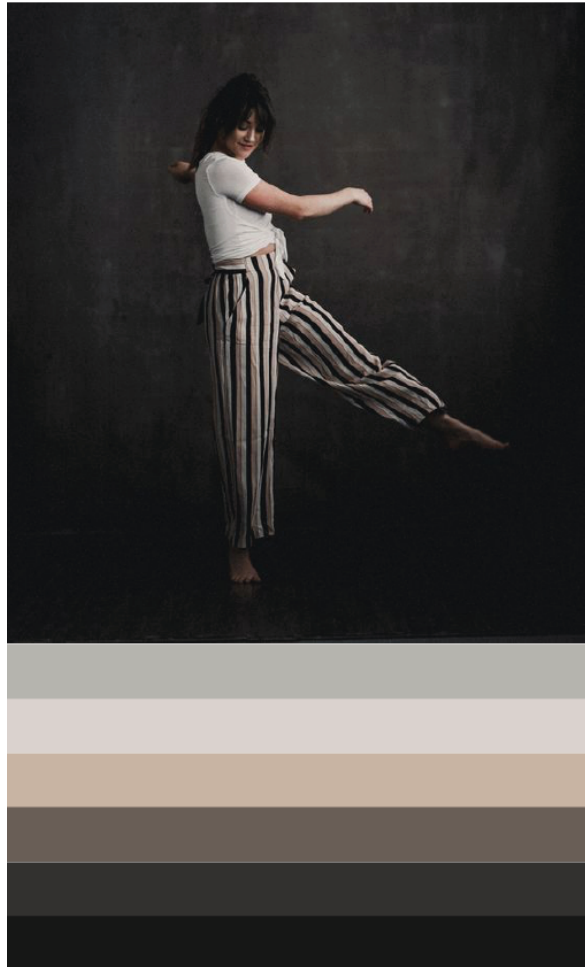
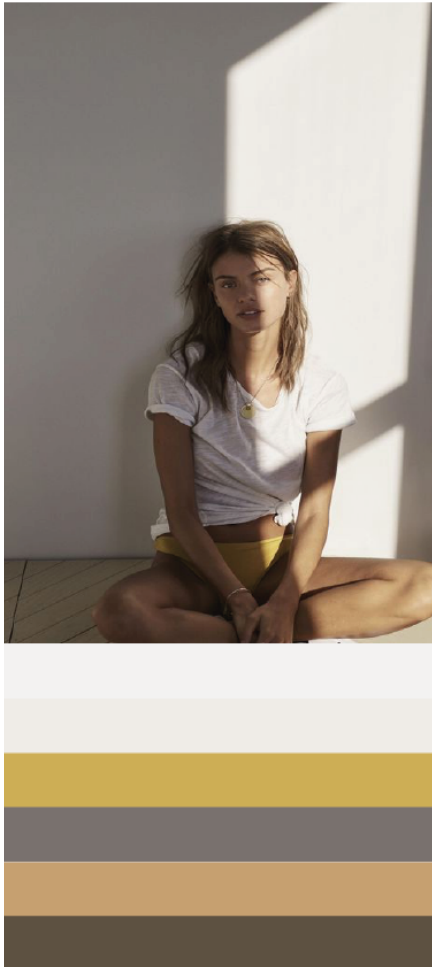
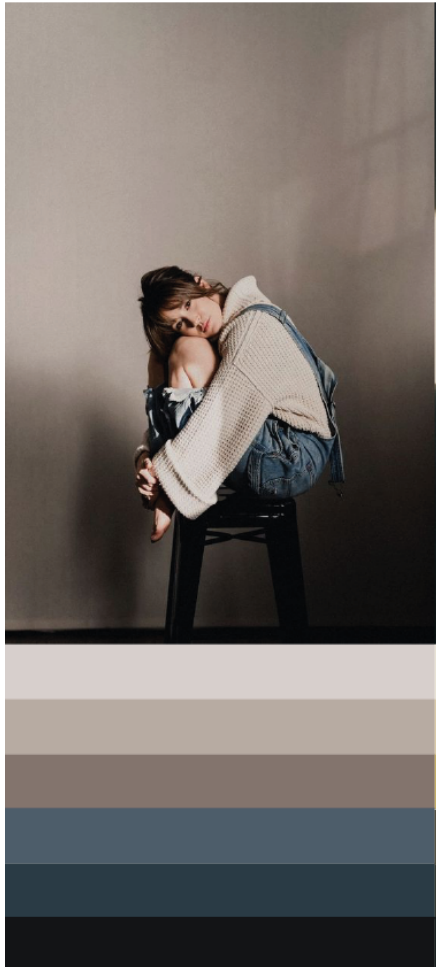
Show, would take away
from clothes.
board ②
- Sum.
- to give an idea of the
photography style (the will
be DoP) - common theme
of high contrasting shadows
and emotional experiences.
- would put the focus on
clothes and not models.

board ③
- Designer
- because of the high detail
in Nannak's work, the background
needs to be quite plain. Otherwise
the shot can become cluttered
and distracting to the audience.

board ④
- Workshop.
- the idea behind having a
the workshop is to get an
idea of what to expect
when I get onto set. From
the images you can see by
are arranged in smaller areas
but with a clean white
colour palette. This could be
useful to make the clothing
stand out.

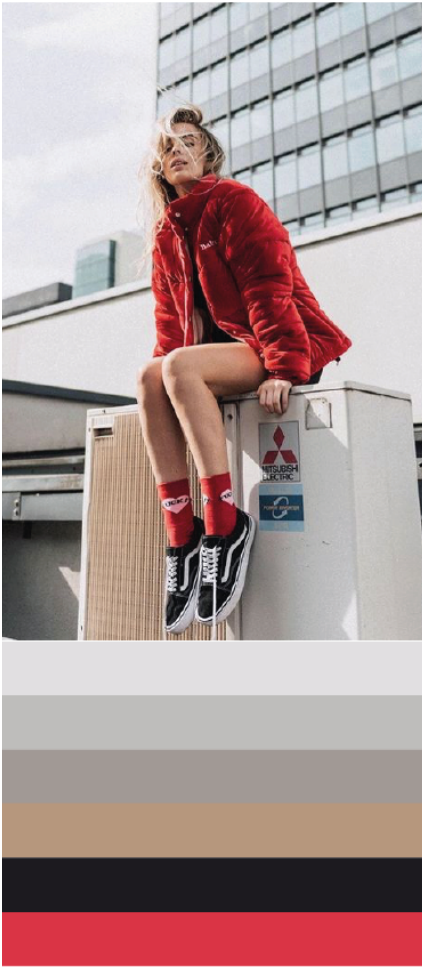
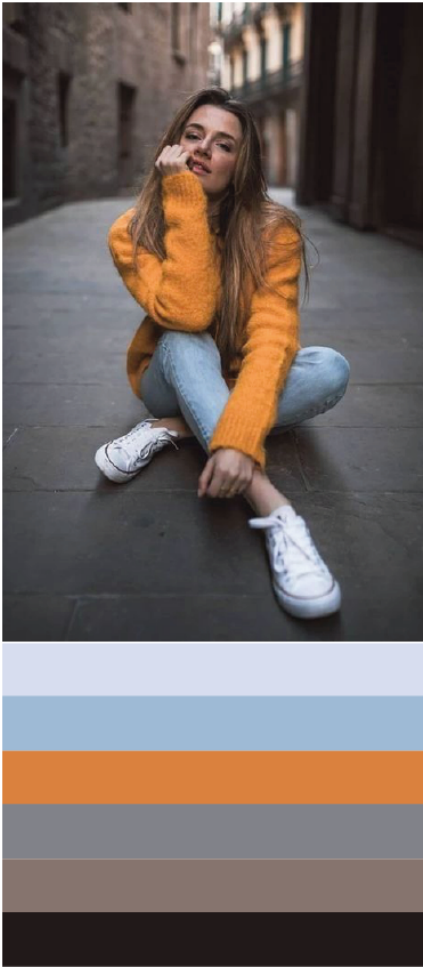
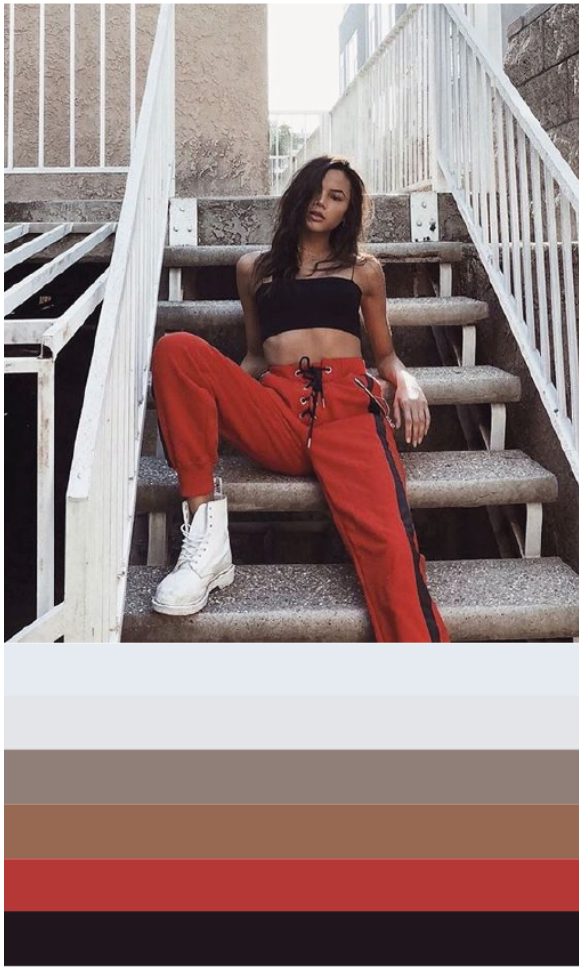
In This section I have decided to combine color schemes with artists and directors styles. This is because I see the color scheme that they use as part of their own “branding” and something that you should look at as the same thing. Though some filmmakers will change up their use of colors, they tend to follow the same style. For example Michael Bay with the use of complimentary colors or Wes Anderson and his use of pastels [see next age for examples].

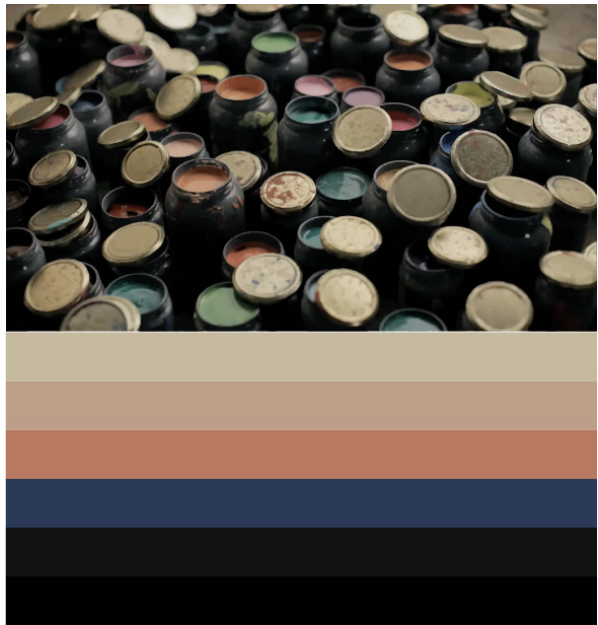
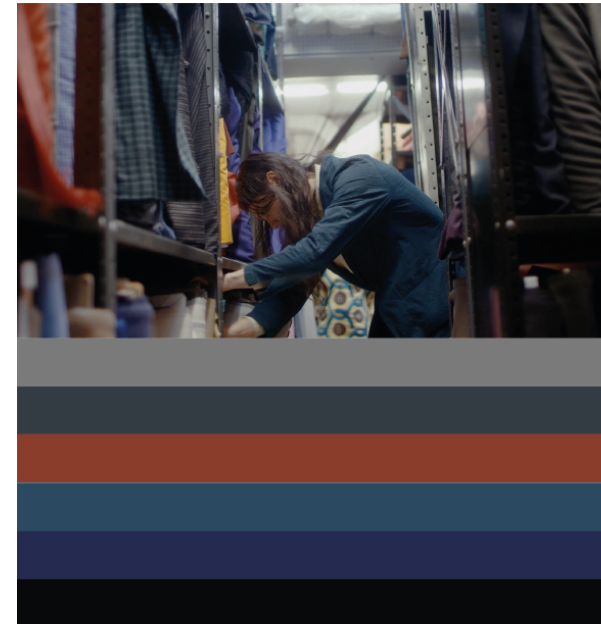
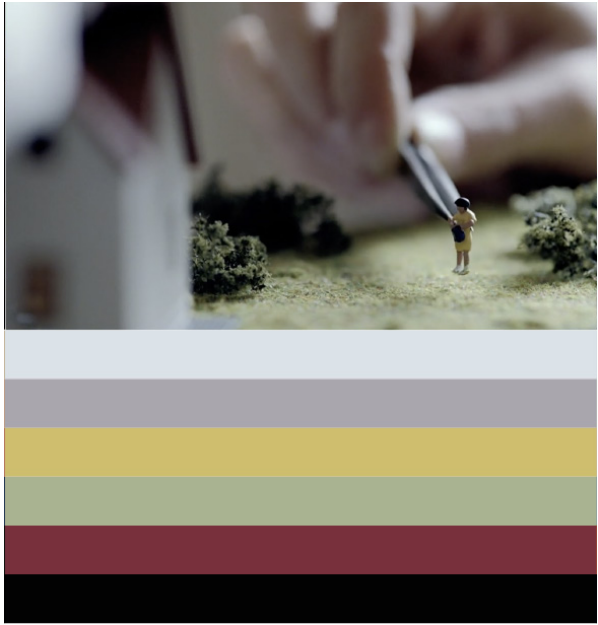




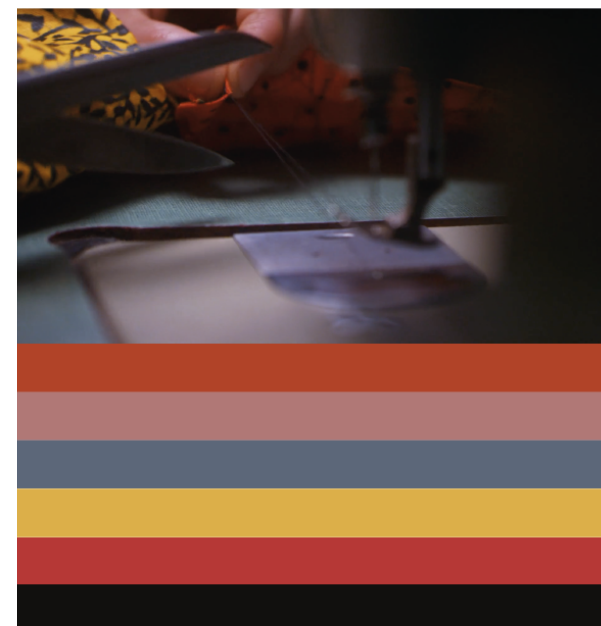
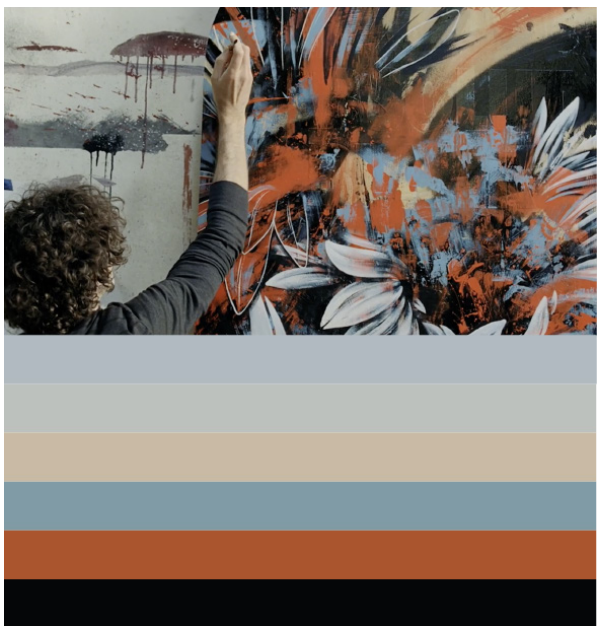
When comparing these imaged, as well others like it, you'll notice that when taking a photo indoors [in reference to fashion photography] the clothing will contrast with the rest of the image. Allowing it to stand out more. Another positive to an indoor shoot is more control over the location, lighting, props and protection of the cloths. Thus making it my preferred choice.

In contrast with the indoors photoshoot, these outdoors ones tend to use more aggressive and brighter colours that draw in the eye. This comes from the lack of control that the photographer has on the location, with more variation in the colours. Though my current plan is to have the photographers section indoors at a studio, Samuel [photographer] currently focused on outdoors photoshoot and might feel more comfortable.



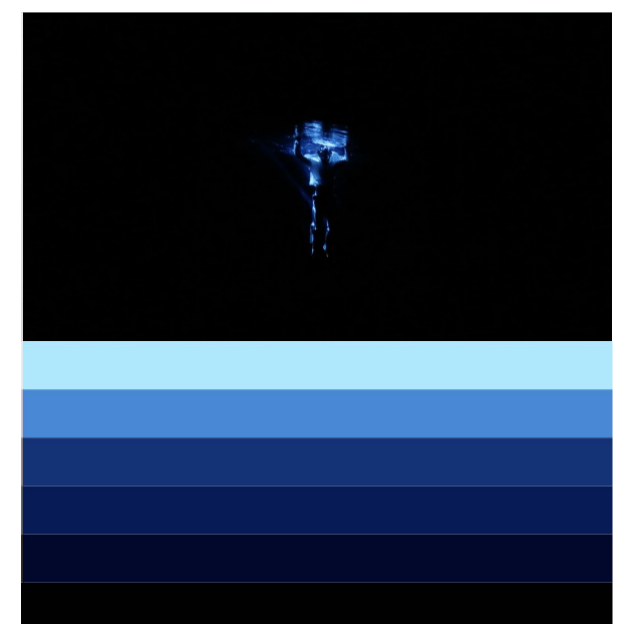
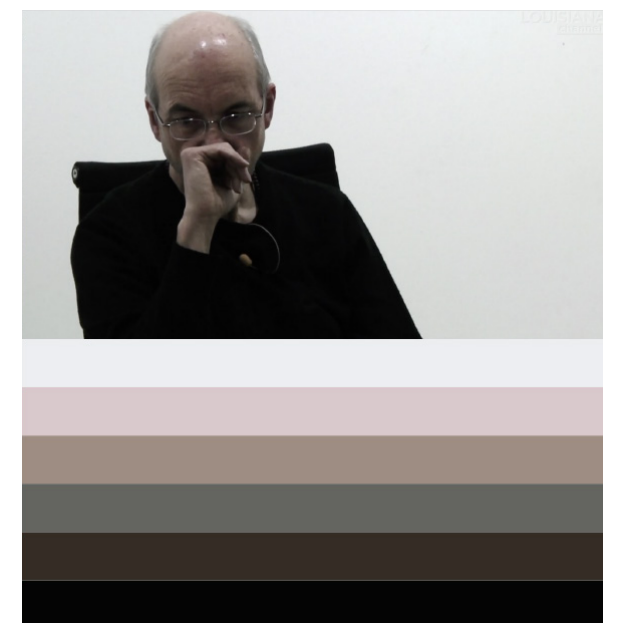
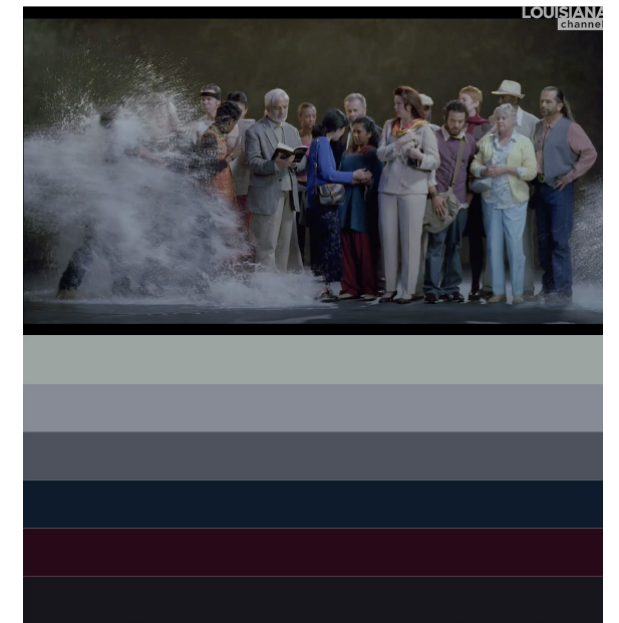


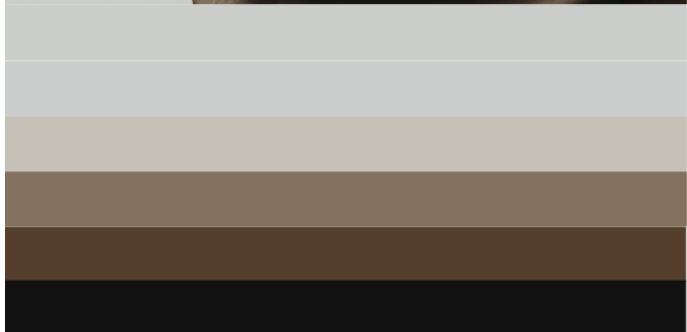
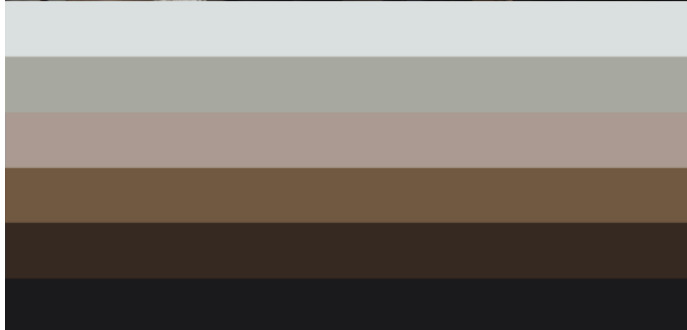
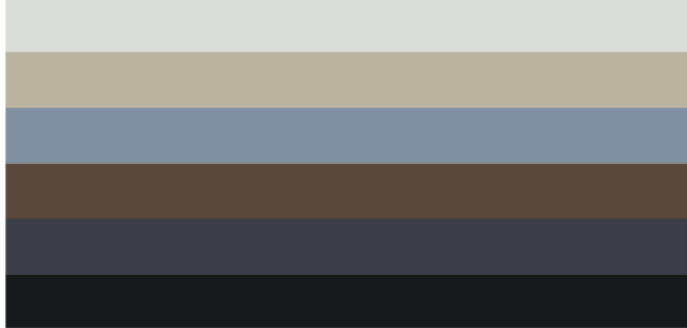
Specializing in documentary and fashion film, Sigismond creates a good bridge between the two. Keeping the abstract nature of fashion film and the clarity of documentary. The use of pastel colours mixed with non stylized setting creates this grounded Wes Anderson style.



Though this film's subject is on fashion, JM Harper works exclusively on documentary filmmaking. What makes his work stand out is the use of colour; by using cold colours for the majority of the film and coating the films subject in warm ones draw in the viewers eye and makes the subject stand out.

The reason why I have looked at Tony Artur's work not because of the abstract and surrealist nature of his films, but for how he displays them on large LED screens. Though I understand that my work can not be displayed on one, without the budget ballooning, I could use this as inspiration to instigate different methods of displaying my work that doesn't involve a projector.





Documentary filmmaker, Bill Viola, has created a series of stylistic films. Brining a more artistic approach to the genre. This is created by altering locations to match his vision and putting great control over the colour scheme and lighting.

RIP-O-MATIC

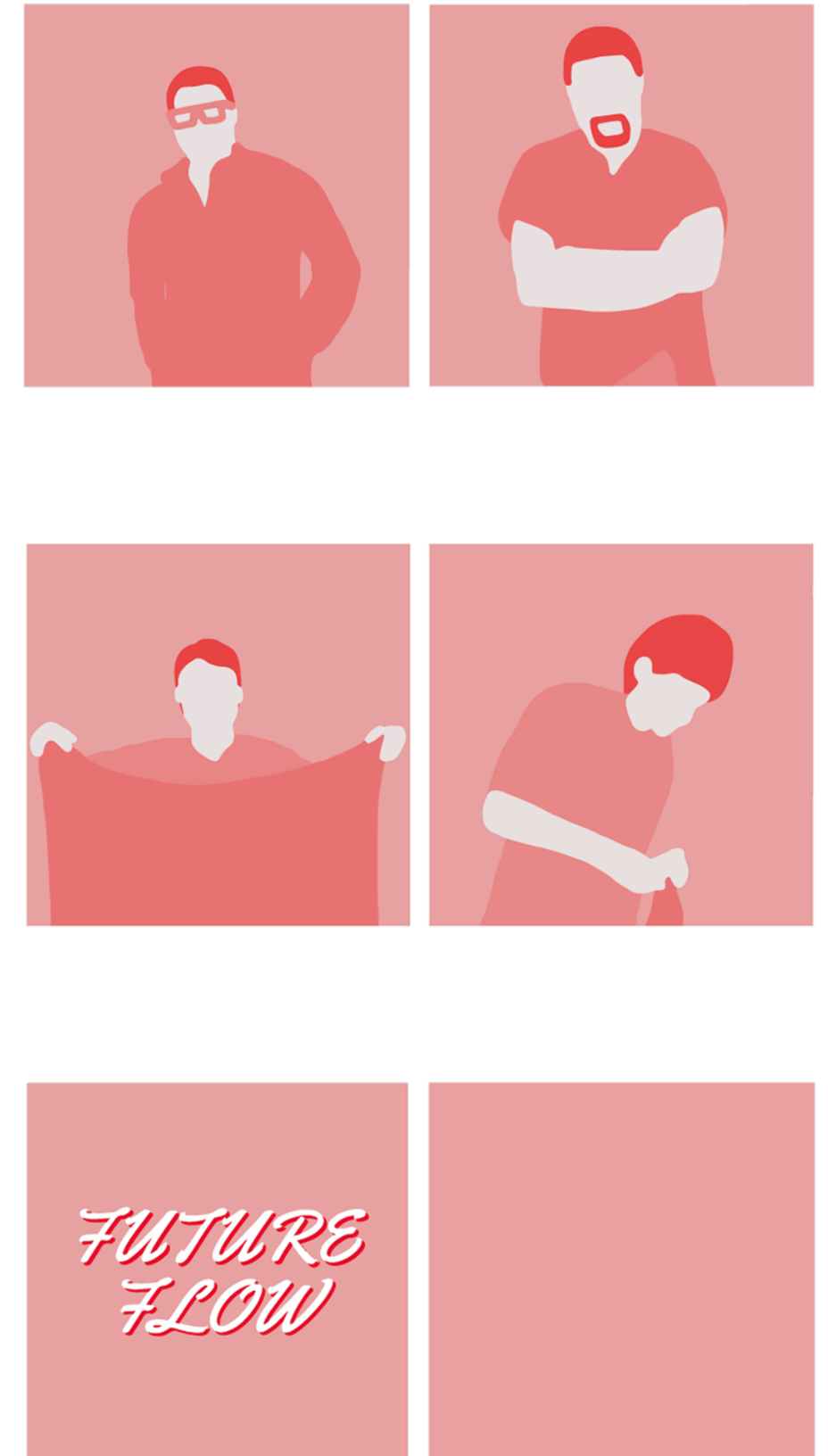
With the first rip-o-matic, the aim was to bring across the emotion of the peace's. This was done through the voice over telling a more emotional version of their speech, matched with a imagery that would create an emotional connection [home movies ect.] than focusing on their crafty. At the time a colour scheme hadn't been created, so I just used a block and white theme. This was to match traditional photographs and to give across a more artistic edge.

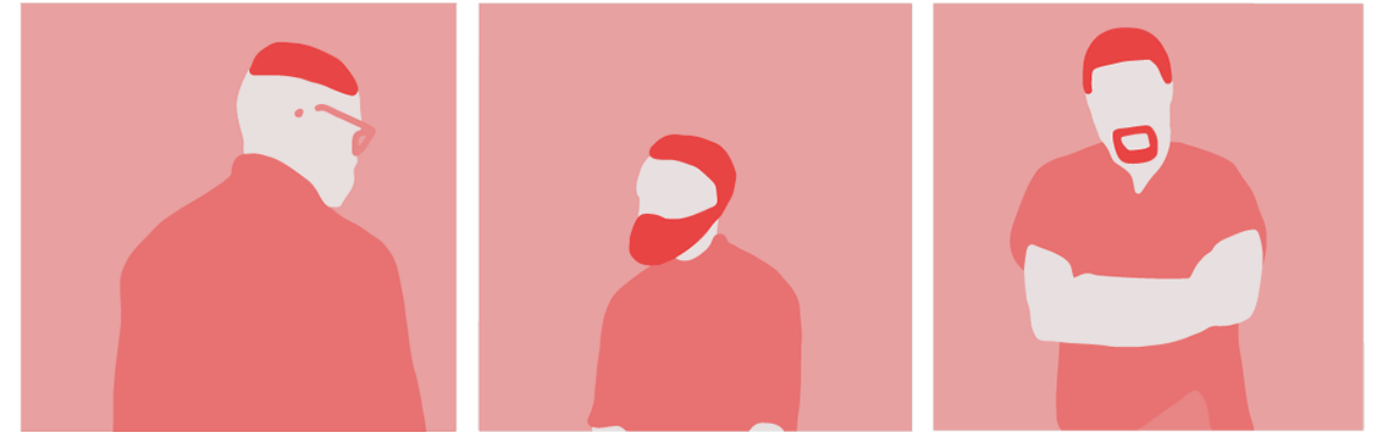
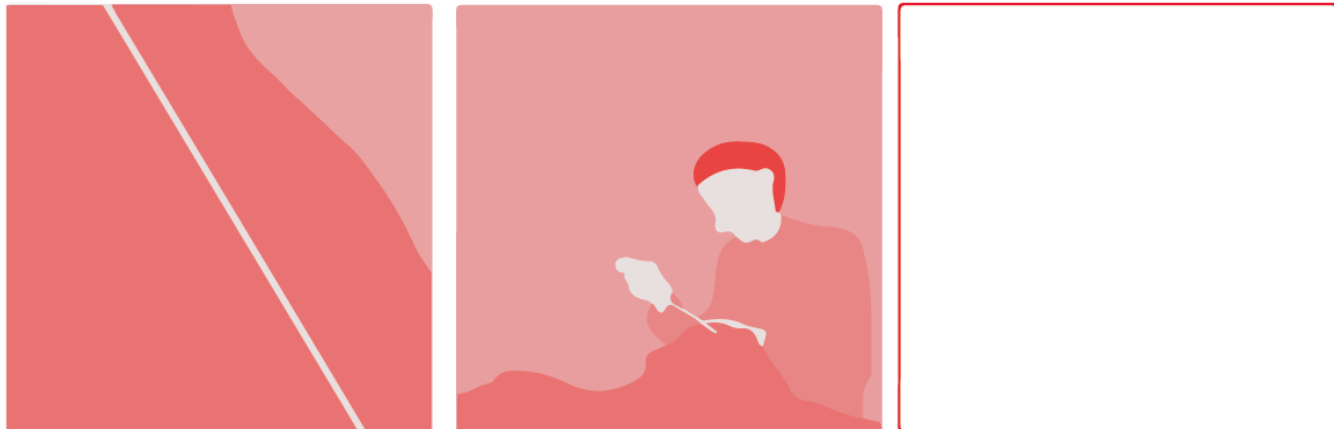
When I moved onto the second rip-o-matic, my focus became to highlight the story/narrative aspects of the first. This came from me changing the dialogue to the artists talking about their emotional attachment and adding the fashion designing talking about her process and craft. I altered the colour scheme and imagery so it was more cohesive with the two sections, making them flow better.

For the third and final rip-o-matic, I combined the two focuses of the previous versions [story and emotion]. This was done so I would attract the two types of audiences that I had formed for my film, those who want more emotions vs those who prefer the story, this was an important thing for me to do because it means I wasn't excluding any group and was done by taking the more emotional dialogue and combining it with the that which focused on the process and craft. After completing this I've decided that from this point on, my work must include this relationship between the two.

STORYBOARD

The reason why I have created these storyboards is to give a better understanding of the final film will look. I understand that the rip-o-matics provides a basic understanding of how my final film will look and feel, but a storyboard builds on the final rip-o-matic, adding more depth and clarity. As well allows me to sit down with my director of cinematography or head of lighting and show them what sort of shot that I'm looking for and we can go through possible set-ups.





CREW SHEETS

The reason why I wanted to look at crew sheets is to help with figuring out what sort of crew I would be needing, as well to achieve a jump start on the pre-production aspects of my short documentary. I have altered the crew sheets that the university provided to better fit documentary filmmaking and my own film.

CALL SHEET

Title:

Dates:

Producer:

Director:

Set	Scenes	Pages	Location	Contact	Confirmed	Date	Time

Cast Member	Role	Make-up	Contact	Medical	Notes	Confirmed	Set Call

Extras & Stand Ins	Role	Make-up	Contact	Medical	Notes	Confirmed	Set Call

Job	Name	Phone	Medical	Notes	Confirmed	Set Call
ex. Producer						
Producer						
Director						
1st AD						
Dir. Of Photography						
1st AC						
2nd AC						
Steady Cam.						
Grip						
Runner						
Editing						
D.I.T.						
Colourist						
Sound						
Boom						
Costume						
Make-up						
Set Design						
Set Photographer						
Catering						

TIME TABLE

[illegible]

CONTINUITY SHEET

Title:	Dates:
Producer:	Director:
Editor:	Shoot Day:
Script Supervisor:	Page:
D.O.P:	Location:
Camera Operator:	D.I.T:

[illegible]

RELEASE FORM

Name and contact details of Contributor:

Date:

Title of film:

I agree to the inclusion of my contribution in this non-profit educational film, the nature of which has been explained to me. I understand that my cotribution will be edited and there is no garentess that my contribution will appear in the final film. I agree that my contribution may be used to publicise the film.

I have agreed to accept that there is no financail payment involved for the use of my contribution.

I understand that this film (or part of it) may be distributed in any medium in any part of the wrold.

The filmmaker/photographer agress to retain the integrity of the Contributor's image and voice, neither misrepreseting the Contributor's words nor taking them out of context.

My Contribution has, to the best of my knwledge,been truthful and honest. I have not deliberately sought to conceal any relevant facts from the makers of this film.

Signed by Contributor:

Date:

Signed by Producer:

Date:

LOCATION RELEASE FORM

Film Title:

Property Name:

Production Date:

Permission is hereby granted to use this property.

Permission includeds the right to bring personal and equipment onto the property and to remove them after completion of the work. the permission granted shall include the right, but not the obligation, to photograph the actual name connected with the premises and to use such names in the program(s).

The undersigned hereby gives to the Producer its assigns, agents, licenses, affiliats, clients, principals, and representatives the absolute righ and permission to copyright, use, exhibit, display print, reproduce, televise, broadcast, and distribute, for any useful purpose, in whole or in part, through any means without limitation, any scenes containing the above description premises, all without inspection or further consent or approval by the undersigned of the finished product or of the use to which it may be applied.

The Producer hereby agress to hold the understanding harmless of and free from any and all libility and loss which the undersigned and/or its agents, may suffer for any reason, except that directly caused by the negligent acts or deliberate missconduct of the owner of the premises or its agents.

The Undersigned hereby warrents and represents that the undersigned has full right and athority to soley enter into this agreement concerning the above described premieses, and that the undersined hereby indemnifies and holds the Producer and/or its agents, harless from and against any and all loss, liability, costs, damages or claims of any nature arising from, growing out of, or concerning the use of the above described premises except those directly caused by the negligent acts or misconduct of the undersigned or its/his/her agents.

The film shall be sent to the under signed to ensure that he/she is happy with the use of location.

By (Property Owner/Manager):

Signature of Authorised Properly Representative:

Date:

Producer:

Signature of Producer:

Date:

EQUIPMENT SHEET

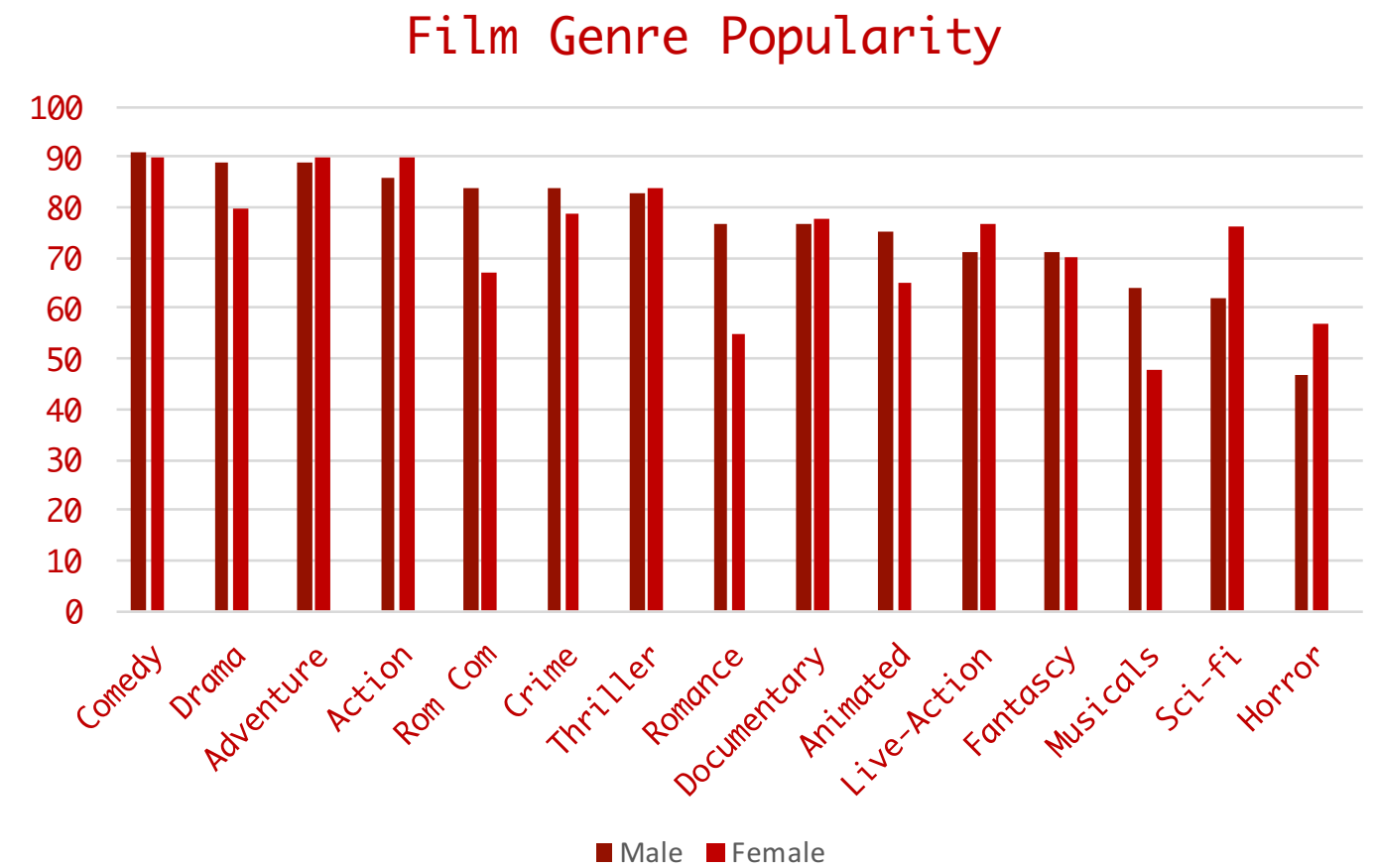
Film name:	Date:
Stores Location:	Overnight Location:
Stores Phone:	Overnight Contact:
Set Location:	Travel:
Set Phone:	Travel Phone:

[illegible]

SOUND RECORDING

Film Title:				Location:			Date:		Page:		
Media	Shot	Take	Type	Channels	Mic.	Gain	Notes	File	Quality		
Recorder:							Codec/Channels:				
S/N:							Freq./bit-rate:				
Location:											

Research

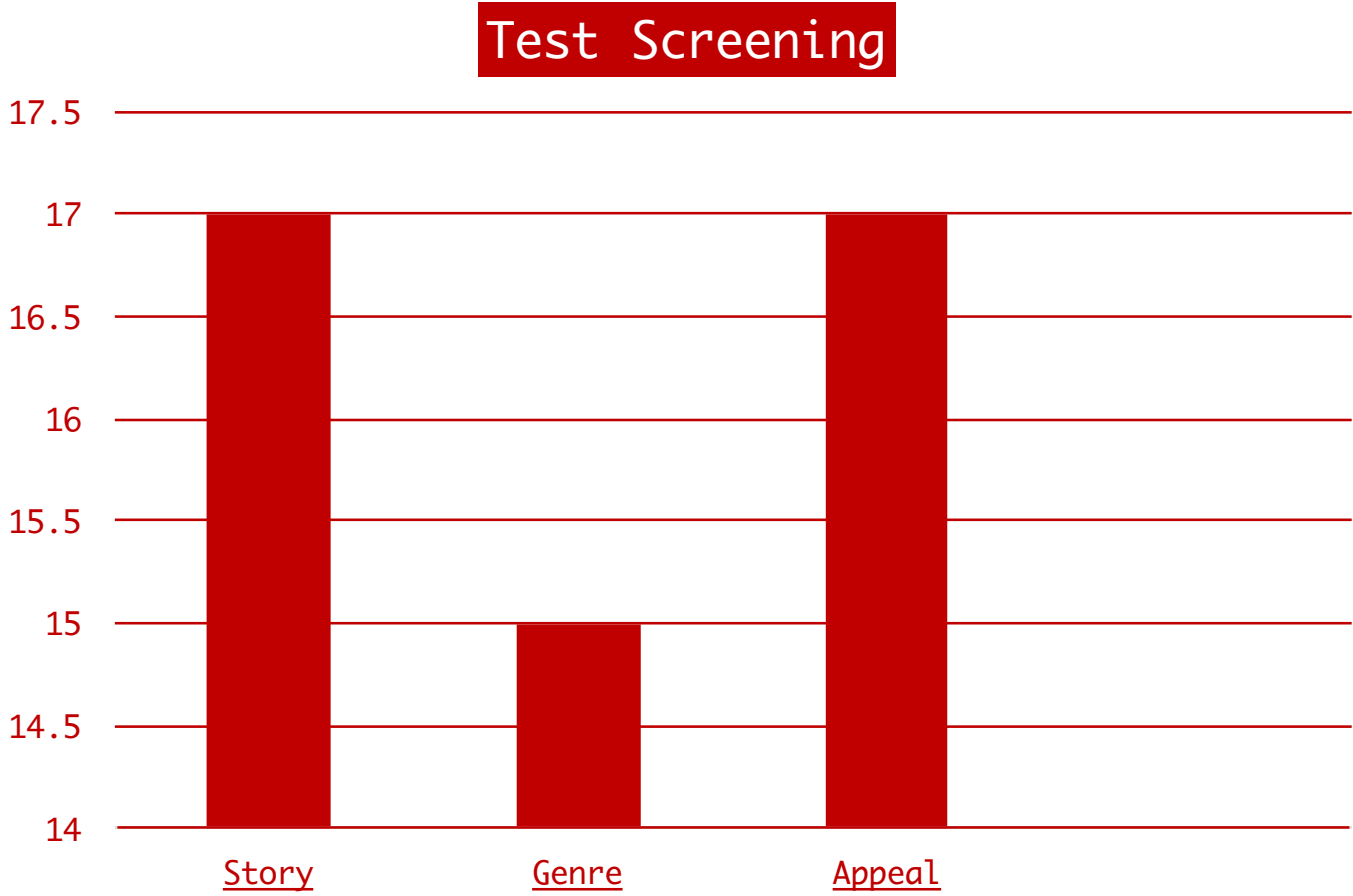
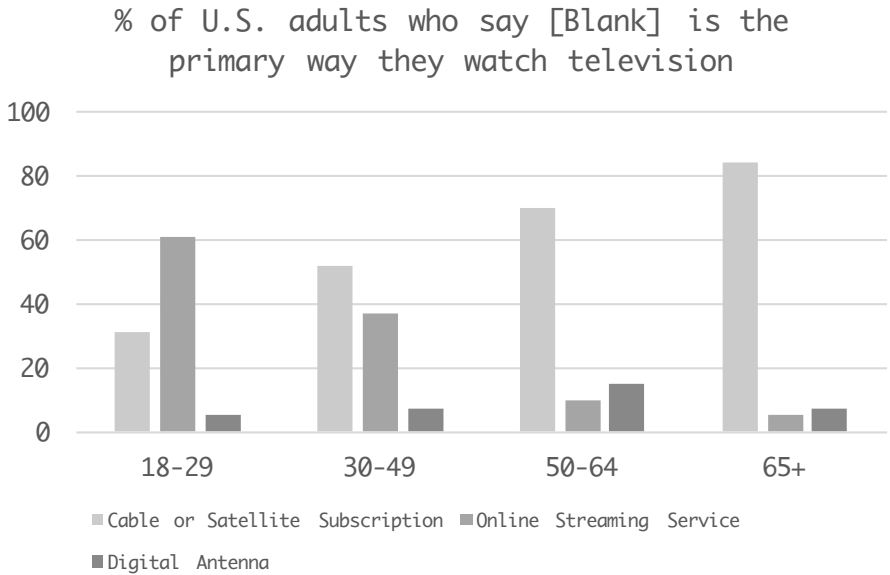


For the first part of my research I wanted to confirm the popularity of my chosen genre [documentary] before moving forward. As the graph above shows, Documentary isn't the most popular genre, however it has strong numbers in equal male and female popularity. However I need to do more research into the popularity in the age ranges.

	Action/Adventure	Animation	Comedy	Documentary	Drama	Fantasy	Horror	Musicals	Romance	Rom Com	Sci-Fi	Thriller	Foreign	Art	Other
Male 15-24	133	69	142	49	67	72	71	18	14	32	92	105	23	16	3
Male 25-34	127	73	141	83	78	90	78	22	20	39	112	111	39	27	2
Male 35-44	129	66	138	73	95	76	63	23	21	44	116	110	36	36	8
Male 45-54	130	44	121	87	101	72	63	28	23	49	111	123	30	30	9
Male 55+	171	50	171	149	162	75	48	73	24	59	109	166	30	30	16
Female 15-24	85	58	134	40	88	56	63	53	97	114	38	84	20	20	9
Female 25-34	101	68	134	54	106	70	51	51	83	94	63	97	25	25	4
Female 35+44	88	82	139	78	130	78	48	69	94	113	63	105	33	33	12
Female 45-54	95	63	122	71	134	57	34	68	97	121	60	117	22	22	4
Female 55+	122	69	150	141	220	63	31	151	137	141	64	163	35	35	9

The table above is a break down of a genres popularity in each gender and their age ranges. When comparing the popularity within documentary, you would easily be mistaken into thinking that the highest demographic is males aged 55 and up. However, because this is such a large age range, you cant garrenty that I will attract this audience - espesially with my chosen platform of distrubuting it online. Thats why my target audience will men aged between 25 and 35. This is because they are in the highest age bracket that watches prodomently online content*.

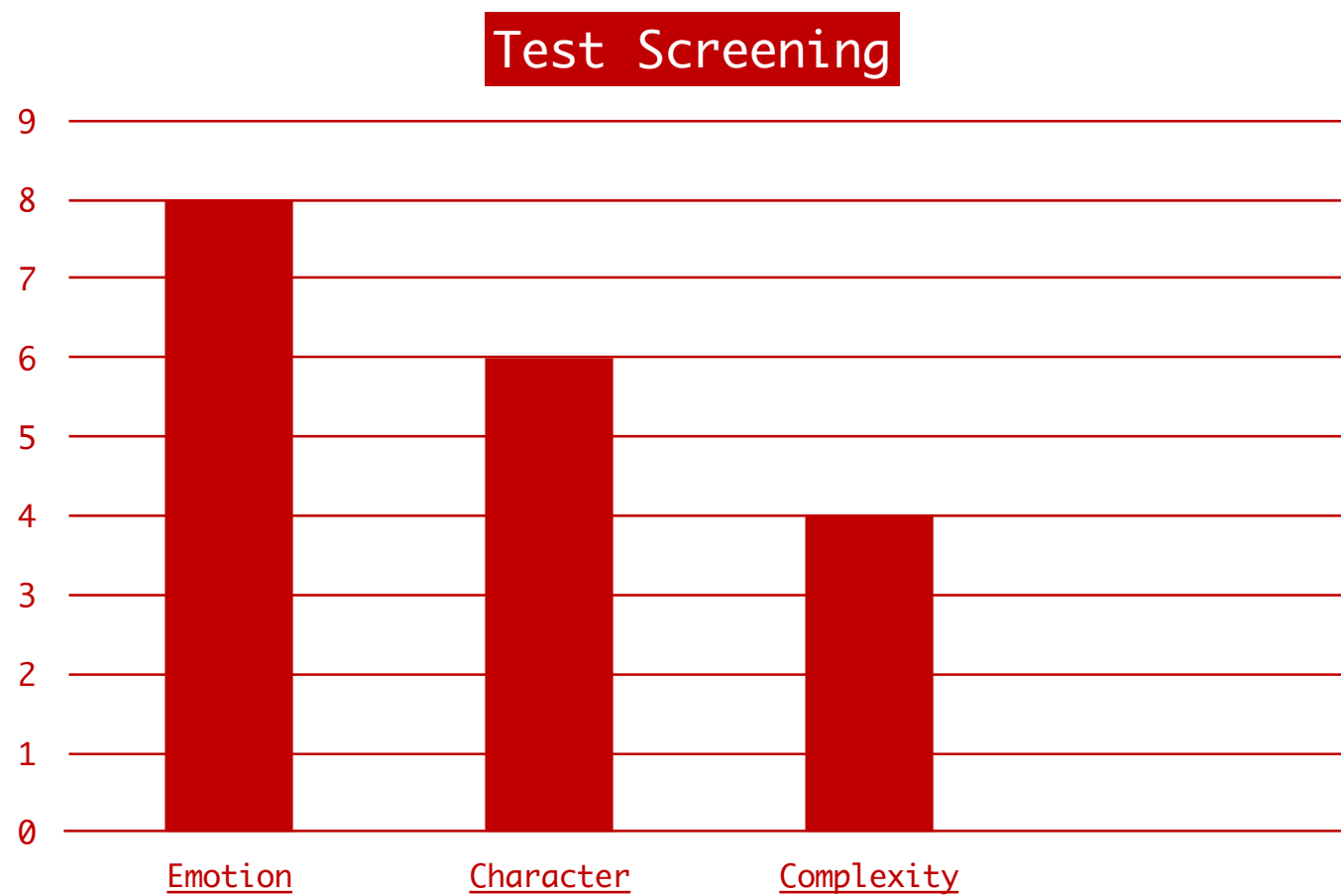
*See graph bellow.



As part of the research process, I have completed two test screenings for the first two rip-o-matics. The results are anonymous, as was the screening to remove any bias.

As the graph above shows, the weekest aspect of my rip-o-matic was the genre. This was probably due to a lack of clarity from the audio when matched with the visuals. Convaying a more ‘arts film’ aspect than a documentary one.

Though I am pleased that the appeal rate was high, es-pecially with the screening being catered to my chosen demographic. And that with it having the same approval rating as the story, I can expect the same intrest.



Ater the success of the first test screening with the documentaries narrative and appeal, it was decided that I should focus on selling the emotion and character of the short.

Sadly because of a smaller turn out, I am unable to get the same results as the first test screening and can't expect the same certainty from them.

The results show that the strongest aspect of the second rip-o-matic comes from the emotion of the story. Which is something that could have been exected from previous results. To me character and their complexity is my biggest disapointment. Since they are the driving force for my documentary. For my third and final rip-o-matic, this needs to be my focus.

Film Festivals

LONDON FASHION FILM FESTIVAL

The reason why I have chosen this film festival is because of its cheap cost for students [£27.50] and that this is a newly formed festival so the competition won't be as large as one that's been around for a long time. The festival also caters to my film's target audience and the themes that are addressed.



This film festival does have a large amount of competition because of the opportunities that it can provide, from having the opportunity to enter Sundance and larger BAFTA festivals and pitching it to Channel 4 as part of its film shorts series. It also solely caters to documentary film making, making it fit my film better.

AESTHETICA SHORT FILM FESTIVAL

Out of my three choices, this is the one that I am most likely to enter for a number of reasons. The first is because of the high cost of entry and the large number of submissions that they receive, I'm worried about entering my first film in such a busy festival. However, I have included this because films on the official selection can be entered into the BAFTAs, which would give my film more prestige and could attract a wider audience.

Character Bios

09



Manchester based photographer, Samuel Stevens, works in both the fields of fashion based and documentary style photography. Samuel likes to investigate peoples relationships with nature and one another. Looking at how the modern world has effected peoples links and interactions. Meanwhile London fashion student, Hannah Russell, uses patterns and materials on clothing to show peoples stories and social status. Together the two are collaborating on a series of works that combines their two interests and show how modern society is shaping tomorrows world.



Interview With Photographer

[Please Note: this interview has been edited down into relevant information about photography]

What was your exposure to photography when growing up?

I've always been surrounded by photography. Mam was obsessed with taking photos of everyone. But I didn't't really get into it till art school. I did a bit of stuff in the dark room and the specialized in viscom; new media, video, photography. In my last term I did a photography apartnership, looking at documentary photography. So I had quite a bit of a photography background.

You do a lot of documentary photography, but a lot of your commercial work is in fashion.

I never considered it as two separate things. In photography, you use the same skills, no matter the subject. I think I do a lot of fashion photography because my ex and her friends did fashion design or maybe they asked me because I'm too ugly to be the model.

Equipment is a big thing with photographers. I remember you used a disposable camera in your final project, but what are you currently using?

Yeah *sighs* I regret doing that, I liked the idea of only being able to have one try at a photo. I went through five camera and only got a few good ones that I was able to use. One did win me an award though. Equipment is really important, but it doesn't't stop you from being a good photographer. A shitty photographer blames his tools. Right now I'm using a cannon camera, but I really want a vintage one – but you know, poor.

What sort of lenses do you use?

35mm. I'm lazy and it has really good range. And I don't like carrying load of equipment around with me. I work in the moment, so I don't want to need to change the lens and then that moment could be lost.

I know a few photographers that only work with film, do you or are you digital?

Digital all the way now. I want a film camera, but the cost is too high and so much can go wrong. Sion [mutual friend] went out to London for his first year project in uni. Used a film camera and forgot to put any film in on his first day. He wasted an entire and has no proof of his work.

What would you say your style is?

Documentary almost all the way. I think its because we we're taught to capture the moment. That's the best thing about photography. You can capture something that is happening at a single moment. Showing how we connect with one another, an idea being formed or finished and you can get someone's entire history in a single image.

The reason why I interviewed Sam before hands was to help me generate dialogue for my rip-o-matic. Though I wanted to interview Hannah, I was unable due to her time commitments.

Finance

Budget - £9771

Camera Department - £159

<u>Item</u>	<u>Total</u>
Mark III Canon	£80
35mm Canon Lens	£30
Tripod Vinten Pro	£20
Shoulder Rig	£15
Pro Tapes/Permacel 24mm x 25yard Fluorescent Gaffer tape - multicoloured	£6
Pro Tapes Pro Gaff Matte Cloth Tape - black	£8

Lighting Department - £79

<u>Item</u>	<u>Total</u>
LED Kit	£40
Reflector	£5
Flag	£10
C-Stand with arm and Grips	£20
Sand Bags	£4

Sound Department - £64

<u>Item</u>	<u>Total</u>
Rode NTG-3	£15
H4N	£15
Headphones	£30
XLR Cables	£3
Rode 2m MICRO LIGHTWEIGHT POLE	£5

Art Department - £50

<u>Item</u>	<u>Total</u>
Photography Studio	£50

Operational

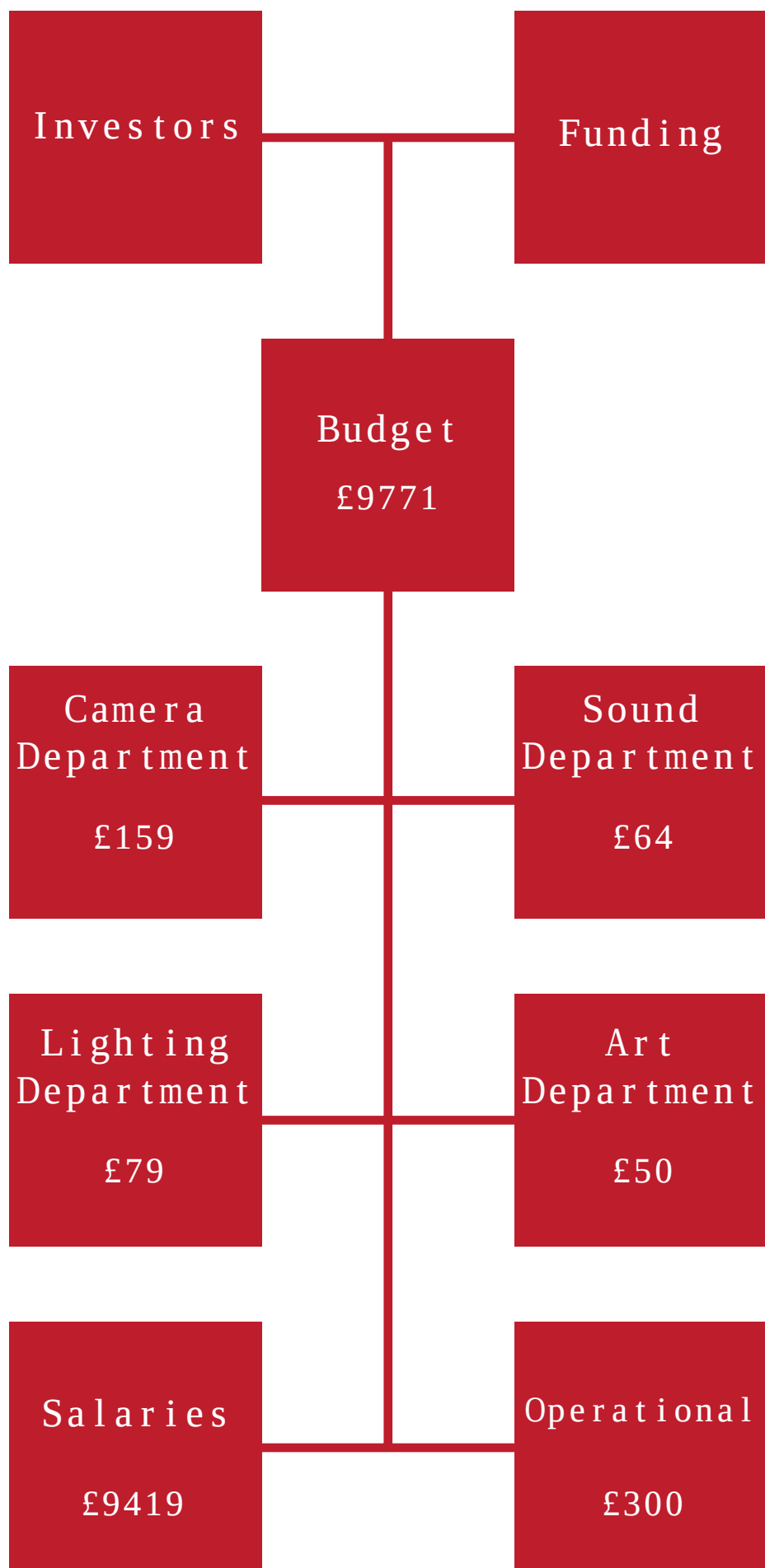
<u>Item</u>	<u>Total</u>
-------------	--------------

Catering

Crew - £9419

<u>Role</u>	<u>Total</u>
Actor [Male]	£68*
Actor [Female]	£68*
Director	£250
1st Assistant Director	£375
Director of Photography	£250
2nd Camera Assistant	£125
Best Boy	£70
Editor	£1,213
Sound Mixer	£400
Boom Operator	£180
Set Photographer	£200
DIT	£280

*Includes the cost of changing clothes



Budget - £179

Camera Department - £14

Item

Total

Mark III Canon

35mm Canon Lens

Tripod Vinten Pro

Shoulder Rig

Pro Tapes/Permacel 24mm x 25yard Fluorescent Gaffer tape - multicoloured

£6

Pro Tapes Pro Gaff Matte Cloth Tape - black

£8

Lighting Department - £0

Item

Total

LED Kit

Reflector

Flag

C-Stand with arm and Grips

Sand Bags

Sound Department - £0

Item

Total

Rode NTG-3

H4N

Headphones

XLR Cables

Rode 2m MICRO LIGHTWEIGHT POLE

Art Department - £0

Item

Total

Photography Studio

Operational

Item

Total

Catering

£27

Bottles of Water [Pack of 12]

£2

Salaries - £136

Role

Total

Actor [Male]

£68*

Actor [Female]

£68*

Director

1st Assistant Director

Director of Photography

2nd Camera Assistant

Best Boy

Editor

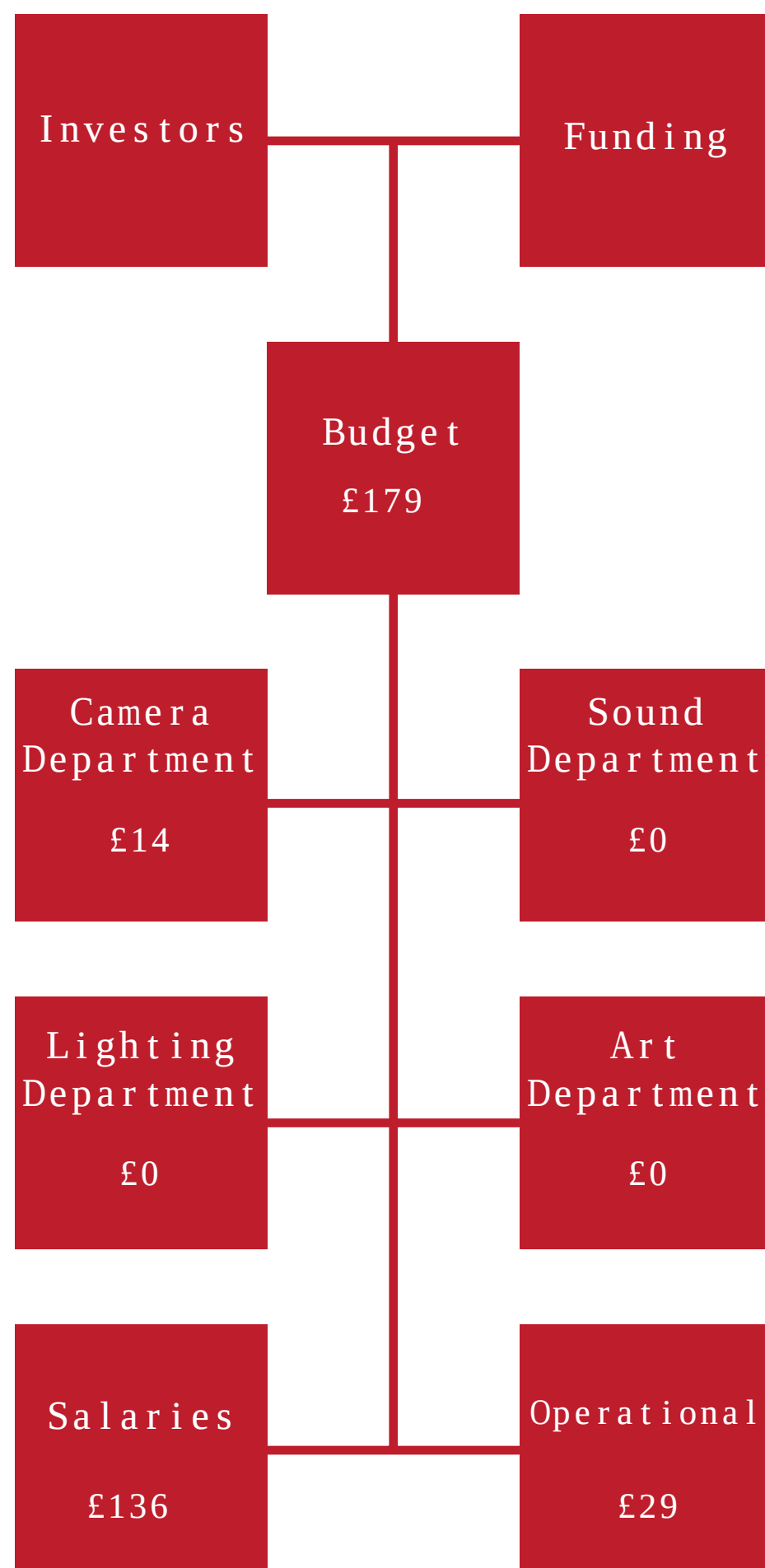
Sound Mixer

Boom Operator

Set Photographer

DIT

*Includes the cost of changing clothes



The first two pages shows the original price of the documentary. Though the price will be heavily reduced when using the university equipment. I wanted to provide an idea of what I would be expected to pay if I wasn't in university. Preparing me for post-university life. To find the cost, I researched companies that provided crew members and actors for the staff. While for equipment, the universities own catalog. When looking at the second set of graphs you can see a big drop in price. This is the actual cost of the production. Because of the free equipment and crew, I will only have to raise under £200. Both budgets included cover for two days. One day for a practice run and another for the actual film shoot.

*This is what the funding will be using uni equipment

In For A Pound

-£1-

Give a pound to show your support.

Includes:

- Exclusive Updates

Join the Movement!

-£5-

For the cost of a fancy cup of coffee you are helping in bringing our little project to life. Thank you! In return we'll be sending you exclusive updates and a digital poster you can download.

Includes:

- Exclusive Updates
- Digital poster

Just Another Name on the Wall

-£15-

You can now show the world your support. Get our name on the films Facebook page "Wall of Supporters".

Includes:

- Exclusive Updates
- Digital Poster
- Name on "Wall of Supporters"

Sneak Peek

-£25-

Be one of the first few people in the world to see the film on a private link the week before release. Also all previous perks.

Includes:

- Exclusive Updates
- Digital Poster
- Name on "Wall of Supporters"
- Early private stream link

15 Minuets of Fame

-£50-

Get to see your name on the small screen and more!

Includes:

- Exclusive Updates
- Digital Poster
- Name on "Wall of Supporters"
- Early private stream link
- Name in credits

Dedicated to You

-£100-

We'll dedicate the film to you or someone special. We'll include that at the start of the film. You'll also get a sneak peek of the film, digital poster and more!

Includes:

- Exclusive Updates
- Digital Poster
- Name on "Wall of Supporters"
- Early private stream
- Name in credits
- Dedication in film

The Complete Package

-£150-

Look at you, you're the complete package! We'll send you a complete digital portfolio of the film, including test shots, interviews, storyboards, a personal dedication with drawing of you and more. All because your worth it.

Includes:

- Exclusive Updates
- Digital Poster
- Name on "Wall of Supporters"
- Early private stream
- Name in credits
- Dedication in film
- Digital Portfolio
- Drawing of you in portfolio

Like a Boss

-£200-

You'll get a say in some aspects of the film as we consult ideas with you and let you be the first person to see the final film! We'll also be sending a video thanking you.

Includes:

- Exclusive Updates
- Digital Poster
- Name on "Wall of Supporters"
- First to see final film
- Dedication in film
- Digital Portfolio
- Drawing of you in portfolio
- Made Consulting Producer
- Personal thank you video

Though I have looked at raising money though lottery funding. But because of issues with the length of time it gets to received this funding, I've decided to seek funding via a crowdfunding [shown on the next two pages]. The reason why I want to use this method is because id be able to attract and find out who is interested in my film and get an automatic viewing audience on release. Because of the low cost of my film, my goal is to raise £200/300. The reason why I have gone over budget is so I'll have spear cash that can go towards getting more actors or maybe hiring a specific location. To help encourage people to donate money to the film, I will provide rewards that are unlocked in each tier and grow in value.

Bibliography



Biebert, A, (2019) You Don't Know Nicotine – The Documentary Film. Kickstarter. Available From: <https://www.kickstarter.com/projects/biebert/you-dont-know-nicotine-documentary-film?ref=section-film-projectcollection-staff-picks-category-ending-s>

Cade, I, (2019). Bfi-british-film-other-sectors-certification-full-year-2018.pdf. British film, high-end television, animation television programmes, children's television programmes and video games certification, full year 2018. N/A. 1-19. Available from:doi: <https://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-british-film-other-screen-sectors-certification-full-year-2018.pdf>

Devlin, M, (2017). The Typical University Student is no Longer 18, middle-class and on Campus – We Need to Change Thinking on 'drop-outs'. The Conversation. Available from: <https://theconversation.com/the-typical-university-student-is-no-longer-18-middle-class-and-on-campus-we-need-to-change-thinking-on-drop-outs-73509>

Havlin, L, (2014). Wes Anderson's Colour Palettes. AnOther. Available from: <http://www.anothermag.com/art-photography/3586/wes-andersons-colour-palettes>

Haya Waseem, (2018). KARO.N/A. Canada: N/A. Available from: <https://vimeo.com/294458799>

Horton, HP, (2017). The Curious Case of Complementary Colors: Why There's So Much Blue and Orange On-Screen: Film School Rejects. Available from: <https://filmschoolrejects.com/curious-case-complementary-colors-theres-much-blue-orange-screen/>

Jmharper, (2016). The Tale of Ikire Jones. N/A. USA: N/A. Available from: <https://vimeo.com/135627665>

Jonathan Bregel, (2018). VOICES: GOUACHI. Jonathan Bregel. China: JonathanBregel.com. Available from: <https://vimeo.com/292729129>

Kaufman, A, LLC (2017). Documentary Sales Are Surging, But What's Driving the Competition?. IndieWire. Available from: <https://www.indiewire.com/2017/04/documentaries-sales-netflix-amazon-hulu-bubble-1201806552/>

Matthew Miler, (2018). I Am Thinking of Pierre Cardin. Matthew Miller. USA: ways-means.co. Available from: <https://vimeo.com/308935900>

McAlone, N, (2017). Over 68 Million People Watched Documentaries on Netflix in 2016 – and it's Helping Them Have a Big Impact. Business Insider. Available from: <https://www.businessinsider.com/netflix-is-a-documentary-powerhouse-heres-why-2017-3?r=US&IR=T>

Mickelodean, N/A, (N/A). Foursixty.com (photograph). Available from: <https://www.pinterest.co.uk/pin/730638739521948917/>

N/A, (2017). About 6 in 10 Young Adults in U.S. Primarily Use Online Streaming to Watch TV. Pew Research Centre. Available from: <http://www.pewresearch.org/fact-tank/2017/09/13/about-6-in-10-young-adults-in-u-s-primarily-use-online-streaming-to-watch-tv/>

N/A, (2018). ASFF 2018 Award Winners. Aesthetica Short Film Festival. Available From: <http://www.asff.co.uk/2018-award-winners/>

N/A, (2018). Ost Popular Movie Genres Among Adults in the United States as of December 2018, by Gender. Statista. Available from: <https://www.statista.com/statistics/254115/favorite-movie-genres-in-the-us/>

N/A, (2018). Rates of Pay. Production Base. Available From: <https://www.productionbase.co.uk/ratesofpay.aspx>

N/A, (2018). Rates of Pay. The Casting Network. Available From: <http://www.thecastingnetwork.co.uk/rates.asp>

N/A, (N/A). Fashion Design Studio (photograph). Available from: <https://www.pinterest.co.uk/pin/607352699726694358/>

N/A, (N/A). Film Festivals for Young Filmmakers. BFI Film Forever. Available From: <https://www.bfi.org.uk/education-research/bfi-film-academy-scheme/film-festivals-young-filmmakers>

N/A, (N/A). Film Submission. London Fashion Film Festival. Available From: <https://www.londonfashionfilmfestival.com/film-submission>

QUAD productions, (2014). Absolut / Blank – Floria Sigismondi – QUAD. Floria Sigismondi. N/A. QUAD productions. Available from: <https://vimeo.com/55782393>

Steve, (2018). On Documentary Statistics and Industry Research. UK Feature Docs, Available from: <https://ukfd.org.uk/on-documentary-statistics-and-industry-research/>

Stevns, S, (2018). Sion in His Garden (photograph). Available from: https://www.instagram.com/p/BpW5p3Jn5uS/?utm_source=ig_share_sheet&igshid=1a9px5wgz12zp

Suri, M, (2019). Submissions for 2019. Sheffield Doc/Fest. Available From: <https://sheffdocfest.com/view/submissions>

Tony Arthurs, (2017). The Designer. N/A. Australia: Musicbed. Available from: <https://vimeo.com/182498874>