

Documentary Treatment



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## Logline:

"Emerging artists seek to stay afloat in their industry whilst the Covid pandemic induces career threatening lockdowns."

## Synopsis:

With the shock of the coronavirus pandemic gone, but the threat still ever close, the UK music industry has been affected ten fold. Live music, which unequivocally supports artists monetarily, has been rendered unfeasible for emerging artists looking for a break in the industry. *Fatima's Job* documents the struggles emerging artists have had to face alone and the adaptability that will sustain their careers for the future.

## Storyline

The screen fades up whilst Max is deleting the gigs that were cancelled due to the pandemic. Nathalie is on a discord call with Max and reminds him of a gig they went to, the feeling and atmosphere created by the music. They discuss when to meet up to practice music, and whether they even can as the ambiguity of the restrictions confuses them. Nathalie remembers that she found a tab for them and goes to share her screen.

Issy Winstanley and Alina interview is typed in the search bar. Andone file is found, it is opened and their interview starts playing. It is resized on the desktop and a photo album with statistics about live music plays whilst they talk. They talk about how many musicians rely on music venues and why they're so hard to fundraise for. They go on to discuss what social media lacks for them and how top artists dominate the platforms.

Nathalie and Max interrupt their practice, the online delay makes it impossible to do. They talk about why people need music specifically at this time.

Issy and Alina appear again, talking about how they have adapted to an online parasocial relationship. Issy shows the charity work she's done for Mary Stevens Hospice and Alina talks about the ten minute cover challenges. They talk about what audience will be left after lockdown and end the interview by saying that the music industry will persevere.



## Aims:

- Show how Live Music cannot continue under the pandemic.
- Show how important live music is to musicians, specifically emerging talent.
- Represent what the government has done to help/hinder the music industry.
- Select some ways artists have done live events to show how they are keeping afloat under lockdown.
- What will remain for our artists after lockdown, will there be an audience or a venue?



## Research Statement:

### *Venues Suffering*

As the first businesses to be completely shut by Covid restrictions, venues have been hit particularly hard to a point where 670 venues are at imminent risk of closure<sup>1</sup>. 64% of jobs are projected to be lost in the live music industry due to COVID-19<sup>2</sup> and venues which will now be operating at 25% capacity due to social distancing can barely break even on live events<sup>3</sup>.

### *The Importance of Live Music*

Lockdown measures have hit the most vulnerable in the industry the hardest as emerging talent relies so heavily on live performances to stay in the industry. All our protagonists in the documentary rely completely on live music, and this is reflected in the industry with performers generating around 75% of their income through live events and tours<sup>4</sup> before the coronavirus pandemic. A major reason for this is Record Labels take 50-70% of musicians' digital services'

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<sup>1</sup> Paul Lynch. (2020). *Covid: UK live music scene on 'red alert' amid pandemic*. Available: <https://www.bbc.co.uk/news/uk-54363095>. Last accessed 29/12/2020.

<sup>2</sup> Mark Sweney. (2020). *170,000 jobs in UK's live music sector 'will be lost by Christmas'*.

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<https://www.theguardian.com/business/2020/oct/21/jobs-uk-live-music-industry-lost-decline-revenues-covid>. Last accessed 29/12/2020.

<sup>3</sup> Paul Lynch. (2020). *Covid: UK live music scene on 'red alert' amid pandemic*. Available: <https://www.bbc.co.uk/news/uk-54363095>. Last accessed 29/12/2020.

<sup>4</sup> Stefan Hall. (2020). *This is how COVID-19 is affecting the music industry*. Available: <https://www.weforum.org/agenda/2020/05/this-is-how-covid-19-is-affecting-the-music-industry/>. Last accessed 29/12/2020.

income<sup>5</sup>, a system that did work before the pandemic has come to bite musicians as their channel of income is cut.

### *Government Action*

Despite the £1.57bn cash injection to help save the arts after months of protest<sup>6</sup>, the government's lack of clear rules have damaged the music industry. Postponing the opening of live events before announcing it a day before left venues scrambling to get ready and many people in the industry think that, for it to survive, it just needs to stay shut<sup>7</sup>.



### *The Music Industry Adapting*

Sam Fender played the first socially distanced outdoor gig in the UK to 2,500 people<sup>8</sup>. Artists have been putting on ticketed events for home live streams. Both artists and venues have been setting up crowdfunding links (on Spotify, Instagram, Facebook, etc.) to keep them afloat. Larger artists have sold exclusive merch/songs to fundraise for them or their live music venue<sup>9</sup>.

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<sup>5</sup> Oisín Lunny. (2019). *Record Breaking Revenues In The Music Business, But Are Musicians Getting A Raw Deal?*. Available: <https://www.forbes.com/sites/oisinelunny/2019/05/15/record-breaking-revenues-in-the-music-business-but-are-musicians-getting-a-raw-deal/?sh=37042f5f7ab4#7ffa4f127ab4>. Last accessed 29/12/2020.

<sup>6</sup> Rhian Daly. (2020). *Government announces £1.57billion support package for UK's arts industries*. Available: <https://www.nme.com/news/music/government-announces-1-57-billion-support-package-for-uk-arts-industries-2701834>. Last accessed 29/12/2020.

<sup>7</sup> Mark Beaumont. (2020). *The Government's plan to save venues is bullshit – to survive, they must stay closed*. Available: <https://www.nme.com/features/music-venue-trust-five-step-plan-save-venues-50-billion-2697317>. Last accessed 29/12/2020.

<sup>8</sup> Tom Skinner. (2020). *Fans react as Sam Fender opens UK's first socially distanced outdoor venue*. Available: <https://www.nme.com/news/music/fans-react-as-sam-fender-opens-uks-first-socially-distanced-outdoor-venue-2725676>. Last accessed 29/12/2020.

<sup>9</sup> The Orielles. (2020). *We're doing a live global broadcast from @the\_trades\_club this December!*. Available: <https://www.instagram.com/p/CHSSQpBnOXd/>. Last accessed 29/12/2020.

### *The Future For Live Music*

With music venues operating at an eighth of their income<sup>10</sup>, if socially distanced gigs continue there will be irreparable damage to the industry after the pandemic. Upcoming artists will have to rely on online methods to garner an audience and struggle to emerge whilst pre-existing musicians with a much broader foundation of outreach dominate the industry.



## Film and Theory References

### *Documentary Modes*

To create the most engaging and thoughtful documentary we are drawing on four documentary modes. The basis of *Fatima's Job* lies in the self-reflexive nature of the Desktop Documentary.

There's also use of participatory mode in the documentary; Issy and Alina, the interviewees, give testimonials about their experience of lockdown as emerging artists. The audience "learn from personal interactions; what people say and do when confronted or engaged by others; what can be conveyed by interviews"<sup>11</sup> in these moments.

Expository is used whilst there are characters talking to further inform viewers of the objective facts attached to their personal experience, the slightly dense information provided in these moments may seem a flaw in the project but this information is not crucial to the storyline and will give the documentary rewatchability.

The documentary also has clear layers of performative, with the documentarians shown and heard throughout. This scripted fiction has naturally developed from the posed question, "Why Should You Be The One To Tell This"<sup>12</sup> and the clear answer is we play instruments and are

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<sup>10</sup> Paul Lynch. (2020). *Covid: UK live music scene on 'red alert' amid pandemic*. Available: <https://www.bbc.co.uk/news/uk-54363095>. Last accessed 29/12/2020.

<sup>11</sup> Nichols, Bill. *Introduction to Documentary, Third Edition*, Indiana University Press, 2017. *ProQuest Ebook Central*, <http://ebookcentral.proquest.com/lib/mdx/detail.action?docID=4813367>. Created from mdx on 2021-01-01 16:40:46.

<sup>12</sup>Nichols, Bill. *Introduction to Documentary, Third Edition*, Indiana University Press, 2017. *ProQuest Ebook Central*, <http://ebookcentral.proquest.com/lib/mdx/detail.action?docID=4813367>. Created from mdx on 2021-01-02 08:38:46.

sound enthusiasts, and this should come across in *Fatima's Job*. I believe these moments add a sense of relatability, this is inspired by *Stacey Dooley Investigates : Second Chance Sex Offenders* where the unaware newcomer is utilised to irreparably show the flaws in Florida's system as the audience can continually relate to the journey Stacey Dooley experiences. I believe this is needed to give the documentary authenticity and engageability.

### *Bertolt Brecht and Alienation*

Having studied Brecht, a lot of my filmmaking is derived from him, and this project is no different. Bertolt Brecht, whilst being a theatre practitioner, has very applicable and thoughtful ideas on how to present a documentary.

"So the question is this: is it quite impossible to make the reproduction of real-life events the purpose of art and thereby make something conducive of the spectators' critical attitude toward them."<sup>13</sup>



Brecht's philosophy that reproduction of events can lead to a truth is why I think that performances from the directors are crucial for the most thought-provoking documentary project. The directors acting a role are credited from the start both as 'The Director,' influenced by the naming schemes Brecht used in plays such as *The Caucasian Chalk Circle*. This adds a layer of transparency, and henceforth *Verfremdungseffekt*, to the viewers experience, giving them a clear sense of intention from the directors' vision.

In his productions, Brecht used signs that offered "a set of conflicting postures which, taken together, help the audience deconstruct the texts that shape society."<sup>14</sup> This has influenced the documentary's expositional elements, giving the audience a clear chance to understand the position of the live music industry with greater clarity.

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<sup>13</sup> Unwin, Stephen (2018). *The Complete Brecht Toolkit*. 3rd ed. London: Nick Hern Books. p47.

<sup>14</sup> Unwin, Stephen (2018). *The Complete Brecht Toolkit*. 3rd ed. London: Nick Hern Books. p83.

### *Barbara Kruger and Shepard Fairey*

One thing I admired about desktop films from the beginning was the great sense of style that the culmination of computer graphics create. *Searching* has a clean monotone colour scheme inspired by Macintosh products, whereas *My Crush Was A Superstar* has a retro theme reminiscent of older Windows computers. In *Fatima's Job* we seek to create a cinematic colour scheme influenced by the work of Barbara Kruger and Shepard Fairey by including stills with two of my flatmates modelling instruments.



Both of the aforementioned artists seek to bring the viewer to their political truth with striking visuals, *Who Owns What* is a prompt to “examine consequences of capitalism,”<sup>15</sup> whilst Fairey’s Obama *Hope* poster shows a clear “agenda to democratise art.”<sup>16</sup> We hope to draw on the success of the bold text and clear separation of colour to reveal facts we have researched. Even if there is no conscious recognition to this reference, with political parties in the western world using the same colour scheme I hope to form an unconscious link strengthened by the contents of the documentary.

### *The Three Act Structure*

We have structured the Documentary into three sections and linked parts of the interviews to sections of narrative theory set out in Joseph Campbell’s “The Hero With A Thousand Faces.”<sup>17</sup> We believe this will help form an engaging narrative flow for the interviews.

### *Sound Influences*

We’re taking inspiration from *Deliveroo: Secrets Of Your Takeaway* and *Don’t F\*\*k With Cats: Hunting an Internet Killer*’s use of non-diegetic sound during an interview by letting the viewer

<sup>15</sup> Selvin, Claire. (2020). *Barbara Kruger’s Strange, Alluring Text-Based Artworks: How the Artist Critiqued Advertising and Rose to Fame*. Available: <https://www.artnews.com/feature/barbara-kruger-art-exhibitions-1202696145/>. Last accessed 29/12/2020.

<sup>16</sup> Krishnan Guru-Murthy. (2019). *How can street art change the world? - Shepard Fairey of Obey Giant*. Available: <https://www.youtube.com/watch?v=c8wEMkfPHzg>. Last accessed 03/01/2021.

<sup>17</sup> Campbell, Joseph (2008). *The Hero With A Thousand Faces*. California: New World Library.

hear the sound of gigs as Issy and Alina are describing them. This will give a rich sound design that allows the viewer to resonate with what has been lost in lockdown.

## Characters

### *The Directors*



Nathalie and I are playing directors that are intercut with the interviews to set the audience up for the interview to come. These performative aspects have been added to “give inspiring guidance in a very concentrated form”<sup>18</sup> to the audience by segmenting the interviews with indirect comments on what the emerging artists have just talked about to give an original and thought provoking documentary.

### *Issy Winstanley*



Issy Winstanley is an emerging artist from Cheltenham and is one of the two interviewees in the documentary. During the time the documentary was filmed Issy has released an album on Spotify and utilised social media to keep her fan base strong.

Her story over lockdown is specifically succinct with our vision as directors because she has recently gone full time with her music and relies solely on live performance for revenue. Through lockdown she's adapted by releasing "Lockdown Live" and building a community. Alongside this she has a history of giving back to the community with charity work, which demonstrated the

<sup>18</sup> Rabiger, Michael (2004). *Directing the Documentary*. Oxford: Elsevier Inc. p131.

importance of the creative industries. She posts about mental wellbeing, providing herself as a figure for a positive outlook, whilst being vermontly against cuts to the creative industries.

### *Alina Foster Flaherty*



Alina is an emerging singer who grew up in Bristol but has recently moved to Amsterdam. Her songs talk about her battle with mental health and feeling comfortable in her own skin. With plans to play at several summer festivals, 2020 would have been a very promising year for Alina.

In our interview with Alina, she talks about how much music venues have lost under covid and why it will be difficult to save a lot of them. She describes the buzz of gigs and what performing at them feels like, insisting that people are raring to get back out to see live music.

### Audience

Our project will mainly be targeted at the younger demographic of 18 - 25 years as these are the main demographic that attend live music venues. Marketing to this demographic is key to make them aware of the struggles venues and emerging artists have. However, in a general aspect, there should be a wide audience for this because of the popularity of the #SaveOurVenues movement and everyone's shared struggle of the coronavirus pandemic.

### Ethical Considerations

Our main ethical consideration is to represent the artists in the truest possible light. We hope to eliminate this concern by having an in-depth Participation Information Sheet so the participants are as aware as possible about the implications and vision of the project. We will also use the desktop to show the artist's social media, giving them their choice in what we show to show them in the truest way. The story itself, if done wrong, could also be narratively demeaning for a party that may give negativity on release. To manage against this we have done research around all the statistics we cover in the documentary so we are not misinterpreting the data and, therefore misleading the viewer.

Word Count: 2085

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#### Television, Theatre, Fine Art and Film

- *The Caucasian Chalk Circle*. [Play]. Bertolt Brecht. Dir. Carleton College: Minnesota.
- *Deliveroo: Secrets Of Your Takeaway*. [Documentary]. James Dawson. Dir. London: Channel 4.
- *Don't F\*\*k With Cats: Hunting an Internet Killer*. [Documentary]. Mark Lewis. Dir. United Kingdom: Raw TV.
- *Hope*. [Fine Art]. Shepard Fairey. USA.
- *My Crush Was A Superstar*. [Documentary]. Chloé Galibert-Laîné. Dir. France.
- *Searching*. [Film]. Aneesh Chaganty. Dir. New York: Bazelevs Production.
- *Stacey Dooley Investigates: Second Chance Sex Offenders*. [Documentary]. Liza Williams. Dir. London: BBC.
- *Who Owns What*. [Fine Art]. Barbara Kruger. London: Tate Modern.

Pre-Production Papers



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## Documentary Interview Notes : Max Hayes

### Issy Winstanley Interview 1:

- What's your Name and Where Would You Put Yourself in the Music Industry.
- Tell me about how you became a full time musician and how this should monetarily work.
- How are live events important to you
- During Lockdown what changes have you in your events, outreach and monetarily.
- What did government measures do to you in the 1st lockdown
- Was there anything you feel hindered you or the event organisers unfairly
- Has the "Fatima's Job" affected you and anyone else in the industry
- Instagram - how did traction change under lockdown
- From seeing your posts you promote mental wellbeing, what social use does the Arts have
- Tell me about your experience at the Outdoor Inn recently.
- What did you gain from the Upsurger Weekender (21st-22nd)
- Do you have more certainty of how you will be supported during the second lockdown?

#### **Effectiveness to bring into next interview**

- Some questions were too specific and the answers will have too much context to fit into the 5 minute documentary.

### Issy Winstanley Interview 2:

- What happened to studio 340?
- Recently you did some crowd funding for Mary Stevens (£300, smashing targets with personalised messages), how did you decide to give back to the community in this way?
- Is it part of the artists jobs to give back to the community
- Release of lockdown live, how did you decide to make this an album?
- What kind of community did you create?
- Talk me through your best live gig experience (smokey Joe's).
- How would you picture the future of live events?
- Have you encountered any artists dissuaded due to the lockdowns?
- How would you handle another lockdown?
- Does the marketplace of artists seem stuck in lockdown ?.
- Will the public be hesitant to go to live music when the restrictions are lifted
- What is lost through the screen?
- How will culture be affected by this?

FATIMA'S JOB SCRIPT

INT. BEDROOM. DAY

MAX is on the computer deleting events from his calendar whilst NATHALIE is talking to him from her computer on discord.

NATHALIE

Do you remember The Magic Gang gig?  
That was so much fun, the Spiderman  
guy!

MAX

Yeah you know I was going to go to  
their album release?

NATHALIE

Ah... Shit sorry, we should go back  
when all this is over.

MAX

Yeah but not when it's over because  
companies need money.

They share an awkward laugh and there's an unsettling pause.

NATHALIE

Oh by the way I got a hand on those  
cheeky tabs for the song, want to see  
them. Want to see?

Nathalie reaches for the share screen button.

NATHALIE. CONT'ND

Oh where is it?

MAX

It's down the-

NATHALIE

Oh I think I-

The screen goes black.

NATHALIE. CONT'ND

Can you see it?

INT. BEDROOM. NIGHT

MAX and NATHALIE are still on Discord and they have instruments in front of them which stop being played as the screen fades up.

NATHALIE

Ugh, the delay is way too big we can't practice like this.

MAX

Yeah I suppose, this is like the one time people need music and it's just impossible to do.

NATHALIE

If we do make it who will even watch it.

MAX

Hold up, you've just given me an idea.

Max types something into a search on Ecosia and the screen goes black once again as he presses enter.

# **Participant Information Sheet**

## **Project Working Title: Fatima's Job**

### **Invitation paragraph**

Hello and welcome to Nat's and my documentary project that we have ironically named Fatima's Job. This project is part of our university work on the documentary module, both Nathalie and I are musically inclined Film students with a huge interest in sound design and sound recording. We're collaborating under covid to take on the challenge of documentary production from a distance.

### **What is the purpose of the project?**

Our project is all about highlighting the struggle of musicians getting through the lockdowns that the coronavirus pandemic has forced. We want to show through a desktop documentary that online presence has become the only way to reach an audience in lockdown, and what less reach in the world means for emerging talent. This all seems quite disheartening, but we want to show the steps musicians have taken to keep an audience and support themselves financially. The documentary purpose is to focus on these questions and reach the end question on how culture will be affected by the additional challenges facing emerging talent.

### **Why have I been invited to participate?**

You've been invited to this project because you are emerging talent that will be most affected by the lockdowns. We really want to include your story of the past several months to show the audience how the lockdown has affected emerging talent and give an example of the creative ways musicians are staying relevant. More specifically your social media shows a specific passion to talk about mental health very honestly which is extremely important in this time.

### **Do I have to take part?**

Taking part in the research is entirely voluntary, it's totally up to you to decide whether you wish to participate in the project. On top of this, how much detail you want to go into in the interview is also completely up to you. If you wish to have something said not part of the project we can remove it and we will ask for your consent before putting in any archival footage from your social media. I am more than happy to go through the sheet and answer any questions you might have. If you agree to take part, I will have to ask you to sign a consent form. You are free to withdraw at any time, without giving a reason.

### **What will happen to me if I take part and what will I have to do?**

So as our project is a desktop documentary the conducted interviews will be used in tandem with supporting information that the audience can see on the screen. After introducing you via the interview and social media posts, we will use the stories you tell to create an emotional narrative around Nathalie and I (who will be performing in the documentary as the documentarians). After a conducted interview you will only be asked to give permission for us to use certain social media posts when we think it's necessary.

# **Participant Information Sheet**

## **What are the possible disadvantages and risks involved in taking part in the project?**

The main disadvantage is that, despite the focus on the musicians, the documentary will still have a slight political leaning against the United Kingdom's government during the coronavirus pandemic in its essence. This may dissuade you from participating as you may wish to have an apolitical presence, however minor it may turn out to be. This project may take up too much time for you and you may decide you are too busy for this.

## **What are the possible benefits of taking part?**

I hope you would feel passionately about sharing your experience of being a musician under the pandemic and talking about the projects you completed under it. I would say that the other advantage to taking part is exposure, we aren't going to pretend we have the biggest following but it certainly would get your name out to our audience. To counter the main disadvantage, I hope this project will establish a clear voice for the preservation of british music culture and you would hopefully feel a sense of representing your part of the industry.

## **What will happen to the results of the research project?**

As this is a university project it will evidently be turned into Middlesex University to be marked by my tutor. This may be a shortened version that will be posted on vimeo, but this will be private and only accessible to the fellow around 100 students in our year. Nathalie and I will plan to release a version we are happy with onto our social media for our followers to see. This project may also be put into a portfolio to show employers. If we are very happy with the result we may ask our tutor, Vesna Lukic, about options of film festivals to submit it to.

## **Further information and contact details**

If you want to contact me don't hesitate to drop me or my collaborator a message our details are:

Max Francis Hayes: He/Him  
E-Mail: [maxfrancishayes@gmail.com](mailto:maxfrancishayes@gmail.com)  
Phone: 07557474166  
Instagram: @\_maxhayes

Nathalie Canvin: She/Her  
E-Mail: [Nathalie.Canvin@gmail.com](mailto:Nathalie.Canvin@gmail.com)  
Phone: 07717153438  
Instagram: @spacenathalie

## **Consent Form**

**Working Title of Project: Fatima's Job**

**Name of Participant: Issy Winstanley**

	Please initial box
1. I confirm that I have read and understand the information sheet dated 21/15/2020 for the above study/ film production and have had the opportunity to ask questions.	<b>IW</b>
2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason and without penalty.	<b>IW</b>
3. I agree that this form that bears my name and signature may be seen by a designated auditor (module leader supervising this production, other senior film staff or a representative of the University Ethics Committee).	<b>IW</b>
4. I agree that my image (sound and video recordings collected) may be used in the editing of this work (film task, film, exercise).	<b>IW</b>
5. I agree to take part in the above film project.	<b>IW</b>

Issy Winstanley

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**Name of participant**

5 January 2021

-----  
**Date**

Miss I G Winstanley

-----  
**Signature**

Max Hayes

-----  
**Researcher**

5 January 2021

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**Date**

  
-----  
**Signature**

1 copy for participant; 1 copy for researcher

Remember that a signed consent form is not required for an anonymous questionnaire, instead the following statement is recommended to be included on the survey questionnaire:

‘Completion of this questionnaire is deemed to be your consent to take part in this research.’

# Consent Form

**Title of Project: Fatima's Job** -----

**Name of Participant: Alina Foster Flaherty**

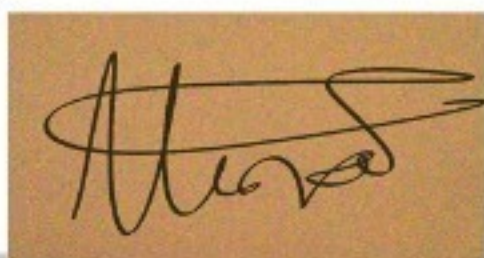
	Please initial box
1. I confirm that I have read and understand the information sheet dated [DD/MM/YYYY] for the above study/ film production and have had the opportunity to ask questions.	<i>AFF</i>
2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason and without penalty.	<i>AFF</i>
3. I agree that this form that bears my name and signature may be seen by a designated auditor (module leader supervising this production, other senior film staff or a representative of the University Ethics Committee).	<i>AFF</i>
4. I agree that my image (sound and video recordings collected) may be used in the editing of this work (film task, film, exercise).	<i>AFF</i>
5. I agree to take part in the above film project.	<i>AFF</i>

*Alina Foster Flaherty*

*23/12/20*

**Name of  
participant  
Signature**

**Date**



**Name of person taking consent  
Signature  
(if different from researcher)**

**Date**

Nathalie Carvin

*23/12/20*

**Researcher**



**Date**

**Signature**

**1 copy for participant; 1 copy for researcher**

**Remember that a signed consent form is not required for an anonymous questionnaire, instead the following statement is recommended to be included on the survey questionnaire:**

## Risk Assessment

<b>Risk Assessment for:</b> FLM2400 Documentary Film		<b>Location: Zoom meetings/each interviewer &amp; participant's home</b>				
<b>Date of risk assessment:</b>		19/11/2020	<b>Review and shoot date(s):</b>	Shoot 1 (Issy): 18/11/2020 Shoot 2 (Alina): 16/05/2020 Shoot 3 (Issy): 28/12/2020		
<b>Risk Assessor:</b>		Nathalie Carvin				
<b>Describe the project and the space you are using.</b>		<p>The project consists of interviews of upcoming artists in the music industry during the Covid19 Pandemic, it largely consists of interviews via zoom and graphics to create the desktop documentary aesthetic.</p> <p>Due to the interviews taking place via zoom, the spaces we are using are the respective homes of both the interviewers and the participants.</p>				
<b>What are the hazards?</b>	<b>Who might be harmed and how?</b>	<b>What are you already doing?</b>	<b>What more needs to be done to control this risk?</b>	<b>Action by who?</b>	<b>Action by when?</b>	<b>Done</b>
Slip/Trip hazards	Interviewers/Participants/Other inhabitants of the houses	<p>Cables to be plugged into low level sockets with wires run along the floor and close to the wall where possible. Any trailing cables to be covered or taped down.</p> <p>Equipment and peripherals to be kept clear of all walkways.</p> <p>Spillages to be made safe and wiped up</p>	If a participant or interviewer must move with their device while taking part in the zoom, e.g. to retrieve a charging cable if it is low on charge, make sure to focus on footing rather than move while	Nathalie/Max	18/11 16/05 28/05	

## Risk Assessment

			<p>looking at the screen to avoid tripping.</p> <p>Ensure if using headphones with a wire that there is an awareness that if you move too far away from where it is plugged in, it could snag the neck or cause a fall.</p>			
Fire Safety	Interviewers/Participants/Other inhabitants of the houses	<p>Emergency Evacuation procedures must always be immediately followed</p> <p>The University's fire safety standards must be maintained. Students must ensure fire routes and fire exits are kept clear at all times during filming</p> <p>Strictly no 'hot-working' (use of any sources of ignition)</p>	<p>Make sure sockets that devices are plugged into are not over stacked to avoid malfunction/sparks/electrocution</p>	Nathalie/Max	18/11 16/05 28/05	
Manual handling	Interviewers/Participants/Other inhabitants of the houses	Students are not to move furniture or other items during the course of filming.	<p>If furniture or heavy items need to be moved in preparation for the zoom meeting, make sure another person aids and/or any lifting is done from the knees to prevent back injury.</p>	Nathalie/Max	18/11 16/05 28/05	

## Risk Assessment

Electricity	Interviewers/Participants/Other inhabitants of the houses	<p>Students only to use University equipment which has been approved by their tutors and PAT tested where appropriate. A visual inspection of equipment must be made before use.</p> <p>A separate risk assessment must be carried out for mains powered electrical equipment to be used outside (to be approved by the FM)</p> <p>Actors and crew to be warned that the lights may become hot. Lights are not to be handled until they have been left to cool</p>	Make sure sockets that devices are plugged into are not over stacked to avoid malfunction/sparks/electrocution.	Nathalie/Max	18/11 16/05 28/05	
Medical / First Aid	Interviewers/Participants/Other inhabitants of the houses	<p>The Duty First Aider can be contacted on 0208 411 6200, or via Campus Reception</p> <p>Actors and crew invited to disclose any pre-existing medical conditions that may cause an emergency and any disabilities that may need support or assistance.</p>	Make sure the participant has access to a first aid kit in their home.	Nathalie/Max	18/11 16/05 28/05	
Damage or unsafe conditions	Interviewers/Participants/Other inhabitants of the houses	To be reported via Campus Reception 0208 411 5976	n/a	Nathalie/Max	18/11 16/05 28/05	
Insecure Meetings Imposters Zoom bombing	Interviewers/Participants/Other inhabitants of the houses	<p>Settings by interviewer as follows:</p> <ul style="list-style-type: none"> <li>• The sessions are private and requires a password or private link to enter.</li> <li>• ID or Password are not shared on social media.</li> <li>• Switch off the ability for people to attend the session before the host.</li> </ul>	n/a	Nathalie/Max	18/11 16/05 28/05	

## Risk Assessment

		<ul style="list-style-type: none"> <li>• Activate 'waiting room' feature and allow only those invited into the session.</li> </ul>				
Non Encrypted Data/Safety of information	Interviewers/Participants/Other inhabitants of the houses	<ul style="list-style-type: none"> <li>• Zoom Cloud content is encrypted by Zoom technicians.</li> <li>• Only participants and interviewers have access to the recorded interviews</li> </ul>	n/a	Nathalie/Max	18/11 16/05 28/05	

# Covid-19 Risk Assessment - Fatima's Job Documentary

Name: Max Hayes Student Number: M00704459 Module Code: FLM2400		Risk Assessment for: Covid-19	Date of risk assessment: 19/11/2020 Risk Assessor: Max Hayes			Signature:
Shooting Crew: Max Hayes, Nathalie Canvin		Date Of Shoot: 03/11/2020 till 13/01/2021	Production Title: Fatima's Job			Date:
Covid-19 Measures At Time Of Shoot: National Lockdown, Tier 2, Tier 3, Tier 4		Description Of Shoot: Several interviews, video calls and graphics tell the story of emerging artists losing their income from live music under Covid				
Area	Risk	Location	Process	Implemented By	Implemented By	Completed
<b>Covid-19 Transmission</b>						
Transmission of COVID-19: Touching Surfaces	How will the production team, actors and crew, be able to move props and touch surfaces with the smallest risk of transmitting Covid-19 possible.	Meetings	Meetings for the project have been conducted online via discord, no surfaces outside of our own household bubble was touched.	The Directors	13/01/2021	<input type="checkbox"/>
		Interviews	The interviews will all be recorded from people's households with their own equipment so the Covid-19 risk to the members participating in the interviews for the production	The Directors + Participants	22/12/2020	<input type="checkbox"/>
		Studio Shoot	The Studio Shoot will be confined to one house, using flatmates as models and crewmembers, making the Covid impact negligible. We will sanitize any props used that were outsourced from the household bubble.	The Crew	05/01/2021	<input type="checkbox"/>
Transmission of COVID-19: person to person	How will production members limit transmission risk between themselves and between the public.	Meetings	Meetings for the project have been conducted online via discord, we have had no contact with each other or the project.	The Directors	13/01/2021	<input type="checkbox"/>
		Interviews	The interviews were made via zoom therefore the project involved no person to person contact.	The Directors + Participants	22/12/2020	<input type="checkbox"/>
		Studio Shoot	The studio shoot is limited to Max Hayes' household bubble.	The Crew	05/01/2021	<input type="checkbox"/>

Transmission of COVID-19: Students travelling to shoots and coming onto campus.	How will production members travel to locations around Barnet in the safest way for production members and the public.	Meetings	The meetings our conducted from our respective homes and there is no travelling.	The Directors	13/01/2021	<input type="checkbox"/>
		Interviews	The interviews our conducted from our respective homes and there is no travelling.	The Directors + Participants	22/12/2020	<input type="checkbox"/>
		Studio Shoot	The studio shoot is in one house and no one needs to travel to the location.	The Crew	05/01/2021	<input type="checkbox"/>
Interruptions by public (whether deliberate or accidental)	How will members of the production deal and work around members of the public in all locations limiting the transmission risk for both parties	Meetings	The Discord meetings are in our private chat and therefore will not be available for the public.	The Directors	13/01/2021	<input type="checkbox"/>
		Interviews	The Zoom meetings are in our private rooms and therefore will not be available for the public.	The Directors + Participants	22/12/2020	<input type="checkbox"/>
		Studio Shoot	There is no props that could cause public distress if they were to see the shoot through the window and it is in a private, enclosed space.	The Crew	05/01/2021	<input type="checkbox"/>
<b>Training and Information on Safety</b>						
Training and information	How will production members know the productions Covid policy and all other relevant information?	General	There will be a section in all shoots to ensure all are aware of procedures by the designated COVID officer for the shoot.	The Directors	13/01/2021	<input type="checkbox"/>
Fire Evacuation	How will production members be safely protected from fire.	Studio Shoot	A secure fire exit is established as all th crew live on location. When outside of the building, all evacuees must move to a place of safety and maintain social distancing with the public.	Crew	05/01/2021	<input type="checkbox"/>
Slipping, tripping	How will dangers on walkways be minimised in our production?	General	Any slip or trip hazards will be reported to security on 020 8411 6200. Established footpath and access routes to be used at all times.	The Directors	13/01/2021	<input type="checkbox"/>
Working at height	How will the risk of injury when working at heights be minimised by the greatest degree.	General	Steps and Ladders will not be used. No roof levels will be used. If filming from a balcony or landing there will be a safe zone below to protect people from any dropped equipment	The Directors	13/01/2021	<input type="checkbox"/>

Sanitisation and PPE						
Equipment and Use	What equipment is required for each day of production and how will they be used to create the lowest transmission rate?	Studio Shoot	The Covid Supervisor will have sanitisation gel, spray and towels to clean props that have been sourced outside of the household bubble.	Max Hayes	05/01/2021	<input type="checkbox"/>
Social Distancing and Speaking						
Social Distancing	If crew members are not socially distant their transmission risk will increase. How will socially distant recesses be ensured?	General	There are no instances of other household bubbles meeting and therefore social distancing will not decrease the Covid-19 risk on this production	The Directors	13/01/2021	<input type="checkbox"/>
Refreshments Food and drink arrangements						
Refreshments Food and drink arrangements	How will production members eat and drink with the most minimal transmission risk.	General	There will be no communal eating with two different household bubble.	The Directors	13/01/2021	<input type="checkbox"/>

## Consent Form

**Working Title of Project:** Fatima's Job

**Name of Participant:** Cliona Shephard

	Please initial box
1. I confirm that I have read and understand the information sheet dated 21/15/2020 for the above study/ film production and have had the opportunity to ask questions.	CS
2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason and without penalty.	CS
3. I agree that this form that bears my name and signature may be seen by a designated auditor (module leader supervising this production, other senior film staff or a representative of the University Ethics Committee).	CS
4. I agree that my image (sound and video recordings collected) may be used in the editing of this work (film task, film, exercise).	CS
5. I agree to take part in the above film project.	CS

Cliona Shephard

Name of participant

04/01/2021

Date



Signature

Max Hayes

Researcher

04/01/2021

Date



Signature

1 copy for participant; 1 copy for researcher

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## Consent Form

**Working Title of Project:** Fatima's Job

**Name of Participant:** Roland Elton Chan

	Please initial box
1. I confirm that I have read and understand the information sheet dated 21/15/2020 for the above study/ film production and have had the opportunity to ask questions.	RC
2. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason and without penalty.	RC
3. I agree that this form that bears my name and signature may be seen by a designated auditor (module leader supervising this production, other senior film staff or a representative of the University Ethics Committee).	RC
4. I agree that my image (sound and video recordings collected) may be used in the editing of this work (film task, film, exercise).	RC
5. I agree to take part in the above film project.	RC

**Roland Elton Chan**

Name of participant

**04/01/2021**

Date



Signature

**Max Hayes**

Researcher

**04/01/2021**

Date



Signature

1 copy for participant; 1 copy for researcher

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