

# Lauren Musa-Green

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*I am a 23-year-old recent graduate from The University of Edinburgh with a BA in Film and Television. I have had a passion for filmmaking from a young age, often making films with my friends. After achieving a grade A\* in my Film Studies A-Level, I have aspired to pursue my film-making journey more professionally. I often lean towards production roles in the industry, and have a keen interest developing my experience on-set. I have had experience on multiple films for the ECA Graduate Shows, as well as working on set design for independent film sets. Below is a range of the productions which I have made at Edinburgh College of Art across my four years of study,*

- ***Inherited Silence (2025)***

[https://www.youtube.com/watch?v=cNrGxRj\\_Y64](https://www.youtube.com/watch?v=cNrGxRj_Y64)

I have gained pivotal experience in facilitating the production of a film to BA standard as a Producer of *Inherited Silence*. This has refined my inter-personal experience, by supporting the filmmaker in manifesting an incredibly personal project – and gaining first-hand experience surrounding the paramount significance of film as a cathartic medium. This exemplifies my strong communicative skillset, my sustained commitment to curatorial processes, as well as my passion for advocating for socio-political change through arts.



- ***street voyeur! (2023)***

<https://youtu.be/yptujHMoCc8>

I created this experimental project to reflect on the contemporary questions of ethical documentary making. I used my lens as an extension of my inner interests, capturing what I perceived to be 'compelling' shots. Through this documentation, I wanted to explore how I interacted with a new space as a tourist. As I edited I wanted to reflect on the external positioning I had, to centrally highlight myself as a foreigner to the space. In turn, I feel I reflect on some of the central themes of voyeurism and belonging in realist film-making.



- ***Patterns of A Day (2023)***

<https://youtu.be/obAXomXnueQ>

Through this piece, I have centrally sustained my focus on a range of textures and patterns, to explore the intricately tactile and visual aspects of filmmaking which excite me. I wanted to make a film which shifts the focus onto the still-like aspects of moving image, rather than creating a narrative heavy project. Thus, camera framing, composition and the truly textural content of the film are the main contents of the film, accompanied by an increasingly fast-paced editing style.



- ***Devoid (2023)***

<https://youtu.be/LTsH16OeME8>

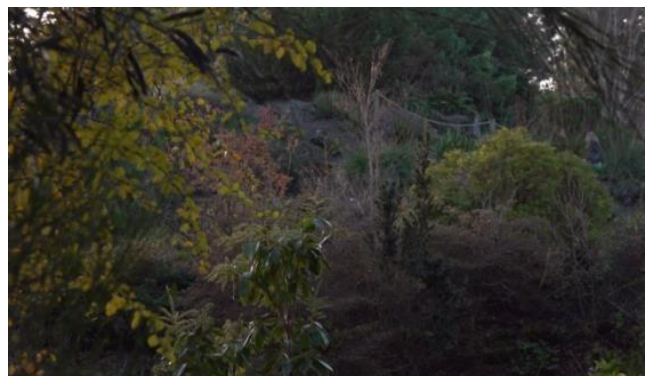
This piece of work is a surrealist depiction surrounding the psychological experiences behind love. Particularly, by conveying the more sinister manifestations of co-dependency in relationships. I shot this on a vintage Sony handy-cam in attempts to evoke the fragmented state of mind of the protagonist – intercutting between idyllic representations of love, and more haunted scenes.



- ***A Global Divide (2022)***

<https://youtu.be/AleJBeQMK6k>

A Global Divide is an experimental documentary, exploring how the issues of colonialism and A Western / Global South divide have limited the worldwide conversation surrounding the climate crisis. I filmed this project on a Sony Z-90, and the goal of this project is to encourage under-represented voices to join the discourse surrounding the emergency, even though political circumstances may predicate that there is not a space for them.



- ***The Performance (2022)***

<https://youtu.be/VbqYBZPO-aw>

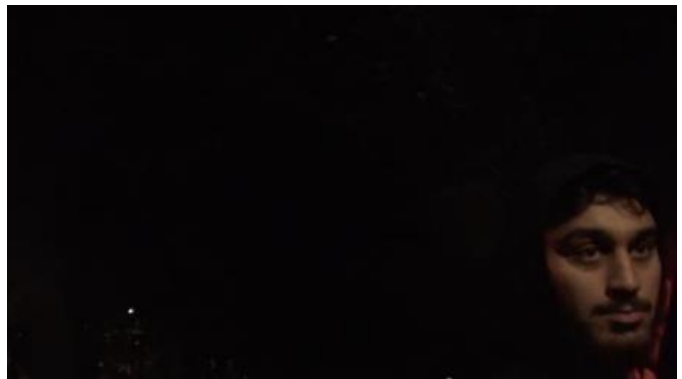
This is a short documentary, aiming to capture the mental landscape of an artist – *\_miamusa* - before, during and after her musical performance in London. In this project I explore a more experimental, rhythmic editing style, but maintain a chronology by sticking to a conventional three-part narrative structure. I wanted to explore themes of confidence and community in this project.



- ***Reflections (2022)***

<https://youtu.be/c8eqxZzcHxg>

Reflections is a short documentary I made to capture how stereotypes can begin to affect one's sense of self. I explored this particularly through the lens of Islamophobia, and how a particular subject has overcome this in his life in Edinburgh. I shot this project on a Sony HDR-XR155 HD Handycam, to reiterate the tone of isolation, and a lack of coherence with his environment. I also explored a darker colour palette with this film.



- ***Young, Gifted, and Black (2022)***

<https://youtu.be/TY2cAA75BZU>

This micro-documentary follows the lead protagonist – a Black, female student in higher education – as she recounts some of her personal experiences with institutional racism. As the narrative unfolds, the exegesis plummets into a more surreal exploration of these socio-political themes, showing her isolation. As the creator of this film, I was completely free to develop this idea from pre- to post-production, being responsible for everything from camerawork to editing – amplifying the experimental nature of the documentary.



- ***The Foreigner (2021)***

<https://youtu.be/oULq5WgcYo4>

The Foreigner is a short fictitious project, aiming to document the isolation of being part of a marginalised community, without an outlet. As the sole cinematographer on this film, I was responsible for location-scouting, camera operation, and story boarding the visuals of the film. Accordingly, there is a large parallel with 'self' and the natural world, which I hoped would capture the protagonist's inner turmoil.



- ***Women in Edinburgh (2021)***

<https://youtu.be/9ZJ6ZRy4a0A>

As the Director of this documentary, I wanted to explore the zeitgeist among Edinburgh in late 2021. At the time, many women were uncomfortable due to the tensions in nightclubs, as spiking cases had surged. Through a series of interviews, themes such as objectification, sexual abuse, and fear were raised to the public – to capture a variety of real thoughts and feelings. I aimed to create a sense of unity between women in spite of the traumatic subject matter – created through the editing style and use of a vintage Vivitar camera.



I've also included previous independent photography projects, shot on a Nikon D5500 Camera, and a KODAK 35mm respectively. I feel these encapsulate my interest in capturing various themes– as the first shoot was about feminism and objectification, whereas the second highlights my interest in natural landscapes. I have a range of experiences with different cameras and lighting equipment, and am eager to expand upon my photographic knowledge.

