

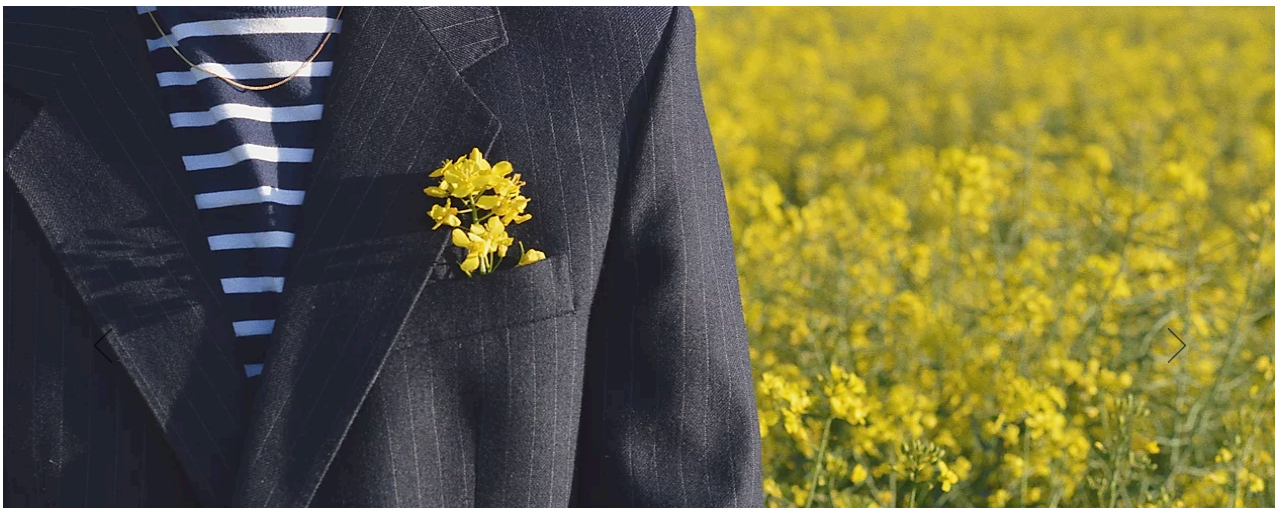
PROFESSIONAL
PHOTOGRAPHIC
PORTFOLIO &
SELF PROMOTIONAL
STRATEGY

FINLEY MOORE

FINN MOORE HOME WORK BLOG ABOUT CONTACT



FINN MOORE HOME WORK BLOG ABOUT CONTACT



FINN MOORE HOME **WORK** BLOG ABOUT CONTACT

PUER LUNA
LOTUS
HER
ENGLISH LANGUAGE
IN BLOOM



PREVIOUS WEBSITE

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My Website

When making my website in year 1 I had a few issues with the layout as I personally feel it was quite cluttered. When opening the page, you are first greeted with a slideshow of my work that changes every 20-30 seconds. There is also a bar at the top of the page that navigates you through my sight (portfolio, contact etc.) after finding out that the average person spends no longer that 8-10 seconds to a 1 minute on a website. I want to make alterations to my website, so it makes it easier for the viewer to take in. I'll do this by simplifying my layout and carefully selecting the photos I should have on my website. I want to still have a slide show when first open the page however WIX is very restrictive on how many photos you are allowed to display at a time. When clicking on my projects it takes to a grid formed page allowing you to select a project and view the rest of the shoot. This I would like to change, and I have one page filled with a selection of my works. Making the experience on my page too quick but effective.



Home

Photographs

Projects

Birthday – Arena Homme +

i-D 35th Anniversary Issue

The Art of Falling Apart

System, Doncaster

Video

Books

Exhibitions

Contact

Youth Firm

< >



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Home

Photographs

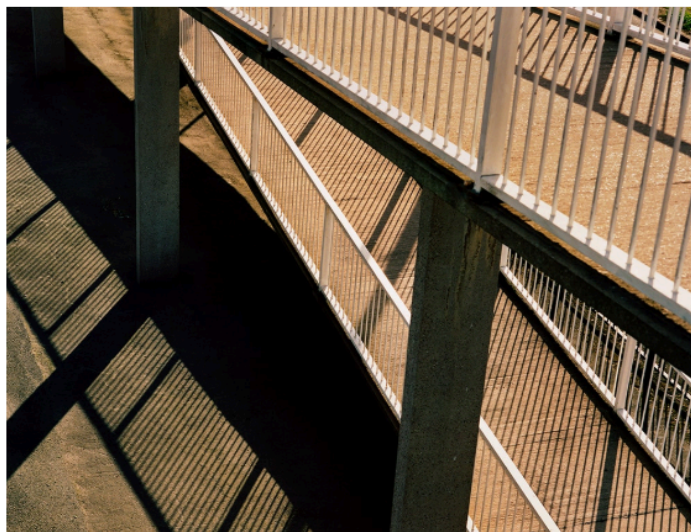
Projects

Video

Books

Exhibitions

Contact



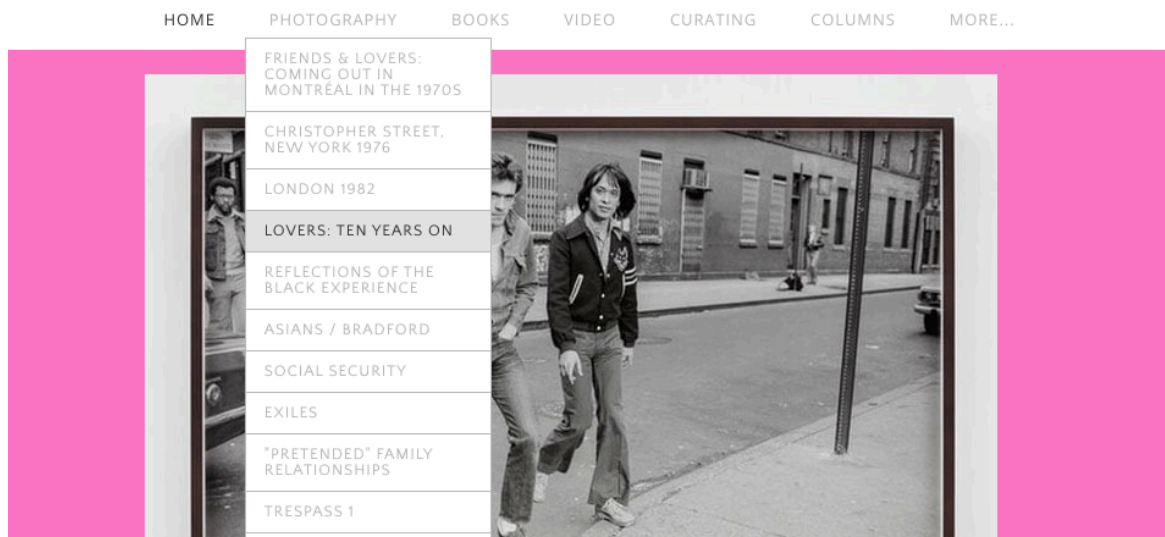
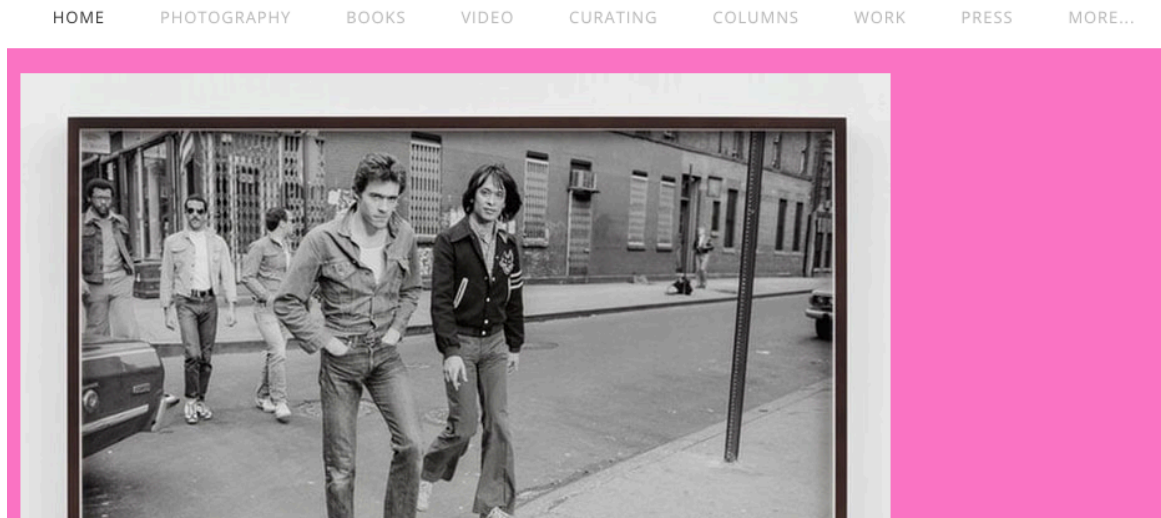
RESEARCHED WEBSITE

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After having few recent workshops with Abdourahman Njie I asked him for a few pointers on how to approach creating a website. He suggested that I should look at other photographers and artists who have their own website and find something they all have in common. Most of the artist websites that I've visited over the years all ensure that sight is simple and effective.

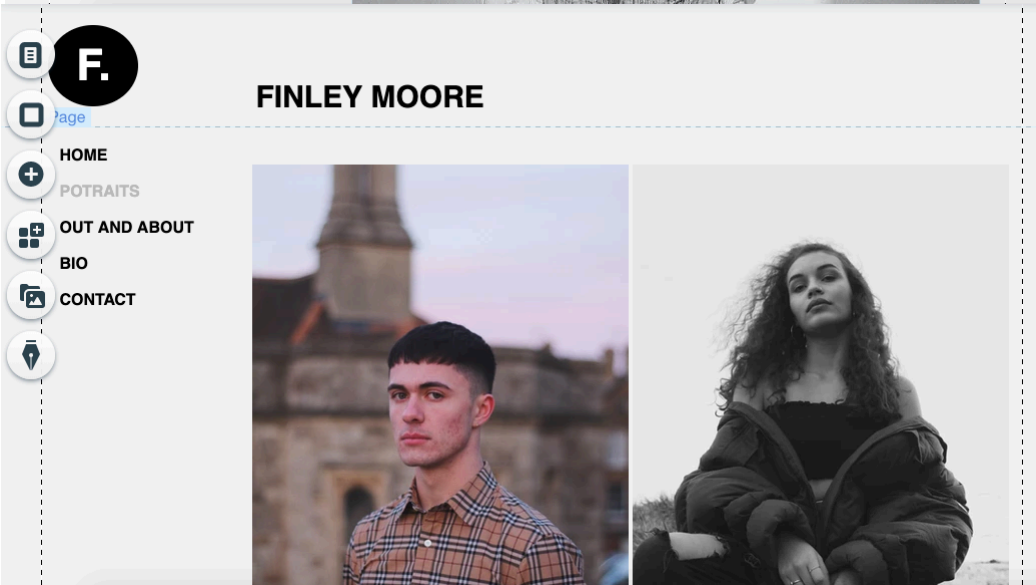
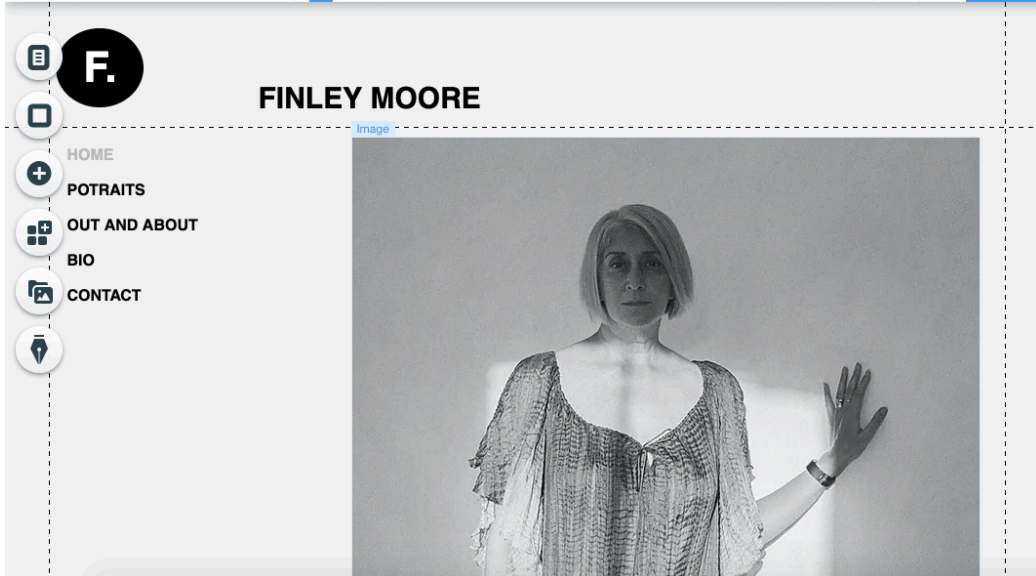
Photographer Alasdair McClellan's website has inspired me to revisit mine and edit it. His website is clean and easy to navigate through. When you open the site, his tool bar is on the left-hand side of the screen. His choice of text also compliments the site by adding to the simplistic styling. In my new site, I will keep McClellan's website in mind as I am aspiring to create something similar.

SUNIL GUPTA



Comparing both McClellan and Gupta's websites, Gupta's website style did not resonate with me. His website didn't pull me in to want to find out more about him. His color scheme I feel was amateurish and did not correlate with his work. The website felt cluttered and unorganized, prompting me to leave the site as soon as possible.

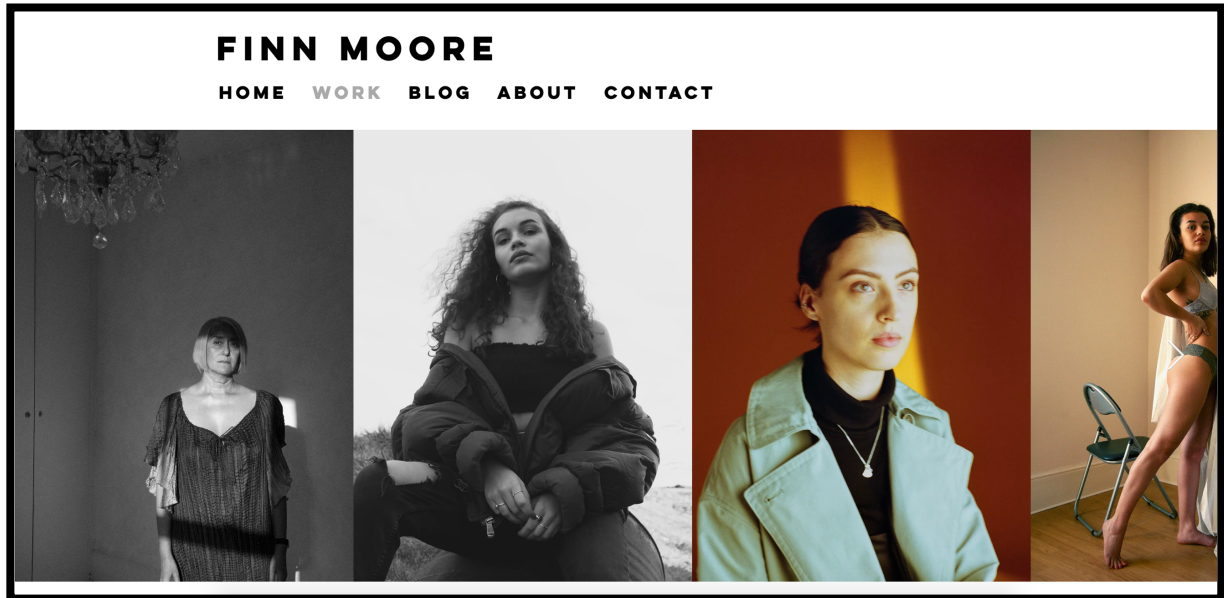
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NEW WEBSITE

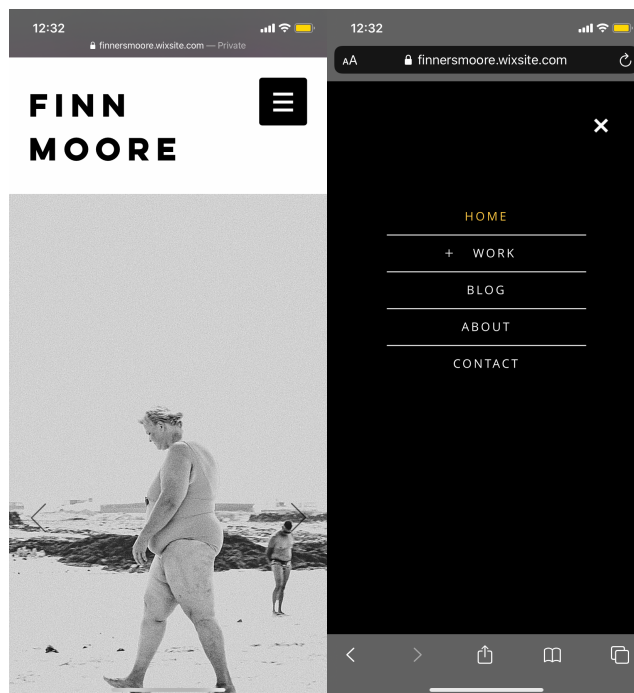
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when creating my new website, I found it difficult to pinpoint the exact images I should have displayed on there. But after playing around with the website editor I found that my original website is what I want and there is no need to create another. My old website only needs to be refurbished and updated.



<https://finnersmoore.wixsite.com/fmphotography>

Phone website

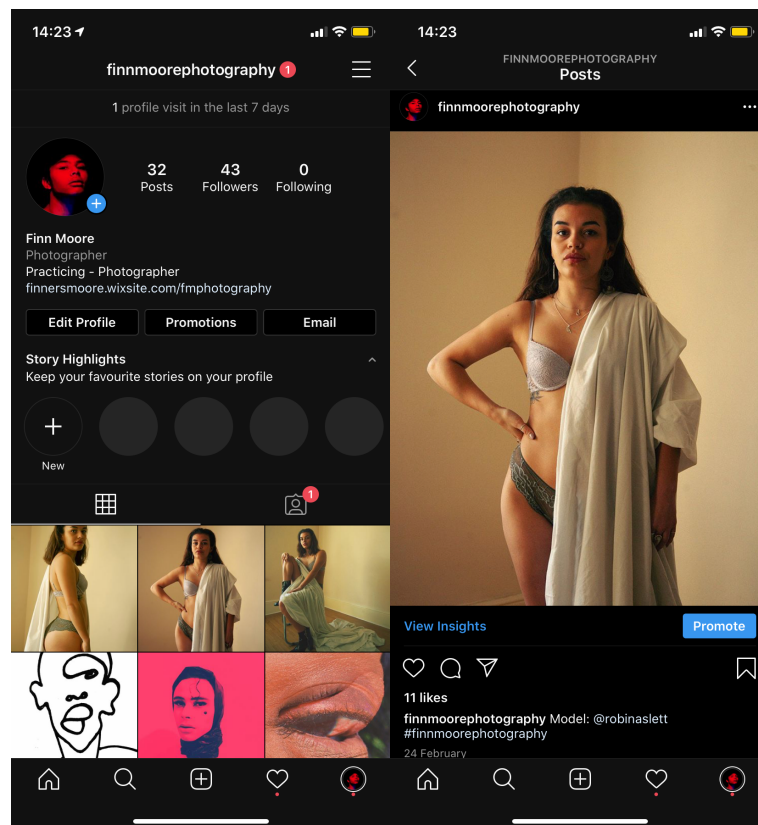


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After editing my old website, I found that I do still like the layout however there some alteration that had to be edited. I wanted to be very selective in what pictures I showcased, as people spend on average about 2 minutes. After researching other websites, I only want two sections where my photos can be viewed; one portfolio section and another section that will have landscape shots etc. The phone website is a close replica of what you'll see if you were to view it on the laptop. Simple clean and effective.

Social Media Platform

Creating my online portfolio for social media platforms I've created a name which is similar to my website name I believe this will be effective as everything will be under one name when you research (FinnMoore photography) both my Instagram page and website should pop up. Within my Instagram bio I also have link to my website making it easier for the viewer to jump from social media to my website. I've also started to hashtag my photos with [#finnmoorephotography](#) I find this to be effective as it groups the photos, I've taken in to one area, once again making it easier for my audience to find my work.



INSTAGRAM PROFILE

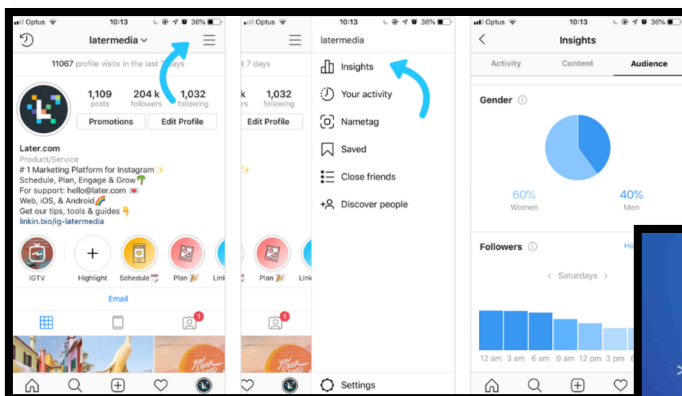
- My approach to using social media as a tool that can benefit my craft. Instagram alone has over 1 billion active users getting noticed can be very tricky. So, using hashtags, location tags, using Instagram ads etc. can ultimately help my brand. Posting regularly is also something I beginning to do more of.
- I also like to keep up to date with other London creatives. The Facebook page London fashion creative's is a hub of raw talent. They regularly advertise jobs i.e. photography, modelling, assisting etc. The page is very useful in finding up and coming talent like myself who may find it difficult reaching out to people, the page makes it slight less daunting. The page also lets me advertise my work and reach out to other creatives making it easier for collaboration to happen.

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- Over the past few months I have made more of an effort to post more on my Instagram page I have found out by posting more frequently that I make most of my connection through social media. So, I need to ensure that I continue to regularly update my wall. I also decided to post on my personal account as I have more followers on that account. I use my personal account to build my photography brand faster. From the get-go I have ensured that I use **#finnmoorephotography** on every post this helps my page by grouping all my pictures together. I also add over hashtags to maximises how much coverage I can get.
- I've debated with the idea of using my personal account as both work and non-work related and have my website as the main source of my online portfolio. On my main account my post average from 50-100 so only 10% of my followers interact with my posts. Most pages have an interaction of 3-6% hopefully by posting more often I'll be able to increase my following and likes. Hopefully by graduation I'll be able to increase my followers and likes by posting more regularly. Also attending events that I am able to network in.
- Although I have created a separate Instagram handle for my photography, I unfortunately have people contact me through my personal account. A part of my style of photography is using myself as a model so I do post photos from my shoots on both my main page and photography page. I'm in two minds of just having my personal account be my main account for all platforms.

Strategy plan

- Show behind the sense photos that align with my brand (hair & makeup, set up, photos that relate to my brand etc.)
- Relevant hashtags (#finnmoorephotography)
- Location tags & Instagram ads
- Use profile to promote website
- Post regularly (weekly)



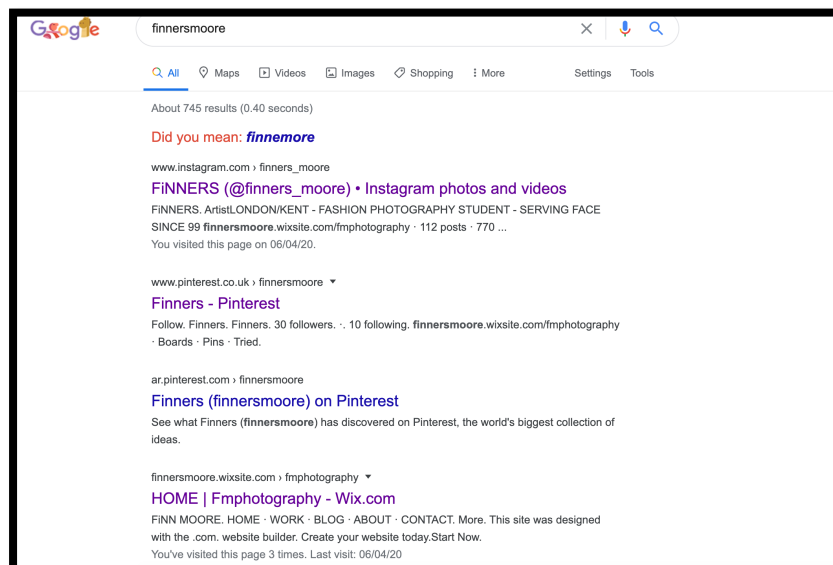
Facebook Ads	
Pros	Cons
> Budget friendly	> No guarantee on clicks
> Cost subject to results	> Users find them annoying
> Simple to establish	> Can come across as spam
> Ability to test a number of ads	
> Quick way to generate more Likes	
> Facebook offers Analytics	
> Targeted Ads based on a number of factors	

Website domain

Five Ways to Improve your Site's Ranking (SEO)

- Publish Relevant Content. Quality content is the number one driver of your search engine **rankings** and there is no substitute for great content. ...
- Update Your Content Regularly. You've probably noticed that we feel pretty strongly about content. ...
- Metadata. ...
- Have a link-worthy **site**. ...
- Use alt tags.

After researching other artist websites, I wanted to narrow down what I should be focusing on to attract traffic on my website. When googling my name **finnersmoore** all of my social media pop up with that name. when creating my online name, I knew I had to create something that was close to my real name but a play on it. This definitely helps me create my own indivual voice within the creative field. I have also realised that later within the year I will buy my own website domain. I decided to stay with wix as the editing of the site is straight forward. Wix offers £8 a month to have your own website domain. This price is reasonable because of the tools they offer they also have clean templates that speed up the process of creating a site.



What is metadata?

In simple terms, metadata is data that describes other data.

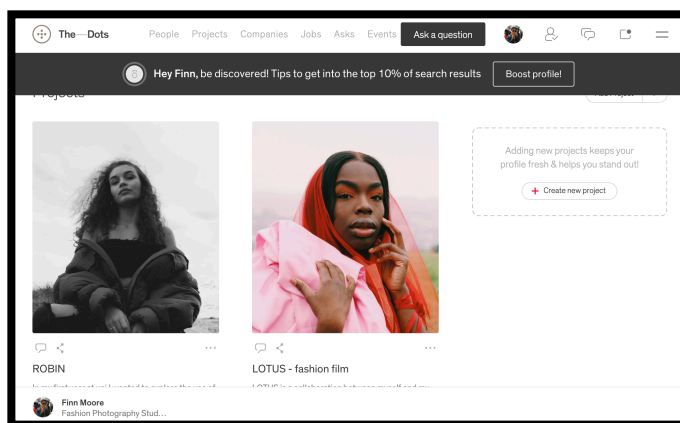
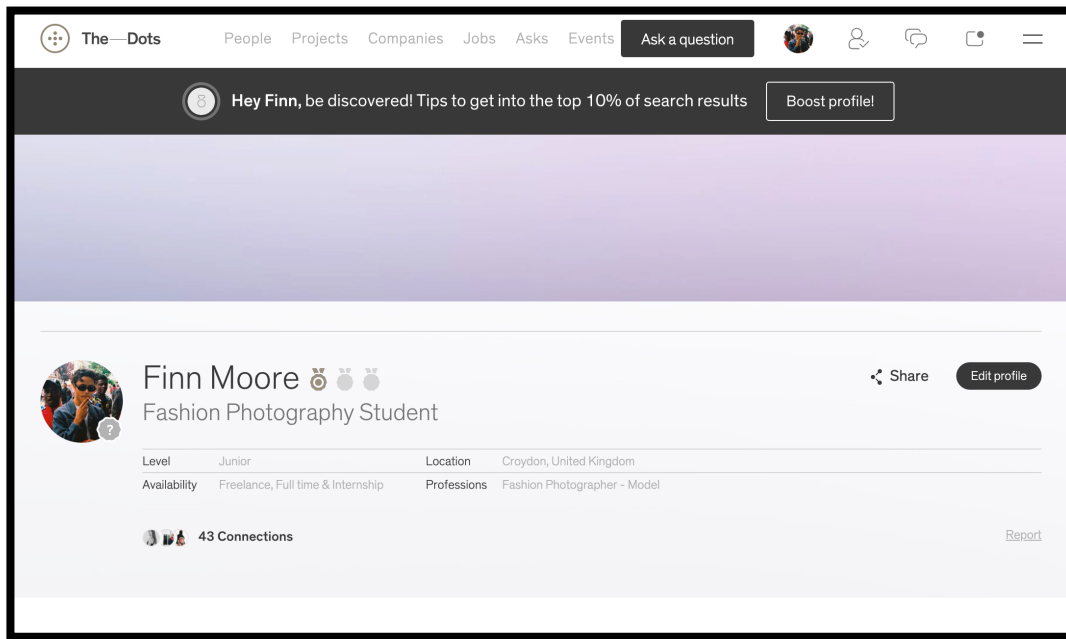
Your website metadata consists of a page title and meta description for every page. These provide search engines like Google with important information about the content and purpose of each individual page on your website, and help them determine whether your website is relevant enough to display in search results.

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Check list

(what you should be looking out for when creating titles & descriptions on your website)

1. Look up your competitors
2. Include keywords
3. Pay attention to how long you make it
4. specific & relevant



to improve my online presence, I made a dots account. The-Dots is a social media platform that is specifically designed for creatives. Its works similar to LinkedIn. You have an online portfolio where you are able to upload projects and videos. This is beneficial to me as it connects me to other creatives efficiently. I've made quite a few connections on there already. By having an account its pulsed me to

upload more frequently. The site is useful for advertising for young graduates it helps connecting with people on collaborations as they are in a similar position to me. The site offers paid jobs, work experience etc. in all different types of creative media. The site differently makes freelancing seem less freighting because of the relaxed layout and direct messaging aspect. I noticed that LinkedIn has more of an older audience although the-dots is almost a carbon copy of the site. It's an updated version that attracts more of a mixed audience. However, Instagram can be beneficial if used properly. The audience seems to be younger and relaxed making freelance work feel casual.

Because I mentioned that I may combined my personal account with my photography account. I did some research and found that only a few photographers post pictures of themselves. As I like to use

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myself as a model from time to time. I think that it could work to my advantage showcasing my personality with my brand.

BUSINESS CARDS



Now university is coming to an end I think it's now a good time to start thinking about business cards. As my father has experience in using business cards, he directed me to a sight called Vistaprint.co.uk they offer 500 cards for £4.99. I found this website to be useful as they offer a good range of templates this allowed me to personalise my cards. I decided that I want everything to match my website so choosing the font was easy as I wanted it to replicate the one on my website. The information my business card holds is my website address, contact information and Instagram. I wanted to showcase one of my images on the card, just to give the potential client a brief idea of my style of photography.



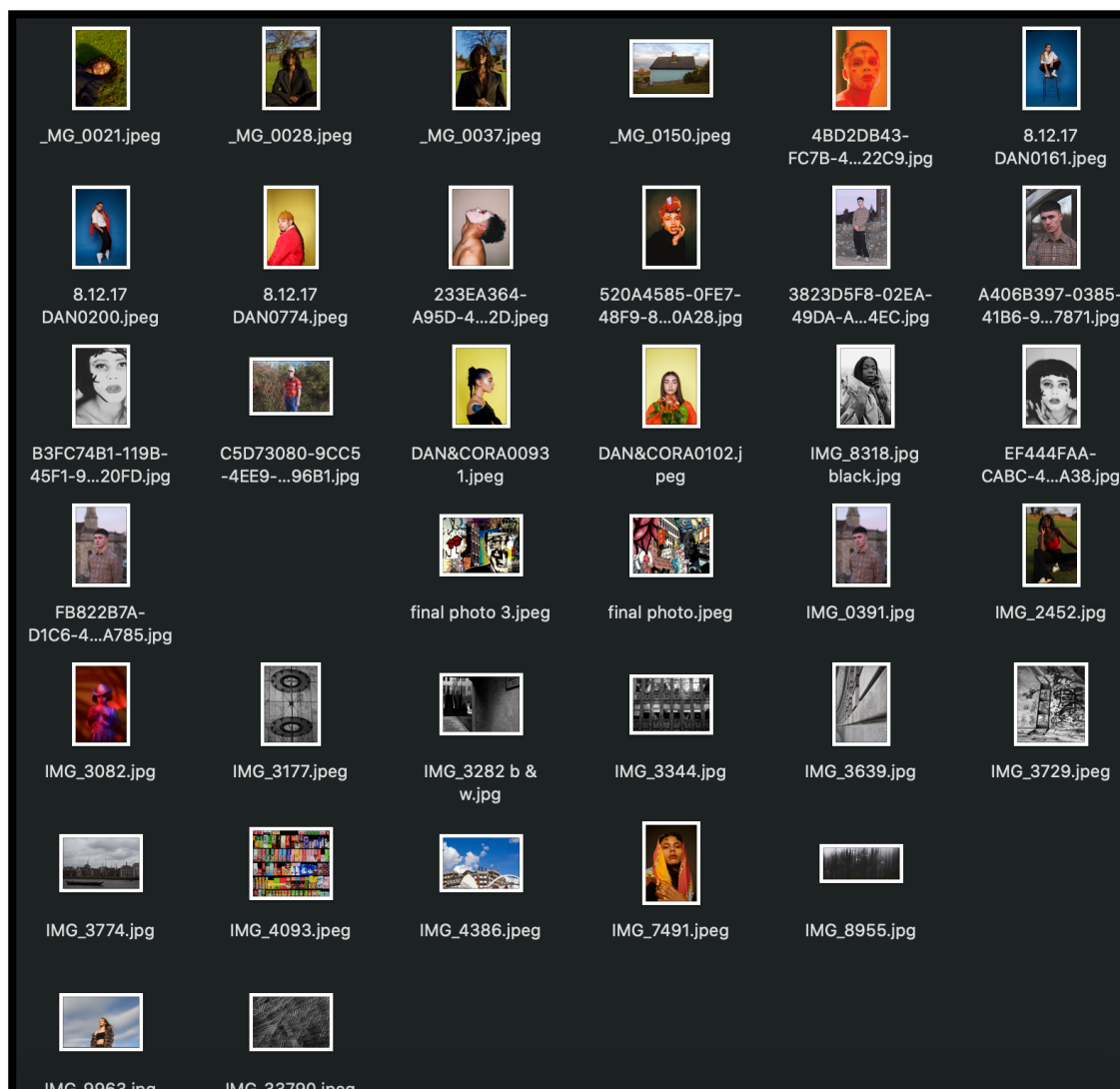
I decided to have 3-4 different images as I believe it will give some variation to my work. With the images I chose I feel they represent my style and aesthetic (at this point in time) very well. I intend

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to have my business cards ready for the exhibition, this way anyone who goes through my portfolio can keep one. I made two variations of my business card as I am still deciding on my brand name. Using FINNERS as my brand name is beneficial as nobody has it. So, when googling FINNERS my Instagram, website and blog are all the top results this could help my brand as there is nobody with a name like that easier for audiences to find me and also differentiate me from other photographers.

Planning my portfolio

My initial plan for creating my portfolio would have been to use my uni's printers and print out 2-3 images per shoot and narrow it down to 15-20 that will be showcased in my portfolio. Unfortunately, due to covid-19 I've had to make some alterations to the method I'm going to take as I don't have a working printer at home at the moment. For my portfolio I want to have a few landscape shots as well as portraits. I've revisited most of my old shoots and decided what pictures I should focus on from each. I plan to at least show 2 photos from a shoot, so it creates more correlation between all my photos. I already know this maybe challenging because if I don't decide carefully, I may weaken a photos impact by placing next to another photo that may look similar. I created a file that holds most of the potential pictures I want to have in my portfolio. I imagined that we would have had a workshop on constructing our portfolio closer to our hand in date but due to covid-19 we've received online class instead. Still very affective in what we should



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be looking for but having a physical copy of my work in my hand helps me immensely in narrowing down the final pictures.

I want to hopefully have both a physical and online portfolio. I envaulted the pros and cons that both portfolios have on my brand and also looking in to if having both would it benefit me.

Physical portfolio

Cons- expensive, updating can be annoying, potentially can get damaged and heavy to carry
Pros – professional looking, no technical risk, less likely to be discarded

I've looked at few companies that offer professional portfolios at affordable prices.

Silverprints – <https://www.silverprint.co.uk/>

Blurb - <https://www.blurb.co.uk/>

Book & Box portfolio

Comparing both the book and box portfolio I evaluated the draw backs I may face if I were to choose one of these methods.

Cons- can't edit a photobook, can't edit order, can control how the client views it.
Pros- cheap, easy to look through, less likely to be damage, create your own style

Clients

From the prospective of the client when they view a photographer work, they are looking if you are suited for the job i.e. style. Are they consistent with there style? Clean presentation of work and clear reflection of you?

15-20 images are a decent amount of work to showcase.

When in a portfolio meeting the level of engagement between you and the client should be remembered, positive personality, presenting work and a sense of your identity within your bodies of work.

Also, when working for a client its useful to create mood-board that could help you piece together an idea of what your client wants. So, before your meeting you are able to modify your portfolio to fit your clients brief.

Describing my work to clients

About my own work; clean and minimalistic. I love to capture alternative beauty and faces, blending that together with fashion I create characters that are reflections of my life. My work can vary from being nonconformist to dark and simplistic. Most of my inspirations stem from cinema. I am persistent in using natural light within all my shoots and only uses lights if needed, I do this because it adds depth to my photos.

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Evaluating each portfolio method



Printed book

After researching more about portfolios, I reviewed printed books. Although they are slightly cheaper, I want to be shooting at a more frequent rate. I don't think investing in a printed book portfolio would be very beneficial for me.



Box portfolio

I do like this idea as it seems to be a cheap and manageable way to display your portfolio. You can also stylise your box to stand out and also you can place them in any order. Although in saying that I am unsure about having loose prints as they may get damaged. I want to aim my work towards magazines.

Ring bound portfolio

The ring bound portfolio seems to be the best option so far. Unlike printed and boxed I will have full control over the order of the photos. I can update it and edit it frequently with ease. Although of its appearance it proves to be the most cost effective.



Embossed portfolio

I have considered getting an embossed portfolio; with my name across it. They are normally ring bound, so I get all the same pros as a ring bound portfolio the only thing is that it looks more professional. But if this were to be misplaced when I'd be very annoyed as they are expensive.



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After looking around I feel the best option for me is to buy a ring-bound portfolio as i can get multiple copies. I looked at silverprints as they offer a student discount. They also have a respected name in producing portfolios so I know the quality will be professional.

Final portfolio

When looking over the body of work I have created, particularly within the last year or so, it's very clear that I tend to focus more on the subject and less on the garment. But when reviewing it I had to narrow it down to what photos represent me the best at this time. Because of covid-19 my university have opted to organising online classes hosted by Roy that help us shape our portfolios. Throughout the workshop I took notes, he highlighted the 15-20 images is a decent number of photos. I already have a A3 ring bound portfolio book, but I will be purchasing A4 ring bound portfolio as well in the future. I decided that A4 is an appropriate size because I find it a lot easier to maintain and carry. As the cliental I am aiming for are magazines showing my work in a A4 size will hopefully allow the client to imagine it in a spread. Unfortunately, due to covid-19 I am unsure of when I'll be able to get this all printed.

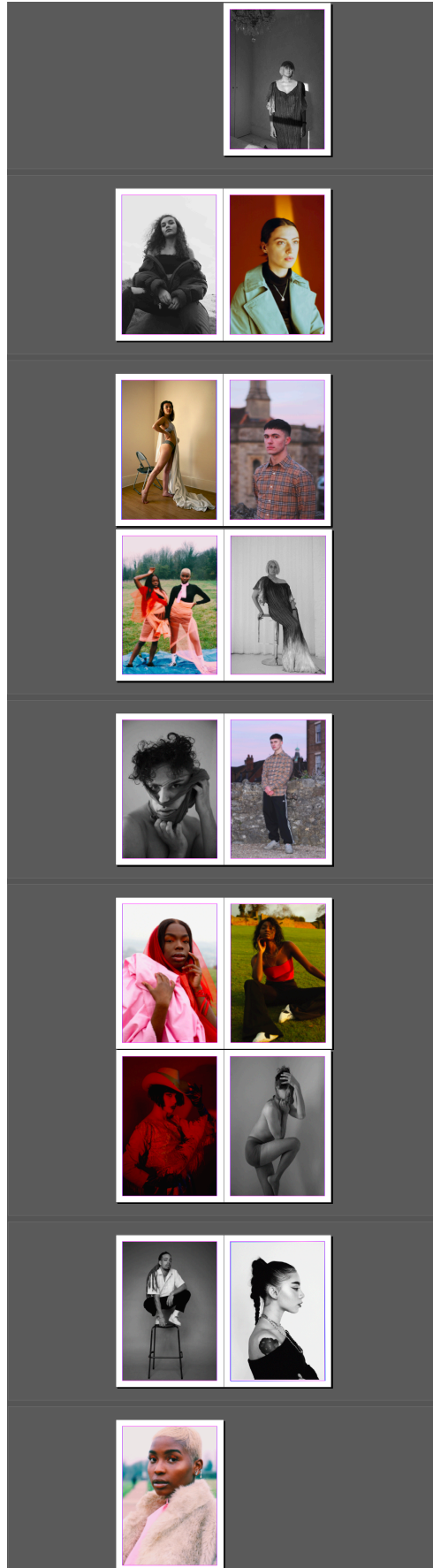


Artist statement

My work explores Ideas around naturalness, isolation and sophistication, using photography and film as a vehicle to express and explore these notions through the use of light, form, shape, performance and self-portraiture. I use self-portraiture to explore gender and sexuality. I enjoy photographing people in their natural element because I want to preserve the moment in time. Most of my subjects are people that I know this does not distract me. My goal is to inspire those who view my work to view the world in a different light. My subject is primarily fashion but recently I've focused on looking at shadow and form in black and white photography. I find these two subjects very interesting to explore. Using myself I captured a spontaneous movement of dance to represent someone's brain when suffering with a mental illness. I want to challenge my audience to be able to look past the unusual exterior and see the message at heart.

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My portfolio



STRATEGIC PLAN FOR
EMPLOYMENT
POSTGRADUATION

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Freelancing

When working with clients especially one who are not used to commissioning it good to always remember:

- Knowing your worth (if you know you're not being treated respectfully say something) be professional
- Be on top of fee's and deadlines as confusion make occur
- Realistic expectations
- Food and travel should be covered
- Organisation
- Organise payment so there is no loss
- Have an agreement written up (rules, health & safety etc.)
- Have a clear shoot plan
- Mood board
- Timescale
- Call sheet

When working on location you often have to pay for permits from either the space owner or the council, you will receive this via fax or email.

Production

- Test shoots prior to final shoot
- Charge for meeting (pre-production meeting)
- Retouching
- Film and processing with 'digital capture'
- Backing files up
- RAW files to be converted into TIFF or JPEG
- PDF contact sheet

Higher production shoots

- Location scout/ assistant
- Set designer
- Permit location fee
- Model fee
- Stylist/ prop stylist
- HMUA
- Hiring equipment (lighting etc.)

Licensing my own work

When working with a client you are selling the rights to use your image not the time it takes you to do a job. Always have in mind where the image will be held i.e. What can the pictures be used for? Personal, social media. make sure you make it clear on the rights they have over your image they do not have the right to take your images and resell them.

The BUR is the starting point for any negotiating use of the work over and above the initial commissioned media

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Before any job always have a written confirmation of the job (email works if clearly dated) also insure have a copy of the agreed fees and expensive. If you do not have this, you run the risk of being liable for the whole shoot. Be aware of what happens on a shoot i.e. who's there, what required and need, model, location fees and a property release form.

A **property release** is a legal **release** signed by the owner of **property** used in a photograph or video granting permission to use or publish the photograph or video in one **form** or another. 14 Jun 2019

Hiring models

- submitting invoice to confirm and remember to chase up payments.

Self-employment

- HM revenue and customs
- Earning over £11500 is when you will be taxed (only pay tax on the profit)
- keep all your receipts
- my fees will start from £200-250 per day – depending on region

When accepting any money for a shoot you need to ensure you have public liability (covers you on any damages done to equipment, a person and property. Cost roughly between £70-100 there are also sites that offer monthly pay. Some locations may even refuse to let you shoot if you are not covered. If you are not covered to run the risk of being liable to cover more than £2million, you can apply to get extra liability.

If you fail to produce work i.e. losing images, damage. You will need to be covered with insurance. when receiving insurance, it should come in a certificate form saying you are a photographer.

Making call sheets

I haven't made a call sheet yet as most of the people I work with I speak to on a day to day basis. So, when shooting having a call sheet is very important because it helps organise the shoot. It's not uncommon that most of your team will be traveling alone to the shoot so by having a call sheet its very effective.

PHOTOSHOOT CALL SHEET	
Client:	Spendmore Shopping Centre
Campaign:	Christmas 2014 Photography
Photographer:	Gina Milicia
Location:	
Parking:	Metered street parking (recommend to bring coins – approx \$3 p/h)
Date:	Wednesday 10th September 2014
Call Times:	8.15am Photographer, H&MU, Stylist, arrive to set up 8.30am Client & Agency arrive 8.30am Kerry arrive for H&MU 8.30am Santa arrive for wardrobe & H&MU 9am Jenny arrive for H&MU 9.45am Peter arrive for H&MU
	9.15am – 9.45am SHOT 1 (30mins): Santa photos (Kerry & Santa)
	10.15am – 12.15am SHOT 2 (30mins per shot) "couple shots with Jenny and Peter"
	- Gift Guide - Trading hours - Gift wrapping - Gift Card - 12 days of Christmas

SOAR ANALYSIS DECEMBER

STRENGTHS -

- good people skills
- good written skills
- ability to successfully towards a client's brief (indoi)
- staying driven and researching regularly
- good understanding of both digital and film camera

OPPORTUNITIES

- putting together my portfolio and sending to clients
- modelling opportunities with magazines

ASPERATIONS -

- being paid to create fashion portraits and stories
- small freelance jobs so I can build my brand

RESULT

- slowly work up my client list
- modelling for Toni&Guy allowed me to make connections with other models, makeup artist etc.
- assisting working photographers

SOAR ANALYSIS JANUARY

STRENGTHS

- good people skills
- time management
- good knowledge of Photoshop and InDesign
- good written skills
- ability to successfully towards a client's brief (indoi)
- staying driven and researching regularly
- decent understanding of capture one
- good understanding of both digital and film camera

OPPORTUNITIES

- to improve client list
- have a list of potential clients and magazines
- upload regularly

ASPIRATION

- being paid to create fashion portraits and stories
- small freelance jobs so I can build my brand
- to be featured in magazines regularly
- to eventually make a name in fashion

RESULT

- staying motivated to push myself to create more higher standards for my work

SOAR ANALYSIS FEBUARY

STRENGTHS

- good people skills
- time management
- good knowledge of Photoshop and InDesign
- produce work outside of uni
- good written skills
- ability to successfully towards a client's brief (indoi)

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- staying driven and researching regularly
- decent understanding of capture one
- good understanding of both digital and film camera

OPPORTUNITIES

- to improve client list
- have a list of potential clients and magazines
- upload regularly
- put together portfolio
- have a verified domain

ASPIRATION

- being paid to create fashion portraits and stories
- small freelance jobs so I can build my brand
- to be featured in magazines regularly
- to eventually make a name in fashion

RESULT

- gaining freelance jobs
- modelling is putting me that room where I am able to make other connections

SOAR ANALYSIS MARCH

STRENGTHS

- good people skills
- time management
- good knowledge of Photoshop and InDesign
- produce work outside of uni
- good written skills
- ability to successfully towards a client's brief (indoi)
- staying driven and researching regularly
- decent understanding of capture one
- good understanding of both digital and film camera

OPPORTUNITIES

- to improve client list
- contact the list of potential clients and magazines
- upload regularly
- put together portfolio
- have a verified domain
- make business cards

ASPIRATION

- being paid to create fashion portraits and stories
- small freelance jobs so I can build my brand
- to be featured in magazines regularly
- to eventually make a name in fashion

RESULT

- more confident in reaching out to modelling agency, clients
- starting to see my final project take shape

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REFECTION ON MY TIME AT UNIVERSITY

After revisiting my old work, I have realised that I have made development in my style over the three years. There is still a lot of room for growth and I am excited about. In the short space of three years my love for photography has grown immensely. I've found out that I tend to reference movie archives. I love working with natural light and shadows as I find it creates more of an honest picture. Throughout my time at university I've experimented with all different types of media as well as behind the scene jobs. For example, although I wish to learn more about working with in a studio setting, I am more than able to assist someone on a shoot.

During my time at university I realised that I have passions in different areas of the creative world. Although my main goal is to eventually be a director of photography on films, performance is something I find fascinating. So, with my future projects I want to include performance art more. Whilst studying for my degree I often visited as many galleries and events as possible. As I feel its incredibly important to connect with other creatives but see how they exhibit their work. The pictures you can see on this page are from a pop-up exhibition I went to in Shoreditch. The work was all very interesting but what I was intrigued with the most was how each photographer had a different style of layout that they brought to the exhibition space.



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Throughout my time at university we would get weekly lectures from outside specialists ranging from photographers to editors. This differently gave a taste of what it takes to be self-employed in the creative field and how to apply yourself when getting started. One in particular lecture we had was with Neesha Champaneria, who we then later on worked with closely in my second year. We had workshop that she had set up. The shoot consisted with us as a class to create something out of nothing using clothes and lighting. It taught me a lesson in photography that not to take things so literal. Although Neesha is a stylist she uses that as a gateway to then explore of fields of art.

When returning after summer to start year three we got given a project based around a brand. This gave me a taste of what it's like to work with a brand. We worked with a young brand Indoi. When we met with the client, she gave us an ethos of her brand. I excelled in this as I found it incredibly fun to work with someone so closely and also protentional make a lasting impression. Since this project have found a new confidence with my work that hadn't be there before. I feel a lot more confident with my style and approach to photography.

Photography (All Years) Guest Lecture



Neesha Champaneria

Wednesday 26th September
1.00 - 2.00 pm, LT 1
2.00 - 4.00pm
Sign Up workshop with
Neesha Champaneria. Max
10 students.

Neesha Tulsī Champaneria is a stylist and costume designer based in London, her practise spans across editorial, fashion film and theatre. She has worked alongside brands, designers and musicians including Selfridges, Vivienne Westwood, Rina Sawayama and Bad Gyal. Her work has been published in Vogue Italia, King Kong Magazine and Crack Magazine.

Neesha's personal projects have been featured in Dazed and iD, her work explores ideas of near future dystopian territory and hyper reality through DIY aesthetic.



For my final project I aimed to create a body work that I can connect with as well as the audience. Unfortunately come to the end of the project covid-19 occurred pushing me to make alterations with my shoots. Luckily my idea did include me to model for myself, so I am able to work around.

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Because my project is based around emotions and how we deal with them. Created a creature that acts as a way in to explore the themes of shame, self-doubt and depression. I've pushed myself to be more open and fluid with my work allowing myself to connect area of my personal life to my work as I believe that's where I excel in.



Skills I want to improve on in the coming years:

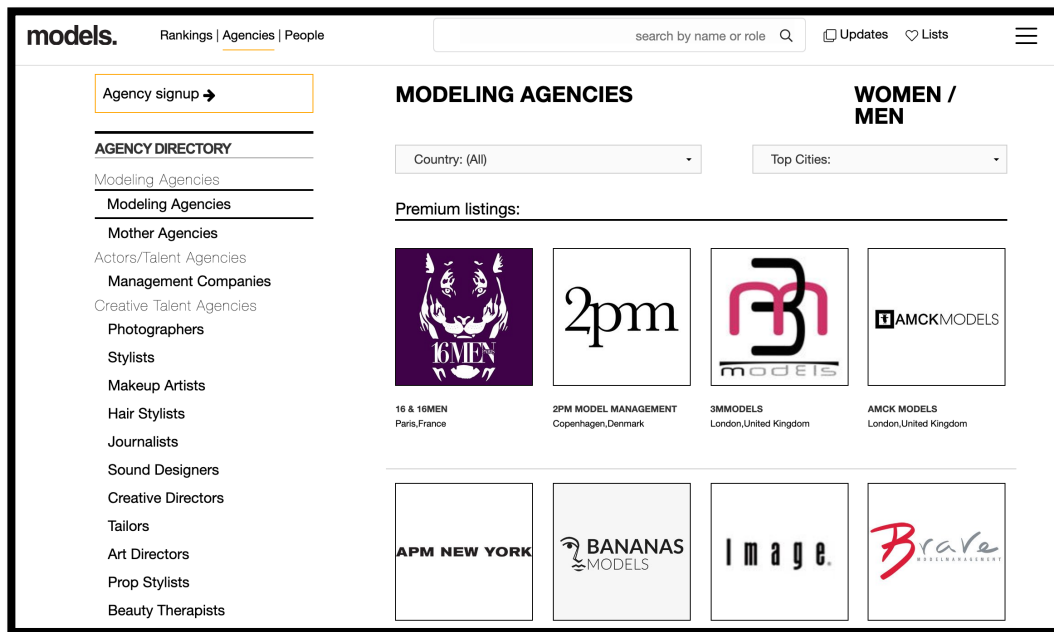
The main goal for the next year and coming years is to build up my client list. Being able to have connection to certain highbrow events (GQ awards, glamour) I need to start think on how I'm going to approach protentional clients. I need to be equipped with tools that helps my image look professional (website, cards and portfolio). I also want to expand my knowledge in film as most fashion photography jobs require you to have a good knowledge of editing film and retouch.

I would also like to hire more studios out for the day and work with a team creating content. I've done this once before and I am aware that some place doesn't offer equipment (i.e. lighting). Hiring studio vary from a £100-250 a day. So, working with a team of people can cut down the cost of hiring out equipment. I also intend on saving money to buy a more up to date camera as my digital one is on its way out.

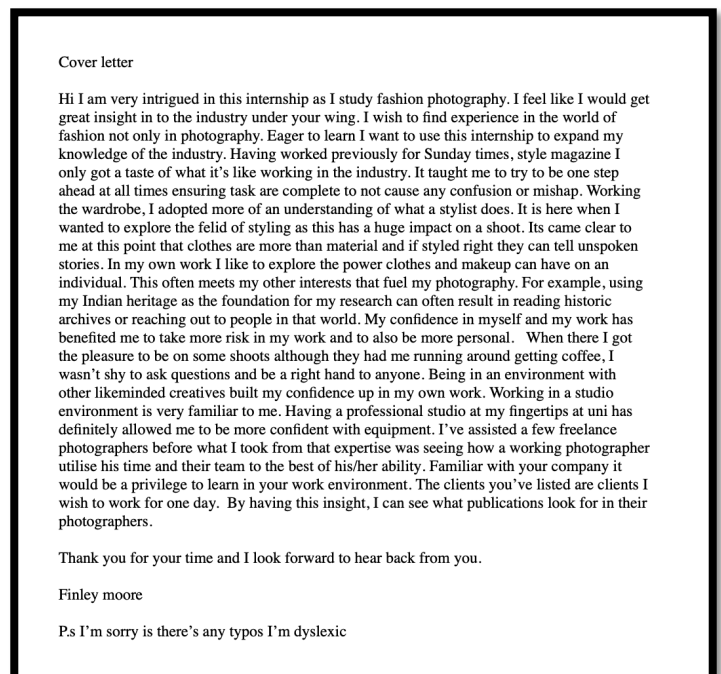
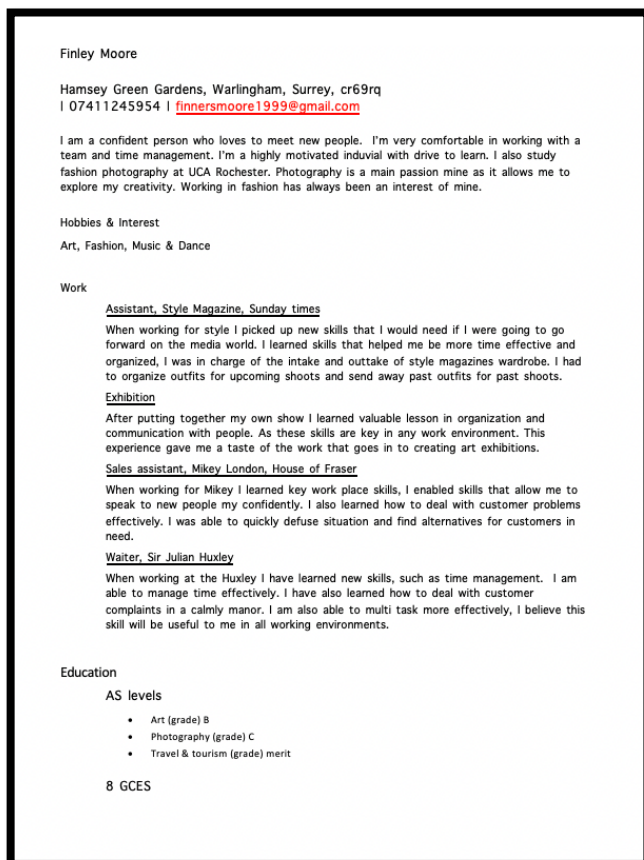
After talking with my tutor, I raised the question how we get client-based work. I intend to work with small brands first and then work my way up. As I feel there is slightly more freedom in working with a smaller brand because they haven't really solidified themselves in culture. Brands like Gucci, Prada etc. all have a very iconic look and feel to them it's very rare when a powerhouse brand is looking to a makeover. This way I am able to build up my image and portfolio. I've only just started recently to e-mail magazines and internships. I wanted to start doing this coming to end of my degree, so I don't feel as overwhelmed with the workload. Social media is also something I aim to be more active on as well, most people these days use Instagram as ay to connect with other creatives.

After I receive my diploma, I intend on still creating my own bodies of work as well as looking for commission work. I eventually want to be regularly featured in magazines both my work and me. The website models.com is very useful in Identifying modelling agencies, creative agencies etc. The site also sections which agencies are at the top and who are the bottom.

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Although after university I am looking for a part time job that I can use to fund my work and also keep me financially stable. So, I have revisited my CV and updated it with new skills. I also intended that my CV is to only have one page as its easier to send out and file.



FINLEY MOORE

Magazine list of **potential clients**

I-D

- Careers: ukhr@i-d.com
- Internships: ukhr@i-d.co
- editorial: editorial@i-d.co
- +44 (0)20 7749 7999

DAZED & CONFUSED

- 0207 336 0766 (I couldn't actually find specific e-mails just the main office)

KING KONG MAG

- hello@kingkongmagazine.com

WONDERLAND

- Fashion: fashion@wonderlandmagazine.com
- Internship enquiries: intern@wonderlandmagazine.com
- Tel: +44 (0)20 7243 9966

PAPER MAG

- employment opportunities: e-mail work@papermag.com

CRACK MAGAZINE

- general enquiries: crack@crackmagazine.net

QUAZAR

- @QUAZARMAGAZINE (personal friend)

because of the recent deployment of covid-19 I've only applied for one internship as I already have someone (Jamie baker) who's a working photographer who has taken me under their wing to teach me a few things I do not know about. He's worked with clients as well as create impressive bodies of work. Being a personal friend of my parents allows me to have easier access to him (contacting) I've worked him this year and planned to again but covid-19 changed my plans.

M.A.P

Application Form

Name *	Number
<input type="text" value="finley moore"/>	<input type="text" value="07411245954"/>
Email *	Email Confirm *
<input type="text" value="finnersmoore1999@gmail.com"/>	<input type="text" value="finnersmoore1999@gmail.com"/>
Message *	
<p>https://finnersmoore.wixsite.com/fmphotography - website</p> <p>Hi I am very intrigued in this internship as I study fashion photography, I feel like I would get great insight in to the industry under your wing. I wish to find experience in the world of fashion not only in photography. Eager to learn I want to use this internship to expand my knowledge of the industry. Having worked previously for Sunday times, style magazine I only got a taste of what it's like working in the industry. It taught me to try to be one step ahead at all times ensuring task are complete to not cause any confusion or mishap. Working the wardrobe, I adopted more of an understanding of what a stylist does. It is here when I wanted to explore the field of styling as this has a huge impact on a shoot. Its came clear to me at this point that clothes are more than material and if styled right they can tell unspoken stories. In my own work I like to explore the power clothes and makeup can have on an individual. This often meets my other interests that fuel my photography. For example, using my Indian heritage as the foundation for my research can often result in reading historic archives or reaching out to people in that world. My confidence in myself and my work has benefited me to take more risk in my work and to also be more personal. When there I got the pleasure to be on some shoots although they had me running around getting coffee, I wasn't shy to ask questions and be a right hand to anyone. Being in an environment with other likeminded creatives built my confidence up in my own work. Working in a studio environment is very familiar to me. Having a professional studio at my fingertips at uni has definitely allowed me to be more confident with equipment. I've assisted a few freelance photographers before what I took from that expertise was seeing how a working photographer utilise his time and their team to the best of his/her ability. Familiar with your company it would be a privilege to learn in your work environment. The clients you've listed are clients I wish to work for one day. By having this insight, I can see what publications look for in their photographers.</p> <p>Thank you for your time and I look forward to hear back from you.</p> <p>Finley moore</p>	

FINLEY MOORE

Life after university

Being the academic year that's been affected by covid-19 my last year at uni was cut short before that I occupied a flat with two roommates. I intend to make the next year to be about saving so I am able to look for another flat share closer to London. Right now, I am back at my parents' house on the outskirts of Croydon. Once I've handed in, I've applied for jobs around my area (restaurants, pubs) the income I'd roughly make is somewhere between £7.50-10 an hour this will be okay for now. Alongside having this job, I will still be shooting, entering competition and commission work.

After the degree show I hope to have a job that's around fashion for example applying for an internship at Dazed magazine or style. Haven't done an internship before I enjoyed it. Meeting new people especially people who share an interest for the arts drives me to achieve more.

Looking at the next 3-5 years I aim to move closer into London and start building my client list up. I hope to find a reasonably priced flat (very rare in London) with a friend or two. Before I move to London, I will have to keep my eye out for jobs that can support me financially first. As time goes on, I can only hope to grow within my style, client list and financially.

Budget for 2020\21

Personal monthly outgoings:

Food: £150 P

Phone bill: £50

Website domain: £8

Public liability insurance: £60 an yr. = £5

Personal Indemnity insurance: £72 an yr. = £6

= £219

Total outgoings per yr. = £2,628

Using my old salary, I've estimated how much I should roughly earn monthly and yearly

Monthly:

£8.25 x 8hrs 5 days = £330

Freelance work: £150-400

Total Income PCM before Tax = £ 1,470-1,720

Total income PCM after Tax = £

Total Income per year before Tax = £ 17,640-20,640

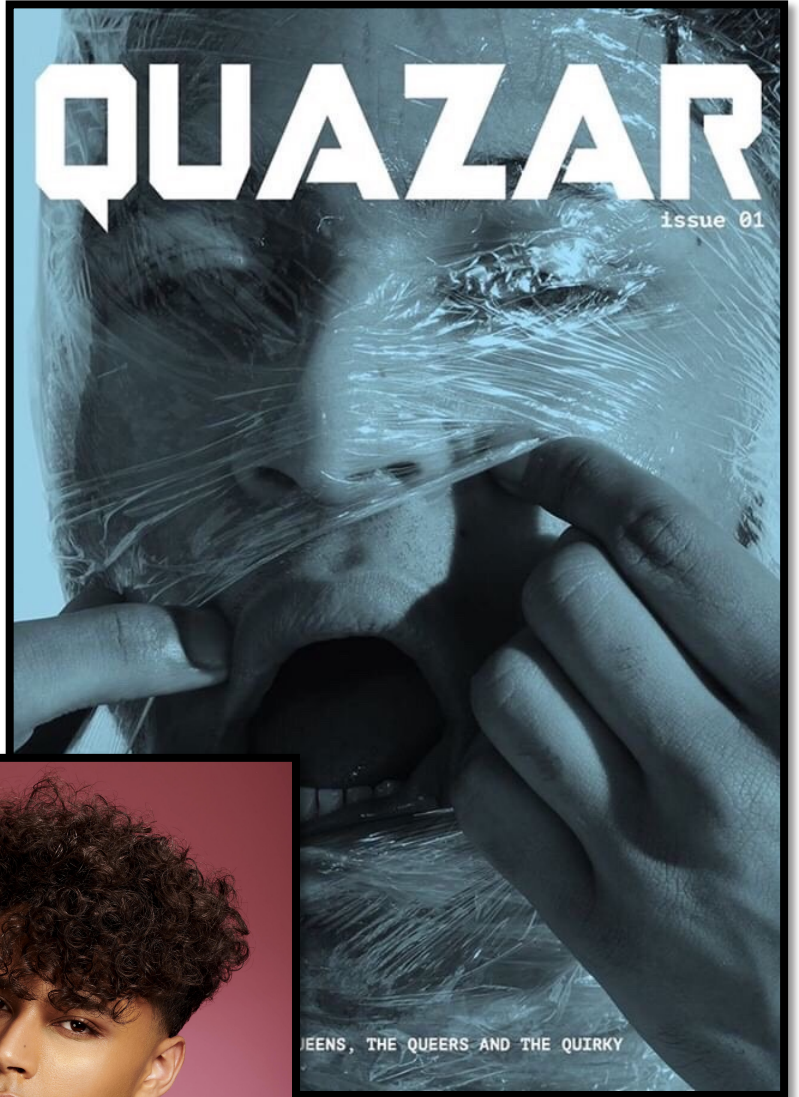
Total income per year after Tax = £

Living at home allows me to save slightly more money than usual as my parents luckily don't charge me rent (that will change)

EXTERNAL WORK,
OPPORTUNITIES &
EXHIBITION
CONTRIBUTION

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Most of the work I've done outside of university is modelling. I'm using modelling as a way for me to get my foot in the door. When shooting the cover for QUAZAR 1st issue it came quite clear to me that I want to be able to blend both my modelling and photography together. As I personally know the creator of this magazine, I was able to see up close the behind the scenes in creating a magazine. Something I think will be a very usefully to me in the future



TONI & GUY lookbook

Just like my QUAZAR's issue I've had more success in modelling so far. Although its bittersweet being able to be in a room with other creatives and seeing up close how a real shoot would function has definitely helped in the way I approach my own work. Its exposed me to be more carious of who I'm working alongside and for. Its taught me as a photographer to have a back-plan in place if something where to occur on a shoot.

In the upcoming months I hope to be working with more creatives but as a photographer. I need to start building up my clients so I can start commissioning and charging for my time. Unfortunately, due to covid-19 finding new opportunities has become quite hard. As it is almost physically impossible to create a shoot. So, what I've been doing with my time is evaluating all my old work. I began to re-edit my old work just to see if it's worth putting in my portfolio.

FINLEY MOORE

Due to covid-19 we unfortunately cannot have our exhibition. It's been postponed till further notice as this occurred when we just started having our meeting about the exhibition. We were unable to decide as a class the inner details of the exhibition (placement, instillation etc.) luckily before covid-19 I was frequently going to exhibitions as looking at how they installed their bodies of work.



in this exhibition I went to at Somerset House that was exploring the ACID movement in the UK. I was impressed in the simplicity of the lay out. Most photos that where on the wall where exhibited in a thin black frame. I imagine they did this so all the attentions on the photo. In one of the rooms they had scaffolding up which had a range of old fashion magazine covers. The artistic display reminds me of wallpaper. This idea resonated with me because my major project is based upon self-doubt, mental-illness and shame. I was on the fence with just printing my photos and framing them. I find engaging with someone's work allows the audience to connect with it more. Having a scaffolding/industrial look definitely helps shape my idea to audiences. Because of the simplicity that I strived for within my photos I wanted my set to almost counter act that.



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I also gave careful thought in how I wanted my film to be presented. Like my photos my film will also be a part of the simplistic realm. After teaming up with the brand Indoi in our first unit back from summer I found a new love for filming. In the exhibition space I found difficult on deciding how I wanted the film will be viewed (projector, monitor etc.) because I want to make the viewer feel submersed when watching the film. I feel by having an old school security tv box will push my narrative further maybe even bring it all together aesthetically. The narrative I want to push by choosing to have the old tv box is the idea of being watched even at our most vulnerable. I drew up a mock example of how I want my instillation to be installed at my exhibition. Using steal scaffolding to construct a frame I want to make a section for the TV, preferably I want the TV to be centre position and the photos surrounding it.

