

Soil.Worth.Gobbling

▀ Our relationship with the countryside.

Paul Williams
Falmouth University MA Photography
PHO710 Positions and Practice
Illustrated Proposal
November 2021

“Like lost children we live our unfinished adventures” (Guy Debord, 1967).

I will develop my research project by investigating our relationship with the countryside and the effect our surroundings have on how we feel and behave.

Psychogeography is defined as "the study of the precise laws and specific effects of the geographical environment ... on the emotions and behaviour of individuals" (Debord, 1955).

Although Debord's practice involved the urban environment, I will be looking at how Psychogeography can be adapted for the countryside.

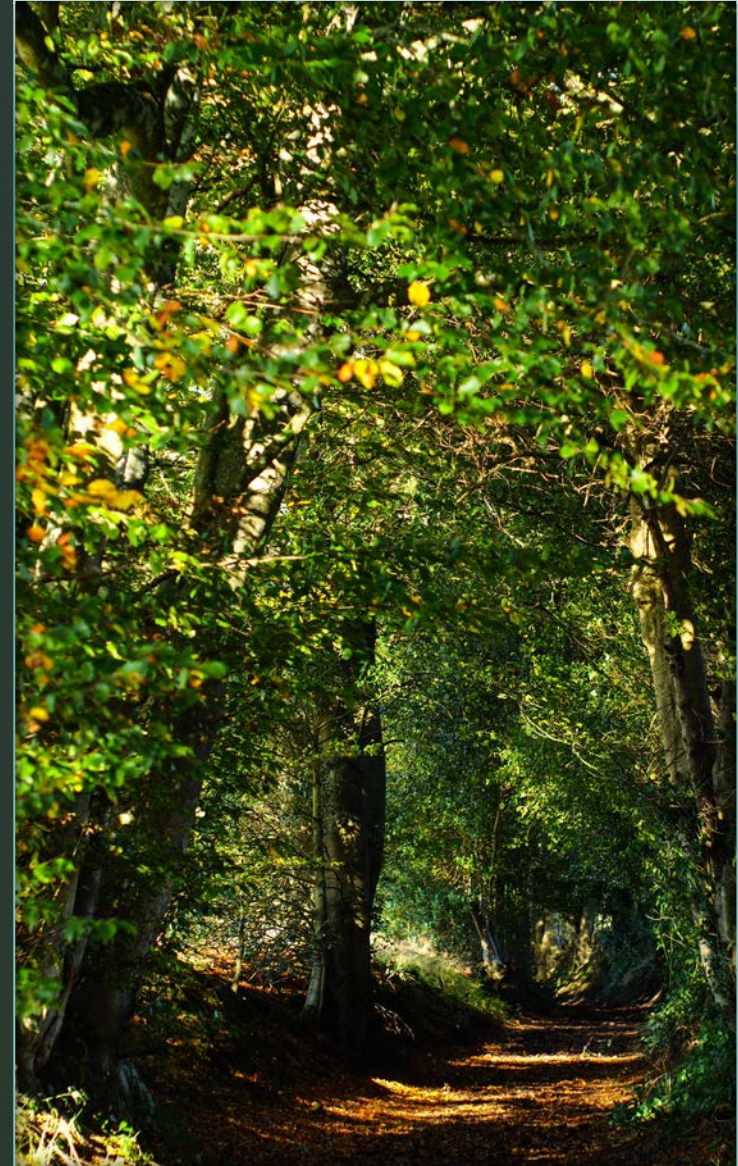


Fig.1:Paul Williams, Milland, 2021



Psychogeographers advocate the act of becoming lost in the city through the *derive* or 'drift', "let themselves be drawn by the attractions of the terrain and the encounters they find there" (Debord, 1956).



I would like to apply this theory to the countryside to see if the same practices can be adapted to enhance and alter our experiences of a rural location.



"Psychogeographical approaches can easily be transposed to the rural and semi-rural and we can still walk with psychogeographical attitude. We can do this anywhere. Simply by stopping, looking, questioning, slowing down, looking up, looking down, reversing, going off track, and generally following our curiosity" (Overall. 2016).



Fig.2:Paul Williams, Milland, 2021

The project to date

Since starting the MA I have been on explorative walks within the boundaries of the parish of Milland, which is in the South Downs National Park. I have recorded observations and tried to capture a "sense of place" through "the emotive bonds and attachments people develop or experience in particular locations and environments" (Foote and Azaryahu, 2009).

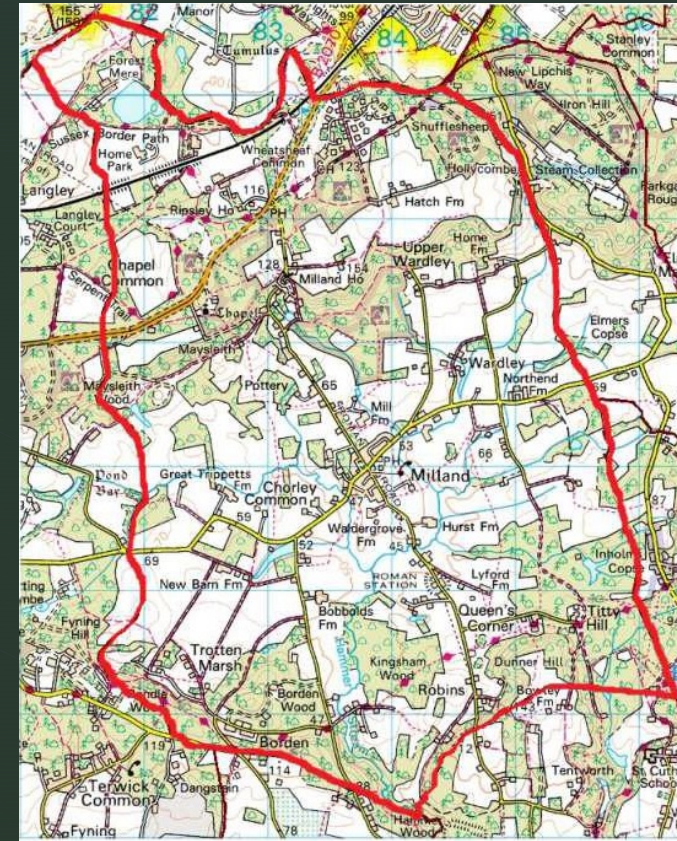


Fig.3: Milland NDP, 2016

The Greek physician Hippocrates declared that walking is the best medicine more than 2,000 years ago (Bateman, 2012). By exploring Milland's rights-of-way in my own *derive* of walking without a sense of purpose or destination, with my eyes open, I intend to capture what presents itself and try to reflect my own mood and feelings within the landscape where I live.

My title 'Soil.Worth.Gobbling' is a What3words location in Milland. Although these words locate an exact position, my photographs are about being immersive in the countryside, rather than about being at a particular location. I like the randomness of the words which do not directly link to the location but have a playful quality.

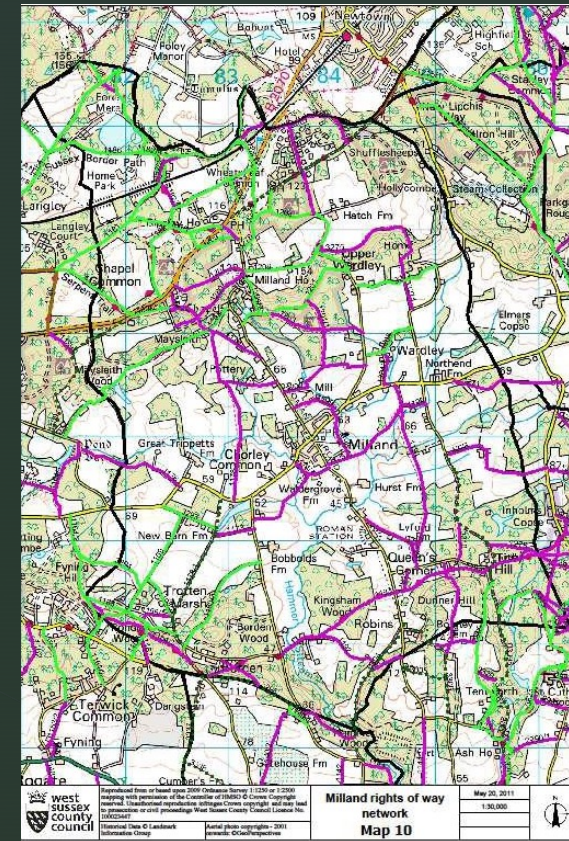


Fig.4: Milland NDP, 2016

in 'We Make The Path By Walking'¹Paul Gaffney's intention was to create a series of quiet, meditative images, which would evoke the experience of being immersed in nature and capture the essence of the journey. The images seek to engage the viewer in this walk, and to communicate a sense of the subtle internal and psychological changes which one may undergo while negotiating the landscape (Gaffney, 2013).

Gaffney's work includes pathways, observed details, and soft, mist shrouded scenes which is in congruence with my ethos of what I seek to capture on my journeys.

¹ <http://www.paulgaffneyphotography.com/We-Make-the-Path-by-Walking>



Fig.5: Paul Gaffney, 2013



Fig.6: Paul Williams, 2021

As well as taking images which capture the observations that imbibe the feelings I am experiencing at locations, like Gaffney I also like to show interconnecting paths and routes to give the viewer a sense of the journey being travelled.



Fig.10: Paul Williams, 2021



Fig.11: Paul Williams, 2021

Early one morning, any morning, we can set out with the least possible baggage, and discover the world

Thomas A Clark *In Praise of Walking* 1988

Jem Southam's trademark is the patient observation of changes at a single location over many months or years.²

Although photographing the same area, and returning to the same locations, my observation of change will be different to Southam's subtle approach as I will be looking at how the changes in light, weather and seasons affect the mood and feeling of the image rather than the changes in the location itself.



Fig.7: Jem Southam: The River Winter, 2010

² <http://visualarts.britishcouncil.org/collection/artists/southam-jem-1950>



Fig.8: Jem Southam: *River Exe at Bickleigh*, 22 November 2010 from the book '*The River - Winter*'



Fig.9: Paul Williams, 2021

I will be looking at the effects that immersing yourself in the countryside has on wellbeing through mindfulness. When we become more consciously aware of where we are, what we're doing and what we're thinking, life can become calmer, more enjoyable, and generally more manageable. In 'Capturing Mindfulness', Matthew Johnstone believes that next to meditation, being 'photopresent' is one of the most creative and enjoyable ways to attain mindfulness (Johnstone, 2014).



Fig.12: Paul Williams, 2021

In 'Walking in the Woods', Yoshifumi Miyazaki looks at "the practice of walking slowly through the woods, in no hurry, for a morning, an afternoon or a day. It is a practice that involves all the senses and as you gently walk and breathe deeply, the essential oils of the trees are absorbed by your body and have an extraordinary effect on positive feelings"(Miyazaki, 2021).

My intention is to use this practice alongside my photography and reflect what my senses are feeling through my images.



Fig.13: Paul Williams, 2021

Chrystel Lebas – Abyss 2003-06³

"The forest is a fascinating space; one can feel attracted by its grandeur or scared by depth and darkness."

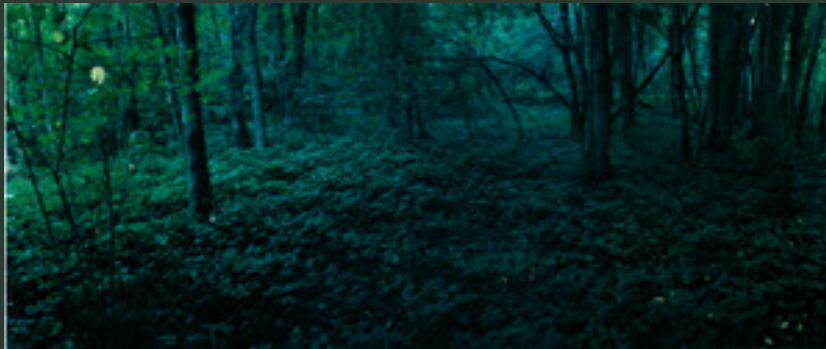


Fig.14: Chrystel Lebas - Abyss, Untitled n.3, 2003

Lebas took her images at twilight, so I intend to return to previously visited locations to get a sense of the change in emotive feelings you observe with the subdued natural lighting.



Fig.15: Paul Williams, 2021

³ <http://www.chrystellebas.com/Abyss/Abyss.htm>

Flora Mary Bartlett⁴ says, “my photography practice works through my own personal relationships with landscape and the natural world, influenced by my research in environmental anthropology and the history of our collective relationships with nature.”

I feel an affinity with her words and images and am interested in the links between anthropology and nature as my local landscape has been constantly evolving since the first evidence of habitation in Milland during the iron age.

⁴ <http://www.florabartlett.com/about>



Fig.16: Paul Williams, 2021



Fig.17: Flora Mary Bartlett
from the series 'Forest'

The year ahead

I will explore how I can use photography to explore the area where I live following both psychogeographical and mindfulness approaches and try to capture a sense of what I am seeing, thinking and feeling in my locality through a body of work that is personal to me, yet compelling enough to share with a wider audience through exhibited work that would enable the viewer to share the same positive impact that I have experienced.



Fig.18: Paul Williams, 2021

Alfred Stieglitz is considered to be the godfather of pictorialism as photographers strove to have their work recognised as an art form.⁵ His photo series, 'Equivalents', is believed to be the first set of photographs where the subject is deliberately left open to interpretation and, as such, can be considered as abstract. Abstract landscape photography has continued with photographers such as Chris Friel's smudgy, soft-focus landscape images using intentional camera movement. I will experiment with techniques like layering and long exposures to give the feeling of time passing, captured in a single image.



Fig.19: *Equivalent*, Alfred Stieglitz (1926)



Fig.20: Chris Friel 2011



Fig.21: Paul Williams, 2021

⁵ <https://www.thurmanovich.com/gallery-collections-blog/documenting-the-natural-world-a-history-of-landscape-photography>

January - April 2022: Informing Contexts

Alongside my practical work I will undertake further reading to underpin my critical and contextual understanding of concepts, informing and challenging my ideas, for example, I would like to look at 'Perspectives on Place' where Jesse Alexander explores the rich and diverse history of landscape photography and the many ways in which contemporary photographers engage with the landscape and their surroundings (Alexander, 2015).



Fig.22: Paul Williams, 2021

Paul Kenny's work explores "issues of fragility, beauty, and transience in the landscape; marks and scars left by man; and the few remaining areas of wilderness". Through a series of regular walks in a wood near his home, and looked at the cycle of leaf growth, fall and decomposition. He is more well known for camera-less photography in the darkroom and using scanners. So far, I have been observing leaves on my walks and capturing them in situ, but I intend to start collecting items such as leaves, twigs etc and exploring how I can use alternative processes such as cyanotypes or anthotypes. Scanning found objects can also be explored as well as placing them in the camera as per Stephen Gill (possibly using my new Pinsta camera).⁶



Fig.23: Paul Kenny, Leaf Map OS – 206 - 1996



Fig.24: Paul Williams, 2021

⁶ <https://www.pinstacamera.com/>

May- August 2022: Sustainable Strategies

I will explore analogue techniques to slow down the image making process and be aware of the environmental issues surrounding my practice. I will use pinhole cameras and alternative processes and be conscious of material consumption, whilst working towards a carbon-neutral impact for the making and presentation of my creative work.



Fig.25: Pinhole image, Paul Williams, 2021

The London Alternative Photography Collective was founded by Melanie King in 2013 and is committed to exploring sustainability and its nuances within the photographic ecosystem.(2021). They have some excellent resources including books, videos and workshops which will support informing my own eco-friendly analogue photography practice.⁷



Fig.26:Melanie King, Ramsgate, 2020. Developed In Pukka Three Mint Tea Developer.

⁷ <http://www.londonaltphoto.com/>

September-December 2022: Collaboration and Professional Locations

I am looking at the impact that immersing yourself in photography and the countryside can have on your mental health and am planning to collaborate with Dr Sandy Walker who is a mental health specialist. One of her main research interests is in using the arts in healthcare.⁸

I would like to explore how my images can be used to help others, for example studies show that seeing nature is an effective means of relieving stress and improving well-being (Maller, 2005).

Courses

- Large format photography workshop.
- Early Photographic Printing Processes workshop at CFPR
- Bookbinding course

⁸ <https://researchportal.port.ac.uk/en/persons/sandy-walker>

■ Ongoing research strategies

- **Making photographs** – digital, large format pinhole, alternative processes
- **Technical experiments** – exploring in camera techniques and mixed media
 - *Latest experiment* - 360-degree photo (click on link below)
 - [360-degree photo experiment](#)
- **Sound clips** – presentation using sound and vision
- **Visiting exhibitions** – e.g., **Coming up for air: Stephen Gill – A retrospective**
- **Attending lectures, talks and reading to expand my knowledge and understanding**
- **Seeking feedback from peers, tutors and other practitioners**
- **Critical reflection using my CRJ**

■ List of Appendices

- Anticipated costs
- Limitations, risks and threats
- List of Figures
- Bibliography (1): references
- Bibliography (2): Planned further reading
- Risk assessment
- Impact assessment plan
- Impact assessment references

Anticipated costs

(This is initial costings and is subject to change as the project develops)

Item	Cost £
Darkroom materials (to date. This cost could rise)	101.69
5x4 Pinsta Pinhole camera (backed on Kickstarter, delivery Feb)	257.00
10x8 Pinhole camera (or possible s/h 10x8 field camera)	282.60
Harman Direct positive paper (10x8)	69.95
Books	102.06
Bookbinding course	145.00
Materials for alternative processes	100.00
Total	1058.30


Limitations, risks and threats

For my research project I will following the public rights of way around the area I live, so I will make sure I abide with the countryside code and don't veer onto private land. There will be occasions when I may not be able to get out as planned to take photographs due to weather but hope I can work this to my advantage to capture a wider diversity of images. I can also use bad weather days for darkroom printing and digital editing. There is currently one local footpath closed by the council due to a broken bridge, but I have many miles of alternative routes and the closure is only temporary.

I am planning a variety of experimental techniques so there is the risk these will not work as intended, but I am open minded about visual outcomes from my photography and do not yet have a clear plan of a final body of images, so I am happy to let my explorative work guide me. With the risk of Covid and lockdowns ever present I am open minded about how I share my final work with a wider audience and and so will be looking at the options of both real and virtual displays. I am going to make a homemade 5x4 pinhole camera I can leave in a location for very long exposures so there is always a worry it could be taken.


List of Figures

- Fig.1-2: Paul Williams, Milland, 2021
- Fig.3-4: Milland NDP, 2016. Available at: <https://www.southdowns.gov.uk/planning/planning-policy/neighbourhood-planning/neighbourhood-development-plans/milland-neighbourhood-plan/>
- Fig.5: Paul Gaffney, 2013. Available at: <http://www.paulgaffneyphotography.com/We-Make-the-Path-by-Walking>
- Fig.6: Paul Williams, 2021
- Fig.7: Jem Southam: The River Winter, 2010. Available at: <https://mackbooks.co.uk/products/the-river-winter-br-jem-southam>
- Fig.8: Jem Southam: *River Exe at Bickleigh, 22 November 2010* from the book 'The River - Winter'. Available at: <https://loeildelaphotographie.com/en/jem-southam-the-river-winter/>
- Fig.9-13: Paul Williams, 2021
- Fig.14: Chrystel Lebas - Abyss, Untitled n.3, 2003. Available at: <http://www.chrystellebas.com/work.htm>
- Fig.15-16: Paul Williams, 2021

- 
- Fig.17: Flora Mary Bartlett from the series 'Forest'. Available at: <http://www.florabartlett.com/tdjcg45mnd74wn0x8eqwca0z9160op>
 - Fig.18: Paul Williams, 2021
 - Fig.19: *Equivalent*, Alfred Stieglitz (1926) . Available at: <https://www.thurmanovich.com/gallery-collections-blog//documenting-the-natural-world-a-history-of-landscape-photography>
 - Fig.20: Chris Friel 2011. Available at: <http://www.andrewsgibson.com/blog/2012/11/long-exposure-photography-interview-2-chris-friel/>
 - Fig.21-22: Paul Williams, 2021
 - Fig.23: Paul Kenny, Leaf Map OS – 206 – 1996: Available at https://paul-kenny.co.uk/photo_4998043.html#photos_id=4998041
 - Fig.24: Paul Williams, 2021
 - Fig.25: Pinhole image, Paul Williams, 2021
 - Fig.26: Melanie King, Ramsgate, 2020. Developed In Pukka Three Mint Tea Developer. Available at: <https://www.melaniek.co.uk/plant-based-developers>

■ Bibliography (1): references

- Alexander, J., 2015. *Perspectives on place*. London: Fairchild Books.
- Batman, David. (2012). Hippocrates: 'Walking is man's best medicine!'. *Occupational medicine* (Oxford, England). 62. 320-2. 10.1093/occmed/kqs084.
- Cecily Maller, Mardie Townsend, Anita Pryor, Peter Brown, Lawrence St Leger, Healthy nature healthy people: 'contact with nature' as an upstream health promotion intervention for populations, *Health Promotion International*, Volume 21, Issue 1, March 2006, Pages 45–54
- Chrystellebas.com. 2021. *chrystel lebas home*. [online] Available at: <<http://www.chrystellebas.com/Abyss/Abyss.htm>> [Accessed 10 November 2021].
- Collection.photoireland.org. 2021. *We Make The Path By Walking | PhotoIreland Collection*. [online] Available at: <<https://collection.photoireland.org/self-published/we-make-the-path-by-walking/>> [Accessed 5 November 2021].
- Flora Mary Bartlett. 2021. *About — Flora Mary Bartlett*. [online] Available at: <<http://www.florabartlett.com/about>> [Accessed 23 November 2021].
- Goodreads.com. 2021. *The Society of the Spectacle Quotes by Guy Debord*. [online] Available at: <<https://www.goodreads.com/work/quotes/371226-la-soci-t-du-spectacle>> [Accessed 5 November 2021].
- Johnstone, M., 2014. *Capturing Mindfulness*. 1st ed. Robinson.

- 
- Journal, I., 2021. *A Celebration of Transient Beauty: The Photographic Art of Paul Kenny - Image Journal*. [online] Image Journal. Available at: <<https://imagejournal.org/article/4386/>> [Accessed 23 November 2021].
 - Knabb, K., 2007. *Situationist international anthology*. Berkeley: Bureau of Public Secrets, p.62.
 - Library.nothingness.org. 2021. *The Situationist International Text Library/Introduction to a Critique of Urban Geography*. [online] Available at: <<http://library.nothingness.org/articles/SI/en/display/2>> [Accessed 5 November 2021].
 - Miyazaki, Y., 2021. *Walking in the woods*. Aster.
 - Overall, S. 2016. *Walking backwards: psychogeographical approaches to heritage*.
 - Paul-kenny.co.uk. 2021. *Paul Kenny-PhotographicWorks: welcome*. [online] Available at: <<https://paul-kenny.co.uk/>> [Accessed 23 November 2021].
 - Photo, L., 2021. *London Alternative Photography Collective*. [online] London Alternative Photography Collective. Available at: <<http://www.londonaltphoto.com/>> [Accessed 5 November 2021].
 - Thrift, N. and Kitchin, R., 2009. *International encyclopedia of human geography*. Amsterdam: Elsevier, pp.96-100.
 - Thurmanovich Gallery. 2021. *Documenting the natural world: A history of landscape photography — Thurmanovich Gallery*. [online] Available at: <<https://www.thurmanovich.com/gallery-collections-blog//documenting-the-natural-world-a-history-of-landscape-photography>> [Accessed 23 November 2021].

■ Bibliography (2): further planned reading

- Cloke, P., 1994. *Writing the rural*. London: Chapman.
- De Botton, A. and Armstrong, J., n.d. *Art as therapy*.
- Friel, C., 2015. *Framed*. Wylam: Triplekite Publishing.
- Gaffney, P., 2013. *We make the path by walking*. Dublin: Paul Gaffney.
- Godwin, F. and Fowles, J., 1985. *Land*. London: Heinemann.
- James, C., n.d. *The book of alternative photographic processes*.
- Kenny, P., n.d. *Seaworks 1998-2013*.
- Misrach, R., Foglia, L. and Riepenhoff, M., n.d. *Richard Misrach on landscape and meaning*.
- Self, W. and Steadman, R., 2007. *Psychogeography*. London: New York.
- Southam, J., Badger, G. and Grundberg, A., 2005. *Landscape stories*. New York: Princeton Architectural Press.
- Southam., 2013. *The river. Winter*. London: Mack.

Risk assessment

Photography Risk Assessment form

FALMOUTH
UNIVERSITY

Please read the Risk Assessment Guidelines before completing this form which contains further resources, available from [The Photography Centre](#).

- Please save a copy of this form to your computer
- You will need to attach a risk assessment form to your Research Project Proposal and your Final Major Project Proposal.

Photographer's Name:	Paul Williams	Date(s) of Shoot:	Multiple dates
Assistants' Names:			
Module Leader:	Jesse Alexander		
Location:	Milland (in South Downs National Park)		
Description of work:	Landscape photography using digital and large format pinhole cameras. Developing prints		

Persons at Risk

Identify all those at risk

Technical Staff:	Academic Staff:	Students:	Admin Staff:	Canteen Staff:
Contractors:	General Public:	Visitors:	Estates Staff:	Library Staff:
Cleaning Staff:	Emergency Personnel:			

Other:	Myself. General public	Especially at risk:
--------	------------------------	---------------------

Check list				
Equipment	Flash/tungsten	Stands/tripods	Hot lights	Smoke machine/fire
Flammable materials	Risk of Fire	Welfare of Assistant	Welfare of model	Working at Heights
Location	Transport to location	Parking	Vehicles/traffic	Weather conditions
Public	Confined spaces	Derelict Buildings	Animals	Children
Tides	Compressed Gasses	Water	Noise	Chemicals

PRIMARY RISK ASSESSMENT

Example


HAZARD	What kind of hazards are there at the site or in your task? <i>i.e. Light stand</i>	RISK OF	What risks do those hazards create? <i>i.e. Light stand falling over</i>
CONTROL MEASURE	How are you going to minimise the risk associated with the hazards you've identified? <i>i.e. weigh down light stand with sandbags</i>		

Please continue your risk assessment, adding additional pages as necessary.

HAZARD	Tripod	RISK OF	Trip hazard
CONTROL MEASURE	For longer exposures keep to the side of footpaths etc and notify any passers-by of the tripod location.		
HAZARD	Uneven terrain, styles, bridges	RISK OF	Falling over
CONTROL MEASURE	Where suitable footwear. Be observant in looking for possible hazards. Take care crossing over styles and bridges. Keep a mobile phone on me to call for help if injured.		
HAZARD	Grazing animals, wild animals	RISK OF	Being hit/ trampled by animals
CONTROL MEASURE	Observe signage from landowners. Do not approach animals.		
HAZARD	Chemicals for producing prints	RISK OF	Damage to skin, getting chemicals in eyes, environmental pollution.
CONTROL MEASURE	Observe instructions for proper storing, handling and disposing of chemicals.		

On site risk assessment: these are control measures that arose on your shoot	
Emergency Information and Procedures	
Phone	Charged mobile phone with full signal / Nearest Payphone / Landline
Medical Expertise	Are you or a member of your team First Aid qualified? Do you know where the nearest one is?

Emergency Procedure	In the event of an emergency dial 999 or 112 ensure that you or someone with you can accurately describe where you are (ideally nearest postcode)
Medical Treatment	Minor Injuries Unit, Falmouth Hospital Open weekdays 8am to 8pm A&E Trelliske Hospital, Truro, Open 24 hours
Evacuation procedures	Ambulance can evacuate from main road.
Incident/accident reporting	All incidents or accidents should be reported to tutor at Falmouth University

Assessment carried out by	
<ul style="list-style-type: none"> I have ensured that I have reviewed the hazards and risks associated with this project and taken necessary steps to remove hazards where possible or reduced the risks associated with the remaining hazards to a minimum. I have recorded the main hazards, risks and control measures in this document. I have ensured that those working with me have been briefed on the nature of the tasks they are to perform, and are aware of the hazards associated with the task and the measures in place to reduce the risks associated with those hazards. (if applicable) I will continually assess hazards and risks 'live' on site to ensure that nothing has been overlooked or has changed since initial assessment. 	
Signed: 	Date: 12 th November 2021
Assessment reviewed by	

Impact Assessment Plan

“We don’t need a handful of people doing zero waste perfectly. We need millions of people doing it imperfectly” –
Anne Marie Bonneau

Environmental impact

I will be visiting locations that are within walking distance of where I live so there will be zero carbon emissions involved with travel. My photographs will be taken in the parish of Milland which is in the South Downs National Park, prior to which it was an Area of Outstanding Natural Beauty. When out walking and photographing I make sure to follow the Countryside Code, in particular these key points:

- Be considerate to those living in, working in and enjoying the countryside
- Leave gates and property as you find them
- Follow local signs and keep to marked paths unless wider access is available
- Take your litter home – leave no trace of your visit
- Care for nature – do not cause damage or disturbance

Photographic equipment

Photography is generally not environmentally friendly. Digital cameras consist of many electronic components, some of which are produced using toxic substances. Precious metals are mined to create the cameras, lead is used for the microchips and semiconductors are environmentally hazardous to produce. Analogue photography is no better. Most significantly, developing analogue photos requires the use of a variety of potentially dangerous chemicals, several of which are toxic to the environment.

I do have all the equipment I need for this project, with film, pinhole, and digital cameras and lenses, however If the photos using my 5x4 pinhole camera are successful I would like to upscale this to 10x8. I will explore the most eco-friendly way of doing this, either buying one made from recycled plastic or sustainable wood or buying second hand. My 'wish list' includes upgrading to medium format digital to get more detail in my images and to be able to produce larger, more detailed prints to display, but for this I would buy a second-hand model from a more ethical camera company. Things you need to look for include:

- Does the brand score well for its conflict minerals policy?
- Does the brand score well for its toxics policy?
- Does the company support the hunting industry?
- Does the brand support trophy hunting?

I intend to explore how eco-friendly I can make the whole photographic process from image taking to print. With analogue photography I am going to use direct positive photo paper rather than film-based negatives due to the environmental impact caused by film production. I am also exploring alternative developing processes and will be looking at the most eco-friendly options, such as caffenol, cyanotypes and anthotypes. I will be looking at the packaging, handling, and disposal of any chemicals I use and look at ways I can cut down on wash water, for example by using Ilford washaid. I will be buying my photographic materials from Speed Graphic which is a film and darkroom supplier less than 10 miles from me. I would try to travel on route to other locations to reduce carbon emissions.

For digital images I shall be using my existing cameras and any power used for battery charging is 100% green electricity.

Editing and printing

I use a Macbook pro for editing and storing digital images, and according to Greenpeace, Apple are the greenest computer manufacturer of 17 of the world's leading electronics companies that they examined. I use 100% green electricity and do not print anything out unless necessary.

Any prints produced will be produced by companies using eco-friendly printing companies and products, for example Monkey puzzle art in Cornwall who use Hahnemühle Photo Rag paper which is from 100% sustainable cotton. Prints could also be mounted on Ecobloc which is made using digitally engineered cardboard which is made with over 90 percent recycled paper and organic inks, and fully recyclable.

I am also considering doing a bookbinding course and producing a book containing the smaller prints produced through analogue methods. I would endeavour to use sustainable materials and consider the location of suppliers to minimise the carbon footprint of travel costs.

Impact assessment references

- AlternativePhotography.com. 2021. *AlternativePhotography.com*. [online] Available at: <<https://www.alternativephotography.com/>> [Accessed 12 November 2021].
- Amateur Photographer. 2021. *Eco-friendly printing : Paper, inks and printing companies - Amateur Photographer*. [online] Available at: <<https://www.amateurphotographer.co.uk/latest/articles/eco-friendly-printing-137777>> [Accessed 12 November 2021].
- Analogue Wonderland. 2021. *Is Eco-friendly Film Photography Possible?*. [online] Available at: <<https://analoguewonderland.co.uk/blogs/film-photography-blog/is-eco-friendly-film-photography-possible>> [Accessed 12 November 2021].
- Apple (United Kingdom). 2021. *Environment*. [online] Available at: <<https://www.apple.com/uk/environment/>> [Accessed 24 November 2021].
- Blind-magazine.com. 2021. *Being a photographer and an ecologist*. [online] Available at: <<https://www.blind-magazine.com/en/stories/2557-must-we-stop-taking-pictures-to-save-the-planet-en>> [Accessed 12 November 2021].
- Conservatree - Recycled and Environmental Paper Information | Paper logo, Paper, Printed paper. [online] Available at: <<https://www.pinterest.co.uk/pin/473863192044271549/>> [Accessed 12 November 2021].
- Deadly.ie. 2021. *Zero Waste Photography — Deadly.ie*. [online] Available at: <<https://deadly.ie/blog//zero-waste-photography>> [Accessed 12 November 2021].
- Ethical Consumer. 2021. *Digital Cameras | Ethical Consumer*. [online] Available at: <<https://www.ethicalconsumer.org/technology/shopping-guide/digital-cameras>> [Accessed 24 November 2021].

- GOV.UK. 2021. *The Countryside Code*. [online] Available at: <<https://www.gov.uk/government/publications/the-countryside-code>> [Accessed 24 November 2021].
- Greenpeace USA. 2021. *Guide to Greener Electronics 2017 | Greenpeace USA*. [online] Available at: <<https://www.greenpeace.org/usa/reports/greener-electronics-2017/>> [Accessed 24 November 2021].
- the Guardian. 2021. *Leo Hickman: Is it OK ... to use a digital camera?*. [online] Available at: <<https://www.theguardian.com/technology/2006/aug/01/news.environment>> [Accessed 12 November 2021].
- Monkeypuzzleart.co.uk. 2021. [online] Available at: <<http://monkeypuzzleart.co.uk/>> [Accessed 25 November 2021].
- Octopus Energy. 2021. *What makes Octopus Energy so very green?*. [online] Available at: <<https://octopus.energy/blog/what-makes-us-green/>> [Accessed 12 November 2021].
- PetaPixel. 2021. *8 Beautiful Alternative Processes for Photographers*. [online] Available at: <<https://petapixel.com/2017/03/31/8-beautiful-alternative-processes-photographers/>> [Accessed 12 November 2021].
- ShutterRelease. 2021. *Going Green: Find Out If Analogue or Digital Photography is More Environmentally Friendly - ShutterRelease*. [online] Available at: <<https://shutterreleaseworld.com/analogue-or-digital-photography-is-more-environmentally-friendly/>> [Accessed 12 November 2021].
- Supersizeprint.co.uk. 2021. *Supersize Print | Large Format Printing, Poster, Canvas, Acrylic, Foamex*. [online] Available at: <<https://www.supersizeprint.co.uk/>> [Accessed 25 November 2021].
- Urth Magazine. 2021. *Is Analogue or Digital Photography More Eco Friendly? | Urth Magazine*. [online] Available at: <<https://urth.co/magazine/analogue-versus-digital-photography-eco-friendly>> [Accessed 12 November 2021].