

THE FLAG

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GENRE
DRAMA
LGBTQ+

LOGLINE

**A LESBIAN COUPLE OF COLOUR
TAKE ISSUE WITH THEIR
NEIGHBOUR'S FLAG, BUT AFTER
DISCOVERING THE REAL SITUATION
NEXT DOOR,
A BRIDGE CAN FINALLY BE BUILT.**

STORY

A COMPELLING NARRATIVE UNFOLDS AROUND TWO WOMEN OF COLOUR WHO MOVE INTO A NEW NEIGHBOURHOOD AND IMMEDIATELY FACE WHAT THEY PERCEIVE AS PREJUDICE, HIGHLIGHTED BY THEIR NEIGHBOUR'S PROMINENT DISPLAY OF THE ST. GEORGE'S FLAG. WHILE ONE NEW NEIGHBOUR CHAMPIONS BUILDING BRIDGES, THE OTHER DISMISSES THE EFFORT. AS THE STORY PROGRESSES, A DARKER TRUTH EMERGES: THE NEIGHBOUR IS TRAPPED IN AN ABUSIVE RELATIONSHIP WITH HER OWN SON, THE LIKELY SOURCE OF THE PREJUDICE AND THE FLAG'S PLACEMENT.

THE NEW NEIGHBOURS FIND A WAY TO CONNECT WITH THE INTROVERTED AND WITHDRAWN WOMAN. IN A CRITICAL MOMENT, ONE OF THEM MUST INTERVENE AND HELP AFTER THE SON PHYSICALLY ASSAULTS HIS MOTHER. FOLLOWING THE SON'S INCARCERATION, THE NEIGHBOUR RESPONDS TO THE KINDNESS SHE HAS RECEIVED WITH A POWERFUL GESTURE OF HER OWN: SHE ORDERS A PRIDE FLAG TO FLY ALONGSIDE THE ST. GEORGE'S FLAG. SHE DOESN'T REMOVE THE ORIGINAL FLAG, ACKNOWLEDGING THAT IT DOESN'T INHERENTLY REPRESENT HATE IF USED CORRECTLY. BY ADDING THE PRIDE FLAG, SHE SIGNALS SUPPORT FOR HER NEW NEIGHBOURS NOW THAT SHE FEELS SAFE. THE NARRATIVE CONCLUDES WITH A FINAL TWIST, UNDERSCORING THAT NO ONE IS TRULY SAFE FROM THE INSIDIOUS REACH OF JINGOISM OR RACISM.

DIRECTORS VISION

THE FLAG IS A SHORT FILM ABOUT THE DANGER OF ASSUMPTIONS AND THE QUIET POWER OF EMPATHY. THE FILM EXPLORES HOW SYMBOLS—FLAGS, HOMES, SILENCE—ARE OFTEN MISTAKEN FOR FIXED TRUTHS. IN REALITY, THEY ARE A FRONT FOR COMPLICATED STORIES ABOUT IDENTITY AND HUMAN CONNECTION..

THE TONE SHOULD BE RESTRAINED AND EMOTIONALLY GROUNDED. BOTH IN PERFORMANCE AND VISUALLY. I WANT THE AUDIENCE TO SIT IN DISCOMFORT EARLY ON, SHARING MILLY AND ALICIA'S UNEASE TOWARD CAROL. CAROL FINDS SAFETY IN KEEPING HER WORLD SMALL—HER SHOTS ARE FIXED AND GET CLOSER AS WE UNDERSTAND MORE ABOUT HER. MILLY AND ALICIA LIVE A BUSIER LIFE, THE CAMERA MOVEMENT IS MORE ALIVE WHEN WE ARE WITH THEM. THE FILM DELIBERATELY WITHHOLDS CLARITY OR A 'FIXED' STYLE, WHICH MIRRORS THE IDEA OF A LACK OF UNDERSTANDING BETWEEN THE NEIGHBOURS. THE ST GEORGE'S CROSS WILL BE SHOT PLAINLY—NEVER STYLISED—ALLOWING THE AUDIENCE TO PROJECT MEANING ONTO IT, JUST AS OUR CHARACTERS DO.

CHARACTERS



**ALICIA - WOMAN OF COLOUR
(50'S),
INTELLIGENT CREATIVE WHO
WORKS FROM HOME, SHE HAS
LITTLE TIME FOR PEOPLE WHO
ARE NOT WILLING TO EXPAND
THEIR WORLD VIEW.**

**DREAM CASTING
VIOLA DAVIS, KERRY
WASHINGTON, THANDIWE
NEWTON, RAKIE AYOLA**





**MILLY - WOMAN OF COLOUR (50's)
NATURAL CARER, WORKS IN A
CUSTOMER SERVICE / CARING ROLE,
ETERNALLY OPTIMISTIC. ALWAYS
READY TO BUILD A BRIDGE.**

DREAM CASTING

**OCTAVIA SPENCER, SHARON D
CLARKE, QUEEN LATIFAH, NINA
WADIA**



CAROL - WHITE (50's)
INTROVERTED, BROKEN, VICTIM
OF FAMILIAL DOMESTIC ABUSE.

DREAM CASTING
NICOLA WALKER, ANNE MARIE
DUFF, CARRIE COON, ANNA
TORV



BUDGET

TOTAL BUDGET

€17,258

RAISED €2,500

STILL TO RAISE

€14,758

CREW 38%

CAST 7%

EQUIPMENT 12%

FESTIVALS 12%

INSURANCE 3.5%

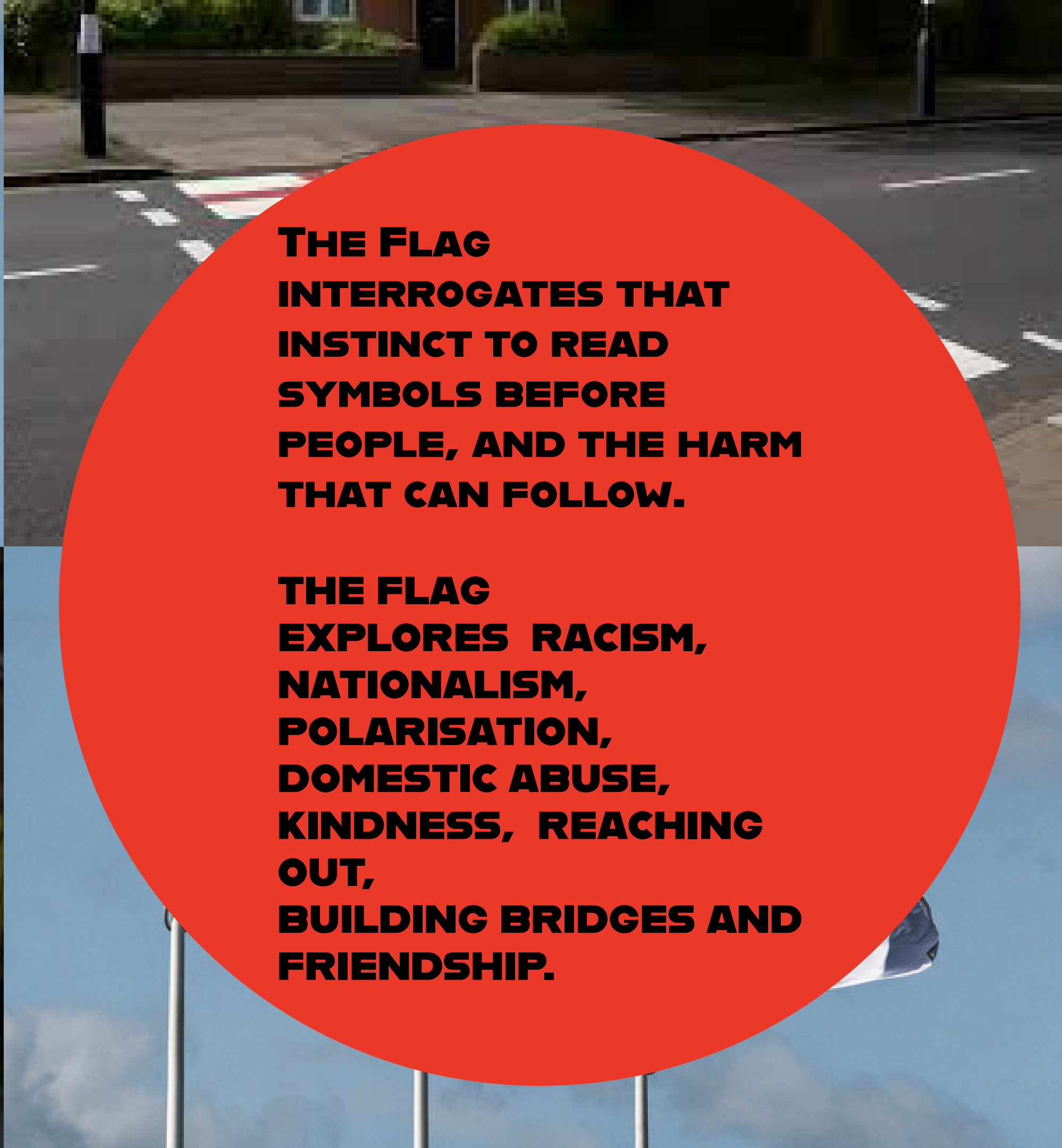
POST PRODUCTION 13%

TRAVEL COSTS 8.5%

FOOD COSTS 6%



**WHY NOW?
THE FILM IS
ESPECIALLY TIMELY
IN A BRITAIN WHERE
FLAGS (IN
PARTICULAR THE
GEORGE'S CROSS)
HAVE BECOME
LOADED SYMBOLS,
INCREASINGLY TIED
TO POLARISED
DEBATES ABOUT
BELONGING,
IDENTITY AND
MIGRATION.**



**THE FLAG
INTERROGATES THAT
INSTINCT TO READ
SYMBOLS BEFORE
PEOPLE, AND THE HARM
THAT CAN FOLLOW.**

**THE FLAG
EXPLORES RACISM,
NATIONALISM,
POLARISATION,
DOMESTIC ABUSE,
KINDNESS, REACHING
OUT,
BUILDING BRIDGES AND
FRIENDSHIP.**



WHAT MAKES THE FLAG DISTINCTIVE?

FLAGS THEMSELVES CARRY NO INHERENT MEANING; IT IS OUR PERCEPTION OF THEM THAT GIVES THEM SIGNIFICANCE. DEPENDING ON WHERE ONE SITS ON THE SPECTRUM, THEY MAY BE VIEWED AS RACIST OR PATRIOTIC, OR SOMETHING ELSE ENTIRELY.

THIS PRODUCTION IS RARE IN ITS LEADERSHIP AND REPRESENTATION. WE WILL BE WORKING WITH A PREDOMINANTLY MIDDLE-AGED FEMALE CAST, A DEMOGRAPHIC SELDOM CENTRED IN PRODUCTIONS —PARTICULARLY IN WORK THAT MEANINGFULLY INCLUDES PEOPLE OF COLOUR. IN ADDITION, THE PROJECT IS SUPPORTED BY A FEMALE-LED CREW, WITH OUR DIRECTOR, DIRECTOR OF PHOTOGRAPHY, PRODUCER, PRODUCTION DESIGNER AND FIRST ASSISTANT DIRECTOR ALL BEING WOMEN.



TARGET AUDIENCE

**PROGRESSIVE SOCIALLY CONSCIOUS
ADULTS**

20'S PLUS

**VIEWERS WHO WATCH ISSUE DRIVEN
STORIES**

**AUDIENCES WHO PREFER NUANCE
OVER SLOGANS AND WANT TO WATCH
FILMS THAT COMPLICATE PATRIOTISM**

FESTIVALS

STRATEGY

PREMIERE AT A BOLD FESTIVAL

THAT CHAMPIONS

DISTINCTIVE, LGBTQ+

OR FEMALE-LED STORIES

BAFTA / ACADEMY-QUALIFYING

CONNECT WITH PROGRAMMERS,

PARTNERS, AND

POTENTIAL BACKERS FOR FUTURE

WORK

TARGET FESTIVALS THAT WE

ALREADY HAVE CONNECTIONS WITH

FROM OUR PREVIOUS FILM

'CLUTTER'

TARGET FESTIVALS

OUT ON FILM

BFI FLARE

IRIS PRIZE

SAN JOSE INTERNATIONAL

SHORT FILM FESTIVAL

THIS IS ENGLAND

LONDON SHORT FILM FESTIVAL

BERLINALE

FRAMELINE

INSIDE OUT

OUTFEST

KIRSTY HINES-MACKAY
DIRECTOR

KIRSTY IS A GLASGOW-BASED DIRECTOR WITH A STRONG FOCUS ON ACTOR-LED STORYTELLING AND CONTEMPORARY BRITISH NARRATIVES. SHE BEGAN DIRECTING IN 2018, WRITING AND DIRECTING FOR THE RTS AWARD-WINNING BBC ALBA SKETCH SHOW FUNC, AND HAS SINCE DIRECTED BROADCAST EPISODES OF OLGA DA POLGA (CBEEBIES) AND LAGGING (CBBC), GAINING EXTENSIVE EXPERIENCE WORKING WITH VFX, GREEN SCREEN, AND COMPLEX POST-PRODUCTION. HER SHORT FILM HOGMANAY, STARRING PETER MULLAN, HAS SCREENED AT NATIONAL AND INTERNATIONAL FESTIVALS, WINNING BEST SCOTTISH FILM AT THE HB FILM FESTIVAL, AND WAS BROADCAST ON STV ON NEW YEAR'S EVE. HER MOST RECENT SHORT, LAST CALL, WAS A UK-WIDE WINNER OF THE EMERGING VOICES FILM FOUNDATION. KIRSTY IS CURRENTLY PART OF THE DIRECTORS UK INSPIRE 2025/26 COHORT, MENTORED BY SAUL METZSTEIN (SLOW HORSES), AND HAS RECENTLY SHADOWED HIM ON SET AND IN POST-PRODUCTION ON THE APPLE TV+ SERIES. SHE IS PASSIONATE ABOUT WORKING CLOSELY WITH ACTORS AND CREATING EMOTIONALLY GROUNDED, SOCIALLY RESONANT WORK.

AMY NEWSTEAD
DOP

AMY HAS OVER 20 YEARS EXPERIENCE IN HIGH-END FACTUAL, DRAMA, CORPORATE AND PROMO WORLDS, SHOOTING FOR STEAMERS INCLUDING NETFLIX, AND DISNEY+, AS WELL AS ALL THE MAJOR UK TERRESTRIAL CHANNELS. RECENT PROJECTS INCLUDE THE ASIF KAPADIA SERIES CAMDEN FOR LIGHTBOX AND DISNEY+, BAFTA NOMINATED FEATURE DOCUMENTARY DOC, WAR PAINT: WOMEN AT WAR, JORDAN GREY: IS IT A BIRD? REBELLION, AND HER MAJESTY THE QUEEN: BEHIND CLOSED DOORS AND CLUTTER FOR SASH FILMS. AMY IS PART OF THE ILLUMINATRIX COLLECTIVE. AMY@AMYNEWSTEAD.COM



OUR TEAM



PRODUCERS

SUZANNE PROCTER & GREG ASHTON

BEFORE FILM PRODUCING, SUZANNE & GREG SUCCESSFULLY PRODUCED THEATRE PRODUCTIONS AS RIPLEY THEATRE, GARNERING THREE EDINBURGH FRINGE FIRST NOMINATIONS (FOR DIARY OF A WELSHCAKE, EGGPLANT AND LITTLE RED), TWO LOST THEATRE AWARDS (FOR MADAM BUTTERFLY'S CHILD AND MAD MARGARET'S REVENGE) AND TWO OFF WEST END OFFIE NOMINATIONS FOR THE DIVA DRAG. THEY HAVE TOURED ACROSS THE UK AS WELL AS HEADING AS FAR AFIELD AS HONG KONG, AUSTRALIA AND SINGAPORE. SUZANNE HAS ALSO CO-PRODUCED SEVERAL PLAYS WITH 368 THEATRE COMPANY, INCLUDING LOVE'S THE THING, CRUISING, HONEYMOON FROM HELL AND IN CONVERSATION WITH AN ACID BATH MURDERER WHICH WENT ONTO WIN THE ARGUS ANGEL AWARD FOR ARTISTIC EXCELLENCE AT THE BRIGHTON FESTIVAL AND COMPLETED A UK TOUR. GREG HAS PRODUCED SEVERAL AUDIO MUSICALS FOR FAMILY LISTENING, FEATURING SHARON D. CLARKE, MARK BONNAR, COLIN SALMON, TONY MAUDSLEY, LOUISE JAMESON AND A HOST OF WEST END STARS FROM THE WORLD OF MUSICAL THEATRE.

THE PAIR RECENTLY PRODUCED THEIR FIRST SHORT FILM UNDER SASH FILMS, THE AWARD WINNING 'CLUTTER', WHICH IS CURRENTLY ON THE FILM FESTIVAL CIRCUIT.





WRITER - GREG ASHTON

AS A PROUDLY GAY WELSH WRITER GREG ASHTON HAS WRITTEN FOR HTV WALES, BBC RADIO WALES, NATIONAL THEATRE, THEATRE ROYAL PLYMOUTH, THEATRE ROYAL YORK, THE SHERMAN THEATRE CARDIFF, THE TORCH THEATRE MILFORD HAVEN, PERFECT PITCH MUSICALS, THE ROYAL WELSH COLLEGE OF MUSIC & DRAMA, THE WELSH SCOUTS AND GIRL GUIDES, AND THE WELSH NATIONAL OPERA. HIS FIRST SHORT FILM 'CLUTTER' WAS PRODUCED IN 2025 AND CONTINUES TO TOUR THE FILM FESTIVAL CIRCUIT.

GREG WAS ALSO AN INTERNATIONAL FLIGHT ATTENDANT FOR SEVENTEEN YEARS AND FEELS THAT HE HAS BEEN EXTREMELY LUCKY TO HAVE MET AND REGULARLY CONVERSED WITH PEOPLE FROM ALL OVER THE GLOBE.



SASH FILMS WAS BORN FROM AN AGREEMENT BETWEEN ACTOR/PRODUCERS SUZANNE PROCTER AND GREG ASHTON THAT IF THEY EVER MOVED INTO FILM, THEY WOULD ALWAYS STRIVE FOR A BEST PRACTICE OF COLLABORATION BOTH ON AND OFF SET AND TO ALWAYS WORK WITH A DIVERSE CAST AND CREW. OUR FIRST SHORT 'CLUTTER' IS SIX MONTHS INTO IT'S FILM FESTIVAL JOURNEY AND HAS ALREADY BEEN SELECTED FOR SEVERAL ACADEMY AWARD AND BAFTA QUALIFYING FESTIVALS INCLUDING OUT ON FILM AND THE SAN JOSE INTERNATIONAL SHORT FILM FESTIVAL AND TO DATE HAS WON BEST LGBTQ FILM AT DUBLIN INTERNATIONAL SHORT FILM AND MUSIC FESTIVAL, DISAPPEAR HERE FILM FESTIVAL AND UNBORDERED FILM FESTIVAL. WE ARE EQUALLY STUNNED AND THRILLED AT HOW WELL THE FILM HAS BEEN RECEIVED ALL OVER THE WORLD.

**CONTACT SUZANNE PROCTER / GREGORY ASHTON
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THANK YOU