‘Blown Away’: Partnering on a Netflix Reality Series to Promote Glassblowing Education

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‘Blown Away’: Partnering on a Netflix reality series to promote glassblowing education

Abstract
Despite having taught the craft of working with glass for 50 years and playing an instrumental role in establishing a community of glass artists and glassblowers throughout Canada, Sheridan College’s glass programme had been experiencing declining enrolment for several years. This case study outlines the innovative approach taken by Sheridan to generate visibility for and interest in its Honours Bachelor of Craft and Design – Glassblowing programme by partnering with Netflix to create a competition-based reality TV series about glassblowing called Blown Away.

Keywords
brand promotion, integrated marketing and communications, partnership, enrolment

INTRODUCTION
Sheridan College Institute of Technology and Advanced Learning is a leading postsecondary institution in Ontario, Canada, educating approximately 23,000 learners each year, in hands-on programmes that blend theory and practice. Its 190,000 alumni play a critical role in shaping the future of our society in the fields of arts, business, community service, health, technology and the skilled trades. The college has long been regarded a trailblazer and has earned its reputation as Canada’s largest art school.

Sheridan’s glass programme is the oldest of its kind in Canada. Sheridan is one of only two postsecondary institutions in the country that teach the artform as a four-year baccalaureate degree, covering all aspects of the medium, from flame-working to sand casting, kiln
casting, cold working and electroplating. As an intensive, studio-based programme that requires highly specialised equipment, enrolment is capped at 20 students per year, for a total cohort of 80. Graduates work as professional artists and contemporary visual artists, making a living creating functional objects, vessels, sculptures or commissioned works of art.

Faced with a slow, year-over-year attrition in enrolment and seeking to continually assert its leadership position in teaching this artform, Sheridan seized a novel opportunity to become an investor and collaborator on Blown Away — a new, ten-part, competition-based reality TV series that was being developed by marblemedia, a leading global entertainment company. The series was set to premiere on the Canadian lifestyle speciality TV channel Makeful, which celebrates the maker community and the creation of one-of-a-kind, handmade goods, with the intent to run on Netflix once proof of viewership could be demonstrated. The show would feature ten talented glassmakers from across North America who would race against the clock to create unique, thematic works of art each episode to avoid elimination, as assessed by resident glass master Katherine Gray (a Canadian glass artist who teaches at California State University), a weekly guest evaluator, and the show’s host, YouTuber Nick Uhas (see Figure 1).

As the series featured an eye-catching medium that had never been explored on reality TV, the potential to garner attention and spark people’s interest in glassblowing was high. Investment in the series would allow Sheridan to achieve...
brand-related and enrolment-related goals. It would help to create visibility and early-stage awareness of our expertise among an expanded audience and, moving down the marketing funnel, would enable Sheridan to go beyond traditional tactics in enrolment marketing such as digital remarketing, geotargeted social media ads, high school visits and recruitment fairs and use our affiliation with a reality TV series — streaming on a prominent network — to generate excitement about our programme with prospective students. From an academic perspective, it would also allow Sheridan to create important work-integrated learning opportunities for several current students who would be involved in the show. This goal was an important consideration for an institute of technology and advanced learning whose hallmark is applied education and the preparation of graduates for industry.

**SETTING THE WHEELS IN MOTION**

When presented with the opportunity, Sheridan immediately saw its potential. Reality TV has existed for 20 years⁶ and continues to be on the rise,⁷ in part due to its higher potential for revenue return than scripted shows.⁸ Over half of Canadians report that they will watch more TV from streaming services than from over-the-air, cable or satellite channels.⁹ Due to the steady popularity of the genre, a growing need exists for new and compelling content.

While several media companies had previously tried to create a competition TV series about glassblowing, their efforts were abandoned due to the non-existence of a facility large enough and the seemingly insurmountable production challenges of filming around multiple kilns and furnaces that each operate at 1,200°C. To bridge that gap, marblemedia hired the studio head of Sheridan’s glass programme, Koen Vanderstukken to be the series consultant during his sabbatical year in 2018/19 (see Figure 2). As a renowned glass artist, Vanderstukken’s work is held in public collections at the Victoria & Albert Museum in London and has been featured in over 50 group and solo exhibitions across the US and Europe. He is the author of a book about...
contemporary glass and has contributed to multiple books, articles, journals and documentaries about the medium.

Vanderstukken approached the external relations team with the opportunity for Sheridan to invest in the show. The team (consisting of advancement, alumni relations, communications, marketing and special events) had a long history of working with Vanderstukken and the Sheridan glass studio on an annual glass sale, open house tours for students, programme marketing and an academic conference. By leveraging the deep relationship that existed between the administrative and academic teams, creativity, experimentation, calculated risk taking and innovation were able to flourish. With Vanderstukken and his high artistic standards as part of the production, the external relations team felt confident that the series would live up to its promise to be ‘a love letter to glass’, basing its drama on the excitement of working with this challenging medium under tight time constraints rather than on the inter-personal conflict that is often the formula of other reality TV shows.

News that the series contracted Mike Bickerton as the show’s director — known for his work on Amazing Race Canada — provided further evidence that the show would have a high production value. As such, Sheridan was comfortable aligning its name and brand, which rests on a commitment to quality and excellence, with the show. To help attract the calibre of competitors needed to make the show a success, Vanderstukken insisted that the series featured the Corning Museum of Glass — arguably home to the most important glass collection in the world — whose glass blowers served as the assistants in the finale. This step positioned Sheridan alongside the world’s most famous centre for glassblowing, further helping to elevate its programme’s stature.

The external relations team redirected existing out-of-home advertising dollars toward the show and invested an amount equivalent to the tuition fees for two students to enrol in the programme. In exchange, Sheridan’s negotiated agreement included a production credit (important to a school that also offers an Honours Bachelor of Film and Television programme) and ‘product placement’ opportunities, such as the meaningful mention of the school’s name in three episodes, having its president serve as a guest evaluator, and the involvement of 14 of our glassblowing students/alumni to showcase their talents as assistants to the competitors in every episode apart from the finale, while wearing Sheridan branded T-shirts (see Figures 3–7).

Beyond the financial investment, the Sheridan team approached this opportunity as a true partnership — one that was grounded in shared purpose. Given Sheridan’s hallmark hands-on learning orientation and its desire to educate glassblowers who can manage their own studios and equipment, the agreement allowed Sheridan to provide seven students and alumni who would help build the set (now billed as North America’s largest hot shop), working under the guidance of Vanderstukken and Jason Cornish, manager of Sheridan’s glass studio and the programme’s head technologist. The team helped to construct ten reheating furnaces and ten individual workstations that allowed the competitors to work simultaneously, as well as a pipe warmer, a powder booth, a garage and several marvers. Sheridan also loaned the production CAN$15,000 worth of equipment from its glass studio for the competitors to use in the show, including blow pipes, shears, pincers,
paddles, Kevlar sleeves, face shields, heat suits, optic moulds and colour crushers. Deepening our on-camera involvement was the coincidental participation of Sheridan glassblowing alumnus Benja-min Kikkert as a contestant.

The show debuted on Makeful in February 2019 and aired on Netflix in July 2019, at which time Sheridan launched its integrated marketing communications campaign.

COMMUNICATION STRATEGY

From a branding perspective, the team’s overarching goals were to leverage ‘Blown Away’ to raise the institution’s profile, increase global exposure to Sheridan’s capability and expertise in teaching glassblowing, and communicate the cultural value of the glassblowing programme and Sheridan’s leadership in Canada for teaching this artistic discipline over the past 50 years. From a downstream,
enrolment marketing perspective, the aim was to use the series as a hook to help prospective students understand and value Sheridan’s capability and strength in this discipline, such that it might drive the choice to enrol at Sheridan among prospective students. The show aired several months after admission offers for September 2019 were made, which hampered our ability to have an impact on recruitment during the first year of the show. The ability to use the series to boost recruitment for fall 2020 was interrupted by the COVID-19 pandemic, when many prospective students questioned the feasibility and value of pursuing a traditionally hands-on education like glassblowing during a pandemic where in-person instruction would be limited or severely altered.
Our audience consisted of:

- Internal ambassadors whose pride of association could be leveraged to share news of Sheridan’s involvement on the show, namely 23,000 students, 3,500 employees and 190,000 alumni (reachable via e-mail and social media);
- Canadian news media, TV critics, arts reporters, Oakville media (location of our programme) and Hamilton media (location of the show’s facility) who might wish to cover a first-of-its-kind, made-in-Canada glassblowing series;
- Netflix’s 139m worldwide subscribers, who stood to be captivated by the beauty of glassblowing and, through the show, learn of Sheridan’s renown for teaching this intricate artform;
- Global news media and television critics, who could be informed about our 50-year history of glass education and our tie to the show;
- Sheridan’s social media following, which includes prospective students (50,000 on Facebook, 18,000 on Twitter, 31,000 on Instagram, 2,000 on Snapchat and 124,000 on LinkedIn) who could be inspired to share our rich visual content, enticed to watch the series, and encouraged to visit our glass programme page to learn more about our educational offering.

The team planned a tiered communication campaign that aimed to:

- Broadly connect Sheridan’s name and glassblowing expertise to the programme through positive earned media coverage;
- Use events and social media promotion to generate excitement and viewership (which were needed to convince Netflix to back future seasons);
- Drive audiences to Sheridan’s programme marketing page for glassblowing by embedding inbound links in all promotional content (blog stories, videos, social media posts, online contests and glassblowing glossary) created to share our association with the series;
- Use the series as a key talking point in all recruitment events and admissions-related conversations aimed at converting both prospective students and applicants to registered students.
Our key messages included:

- **Blown Away** is the first-ever TV competition series to bring glassblowing to a global audience and Sheridan played a big part in bringing it to the small screen;
- Sheridan’s glass programme is a four-year degree that immerses students in all aspects of working with glass;
- The skill and expertise demonstrated by the show’s contestants is not new to Sheridan. We have the privilege of witnessing our talented faculty and students each day, who come together around their shared passion for working with glass;
- Working with glass presents both excitement and challenge. Molten glass can be blown or pulled, rolled and twisted, before being cut, bent, shaped, cooled and hardened into a handcrafted finished piece. Glass is melted at a temperature of 1,200°C and reheated at 1,100°C. Pieces can shatter easily, rendering many hours of work to create a unique work of art useless;
- Graduates from Sheridan work as professional glass artists, with many owning their own studios found coast to coast. Some are contemporary visual artists, while others make a living creating functional objects, vessels, sculpture or commissioned works of art.

**CAMPAIGN EXECUTION**

Various constraints shaped our campaign strategy. Given that Netflix does not promote shows that it does not produce, Sheridan and marblemedia needed to take charge to actively promote the series. Knowing that viewers could binge-watch all ten episodes on the first day it was released, we needed to raise awareness about the show and our participation in it before launch, while respecting the embargo on the outcome before the show was available for streaming. Netflix advised that the first 21 days following release are the most critical for building a fan base. We planned to promote the show heavily during this time to share the series with audiences worldwide and hopefully generate enough viewer interest to entice Netflix to sign a second season.

From the outset, the team recognised the need for a highly visual campaign that could capitalise on the beauty of the artform and showcase glassmaking in action. To further engage audiences and to establish Sheridan’s connection to the series, it was equally important to prominently feature our faculty, student and alumni artists and give them the platform to share their passion. Sheridan worked in tight partnership and collaboration with marblemedia to coordinate our promotional campaigns and amplify each other’s reach. Sheridan was able to borrow the professional sizzle reel created by marblemedia as well as professional photographs taken by marblemedia of our faculty, student and alumni assistants in action on the set, to use in our campaign materials. Sheridan invested nominally in three short videos featuring alumni who spoke of their involvement and why they love working with glass, to help build excitement and reinforce the college’s connection to the series.

Sheridan’s promotion began on 2nd July, 2019 (ten days before the show aired) with a teaser campaign on social, featuring a different connection to the show almost daily (see Figure 8). We highlighted the strong visual appeal of glassblowing to capitalise on people’s fascination with the maker movement. One week prior to launch we inserted ads about our involvement on our homepage.
and our dedicated programme landing page for glass. We uploaded our backstory on our connection to the show to our blog and released our glassblowing glossary (see Figure 9) to highlight Sheridan’s expertise and to help audiences get the most out of their viewing experience, including the ability to participate in Instagram bingo contests (see Figures 10 and 11) in which users noted terminology learned while viewing. These assets were equally shared with news media to make it easier for them to tell our story, given the pressures of shrinking newsrooms. The glossary was also meant to incent TV newsrooms owned by conglomerates that create content for their own networks to promote a show that was airing on a competitor’s network, by providing something of value.

Three days before launch, Sheridan held a glassblowing demonstration for media at its campus studio and invited journalists to try glassblowing for themselves. Shortly thereafter, a news release was issued highlighting Sheridan’s many contributions to the series both in front of and behind the camera. On launch day, Sheridan held a community viewing party, followed by a Q&A featuring Sheridan personalities who appeared on the show. To leverage the appetite for stories about education that surfaces each fall, a third event was planned, bringing two stars of the show, Deborah Czeresko and Alexander Rosenberg, and two of its creators, marblemedia vice president Donna Luke and production designer Tim Luke, to campus for a panel discussion and glassblowing demonstrations on 19th October (see Figures 12 and 13). The event was promoted to the original media distribution list and targeted high-profile reporters who had favourably reviewed the show but who were not aware of the Sheridan connection. While they were
Sheridan

**Blown Away viewer’s guide:**
The (in)complete lexicon of glass blowing

Sheridan is a proud collaborator on *Blown Away* – a new, made-in-Canada competition series streaming globally on Netflix. Filmed in North America’s largest hot shop - located in Hamilton and built with the assistance of Sheridan – the series brings glass blowing to audiences worldwide.

Get the most out of your viewing experience with this glossary from our creatives who served as behind-the-scenes consultants on the show. With a 50-year track record of teaching this ancient and intricate artform, Sheridan’s Glass Program is here to teach you to distinguish a marver from a puffer so you can boost your glass-speak and follow along like a master.

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**Annealer.** A kiln used to slowly cool finished blown glass objects from 500C to room temperature to help avoid cracking.

**Bit.** A small amount of molten glass used to adhere two or more glass objects together. Can also be used as a decorative element during production.

**Blowpipe.** A hollow steel rod, with a mouthpiece on one end. Used by the artist to blow air into the molten glass attached at the opposite end to create a bubble in the piece being formed.

**Cane.** A rod of glass made by pulling and stretching molten glass from both ends. Features a uniform colour pattern and design.

**Cold working.** Post production work once the annealing process has finished and the glass has cooled. May consist of grinding, sandblasting, drilling or polishing to create a desired effect.

**Colour bar.** A rod of glass in a solid colour. Colour Bar is the most common method for adding colour to a blown glass object in production. Colour can also be in frit (small chunks) and powder form.

**Cracking off.** The process of detaching the glass object from the blowpipe.

**Day tank or Melting furnace.** A furnace used to melt glass overnight for glass production the following day.

**Flashing.** Reheating a glass piece for short bursts of time in the glory hole once all hot work has been completed to even the temperature of the piece before knocking off.

**Gaffer.** The primary glass blower in control of the bench and the object being made. Not necessarily the artist or the designer.

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*FIGURE 9*  Glassblowing glossary created by Sheridan to assist audiences to get the most out of their viewing experience
unlikely to write a second story about the series based on our event months after the series was available for streaming and the winner was widely known, the intention was to educate them about Sheridan’s involvement to prime them to mention the college in stories about a possible second season.

Throughout the year, Sheridan’s recruitment and admissions team talked up the series in hundreds of high school visits, recruitment fairs, open house events, weekly Discover Sheridan webinars and during campus tours. Faculty in the programme also discussed Sheridan’s connection to the series in virtual events targeted at students with offers to Sheridan.

Combined Sheridan staff time amounted to 162 hours of work effort by salaried employees. Assets for paid and organic social media (posts, videos, contests) were made by the team. All events were planned by in-house staff and held at Sheridan. Similarly, written content (news releases, glassblowing glossary, blog stories) were researched, authored, designed, published and distributed by Sheridan staff.

SHATTERING EXPECTATIONS

By all accounts, the campaign was a success and Sheridan’s marketing and communications objectives were met:

- Sheridan earned 32 news clips, predominantly national, all positive or neutral in tone, increasing exposure to our key messages to a potential audience of 4.2m, earning a media relations rating points score of 80.47 per cent;
Sheridan capitalised on the show’s acclaim, reported by international news media and TV critics at the *Washington Post, Time Magazine, BBC, The New Yorker* and the *LA Times*. While the pieces did not reference Sheridan specifically, we were able to share the news hits across our social media channels together with additional context about our involvement and inbound links to our promotional pages. Those who covered the show were...
also added to a media list for future pitches;
- Two broadcast and one print media outlet attended our media glassblowing demonstration on 9th July;
- Sheridan achieved an open rate of 31 per cent on our media advisory inviting outlets unfamiliar with Sheridan to our 19th October event and an open rate of 29 per cent on our recap news release about the event;
- A total of 104 people (including Oakville’s mayor) attended the 12th July viewing and 148 attended the 19th October panel discussion and glassblowing demonstrations featuring the stars of the show at Sheridan;
- Sheridan achieved 295,614 impressions and 10,427 engagements from organic posts and 130,788 impressions and 29,451 engagements on boosted posts;
- Sheridan generated 8,190 views of the glass programme page between 3rd July and 4th August, an increase of 1,130 per cent over the previous month. We sustained a daily average of 59 visits to page since 5th August, doubling average page traffic since the launch of Blown Away;
- Sheridan achieved 6,063 views of the backstory on our blog, summarising our involvement in the show with an average time of 3:44 on the page (versus blog average of 1:20) indicating content relevance;
- The glassblowing glossary was shared with 23,000 students, 3,500 staff, 100,000 subscribers to alumni newsletter, and embedded in three media advisories and two news releases;
- Sheridan held 360 high school visits with Blown Away among the key talking points prepared.

Given that the show aired in July 2019, long after programme applications were received in January 2019 and after programme acceptance offers started rolling out in February, it cannot be concluded that the show had a direct influence on people’s decision to enrol in Sheridan’s glassblowing programme. Programme applications, however, rose to 83 for the 2019/20 enrolment cycle (which ended in August 2019), representing a 60 per cent increase over 2018/19. While the application format does not directly ask applications whether the series inspired them to apply, it is possible that the college’s participation in the series influenced late-in-cycle applications and conversions by those students who were initially unsure as to whether to accept our offer of admission. Moreover, Sheridan earned a 129 per cent increase in international student applications for the programme in 2019 as compared to 2018. Given that Sheridan does not advertise its glassblowing programme outside of Canada, and that the show streamed globally on Netflix, it is possible that the college’s involvement in Blown Away drove awareness of the glassblowing programme among prospective international students. Sheridan will continue to promote its connection to the series in the hopes of realising additional programme growth in future years.

On 18th February, 2020, Blown Away was nominated for a Canadian Screen Award in the category of Best Reality/Competition Program or Series. To reinforce our association with the series, Sheridan sponsored this award category at the 23rd March gala in Toronto with the intention of sending a contingent to the event for further networking and promotional purposes. Unfortunately, the event was cancelled due to the COVID-19 pandemic.

Sheridan’s campaign was also recognised with three national gold medal
awards of excellence: for Integrated Marketing Communications Campaign of the Year and Canadian Marketing Communications Campaign of the Year from the Canadian Public Relations Society, and for Best Public Relations Communications and Marketing Initiatives from the Canadian Council for the Advancement of Education.

SEASON TWO

With the series earning rave reviews, a top ten Nielsen rating and cracking the Netflix top ten in Canada, the partners regrouped for a second season, this time in tighter coordination with Netflix from the outset. Sheridan once again invested in the series, with Koen Vanderstukken continuing to serve as series consultant and many of the original Sheridan students and alumni (together with some new ones) back on the set as assistants. Sheridan also provided another guest judge, Kathryn Durst (Animation 2012), who made headlines worldwide when she illustrated Hey Grandude! — a children’s book written by Sir Paul McCartney.

The much-anticipated season two debuted on Netflix on 22nd January, 2021, this time featuring ten competitors who were selected from applicants around the world, not just from North America — a sign that season one was successful in earning the respect of the glass community. While some had been sceptical initially, many individual artists and studios reported having benefitted from the exposure as the series gained traction. Filming of season two concluded in early 2020, just before the COVID-19 pandemic forced widespread production closures.

Sheridan’s promotional campaign aimed to build on the momentum and excitement generated during season one, with a communications strategy that largely shadowed what had worked so well previously, leveraging paid, earned, owned and social media. The team continued to work in tight alignment with marblemedia to share assets (including the season two trailer and on set photography and raw video footage) and amplify each other’s audience reach. Sheridan invested in the creation of a five-minute behind-the-scenes video, highlighting our connection to season two to use with our media pitching and storytelling efforts, components of which were spliced into many shorter clips that were shared across our social channels. Filming of the piece began in 2020 and featured interviews with Sheridan alumni assistants on set (see Figure 14) and an interview with host Nick Uhas, who visited Sheridan’s on-campus glassblowing studio (see Figure 15). The first day the show streamed, Sheridan held a Blown Away viewing party and artist talk (this time virtually, due to pandemic restrictions). We aired the first episode, followed by a talkback with Donna Luke, vice president of marblemedia and producer of Blown Away; Nao Yamamoto, season two artist; Sheridan alumnus Ian MacInnis, featured glassblowing assistant; and Koen Vanderstukken.

Season two made the Nielsen top four and the Netflix top five in the US, Canada and three other countries around the world. The series has also been widely recognised by the professional glass community around the world as being the single most influential event in the history of contemporary glass for profile raising. Glass studios across North America and Europe report having noticed both an increase in interest and sales as well as a substantial increase of
knowledge about glassblowing among their daily visitors and clients.

With the onset of the global COVID-19 pandemic restrictions on international student travel and changing health directives that curtailed Sheridan’s ability to deliver the in-person, hands-on instruction required to teach glassblowing effectively, applications and admissions decreased in autumn 2020 as compared to autumn 2019 but began to rebound in autumn 2021. Discussions during term-end critique meetings with first-year students in December 2021 also revealed that 15 per cent of the class entered the programme because of *Blown Away*. 

**FIGURE 14** Sheridan alumna Alyssa Getz, glassblowing assistant on *Blown Away*, works with Season two contestant Ben Silver.

Source: David Leyes, marblemedia.

**FIGURE 15** *Blown Away* host Nick Uhas visits Sheridan to record a TikTok video about glassblowing.

Source: Good Eye Media.
Sheridan will continue to promote its connection to the series in the hopes of realising additional programme growth in future years.

REFLECTING ON THE EFFORT

In investing in the series, Sheridan hoped that it would help to elevate the perception of glassblowing as a complex, contemporary artform — one that would generate excitement about the art of glassblowing among new audiences and inspire viewers to want to learn more. *Blown Away*, with its deep artistic standards, captivating visuals, tight editing and high production value, succeeded; marblemedia’s outstanding production was widely praised for its ability to work as both entertainment and education. A new worldwide community of glassblowing enthusiasts was born who admired the mastery of the show’s contestants and witnessed the talent and capability of the glassblowing assistants who trained at Sheridan. Most importantly, it generated significant interest in Sheridan’s programme, putting the school’s name firmly on the map as the hotbed for glassblowing education in Canada.

This unique marketing opportunity materialised as a direct result of the deep trust and mutual respect that has been built over the years between Sheridan’s administrative and academic teams. Our foundational relationship and shared expertise is what gave us the confidence to take on the risk of partnering on this never-tried-before approach and it enabled our innovative campaign to flourish.

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