

# THE EXPERTS

shots

looking the part · how to take a beating · poster king · the wild west of VR



the art of foley · a shot in the dark · feeding hollywood · mad props

HOLLYWOOD EDITION

BBH LA Takeover



# 1000 VOLT

Post Production  
İstanbul • Los Angeles

DI COLOR GRADING // VFX  
3D ANIMATION // STEREOSCOPIC 3D // 2D - 3D CONVERSION // EDITING  
DOLBY SOUND // 3D SOUND RECORDING // DATA LAB



[www.1000volt.com.tr](http://www.1000volt.com.tr)

T:+90 212 283 10 01 F:+90 212 283 10 04





“For our part, other than spending half the issue kicking back, smoking cigars and musing over whether we should get someone to guest edit every issue, we have taken a lead from our partners’ editorial angle and spoken to some unsung heroes of our own.”

Stop. Collaborate and listen.

A wise man with an impressive flat top-cum-quiff and some fly moves once uttered those words and, while much of what he has said since doesn’t necessarily bear repeating, they still resonate today. And they are also the words we have taken to heart in this, our second annual guest edited issue of *shots*.

This year we have listened to and collaborated with (not sure where the stopping comes in. We’ll gloss over that bit) BBH Los Angeles as they’ve put their Hollywood-shaped stamp on this issue and shone a much deserved light on some of the unsung heroes of commercial and film production in that celebrated town. Under the watchful gaze of the agency’s executive creative director, Pelle Sjoenell, BBH has brought something different to this issue (not least the American spelling of words like ‘favor’. Sorry, but that’s odd) but I’ll let him explain that to you on page 8. He is the editor, after all.

For our part, other than spending half the issue kicking back, smoking cigars and musing over whether we should get someone to guest edit every issue, we have taken a lead from our partners’ editorial angle and spoken to some unsung heroes of our own. People such as Ben Seresin, the cinematographer behind countless great commercials including *Nike Tag*, *NSPCC Cartoon* and *Puma After Hours Athlete*, and features such as *World War Z* and *Unstoppable*. From page 104 we put Seresin front and centre as he talks about building rafts,



flying jets and ‘happy accidents’.

From established excellence to emerging talent, we also have coverage of this year’s CFP-E/*shots* Young Director Award. A selection of currently unsung names that will, doubtless, soon be on everybody’s lips, are interviewed from page 123 and you can also see all of the work from the YDA on a special DVD, distributed alongside the *shots* DVD for this issue.

We also visit China as our features editor, Selena Schleh, explores Shanghai to gauge the creative temperature of the Middle Kingdom, where size really does matter [page 69]. So, without further a-do, let’s get out of here.

Word to your mother.

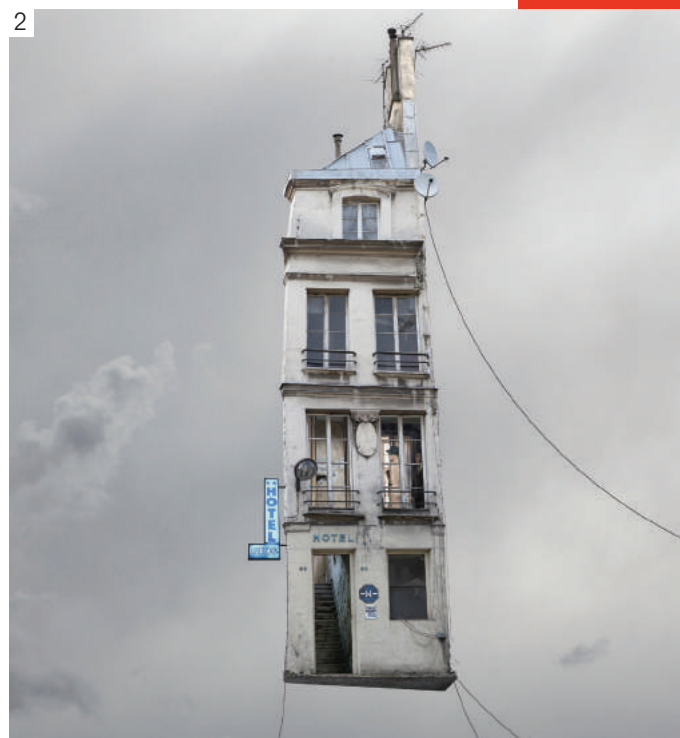
**Danny Edwards**  
Editor  
@shotsmag\_dan



Above Editor Danny Edwards as seen by illustrator Chris Ede, who is also responsible for the fine bit of digital Chinoiserie that opens our China feature on page 69

1 VCCP Madrid’s Beto Nahmad relates a mariner’s tale on page 42

2 Fly away with the gravity-defying photographer Laurent Chehere on page 55





## shots 158

September 2015

News Insight Inspiration

shots.net

### shots 158 / front cover

This issue's guest editor, and executive creative director of BBH LA, **Pelle Sjoenell**, gets an expert make-over.

## THE EXPERTS

shots



HOLLYWOOD EDITION  
BBH LA Takeover

### shots 158 contributors

**Words:** Carol Cooper, Tim Cumming, David Knight, Adrian Pennington

#### Illustration & photography:

Angel Álvarez, Nick Arciero, Gabby Bautista, Eric Buckham, Nolwen Cifuentes, Chris Ede, Glen Erler, Huang Feng, Chang Hai, Julian Hanford, Roman Koval, Jok Jiang, Megan Jolly, Leeli, Chris Madden, Ryan Robert Miller, Erica Simone, STOPP/FAMILY, Jonathan Tay

#### BBH contributors:

Art direction & design: Florencio Zavala, Gabbie Bautista, Mary Smudde; Writers: Pete Albores, Adam Capell, Vik Sharma; Production: Frances Great, Tom Murphy, Raquel Castro, Davie Cabral, Isobel Barnes, Sarah Pollard; Contributors: Kristian Grove Møller, Eva Sealove, Isiaiah Clayborne, Katie Acosta, J.P. Guiseppi

### shots 159 / November 2015

The next issue of *shots* is our special 25th anniversary edition. Yes, *shots* is 25 and we're celebrating that fact by bringing you the A-Z of advertising, including interviews with **Frank Budgen** and **David Droga** and predictions of what advertising might look like in 25 years' time..

#### A shots subscription

A subscription to *shots* gives you all the creative connections you need: online, in print and on DVD. For more information and to subscribe turn to page 8.



#### Key to symbols

*shots* icons indicate whether the work written about in the magazine is either on *shots.net*, the *shots* DVD or both.



104



42



62



116



## Inspired

- 17 **NEW WORK**  
Ten terrific years of YouTube, a life in a lift for HSBC, beautiful back-of-the-head moments in film and stupendous psychedelic art from Mikey Brain
- 20 **GOING GLOBAL**  
Burnt dollies from Brazil, batty bangers from the US and a Spanish Scrabble spot that tells a tale of lexical love

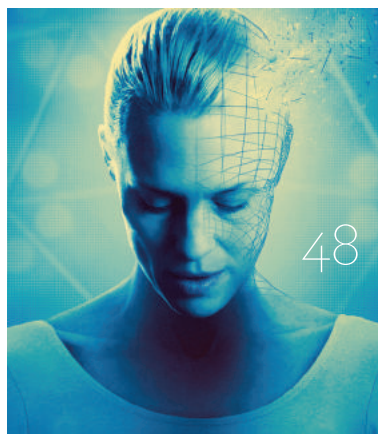
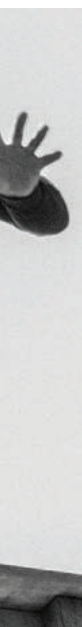
## Insight

- 22 **THE SOURCE**  
Corinna Falusi of Ogilvy New York is inspired by German electro pop and the foiling of a neo-Nazi march
- 110 **SHOTS TECH**  
How the masters of post are opening up their own shops
- 114 **FAVOURITE TECH**  
Spies + Assassins' Matt Powell loves his big grill and mini drone

## People

- 28 **DIRECTOR PROFILE**  
Gary Freedman on the fruitful bonding of The Glue Society
- 42 **CREATIVE PROFILE**  
Sailing the high seas with the ECD of VCCP Madrid, Beto Nahmad
- 104 **THE WAY I SEE IT**  
DP Ben Seresin on handling a fighter jet, a dishwasher and his own short fuse
- 123 **NEW DIRECTORS**  
from the cfp-e/*shots* Young Director Awards





## BBH Edit

- 10 **THE ART OF FOLEY**  
Tara Blume shares the secrets of creating superlative sound effects
- 24 **THE WILD WEST OF VR**  
STOPP/USA's Fredrik Montan Frizall and Ola Bjoerling on the trippy new medium
- 36 **FEEDING HOLLYWOOD**  
Chef Yossi Machluf cooks up a feast for the eyes
- 48 **POSTER KING**  
Key art creator Erik Buckham

- 62 **TAKING A BEATING**  
Theatrical ass-kicking with stunt specialists Steve Hart and Amy Johnston
- 94 **SHOT IN THE DARK**  
Cinematographer Jay Holben is a master of mood lighting
- 116 **LOOKING THE PART**  
Make-up artist Jamie Kelman's creative cloning experiment

## Places

- 69 **CHINA**  
Selena Schleh heads to Shanghai to find hints of eastern promise in a mobile Middle Kingdom that's getting daring with digital
- 91 **GOING NATIVE**  
P.I.G. China's Nick Dodet waxes lyrical on the wonder of noodles and chaos

## Pictures

- 60 **CANNES PARTY**  
*shots'* Cannesival of party animals
- 55 **PHOTOGRAPHY**  
Laurent Chechere's arresting airborne abodes
- 130 **SNAPSHOTS**  
MPC Shanghai's Vincent Taylor shares his iridescent images of the Pearl of the Orient



## shots

## shots 158

September 2015

News | Insight | Inspiration

shots.net

## shots 158

September 2015

This issue's top work on the accompanying DVD

## Creative Showcase

1. **YouTube** The A-Z of YouTube
2. **HSBC** The Lift
3. **Three Mobile** When Stuff Sucks
4. **Scrabble** Love Story
5. **Don D'Organes** The Man Who Died The Most
6. **Lloyds Bank** Horse Story
7. **Nedbank** Reins
8. **Finlandia** 1000 Years
9. **McDonald's** Good Times
10. **The National Lottery** #PleaseNotThem (Piers Morgan)
11. **Canal+** The Stone
12. **Johnsonville** Bratfast In Bed
13. **GE** Time Upon A Once
14. **Ford Transit** Digger; Drop
15. **19 Crimes** The Banished
16. **Sony PlayStation Vue** Wouldn't You?
17. **Heineken** The Insider
18. **Veterans For Peace UK** Battlefield Casualties
19. **Anaphylaxis** Take The Kit
20. **IKEA** The Wonder Circus (Mr Fips)

## Music Videos

21. **Blur** Ong Ong
22. **Modestep & The Partysquad** Rainbow
23. **Duke Dumont** The Giver
24. **Drenge** I Want To Break You In Half

## China

25. **ChangYou** Playing Can't Be Bad / Little Girl
26. **Wechat** The Voice Donor
27. **Nike** House Of Mamba
28. **Shanghai General Motors** Human Traffic Signs
29. **CCTV** My Name
30. **Visit Britain** Great Chinese Names For Great Britain

## New Directors

See the **CFP-E/shots Young Director Award** extra DVD included with this issue

## shots



facebook.com/shots.net



@shotscreative

Editorial material to be submitted to shots on DVD or emailed to [spots@shots.net](mailto:spots@shots.net)

**Post to:**  
Ryan Watson,  
*shots*  
Zetland House  
5-25 Scrutton Street  
London EC2A 4HJ

Many thanks to those companies that submitted material for consideration on *shots* 158. If your work didn't make it this time, please do not be discouraged from sending work in again. If you feel that your company has produced anything that would complement the Creative Showcase please let us know.

© shots.  
All rights reserved.  
No part of this publication may be reproduced, copied or transmitted, either by conventional means or electronically, without written permission of the publisher.

All efforts have been made to ensure the accuracy of facts and figures, which to the best of our knowledge were correct at time of going to press. *shots* accepts no responsibility for loss or damage to material submitted for publication.



## shots subscriptions

Be inspired each day with the best content from across the globe. Stay informed with the latest news, insight and inspiration for the global creative community with a subscription to *shots*.

A subscription to *shots* provides you with online access to an endless resource of cutting-edge creativity on *shots.net* and a magazine of the highest quality. View the latest Hotshots, hear from new creative and directing talent and keep up-to-date with emerging trends.

Subscribe to *shots* for all the news, insight and inspiration you need.

Full online access, with five user licences and seven issues of the magazine: £1,440 ex. VAT

For overseas prices please contact [shots@abacusemedia.com](mailto:shots@abacusemedia.com)

## To subscribe

tel +44 (0)208 955 7047  
[web subscriptions.shots.net/subscribe](http://web.subscriptions.shots.net/subscribe)

Or contact a subscription agent in your territory:

## CHINA &amp; TAIWAN

Steven Liu  
[fargo899@ms35.hinet.net](mailto:fargo899@ms35.hinet.net)  
tel (886 3) 478 9352  
fax (886 3) 478 4513

## FRANCE, SPAIN, CENTRAL AMERICA &amp; SOUTH AMERICA

Franck Chardon  
[franck@shots.net](mailto:franck@shots.net)  
tel (33 0) 9 6404 5659  
mo (33 0) 6 4406 5834  
fax (33 0) 4 8343 1841

## INDIA

Ajay Dhingra  
[sbds@bol.net.in](mailto:sbds@bol.net.in)  
tel (9111) 2871 4138  
fax (9111) 2871 2268

## JAPAN

Andy Thomas  
[andrew@creativehybrid.com](mailto:andrew@creativehybrid.com)  
tel (81 3) 6379 6747  
fax (81 90) 1765 0363

## JAPAN

Tadashi Yamamoto  
[marke@jeans.ocn.ne.jp](mailto:marke@jeans.ocn.ne.jp)  
tel (81 66) 949 2967  
fax (81 66) 949 3921

## KOREA

Hee-Joon Kwak  
[ewbc234@hanmail.net](mailto:ewbc234@hanmail.net)  
tel (82 31) 855 7444  
fax (82 31) 877 7444

## POLAND

Joanna Zaganczyk  
[joanna.zaganczyk@sar.org.pl](mailto:joanna.zaganczyk@sar.org.pl)  
tel (00 48) 22 898 8425  
fax (00 48) 22 898 2623

## TURKEY

Muharrem Yildirim  
[evrensel@superonline.com](mailto:evrensel@superonline.com)  
tel (90 212) 356 7276  
fax (90 212) 356 7278

## shots staff

## Editor

Danny Edwards  
[dan@shots.net](mailto:dan@shots.net)  
(44 20) 8102 0833  
[@shotsmag\\_dan](mailto:@shotsmag_dan)

## Features Editor

Selena Schleh  
[selena@shots.net](mailto:selena@shots.net)  
(44 20) 8102 0887  
[@selenaschleh](mailto:@selenaschleh)

## Art Director

Sarah Watson  
[art@shots.net](mailto:art@shots.net)

## News Editor

Ryan Watson  
[ryan@shots.net](mailto:ryan@shots.net)  
(44 20) 8102 0831  
[@ryanshots](mailto:@ryanshots)

## News Reporter

Olivia Atkins  
[olivia@shots.net](mailto:olivia@shots.net)  
(44 20) 8102 0922  
[@olivia\\_atkins](mailto:@olivia_atkins)

## Senior Researcher

Tom Archer  
[tom@shots.net](mailto:tom@shots.net)  
(44 20) 8102 0807  
[@shotstom](mailto:@shotstom)

## Contributing Editors

Carol Cooper  
Tim Cumming

## Sub Editors

Carol Cooper  
Kirsten Foster  
  
Alison Pitchford  
[alison.pitchford@mbi.london](mailto:alison.pitchford@mbi.london)  
(44 20) 8102 0912

## Senior Sales Manager, Advertising

Sonya Jacobs  
[sonya.jacobs@mbi.london](mailto:sonya.jacobs@mbi.london)  
(44 20) 8102 0846

## International Accounts

Manager, Advertising  
Luke Heywood  
[luke.heywood@shots.net](mailto:luke.heywood@shots.net)  
(44 20) 8102 0844

## Sales Executive, Advertising

Nick Lazarides  
[nick.lazarides@mbi.london](mailto:nick.lazarides@mbi.london)  
(44 20) 8102 0856

## Subscriptions Sales Director Media Business Insight

Tom McMullen,  
[tom.mcmullen@mbi.london](mailto:tom.mcmullen@mbi.london)  
(44 20) 8102 0913

## Senior Sales Account Manager, Subscriptions

Jamie Duffy  
[jamie@shots.net](mailto:jamie@shots.net)  
(44 20) 8102 0832

## Account Manager

Cliff Gay-Ya  
[cliff@shots.net](mailto:cliff@shots.net)  
(44 20) 8102 0839

## Business Development Executive, Subscriptions

Christopher Sheath  
[chris@shots.net](mailto:chris@shots.net)  
(44 20) 8102 0924

## Group Head of Marketing

Simon Elgar  
[simon.elgar@mbi.london](mailto:simon.elgar@mbi.london)  
(44 20) 8102 0880

## Senior Marketing Executive

Andrea Petrides  
[andrea.petrides@mbi.london](mailto:andrea.petrides@mbi.london)  
(44 20) 8102 0875

## Production Manager

Jon Cooke  
(44 20) 8102 0825  
[jonathon.cooke@mbi.london](mailto:jonathon.cooke@mbi.london)

## Chief Executive Officer

Conor Dignam  
[conor.dignam@mbi.london](mailto:conor.dignam@mbi.london)

## DVD programme credits

Post production  
Envy, London

## Graphics

Why Not/Clear, London



**ADD**  
**A TOUCH OF**  
**GOLD**

**VIP**  
**FILMS**

Beirut Dubai

TO YOUR BRIGHTEST IDEAS

THE PRODUCTION LABEL  
[www.vipfilms.com](http://www.vipfilms.com)



# WHEN CONTENT IS KING, EXECUTION IS EMPEROR.

It's a massive honor to guest edit *shots*. I grew up with *shots*. Back in the old days in Sweden when a new edition of the *shots* VHS tapes came to the agency, we gathered like wildlings around the fat TV to see what ground-breaking new directors, stories and techniques were out there, south of the wall.

This year we celebrate our 5th anniversary at BBH LA. We opened our doors in 2010 with a single insight in mind, "people pay for their entertainment, but they pay to avoid advertising." A scary, inevitable truth if you are in advertising. This meant building an agency that isn't reliant on paid media and that needs to focus on making great content and exciting technology to thrive or, for that matter, survive.

When tasked with making things people naturally gravitate towards, we need to give them more than we take. It needs to be worth it. The content has to be as good as or better than other entertainment out there and not just as

good as other unwanted ads. Where better than Hollywood to operate and to learn from the best?

In this edition of *shots* we'd like to sing out loud about some unsung heroes who make what we do better. The Real Experts. The Pros. The Best of the Best. There is nothing cooler in the world than a real expert. Experts dedicate themselves to their craft. They hone and perfect and then hand their skill off to the next generation in better shape than it was handed to them.

In helping to edit this edition of *shots* we met a ton of these experts from across the entertainment landscape and heard some amazing stories along the way.

We hope you like the issue and that you'll want to find a way to work with all of them!

**Pelle Sjoenell**  
Founder and ECD of BBH LA







Pelle Sjoenell



# THE ART OF FOLEY

Have you ever watched a movie and wondered how the hell did they make the guy jumping out of a plane while shooting a semi-automatic weapon, deploying his parachute and landing in a river, sound so incredibly real? Well, that's the genius of a foley artist. One of Hollywood's best kept secrets. Tara Blume has been a freelance foley artist in Los Angeles for the past eight years. She studied voice at Boston's Berklee College of Music, majoring in music production and engineering. It was there she took a visual media course that opened up her eyes to foley. Over the years, Tara's built up an impressive foley arsenal, not limited to a Holy Bible, a machete, and an impressive coconut collection. You'll be amazed to see what actually goes into capturing the essence of Hollywood's sound effects. Turn the page, your ears will thank you.

Tara Blume, **Anarchy Post** | [anarchypost.net](http://anarchypost.net)

Photography by Roman Koval | [romankoval.com](http://romankoval.com)



# TARA

FEATURING

# BLUME







Chamois, water.

blod gushng





Watermelon, turkey baster, knife.





Celery.

bones breaking



Coconuts, dirt, rocks, straw, tinsel shreds.

horse galloping



Black leather gloves, electrical tape, fake nails.

dog walking



Syringe, metal scissors, dental pick.

surgeon operating





Leather brogues, keychain, leather belt with holster, handcuffs.



# THE MEDIA PRODUCTION SHOW

9-10TH JUNE 2016

BUSINESS DESIGN CENTRE, ISLINGTON, LONDON

ANNOUNCING OUR NEW  
HEADLINE PARTNER

Blackmagicdesign



LOOK WHO WILL BE JOINING THE SHOW IN 2016!



G-Technology



Shooting Partners Group



ObjectMatrix

To register your interest in visiting the show next year you can log  
your details at our new website and follow the register button

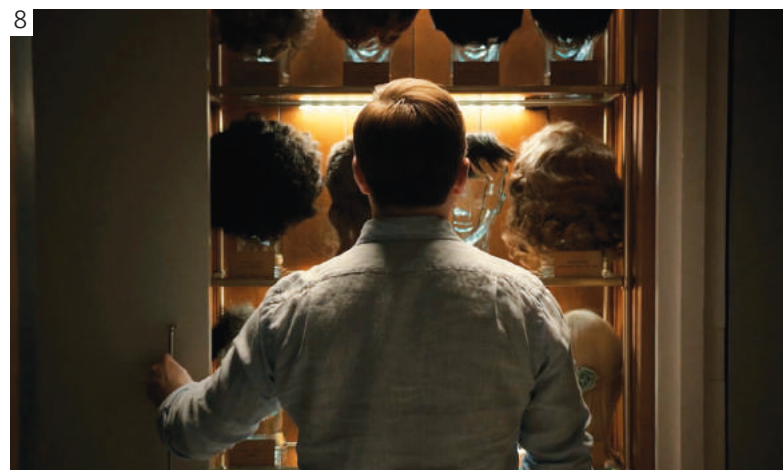
To enquire about booking a stand or to discuss sponsorship opportunities please contact

Charlotte.wheeler@mb-insight.com | 07702 381809

WWW.THEMEDIAPRODUCTIONSHOW.CO.UK

 @mediaproshow





## An ordinary life elevated to art

### TV & CINEMA



You ever been stuck in a lift? I have, for about 30 minutes, and I can tell you, it's not much fun. But a recent spot from Grey London and Independent director, Gary Freedman of The Glue Society [read about him on page 28] takes that half an hour and expands it by, oh, about 40 years...

*The Lift* is a 90-second film which spans four decades of one man's life and is set, as the title might suggest, pretty much entirely in a lift. Created for the *It's Never Just Business* campaign for HSBC bank, the film follows the travails of one man and his business, with his fortunes – and fashions – changing in each scene. “Fundamentally it's about people,” says Nick Rowland, creative director on the project, “their hopes, ambitions, the ups and downs that all of us in the business world go through.” Key to the success of the piece was, explains Freedman, the casting of French actor Stéphane Coulon as the main character. “It is a real performance piece,” says Freedman, “he shows every side of his personality. There are light and dark moments, but through it all you have to come out liking him. And that is inherent I think with the actor we chose.” **DE**

Read more from Freeman and Rowland on this spot on [shots.net](#)

## Drawing a decade of OurTube

### ONLINE



Is YouTube really 10 years old? You could spend days trawling through the video-sharing site to reminisce or you could watch directing duo Hoku & Adam's epic animation celebrating its first decade.

Taking the viewer on a journey of iconic content since its inception in 1995, the promo is packed full of memorable clips reworked in animated form. Created by Flying Object and Partizan, the film is set to Blackalicious' *Alphabet Aerobics* and covers an A-Z of themes over three fun-packed minutes. “The video features a theme for each letter,” say the pair. “We

This issue's selection of seriously good stuff includes fine acting that fully employs both the front and back of the head and astounding artwork; from YouTube's animated alphabetical anniversary, to hand-drawings for Hot Creations that are straight from heaven

1/2/3 HSBC, *Lift*

4/5/6/7 YouTube, *A to Z of YouTube*

8 Pearl & Dean, *Back of the Head*

## Talk to the head

### TV & CINEMA



Would you recognise an actor from behind? A new spot from Brothers and Sisters focuses on the craft of back-of-the-head acting, something many camera-facing actors are not very skilled at. *Back of the Head* looks at backward-facing actor Chad Jackson's career highlights – from lying face-down in a battlefield ditch to winning back-of-the-head awards.

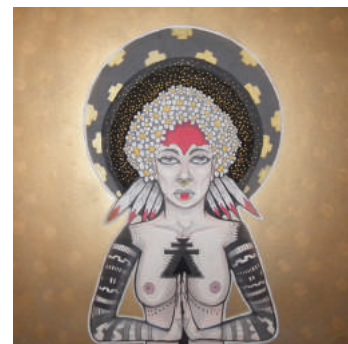
Commemorating UK cinema advertisers Pearl & Dean, who dedicated the spot to the unseen heroes in cinema, it was directed by Pulse Films' Ninian Doff, who recalls how tough the casting was. “We auditioned everyone with their back to camera, as their face was irrelevant, and I kept finding myself seriously saying, ‘Oh the back of his head is really funny’ or ‘nah, I found his head a bit dull’. Turns out there really is skill in back-of-the-head acting.” **OA**

selected videos that we thought were best suited to animation and designed sequences around them.” Specific virals, including Psy's *Gangnam Style*, Old Spice's *The Man Your Man Could Smell Like* and David Firth's *Salad Fingers* clips, are referenced along with general content, such as cat capers and beauty vlogs.

“There was a focus on making the content international,” they add, “so sometimes it was less about showing the most-viewed references and more about capturing the scope. There's so much more we wished we could've featured.” **RW**



1



## It's heaven Jim, but not as we know it...

ILLUSTRATION  
mikeybrain.com

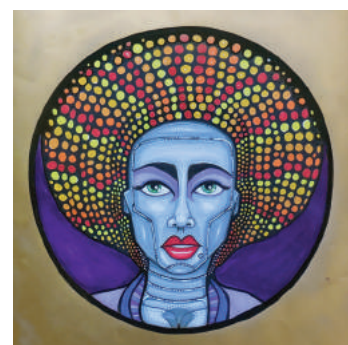
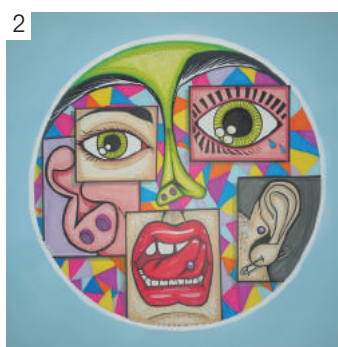
As planes lift off over Playa d'en Bossa beach and the sun beams down on Ibiza, it's easy to think you're in heaven. Drive down the resort's main route and you'll get a taste of Jamie Jones' version – *A Planet Called Paradise* – on billboards promoting his summer residency at DC10.

This season, an Egyptian goddess is the face of the club night's theme and Paradise is a hedonistic planet of freedom and acceptance. Anything goes, and of course the music is the most important thing, but you can't deny the force of the concept art and branding of the popular Wednesday night party, now in its fourth year.

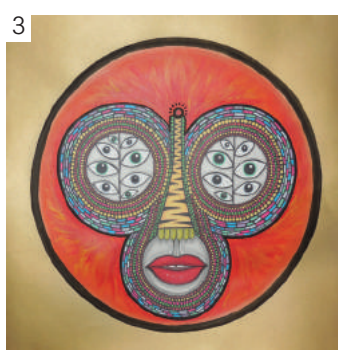
Paradise is just part of the equation, a sub-brand under the Hot Creations record label umbrella that Jones and co-owner Lee Foss have established as a powerhouse in the dance world. With

a lone palm tree as its unmistakable logo, other strong visuals are the work of artist and illustrator Mikey Brain, who first met Jones around 12 years ago when the Welsh DJ was at university in the Midlands. A born and bred Brummie, Brain was part of the same crew that would hit the club scene in the city including Jones' own *DJs Can't Dance* night. After losing contact for a few years, the pair crossed paths again in 2012 at Jones' villa in Ibiza and the reunion led to Brain being commissioned to do five pieces for EP albums on Hot Creations, including Jones' four-track *Planets*, *Spaceships* release. "I work most closely with Hot Creations and Paradise has its own creative team," says Brain, who has been supplying the record label with art for the past two years. "It's been quite a fun challenge because before my work

2



3







was a lot darker and less commercial so being able to work to a brief has developed my skills and I've got a whole new perspective on working with colour."

One of Brain's favourites to date is for Hot Creations A&R manager and DJ/producer Richy Ahmed's *The Drums* EP (opposite, 3). Where sometimes a brief can put constraints on a piece of art, for Brain it's come as a welcome development and the guidelines have been refreshingly loose for the artist, who does all his work by hand. "*The Drums* is where we started

forging a creative partnership," says Brain. "It's based on sub-Saharan beats, drum skins and masks. Rather than just setting a brief, we discuss the tunes and there's always some kind of loose connotation between the title and the feel of the track."

With an overarching sci-fi theme to the Hot Creations brand, Brain's characters and life forms boast a blend of various identities incorporating different cultural references. They form a global tribe of humanoids, beautifully irresistible to the eye. "It's almost like there's an intergalactic

space rave with aliens and weird space men that are all off to the party," he muses.

Brain is partly inspired by the work of Graham Hancock, a journalist and best-selling author who, in the early 90s, expounded unconventional theories based on ancient civilisations that explored themes of love, sex, life and death.

Brain's piece for Patrick Topping's *Boxed Off* EP (opposite, 2, which inspired *The Hypnagogic Transition*, 1,) depicts a face sectioned off into cubist blocks, representing the idea of being 'off your

face' in a club; it has a subtle reference to Picasso's *The Weeping Woman*.

The artist has also turned his talent into a live experience for Paradise's loyal fans and last summer, while Jones and his carefully curated bill of acts bounced beats off the walls inside DC10, Brain was based on the club terrace painting tepees to form part of a unique installation. Another exciting Hot Creations project to come is the Hot Shop, where fans can purchase signed copies of the EP art and other merchandise adorned with the designs. **RW**



# GOING GLOBAL

## GERMANY

### A deception in two halves

#### ONLINE



**German Bar Association**  
For Laura

If you've had a break-up that turned ugly, spare a thought for Laura, the fictional instigator in a bitter divorce. The stunt, out of Serviceplan Berlin, involved an ex-husband who filmed himself sawing his prized possessions in half, then selling them on ebay. The divided objects included an iPhone, a teddy bear... even a car!

The low-budget campaign developed organically when copywriter Phillipp Stute moved in with his girlfriend and worried about what would happen should they separate. Working together with creative director Julius Steffens, the duo pitched the idea to a legal volunteer group, the German Bar Association (DAV), who decided to use the campaign to prepare married couples for the possibility of divorce.

The video of the possessions being rent in two stormed YouTube and has clocked up more than 6.5 million views so far. The story was also picked up by media outlets in over 100 countries.

"There was no one point during the campaign when we tried to make someone believe the hoax. It seemed to have everything a good story needs: it's emotional, it's both funny and sad, it's unbelievably crazy yet still sounds plausible," says Steffens. "But perhaps most importantly, it translates into all languages and cultures. The media wanted to believe that this crazy German husband was real." **OA**



## US

### Father's wurst nightmare

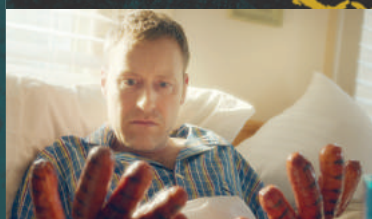
#### TV & ONLINE



**Johnsonville**  
Bratfast In Bed

Droga5's latest spot for sausage brand Johnsonville continues in the offbeat vein of its earlier offerings *Grandma* and *Family Favor*, which celebrated the notion of an eccentric family. Directed by Ray Tintori through production and entertainment company m ss n g p eces (profiled in *shots 157*), *Bratfast in Bed* combines elements of Kafka's *Metamorphosis* with *Groundhog Day*, seasoned with a dash of bonkers humour. Or, as group CD Scott Bell describes it: "Inception by sausage".

The 30-second film opens with dad waking up to his wife and son bringing his dream breakfast – a hot dog. "Happy Father's Day! We brought you bratfast in bed," they chorus. So far, so innocuous. But things swiftly turn weird when the bangers start talking. It's OK, it was just a dream, or was it? Next, a giant wiener materialises next to the bed, bottle of mustard in hand. The scene continues to re-set itself from the beginning, as dad seems to wake from a series of bizarre bratwurst-related dreams that turn increasingly nightmarish; first dad's fingers, and then his family, have been substituted by wieners – at which point he gives up and tucks in. It's a refreshingly bonkers antidote to the typically sugary Fathers' Day offerings, proving that the best can also be the wurst (sorry...) **SS**



"I used to skate with my uncle Kurt. He had a thick beard where he kept pickled herring that he used to feed me. Like a bearded bird mother."

## BRAZIL

### A dolly good idea for kids

#### EXPERIENTIAL/WEB FILM

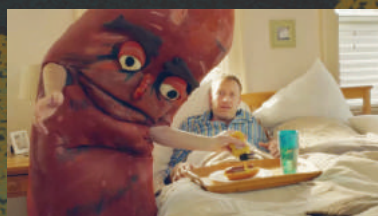
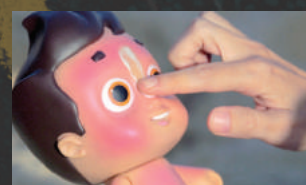


**Nivea Sun Kids**  
Nivea Doll

If you've ever tried to put sunscreen on a wriggling, impatient child who just wants to go and splash in the sea, you'll know it's a task akin to wrestling a double-jointed squid covered in jelly. With Nivea Doll, Sao Paulo-based agency FCB Brasil has come up with a brilliantly innovative solution to the problem, which instantly highlights the importance of sun protection in a way that every child can engage with: playing with toys. An ambitious follow-up to last year's Mobile Grand Prix-winning *Protection Ad*, which combined a tear-off bracelet for kids to wear while on the beach with a connecting app allowing parents to track them, the campaign featured limited-edition dolls made from UV-sensitive material which were distributed to families on the beaches of Rio de Janeiro together with tubes of Nivea sunblock.

Exposed to the sun without any protection, the dolls' faces and bodies quickly turned a wince-worthy shade of lobster red. Once kids learned to apply the Nivea Kids sunblock however, the 'skin' remained a normal colour.

Explaining the concept, Joanna Monteiro, creative vice president at FCB Brazil, said: "Protecting and caring is something we learn from an early age. This emotional bond is what this Nivea action offers. Through the magic of technology, children can see the sun's effect on the skin of the doll." **SS**







FRANCE

## An epic quest to turn on the telly

TV &amp; CINEMA



When you know you're about to watch a Canal+ spot you expect big things, and that's a testament to the creative ingenuity of BETC Paris, which has been producing original, clever and funny spots for the brand for many years, and the newest release, called *The Stone*, continues that tradition.

The opening 50 of the spot's 60 seconds plays out like a trailer for an epic sci-fi movie, with men in advanced mechanical suits, giant floating obelisks, huge landscapes and the obligatory, growling voice over. But then, at the end, the heroic quest is revealed to be, well, something slightly smaller than the sum of its parts.

"We are really lucky to get to work with a brand where we're always forced to produce high-quality content," says BETC Paris' president and ECD, Stephane Xiberras. "We've never done science fiction before and I'm a big sci-fi fan; we've made a real blockbuster trailer and it makes me laugh to create such a big cinematic splash and just end it with a silly joke."

The spot, promoting the brand's new wi-fi box, was directed by Partizan Paris' Antoine Bardou-Jacquet and Xiberras is unfaltering in his praise for the director's input. "He was critical to the result of the film," says Xiberras. "We didn't have a lot of time to do CGI, so the lunar landscape [it was shot in Iceland] really made the film and we didn't have to put green screens all over the place." **DE**

UK

## Keeping Uncle Kurt on ice

TV/ONLINE



You'd usually associate kicking back supping a cold Rekorderlig cider with pub gardens or sunny beaches but not on Andreas Nilsson's watch. Tapping into his own Swedish heritage, the Biscuit Filmworks director took to a frozen lake outside Montreal to helm this infectious ad for the cider client to propel the brand through its peak summer months.

The spot opens with the blow of a coach's whistle as two bearded Scandi pro-skaters thrust out across the icy wastes (intended to be Swedish lake, Torneträsk) and execute an acrobatic routine. Kept warm by their flowing beards, the pair resemble a couple of hipsters from London's Shoreditch, but the characters were inspired by Nilsson's childhood. "I used to skate with my uncle Kurt on the lake where I grew up," he says. "He had a thick beard where he kept pickled herring that he used to feed me. Like a bearded bird mother. Or bird uncle," deadpans the director. "As much as this celebrates my home land Sweden, it's also a celebration of my uncle Kurt."

The minute-long ad is set to a haunting edit of Jon Henrik's Swedish folk track, *Reindeer Herder*. Created by Saatchi & Saatchi London, it's the first global piece of work for the brand and has the tagline 'beautifully Swedish'. **RW**

SPAIN

## A wordy, nerdy tale of love

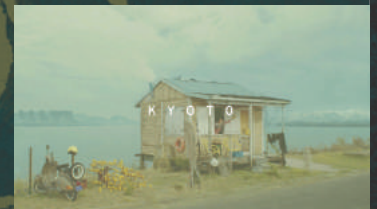
TV &amp; CINEMA



Romance is in the air for two star-crossed lovers Angostina and Santiago, whose lives are linked through anagrams – not only in the spellings of their names, but their locations and professions too. He's a Kyoto-based crab diver, while she's a cab driver from Tokyo.

Wordplay forms the basis of this cute, witty spot, created by LOLA Madrid and helmed by Rodrigo Saavedra. The ad perfectly captures the essence of Scrabble and will have you thinking creatively about syntax and vocabulary. "There are a bunch of scrabble players out there who are completely obsessed with anagrams and wordplay, so what [LOLA] tried to do, was to write a script the way people play the game," said Saavedra. "There was a certain nerdy feel to it. At the end of the day, it's a script written entirely around anagrams, so I felt that the ad should be a little nerdy in its execution too... cool but nerdy."

Following the lives of the pair before they meet, the spot contrasts their daily habits – from burning ants to buying a stunning bra – activities they do to occupy themselves from loneliness and boredom. Their chance meeting, although seemingly premeditated, lets the storytelling speak for itself. Filming in Argentinian locations masquerading as Japan, Saavedra employs a whimsical, painterly style using pastel colours and wide frames. **OA**



*shots' pick of the planet's finest ads features such weird wonders as beardy ice dancers, a father tormented by sausages, a couple whose love is torn in two and another brought together by alphabetical amour*



# MOVED BY AVIAN MUSINGS



There is nothing that inspires *Corinna Falusi*, chief creative officer, Ogilvy & Mather New York, more than a giggle at the expense of duped neo-Nazis, chocolate served as dark as her comedy, good music, which solves all her problems, and reflecting on the brilliance of *A Pigeon Sat on a Branch Reflecting on Existence*

## What is the most creative advertising idea you've seen in the last few months?

It's not very recent, but still so great is Nazis Against Nazis: *Germany's Most Involuntary Charity Walk*. [Anti-fascist campaigners] in a German town tricked neo-Nazis into raising thousands of euros for an anti-extremist charity. Without the marchers' knowledge, local residents and businesses sponsored the 250 participants of the march in what was dubbed Germany's 'most involuntary walkathon'. For every metre they walked, €10 went to an organisation which helps people escape extremist groups.

## What's your favourite website/digital service?

Over the last few weeks my favourite digital service is the Edyn smart garden app (edyn.com) on my phone. It keeps track of my vegetable patch.

## What product could you not live without?

Right now, I cannot live without dark chocolate. I am hoarding an enormous amount of 70-100 per cent cacao bars in my drawers and bags. It actually makes me nervous to go anywhere without it.

## What product hasn't been invented yet that would make your life/job better?

A tracking device for all my lost items. I am literally losing everything from keys and phones to shoes and passports.

## What are your favourite magazines?

*IdN*, *Der Spiegel* and *Us Weekly* (when at the dentist).

## Mac or PC?

Mac. My last experience with a PC was probably 10 years ago at an internet café on a deserted island.

## What's the best film you've seen over the last year?

Roy Andersson's *A Pigeon Sat on a Branch Reflecting on Existence*. Andersson finishes off his 'living' trilogy with this deeply comical exploration of very serious topics. The previous films in the trilogy [*Songs from the Second Floor* and *You, the Living*] are great as well.

## What show/exhibition has most inspired you recently?

*#Setinthestreet*. It is an ongoing art project in which Justin Bettman is building elaborate sets out of unwanted materials and furniture from the streets of NY, LA and San Francisco. Most recently he was commissioned to create one of his installations in Times Square.

## If you could live in one city, where would it be?

Right where I am – New York City. I have lived in Amsterdam, Hamburg and Munich, which are all beautiful places, but nothing compares to the restless insanity of New York. In the last eight years that I have been living here, I've never felt bored or uninspired. Whenever I see the city, it's always like I see it for the first time. It forces me to live up to it and make the most of it.

## What track/artist would you listen to for inspiration?

This list solves all my problems: Frida Hyvönen, Electric Guest, Jens Lekman, Jan Delay and The Knife.

"...nothing compares to the restless insanity of New York. Whenever I see the city, it's always like I see it for the first time. It forces me to live up to it and make the most of it."

## What fictitious character do you most relate to?

Mia in Maria Blom's film, *Dalecarlians*. It's the story of a woman who left home at an early age for a life in the city and then she returns to her family to join the celebration of her father's 70th birthday.

## Who's your favourite photographer?

One of my favourite photographers is Corriette Schoenaerts. Her work takes me places, even though most of the images are shot in the studio.

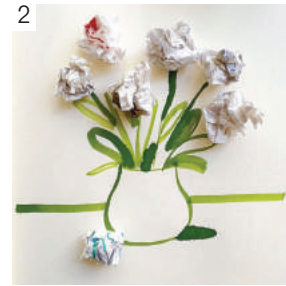
## Who's your favourite designer/illustrator?

I am a big fan of Christoph Niemann's work. He puts a twist on the mundane by taking simple objects – a comb, a pair of headphones, wadded-up scrap paper – and transforms them into something totally unexpected. This leads to amazing work like 'I Lego N.Y.'.

## If you could have been in any band, what band would you choose?

I would have to be part of a German electro pop band. I can't sing or play an instrument very well, but I could certainly dance off-beat if needed. **ES**





What inspires Corinna:

- 1 A scene from the film Dalecarlians
- 2 Illustrator Christoph Niemann's work
- 3 Dark chocolate
- 4 Edyn gardening app
- 5 The music of Jens Lekman
- 6 The work of photographer Corriette Schoenaerts
- 7 IdN magazine
- 8 #setinthestreet by artist Justin Bettman
- 9 Roy Andersson's A Pigeon Sat on a Branch Reflecting on Existence







Imagine seeing *The Matrix*, while actually being trapped inside the Matrix. Trippy, right? Well, a new frontier of the entertainment experience is upon us, and you've heard about it before – Virtual Reality. For the gaming world VR is nothing new, but Hollywood is only now catching on. As VR expands into filmmaking the question is: will the movies ever be the same? We sat down with Fredrik Montan Frizell and Ola Bjoerling of STOPP / USA, who've been at the forefront of this medium, to find out about this unique form of storytelling.



From what we understand VR filmmaking is still kind of like the wild west, in that there are no rules and to some degree you are making it up as you go along. Can you talk about that? How have you dealt with that challenge or freedom?

I'm almost hesitant to call it filmmaking, as that deceptively implies it's another form of film. If you do VR the way you do film, a lot of the established language of film will clash with this new medium and will undermine rather than support the user experience. You also won't discover what VR does better, or how, unless you are willing to put the old thinking aside. So what we try to do and what everyone else that is producing good content for VR is doing, is to scrutinize ourselves and all the VR content we see. We try to figure out what works, why it works, how it can work better and if it can be applied to anything else. From this, the language of VR is built and shared and evolved. More simplified, to think about VR is to think about existence. It's a medium that doesn't have to translate anything to the user because you are no longer a third party observer—you are there.

It seems so intense. What kind of planning goes into VR filmmaking?

The steps of planning remain similar to film: Choose your script, location, crew, cameras, actors and so on. But because the medium is so young, right now a lot of preparation is actually about making sure everyone involved understands how VR changes what they do, and [how] it does

affect everyone. You can't hide behind the camera, you can't hide lights, and once an actor is done delivering their line they still need to be in character because there will be no cut to frame up someone else. Storyboards can't be drawn into little rectangles anymore, sets can't just be built in a corner of a room and because much longer takes are usually a good idea in VR, rehearsing and shooting can tend to take more time.

In regards to the VR setups you guys have been involved with, what was the coolest? Weirdest? Most challenging?

I think STOPP's installation for Chrysler is really special in how it uses VR to convey something that would have been hard to do as well in any other medium. It combined filmed content with real-time graphics and when you experienced it sitting in a car, the VR car was mapped exactly to scale so you could touch all the things you saw in VR. I'd say that was also probably the most challenging, for the same reasons! I'll also say that some of our internal audio stuff is amazingly cool too, with very accurate real-time acoustic modelling of the space you're in. Can't wait to get that out in the wild!

Let's talk about the advancements with user interactions. How do you get the user to look into the right place? How do you build interactive tools that make sense? Eye tracking? Hotspots?

I think there's a bit too much worry about users looking the wrong way. If nothing

happens in the corner of the room and you've got your directional audio set up properly, most users will end up looking roughly in the direction where things are happening. The pacing might have to shift a little bit because you can't do super-fast cuts to convey action, and right now we're still in that phase where a lot of people try VR for the first time and are amazed that they can look at the ceiling. But we're free to look into corners or ceilings in real life too, yet we seldom do. It'll work pretty much the same in VR. In interactive content the challenges are very different. For Chrysler we spent huge amounts of time designing, animating and timing the little reticle that the user selects content with. Maybe there will be a standard that everyone uses in a few months but before then, you need to invent your own. Maybe ours will be the standard, who knows? But eventually we won't need those as much, with actual eye tracking on its way in some prototype headsets now, like the FOVE.

There's also a lot of fascinating potential in interactivity that the user doesn't realize is there, content that adapts based on where you're looking but doesn't tell you it's doing that.

**What are some common misconceptions about VR?**

That it's a gimmick like 3D TV, that it's just for nerdy gaming kids or that it's just another film format. I've also heard a bunch of people ask if movie theaters will have these headsets. I think the reasoning is that weird glasses are already in theaters, so this will be too, when to me that seems

quite unlikely since the very point is you don't need to go to the theater. One other misconception is that a lot of people think VR is all about what you see, when audio [is] incredibly, profoundly important to our sense of place and immersion.

**What does the future hold for VR in gaming and film? And where else could we see it?**

VR has always been about gaming, so that will be huge. Game developers are facing their own challenges with movement, input control, storytelling and so on but gaming will be a driver for VR for sure. I think the lines will blur though: you can tell a linear (relatively) non-interactive story using a game engine, which Oculus Story Studio is exploring, and you can make live action interactive either without the user even realizing, or as a choose-your-own-adventure type scenario. I think sensing presence in the virtual world will prompt most of us to want to interact with it, be it filmed or generated through a game engine. So giving the user that ability as much as technology can allow, I think will be important.

Advertising is all over VR, so branded content and installation type experiences will remain a big part of it. But then there's also PTSD treatment and other forms of therapy being explored in VR, which is very powerful. Education can be a very large portion of it as well. Basically there's no real limit to the potential of this medium as we see it, it's like asking what film could be used for or what text could be used for. The answer is "everything".



What other technologies, or blends of current ones, are you excited about exploring?

The amazing thing about VR is that in its final form it will be able to contain every other medium that came before it, so all other new exciting technologies can fit into a VR context. Machine learning for image recognition is fascinating and we've seen some trippy weirdness come from Google's efforts this summer. In fact, Google's Jump Assembler, their VR film post production tool that forgoes regular stitching for something based on image analysis and reconstruction, is probably on some level related to that research. This will be even more interesting when we start capturing both texture and geometry for VR, so that ultimately you will be able to walk around in a room as a filmed event is happening.

In audio, binaural sound from regular speakers is finally here thanks to Prof. Edgar Choueiri and his team at Princeton. Too bad their BACCH hardware costs \$54,000 right now, but insane prices plagued early VR headsets too and look where we are now.

On a slightly more obtainable scale, live VR broadcasts are possible now! This means telepresence has been upgraded from science-fiction to reality. Another cool thing is that gesture control sensors like Leap Motion, Kinect 2 and Google's upcoming Soli project are now giving us good enough data that the challenge moves entirely into software and user interfaces. Like VR it's a new ballgame and we need to figure out from scratch

what feels natural and intuitive, what works and what doesn't. This wild west frontier is the most amazing place to work, because creativity, effort and ingenuity pay off like nowhere else.





The success of The Glue Society is not just down to the bonding together of eight creative types from disparate disciplines – art, design, filmmaking and writing – it's also due to the fact that the collective's work, for top clients from Virgin to Axe, boasts the award-winning ingredient of 'viewer adhesiveness'. Co-founder Gary Freedman explains all to *Tim Cumming*





# GARY FREEDMAN



**G**lue sticks things together, however far apart their origin. The sticky amalgam of rendered-down animal parts, like the creative imagination, has been connecting found objects in inventive new ways since, well, the dawn of time (or at least 200,000 years!)

In more recent times (since the late 1990s, to be exact) The Glue Society, working out of offices in Sydney and New York, has been imaginatively putting disparate elements together – sculpture, advertising, film, live events, drama series – that have gone round the world, from the coast of Denmark for *Sculpture By The Sea*, to the Australian outback for *The Missing Piece* art project, plus exhibitions in New York, Chicago and at Art Basel, Miami. On top of that, campaigns for the likes of Canal+, HSBC, Doritos, Halfords, Aldi and more have placed it at the top of the directorial tree. And a key ingredient of the glue holding it together is co-founder of The Glue Society, Gary Freedman.

### Having the idea and making it... even chicken fighting

Based in New York since 2005 (“Mainly just to try living there,” he comments. “One of those ‘You have to live in New York once in your life’-type things,”) Freedman set up The Glue Society in 1998 with Jonathan Kneebone, three years after both of them had stepped off a plane in Sydney, in search of thrills, spills and art direction. Freedman, who hails from the British seaside town of Southend, was fresh from college, travelling the world with a rucksack, pushing it under the bed to take a freelance job as an art director

in Sydney working on an Australian music TV channel. Next he moved to Y&R, where he hooked up with Jonathan Kneebone, who’d arrived there from Howell Henry Chaldecott Lury in London. “I worked as an art director – for a short time really, in the big scheme of things,” says Freedman. “But spending that period of time as a creative in an agency was invaluable. Ultimately, with directing a commercial, the most critical thing is ‘the idea’ itself – and there’s no better way of learning how to appreciate that than working in an agency for a while. It doesn’t matter how good the rest of the film is, if the idea isn’t there, or just not very good in the first place, you’re buggered.”

He and Kneebone first worked together on a book they wrote and art directed called *Knowledge Keeps Like Fish*. “It was produced to inspire people to do more interesting advertising in newspapers,” says Freedman. “We worked with some amazing creative people outside the advertising world on that project. And I think it ended up inspiring us to leave and do our own thing.” And that initial bonding led straight to The Glue Society.

They soon became a magnificent seven (now eight) of artists, writers, designers and directors, bringing art and sculpture, long-form and live events into their roster of hugely successful commercial work – work that has brought them a Cannes Titanium Lion and Direct Grand Prix, a multitude of gold Lions and D&AD awards, made them two-time winners of Australia’s

“I like to do things with cinematic scale and narrative – but ultimately it’s always ‘people ideas’ that I am drawn to. Casting is the biggest factor in most of the work that I do.”

the paradigms of the 20th-century TV/radio/print landscape. “Yes, we were interested in doing things beyond traditional media,” agrees Freedman, “but 1998 is a long time ago now. It’s a totally different world from that perspective. There are no barriers now. In many ways we’re more suited to the way things are now than we were back then.”

The Glue Society’s first work was for Australian music TV channel, Channel V, riffing on the concept of a cult leader. It got them a New Directors’ Showcase in Cannes in 2000, followed by a run of work for Virgin, which was awarded at Cannes and elsewhere in the early 2000s. Then came *Chicken Fight* for Burger King with Crispin Porter in 2004. “It was a half-hour show – the Chicken Sandwich world championship – where two men in giant chicken suits beat the crap out of each other in a steel cage.” Sounds reasonable enough – who doesn’t like tenderised chicken? “We were very into experimenting with long-form advertising then, and soon after that we did another project for Axe through BBH called *The Gamekillers*, a one-hour show for MTV.”

### Looking back and learning what you’re good at

Instead of high-end visuals, what inspires Freedman is story and character – they are the glue that holds all the work together, binding tighter than any fancy keyboard work in post. “Whether it’s more drama or more comedy, I am equally excited to work on it if it’s driven by an interesting character and a story that you can add dimension too. I think it takes a long time to really discover what kind of a director you are and what you’re good at,” he adds. “You don’t really see it until you look back on a bunch of work and realise that you tend to lean one way. And for me, it’s people. I like to do things with cinematic scale and narrative – but ultimately it’s always ‘people ideas’ that I’m drawn to. Casting is the biggest factor in most of the work that I do.”

Of the campaigns he has worked on, *March Of The Emperors* for Canal+ is among his favourites. “That was a genius idea – which needed to play like cinema, as it exists in someone’s head. It won a lot of awards and kind of set me on a good path. Since then I’ve done quite a few more Canal+ ads.” He adds, self-deprecatingly, “Actually, the really great ones like *The Bear* and *The Closet* were directed by someone else much smarter than me.” ▢

*Creative* magazine’s Hotshop of the Year, and put them at the number-two director in the world slot in The Gunn Report.

“We never really had a strict model for it beyond it being a place where we could pursue any creative thing we wanted to do,” says Freedman. “We have originated advertising ideas as well as directed them. But we’ve never been an agency of any sort – we’ve never had any accounts or long-term clients. But also, aside from advertising projects we’ve made short films, music videos, long-form entertainment and exhibited as sort of ‘capital A’ artists – which sounds a bit high falutin’, but it’s really not any different from anything else we’ve done. It’s just about having ideas and making them. It wasn’t that clear from the beginning, but that’s where The Glue Society has ended up – as a group of people who both conceive and make.”

In the very different media landscape of the 1990s, their idea of creative work was all about breaking down barriers and



“Ultimately, with directing a commercial, the most critical thing is ‘the idea’ itself – and there’s no better way of learning how to appreciate that than working in an agency for a while.”



## Gary Freedman is inspired by...

**What's your favourite ever ad?**

I seem to remember a poster for Cherry Tango that I saw in the street once – maybe in the early 90s – and it said something like, “New Cherry Tango. Don’t slag it off till you’ve tried it. Then slag it off”. I think it says everything I feel about fizzy drinks, the advertising industry and probably life.

**What product could you not live without? Roast lamb. Is that a product?**

**What are your thoughts on social media?** I don’t Facebook, Instagram, Twitter – nothing. It’s not a stance, it just doesn’t appeal to me to put it all out there. On one level I find it fascinating to watch just how much people really feel the need to show this kind of ‘curated’ version of their lives to anyone and everyone.

It’s image-making – like a brand would do – which resembles life but isn’t really at all truthful. Like crap advertising. But, honestly, I think that in most cases if you spend a load of time looking at shit on Instagram or Facebook or whatever – whether it’s your friends or people you don’t know – you just end up feeling a bit worse about yourself.

**How do you relieve stress during a shoot?** Cup of tea, biscuit and a fag normally does the trick.

**What’s the last film you watched and was it any good?** *Mad Max: Fury Road*. Brilliant.

**What was the last gig you went to?** Gary Clarke Jr at Montauk Surf Lodge.

**What film do you think everyone should have seen?** Oh no... impossible to answer. I can tell you a few I’d recommend to anyone. Certainly Hal Ashby movies have had an effect on me – *Harold and Maude*, *Being There*. Almost any Woody Allen film. I like the 70s American films. I can’t say one movie. OK, whatever – *This Is Spinal Tap*. How about that? Not 70s or even in that category. Just popped into my head.

**What fictitious character do you most relate to?** Tiny Tim. I don’t know.

**If you weren’t doing the job you do now, what would you like to be?** I like to think I’d be content whittling something out of a bit of old wood but I’m not sure I have the temperament. I wish I did. I’ll stick with this for the time being... or hairdressing.

**Tell us one thing about yourself that most people won’t know...** Most people in my family are hairdressers.

### Gary Freedman

#### Representation

UK, Italy, ROI & Amsterdam  
Independent Films

#### North America

Biscuit Filmworks

#### France

Wanda

#### Germany

Anorak Films

#### Australia

Revolver

#### Argentina

Landia

#### Key work

- Virgin Mobile *Warren*
- Doritos *Dip Desperado*
- Canal+ *March Of The Emperors*

- Lift *HSBC*



Then there's his Doritos *Dip Desperado* spot with AMV, in which a chip-flicking champion takes the spotlight. "I love that kind of thing where there's a great idea but it can expand into a big narrative," says Freedman. "We were quite free to develop a story that really built on the initial concept. And even as we were shooting, things were still able to evolve." They were in Mexico, he remembers, scouting locations and creating new scenes on the spot to add to the story. "It's that kind of flexibility – to develop the story simultaneous to the production – where things become really magical." He adds: "I like a stripped-down approach where you're not weighed down by the circus of a huge cumbersome production. It allows you to react more easily and create something new which gets you to a more authentic place."

### Looking for the human glue to stick the story together

An ability to react fast as the story, the character and the shoot unfolded, was crucial to the success of *Lift* for HSBC through Grey London – a whole life story told in those moments between floors. "We had a character whose story takes place entirely in a lift over 40 or so years," Freedman says. "It's about his business, but really it's the story of his life with all the ups and downs and the relationships within it. As you work through it you discover more and more about the character and you start to layer the film with detail as all these touch-points start to connect."

That connecting tissue is what makes a good piece of work great, and it is what makes people stick rather than twist, to stay and watch rather than click elsewhere. That viewer adhesiveness is probably the biggest job in contemporary creative communications.

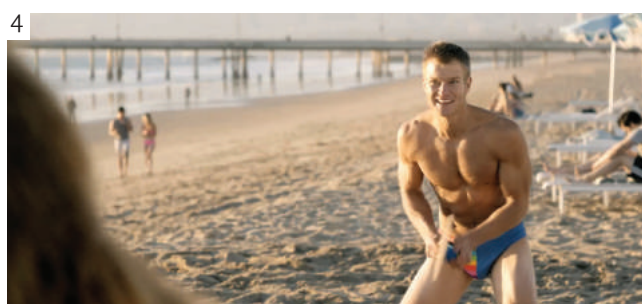


"The way the industry has moved in the last few years, clients seem to want to be much closer to the source of the creative. And that now extends beyond the agency to include the director."

"I'm always looking for things in a character that are real even if they are a little off-beat," says Freedman. "Things that make them a real person. Often I think these things are what make the commercial really memorable. The idea is the foundation but it's the human qualities that make it connect with people."

The Glue Society was born just as the internet age was kicking off and, for Freedman, it was well-placed and perfectly formed to adapt to the incoming digital flow. "We don't profess to know anything really about digital and social media," he admits, "but I think that our kind of 'loose' skill set is well suited to creative ideas that are new and hard to pigeonhole. We've always been reluctant to be pinned down as one thing and, in a funny way, it's worked well for us because advertising has evolved in that way too."

In terms of the changes he's seen since launching The Glue Society back in 1998, Freedman pinpoints not the revolutions in technology so much as the more interactive approach of the brands. "I've noticed how much more involved clients are in the making of their advertising," he says. "Not just the idea but the details on how something is produced. That feels quite new – to be so aware of specifics. The way the industry has moved in the last few years, clients seem to want to be



1 *Halfords, Tour De Britain*

2 *Doritos, Dip Desperado*

3 *Canal+, March of the Emperors*

4 *Orangina, Satellite*

much closer to the source of the creative. And that now extends beyond the agency to include the director. I don't know whether that's a good or bad thing," he laughs. "I guess it depends on the client."

### The benefits of not making a shitty film

For now, he's just wrapped up a shoot for adam&eveDDB. "It's an idea that's right up my street," he says, "funny, human, and with a biggish story to it." As for future projects, long, short and free form, he opens up about plans to helm a feature film. "I've been working towards directing it in the last couple of years, so I find I'm drawn to commercials which are kind of sympathetic to the film I'd like to do," he says. "But who knows where that is ever at?" In the middle of last year, he was all set to start shooting at the beginning of 2015 before abruptly finding himself and his project back at square one.

"They're tricky things to get off the ground," he laughs, "and I'd rather make a good commercial than a shitty film. In fact, I'd rather make a shitty commercial than a shitty film – it's easier to bounce back from." **8**



# READY TO RUMBLE?



**SHOTSAWARDS.COM**



**shots**

**awards**  
2015

**ENTRY DEADLINE  
EXTENDED TO  
21 AUGUST 2015  
SHOTSAWARDS.COM**



**5 NOVEMBER 2015  
THE BREWERY, LONDON**





Sponsored by



PALMAPICTURES  
BARCELONA

corbis®



GPN  
Global Production Network  
A World of Possibilities

shutterstock®

SueTerry  
Voices

Official music partner

wave  
music



# FEEDING HOLLYWOOD

FEATURING

CHEF  
YOSSI



Feeding Hollywood means sometimes swallowing your pride, but for chef Yossi Machluf it was a matter of following an instinct to be the best at whatever he does. Machluf's accession within the rarified world of event catering began in 2003 when he moved from Israel to Los Angeles to pursue a career as a salsa instructor. But, after a catered event where the food was just... bleh, Yossi decided he could do it better. So he did. He started his own catering business, working for years building a name for himself. He's catered film sets, music videos and crafted recipes to please Hollywood's most finicky palates.

"I love that the expectations are higher in Hollywood, the taste is more expensive," says Yossi about cooking for Hollywood. It certainly makes for some great stories. Like the party that ended with a well known porn star stripping down and jumping into a hot tub. Or a ten thousand dollar job with the caveat of presenting each dish in its most rustic form. Yossi made the forks out of wood and filled bamboo cones with tuna tartare. And then there was the paleo power lunch where he almost lost a finger slicing pounds of Brussels sprouts. Yossi adds that every Hollywood party doubles in size. The other night he was supposed to be cooking for 35, but he lost count at 80. So it's no shock, when asked where he likes to eat out in L.A., Yossi replies, "I just got done feeding 1,600 people this month, I don't have time to go out."

The simple, clean, yet expressive flavors Yossi creates are what make his food so memorable. Lucky are those who get to wine and dine on Yossi's bite-sized masterpieces; for the rest of us it's simply a feast for the eyes.





Soy maple and chili glazed salmon on a bed of green beans and black lentils with ginger soy garlic dressing.





**"I love that the expectations  
are higher in Hollywood,  
the taste is more expensive."**

Beets Napoleon with basil lemon sauce and baby eggplant with roasted bell  
pepper salad and basil mustard dressing.





**"Take a dish and create  
a show."**

**Yossi Machluf** | Instagram @yossichef



## shots foccacia

Party Size (of course)

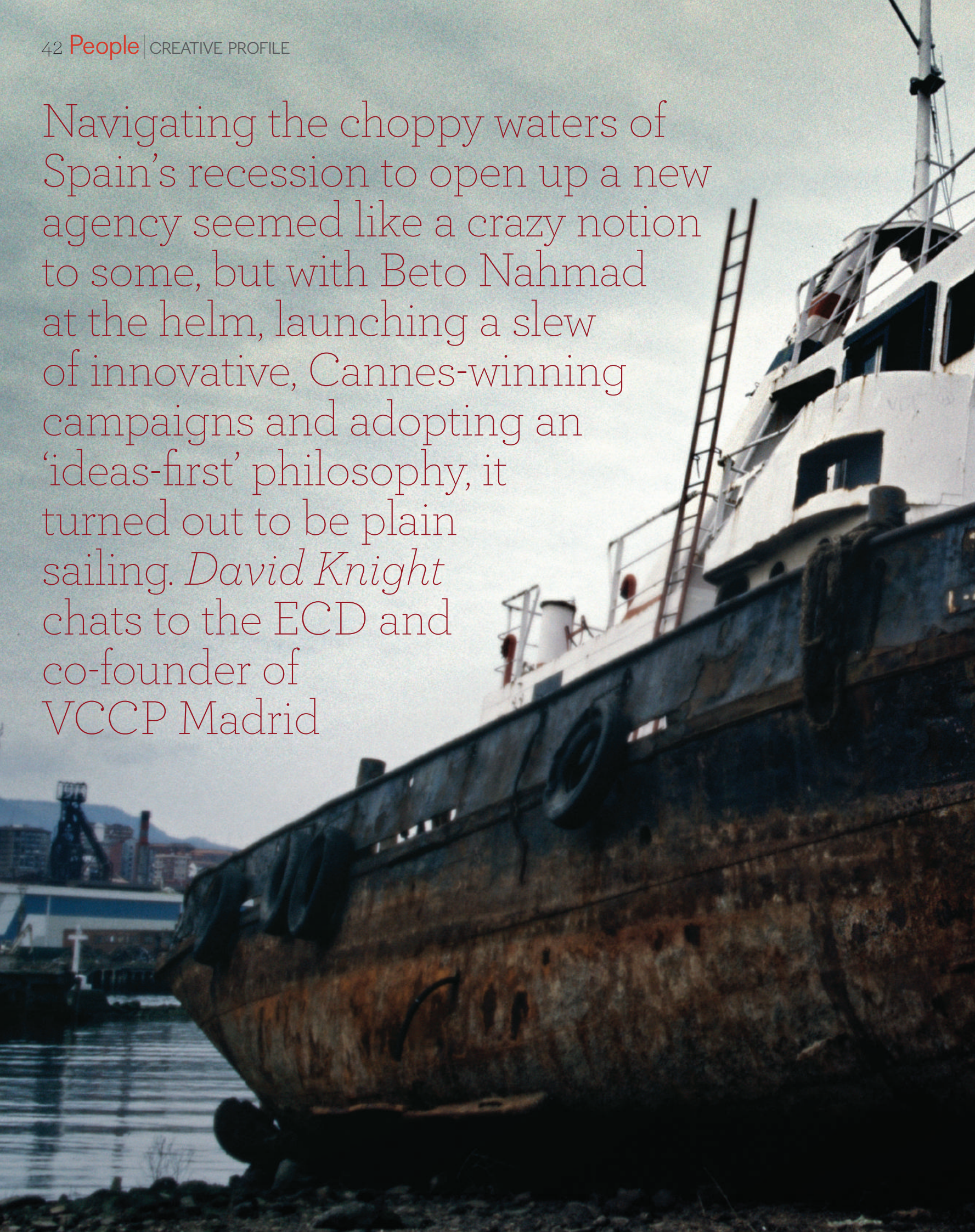
**2.2 lb flour,  $\frac{3}{4}$  c. olive oil, 1 tbsp. sugar, 1 tbsp. salt, 3 c. water at room temperature, 2 tbsp. dry yeast, sesame seeds, sea salt, herbs de Provence, roasted vegetables: zucchini, onion, cherry tomatoes, etc.**

Mix the flour with sugar, salt, and yeast until dissolved. Add water and oil, mix well for five minutes. Let the mixture rest for one hour (it should double in size).

Pre-heat the the oven to 375°F. Oil a cookie sheet. With your hands make small balls from the dough (size of golf ball... 28 per pan) and put the vegetables on the top. Sprinkle with sea salt and sesame seeds. Bake for 20 mins or until golden.



Navigating the choppy waters of Spain's recession to open up a new agency seemed like a crazy notion to some, but with Beto Nahmad at the helm, launching a slew of innovative, Cannes-winning campaigns and adopting an 'ideas-first' philosophy, it turned out to be plain sailing. *David Knight* chats to the ECD and co-founder of VCCP Madrid







# WEATHERING THE STORM



**B**eto Nahmad says there have been a couple of occasions when friends and colleagues have questioned his sanity. Like in 2012, when he left a good job as ECD at DraftFCB in Madrid to start a new advertising agency, which is all well and good, except it was during the depths of Spain's recession. Together with Javier Suso, then the general manager of Shackleton, he launched VCCP Madrid – with no clients and no work.

“Everyone told us: ‘You’re crazy,’” he recalls. But Nahmad and Suso went ahead – and a few months later they were scooping gold, silver and bronze Lions in Cannes. More Lions, in fact, than any other Spanish agency that year. “In six months we had become the best agency in Spain,” declares Nahmad. It’s an impish, slightly provocative comment from VCCP Madrid’s charismatic co-founder and executive creative director.

But then the 35 year old from Buenos Aires has been responsible for some of the most memorable, and stunningly effective Spanish advertising campaigns of recent years. He has produced work that challenges conventional wisdom, which takes the moving image beyond the parameters of traditional commercial production – and encapsulates the idea of viral advertising.


### Cash in the bed wins at Cannes

VCCP Madrid’s groundbreaking first campaign is a case in point. DeS’S, a struggling mattress-making company from northern Spain, came to the agency looking to advertise on regional TV. As part of a pro-bono Christmas drive to support small Spanish businesses at risk of bankruptcy, the agency came to their aid. “We thought, we cannot change anything with a 20-second ad,” says Nahmad, mindful of recession-weary Spanish consumers. “At the time, people weren’t thinking about changing their mattresses, they were thinking about changing their lives.” So, inspired by the country’s prevailing mood, Nahmad came up with the idea of putting a small safe inside a DeS’S mattress, half-irreverently promoting it as the safest place to keep precious savings. When the *My Mattress Savings Bank* campaign launched, news media interest swiftly followed. “Press and TV called, wanting to interview the company owner,” he says. “Then it jumped to the US. *Time*, *The Wall Street Journal*, and CNN were all talking about our mattress campaign.”

After turning the DeS’S tiny marketing budget into a PR campaign that made sales soar, the agency repeated the trick for another no-budget campaign – promoting Spanish indie music from record label Discos Imprescindibles, tunes that couldn’t get any airplay on the country’s popular radio stations. The agency created Radio Underground, a station specifically for the Madrid subway, where other stations could not penetrate







– again generating a wave of publicity. A few months later, this won a silver Lion at Cannes 2013, while the DeS'S mattress campaign won gold and silver. Much bigger clients started getting in touch, including global giants Google and Microsoft and local brands Bankia (Spain's biggest bank), El Corte Inglés and Freixenet. What has followed is a stream of work that feels strikingly relevant to a modern, networked world.

For the insurance arm of Spanish retail giant El Corte Inglés, VCCP created *The Value Of Experience*, in which real employees undertake a variety of risky endeavours, such as a heart-stopping car crash, or being set on fire, to better understand the experiences of their customers. For banana brand Plátano de Canarias, the big idea was a magical alarm clock – one that only kids could hear, due to the high frequency of the alarm tone, so they could wake up first on Christmas morning.

For the Champions For Life charity football match – a joint venture between Spain's Liga de Fútbol Profesional and UNICEF – Nahmad's agency masterminded *Inverse Goal Celebration*, which won a bronze in Direct at this year's Cannes. During the match, players copied goal celebrations sent in by football-loving kids.

to their house for dinner, tell you a joke... But the friend who just talks about himself all the time is a shit friend! With a brand it's the same. A brand that's [talking] about themselves all the time – 'We have the best chocolate,' 'We're the best cookie,' whatever – people don't care about this! They want friends – the right kind of friends." This insight is what drives him every time he starts working on a new campaign. It also perhaps helps to explain Nahmad's outstanding progress through adland since arriving in Barcelona 15 years ago.

### A Young Lion pouncing on prizes

Nahmad's advertising education started early. His mother, Patricia – whose influence was both personal and professional – made promos for Buenos Aires ad agencies. From the age of 11 Nahmad would often be taken along to her agency meetings. "I was looking at all the creatives, and thinking 'Wow, I want to be like them!'" he says.

Opting for film school at 18, he went on to study advertising and began making an impression on his tutors – some of whom were creatives at the renowned Argentinian agency Agulla & Baccetti. This led to his first trainee job, but by the end of the 90s, the Argentinian economy was in

"You like someone because they're interesting... the friend who just talks about himself all the time is a shit friend! With a brand it's the same."

In *Broken Bones Records*, their recent work for clothing and shoe brand Vans in Madrid, VCCP invited skateboarders who wear Vans gear to have X-rays of the various skating injuries they'd picked up over the years burned into vinyl records. As in previous campaigns, this follows the template of having media, both paid for and free, flowing from a cleverly devised promo event. "We created the promo, and then shot the short around it," Nahmad explains. "It went viral, so we had free PR."

VCCP have produced traditional commercial campaigns, for Bankia and others; they also do comedy. For food festival Madrid Fusión, Nahmad introduced the character William: The Man With Two Mouths, who has one for talking and one for eating. That film also went viral when some of the world's biggest chefs started tweeting about it.

Certainly Nahmad oversees a great deal of visual content that eschews the slick, cinematic production values generally associated with commercials, but seems effortlessly attuned to the needs of the digital audience. He says it's all about putting ideas first, rather than creating the idea to fit the chosen medium. But it's also about how he thinks consumers should perceive brands – as their friends. "You like someone because they're interesting, invite you for a beer, or over

meltdown. Aged 21, and following the advice of his family, Nahmad voted with his feet. "I decided to escape to Spain." He moved to Barcelona and in 2002 secured a position at Publicis on the back of his portfolio of ad school-produced campaigns. He then won his first prestigious award from Cannes, becoming the Spanish winner of The Young Lions competition in 2004, for a provocative print campaign to encourage tourists to go to destinations in the Middle East, at a time when numbers were falling due to terrorism.

There followed a period of circulating around various Barcelona shops, including DDB and JWT, making commercials and collecting awards. And then came the first time his decision-making was seriously questioned, when he left JWT to join DraftFCB – then known just for below-the-line work – as creative director. "People told me I was crazy, that they don't do television. I said 'I don't care about that.' At FCB I was sure I would learn a lot – about events, promos, direct marketing." And he knew he would be making films too. DraftFCB had just won the Kraft Foods account, and needed to start making films for Oreo and Chips Ahoy, at the time when YouTube was starting to change the dynamic of video. "It was really attractive for me because when I make films I try to tell stories, ▣



**A SAILOR'S TALE**

*"Sailor" is the name given to anyone who is part of a boat crew. A sailor is someone who knows that if you want to reach the end of your journey, you have to work hard, avoid obstacles and put your blood, sweat and tears into it. But above all, you have to keep rowing. That's the only way.*

*So let's keep rowing.*

*That's my philosophy of life, what my parents taught me, what has made me fight for my dreams. I left my dear Argentina to accomplish what, sadly, she couldn't offer me. It's not easy to leave your motherland, your family, your friends. 'To choose is to leave things behind', my mother said when I made my decision. I rowed to be where I am now, who I am today. Since my first day in Europe I knew it wasn't going to be easy. Only my effort and hard work would lead me to happiness.*

*And what's happiness? I don't know. But I think the concept of happiness changes as we grow older. Nobody has the exact recipe, that's why we have to go out and try to find it every day.*

*That's why we have to keep rowing."*

and that's impossible to do in 20 seconds."

He also got to work on a project close to his heart. In Barcelona, Nahmad watched his favourite football team – River Plate – with fellow like-minded Argentinian emigrés in a late-night bar. He describes them as "my family". But Nahmad knew there were many more Argentinians in the city wanting to show support for their favourite team, so he came up with an idea to help River Plate promote and grow their fan base there.

Working with the team, DraftFCB created a fan site, RiverPlateBarcelona.com, and an integrated campaign, *We're Far Away, We Need To Shout Louder*, which involved Barcelona's River Plate fans screaming their cries of support into plastic bottles which were then sent by plane to Buenos Aires. "By this point we had 12 TV crews waiting at the airport," he recalls. "We opened the bottles at the stadium at a real match – all the media were there – the announcer at the stadium saying,

"This is from Barcelona,' and the crowd cheering. Everybody was talking about our fucking bottles!"

Nahmad also got to direct a short film, his first, about the bottles' journey from Barcelona to Buenos Aires, describing it as "the best campaign of my life. I couldn't believe it was real. Opening the bottles, the TV crews there – it was amazing, unbelievable. And it was the beginning of the new way to see how things could go."

The fact that he also attended courses on







“The most important thing, first of all, is to understand the people you are talking to. How do we create something interesting for their lives?”

digital communication at Hyper Island in Sweden emphasises how Nahmad was well ahead of the game in the late 90s. “Not a lot of people in Spain knew about digital and I learned a lot. Then I applied all my learning about film, promo, events and video content to digital.”

He moved to DraftFCB in Madrid in 2010, assuming the role of executive creative director, and overseeing campaigns for top clients such as Reebok and Nivea. “We created a lot of content

and promotional campaigns, and also won a lot of awards.” Then came the VCCP opportunity. When Nahmad and Suso went to London to discuss the formation of the agency in Madrid, they requested sufficient investment and time – three years – to make it succeed. “VCCP said to us, ‘Ok you have time, and you have money – let’s rock and roll.’ For us it was a ‘wow’ moment.”

About three years later VCCP Madrid have certainly rocked and rolled. They are a real force in

Spanish advertising – now with 40 employees – and Nahmad and Suso dovetail smoothly in their creative and business roles. “We share everything, and he mentors me in a lot of things,” says Nahmad of Suso, explaining that they have the same values. “He worries about the creativity, and I worry about the business also.”

### Where concept is king

Nahmad says his staff very quickly embraced the agency’s ‘ideas-first’ culture. “Perhaps in the first three months of the agency I had to say to them ‘I want more ideas, more ideas.’ But now I don’t need to tell them not to come up with a 20-second commercial, but to come up with a big idea instead.”

Those ads, he points out, often come out of the longer video content, as with *The Value Of Experience* campaign for El Corte Inglés. “We cast it with real employees, and we created the crashes, and then this idea went viral. Then we created 20-second ads from this idea.”

That campaign has been a big award winner in Spain and beyond, as has *Inverse Goal Celebration* for Champions For Life. As with much of Nahmad’s work, the case study video shows its scope and level of ambition – getting kids to send their goal celebrations on video, together with a donation, from around the world, and have real players perform some of them in a match. “It’s the kind of idea that’s very difficult to sell, because it’s very big. It was something really difficult to create – yet we did it.”

With the Spanish economy finally showing signs of recovery, Nahmad says that the next year will be a good one for VCCP Madrid, even with the uncertainty of an upcoming general election.

But will his advertising philosophy (his emphasis on the prime importance of the big idea) and his methods (his focus on events and non-product-based films with more documentary-led production values) become adopted more widely, at the expense of the high-production-value artifact known as the TV commercial?

“The most important thing, first of all, is to understand the target – the person you are talking to,” he says. “We have to think about that before creating a message. Then we think, how do we create something interesting for their lives?”

“This is the sort of advertising that I imagine for the future and I think the agencies that are only doing TV commercials will die off in two or three years.” **S**



# POSTER KING

Key art is the central piece of art representing a film. To the layman, it's the movie poster, it's the display you see in the movie theatre, the icon you click on Netflix, the poster you have hanging in your office, dorm room or man cave.

And in the land where poster is king, Erik Buckham, a graphic designer, is royalty. Erik has created key art for over 100 films, from Tim Burton's *Charlie and the Chocolate Factory* to *House of the Devil*.

A long time fan of filmmaker Ari Folman, Erik jumped at the opportunity to work on his most recent project *The Congress*. The film combines both live action and animated sequences, providing both challenge and opportunity for Erik. There were many themes for him to play with: identity, perception, and the value of truth versus fantasy. So Erik sat down and began his first round of drafts.

A movie poster can typically take him one to two weeks to produce around ten to fifteen drafts. There is a lot of back and forth with client, until focus is narrowed. Even then many different versions come and go. With any luck, in a few months final art work will get signed off on.

In the next few pages you'll see how Erik takes us through his unique process from starting a project to creating the masterpiece hanging on the walls of dorm rooms everywhere.

Erik Buckham, **Palaceworks** | [palaceworks.net](http://palaceworks.net)



# ERIK



FEATURING

# BUCKHAM



Design 1:

## First Pass



*"I was drawn to the quirky drawing style and imaginative world the filmmakers created. This was an early rough draft that emphasized that."*

Design 2:

## Trying Photography



*"There were many ideas to play with in this film; themes of identity, perception and the value of truth vs. dreams/fantasy/delusion etc. These served as jumping off points for the design."*



Design 3:

# Maybe Sci-Fi



*"This is a complex movie that doesn't fit easily into any genre category. There were too many competing elements; what worked really well on screen was difficult to convey in a poster. We decided to emphasize the science-fiction aspects of the film and focus in on the protagonist played by Robin Wright. However it was important that we kept it out of the same world as big-budget action movies, this film has its own unique voice and we wanted to keep that.*

*This comp was an early favorite that would come back into play later on."*



Design 4:

## Could Be Something



"There is a scene at the heart of the film that I was drawn to as it has a definite sci-fi vibe and is pivotal to the development of Robin's character. In it she goes through an emotional as well as physical transformation. This version was starting to get there but the shot of Robin wasn't working and the whole thing was somewhat flat and unfocused."

Design 5:

## Getting There



"We came to the point where we realized that the shot of Robin we were working with just wasn't giving us enough. We needed to see more of her. We played around with different techniques to convey her transformation. This poster was liked but ultimately was too dark and messy looking."



## Design 6:

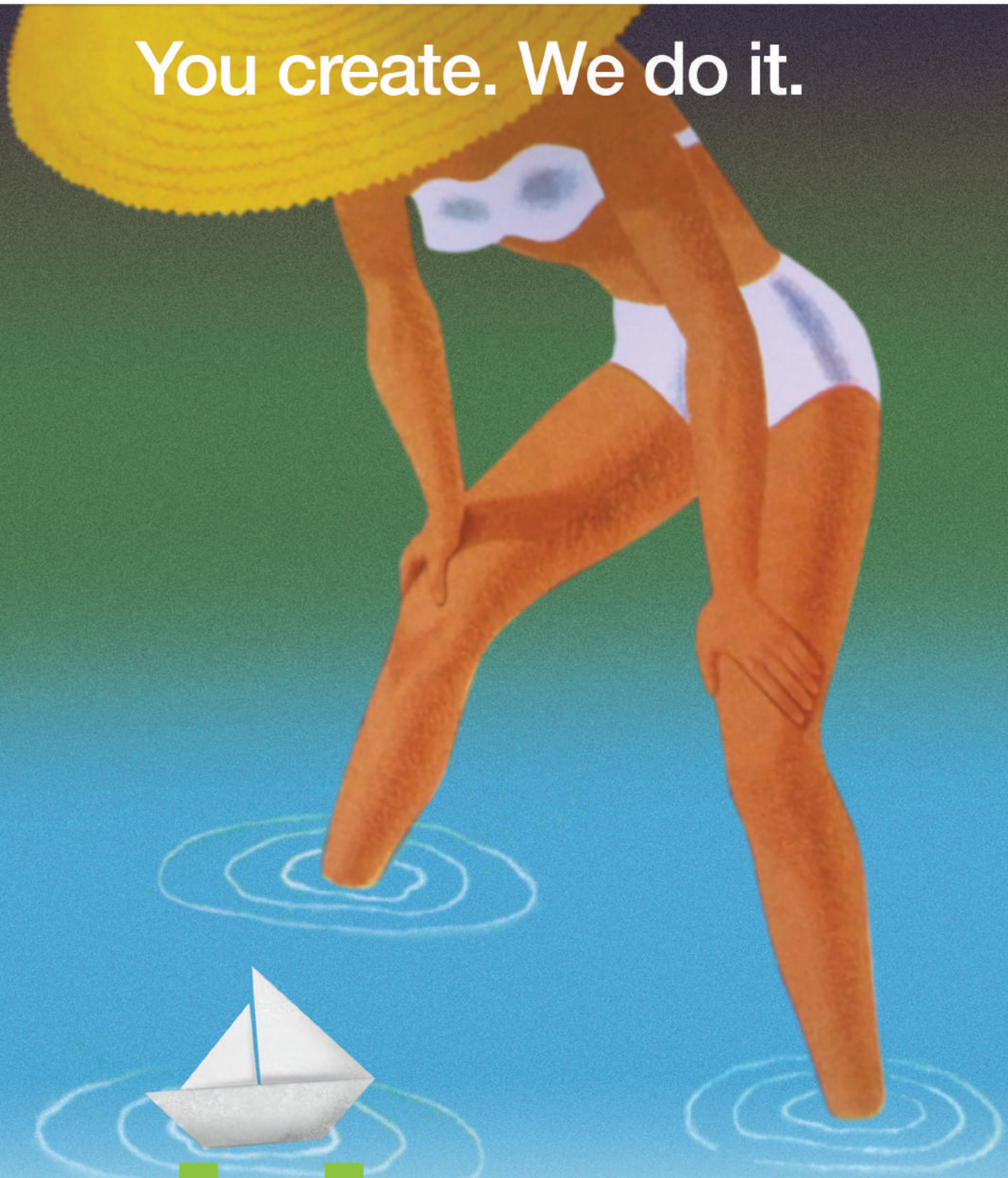
## Final Poster



"The final poster. After many rounds of back and forth we finally landed where we needed to be. After we get sign off from the client we build out the mechanical, which is the poster blown up to full size (27" x 40") at high-resolution so it can be sent to the printers. We will also often do break-outs of the poster for different applications such as websites and billboards, etc. This was a really fun and rewarding project and everyone was pleased with the result."



You create. We do it.



# Labhouse

Production services in Argentina, Uruguay & Chile

[www.labhouse.tv](http://www.labhouse.tv)



*floating*



*Caravan*

*free*



1



2



1 Game Over

2 Missing Street

3 Red

Asked what ambitions he has career-wise, Laurent Chehere replies, “The words ‘ambition’ and ‘career’ are not in my vocabulary.” Considering his success, this might sound like a falsely modest pose, but as the photographer enthuses about the artistic journey he is on, it makes sense. For Chehere is primarily an explorer, motivated not only by travel in the geographical sense, but also by the thrill of creative journeys, flying around the possibilities his art affords like one of his own untethered edifices.

Born in 1972, Chehere grew up in the same scruffy multicultural Paris neighbourhood – Ménilmontant – where he’s now based. He says he was an artistic child: “As far back as I can remember I’ve always wanted to express something with either a drawing or a photo.” He always had cameras as a boy and his mother encouraged him to keep drawing. At 16 he bought his first proper camera, a Nikon FM2, and set about attempting to capture forgotten corners of old Paris, influenced by the pioneering photojournalists/street photographers Robert Doisneau and Eugène Atget.

Though he didn’t go to art college, Chehere continued to teach himself, landed a month’s internship at DDB Paris and was asked to stay on. There, he says, “I learned everything – art direction, graphic design, photography, storytelling, editing – it was a very good school!”

After reaching art director level there, Chehere moved on to the Paris offices of CLM BBDO and then Lowe, but after 14 years in the industry he became discouraged. “I was tired of the eternal process of clients destroying a good idea.”

So, in 2006, he set off to see the world, exploring and photographing extensively in Asia and South America. His travels inspired his musings on rootlessness, on the fleeting nature of existence. He also realised that big city dwellers, caught up in the bustle, can’t easily appreciate the urban scenery around them, and started planning images in which buildings and structures were freed from their moorings, able to float upwards, away from the anonymity of the streets to reveal the “hidden beauty” of the architecture and “stories about the individual lives, dreams, and hopes of their inhabitants.”

### From a distance there is harmony

Back in Paris, Chehere decided he wanted to depict the impoverished, multicultural identity of neighbourhoods like Ménilmontant, Pigalle and Belleville. He created a set of photomontages which, in their dreamlike way, depict “the uncertainty of daily life – an alarming reality for poor communities, particularly the Gypsies and African immigrants.” He starts off with a sketch, “I draw a hotel, a circus, a caravan, an erotic cinema, then I shoot every piece of this puzzle

in the same light – roof, windows, characters, chimney, antenna, every detail I need.” He then combines the elements using Photoshop.

The series is strongly influenced by his love of cinema and references such films as Hayao Miyazaki’s *Howl’s Moving Castle*, *The Red Balloon* by Albert Lamorisse and Wim Wenders’ *Wings Of Desire*. Like a film, each image invites the viewer into a unique world that conveys more than one meaning. “The large scale of the images allows viewers to discover two different interpretations, depending on the distance from which they are viewed,” he explains. “From afar the houses look whimsical and carefree, while up close, the details reveal a more melancholy and complex story. *The Caravan*, at first sight, evokes the journey, the bohemian life, the freedom. Closer, it’s Gypsies being deported.” Similarly, from a distance, his *The Great Illusion* appears to depict a kind of happy Noah’s Ark that’s been liberated from the city. Up close, it’s an unsafe building barely supporting a party of African immigrants who are full of hope – an illusory hope. It’s a metaphor for the dangerous odysseys immigrants must make.

Chehere’s fantastical dwellings first floated into the public eye at an exhibition in Paris’s Dock en Seine City of Fashion and Design in June 2012, winning the Special Award of the Biennale des Créateurs d’images. Since then the series has appeared in galleries and shows around the





After 14 years as an art director, Laurent Chehere left the ad industry to travel the world and follow his calling – photography. He’s returned to the Paris streets of his childhood to depict the precarious lives of immigrants and the marginalised in a stunning series of fantastical photomontages. The free-thinking photographer tells *Carol Cooper* how, like his flying houses, he refuses to be tied down



1

“From afar the houses look whimsical and carefree, while up close, the details reveal a more melancholy and complex story.”





2

1 *The Great Illusion*2 *Contaminated Area*3 *Detail from On The Wall*

3



world, and this spring five new airborne creations were displayed at the Muriel Guepin Gallery in New York. The new images differ from the first series in that “they are more rich in detail. These ones you can almost walk around in the image,” Chehere jests. There are certainly more signs of the inhabitants, both human and non-human, in this set and the pictures are rich with stories.


“[In *Red*] I mixed together references to the 1932 horror movie *Murders In The Rue Morgue*, adapted from a story by Edgar Allen Poe (there’s a portrait of him on the third floor) and the sad but true story of Zizi Bamboula.” This alleged human-monkey hybrid arrived from Borneo to confuse Parisians in 1908. Billed as “an apeman arisen from a union between a negress and a gorilla”, the creature had no hair and looked like a man, but after much brouhaha it was discovered to be a chimp suffering from a bad case of eczema.

### Black humour in dirty places

Despite the serious issues that run through much of his work, Chehere has a lightness of touch; often a shade of humour will soften his images. While on his travels he documented an industrial area of Romania, Copşa Mică, that has been poisoned by decades of pollution from factories. “Heavy industry was located in a few small areas to contain the pollution,” explains Chehere. “Factories were built with short smokestacks to

keep emissions in the valley. Thus, over the years the environment was poisoned. In a country that already had one of the highest infant mortality rates in Europe, Copşa Mică had a life expectancy nine years below the Romanian average. Now the abandoned factory is in ruins, dismembered by Gypsies who do the dirty work – the authorities are happy to use free labour to clean up the site.”

Chehere depicts a Gypsy couple sitting in the toxic wasteland, eating their sandwiches; the scene is somehow cosy and gently amusing. “There is something that poor people have in common with rich – a sense of humour. The picture is a reflection of that moment. They were curious and simply happy to share with a stranger, even in the worst place on Earth.”

Chehere is obviously delighted to be unshackled from the ad industry but he still takes on commercials if a project interests him, either as a photographer, graphic artist or ‘conceptual consultant’. When asked what he’s working on right now, he replies enigmatically: “Lots of projects, not just photography. Art is full of possibilities...” In 2010 he directed a short film for adidas Originals out of Sid Lee. Considering his love of narrative and cinema, is he tempted to do more filmmaking? “It’s a matter of time. I like to explore all ways of expression.” It’s impossible to pin him down – try too hard and he might just float up and away on another journey of discovery. 



# TRIPPING THE LIGHT

Co-sponsors:

1000 VOLT  
Post Production  
Istanbul • Los Angeles

SHOOT  
inChile



Supporters:



STRATUM

Photo booth sponsor:

atSwim®  
DIRECTORS / PRODUCERS / CREATIVES / TOGETHER

PHOTOGRAPHS: JULIAN HANFORD





# CANNESTASTIC





HOW TO



TAKE A



# BEATING

FEATURING

# STEVE HART & AMY JOHNSTON

Photography by Nick Arciero | [blinding.me](http://blinding.me)





## How to Sell a Punch

---

Display anger on the face, maintain a proper stance and demonstrate a degree of satisfaction after the blow. It helps to widen the arc of certain punches to help the camera "see" it. In order for a swinging-type punch to look authentic, it is suggested that the blow travel across the victim's eye to add the illusion that the fist has made contact.





Deep in the heart of Topanga Canyon at the end of a long dusty road south east of Malibu's flawless surf break lies the Killer Stunt Ranch — a stuntman's playground where performers of different ages, shapes, sizes and experience levels meet up to practice the art of theatrical ass-kicking. It's the kind of place stunt men dream of, filled with equipment like fall bags, break-away wood, and padding for every body part you can think of.

There, we met up with seasoned career stuntman, Steve Hart, and young apprentice Amy Johnston, to get a tour of the ranch. For our entertainment, Steve organized a workout with six talented stunt performers. Within minutes, they were throwing each other off buildings, staircases, getting hung from gallows, and seemingly beating the ever-living crap out of one another with two-by-fours.

We quickly learned that for these types of performers, trust is the name of the game. And as with all the world's mysterious arts, there is a code.

And it is unspoken.





## How to Take a Punch

---

The job of the actor taking the punch is just as important as the puncher. Again, this involves "selling" the blow via such techniques as using head movements to register the impact, keeping the lips loose, and letting the body go temporarily limp before spinning out of control.



# THE STUNT PERSON'S CODE

[As understood by BBH]

## 1. YOU GOTTA WANT IT.

*"I grew up watching Westerns... I would dress up in all my cowboy shit. I'd see the guys roll off the roof... and they were shooting their guns, riding and falling off horses and all that stuff and I'd go YEAH that's cool... I wanna do that... And you know what, the thing is, I'm as excited about it now as I was when I was a kid." -SH*

## 2. KNOW YOUR LIMITS.

*"Never say you can do something when you cannot." -AJ*

## 3. TRAINING NEVER STOPS.

*"I grew up in the martial arts school... I did gymnastics and dance and every sport I could possibly do... I was jumping off cliffs and riding dirt bikes and tractors and horses and everything... nothing else made sense. I've trained my whole life for certain things." -AJ*

## 4. BEST HAVE ACTING CHOPS.

*"We're in De Smet, South Dakota. Little four corners place. And we're playing FBI guys and we're going to arrest Vince Vaughn. So we get to the set that day and Sean Penn [the director] goes to the coordinator, "Which one of those guys can do dialogue?"... "Steve can do dialogue." "Okay, cool". Well, all of a sudden I'm doing a scene with Vince Vaughn." -SH*

## 5. TECHNIQUE IS EVERYTHING.

*"That's the secret to do a stair fall. Think you can win [conquer it] and miss as many stairs as you can." -SH*



# See you at the summit



Join us from  
**9 - 11 September**  
Register first at [www.spikes.asia](http://www.spikes.asia)



Partners **ADK** **campaign** **Cheil** **Edelman** **HAYAS VILLAGE** **INNOCEAN** **WORLDWIDE** **Instagram** **J. WALTER THOMPSON** **ASIA PACIFIC** **Leo Burnett** **McCANN** **WORLDGROUP**

**MULLEN LOWE GROUP** **Ogilvy & Mather** **OmnicomMediaGroup** **phd** **UNRULY** **weber shandwick** **engaging always** **Y&R**



Two years after *shots* last surveyed the Chinese scene, *Selena Schleh* heads to Shanghai to find out how the ad industry is evolving in this era of digital growth

## CHINA SPECIAL





# Crouching panda, shifting platforms

Compared with the breakneck pace of growth and change in the Middle Kingdom's other industries, China's ad industry is still finding its feet – particularly on ever-moving digital platforms. But with daring developments in mobile and social, and marketers embracing product innovation, there's a quiet optimism that the best of China is yet to come...

It's hard to escape advertising in Shanghai. It lights up the night sky from towering electronic billboards in People's Square and blares out at ear-splitting volume from televisions in the back of taxis. And yet the locals seem oblivious. Whether navigating a pedestrian crossing, crammed sardine-like inside the metro or out for a romantic dinner date, every single person's gaze is fixed on the small, glowing screen of their mobile phone. As Fred Raillard, co-CCO of Fred & Farid Shanghai, points out: "In China, you will learn nothing from walking around the streets. The real world is online."

When *shots* last examined China's advertising scene in 2013, uncertainty prevailed about when, and if, the three major barriers to creativity – risk-averse clients, a culture of copying and a lack of native talent – would begin breaking down.

Digital media, rather than its traditional counterparts, was universally tipped to drive the industry forward, thanks to the surging popularity of domestic digital platforms such as Weibo (China's Twitter), Youku (its YouTube equivalent) and mobile messaging service WeChat. Fast-forward two years and sure enough, there has been "a huge shift of traditional advertising dollars into digital and social executions," says Eugene Chew, JWT Shanghai's chief digital officer. "Brands are basically following consumer behaviour: the time spent on mobiles has gone through the roof, and time formerly spent watching TV has switched to digital." Cheap domestic phone brands have fuelled an explosion in mobile usage: an official government report, released earlier this year, found 86 per cent of China's 649 million internet users were using their smartphones to get online.

## WeChat... and we also create

The balance of power in China's digital platforms has also shifted. With over 549 million subscribers, the mobile-optimised WeChat, with its PC-friendly interface, has toppled Weibo and is radically changing the way brands and agencies talk to consumers, flattening out communication between the different 'tiers' of cities in China and democratising creativity. "People are starting to produce and publish their own content – with the digital platforms, everyone can be their own media," explains Fan Ng, chief creative officer for Saatchi & Saatchi North China.

Collaboration and crossover – both with individuals and digital platforms – has become the name of the game for agencies. Two recent successes include Fred & Farid Shanghai teaming up with Tencent Maps [China's Google Maps] for ME&CITY: *Fashion Street View* (read more

on this in the interview with Fred Raillard, page 86) and Publicis Guangzhou working directly with WeChat for *The Voice Donor*, a campaign encouraging WeChat users to 'donate' vocal snippets for audio books for the blind by reading sentences through the app's voice-recording function.

While digital's lower budgets may generate creative experimentation in other parts of the world, opinion is divided as to how far this applies in China. Quality has certainly suffered as a result of China's obsession with speed and quantity, says Fei Wei, FCB's chief creative officer for Greater China: "Because you do everything so fast, it all becomes a bit mainstream."

Which goes some way to explaining why, despite China's increasing presence at international awards shows, its digital work has been largely ignored by juries. China's two Grands Prix were both for print campaigns, as were its big winners in 2014, Penguin Audiobooks and Buick's *Human Traffic Signs*. Some insiders blame 'outdated' categories that ignore China's pioneering social developments; others, the entrenched language barrier that clever wordplay, so effective in Chinese advertising, can't break through. "The most brilliant campaigns [on social media] use new words, a social language which resonates with young people but is impossible for people outside of China to understand," says FCB's Wei. "If the story is very local, very Chinese, then all the locals are going to understand and relate to it, and it will do well in China – but it's quite difficult to translate to an international jury," adds Graham Fink, CCO of Ogilvy & Mather China. At Cannes this year, however, there were signs of change, with Ogilvy's social media campaign – Visit Britain's *GREAT Chinese Names for GREAT Britain*, which invited Chinese tourists to invent Chinese names for British

1 Baidu's smart chopsticks

2 OnePlus's celebrity critic Han Han



2

一加手机





landmarks, awarded several Lions in PR.

Adding real, practical value to advertising is one way in which the creative bar could be raised. “Chinese consumers want advertising that changes their lives, that is practical. More and more, it’s this idea of new technology working with advertising that can positively affect the lives of consumers,” says Ng, citing Saatchi & Saatchi’s recent campaign for VICE, which was built around an ‘audio safety’ mobile add-on, Mutesic (for more, see the interview with Jonathan Ip, page 78).

Paul Lin, chief digital officer at Saatchi & Saatchi Shanghai, thinks that China’s digital creativity will manifest itself in innovation, rather than storytelling. “We’ll see new uses of features, or the ability to build wearables; there’s a hardware element to everything that we’re building now.” Practically speaking, this means that agencies are no longer competing just with other agencies, but with app developers and tech companies, too. China’s sole Innovation Lion-winner this year is a case in point: Kuaisou, ‘intelligent’ chopsticks capable of detecting if a user’s food was cooked using bad oil. The company behind the campaign? China’s leading search engine, Baidu.

## The digital gravy train slows down

Techy gimmicks are all very well, but agencies should not lose sight of what it is that they do best. Leong Wai Foong, CCO of BBDO Greater China, worries that admen are losing focus and being leveraged by digital. “[We can] observe and learn from digital devices and new technology, but at the end of the day, [we need to] remember that these are only our tools,” he says. John So, creative director of VICE Shanghai, agrees: “Digital has been a decade-long gravy train, which has now plateaued because people are

starting to realise that it’s not just about digital, it’s about what you put into it.”

Another talking point in 2013 was the lack of native talent, and two years on, it remains a live issue. Compared with the situation a decade ago – when the industry was dominated by foreign creatives from the West and other Asian countries – the situation has certainly improved, says BBDO’s Wai Foong. “Native talent is getting stronger and stronger. The last couple of years have seen many native Chinese promoted to ECD level. [Foreign creatives] still have a role to play, but probably only for the next five years.”

However, attracting young creatives to the industry is still a struggle. “I think for a lot of really bright young people, advertising isn’t the first thing that they consider,” says Ogilvy’s Fink. In the West, the ‘brain drain’ to internet giants Google and Facebook has proved a major headache for ad agencies, one that’s mirrored in China, with many young creatives siphoned off by the so-called ‘BAT’ trio of tech companies: Baidu, Alibaba and Tencent.

Creative consistency is also hampered by what Kien Hoe Ong, ECD of Y&R Shanghai, calls a “lack of [agency] fidelity”. Fink agrees that talent retention is a problem, pointing to China’s “extraordinarily” high churn rate of around 40 per cent. “Money is very important to people, success is important, and the idea of keeping face... People will leave for more money, for a better title. Advertising is seen very differently to how it is in the West, it’s very much a job, not a vocation.” As the market matures, local creatives are also breaking away to start up their own hotshops, such as Andrew Lok’s Civilization (see interview, page 74). With lower media investment and the fast turnaround times of mobile, social and digital executions, these agile local outfits are competing with larger foreign agencies – both

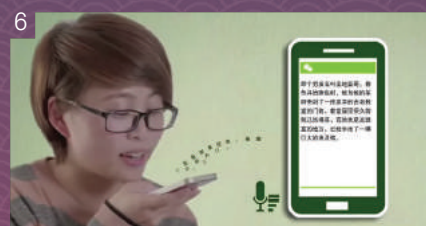
on cost, and, increasingly, on creative. Boutique agency 25hours recently made every agency in China sit up with its brilliant spot for furniture brand Red Star Macalline, featuring US alt-rock band Ok Go. Adam Schokora, whose small Shanghai shop, NeochaEDGE, has just led a global project for Gap, states “there’s a lot of space opening up for all of us. Smaller agencies, more boutique shops, are potentially going to be getting a lot more business.”

## Taking risks, but only in a safe place

But are clients more willing to embrace creative risks? Yes – but only in certain spaces. As JWT Shanghai’s Chew points out: “When you’re publishing content weekly or daily, rather than one expensive TVC, you can always sneak in a couple of really creative ideas.” However, in traditional media there’s no dramatic change. With the economy still growing at a phenomenal rate, brands “don’t need you to come along with this very courageous, different campaign to boost their sales; they’re already doing incredibly well, thank you very much,” explains Ogilvy’s Fink.

When a creative idea does make it out of the cradle, brands’ insistence on research testing, particularly for high media spend TVCs, often waters down the result. “There’s a lot of insecurity in the market, so clients test and re-test everything – so that if anything fails, the tests show that it shouldn’t have,” states Nick Dodet, executive producer at Shanghai-based production house, P.I.G. China.

However, focus groups are no longer spelling automatic death to creativity. International travel and access to the internet are broadening consumers’ cultural horizons, and coupled with a surge in national pride, they are responding to more original ideas. “Previously, Chinese consumers used to look up to foreign countries ▀



3 Changyou, *Playing Can't Be Bad, Little Girl*

4 Changyou, *Playing Can't Be Bad, Mother*

5 Coca-Cola, *T Rex*

6 WeChat, *The Voice Donor*

“Digital has been a decade-long gravy train that has now plateaued. People are starting to realise that it’s not just about digital, it’s about what you put into it.”





## What's the chatter?

*Pete Lin, managing director of We Are Social Shanghai, explains how leading digital platform, WeChat, is changing the game for advertising in China*

### Why is WeChat so important for brands?

WeChat acts like a mobile micro-site, though it's misleadingly described as the Chinese WhatsApp or Facebook. It has all the regular private messaging features – you can send texts, photos and voice clips and do live group chats or video chats – but it is also a social and gaming platform with mobile wallet elements. What's interesting is that there's a distinct segregation between social content from brands, and social content from your friends.

### How do consumers use it?

Chinese consumers spend most of their time looking through their 'Moments' timeline, which is very similar to a Facebook feed, but more private.

### How do brands use it?

The other part of WeChat is

branded social content.

Brands are allowed to set up an 'official' presence on WeChat – but they're kept separate from users' private friends, and the number of ads they can send out is limited. Because of these restrictions, brands have to be a lot more precise – with serious design to what they say. They can't just blast out random content.

The ultimate aim for a brand is to make content that is interesting enough to users that they're motivated to share it on their private Moments timeline: that's how you get the exposure. It's not so much about engaging key opinion leaders or creating little gimmicks which people will re-post, but making pure, interesting content in any form: editorial, video or games. Every piece of content should be designed to increase the consumers'

desire to move it from official to personal channels.

### How does Weibo complement WeChat?

Search features and function-wise it's really hard for consumers to discover a brand on WeChat, no matter how big they are. But on Weibo, brands have various ways to optimise their posts for searching. So the approach for most brands now is to be 'found' on Weibo and afterwards to be followed on WeChat.

### Will WeChat continue to maintain its position at the top of the social tree?

I don't see any revolutionary new platform coming up to overtake WeChat: so brands will fight for a share of voice. It's not about picking the right platform – they all pick the same one – it's about serving up the type of content consumers want.

and aspire to their values. They still do, but now they want their own culture reflected too," says Saatchi & Saatchi's Ng. So it's out with the 'culture of copying' – rehashed Western campaigns – and in with fresh content created specifically for the Chinese market.

## Product gets a no-no from Han Han

Increasing consumer savviness is also prompting a change in tone from a grand, aspirational style to a more realistic, true-to-life approach. Humour has spread from virals to TVCs, such as Saatchi & Saatchi's blackly funny *Playing Can't Be Bad* campaign for gaming company Changyou. And bland celebrity endorsement, once seen as a quick fix for brands in a cluttered market, has also evolved, as two recent campaigns from BBDO China show. Gillette's *Scandal Shave* featured a 'leaked' home video of model Gao Yuanyuan getting in a lather over wet shaving,

while domestic smartphone OnePlus went the anti-endorsement route, hiring famously critical celebrity blogger Han Han to point out the product's flaws rather than sing its praises.

That ideological shift has also filtered through to post production. Steven Marolho, general manager of MPC Shanghai, has seen clients' demands for saturated blue skies and over-airbrushed faces fall. "Five years ago, [Chinese advertising] was glossy, zingy, a running brochure. But consumers aren't falling for hyper-reality any more. It's still all very Chinese in terms of storytelling, but the craft has an increasingly global, international feel, because that's what's resonating with the consumer."

On the production side, feelings are mixed. Some are philosophical about the smaller budgets for digital work, seeing it as a payoff for more creative opportunities. Others are less content with the situation. "We need something

like a producers' union," says Desmond Loh, executive producer at Stink Shanghai. "People complain about the production budgets getting worse, but we've done that to ourselves." A more horizontal relationship between client, agency, production company and post house – and a less servile attitude to clients – is needed if creative standards are to improve. "It's always a collaboration – we all need to work together to build the idea stronger," adds Loh.

## Local directors' diet of leftovers

A more pressing issue is the lack of native Chinese directors, despite the country's booming domestic film industry – the second biggest in the world after the US. Part of the reason is that big brands with sizeable budgets opt for tried-and-tested foreign directors, who are seen as more 'premium'. Young Chinese directors get the leftovers, making it difficult to build a reel of high-quality work. And even with good scripts and directing talent, there's often a lack of support from the production crew, says Loh.

Only a handful of production companies have a roster of exclusive directors. "You have a lot of talented people here, but they need to be identified, because nothing is centralised," says P.I.G. China's Dodet. "In London, producers will promote a talented new director to the agency, but in China you don't have that relationship." MPC's Marolho agrees. "If you're young and you want to be a commercial director, you won't find much of a support network here."

At grassroots level some green shoots are emerging. SHP, a rep agency for film professionals which works with China's major production houses and ad agencies, has launched SHP+, a blog spotlighting rising Chinese directors such as Limin Wang (see profile, page 84). They also organise the Shanghai chapter of CICLOPE, an international filmcraft festival, and maintain a directory of production companies and post houses. Meanwhile Dodet runs a project identifying young Chinese talents out of film and design schools, helping them to develop spec work and taking them abroad to shoot for foreign clients: "All of a sudden they're appealing to the local [China] market, because they speak the language and understand the local culture, but have a Western outlook."

When all is said and done, China still has a long way to go in fulfilling its creative potential – but that's what makes it such an exciting place to be. "No matter if it's now or in three years, it's always going to be tough because the market is huge," adds Y&R's Ong. "But there's a few agencies, a few individuals, that will always push for creative work. The work has improved, and I think it will improve further." "There's still a lot of catching up to do," agrees Ogilvy's Fink. "But people here are pioneers, and gradually we're getting there." **S**





[www.pigchina.com](http://www.pigchina.com)



# Civilization as we know it

Selling soda and chips might not nourish Andrew Lok's poetic soul, but it certainly keeps a roof over Civilization, the indie Shanghai shop he co-founded in 2012. The self-dubbed 'Loksmith' says that an infinite creative network, a brand-first approach and a willingness to make fast, cheap, bountiful content is the only way to keep up in an industry that's moving at the speed of light

"No one buys it, no one reads it, but it's something I like to do," says Andrew Lok, co-founder and creative head of local Shanghai-based agency Civilization. He's not talking about ad campaigns, mind, but poetry. Having recently published his anthology *I Am A Tourist* (with a foreword by none other than Sir John Hegarty, a hero of Lok's), he admits it's a "dying craft – but something I encourage all copywriters to do, because it teaches you to be succinct and descriptive." Born and raised in Singapore to Chinese parents, Lok has always been into wordcraft – he even came up with his own nickname, the Loksmith – but a career in advertising wasn't always on the cards.

Instead, his first job was as a news reporter for United Press International, on the political and economics beat. Six months in, his frank approach got him into trouble with the powers-that-be, and he decided he'd rather be creating news than writing about it. "Singapore's a pretty regulated media environment, you can't say exactly what you want to. Eventually I thought, forget it."

At that time, Lok had "never really realised there was such a thing as advertising" until one day, flipping through an issue of *Communication*

*Arts*, he spotted one of the iconic Norwegian Cruise Line ads written by Steve Simpson and Steve Luker [former creatives at Goodby Silverstein & Partners]. "It was beautiful copy. It made me think 'God, is this advertising?'" he recalls. After sending 50 CVs to Singapore agencies, he was finally offered a copywriting job at Bozell, where he spent the next three years. Stints followed at DDB, Batey and TBWA (he was fired "for strange reasons"), before he moved to Hong Kong, freelancing at Ogilvy and DDB.

## Moving back to a bigger pond

Lok's big break came in 2004 when he was appointed ECD of Ogilvy Guangzhou, a transition he describes as "a bit of a culture shock... I just thought of myself as a writer, I'd never really led a team." Seeking guidance in his new role, he asked his two creative directors what one thing he should do in the next 12 months to benefit the agency. "They quoted a Chinese proverb, 'Yi shen zuo ze,' which means 'Lead by example.' And they were absolutely right." Within a year, Lok had led the agency to new heights. He was asked to repeat the feat in Singapore, with Ogilvy boutique David. But after two years of "big thinking in a

big market", Lok felt he'd outgrown the country of his birth. "I'm not saying Singapore was limited... but this was the pre-internet era. We were shooting maybe a film a year. Last year at Civilization we did more than a hundred films. A hundred films! Based on pure experience and learning alone, you're going to get good at it."

Keen to return to a bigger pond, Lok's next move was to Ogilvy Beijing, followed by four years as executive creative director of BBDO Shanghai, during which time he worked across "pretty much every major account" including Gillette, Pepsi and the 2010-2012 *Flavours Of Life* campaign for Wrigley's Extra chewing gum. Shot by Hong Kong director David Tsui, the three-year-long micro-movie series followed two lovers on an epic journey across China's changing landscape, with each vignette inspired by a sour, sweet, bitter or spicy taste. Although overlooked at international creative awards, the campaign's huge popularity saw it top Chinese consumer polls for two years in a row.

In 2012, with online and social innovations shaking up industry norms and his fortieth birthday looming, Lok decided it was time for a change. "There was the whole digital disruption thing, all the agencies were struggling to deal with it. I thought 'I've got to do something. Maybe there's room for indie shops, maybe I can go out and do something on my own.'" After six months' gardening leave in South America, Lok returned to Shanghai to launch Civilization together with co-founder Alex Xie. They soon gained their first major client, PepsiCo, and in less than three years have added Jack Daniel's, domestic beer brand Sedrin, Levi's, Stolichnaya and New Balance to the roster. "Soda, chips and beer!" jokes Lok when summing up the agency's core business. But while the FMCG market might not seem like the richest breeding ground for creativity, or poetic ►



Sedrin Beer,  
Thank You Bro





“Planting a flag and saying ‘We do this and only this’ is a very silly way of approaching advertising right now.”





“You cannot approach these digital platforms as competitors. You have to find some way to rope them into the campaign and get them to think ‘This agency is really doing something different.’”

*From PepsiCo and Meipai's Bring Happiness Home campaign*

inspiration, it's spawned two of Civilization's more innovative campaigns. Earlier this year, as part of Pepsi's long-running New Year campaign, *Bring Happiness Home*, the agency created China's first crowd-sourced brand movie in collaboration with Meipai, the domestic equivalent of video-sharing site Vine. “We got several Chinese celebrities to post 10-second videos of their New Year preparations on their Meipai accounts, inviting the public to join them,” Lok explains. By scanning a QR code on cans of Pepsi, users could upload clips of their journeys home and family reunions via a special Meipai/Pepsi platform. Of the 20 million submissions received, 5,000 of the best were picked and edited together into a short film that was broadcast across China and in New York's Times Square.

### 12 guys in a dark room

What made the campaign remarkable was not technological innovation, but the way it leveraged an existing platform: Meipai was inundated with requests from brands seeking similar hook-ups. Collaboration, says Lok, is the lesson to learn: “You can't compete with these digital platforms. You have to rope them into the campaign and get them to think ‘This agency is doing something different.’ It's not challenging the ecosystem, it's working with something we already have.”

A second Chinese New Year campaign, this time for Sedrin, used a different platform in an equally innovative way. Sedrin bought all the media on south China's high-speed trains (the most popular means of getting home for the holiday), serving free beer and effectively turning them into cinemas for Civilization's comic yet

touching branded short on friendship and brotherhood – shot by Civilisation, since the production companies were booked solid in the run-up to Chinese New Year. “It stood out, not just because it was a great bit of film, but because of the media buy in the trains, truly a captive audience,” says Lok. “And with free beer on a six-hour journey, what's not to love?”

The public might love them, but these types of campaigns, so specific to the Chinese market, have gone largely unrecognised at international creative awards – despite the region's ever-growing haul of Lions and Pencils in more traditional fields such as print. Lok blames the “outdated” and rigid judging categories, which make it hard to package potential entries. It's made him feel “very conflicted” about award shows in general: “I can't say they're irrelevant, that they're not good for the industry, but I'm not going to make work based on what 12 guys in a dark room are going to say yes to.”

Awards aside, Lok says the general standard of creativity in China is getting better, though only in certain channels. “The quality of TVCs hasn't really improved in the last two years, but on the flipside the creative on digital platforms is fantastic,” says Lok. He points to clients' increasing willingness to take risks in an effort to keep up with China's digital behemoths, Tencent and Alibaba. “Clients ask ‘How can we make the consumer pick up on this?’” says Lok. “The answer is you can't! You throw content out there, you make sure it's true to your brand's tone, and you hope it sticks.” In Lok's opinion, “cheaper stuff, lower budget, but more of it – ten times more” is exactly what Chinese agencies need to be doing.

Recently, Civilization has taken a more entertainment-based approach that capitalises on the thriving domestic film industry, from product placement to marketing campaigns built around movies and spin-off viral content. However, Lok prefers to avoid labels such as ‘entertainment agency’ or ‘digital agency’ (preferring the term ‘an agency for the digital world’). Unlike many independent shops who offer a very specific skillset and ethos, Civilization's vision is rather more fluid, for reasons that are partly pragmatic – “When every single cent is funded by yours truly, you think: let's get something to feed the agency, let's put a roof over our heads” – but mainly based on a recognition that flexibility is key. “Planting a flag and saying ‘We do this and only this’ is a very silly way of approaching advertising right now, when things are changing at the speed of light. We're all work producers, you're supposed to do a bit of everything, and if not, you better know someone who does,” says Lok.

### Sorting this shit out with the client

In practice, the agency employs an ‘infinite creative department’, drawing on a curated network of out-of-house illustrators, designers, directors, singer-songwriters and tech specialists. In China, where everyone is a brand unto themselves, Lok sees it as the only way to work: “The whole notion of ‘owned’ creative is nonsense now.” At times, this approach has seen Lok rolling up his own sleeves and getting stuck in; he's currently directing around a quarter of the agency's projects.

For now, the company comprises just 50 people, and Lok doesn't plan to grow it much more, citing the many benefits of keeping things small-scale, such as the ability to choose one's clients to a certain extent. It also offers the kind of true collaboration that larger traditional agencies can only dream of. “You hardly ever see a creative in the room [with clients] any more. Here, you actually become part of [the client's] team and vice versa. Clients just want to cut out all the crap, sit down with you at the table, work on the concept together and sort this shit out,” Lok concludes. More pragmatically than poetically put, but for the Loksmith and Civilization, it might just be the key to success. **S**



# #CallMamma

照片 | 拍摄实地 | 导演 | 公司作品

# MAMMA

TEAM

PRODUCTION HOUSE & SERVICES

西班牙 | 葡萄牙

SPAIN | PORTUGAL

Pujades, 48 local 08005 Barcelona T. + 34 93 485 66 77

callmamma@mamateam.com

[www.mamateam.com](http://www.mamateam.com)





# The transformative Tan effect

After winning a slew of Lions and D&AD Pencils with last year's *Human Traffic Signs* for Buick, it would have been easy for Norman Tan to take his foot off the accelerator, sit back and have a well-deserved rest. Instead, as J. Walter Thompson's new North Asia CCO and China chairman, he's motoring ahead with his quest to drive Chinese creativity forward

Norman Tan is sitting in one of Cannes' swankiest beach bars, sipping a cold Coke and soaking up the Riviera sun, but his mind is on other things. Deep-fried tofu, to be exact – a golden, spongy street snack sold in the hawkers markets of Singapore. In town for the 62nd Lions Festival of Creativity, JWT's China chairman and North Asia chief creative officer is reflecting on a childhood far removed from the glitz and glamour of our current surroundings; a childhood he shared with twelve siblings (Tan is number eight) and parents who "worked very hard for a living". His dad sold Yamaha motorbikes and ran a factory producing the very fried tofu Tan is now reminiscing about.

A disinterested student, Tan drifted academically. He "fell in love with music too early" and spent his schooldays playing drums and clarinet instead of poring over English textbooks (he excuses his 'Singlish' at the start of our interview). Having flunked high school, he followed his father into sales. Flogging life insurance didn't exactly set Tan's world on fire, though, so to counter the day-job tedium, he started an evening course in graphic design.

That sparked a lifelong fascination with print and design, and in 1982 Tan embarked on the first leg of his 33-year career in advertising, working as a junior designer in local Singapore agency Loy Chin and then D&C, the country's biggest local agency. Stints at bigger networks including Grey and Leo Burnett followed. It was, says Tan, something of a golden age for advertising in Singapore, and a rich opportunity to learn from some of the best foreign talent based there. "All the great people, like Neil French, Jim Aitchison and Linda Locke, were there; they were mentors to all of us, even if we weren't working directly with them."

It wasn't until 1997 that Tan left his birthplace, when he was offered the role of ECD at JWT

Taipei. "The brief was to raise the agency creative bar," he explains. "JWT was the second biggest agency in Taiwan in terms of size and profitability – a big machine – but it didn't have a reputation for creativity. They were still submitting awards by cutting out paper and pasting to a sheet!" The 'Norman Tan effect', as one local publication dubbed it, transformed the agency's creative output and bagged Taiwan its first Lion in 1998, for the *Banana*, *Apple* and *Grapefruit* print ads for Zespri's New Zealand kiwi fruits.

## Throwing out the library books

But the siren call of mainland China was becoming impossible to ignore. Bates China was Tan's next stop, followed by Lowe China, where, in 2014, he

scored his biggest career highlight to date with *Human Traffic Signs* for Buick/Shanghai General Motors. Playing to Tan's strengths – and bucking the trend for digital, social and mobile executions – the campaign was predominantly print, but all the more powerful for it. In a series of seven haunting images, amputees posed holding traffic signs at the actual sites of their accidents: a stark reminder of China's abysmal road safety record.

"It was actually Zeng Qiang's [Tan's former creative director at Lowe] idea," Tan says, deflecting my praise. "I just made it happen for him." Making it happen took a huge effort, however: of the hundred victims Lowe contacted, just nine agreed to take part, and it was only thanks to the team's longstanding relationship

Buick, *Human Traffic Signs*





with Buick that the idea got off the ground. “[Buick] are one of the hardest clients to work with, but we’ve been through tough times and they trust us,” explains Tan. “They were a bit worried about the shocking effect [the ad] was going to produce, but eventually they said ok. Without that relationship, I don’t think we could have sold the idea to anyone.”

The gamble paid off: *Human Traffic Signs* scored a gold, silver and two bronze Lions at Cannes, plus a clutch of D&AD awards, including the coveted Yellow Pencil, making it one of China’s most medalled campaigns of 2014. More importantly, road traffic accidents reduced by half during the campaign.

Tan could easily have rested on his creative laurels, yet in October last year he took up a new post as China chairman and North Asia CCO at his old agency, JWT. “Lowe has some great people globally and I learned a lot from them.

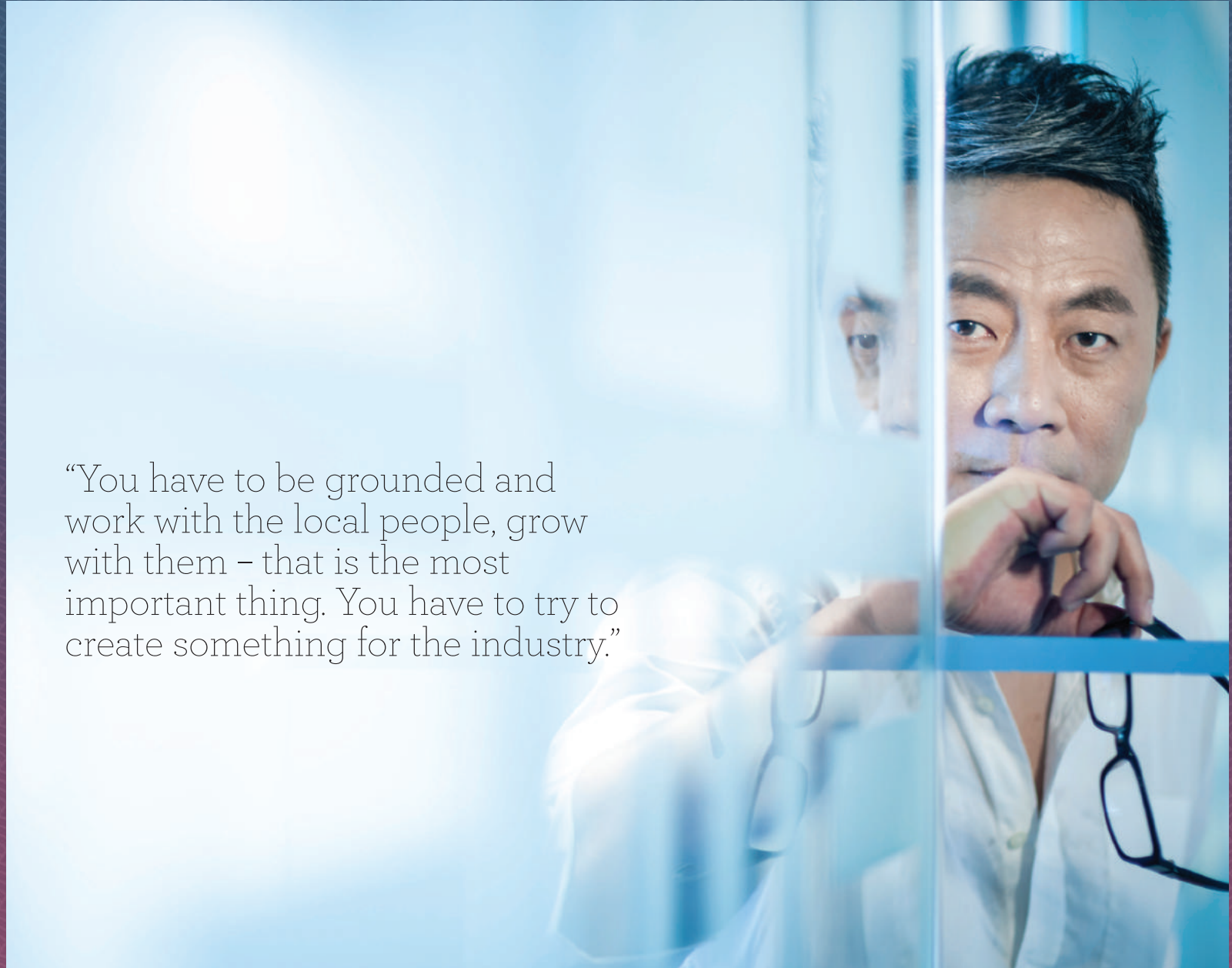
But I would have gotten bored. I could imagine exactly what I’d be doing next year,” says Tan of the decision to leave. “So when Lo Sheung Yan [JWT’s worldwide and APAC creative council chairman] took me out for coffee and asked if I wanted to come back, I knew within 15 minutes that I would. [JWT] is one of the best agencies in China; it’s a bigger platform, and a lot of people I knew from before are still there. I thought, ‘That’s a challenge I would like’.”

Seven months into his new role, Tan is feeling “very positive, very optimistic” about JWT’s prowess – the agency has recently won two domestic blue-chip clients, Union Pay and Alipay – and about the standard of China’s advertising in general. But he says the twin bogeymen of censorship and traditional schooling are still impeding creative progress. “My copywriter at Bates, Ronnie Wu [now group creative director, Y&R Beijing] spent four years at university reading

a library book on advertising law!” Tan recounts incredulously. “I told him, ‘Don’t ever show me that fucking book again! We’re here to experiment and to play, to do the best creative [work] possible and worry about the censorship later’.”

### Nurturing homegrown talent

Wu is one native Chinese creative who flourished and prospered under Tan’s mentorship; Zeng Qiang, Tan’s former creative director at Lowe, who has since followed him to JWT, is another: “[Zeng] is a quiet guy, really good but a bit shy, so I thought I needed to help him.” For Tan, nurturing domestic talent is essential for China to achieve its full creative potential. “You have to be grounded and work with the local people, grow with them – that is the most important thing,” he concludes. “You can’t be a selfish person just coming in, making money and leaving. You have to try to create something for the industry.” **S**



“You have to be grounded and work with the local people, grow with them – that is the most important thing. You have to try to create something for the industry.”



# The insatiable interactivity of Ip

He knows his way around a basketball court, but more importantly he's no stranger to the inside of a consumer's head, which makes Jonathan Ip, partner and CCO at KBS+ Shanghai, quite a different breed of digital creative. He explains how redefining relations between clients and agencies and exploiting digital's interactive possibilities is the key to growing China's creativity

It's mid-morning on Wednesday when a taxi deposits me on the edge of Shanghai's traffic-choked Jingan district. Luxury malls, five-star hotels and office towers – those temples to consumerism and commerce – are everywhere I turn; car horns blare and sunlight glints off steel and glass. Inside the brand new high-rise block that houses KBS+ Shanghai, however, it's mercifully cool and quiet. A lift silently swishes me up to the 22nd floor, where I'm greeted by partner and CCO Jonathan Ip, meditatively cradling a steaming flask of green tea.

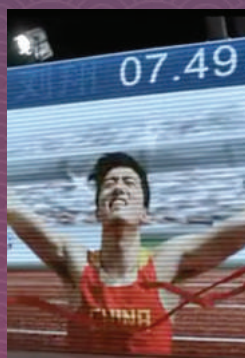
With his circular, heavy-rimmed specs, neat goatee and loose-fitting, all-black garb, Ip has the look of a modern-day Confucius, and strikes a somewhat anachronistic note against the futuristic skyline and stark white, Apple-esque interiors. Yet as we chat, I notice a transatlantic-tinged accent that fits the international tone of our surroundings. "I learned my English on the basketball court," he chuckles. "I was pretty street when I was young."

Ip's intriguing East-West persona is very much the result of an itinerant upbringing and career. Born to Chinese parents in Hong Kong, he moved to New York aged 12 and over the years has shuttled between the two cities, with stints in Guangzhou and, now, Shanghai. Though a career

in advertising wasn't something he'd dreamed of – "I just sort of fell into the advertising world," – Ip was introduced to the creative industry by his mother, a make-up artist on a local TV station who would often invite him along to shoots to be an extra. "I always liked the storytelling aspect, but I was really focused on visuals. Design was my passion," he says.

Pursuing that passion as a career, though, necessitated weaving a few tall tales of his own, in order to placate parents who'd hoped for a more traditional occupation for him. "Chinese parents always want their kids to go into business," he explains. "My mom told me not to go into the creative industry, she knew it was a tough life." By emphasising the 'computer' aspect of his chosen course – computer graphics and interactive media – Ip got the parental nod to attend New York's Pratt Institute. "Basically, I lied," he says gleefully.

Graduating in 2000, Ip caught the tail end of the dot-com boom, working as a freelance website designer. The bursting of the Internet bubble and the inevitable demise of digital start-ups marked a turning-point in a career that had barely begun. "Before [the crash], digital was very distinct from advertising. But then the line started getting blurred." Boomerang-ing back to Hong Kong in



*Safeguard,  
Let's Sweat  
Together*



2003, he made his first foray into adland as an art director for a local digital agency, Lemon. The outbreak of SARS soon after was a devastating setback for the region, but creative opportunities bloomed for Ip within the drive for recovery, including organising a series of art exhibitions in collaboration with a group of native designers “to help Hong Kong get back on its feet”.

### Learning lessons from China

Later in 2003, an itchy-footed Ip returned to the US, where he spent the next four years consulting and art directing on a freelance basis for the likes of R/GA, Deutsch and OgilvyOne Worldwide. It was while working for the latter on the Kodak account that he was approached by Tom Eslinger, Saatchi & Saatchi’s worldwide creative head of digital, to set up the agency’s digital arm (Saatchi & Saatchi Interactive) in Guangzhou, South China. Ip jumped at the opportunity to bring his


extensive experience in the US market to the emerging Chinese industry, though he stresses that it wasn’t about ‘educating’ but ‘sharing’. Three months after he first stepped off the plane, burning with a desire to impart his knowledge, Ip realised he’d got it the wrong way round: there were far more lessons to be learned from China.

“Digital is all about consumer behaviour,” he explains. “And I needed to sit back and listen. I needed to understand more about this market.” The differences were fundamental, even down to the way users would browse. “[In 2007], every time you clicked on a browser it would open a new page, so you’d end up with loads of pages. By US standards that was poor site structure. But when I asked locals why, they explained they liked to have the windows side-by-side in order to compare. It wasn’t bad design, it was just a different logic.”

Ip spent three and half years at Saatchi & Saatchi Interactive, before heading north to take

up the reins as digital ECD at the agency’s Shanghai offices, via a year at BBDO Proximity Shanghai. Still attempting to figure out China’s online landscape, he scored an offline career highlight in 2012 with Ariel’s *Big Stain*. The larger-than-life interactive installation, which travelled around China, saw members of the public squirt giant bottles of ketchup and soy sauce at a five-storey-high T-shirt, creating virtual stains which their Ariel cleaner-wielding counterparts ‘scrubbed’ away – all cunningly achieved via Wii controllers hidden in the bottles. Despite bagging a slew of awards, including a bronze Lion and a D&AD Wood Pencil, the highlight of the campaign for Ip was that “it got people from all generations involved, from grandmas to kids. It was so exciting to see the happiness people got from playing with our work.”

Interactivity is clearly what motivates Ip – he created a running track for soap brand ►



“I’ve never been a traditional media, TVC kind of guy; I don’t like the way that kind of advertising forces itself on you. I’m more interested in how positive interactions affect the unconscious mind.”



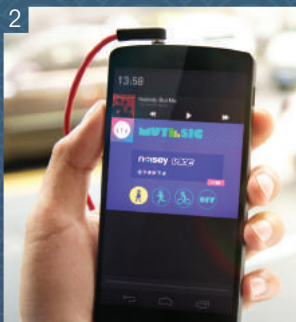
1



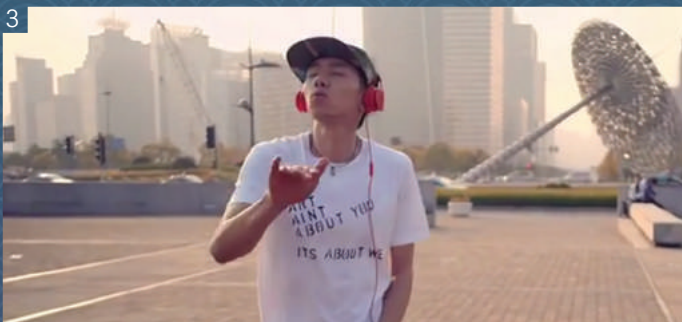
1 Ariel, Big Stain

2/3 Mutesic mobile phone add-on for Noisey

2



3



Safeguard, where participants could virtually ‘race’ hurdler Liu Xiang, and turned a Singapore mall into a giant gaming screen for Chinese electronic brand Huawei’s new MediaPad tablet. And interactivity is what sets ‘digital’ creatives apart from their traditional counterparts, he claims.

“I’ve never been a traditional media, TVC kind of guy; I don’t like the way that kind of advertising forces itself on you,” he says. “I’m more interested in how positive interactions affect the unconscious mind.” It might sound a bit Jungian, but this long-running fascination with psychology is helping Ip to identify and tackle the challenges of mobile advertising, which demands a completely different approach to what has gone before.

“Now, people have the freedom to choose their content, they can hand-pick what they want from thousands of options. In five years’ time, consumers will be the 90s generation, who’ve grown up not watching TV, not reading magazines, but choosing content for themselves on their mobiles. And if [agencies] don’t starting changing their mindset, we’ll never get back into that space,” he states. Ip’s advice to his clients is to treat the Chinese consumer like a moody teenager. “If the brand acts like a mom and keeps yelling at them every day, they’ll stop listening. But if the brand is more like a coach, subtly teaching them things in life, they’ll want to follow and embrace it.”

A case in point was last year’s *Long Live Music* campaign, which saw Saatchi & Saatchi Shanghai team up with Noisey, VICE’s dedicated music channel, to improve the listening experience of

China’s legions of music fans. Ip’s team initially looked at sound quality, before settling on a weightier issue: the growing number of traffic fatalities caused by headphone-toting pedestrians oblivious to their surroundings. “We thought, why not create something which can actually help you stay alive?” says Ip. The resulting mobile add-on, Mutesic, uses GPS tracking to identify when users approach busy intersections. It then automatically lowers the music volume, alerting listeners to ambient noise until they’ve crossed the road to safety. Having launched in beta last year, a second version is currently being developed.

### Sticking to briefs? So last year

After almost four years of success at Saatchi & Saatchi, Ip started to miss the pace of start-ups and “reacting fast to challenges; really helping the client to change their brand”. So, when New York boutique KBS+ approached him in late 2014 with an offer to head up the creative department of its new Shanghai outpost, Ip saw a chance to recapture the excitement of his early career.

Having opened its doors in March this year with a skeleton crew of just eight, the shop has already added connectivity specialists TE to its client roster. With a creative team comprising of Ip as CCO, a copywriter, and a creative technologist, Ip is confident that this non-traditional set-up and small scale allows for flexibility, speed and the ability to “grow the team to respond to the changing market”. And KBS+ isn’t alone in spotting the opportunities for

“If the brand acts like a mom and keeps yelling at consumers every day, they’ll stop listening. But if the brand is more like a coach, subtly teaching them things in life, they’ll want to follow and embrace that brand.”

petite, agile alternatives to established networks. The past two years have seen a clutch of mid-sized boutiques, including mcgarrybowen, R/GA and Anomaly, set up shop in China.

Another draw for Ip was KBS+’s ethos of innovation, which eschews rigid adherence to a brief in favour of more creative, sustainable solutions. What starts out as, say, a TVC, may end up as a series of 20-second pieces of online content. This freedom to experiment is largely absent in China, says Ip, thanks to the slave-master tenor of client-agency relationships – still frequently cited as a major barrier to creativity in China. “Right now, clients don’t really see agencies as a partner,” he explains. “They’re dominant, they give you a brief, you’re scared about losing the business, so you think ‘Ok, I’ll stick to the brief, that’s the safest thing.’” Ip thinks the solution is to go beyond merely fulfilling expectations, despite China’s culture of late working hours and the associated desire to just ‘get things done’. “I tell my team, if you go to a client meeting, don’t just bring an idea. Have one or two [extra] things in your back pocket.”

And though he’s not advocating a return to the martini-swilling days of yore, reclaiming a sense of professional pride is vital. “It’s not about going back to the *Mad Men* era, but we must remember we are still professionals, consultants. We’ve got to bring that sense of trust back, inspire clients with lots of ideas, even if they don’t buy them. And if we keep doing that, the relationship will become something closer to a true partnership.”

Asked about the other issues afflicting Chinese creativity, Ip points to the perennial problem of the country’s size and the appeal across different socio-economic strata. “In the lower tier cities, people’s understanding of creativity is very linear. If a campaign’s too abstract, it won’t work. But as the 90s generation grows up, they’ll have seen many interesting ads around the world. The whole understanding of creativity will change.”

Mobile advertising is already helping to bridge these gaps – another indication, according to Ip, that Chinese creativity is likely to find its ultimate expression in technological innovations and non-traditional mediums. “Digital is how China can reach a higher creative level in the next few years. Once we understand why consumers behave in a certain way and tie that to a product benefit – that’s when the magic happens.” **S**





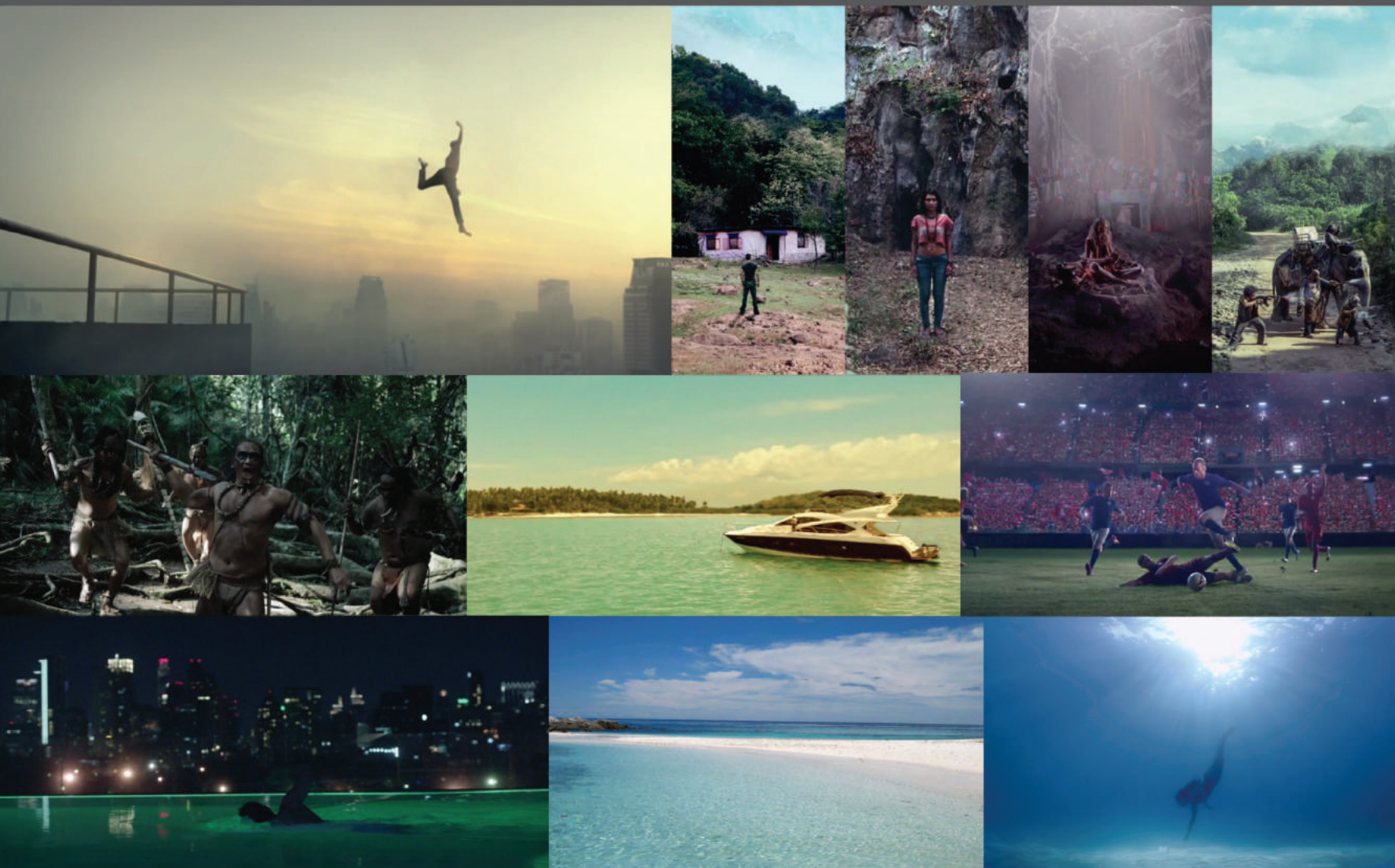
**LOOKING TO SHOOT IN THAILAND? WE ARE YOUR ANSWER!**

**TAPROD**

WITH **YEARS OF EXPERIENCES** AND **AWARD WINNING** PRODUCTIONS,  
YOU WILL ENJOY OUR **PROFESSIONALISM** AND THE **SMILE OF THAILAND**

**PRODUCTION HOUSE & PRODUCTION SERVICE BASED IN BANGKOK**  
**WWW.TAPROD.NET**

T: +662 392 6670 | F: +662 392 6675 | E: [st@taprod.net](mailto:st@taprod.net) | [louis@taprod.net](mailto:louis@taprod.net) | [tom@taprod.net](mailto:tom@taprod.net)





# The quiet king of China's Super Bowl

It's taken him ten years of hard graft, but having shot the biggest spot in the Chinese advertising calendar this year, as well as numerous campaigns for high-profile brands such as Levi's, Uniqlo and YSL, Limin Wang is finally gaining recognition as one of China's few native directors of repute. Turns out he's just not that keen on talking about it...

In China, there's a well-known proverb: *dà zhī ruò yú*, which translates roughly as 'He knows most who speaks least.' For Limin Wang, it appears to be a guiding philosophy; for me, as his interviewer, it's a source of intense frustration. When I meet the 39-year-old director for tea in Shanghai's former French Concession, Wang spends much of the interview hiding behind shy smiles and lengthy pauses, offering a few, economical words in response to my questions. Yet beneath this modest, unassuming exterior, there is a sense of deep, philosophical reflection.

Wang spent the last 10 years quietly making a name for himself as one of a (very) small handful of respected Chinese directors. A Shanghai native, he studied visual communications at a local university before moving to the UK for a master's degree in film and TV production, followed by a further two years at the London Film School. "Going to film school abroad opened my mind to a different way of thinking," says Wang of his time in the West. "When you're trying to build your reel, a strong educational background and training can help persuade clients it's worth taking you on."

## Something more than mawkish

Nonetheless, it was a struggle finding work as a fledgling director on his return to Shanghai in 2004 and instead, he spent 10 months as an assistant director at the city's largest production house, Gwantsi, before deciding to go it alone. Over time, he's steadily built up his reel with high-profile campaigns for brands such as Shiseido, Uniqlo, YSL and, most recently, Levi's.

However, it wasn't until February this year, a decade after returning to China, that Wang was propelled into the spotlight with *My Name*, the official New Year PSA for state broadcaster CCTV (China Central Television). As breaks go, it couldn't have been much bigger: aired

midway through the Spring Festival Gala (often dubbed China's equivalent to the Super Bowl), the two-minute spot saw an estimated 1.3 billion viewers sniffing at the personal backstories behind people's first names. Stunning cinematography and lush visuals elevated the film far above the usual mawkish seasonal offerings.

Wang landed the job off the back of his 2014 gala spot, *Chopsticks*. Though that missed out on the coveted half-time slot, the client liked his "authentic documentary style". Prior experience of shooting for the government network helped when it came to presenting his vision: he "knew the client's limits, so within that space I could play around a bit". Ultimately, though, there was little creative room for manoeuvre within the traditional Chinese New Year formula of cultural heritage, family ties and homecoming.

"China is so big, and people's understanding of [creativity] is so varied, it was a huge challenge. The spot had to have a universal appeal, and to touch millions of viewers across China," Wang explains. As an official public broadcast, there was red tape to contend with. One scene, which Wang had to fight hard for, featured a young boy sitting on a tall haystack, a ladder propped beside him. "The client was worried about the safety implications and kids imitating it. That was frustrating for me, but I convinced them to keep it."

Asked to define his directing style, Wang is anxious not to be pigeon-holed. "I think I have quite a varied style; I'm not just a documentary director. A more authentic, truthful look can be beautiful, but so can something more staged." His recent trio of films, *Photographer*, *Foodies* and *Gamer* for Skoda's new youth-targeted Fabia model mark a definite change in gear: partially shot on Go-Pros, with fast-paced editing, they have a fresh, high-octane appeal distinct from much of the region's auto advertising. This lighter tenor

represents a development in the tone of Chinese ads, says Wang. "In the past, commercials had to show perfection and beauty, not real life. That's changing now. Because of the internet, consumers can see the world – they're getting a cultural education, they're exposed to foreign advertising." And increasing digitisation means that "these days, the creative ideas behind digital [executions] are often better than TV commercials. You get a lot more freedom as a director, too."

## Exporting a little Chinese cool

So what does the future hold? Could a move into feature films be on the cards, in the vein of his self-proclaimed idols Jonathan Glazer and David Fincher? While Wang acknowledges there's "a huge amount of investment in young filmmakers in China" he says "a lot will depend on getting the right script," adding that he'd continue to make commercials. "They allow me to try new visual techniques and they're the best way to understand your audiences and what stories will touch them."

Currently unsigned, Wang says he's happy operating as an independent director, which is the norm in Shanghai – unlike Beijing, where directors generally set up their own production companies. And though the quality of scripts in China is "definitely improving", he hopes the future will bring opportunities to work abroad, perhaps even return to the UK: "I hope one day to bring a more cool Chinese style of directing to the West."

When I mention rising Chinese-American directing duo J+J, previously profiled in *shots* (issue 151), who signed to US production company Untitled last year, he bats away the comparison with an embarrassed laugh. "I just want to create something special," he concludes, "so that when other countries see a Chinese commercial, they don't see it as derivative, but something fresh and cool, something uniquely Chinese." **S**





“In the past, commercials had to show perfection and beauty, not real life. That’s changing a lot now. Because of the internet, consumers can see what’s going on in the world – they’re getting a cultural education, they’re exposed to foreign advertising.”



# How to tame the dragon... fast

In just three years, Fred Raillard, co-founder, co-CEO and co-CCO of Fred & Farid, has turned a small Shanghai shop into one of China's top agencies, creating the coveted Spring Gala spot and attracting big clients like Tencent. He explains how a hip-hop-style sampling approach is driving China's digital creativity and why speed is both an asset and a challenge for the country

Entering the Shanghai offices of international digital agency Fred & Farid, housed in a former opium warehouse on the banks of the Huangpu river, it's impossible not to linger by the floor-to-ceiling windows, gawping at the stunning views. Barges and tourist ferries chug purposefully by; across the water, the skyscrapers of Pudong soar heavenwards, their tops lost in dense smog. For Fred Raillard, co-founder and co-CCO of Fred & Farid Group, it was the same vista which convinced him, in 2012, to make a permanent move to China. "The boats were so packed with their cargo that they were only just above the level of the water... There was a sense of profitability, of pushing it to the limit. I really felt the power of the dragon in that moment."

Three years later, under the joint stewardship of creative director Feng Huang, Fred & Farid Shanghai (F & F Shanghai) has apparently done a Daenerys Targaryen and tamed the Chinese dragon. Awarded Spikes Asia's Independent Agency of the Year 2014, the Shanghai office

now brings in 33 per cent of the group's global revenue and boasts a client portfolio of major Chinese brands alongside international heavyweights Porsche, L'Oréal and Pernod Ricard.

Looking around, there's no doubting the agency's digital credentials. One wall is covered in screens displaying Western and Chinese social media feeds, from Twitter and Facebook to WeChat and Weibo. Round-the-clock global connectivity is a given: the office is linked 24/7 to Fred & Farid's other locations via video screens and a 'super high-speed' internet connection. Raillard himself is as wired as his surroundings, constantly flicking between desktop and mobile screens, occasionally spritzing himself with cologne and chatting animatedly in a mish-mash of English, French and Mandarin.

It turns out there's quite a bit to chat about. We start with the agency's expansion plans: March saw the opening of an outpost in the capital and Shenzhen 'may' be on the cards now that Tencent, the tech giant behind China's foremost digital

platform, WeChat, has become a client. Both offices will be satellites to Shanghai because "it's hard to build one really strong creative office, you can't spread your energy," according to Raillard.

Beijing's launch was driven by client CCTV, the state broadcasting corporation, for whom F&F Shanghai created this year's Spring Festival Gala PSA *My Name* (read director Limin Wang's take on it on page 84). A single, two-minute spot broadcast midway through China's 'Super Bowl' and seen by around a billion viewers across the world, it's the Holy Grail of advertising in China. The pitch is fiercely contested by agencies, with over 100 scripts reportedly submitted this year. F&F Shanghai were "honoured and lucky to win" with their story of eight names, strung together by the tagline 'Never forget where you come from'.

Raillard explains that, while many Chinese surnames are common, first names are unique creations, often incredibly poetic and personal ones. One character featured in the film is named after a bridge between China and North Korea, which his father crossed to fight a war from which he never returned. "So every name has a story, and those names combined are the story of China." Like millions of other emotional viewers, Raillard cried when he watched the spot on TV, but for very different reasons. "It represented a real 'before' and 'after' for the agency. It was a feeling of ok, now we're in China."

## Putting the cart before the horse

*My Name* was certainly a game-changer when it came to local brands' perceptions of the agency as just another foreign interloper: "It sent a message that we are China-proofed, that we fight for China." Since February, F&F Shanghai has won 10 domestic companies, including the "symbolically huge" signing of Tencent. But the agency's commitment to raising the creative bar means ►



*The Spring Festival Gala PSA, My Name*



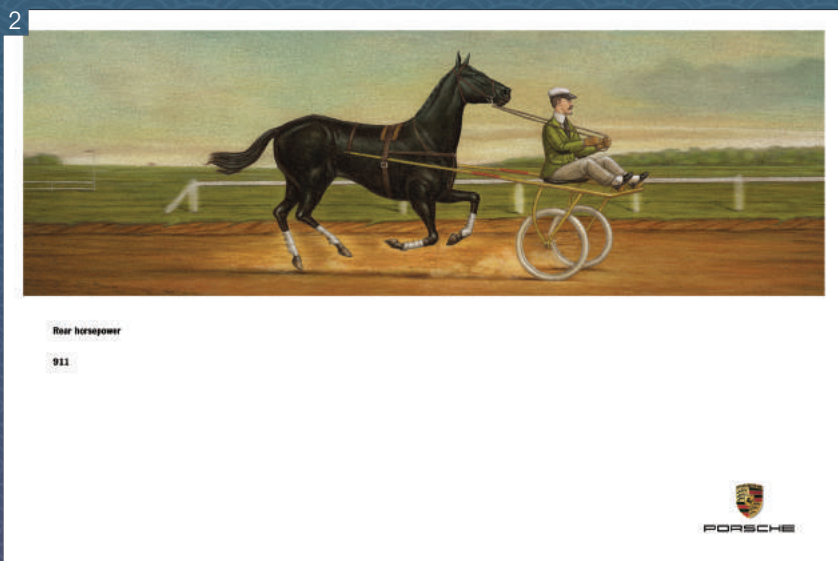
“China is five years ahead of the rest of the world in social media, so we often don’t know how to enter what we do digitally in international festivals. Sometimes there’s not even a category.”







“In the West, we prioritise quality, whereas in China it’s price and speed. We always criticise China’s output from our perspective: ‘Oh, it’s bad quality.’ But in the modern world, speed has a value. And I think we need to start appreciating that.”



1 Me&City,  
*Fashion Street View*

2 Porsche,  
*Rear Horsepower*

Pioneering campaigns such as *Fashion Street View* have led to what Raillard calls the “reverse movement”. Once upon a time, international brands recycled successful Western campaigns for the Chinese market; now the boot is on the other foot. “First the brief is to implement central strategy; very soon [the client] realises that’s not effective in China, so they let us do our own thing; a few months later, the team visits us in Shanghai, realises our digital strategy is way in advance, and goes back and implements it in the West.”

A case in point is *Mother’s Mother’s Day*, an interactive campaign for French skincare brand Avène, which celebrated multiple generations of mothers via a viral video, encouraging people to submit their own family photos. After its huge success in China, the campaign is being transplanted to Europe.

### More haste, more speed

Considering the broader lessons that can be learned from China’s approach, Raillard references the famous project management triangle. “In the West, we prioritise quality, whereas in China it’s price and speed. We always criticise China’s output from our perspective: ‘Oh, it’s bad quality.’ But in the modern world, speed has a value. And I think we need to start appreciating that.”

For example, take the timeframe for F&F Shanghai’s latest campaign for Didi Dache (a taxi-hailing app). From meeting the client to launching a national-scale digital activation on social media and a micro-site, the entire process took just one week. “Agencies are making miracles here... But speed is both China’s biggest asset and the biggest challenge.”

With that, our interview time is up. Walking to reception, a young employee almost knocks me over as he whizzes past on one of the agency’s communal skateboards. I make a quip about health and safety in the office; Raillard responds with a bemused Gallic shrug. An acknowledgement that – notwithstanding its dangers – breakneck speed, both online and offline, is the only way forward in China’s brave new digital world. **S**

they’re just as quick to wave goodbye to over-demanding, yuan-pinching clients with opposing visions. “It’s the responsibility of agencies to select clients who want to do good work, and let go of those who don’t,” says Raillard firmly.

The strategy seems to be working so far, if awards performance is any indication. Last year’s *Rear Horsepower*, a poster campaign for Porsche, featured vintage-style illustrations that quite literally put the cart before the horse – a clever metaphor for the 911’s rear-engine design – and trotted off with countless gongs at Cannes.

While creative output is improving, Raillard insists there’s still a long way to go when it comes to traditional media: “Bad quality, no ideas... It’s going to be super-hard to catch up with the level of expectation and sophistication. It will take a long time.” Digital creativity, on the other hand, has advanced so quickly as to overshoot Western standards. “China is five years ahead of the rest of the world in social media, so we often don’t know how to enter what we do digitally in international festivals. Sometimes there’s not even a category.”

Raillard puts the explosion in digital creativity down to three things: speed, scale – “in a

population of 1.4 billion people, even a micro-niche project will find a huge community” – and, interestingly, the infamous lack of intellectual property protection. Rather than blindly copying, says Raillard, the Chinese approach is to improve on the original, a practice he likens to hip-hop. “Everyone is sampling everyone else. You take whatever works and add stuff. Look at WeChat: it’s just an aggregation of technologies.”

### Made in China for the digital age

The willingness of major digital platforms to offer brands more than mere advertising space is another factor. “You can really collaborate with them to do something amazing,” says Raillard, “and that’s quite unique to the Chinese digital landscape.” *Fashion Street View*, a mobile app campaign developed for Chinese fashion label Me&City, which launched during Shanghai Fashion Week in April this year. Working with Tencent Maps (China’s equivalent to Google Maps), F&F Shanghai “brought the catwalk to the streets” by re-shooting public spaces and replacing passers-by with models wearing outfits that could be bought directly from the app.



“we open on a white sand beach...”



or any other location in Asia.

[www.indigoproduction.com](http://www.indigoproduction.com)



**indigo**

ASIA PRODUCTION





**REDPETAL**  
PRODUCTIONS

LOCAL PRODUCTION  
INTERNATIONAL STANDARDS

[www.redpetal.co.za](http://www.redpetal.co.za)

BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE  
VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST  
BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE  
VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST  
BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE  
VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST  
BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE  
VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST  
BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE  
VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST  
BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE  
VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST  
BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE  
VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST VIENNA PRAGUE BUDAPEST

# PPM SCREAMS CRIES LAUGHS FILM

PPM FILM SERVICES • BUDAPEST • HUNGARY

ZITA KISGERGELY PRODUCER • e-mail: [zita@ppm.hu](mailto:zita@ppm.hu) • [www.ppm.hu](http://www.ppm.hu)



# Going native: Shanghai



*Nick Dodet*, executive producer at Shanghai-based production house P.I.G. China, offers a guide to the city's chaotic charms, from neon-lit bathrooms to the best place to slurp a bowl of soup noodles

**What's the best thing about working in advertising in Shanghai?**  
Chaos.

**And the worst thing?**  
Chaos.

**If you're booking a hotel in Shanghai, where would you choose to stay?**

The centrally located PuLi Hotel & Spa, it's a lovely boutique hotel offering great service in beautifully designed rooms. Or the Andaz hotel in the Xintiandi district, which is spacious and nicely designed. Plus it has LED lighting in the bathrooms and the swimming pool, which is a huge crowd-pleaser among my nerdy friends.

**What advice would you give to a visitor?**

Let yourself flow with the city. Get lost, discover the guts of the beast. And always look left, right, and up before crossing a street.

**What do you miss when you're out of the city?**  
Chaos.

**What's the best Chinese ad you've seen in the last year?**

I honestly do not watch TV... Never get high on your own supply!

**Who do you/would you love to work with in the industry?**

I love Chinese-American directing duo Jess Zou and Jing Shao, aka J+J – they're riddled with talent and fantastic to work with [see *shots* 151 for more]. Jing got a Young Director Award in Cannes this year. Paul Mignot is also amazingly talented. Ringan Ledwidge and Bruno Aveillan would be nice to work with, and it will hopefully happen soon.

**If Shanghai were a product, what would it be?**

A gold-plated and diamond-studded doormat.

**What's your favourite memory of Shanghai?**

The night I met my wife, ten years ago. I'm still trying to recover my breath from that night...

**What's Shanghai's favourite pastime?**  
Chaos.

**What's the best place to eat in Shanghai?**

A little, nameless *la mian* noodle shop on Yongjia Road (known simply as the *la mian* shop on Yongjia Road). As in most Chinese noodle restaurants, the noodles are made by hand in front of you. Within minutes, they go from a pile of dough to thinly pulled noodles quickly dipped into a delicious, steaming broth. And of course Paul Pairet's multi-sensory restaurant UltraViolet, because of the mind-boggling experience. It appeals to all the senses, including some I didn't know I had! It has 360-degree projections and music reflecting the different dishes (over 20 bite-size courses) which are served over a whole evening. It recently made the top 30 restaurants in the world. The wait list for a table is over several months as it only sits 10 people each evening, but it's worth it.

**And the best place to have a drink?**

Craft, a 'secret' vodka bar on Donghu Road. It can be a bit hard to find as there are no signs outside. You have to go down an alley and up the stairs above a local restaurant to get to it. Great vodka-based cocktails – try the Moscow mule – but more importantly, some of the best DJs in town.

**One table, four places. You and who?**

Xiaolong Zhang, the inventor of [digital social platform] WeChat; Johan Vakidis, ECD of R/GA Shanghai, because he's a pretty cool and talented cat; [Chinese cinematographer and director] Rain Li, sitting on Chris Doyle's lap to save seats; and Paul Pairet, the chef behind UltraViolet, manning the kitchen!

**What's your one-line life philosophy?**

Life is a terminal disease and none of us will get out of here alive, so make it count.

**If you could have one question answered, what would it be?**

What the hell is a bejesus?



1 The Andaz's LED-lit pool

2 Rain Li

3 Christopher Doyle

4 UltraViolet restaurant

5 Directing duo J+J

6 La mian noodles

7 Craft vodka bar



“Within minutes, they go from a pile of dough to thinly pulled noodles quickly dipped into a delicious, steaming broth.”



# WHAT DO ALL THESE CANNES LIONS 2015 WINNERS HAVE IN COMMON?

GRAND PRIX WINNERS: ADAM&EVEDDB DROGA5  
F/NAZCA SAATCHI & SAATCHI FORSMAN & BODENFORS  
GREY LONDON GREY NEW YORK TBWA\MEDIAARTS LAB

GOLD LIONS WERE AWARDED TO: 72ANDSUNNY  
AMSTERDAM AKQA ALMAPBBDO AMV BBDO AOI PRO.  
BBDO RUSSIA GROUP BETC CLM BBDO COLENSO BBDO  
DDB PARIS DENTSU INC. FCB BRASIL FCB CHICAGO  
HEAT M&C SAATCHI MCCANN MADRID MILL+ MOTHER  
MPC OGILVY & MATHER JOHANNESBURG OGILVY &  
MATHER LONDON OGILVY & MATHER PARIS PROLAM  
Y&R R/GA LONDON SOMESUCH STINK TBWA\HUNT\  
LASCARIS JOHANNESBURG WCRS WIEDEN+KENNEDY  
WIEDEN+KENNEDY AMSTERDAM.

## THEY ALL SUBSCRIBE TO *SHOTS*!

Congratulations to all *shots* subscribers that were also  
Shortlisted and Silver and Bronze winners.

Be part of a winning team, subscribe to *shots*:

Call +44 (0)208 955 7047 or visit [subscriptions.shots.net/subscribe](http://subscriptions.shots.net/subscribe)

shots  
25  
years



# Become part of the *shots* GLOBAL CREATIVE COMMUNITY

“shots have been absolutely instrumental in helping spread the word about our company”

Joel Maslin  
Research and Development, Generator Films



“...thank you for the highlight party of Cannes...What a great celebration of our advertising industry”

Nicola Valentine  
Executive Producer, Velocity

shots



“It's just an endless source of creative information, inspiration and fellowship...”

Anna Sundbom  
Head of Sales & Marketing, Bacon

“...by far the best place to go for in-depth intelligent articles, breaking news on new work and talent.”

Noor Al-Yawar  
New Business, Independent Films



Want more from *shots* like these clients?

Contact us at [info@shots.net](mailto:info@shots.net)



# A SHOT IN THE DARK

"Lighting doesn't have to be complicated to tell a story," says Jay Holben, cinematographer turned producer, director and author.

"It's all smoke and mirrors" is an expression you'll hear from time to time. But for Jay, creating the perfect atmosphere is smoke, mirrors, reflectors, light meters, sun tracking apps, clothespins, gaffer tape, and a dufflebag full of gadgets and doo hiekeys that are all but essential for anyone making a living in the world of commercial photography. And lighting is everything.

To prove how lighting can dramatically change a scene we gave him one room and challenged him to employ his bag of tricks and give us four very different feelings. Without further ado, let Jay set the mood.

Jay Holben | [jayholben.com](http://jayholben.com)



# JAY

FEATURING

# HOLBEN



## Daylight

*Keep it natural. Lit by the late afternoon sun. Additional fixtures highlight the models.*









## Candlelight

*Late-night. Intimate. Cozy.* The candles in the frame are used as props. Warm, dialed-down fixtures are hidden behind the models at low angles which bounce off of a silver reflector. This creates an organic pattern that mimics the unsteady, flickering glow of a flame.









# Horror

*Atmospheric. Ominous. Two fixtures with blue gels flood the space. A fog machine expands light into shadows.*









## Hyper-Noir

*Warm. Glowing. Dappled.* A fixture just outside the window backlights a rigging of gaffer's tape stretched across two C-Stands to create the effect of a Venetian blind. The white balance of the camera is adjusted to read warm.









# THE WAY I SEE IT

## Ben Seresin

As befits someone who's worked on many Hollywood actioners, from *World War Z* to *Unstoppable*, Ben Seresin likes a spot of adventuring: aged 12 he built a raft and set sail off the coast of his native New Zealand, at 18 he left home to find his way in film, and now the award-laden cinematographer 'relaxes' by flying an old Russian fighter jet. Also noted for his commercials work – with such greats as Fredrik Bond, Frank Budgen, Traktor et al – the daring DP tells *Carol Cooper* about 'happy accidents' and more...

### **I have recently moved to LA from London.**

I was born in New Zealand a few years ago. We had a black and white TV with two channels, which probably says as much about New Zealand as my age.

### **My earliest memory is from when I was two**

years old. It's of a poster that hung in my bedroom featuring the king of spades. It was for the play, *Exit The King*, playing at my father's theatre company, Downstage. It terrified me. Playing cards forever lost its childhood appeal. [Harry Seresin was a Russian Jewish émigré who became a leading entrepreneur in Wellington's restaurant and cultural scene; he was co-founder of the Downstage theatre, running its business side and setting up its restaurant.]

### **My dad was a bon viveur. His house parties**

were legendary, as was his libido. I lived with my mum mostly, but spent much time at my father's house, which I now realise, was a New Zealand version of Hugh Hefner's mansion. Fortunately, I wasn't privy to all that was going on. It never stopped, except to allow for one of his spontaneous rages. He would explode at the slightest annoyance, and then immediately forget about it, moving onto the next joke with friends or a potential liaison. When I was 15, I smashed his car (15 was the legal age to acquire a driver's licence). He barely commented. I asked him why he flew off the handle at the slightest issue, but didn't seem to care about near-catastrophes. He asked me, "would you prefer it the other way round?" I said, "Yes, I would."

### **My mother worked for my father at the**

Downstage theatre. They had a tempestuous relationship, though they never married, nor lived together. I remember a lot of 'physical interaction'. However, there were many benefits to growing up in New Zealand in the 60s and 70s. There was a sense of complete freedom and a lack of rules that I have seldom seen in the developed world since; outside of Brazil that is. I think that's why I love Brazil so much.

### **When I was 12, I built a sailing raft and headed**

out to sea. Unfortunately it only sailed one way, regardless of the wind direction, and I had to be rescued by the 'coast guard', which was a couple of blokes in their clapped-out fishing boat. Nobody batted an eyelid, least of all my parents. ▣









“When I was a child, I wanted to be an actor when I grew up. I still do.”

**We moved round a lot during my childhood.**

My mother remarried when I was eight years old. It was not much fun after that. But my home life fuelled my desire to get away as soon as possible, so there was an upside to it. When I was a child, I wanted to be an actor when I grew up. I still do.

**My father was also a ‘producer’ at one of the first production companies in New Zealand, Pacific Films.** He had no qualifications for that role whatsoever, but it allowed an expansion of his social influence. I met Michael, my half brother when I was 16 [cinematographer Michael Seresin worked at Pacific Films then left his native New Zealand in 1966 to work as a freelance camera assistant in Europe]. I was totally in awe of this sophisticated ‘European’ and the movies he was doing. *Bugsy Malone* was the first of his that I saw. I was amazed at the film’s visuals, but the actors Jodie Foster and Scott Baio really captured my imagination. Their performances and the magic that Alan Parker had brought to the film fascinated me.

**At school I was plagued by the need to conform.**

I’m not sure where it came from, but it’s created in me now an unfortunate lack of respect for authority, which doesn’t always serve me well.

**I have had a nickname, but I won’t repeat it**

here. But I was very dark skinned as a child, and I acquired a derogatory racial slur as a nickname. More insight into 70s New Zealand and, in general, the human condition. It was shameful. The upside was that I was made the head of the school Maori club at 10, which made me immensely proud. I was unsure of whether to raise the issue of my racial background, and I was too afraid to anyway. I so wanted to be part of this special culture – a 10-year-old Rachel Dolezal for the 70s. By the time my parents found out, it was too late. I was running the club. A Russian Irish Jew masquerading as a native New Zealander. The ground was being laid for an acting career.

**I wouldn’t say that I was specifically motivated**

to go into cinematography by any particular films or commercials that I had seen, but I did become fascinated with the process of making a film, as opposed to being in one. I was more interested in what the director was doing. That’s to say, I was interested in the work of those directors who had all the right equipment and the freedom to do what they wanted to do. I still am fascinated by these amazing people.

**My interest in cinematography then developed**

partly because I felt it was a part of the process that was more ‘pure’, less affected by the many other issues the director has to deal with, creatively, logistically, and politically. And I also became more and more excited with the visual aspect of storytelling.

**After leaving school, I worked briefly as a PA**

at a friend of my father’s commercial production company in Wellington called Interfilm. Soon afterwards I got the opportunity to go to Tahiti, to work on *The Bounty*, Roger Donaldson and Dino de Laurentiis’ version of *Mutiny On The Bounty*. I was immersed in this huge Hollywood production. We were shooting on the island of Moorea with its beautiful people, many of whom were sporting little more than grass skirts and broad welcoming smiles. I was hooked.

**My career goal when I started in the film**

industry was and will always be, to work on interesting and varied projects. It’s a wonderful dynamic industry, and is full of so many talented, interesting and intelligent people. The system, unfortunately, doesn’t always allow these people to drive and dominate the process.

**I moved from New Zealand to Australia to**

work in film when I was 18, then in my early 20s I moved from there to the UK. I do miss New Zealand, although I have become used to the dynamism of living in more energised and diverse parts of the world. The benefits of the purity and simplicity of a place like New Zealand can also be limiting in my view.

**I wouldn’t really say I had any particular**

mentors when I was starting out in the industry; I have been helped along the way by many people, but feel that treading one’s own path is invaluable.

**In terms of what I am like to work, with I’d say**

that unfortunately I have some of my father’s short fuse, and that doesn’t serve me well. I have worked hard to learn patience and be more appreciative of other people’s perspectives and ways of operating. It’s been a partial success.

**I don’t really favour a particular visual style in**

my work. I try and adapt to each project. In fact, I think that maybe the single most important part of my process is to avoid bringing the same look to every film. A project will always call for a style, but its own style. Having said that, I have started to become way happier with simpler approaches.

**Though I have worked on highly technical**

action films I believe that technically demanding work is not the same as work that is dominated by technique. I think that some of the most demanding visual work has the appearance of simplicity. That’s the key in my view.

**One of the great appeals of our industry is the**

diversity of it. We all tend to get pigeonholed, and I’ve recently put a lot of effort into trying different things. One of the most rewarding projects in the last year has been working with Benjamin Millepied, the director of the Paris Opera Ballet, on some of his dance-based films. It was so much fun and so creatively rewarding.

**I am currently trying to move toward more**

story-driven work. A good story will drive and inform the visual style. Telling stories, real stories, through films is what really excites me. I have been looking more for those projects recently and become less interested in event movies.

**I like collaborating with directors who have**

a strong, well-formed sense of their films. Sometimes that involves a more evolved idea of the visuals, sometimes not. If the ideas are good, that’s all that counts for me.

**In terms of how the challenges differ for a DP**

between commercials and feature films, as Ridley Scott once said, “a commercial is a sprint; a film a marathon”. I love the sense of continuity and evolution one gets on a film. There is usually enough preparation time and as you get involved early on in the day, you are part of the early decision-making process regarding locations, design etc. I love the long relationships that develop on films. You become a family, and very strong bonds are formed. Commercials, though, offer one a chance to experiment with a wide variety of techniques and styles, and often a chance to see the world.





“I was very dark skinned as a child, and I acquired a derogatory racial slur as a nickname. More insight into 70s New Zealand and, in general, the human condition.”

**I think the changing way in which people** consume media has considerably affected the art of cinematography, and on many levels. Stylistically, things evolve, of course. But by the nature of the fact that we watch things with a shorter attention span, and often on smaller screens, there has been a tendency for images to become bolder and sometimes less refined. It certainly isn't always the case, but in general, I think that the lack of refinement that can come from working in the digital format is an issue. It's not the media itself to blame, but the process that is involved.

**The fact that many creative decisions are now** made by committees is, let's say, detrimental to the process. To any process in fact.

**I prefer to work with my eyes not my head.** I sense people can sometimes intellectualise the process too much – to talk their way through it. Film is a visual medium. The answers are in the conception, the execution. We need to look deeply at what we are doing, let the imagery, the dialogue, the music be the language.

**I'm a fan of Terrence Malick's directing as he** embraces the evolutionary aspect of filmmaking and often waits for the magic to happen, i.e. the 'happy accidents' that can occur when filming doesn't go according to plan. I've found that such 'accidents' can happen often and I think it's great to build into the process a kind of design where we embrace the unknown to a degree. Then when things don't go quite as expected, we are ready.

I try and keep my eyes open for those moments, because they are the most interesting part of filming for me. On time-restricted commercials shoots it's now near impossible to be instinctive and wait for the magic to happen. I've worked with a few who practiced it though. Frank Budgen is the master.

**The best piece of advertising work I've ever** seen is... most of Frank Budgen's work.

**There's a huge list of directors, both in** commercials and features, who I've not yet worked with but would like to. And that's what I love – I still get that tremendous sense of excitement when the prospect of working with someone I admire comes up. ▣





"If I wasn't a cinematographer... I'd be a child psychologist. Children's behaviour fascinates."

**The best ad I've ever worked on is the NSPCC's Cartoon** [out of Saatchi & Saatchi, London], directed by Frank Budgen.

**One of the major changes that has affected the DP's role in the ad industry in recent years is the obsession with approval – in every sense. Another is the loss of the capacity for the industry to support risk.**

**The best piece of advice I've ever been given is** that when you go to work, do what you do. You've been hired to work in your way, to do your work. That's why you are there instead of someone else. Never lose that.

**I advise anyone with aspirations to work as a cinematographer to have a voice. Discover who you are as soon as possible, and be that person. Don't waiver.**

**If I wasn't a cinematographer and could be** equally successful in another profession I'd be a child psychologist. Children's behaviour fascinates. Maybe that's why I like film sets.

**Awards don't really interest me. They play on** our insecurities. Good work is all that matters.

**The worst single day of my career was when** I was very young and was working on *The Bounty*, and the second unit director, Geoff Dixon, whom I admired greatly, was operating the camera that I was manning as an assistant. We were shooting an extraordinary sunrise for the title sequence. The cameraman on our unit kept telling me to switch off the camera as the film wouldn't be able to hold the exposure of the rising sun. I felt pressured and cut the camera with the sun half risen. I think Geoff cried. I will never forget that day, and the lesson I learnt.

**As for the best day of my career, there have** been many. Certainly one of the strangest was when I was working as an assistant, I found myself inadvertently working on a soft porn shoot for a few days, which was really quite extraordinary.

**I regularly review the list of things about** myself I would like to change. If only there was just one thing... I guess it would be good to overcome the self doubt that can creep into your psyche while working creatively. It immediately impacts your work and I fight it constantly.

**It's almost impossible to manage a balance** between work and one's social or family life. I'm married with four children ranging in age from 22 to four years old! Social life I'm not too concerned with, but there is no balance between family and work. You do one well, the other suffers. It's a choice, and that's what is so difficult to come to terms with, especially if you love both aspects of your life.

**The last time I cried was very recently, when** a close friend died. He was a great and kind man and he went too soon, leaving a young family.

**I'm not sure if it's my greatest weakness, but** I do give up a lot to do this work, as most of us do. I remain unconvinced that sacrificing so much makes us better at our work. I think becoming more rounded and more diverse as individuals informs who we are, and therefore enables us to do more interesting individualistic work. I have occasionally taken fairly long periods of time off work, and my work always feels better, more creative afterwards, and I certainly enjoy it more. I can't understand the idea of cramming in as much work into your time as possible. To what end?

**What's the closest I've ever been to death?** Today.

**One of the worst single days of my personal life** was when I discovered one of our dearly loved family pets in the freezer. We had a lamb, Archie, who was always tethered near the house. He was very tame. One day he disappeared, and the explanation from my mother was less than satisfactory. But I forgot about him in due course. Then one day I opened the chest freezer in the garage, to discover a new side of lamb inside. Nothing unusual in that except it had a deep indentation round its neck. We ate Archie for dinner that night.

**I guess I must be an introvert as I like my own** company. I tend to prefer watching a great movie, or reading to leading a busy social life.

**I have trouble with small talk, it makes me** uneasy. I feel I have a need for authentic exchanges with other people. If I'm unable to achieve that, I shut down.

**My hobby is flying an old Russian MiG pilot** -training aircraft, called a Yak. As Lindberg said, "Flying has adventure, beauty, freedom, and science". I really feel that when I'm up there. And I get a tremendous sense of calm and living in the moment doing it. Sadly, I don't think this sort of motorised hobby is sustainable and it's being slowly phased out. I'm turning to gliding.

**My heroes are people who do selfless work.**

**The thing that most makes me angry is hearing** the words, "that's not like the storyboard."

**The single greatest human invention is the** dishwasher. Every time I switch it on, I feel a profound sense of wellbeing wash over me (sorry). Every time.

**The single worst human invention is the Corby** trouser press. At one point a universally installed machine that did not achieve its purpose to any degree whatsoever. But boy, it looked great screwed to the wall of every single hotel room in Britain and beyond in the 80s and 90s.

**If I was UK Prime Minister for a day, I'd more** than likely do something to my political colleagues that would lead directly to life imprisonment. How the hell did we get here?

**My ambitions are many and varied. But I love** the idea of being more involved in moviemaking that reignites the general public's interest in cinema – real cinema.

**How would I like to be remembered?** To be remembered at all is a good start.

**At the end of the day, what really matters** is love – in every sense. **S**





# *we love* **Spain & Portugal**



madrid • barcelona • lisboa

**TWENTYFOUR SEVEN**

[www.twentyfour-seven.tv](http://www.twentyfour-seven.tv)



# IN THE CLIQUE OF THE BOUTIQUE

More and more Flame artists and VFX supervisors are choosing to become masters of their destiny by opening specialist shops, but will the success of the little guys mean they'll get too big for their boutiques? *Adrian Pennington* speaks to the heads of several bijou studios to find out how big ambitions and small budgets are changing the market

Small groups of entrepreneurial talent have been going independent for as long as there have been larger facilities for them to splinter from. Green shoots are, after all, vital for the regeneration of this business. But what's noticeable about the recent trend in start-ups is the sheer number that have launched and thrived in today's incredibly competitive market.

Most of these new businesses are happy to be classified as boutique, where the term refers both to size and a culture of personal service that's apparently at odds with the factory mentality of giant operations.

"Boutique is an attitude. It means more than one-size-fits-all," says Paul Simpson, who pioneered the boutique movement with Realise Studio in 1999. "It's really about running jobs from an artist-led, rather than a production or accounts, perspective."

Derek Moore describes Coffee & TV, which he co-founded, as a "hippy commune", adding "We support each other through successes and disappointments with a unified feeling you don't get in a large facility."

Will Cohen, co-founder and CEO of Milk, speaks for many when he notes, "We're not listed on the stock market with a duty to return a dividend to investors. We still get everyone around the table and let them know the P&L of the business and where we are going with it."

Scott Griffin, nineteenth-century's MD, says he wants to inculcate "a small company feel but not a small company reputation"; while the essential

appeal of a boutique for Neon co-founder Tom Bridges, is "the palpable sense of enthusiasm, of collaboration, which our clients seem to enjoy. It's not impossible to recreate this in larger facilities, but I think it's exponentially more difficult."

At a large company with more work and people to juggle, it's not uncommon for a VFX producer to be looking after 10 jobs at a time, which means they're being spread rather thinly.

"Jobs will often be shoe-horned in, last minute changes to existing jobs have to be accommodated, artists are being pulled off one job to finish another or to be sent on a shoot," notes Chris Allen, executive producer at CherryCherry. A boutique operates on a different scale. "We can respond to client requests immediately. When you call us, it will often be me that answers the phone," says Allen.

Hani AlYousif, VFX supervisor and founder of Filament, makes a similar point. "A producer and director don't want to spend half an hour of their booking time waiting in reception. They know they can reach me. They know they can always get in when they want and that I will personally do the job."

'Boutique' signifies a place that's run a little leaner, is able to adapt a little quicker and offers an open architecture for different types of creative to gather in one space.

"It's not just who you are but who you say you are," says Jason Mayo, partner at New York's Click 3X. "When companies say they are boutique they want to present a little bit of a

personality or atmosphere for a client to make them feel more comfortable."

## The democracy of technology

Artists with itchy feet will always seek to break out on their own, but the cost of doing so has previously been too high without venture capital backing. The shift from bespoke to off-the-shelf computing gear and from film to digital as an origination/distribution medium, has altered the picture dramatically.

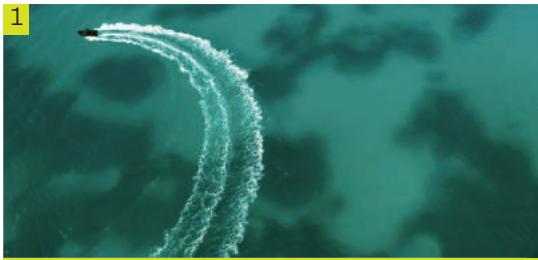
"When I was a colourist, the badge on the kit really mattered," observes Gary Szabo, MD of Smoke & Mirrors. "Now clients genuinely don't care. They want delivery on time and on budget and above creative expectations."

In 1995 a Flame cost a million pounds. Even three years ago you needed £200k, putting it beyond the reach of most wannabe owner-operators. In 2000, £270k would get you 240TB of storage, which today can be picked up for about £25k. Back then you would get little change from £1.5m if you wanted a telecine machine. Now grading software like Da Vinci is given away free.

Where hero hardware was once lauded above the operator, the industry now genuinely claims to prize the talent behind the machine.

AlYousif believes the catalyst for this was the introduction of Smoke on a Mac in 2010. He bought two of them, sublet rooms in Soho and was off and running with a handful of loyal clients. After investing £90k in a Flame, Filament had to ramp up to beat MPC to the GoCompare





campaign for Fold7 in 2013. “Once you have a Flame you can scale as much as you like by renting licences for Flare [a subset of Flame],” he says.

The democracy of tech is a universal phenomenon – VFX shops across the globe, from the US to Sydney to Amsterdam, have sprung up almost overnight. “You don’t need huge render farms on site,” says Simpson. “By plugging into the cloud you can scale to take on as much work as the bigger places.”

Kit costs are never this simple, of course. As Coffee & TV’s Moore observes, “The minute you have two people working on shared data you need shared infrastructure, which needs to be maintained and operate securely.”

## The push factor

Aside from the opportunities afforded by lower-cost gear, many founding fathers (VFX remains a male domain) also cite the bureaucratic hurdles in facility supermarkets as a reason to up sticks. Simon Wilkinson, managing director of The Flying Colour Company, recalls such frustrations at a former employer: “It took 35 business plans just to sign-off buying a Baselight. I missed the dynamism and diversity of being at the front of the creative process.”

Gripes like these may strike a chord with anyone seeking greater career control. “At a large outfit you’re just a number on a spreadsheet,” says AlYousif. “Now that I run the sales and admin side I don’t have to worry about an operating group outside the UK deciding to restructure my job.”

Bridges launched Neon as a reaction against financial targets and internal politics. “I wanted to focus on the work – and have that be the yardstick by which we get measured, rather than how much we spend on client lunches,” he says. “We make an expensive, highly bespoke, product. To me it’s madness to apply high volume, double-glazing-style sales techniques to that.” Neon is able to invest in R&D projects (such as pushing the technique of photogrammetry for short film *Macro*), “which no investor would have countenanced”.

An oft-quoted complaint from those formerly at big facilities is that the star artist will attend meetings to win the work but during the course of post will get shunted to another project.

“The client will get moved to the ‘B’ team or whoever happens to be free to work,” says Moore. “That has to happen to keep the machine running, but it means clients can feel lost.”

The more experienced an artist, the more likely

they are to make a career move that will allow them to trade on their name. Setting up your own studio can be as much a lifestyle choice as it is about earning more of the pie. As Milk’s Cohen puts it: “Many have fantasized about the nirvana of owning their own place where everyone walks on pink fluffy carpets. We got our opportunity [when The Mill shuttered its TV programming VFX division] and now we have a responsibility to make it work.”

Aspiring to be a master of one’s own destiny is often just pub talk, but the recession may ironically have spurred more folk to walk the talk and actually walk out on their job security.

“Lots of people were doing crazy stuff for very little money just to keep money coming through the door,” says Moore. “When we came out of recession, budgets never went back up. That meant people found it hard to hit the margins, leading to a lot of the most talented staff feeling a bit disenfranchised and thinking they can do it better. What’s happened is a perfect storm of budgets dropping and technology becoming more affordable, allowing the best artists to prove to

themselves whether they can do it better or not.”

Griffin admits he was one of those, co-founding nineteenthenty in November 2013 “to try and produce the best VFX for high-end commercials, but more economically.”

## Managing growth

With the boutique genie out of the bottle the post production model has arguably changed forever. “More and more clients prefer the same great quality of work but with the more personalised service you get at a smaller place,” says Allen.

While some clients opt to route work through large facilities with whom agencies run bulk accounts, directors may stick to their guns for the choice of working with select talent wherever they may be [see box *Big or boutique?* below]. This is often the case if directors feel backed into working for an agency’s own ‘boutique’, such as WPP’s Gramercy and Publicis’ Prodigious.

“The market has worked in favour of dynamic businesses that can wrap their arms around production companies rather than simply supply them,” says Wilkinson. ▶

1 *H&M, Summer Starts Now, Coffee & TV*

2 *Woolmark, Lost & Found, Neon*

3 *Clark, Winter Linn, Realise Studio*

## Big or boutique? The directors’ perspective

“Directors want to surround themselves with a team they can trust and if the relationship you have with an artist is a good one then the size of the house is irrelevant,” says David Rosenbaum, LA-based director at Humble. “However, with budgets getting smaller it’s becoming more and more difficult to justify spend on VFX, so there’s something to be said for smaller facilities because they can usually match your budget.”

Having graduated from Digital Domain, Rosenbaum disagrees that the culture of giant

VFX shops is necessarily corporate. “Nevertheless, if you choose a big house there is a higher chance you may not be getting their ‘A’ team,” he says. “You may get their ‘B’ or ‘C’ team because other directors or clients take precedence over you.”

“Directors are selfish beasts who want to know we’re the only ones in the room even though we realise we’re not. Since boutiques don’t have the structure to support that many jobs there’s an advantage in going there to get their ‘A’ team all of the time.”

When director Christopher Riggert

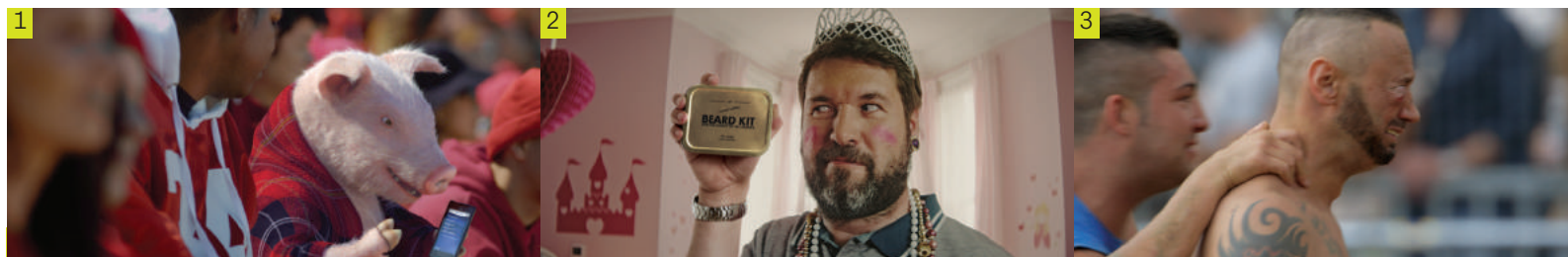
started out he was attracted to the best known brands, but over time his opinion changed.

“I wasn’t making deep relationships with the people in the organisation,” he says. “Your sole contact is with one or two heads of department then you are pushed around internally. I found it very frustrating because if something starts to go wrong and you are on a timeline crunch you need direct access to operators. I’ve subsequently sought more boutique experiences because I want to know who the operators are. Ultimately

it comes down to the person making contact with the work and their commitment to it.”

Repped by Biscuit Filmworks and based out of LA, Riggert tends to use Rock Paper Scissors for editing and its sister VFX boutique a52. “I could still be working on an edit while a52 are blocking out 3D, so the workflow makes sense. And they know they have some allegiance from me.” He adds, “I’m not scared to work with people remotely in [Riggert’s native] Australia from here. We no longer have to be sitting in the same room.”





None of this is to denigrate the work or reputation of international powerhouses like Framestore, MPC and The Mill. Most ex-employee-turned-facility-chiefs acknowledge the debt that they owe to their alma mater and the crucial role that these enterprise-class facilities can play in leading the market.

“MPC has a depth of creative talent not available in smaller studios,” says MPC Advertising’s global MD Graham Bird. “We offer more specialist talent in terms of digital intermediate – lighting, animation and world-class colour grading. The ability to deliver a project creatively from start to finish incorporating colour grading is a huge advantage.”

By definition, boutiques can’t offer that breadth of service, but being bijou shouldn’t lead to the misconception that they can’t take on volume.

“Boutique implies we’re not capable of the big stuff – and that’s not true,” says Moore, who’s not a fan of the term. “We won a very large-scale international campaign [H&M through Strange Cargo] because the client trusted us and wasn’t worried about our notionally smaller footprint.”

Allen agrees. “Smaller companies are just as capable of taking on creatively heavy VFX jobs. The difference being we just can’t take on as many of them simultaneously.”

In a saturated market often the greatest

challenge for a start-up is finding and winning the work. “Loyal clients have stood by us and we can be competitive in terms of cost,” says Griffin. “We’ve been very careful to turn down a couple of larger jobs because at the time we felt we weren’t able to do them justice. An important part of the process is being honest about what you can and can’t do. One bad job would get around Soho like wildfire.”

Coffee & TV’s headcount has leapt from just four to 24 in two years. “Our original goal was to make the business robust. Now our goal is to prioritise the quality of work we do. We want to ring-fence the size of the operation, to stay together on one floor, because when you’re split between floors or buildings it is really difficult to communicate between teams.”

## Crossing the threshold

If size is part of being ‘boutique’, at what point do successful boutique brands lose that feeling – or what strategies can they employ to retain it?

“Someone once told me that after reaching around 20 people you need to start putting a lock on the stationery cupboard,” says Bridges. “That’s the point at which you start needing a layer of middle management, when going into work becomes just another job, when people can stop caring as much, and when financial priorities will

likely become more important than artistic ones. It’s not a hard-and-fast rule, of course, but I think there’s probably something to it.”

According to Allen, there’s a tipping point where a house goes from being a boutique to a beast. “Which is great, but of course some beasts need constant feeding.”

With growth comes greater financial pressure to meet the monthly payroll. As Allen observes, “The growth of a post house is very much exponential – doubling in size doesn’t necessarily mean your profit will.”

Milk began in 2013 as a largish boutique with 40 people. Now, having just opened a studio in Cardiff, the headcount is 120 – and rising.

“We were very vocal about not wanting to be big and that’s still the case,” says Cohen. “If you open somewhere else with 20 or 30 people you can very much replicate the culture you have in your main office rather than growing to 300 people at your main site.”

Opening small satellite companies seems to be the way many boutiques envision future growth. Coffee & TV and nineteen twenty staff London offices backed by a Bristol base. With studios in London and Istanbul, and plans to open another location soon, CherryCherry’s Allen says “You could call us a global boutique.”

In January, MPC opened a studio in Paris, far smaller than its LA and New York operations but along similar lines to its homes in Amsterdam and Mexico. Bird calls this “boutique studio within a network” unique and a way of keeping ambitious talent within the family.

“We help [talent] to realise their ambition by setting up a new business,” says Bird. “The studios have a boutique feel but they don’t have the limitations one might associate with some standalone studios since they are fully connected to MPC’s wider resources.”

Billing itself as the original boutique, the 20-year-old Smoke & Mirrors has seen its business treble in size in the last four years with a £19m+ turnover and a staff of 250.

“We’ve had to focus on not losing that boutique feel while overseeing a period of terrific growth,” says Szabo. “We have to manage growth to retain the personality of the company.”

That includes last year’s relocation to a new five-floor Poland Street home. “We’re breaking out of boutique and into the big league, but we’ve got to make sure our clients have that boutique feel – the commitment you give to their projects.” **S**

1 GEICO Mobile, Maxwell the Pig, Click 3X

2 notonthehighstreet.com, Father’s Day, Filament Post

3 Canon, Gladiator, nineteen twenty

## The view from the US

Having spent more than half its 22 years as a boutique, New York’s Click 3X has broadened into a creative digital studio and design company with around 70 staff. Partner Jason Mayo says its recent planned expansion is part of a macro trend in the US away from smaller shops.

“There’s a move toward places that can do everything in one package,” he explains.

“Those with smaller places might be able to handle specific jobs for less money, but they can’t offer all the things a client might want.”

He thinks the trend toward specialisms in VFX, graphics or editing may be reversing because deliverables are changing. “Outside of the TVC, clients want rich media content for digital ads, or pre-rolls, a Facebook game, versions of video for YouTube,

Instagram and Vine. People are trying to get twice the work done for the same amount of money and with fewer people it’s almost impossible to manage.”

While production companies are adding graphics and VFX arms or editing departments, edit boutiques are adding Flame and graphic design. Click 3X has appointed 10 directors and owns shooting stages as well as suites

for VFX, design, grading and digital. “Five years ago it would have been impossible to take on the size of job we can now,” Mayo says.

“Boutiques still work because the talent is more diverse and the software investment is attainable now. But you have to be very committed to a specialism and be selective in your work rather taking everything on at the same time.”





# BIG BLUE PRODUCTION

[www.bigbluethai.com](http://www.bigbluethai.com)

Contact Person

: Suthida Sukumalanand ( [spoo@bigbluethai.com](mailto:spoo@bigbluethai.com) )


Mbl. +66 89 8949046

: Vareevan Arunsilp ( [vareevan@bigbluethai.com](mailto:vareevan@bigbluethai.com) )

Mbl. +66 81 8187351

12:30

← TPSC TV ⚙







7.3k followers22.9m views



✓ FOLLOWING

Traveling Picture Show Company


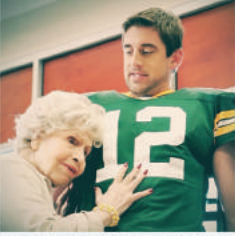





We are creators, collaborators, directors, and producers. We are TPSC. Nice to meet you.

[www.tpsc.tv](http://www.tpsc.tv)








COMMERCIALS





FILM






THE QUIET ONES




BRANDED CONTENT



♥ contact executive producer [john\\_noble](#) / [john@tpsc.tv](mailto:john@tpsc.tv)

 [fb.com/travelingpictureshow](https://fb.com/travelingpictureshow)  [tpsc tv](#)  [tpsc tv](#)

1531 N CAHUENGA BLVD



LOS ANGELES, CA 90028



## MATT POWELL

Co-president, KBS+ New York; co-founder, Spies + Assassins

## FAVOURITE KIT

**1 Fujifilm INSTAX Mini 90 instant camera**

I fell in love with the Mini 90 Neo Classic during a trip to Paris last autumn. The tiny polaroid-style prints, the softer focus and painterly feel of the colours and light, and the constraint of 10 image rolls of film made the perfect medium for capturing Parisian beauty and romance.

**3 Big Green Egg grill**

Modern materials science meets 4,000-year-old 'kamado' [Japanese wood-fired stove] cooking tech in the badass Big Green Egg – my culinary secret weapon. Just about anything can be grilled, smoked, baked or roasted to epic perfection with the magical Egg. So far, I've only badly burned myself once. So far...

**4 Cheerson CX-10 Mini drone**

My first (and, to date, only) drone. It sounds like a bee, fits in the palm of my hand, and flips on command! I'm kind of a terrible pilot but thankfully replacement parts are cheap and repairs are easy.

**5 Zeagle Express Tech BCD**


I love being around, in, and under the water. I've been scuba diving for 10 years. Last year, I built my own BCD (buoyancy control device) by modifying a kit because I wanted something lighter and smaller for travel – and something sleeker for diving in.

Plus, it kinda looks like the rigging that Navy SEALs use, and who doesn't want to look like a SEAL?

**6 KBS+'s Oculus Rift DK2**

Our office is a nerd's über playground. The latest edition of Oculus Rift is one of our best new toys. The effect is insane. You can't help but lose yourself in it... and I have the scars to prove it.

**7 Dyson DC24**

Vacuum as modern art. And, functionally, I can literally see the dust start to shake before the DC24 sucks it up. Unbelievable. 

**2 Marshall Stanmore speaker**

Sexy, vintage, aesthetic. Legendary Marshall sound quality. Modern connectivity. What's not to love?





# The world's most beautiful locations are affordable again.

Breathe easy down under. Beach House films has 20 years experience and specialist knowledge, providing full production and location services across Australia and New Zealand.

T +61-2-99530944 F +61-2-99530644  
E [tiare@beachhousefilms.com.au](mailto:tiare@beachhousefilms.com.au)

Cell (Aus) +61-411 115 044  
Cell (NZ) +64-21 415 160



**Beach House Films**  
[beachhousefilms.com.au](http://beachhousefilms.com.au)



## Maharaja treatment

(Without a king-size budget)

In India, shooting has always been a royal pastime. Now, Stratum ensures the same regal treatment for TVC sultans such as Tom Kuntz, Bryan Buckley, Samuel Bayer, Tarsem, Armando Bo, David Denneen, Harmony Korine, Henry-Alex Rubin, Christopher Riggert, Charley Stadler, Gregor Jordan, Paul Street, PSYOP, Garth Davis... So what's stopping you?

For a showreel, contact Avinash Shankar on +91 98210 14102 or +91 22 2353 6806 or send an email to [avinash@stratumfilms.com](mailto:avinash@stratumfilms.com)



**STRATUM**  
[www.stratumfilms.com](http://www.stratumfilms.com)



# LOOKING



# THE PART



FEATURING

# JAMIE KELMAN



"I was about 13 years old when I realized that the monsters that had such a psychological grasp over my ability to sleep at night, were actually just made by people making cool stuff. I became infatuated and obsessed with it. I just thought it was the greatest thing ever, and I still do."



As kids, most of us were trying to not think about the monsters under the bed at night. Not a young Jamie Kelman. He got out his flashlight and went looking for them, and in these dark corners he would discover a strange passion that would forever alter the course of his life.

“I was about 13 years old when I realized that the monsters that had such a psychological grasp over my ability to sleep at night, were actually just made by people making cool stuff. I became infatuated and obsessed with it. I just thought it was the greatest thing ever, and I still do.”

More than two decades later, Kelman has established himself as one of Hollywood’s most sought-after make-up artists, creating iconic looks for Eddie Murphy, Mike Myers, Bruce Willis, and Jim Carrey who he memorably transformed into the Grinch in *How the Grinch Stole Christmas!*. We visited the two-time Emmy winner at his workshop in the San Fernando Valley to learn a little bit about him, his craft and his take on Hollywood.

“I draw. I sculpt. I paint. Those are the main three arts of prosthetic make-up,” he begins simply.

Like so many crafts, it was an education of apprenticeship. “You learn it from everybody else who’s been doing it before you were. The main teacher I had was Dick Smith (who won the Academy Award for best make-up for his work on *Amadeus*, 1984). He wrote a book that was like an encyclopedia of how to do this stuff. It was really complete. If you wanted to make a fake head with moving eyeballs? There was a chapter for that.

He passed away about a year ago, at 92 years old. He wrote down all of his experiments along the way, so that they wouldn’t die with him.”

Kelman speaks with practiced reverence for the industry legends who came before him. “I’m all for keeping this art form vital and alive. After *Jurassic Park* (1994) came out, everyone thought, that’s it. Five years and all of this will not exist anymore. But that’s just not been the case. I love digital and practical, all of it. Practical make-up is still so needed. It always has been and I think it always will be.” When working with director Rian Johnson on the highly acclaimed *Looper*, the filmmaker insisted on the use of prosthetic make-up that would help serve the performance of Joseph Gordon-Levitt. “He didn’t want to put a computer graphic face over his actor.”

The magic of prosthetic make-up does come at a very real price though. “It takes up time, and time is money because there’s 150 people on crew standing around while you’re glueing an edge back down or because you’re coming in two to three hours early to do the movie. The hours are the most gruelling part of it all.”

We can attest to this personally. In crafting this article, Jamie transformed several BBH staffers into clones of ECD (and fellow big kid at heart) Pelle Sjoenell. The process took several weeks, requiring dozens of hours, not to mention materials, patience, and of course, Jamie’s expert hands.







**Frances Great,** Managing Director



**Isiah Clayborne,** Art Director



**Kristian Grove Møller,** Associate Creative Director



**Raquel Castro,** Account Executive



**Katie Acosta,** Brand Strategist



**Pelle Sjoenell,** Executive Creative Director









# Tell a Brazilian story

With vast local knowledge and international flair, we'll add value and a keen eye for detail to your Brazilian project. You can rely on us to help you with ANCINE visas, production contracts, sourcing the right crew, scouting the perfect location and finding the cast. We can even film underwater if you need it! Think of us as your local production team, in Brazil.

Email [hello@storyproductions.co.uk](mailto:hello@storyproductions.co.uk) and bring your story to life.

**STORY**  
PRODUCTIONS



[storyproductions.com.br](http://storyproductions.com.br)  
[facebook.com/storyunlimited](https://facebook.com/storyunlimited)



# YOUNG, GIFTED...

and winning at the CFP-E/*shots* Young Director Awards this year. Our pick of the newbies explain their work with violent hamsters and grandads

## John Ryan Johnson



First Prize: Test Commercial North America



### Why did you get into directing?

When I was a kid I used to watch *Bugs Bunny*. Before every cartoon there'd be a title card for the director; Chuck Jones, Friz Freleng, Fred Quimby. Even at age five, they clued me in to what I was about to experience. Every director's name was signed authentically on the card, reflecting their style and choices. I thought that was the coolest job in the world. That was my first introduction to directing.

### What inspired the idea for *Buckets*?

I grew up playing sports and I wanted to do an athletic spot that I'd want to watch on TV. I'm most attracted to these epic, sprawling, ensemble spots that Nike does so well; a spot I'd want to watch over and over, as I'd probably not catch everything the first time.

I thought I could do this by uniting the sports through the use of an inanimate object that goes largely neglected on a day to day basis. Buckets in nine different sports...

### How long did it take to shoot and what was the most challenging aspect of the project?

The shoot took five days. We had a small crew of eight and we shot run-and-gun all around NYC. It was

more like a doc shoot. We streamlined equipment so everything would fit in my pick-up truck and an SUV. I wanted us to be as mobile as possible. We did two to three sports per day, two to three hours per sport. Some days we sat in traffic more than we shot!

### Why did you decide to shoot in black and white?

My DP, Fede Cesca, thought it would look great in B&W. Shooting in a city like New York, you almost search for a reason to shoot B&W. My main goal had been to embrace diversity: in the sports themselves, in locations, in casting – even in the way we shot each sport; varying between handheld, tripod, dolly, and drone. I wanted as much range as possible for the buckets to unify, and B&W emphasised a common soul across the sports.

### Were you influenced by other Nike ads? If so, which ones inspired you?

I studied several Nike and Jordan brand spots. The most influential were: *Write the Future*, the 2010 World Cup spot, for its storytelling; the 25th Anniversary *Just Do It* spot, a huge multi-sport ensemble; and *War Cry*, a Nike hockey spot, for its depiction of everyday athletes, adults and kids.

### What did you learn during the process of making the film?

I don't know if I learned anything new as much as several ideas were reinforced: to trust myself; the distance that hard work can take you; sugar goes further than salt; and to stay out of the way of a scene you have created.

### What does it mean to you to win a Young Director Award?

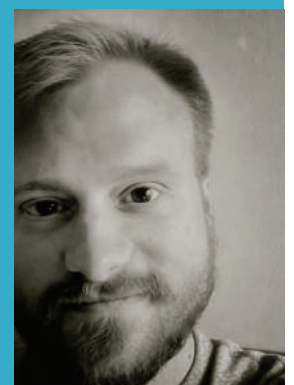
It means international recognition, which is a humbling honour. As a storyteller, to be able to communicate through images and audio, and for that work to be appreciated by people from different countries and backgrounds – it's an achievement.

### What are you working on at the moment?

I'm talking to different companies about commercial representation. I'm in post production on my first feature documentary about a former college basketball star who served in the Air Force and refuses to give up on his dream of making the NBA.

I'm also writing a fictional narrative about the aftermath of a boy who loses a parent in the middle of the night and finds himself free-falling down a path that wasn't meant for him. **DE**

"I'm most attracted to these epic, sprawling, ensemble spots that Nike does so well; a spot that I want to watch over and over again..."



**JOHN RYAN JOHNSON**

Representation  
Unsigned

Contact  
ryan@jrjfilm.com



## Ernest Desumbila



adidas  
*There Will Be Haters*

First Prize: Broadcast Europe



### What was your route into directing?

I started out as a graphic designer but an opportunity presented itself and I began making films. I soon discovered that it's what makes me happy. My first music videos and ads, such as *Ibizious*, gave me some visibility and led me to direct this super adidas ad.

### How did the idea for your adidas film come about?

The agency, Iris Worldwide, sent the script to Frenzy, my Parisian production company, along with a mood video filmed with Luis Suarez. I loved the idea and felt I had to win this pitch! To do so, my job was to develop the concept visually, combining humour, action and excitement. I wanted the viewer's heart to pound until the very end, and I feel that's the result we achieved.

### How long did it take to make?

#### Tell us about the process...

From the moment we received the script to the launch of the video, it was about five months. The first three exhausting weeks were spent developing the idea, creating a thorough treatment with a precise storyboard. I wanted everything to work together [and] having the music in advance helped me better visualise how this could be done.

As the ideas took form, I did wonder if they would really let me roll with this. Were the players up for it? I kept thinking I should maybe run it by adidas first, because it was pretty crazy and daring... but in fact the agency and client encouraged me to take it to maximum madness. We all knew what we wanted and I gave it my all. The

shoot took place in Spain, over five days, between Madrid and Barcelona, my usual playground.

### What was it like directing the players involved?

People often told me how hard it was to work with these superstars, but I'm a fan of football and I had a blast with them and they had a blast shooting the scenes. Scenes like Benzema with his Bugatti or Rodríguez with his own golden boot. They are young guys and when they're having fun they'll give you their best performance. Overall, it also helped me understand the world of football and it was important that I do so because I had to connect with the personality of each player so that the scenes spoke for themselves.

### What was the most challenging aspect of the production process?

We knew we had each player at our disposal for an hour or two only. They didn't really know how long we'd be able to shoot with them and with these videos being so technical, we had to prepare. So we pre-lit many sets at the same time in a giant studio with stuntmen of same height and size. Then I had only to focus on the performance, the moment the players stepped on set. Time is money, so there was little room for error.

### Tell us about the filming technique you opted for and merging the live-action with computer graphics and effects...

We decided that the video would be at a dizzying pace, including all the action. With that in mind, I decided to compose the shots very symmetrically,

so you could understand what's happening at the same second, keeping the focal point in the centre.

Firstly, we shot all players on a white background, making an 'impossible' dolly as the camera moves from the eyes to a shot, where they hold the new football boots. Then we also had black sets, other chroma keying, and facilities like the TV show set for Benzema, where we built push-button machines. I wanted to have real elements whenever possible, so players would be able to interact and so be more easily involved in the film, and we did it, so I could say to Benzema, "Hey Karim, press the button like you're the fucking master".

### Tell us about the voiceover and sound effects?

I think sound is an indispensable part of a video. It gives a packaging, it is the driving force, the glue that brings things together and gets your heart racing. If I have any advice to give, it would be; don't forget the sound, ever.

### What was the most important thing you learned from making the film?

If you pour your heart and soul into something, inject your own emotion, it is highly likely it will be a success.

### What does it mean to win a Young Director Award?

I just started making commercials and winning a prize that soon is really amazing. It gives me strength to continue taking risks on each video. Actually I was excited but I do not usually show up for awards. Frenzy sent my video to YDA, and I am infinitely grateful that they did! **RW**

"I was always thinking I should maybe run it by adidas first, just in case, because it was pretty crazy and daring... but in fact the agency and client encouraged me to take it to maximum madness."



### ERNEST DESUMBILA

Representation  
UK [mindseyemedia.tv](http://mindseyemedia.tv)  
France [frenzy-paris.com](http://frenzy-paris.com)  
Spain [limonestudios.com](http://limonestudios.com)  
Contact  
[desum9@gmail.com](mailto:desum9@gmail.com)



## Max Tsui



**Coca-Cola**  
**SteamPunk Coke**

First prize: Test Commercial Europe



### How did you get into directing?

I studied cinematography at the Dortmund University of Applied Sciences and Arts in Germany. In 2006, I was the cinematographer on Germany's first web series *Nina's World*, which led to me working on numerous shorts, ads, corporate films and viral spots.

The most important thing about being a DP is to have a strong relationship with the director. I love the idea of teamwork and working together to unravel the mystery in a story. I want to be active in my work, rather than just somebody waiting to be told what to do. By 2013, I began working as a director and *Steampunk Coke* was my 2014 graduation piece.

### Where did the inspiration for *Steampunk Coke* come from?

I've been influenced by the movies I grew up with – *Back To The Future* and the *Indiana Jones* and *Star Wars* franchises. Those worlds and their larger-than-life stories inspired me. I think the creatives involved were brave to tell a story in a way that had never been seen before. Since I was a kid, I've wanted to do that. As I've got older, I've seen how storytelling changes in the corporate world, how many works don't focus on the beloved details. I liked the idea of creating this alternative world, from a time when steam power was so important but still it was vital that Coke was served cold!

### What was the process behind the making of the ad?

The main problem in doing this sort of work is money, especially when you are still a student. If you don't have money,

you have to try to attract the crew and supporters with a brilliant idea. So I tried to get the story right from the beginning. I was lucky because many talented VFX artists and actors liked it and got on board. They gave me their hearts, spirits and energy – and of course their valuable time.

Once I had recruited my team, I then had to complete the pre-visuals and animatics – which was a first for me, but it was a great learning curve. I felt lucky to have the opportunity to learn all those skills. I believe that directors must understand all the tools they need to tell a story, but also remain true to the original idea.

Shooting the ad was an amazing experience. Getting the light right was very important in creating the world of the film. In a way, it brought storytelling right back to its roots by focussing on every little detail.

### How did you shape the campaign to appeal to Coke drinkers?

Rather than focus on how greatly refreshing or hip Coca-Cola is, I wanted to remind viewers about the origin of the drink. Everybody knows Coke but they sometimes forget its history – it's been around so long, even before I was born! Anyone who has ever sipped on a lukewarm Coke knows how dissatisfying it is, so it felt logical to focus on this as the start to Coke's success story. In a way, it's a kind of modern fairytale.

### Are you represented by a production company yet?

For a short time I was represented by several small production companies in Germany. But I am now working as a

freelance director and cinematographer. I am definitely open to the idea of being represented again.

### What challenges do you foresee for the future of advertising and how do you plan to go about tackling them?

My biggest hope is that advertising agencies will focus more on the power of storytelling. Of course, technology will develop further and faster, but I'm not afraid to adapt to new tools. I think every director and creative must choose his/her own tools and how to approach the project in the right way – so I guess, finding the balance is my biggest personal challenge.

### What does winning the YDA award mean to you?

Winning the YDA as a new director means a lot to me. I have previously worked as a cinematographer, so it was risky to do such a big VFX spot for the first time, but the story was important to me. I didn't want to lose sight of the story or be seduced by unnecessary CGI stuff, so to have my work awarded means that I made the right decisions and makes me feel very honoured.

### What can we expect to see from you in the future?

I would love to continue doing this sort of work. I feel very connected to images – and working with light and shapes. But I also love telling a good tale and would like to experiment further with more innovative and entertaining work. Hopefully, the next stop will be Cannes, only this time I will branch out of the test film category... **DA**

“Rather than focus on how refreshing or hip Coca-Cola is, I wanted to remind viewers about the origin of the drink. People sometimes forget its history – it's been around so long, even before I was born!”



### MAX TSUI

Representation  
Unsigned

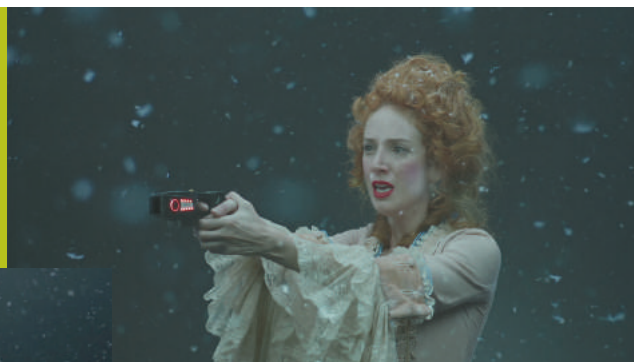
Contact  
mail@max-tsui.de



## Space Monkeys



First Prize: Web Film Latin America



**How long have you been working as a directing duo and where did the name Space Monkeys come from?**

We've been directing for a couple of years – it's up to you whether you decide if those are light years or just the ordinary kind. The name Space Monkeys came about because we were looking for alter egos. For something fun that we could play around with for logos, graphics and stuff. It felt fresh and sci-fi-esq, which could very well define our personalities both in front of and behind the camera.

**What was the inspiration behind F4: Studio Getaway?**

Since you mention inspiration – that is exactly what we wanted to demonstrate. We wanted to create a real-world representation or embodiment of the creative process – to personify inspiration and the power of the imagination. We wanted to show that when playing with concept, there are no limits to what you can create.

**What was the process behind realising the ad?**

The idea was to submerge the viewer in an epic chase and at the same time make him or her wonder what the hell was going on. We thought the best way to create that atmosphere was to raise the stakes exponentially throughout the spot.

We sure as hell hoped people didn't expect to see a giant hamster in the end (spoiler alert)!

One of the challenges was to visualise a kind of limbo – a place in the mind where anything goes and anything can happen. We didn't want to go with the typical blank page look.

Instead, we wanted to bring texture and volume to it so that the viewer felt there could be no end to it.

**You were also shortlisted at last year's YDA for your Spotify ad Rockstar. Was there extra pressure to win this time around?**

We were shortlisted last year at the Young Director Awards but it didn't happen for us that time so we are very glad to pick up an award one year later. It's always cool to get YDA's attention – it's an award we've been fans of for a long time.

We know the F4 spot is a big step-up but we feel that we are still maintaining our commitment to storytelling, realising cool ideas and having a bit of fun with the viewer.

**What do you enjoy about working with Cine70 production company?**

In the end, it all comes down to team work. This isn't just a clichéd phrase that humble people say, it's a real concept with real consequences and a production company for us must embody that. You're only as good as the people you work with. Having a little simian attitude along the way doesn't hurt either.

**What challenges do you foresee for the future of advertising and how do you plan to go about tackling them?**

We feel that we are of a generation that has seen quite a few changes in advertising: such as the arrival of digital content versus traditional TV spots; innovations in technology from lens adapters to DSLR cameras; digital cameras that are capable of filmic results. Those changes mean being

constantly on our toes, riding each wave and keeping up. So, for the future we plan on having our eyes wide open for new types of content, tech, post advances and every tool a good monkey-helmer should know!

As space primates, Earth doesn't seem such a big place! We are really looking forward to new horizons and working with great people from all over the world. We hope the YDA win takes us more towards that goal.

**What does winning the YDA award signify to you?**

We've been long-time fans of the Young Director Award as it showcases the greatest directing talent in advertising. Previous winners, such as Ringan Ledwidge and Neill Blomkamp show that winning a YDA can put you on the map – but it reminds you that there's still hard work to follow.

On the one hand, you get the recognition for a particular project, and on the other, it also serves as a platform for the future. And we are hoping for a bright future.

**What can we expect to see from you in the future?**

Great scripts are our fuel. The Space Monkey shuttle runs on that. For the future, we expect to continue getting them, writing them and striving to make the advertising world a little more bananas! **OA**

“The idea was to submerge the viewer in an epic chase and at the same time make him/her wonder what the hell was going on..”



### SPACE MONKEYS

aka Roberto Domínguez and David Ortiz

Representation  
UK [transparentuk.com](http://transparentuk.com)  
Peru [Cine70.com](http://Cine70.com)  
Spain [pueblofilms.com](http://pueblofilms.com)



## Djawid Hakimyar



**LBS**  
**Wet Dream**

First Prize: Film School Europe



### What was your route into directing?

Pure accident. I went to an interview for an internship at a commercial production company thinking they produced TV shows. An hour later I was dressed in a polar bear costume for an ad shoot in a snowbound film studio in the middle of summer. It was then that I fell in love with the crazy film industry.

### How did the idea for your *Wet Dream* film come about?

In the beginning we were joking around with the idea of a linguistic joke – Djawidoff Pool Water – a fake Davidoff perfume. The story was: a nice pool party at a villa, I jump in the pool, a kid pees in the water and at the very end we will sell this pool water as a perfume. That was the basic idea.

### How long did it take to make? Tell us about the process.

After the fun idea became more serious, we tried to get the script straight. We started to cast extras at a public swimming pool, then we found a nice private swimming pool and used Google Earth to find the garden and house location for the last shot.

We were all ready to shoot, but then the autumn came, so we had to put the project aside for a year. We did different projects and then finally we were able to shoot it last year.

### What was it like directing all those people at the same time to create the overall picture?

A nightmare – and, at the same time, it was the most fun moment of the process. I was counting to three all

the time and everybody had their own cue – some at the count of one were holding or repeating the action, some at two were performing a big action and a lot were at two-and-a-half or two-and-a-little-bit-of-a-half or two-and-not-so-much-but-a-little-bit-less-of-a-third and some at three, if I wanted them to stand still and wait for something. Mostly I was telling the extras that they had to do the action either a split second faster or slower. But at the end it worked very well and was a lot of fun for me, the team and the extras.

### What was the most challenging aspect of the production process?

The weather and the extras. It was cloudy and raining on both shooting days and we had more than 80 extras to deal with. And the pool water was very cold. I think there were a lot of more challenging things during the production process, but I had a great team, so I could focus on letting the hero jump into the ice cold pool water 15 times. Sorry Arne [Fiedler, the hero].

### Tell us about the action and how you came up with all those different poses?

Every picture has its own theme. For example, the three big pictures are gluttony, sunbathing and sports. So we came up with a lot of ideas for each theme and I searched for tons of mood pictures on the internet. I would cut out all the pictures and sort them on a table and choose a few for the final picture. That helped me to arrange 20 people and the set design in the framings. And of course

there were a lot of spontaneous decisions on set for the poses.

### Tell us about the filming technique you opted for and the process of slowing down the shots...

We used the Phantom Flex [high-speed digital camera] and shot everything in 1000fps to capture each moment as if it were real life becoming paintings.

### And what about the sound?

I knew it way before we began to shoot it. The geek hero gets in his wet dream all the attention he wants and the people look at him as if he's the new sheriff in town. I liked the idea of a Spaghetti Western kind of music when he's swimming. Only Ennio Morricone does this to perfection, so our music version is a homage to him, the master of this genre.

### What was the most important thing you learned from making the film?

Whatever you have in mind, just do it if you have the chance to as sometimes it works out! And of course, you should always have fun with whatever you do.

### What's your next project and what are your directing ambitions?

A TVC went on air this week for L'Tur travel agency we shot in Mallorca. Soon I will release my latest film school project for Perlweiss teeth cleaning and there will be more projects hopefully coming very soon.

### What does it mean to win a Young Director Award?

I'm fucking proud and happy. **RW**

“The story was going to be simple: a nice pool party at a villa, I will jump in the pool, a kid will pee in the pool and at the very end we'll sell this pool water as a perfume.”



**DJAWID HAKIMYAR**

Representation  
Unsigned

Contact  
mail@djawid.com

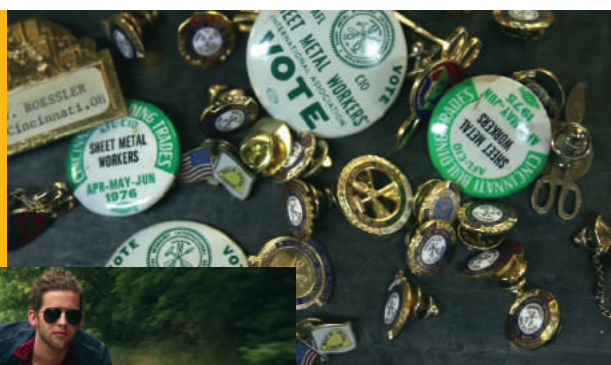


## Douglas Gautraud



*My Mom's Motorcycle*

First Prize: Short Film, North America



### How and why did you get into directing?

Growing up in a family of 10 children, we tended to share everything. My mom has great taste in films so, unlike most kids, we were watching Hitchcock, Akira Kurosawa and pretty much anything with Cary Grant in it. We absolutely loved movies, which lead to my brothers and I making short films with Lego and G.I. Joe toys. We were pretty good; we won a national Lego film contest and got to go to Legoland as a family. Eventually we all grew up and got real jobs; except for me. I kept making films and eventually got to a place where other people wanted to see those films.

### You were obviously inspired by your grandfathers to explore their lives more closely, but why did you decide to make a film about it?

I have always seen both of my grandfathers as incredible men who led important lives but, more importantly, I saw them as my friends. When they died almost a month apart I was in a lot of pain and I couldn't stop thinking about them. I felt so compelled to express those thoughts and feelings and a film was the best way to do that.

### How long did it take to shoot and what was the most challenging aspect of the project?

For the year leading up to the film I didn't know I was going to make it; I would just have bits and pieces come to me and I would write them down. After a year of writing down all the little ideas, something bigger started to form. It took about a month to really

organise and complete the story and it took another month to film it all. The most challenging thing is writing, because it's the one factor I feel like I have the least control over.

### Does documentary-style filmmaking particularly interest you?

I love the honesty and simplicity of great documentary filmmaking but I am also very interested in great narrative storytelling as well.

### What was the most important thing you learned during the process of making the film?

I learned to ask, "how should I do this?", rather than, "how has this usually been done?". This allowed me to let my brain come up with solutions I never would have found if I was letting rules get in the way.

### And what is the most important thing that you learned from your grandfathers?

Legacy has much less to do with what I have at the end of my life and much more to do with what have I given.

### What does it mean to you to win a Young Director Award?

I am thankful.

### What are you working on at the moment?

I am currently working as a commercial director at Interrogate which has lead me to do work for Nikon, Dish Network, and Nike. When I am not doing that, I am working on getting things I find interesting out of my head and into a film; which means I spend a lot of my time writing.**DE**

"Growing up in a family of 10 children, we tended to share everything. My mom has great taste in films so, unlike most kids, we were watching Hitchcock, Akira Kurosawa and pretty much anything with Cary Grant in it."



**DOUGLAS GAUTRAUD**

Representation  
**interrogate.com**

Contact  
**douglasgautraud@gmail.com**

## AWARD WINNERS

<b>Animation</b>	<b>Charity</b>
<b>Europe</b>	<b>North America</b>
<b>First</b> <i>Los Rosales</i> , Daniel Ferreira	<b>Second</b> <i>Love Has No Labels</i> , Danielle Levitt
<b>Second</b> <i>Everybody Is Somebody</i> , Marion Dupas	<b>Short Film</b>
<b>Broadcast</b>	<b>North America</b>
<b>Europe</b>	<b>First</b> <i>My Mom's Motorcycle</i> , Douglas Gautraud
<b>First</b> <i>There Will Be Haters</i> , Ernest Desumbila	<b>Joint second</b>
<b>Joint second</b> <i>Sea Legend</i> , Andreas Roth; Nike, <i>Ice Kings</i> , Nicolas Davenel	<i>The Statistical Analysis Of Your Failing Relationship</i> , Miles Jay; <i>The Journey</i> , Casey Warren & Danielle Krieger
<b>Charity Europe</b>	<b>Test Commercial</b>
<b>First</b> <i>Heaven</i> , Diego & Guto	<b>North America</b>
<b>Joint second</b> <i>Stop</i> , Roger Serrasqueiro; <i>What If?</i> , Paul Murphy	<b>First</b> <i>Buckets</i> , John Ryan Johnson
<b>Music Video</b>	<b>Video Art</b>
<b>Europe</b>	<b>North America</b>
<b>First</b> <i>Data</i> , <i>Don't Sing</i> , David Bertram	<b>First</b>
<b>North America</b>	<i>Supersymmetry</i> , Trent Jaklitsch
<b>Joint second</b> <i>Briskeby</i> , <i>Rookie Mistakes Part VII</i> , Shaun Highton; Rag N'Bone Man, <i>Hell Yeah</i> , Truman & Cooper	<b>Web Film</b>
<b>Film School</b>	<b>North America</b>
<b>Europe</b>	<b>First</b> <i>Mel's Mini Mart</i> , Brig White
<b>First</b> <i>Wet Dream</i> , Djawid Hakimyar	<b>Joint second</b> <i>You Are Not Alone</i> , Ed McCulloch; <i>The Conditioned</i> , Michael Marantz
<b>Joint second</b> <i>Sneeze Freeze</i> , Gabriel Borgetto; <i>Tableau Vivant</i> , Nico Van Den Brink	<b>Web Film</b>
<b>Short Film</b>	<b>Latin America</b>
<b>Europe</b>	<b>First</b> <i>F4 Studio Getaway</i> , Space Monkeys
<b>First</b> <i>An Arm's Length</i> , Max Veiland	<b>Short Film</b>
<b>Second</b> <i>Un Creux Dans Mon Coeur</i> , Mees Pejinenburg	<b>Asia Pacific</b>
<b>Test Commercial</b>	<b>First</b> <i>Grey Bull</i> , Eddy Bell
<b>Europe</b>	<b>Second</b> <i>Home Discipline</i> , Hiroki Odagiri
<b>First</b> <i>Steampunk Coke</i> , Max Tsui	<b>Animation</b>
<b>Joint second</b> <i>The Kiss</i> , Enrico Mazzanti; <i>The Revolution</i> , Nico Kreis	<b>Asia Pacific</b>
<b>Video Art Europe</b>	<b>Joint second</b>
<b>First</b> <i>Ode To My Father</i> , Mike Bekos	<i>Disappear</i> , Hendrikus De Vaan; <i>The Life Of A Farmer</i> , Mix Code Studio
<b>Second</b> <i>Hypoxia</i> , Martin Garde Abildgaard	<b>Broadcast</b>
<b>Web Film Europe</b>	<b>Middle East</b>
<b>First</b> <i>Inner Child</i> , Andreas Bruns	<b>Second</b> <i>Celebrate The Lebanese Way</i> , Cheyef Hayak, Jad Eid
<b>Joint second</b> Bose, <i>Music Is My Language</i> , David Gentile; <i>The Rarest Ones</i> , Roberto Saku Cinardi	<b>Short Film</b>
<b>Film School</b>	<b>Middle East</b>
<b>North America</b>	<b>Second</b> <i>One Piece</i> , Shelly Carmel
<b>First</b> <i>Text History Of Jane</i> , Jingyi Shao	<b>Web Film</b>
<b>Music Video</b>	<b>Asia Pacific</b>
<b>North America</b>	<b>Second</b> Jack Daniel's, <i>Holiday Hologram</i> , Luke Bouchier
<b>First</b> Thugli, <i>Run This</i> , Amos Leblanc & Ohji Inoue	<b>Short Film Africa</b>
<b>Second</b> Flying Lotus, <i>Coronus</i> , <i>The Terminator</i> , Young Replicant	<b>Second</b> <i>We Are Who We Become</i> , Nanno Jiskoot

A full list of winners and those shortlisted can be found in the *shots* 158 credits booklet that accompanies this issue's DVD. The YDA DVD, on which all of the winning work can be seen, also accompanies this issue's DVD.



CRÉATEUR  
D'ÉVÉNEMENTS

---

LUXE

---

MODE

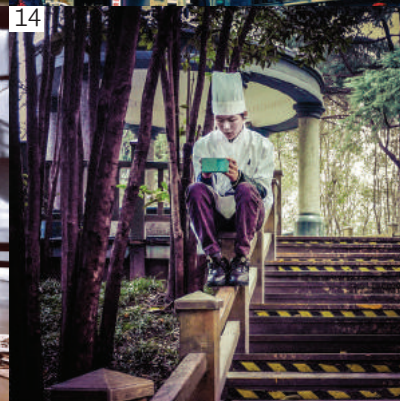
---

CINEMA



# SNAPSHOTS

From trollied dogs to tiny bikers, mops to munitions, Shanghai has a multiplicity of wacky, wonderful sights says *Vincent Taylor*, senior colourist at MPC Shanghai



**1** Super bikes. These are the Mad Max bikes of Shanghai. Whatever the load, they seem to be able to take it.

**2** 1st Panda exhibition. Sculptures and installations pop up around Shanghai overnight.

**3** Mops. Some alleys look pretty dirty but kind of beautiful, too.

**4** Folks here work damn hard so they don't miss a chance for some shut-eye.

**5** Labels. The Natural History Museum here is quite something.

**6** Folks in Shanghai love their dogs.

**7** Buy anything from baby dolls to antique guns in the vintage market.

**8** Emergency services for just the one computer.

**9** You really don't want to mess with the motorcycle gangs in the city.

**10** I Heart Shanghai.

**11** Reflections. It's not a difficult city to photograph. Just about every direction you point a camera is photo-worthy.

**12** The view from my flat on the 18th floor in Changning district.

**13** Power Station of Art. A modern art museum in the old Nanshi power plant.

**14** Work/life balance.

**15** Sunset taxi.

**16** Me and my boy Felix at Shanghai Symphony Hall.



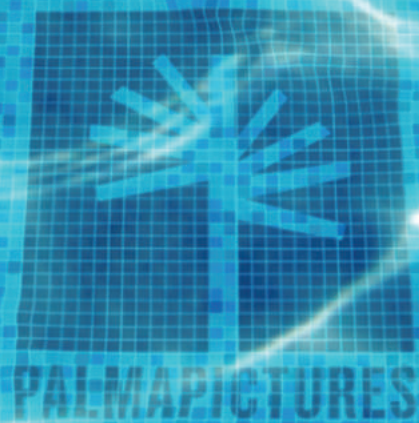


WHAT KIND OF EXECUTION  
ARE YOU LOOKING FOR?

**CITY FILMS**  
[www.cityfilms-lb.com](http://www.cityfilms-lb.com)



**WE'VE GOT  
SPAIN  
COVERED**



**World class production services for the last 21 years**

[palmapictures.es](http://palmapictures.es)