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THE

TOGETHERNESS

ISSUE

J. Walter Thompson's New York and London offices are CHiPping away at putting the bad habits behind bars and letting good ideas ride free.



LUCAS: (As he revs the motorcycle and the photographer rolls his eyes again): I'm not sure it's about Brent and I agreeing to take a bullet for each other (although I'm hoping he would). But it's not just a partnership. It's more than that. We are cousins. Brothers from another mother.

BRENT: (As he imagines letting Lucas bleed out if they were Highway Patrol and push came to shove): We truly believe in togetherness. No bullshit.

LUCAS: (Wondering why only Brent got a shiny truncheon): It's a scene symbolising a team committed to working together to make the work bigger, more ambitious and more successful while having much more fun along life's highway. (He revs the engine again.)



BRENT: (Wondering why he didn't get to be Poncharello and sit on the bike like Lucas): Yes, we hate walls. We hate barriers (although Lucas' access code doesn't work in our office). Whatever we have

to do to roll out great work that truly makes a difference for our clients, we do (as long as we get proper credit in the award entry). We are not New York, we are not London (but they do speak funny over there). We are JWT. And it's not my client or your client, (although it's usually just me that shares clients, it's about time you shared yours) it's our client. It doesn't matter whose idea it is (although mine are always better), it's our idea and let's push together to make it great ('cause if I'm not there pushing, I don't have faith you will).

LUCAS: (Hoping the photographer will retouch the picture to make Brent look a little shorter): However you want to interpret the picture, just know this: we need to be on a mission of doing whatever it takes to make brands stand out, to make work that makes people think and feel, we all need to be bigger than one discipline, bigger than one office, bigger than traditional, legacy, creative, ATL, BTL or digital... that's why it's about togetherness. Even more so if you only have one bike.

BRENT: (Imagining a headline for the piece): They're together. And they are on a highway— (He can't figure out where. But there's something in there, he thinks).

BRENT AND LUCAS: (Sneaking in a recruitment line to see if they can avoid getting charged for an ad by shots magazine): If you want to roll with us, email us at brentandlucas@jwt.com

LUCAS: (He revs the engine again and the photographer loses his shit and storms out): ?

BRENT: (Relieved they went with the CHiPs cover idea vs. the Ghost pottery scene which came in a close second in the internal vote): ?

ECD JWT (

(See how 'together' we are? Only one of us wrote this, the other one just approved it, 'cause that's what they do over there, on the other side of the pond, the creative 'directors')

CCO JWT
USA & CANADA

CRÉATEUR D'ÉVÉNENEMENTS LUXE CINEMENTS "It's all about togetherness. That's the theme of JWT's issue. Pretty cool, huh? I mean, very topical considering all the divisive things going on in the world today. The cover image is CHiPs, that cop show from the 70s and 80s."



anny (at his desk, talking to shots' publisher): Yeah, it's all about togetherness. That's the theme of their issue. Pretty cool, huh? I mean, very topical considering all the divisive things going on in the world today. We've not seen their cover yet. I'm guessing some cool, unusual, abstract design from one of their talented art directors.

Selena (approaching Danny's desk): Here's the cover.

Danny: Amazing!

Publisher: Ah, clever. The Village People. Diversity. Acceptance. Togetherness. I like it.

Selena: I thought there was only one motorcycle cop in The Village People.

Danny: No. No, it's *CHiPs*, isn't it? That cop show from the 70s and 80s. Classic.

Selena and Publisher (looking at each other, confused): Chips?

Danny: No, not chips, CHiPs.

California Highway Patrol. To be fair, I'm not sure why it was called CHiPs.

I guess CHP isn't as catchy.

Publisher: OK, right. Cool. Never saw it, but I like it.

Selena: So, as togetherness is the

theme, shouldn't we show some sort of united front? Maybe our own editorial photoshoot on the same theme. What do you think?

Publisher (sucking air through his teeth and shaking his head gently):

It'll cost us.

Danny: It'd be worth it. A show of unity and a great visual synergy.

Publisher (staring into space, seemingly thinking): Ok, I tell you what. I know where I can get my hands on a sailor's outfit and my brother-in-law's a builder.

Danny: I don't want to know why you can get your hands on a sailor's outfit but, regardless, and to repeat,

it's not The Village People.

Publisher: Ah, yeah. Sorry. Can't help you then.

Selena: Should we just try to tailor some of the *shots* content?

Danny: Yes, we should. The JWT gang has an interview with Geena Davis about her institute and about gender diversity within advertising on page 80. And there's a piece about a job swap between London and New York on page 50 and the anatomy of an agency on page 106.

Selena: Don't forget the WhatsApp transcripts on page 16 and the creative duo research and statistics on page 74.

Danny: OK, so, what can we do that complements that content but is also something of our own?

Selena: What about an interview with Colleen DeCourcy from W+K? She wrote that article, Confessions of a Female Ad Exec, about shocking sexism in the ad industry. She's an outspoken critic of gender inequality. Danny: Sounds perfect. Let's put that on page 86. Then, what about a piece on the power of a client/agency partnership? How trust and stability can boost creativity and efficacy? Selena: GEICO.

Danny: Pardon you.

Selena: No, GEICO. The insurance company. They did the brilliant *Unskippable* campaign.

Danny: Love it. I'm thinking page 40. Selena: I know this issue is about togetherness and unity but shouldn't we try to think of our own way of approaching the comment piece? Danny: We should. Any ideas? Selena: No.

Danny: Me neither.

Danny Edwards Editor

@shotsmag_dan





- 1 Guest editors JWT see unity in division, page 14
- 2 Illustrator Andy Bridge created the pretty wood-panel style opener for our Japan special, page 57, as well as this portrait of pretty shots editor, Danny Edwards (top)
- 3 William Godwin recreates GEICO's Hike spot, with the insurance brand's Ted Ward (left) and the Martin Agency's Steve Bassett. The close colleagues tall turkey on page 40



shots 171 September 2017 **News Insight Inspiration** shots.net

shots 171 / front covers

Our Togetherness issue has two covers. The first features one of the out-of-this-world stars of our Japan ad industry coverage, Kazoo Sato, CCO, TBWA\Hakuhodo, shot by nsaku Kakimoto (page 66)



guys from 70s cop show *CHiPs*, aka JWT's Lucas Peon and Brent Choi.

shots 171 contributors

Words: Carol Cooper, Tim Cumming. Graham Fink, Kate Hollowood, Illustration & photography: Remi Aaron, AVATTA, Andy Bridge, Will Corry, Marina Danjo, Rick Dodds, Eri & Sojiro, Yosuke Fujii, William Godwin, Julian Hanford, Kensaku Kakimoto, Kaoru Kobayashi, Chris Madden, Riu Nakamura, Tatsuki Saito, Mark Seliger, David Slijper, Noriko Sugimoto, Akira Takeuchi

shots 172 / November 2017

The next issue of *shots* is our annual **Tech** special, which includes a special feature on digital musical wizards
GORILLAZ, plus Google's Steve
Vranakis tells us how he sees it.
We've also headed back to the US for our Chicago focus, speaking to some

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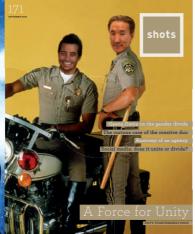




Key to symbols

the work written about in the magazine is either on *shots.net*,





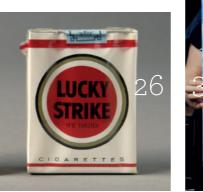


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This issue's top work on the accompanying DVD

Creative Showcase

- Marks & Spencer Spend It Well
 Visio Foundation

- 4. Clarin Económico Heritage
 5. Barclays Self Skipping Pre-Roll Ad Machine
- Apple Appocalypse
 Finish I Love Doing Dishes
- Kia Turbo Soul The Arrival
- 10. Movistar Love Story
- 11. MacMillan
 Dod. Lover; Mate; Sister
- 12. Robot & Scarecrow (Clip)
- 13. Apple Déto
- 14. University of Phoenix
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- 16. Google I/O 2017
- 17. Gatorade G Active Water Made
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Music Videos

- 20. Chase & Status This Moment
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- 21. Gorman 22. Coldplay All J Can Think About is You
- 23. All We Are Animal

Japan Spaecial

- 24. AIG #TackleTheRisk
- 25. Gravity Rush 2 Gravity Cat
- 26. Nissin Chikin Ramen Instant Buzz
- 27. Nike #Minohodoshirazu
- 28. Diesel The Walls
- 29. Shiseido WASO All Things
- 30. AXA Life Insurance Where Does
- 31. KalKan (Whiskas) 18-Year-Old
- 32. Marukome Definition of Japanese

New Directors

CFP-E/Shots Young Director Awards

Additional DVD included



shots 171

September 2017

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Editorial material for consideration to be spots@shots.net

Many thanks to those material for consideration on shots 171. If your work didn't make it this time. 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.

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Let's face it... You're up to your eyeballs in Rosé and sunshine.

It's time to get back to work!





— Breakfast —

FULL ENGLISH BREAKFAST PIZZA

If you hate the idea of avocado on toast, this is the perfect way to start your day. It combines one traditional breakfast dish with a breakfast dish that is, for lack of a better term, contemporary. But hold up. Wait a minute. Let me put some grease in it. Pizza? A breakfast food? Yeah, sometimes. Depending on how hard you rage, brah.

New York is a fast-paced town and a cold leftover slice is an effective form of sustenance. Combine that with the Full English Breakfast and you've got portable tradition in the palm of your hand. The utility and efficiency of a New York slice with the gut-busting nourishment of a plate full of brown stuff: presenting the Full English Breakfast Pizza.

Words: Neil Lopez. Design: Bona Jeong, Steve Torres & Olivia Jones.
Photos: Bona Jeong, Steve Torres & Bob Broadfoot

JAMAICAN MUSHY PEA PATTY

WE MASHED
TOGETHER THE
MOST ICONIC
FOODSTUFFS
FROM NEW YORK
AND LONDON FOR
GASTRONOMICAL
UNITY OF
ASTRONOMICAL
PROPORTIONS.

OGETHERNES



This is a lunch everyone will love. From dreadheads to old heads. From Bob Marley enthusiasts to fans of *Marley & Me.* From millennial creatives to client-side baby boomers. While also available in London, the Jamaican patty really rose to fame in the Caribbean bakeries, bodegas, and pizza joints of New York City.

Its story is one of colonialism and turmeric-tinged tastiness. Settlers brought the Cornish pasty to the Caribbean, which was then mixed with Indian, African, and Caribbean influences to create a dish that, despite its namesake, is as ethnically ambiguous as most TV commercials. Mushy peas, on the other hand, is as pure and English as it gets. So, in a way, this quick lunch takes us full circle. We're recolonising the Jamaican patty with English mushy peas. And if that sounds wrong, it is. But hey, yellow and green!



HOT DOG WELLINGTON



The dirty water dog is perhaps the most iconic of New York dishes. It's the mystery meat tube of the masses. The ubiquitous deliciousness that transcends Yelp stars, Michelin stars, and even cosmic stars.

Beef Wellington is equally as classic, albeit a bit more luxurious. It's the Rolls Royce of meat in pastry dishes. Meaning it's decadent, timeless, and it doesn't have a care in the world about what you think.

Some may look at the pairing and ask, "Hey dude, isn't that just pigs in a blanket?" To which I will reply, "L. O. L. You cultureless rube."

These are pigs wrapped in Persian rugs, whose piglet children have trust funds that'll keep them from working a single day in their sweet, lard-and-in-charge lives. Instead, these piglets will marry rappers and will define culture. In other words, you'll want to devour these Hot Dog Wellingtons.



LONG ISLAND ENGLISH BREAKFAST ICED TEA

Anything invented by Bob "Rosebud" Butt seems like it should knock you on your ass, and that's exactly what the Long Island Iced Tea does. Butt claims to have invented the drink in 1972 in Long Island, New York. Since then, the instant-hangover concoction has spread like projectile vomit, from the bars of the Big Apple to Applebee's establishments around the world.

English Breakfast Tea might be the perfect foil to its Long Island counterpart. It's a black tea, so it's loaded with caffeine. It's also meant to be the perfect companion to the hangover-curing Full English Breakfast. That kind of energy boost, and loose association to grease, can set anyone on the path to sober righteousness. So, pinkies up y'all, it's time for a cup of New York trash, mixed with a bit of UK class.







We now spend as much time catching up with friends and family on messenger apps as we do in person. But what impact is social media having on society? Can we truly be together without being physically together? And will there come a time when we 'smiley face' more than we smile?

Only five of the industry's best brains could answer questions of this magnitude. We considered taking them to the pub, but in the interest of relevance, settled on creating a WhatsApp group instead.



Lucas Peon
ECD at J. Walter Thompson,
London



Mark Denton
ECD at COY! Communications



Sara Dunlop Director



Dave Buonaguidi Co-founder at UNLTD-INC



Ana Balarin ECD at Mother, London

Who'd be in your dream WhatsApp group?

Mark Denton

A: 1. My dead Mum (only alive), 2. Jesus, 3. Hitler (with an interpreter), 4. 'Jeannie' from 'I dream of Jeannie' (as she was in the show).

Sara Dunlop

Donald Trump. I have some questions for him.

Mark Denton

...oh, and Jimmy Saville...I've got a couple of questions for him too...

Ana Balarin

I was going with
Donald Trump too but
was afraid of what
the others would think.
Hahaha. That's the
beauty of WhatsApp...

Sara Dunlop

We could put bets on how long he would last... 'Donald has left the group'.

Dave Buonaguidi

American politics would be interesting, Trump, Kennedy, Nixon, Washington, Lincoln, and two killers, Lee Harvey Oswald and John Wilkes Booth.

Dave Buonaguidi

Hunter S Thompson and Piers Morgan.

Mark Denton

...I would still rather have my Mum than 'the Donald' because she had a load of good sayings and I forgot to write them all down when she was alive. One of her favourites I recall as a kid was 'Laughing always leads to crying'...Happy days...

Was your first kiss a good or bad experience?

Dave Buonaguidi

It was fantastic. Debbie Parfitt. I was 15. She was older. 45. Joking, she was 16. It was like a school lesson. It literally knocked me off my feet. I remember I felt like I had walked through a mystical doorway, where the sun shone harder, the wind blew fresher and everything tasted better. I had fancied her for a year. There. Was. No. Romance. "Come here you!" And she grabbed me. Took out her gum, placed it on top of her exercise book and snogged me. Straight after she put the gum back in her gob. Brilliant. Amazing. I would definitely say it's in my top three snogs. Thank you Debbie. And thank you for reminding me. Woooooooohhhhhh.

Sara Dunlop



Mark Denton

BAD...Beverly Sweetbreads (name changed to protect the not-so-innocent) was a bit of a bike shed smoker (that means she enjoyed a fag behind the bike sheds btw)...so the resulting after taste made me puke. Happy days...

Sara Dunlop

RELATIVE...French exchange student, much better option than anyone else on offer in Croydon.

Dave Buonaguidi





Dave Buonaguidi

Hold on!!! you don't mean he was a 'relative' do you, that would be wrong... right?

Mark Denton

...I'm a big fan of social media but I'd rather you all came round to my Rumpus Room for a booze/ knees up...

Dave Buonaguidi

Social media is just a channel, it's a bit like saying is digital photography good for photography, of course it is, but only if it's done well. The problem we have is we have lost our confidence and our swagger, we are terrified of allowing the consumer into the creative process, when they don't like something they smash us in the face, so we play safe, and that's why all social campaigns are so similar, and so vanilla and most of the time, require all the people in the agency engaging and hitting 'like' to get the numbers.

Ana Balarin

True. Thankfully what we lose in spontaneity we gain in the potential for finding and uncovering new talent.

Sara Dunlop

I think if social media finds you (or the work) then it can aid the spread of good ideas and creativity, but trying to harness its power for a brand is a tricky challenge that yep, agreeing with Dave, most times leads to work that makes me yawn or cringe.

Lucas Peon

I think social media is tremendously powerful. It truly connects people and it is a conductor for word of mouth. But it is 'in the end' just a medium. It works only if there is content. From words, to pictures, to stories. And it has become pretty cut-throat. The only content that is noticed is the one that is truly creative or truly insightful or truly smart. There are people and companies that are getting really good at creating this type of content. And they are pushing creativity in ways that are very different to what worked some years ago, so that it works today.

Dave Buonaguidi

We have put too much emphasis on social, For me social is personal, it's waffle, buzz and bantz, and all the fun stuff we say and feel when we connect with close friends, and the minute brands get involved it gets very big brother, and real humans can smell it a mile off. Seriously I cannot think of one brand's social feed that I would genuinely be interested in...

Lucas Peon

I'm not a fan of brand feeds. I'm a fan of social as a medium, word of mouth, people's power. I think there are ways to make social work, but we do need to be really good at it. That's the demand I make on myself. Because I see that it does work for specific cases. It's definitely not about social media calendars, and filling people's feeds with things they are not interested in. It's exactly the opposite that I think is the opportunity in social.

Mark Denton

I think it's GREAT for creativity. It's expanded my knowledge and appreciation of what's going on creatively by an enormous amount (Dave's inspirational screen printing exploits are a good example)...but because I'm now more aware of great creative stuff that exists outside of advertising, it just makes Adland's lame attempts look even more pathetic... And is social media a power for good or bad?

Dave Buonaguidi

Great question...personally, I think one day we will look back at this era of social media and probably say it was bad. Social good needs action. It's the million man march. It's the anti war match. It's people actually doing something. The people that actually get off their arses are doers. The problem is that 'trial by social media' is too easy, it spreads so quick and there is no debate, and that also means we can do it sitting down, drunk, stupid or angry, etc... nothing good ever comes from being a stupid angry drunk sitting down.

Mark Denton

...Not good or bad. It's like a pen or a machine gun, it all depends who's using it...

Dave Buonaguidi

Deep. True. Beautiful. You should work in advertising.

Mark Denton

...I've considered it but I've heard the pay is crap...

Mark Denton



Does collaboration damage the creative process?

Dave Buonaguidi

I love collaborative places...but collaboration is only brilliant when it has the right ingredients, the people, if you try and use un-collaborative people, and there are millions in the creative industries, then it is a waste of time disaster. I can count the collaborative creative directors I know on one deformed hand (three fingers). That's why it doesn't work in most people's minds...we don't have enough staff who want to work that way right now, in ten years we will all be hyper collaborative, but by then the work will be so average no one will give a damn.

Ana Balarin

Absolutely agree that it's down to the people who are supposedly collaborating. If it's imposed and process led it rarely works.

Dave Buonaguidi

Many other businesses have harnessed the concept of collaboration, advertising just still operates a very outdated process and staffing model, pyramidal where the creative director sits at the top, and everyone, clients, strategy, et al, have to work into his or her agenda, and if that works against collaboration, tough.

Mark Denton

As a serial collaborator all I can say is the process works for me. In fact it's a lot more fun than doing it yourself. Every ship needs a Captain, though, otherwise chaos ensues (I don't always wear the Captain's hat btw).

Ana Balarin

For me collaboration is more about having an open channel of communication and respect between the parties involved (and not just client / CD btw). I struggle to quantify it.

Finally, is technology bringing us together or driving us further apart?

Mark Denton

...Generally I think it's driving us further apart, but of course it's how you use it...I try to arrange a cup of tea or a beer with any new friends I make on social media and as a result I've actually ENGAGED (to use a popular term) with more people as result of technology...plus Facebook and the like has got people turning up to my talks, exhibitions and my wife's plays. That stuff really works for me, but on the other hand I find it very sad to go into agencies and see all of those young people staring at screens with their headphones on...

Sara Dunlop

On a superficial level it makes it easier to stay in touch with more people, but what worries me is the lack of depth to these relationships. 'How are you?' is easy to say on any number of platforms but will you get an honest answer back?

Dave Buonaguidi

I know what you mean, I think it's a bit of both, tech is fantastic, it makes everything easier, and it does make us lazier, when train travel arrived, TV arrived, when the internet arrived, the Luddites were all screaming about the end of the world, and when it comes to affecting us now, it has made our relationships and connections much broader and varied but also much more shallow and superficial.

Dave Buonaguidi

Will there be a resurgence like vinyl and like film? Will we reject shallow digital connection and meet up more in real life?

Ana Balarin

Yes. I'm hearing 'digital detox' thrown around as much as 'juice cleanse'. Although I find both quite extreme, it signals a trend of people becoming more conscious of the need to make connections that go a bit deeper than a like or an emoji.

Sara Dunlop



Sara Dunlop



Dave Buonaguidi

Haha like it!

Ana Balarin

Lol. I hope we will get to meet face to face at the end of this btw.

Dave Buonaguidi

What...in real life?

Ana Balarin

Retro. I know.

Dave Buonaguidi

Scary..

Sara Dunlop

Sara Dunlop

Ok I know... enough emoji gags already. I'll stop now.

Dave Buonaguidi

Cool I look like this

A. Mark looks like this

O. Mark looks like t

Mark Denton

...my face is a bit redder though....

Lucas Peon

Ready? It took me a day to write this one:

Lucas Peon

Technology shortens distances. Getting closer is up to people.

Sara Dunlop

Very true and has reminded me that sometimes fewer words have more power.

Mark Denton

...you've never been hit on the head with a really big book have you...

Dave Buonaguidi

I have ...several times.

Mark Denton

...but seriously, it is quite a good line Lucas. If you can just make it a bit more ambiguous/nonsensical we could probably sell it to a client...

Dave Buonaguidi

Fuck you bitches!
Just sold it to Right
Guard! For a new
product called a
digital deodorant.
Technology shortens
distances. Getting
closer is up to people.

Creatives: Jeremy Little & James Hobbs Design: Rob Joyner



STEREO

The agency DJ life is not one of glitz and glamour No one's flying me business class out to Berlin just to play my favorite tech-house set for three hours then sending me back to NY. Nope, you're more likely to find me playing on a six-foot banquet table somewhere between a kegerator and the kitchen sink. Sometimes you'll find me precariously placed on top of a barn dressed in a yeti costume or playing the hits in whatever conference room people are hiding in this week. What can I say? It's a living

One of the best parts about DJing is successfully reading a room and figuring out what will bring everyone together on the dance floor. People like to think of themselves as experts in this field so they constantly try and tell me what to play – this, of course, is widely recognised as the most annoying part of a DJ's job – but honestly, for every cool guy I have to endure mid transition as he tries to talk to me about Kendrick Lamar or old dude who insists on staring over my shoulder while slowly sipping his beer for an hour, there's the high pitched squeals and drunken fist bumps that make the job worthwhile.

As you can imagine, each agency I've spun for parties differently and a lot of that depends on size and overall stuffiness. Lucky for me, regardless of where you work, you all like to party ... a lot. Half of agency offices have full scale bars hidden somewhere, I've even been to one where they had beer taps at the reception area and the one I'm currently at has a fully staffed bar with more sound equipment than half the clubs in Brooklyn.

They all have their particular tastes as well. Experiential or production agencies just want to escape, so I lean heavy on

Jams for the long haired dudes longing for their days as Lollapalooza roadies. It's important to take care of that crowd first, not just because they'll probably leave early, but if I can get them moving, usually the rest of the company follows along. Smaller boutique agencies love to show off how cool and current they are so of course, the latest Kendrick, Kanye and Migos are in order. That usually gets the skinny jean, cool hat guys loose enough to start tapping the kegs themselves, at which point it's just a matter of figuring out whether I end with an LCD Soundsystem 'All My Friends' make out session or throw in R. Kelly's 'I Believe I Can Fly' for maximum sing-along effect.

The larger agencies get a bit tricky. The size alone means I'm gonna have to deal with one too many producers who, let's be honest, would much rather be on their third chardonnay than talking to me about XLR cables. Also, if the agency is really big they put you on stage so it's a bit nerve wracking having that many drunks, I mean creatives, staring at you. Anyway, I'll usually start out with something semi obscure like SBTRKT or Kaytranada just to see people's reactions. I'll then scan the room for the loudest clique I can find (project managers) and concentrate on making them dance, sometimes that means some throwback Madonna or if they're really feeling it, some old school Selena. Either way, fast-forward 45 minutes and six ill-advised tequila shots into the future and the party turns into a Super Bowl halftime show with enough Drake, Future, Twista, Kanye, Whitney and Robyn to convince the finance guy it's a good idea to hire all the interns he's been dancing with all night.

Regardless of the size of your agency, your creative director will come and ask me to play some Biggie and/or Tupac. When that happens I will feign amazement at his/her creative direction and throw it in the mix. Gotta stay paid after all.

So with that in mind, let this be your guide and enjoy.

THE PLAYLIST

TO HEAR THE FULL MIX, GO TO SPOTIFY: JONNYSANTOS: RPMHARMONY

TITLE	ARTIST	ALBUM
CLIENT CALLS		
You Got the Love	Dr. Shiver, Candi Staton	You Got the Love (2017 Remade)
Losing You	Solange	True
Careless Whisper	George Michael	Ladies And Gentlemen
By Your Side - Remastered	Sade	The Ultimate Collection Can't Do
So Fresh, So Clean	OutKast	Stankonia
CREATIVE REVIEW		
Feel So Good	Mase	Harlem World
Mo Money Mo Problems (feat. Mase & Puff Daddy)	The Notorious B.I.G, Diddy	Life After Death (Remastered)
Get It Together	Drake, Black Coffee, Jorja Smith	More Life
Lay Me Down	R. Kelly	Dark Sky Paradise
BRAINSTORM SESSION		
Power	Kanye West	My Beautiful Dark Twisted Fantasy
Shooting Stars	Bag Raiders	Shooting Stars
Maps	Yeah Yeah Yeahs	Fever To Tell (EX)
9 to 5	Dolly Parton	9 To 5 And Odd Jobs
AFTER HOURS		
Humble	Kendrick Lamar	Damn
Killing Me Softly	Fugees	The Score
Get Your Freak On	Missy Elliot	Miss ESo Addictive
My Neck My Back	Khia	Thug Misses
Fake Love	Drake	More Life
MORNING COMMUTE		
Everybody Loves the Sunshine	Roy Ayers Ubiquity, Roy Ayers	Antrhology
Never My Love	Tom Scott	The Honeysuckle Breeze
Yakity Sax	Boots Randolph	Boots Randolph's Yakety Sax!
LUNCH TIME		
Can't Do Without You	Caribou	Can't Do Without You
Binaural	Meditation Beats	Binaural
Mask Off	Future	Future
PRODUCTION MEETING		
Work It	Missy Elliot	Under Construction
Bitch Better Have My Money	Rihanna	Bitch Better Have My Money
I Don't Fuck With You	Big Sean, E-40	Dark Sky Paradise
Step in the Name of Love - Remix - Radio Edit	R. Kelly	The Essential R. Kelly
What's Going On	Marvin Gaye	What's Going On

⁶⁶ Regardless of where you work, you all like to party...a lot. ⁹⁹









We find ourselves impressed by the power of post-sunset sunlight, gobsmacked by the in-camera creation of the world's first liquid human, moved by the reality of living with cancer and tickled by tales of snowboarding through a soft-serve ice cream slalom









1/2/3 Gorillaz x E.ON, We Got 4/5/6 Gatorade G Active. Water Made Active 7 Macmillan, Life With Cancer

Solar so good, say simian rockers

MUSIC VIDEO



Gorillaz x E.ON

We Got the Power

As the sun sets and the track We Got the Power, from Gorillaz' latest album Humanz, begins, various mechanised toys, including plastic models of the band, power up using stored solar energy.

This music video, directed by Noah Harris of Blinkink for Engine, is part of the Solar Collaboration project, a partnership between Gorillaz and energy giant E.ON, which is also behind the Kong Solar Studio, described as "a solar- and battery storage-powered creative space" which "comes to life at night to provide aspiring artists [with] the opportunity to create new tracks.

According to Gorillaz bassist/fictional character Murdoc Niccals: "Gorillaz has partnered with leading solar storage eggheads to create a spanking new studio that lets us create more mind-blowing music and save the planet." Thanks, uncredited copywriter who gives voice to the animated musician.

Real person Noah Harris, meanwhile, says, "My take was to bring an anarchistic Burning Man feel. When you're trying to wrangle a thousand-odd toys to all be powered and run at the same time it becomes almost laughably impossible. But sometimes seemingly insurmountable issues end up giving the best results." STS

H,OMG! It's actual running water...

TV & CINEMA





Gatorade G Active Water Made Active

What makes TBWA\Chiat\Day's campaign for Gatorade so impressive is the fact that it's all created in camera, with no CGI whatsoever. Creating a female figure made entirely of liquid drops to promote the brand's electrolyte water, G Active, was no easy feat. "I had a vision of a living, breathing, fully 3D woman, made entirely of water, who could move and physically interact with her surroundings," says UNIT9 director Cole Paviour.

Realising this vision meant using a blend of motion capture, motion control and a unique multi-plane liquid printer with

bespoke water rig, releasing thousands of droplets at a time, perfectly choreographed to make the shape of a woman's body.

With a tight timeframe, there was little chance to experiment with these cutting-edge techniques, and creative skills were pushed to the limit. It may seem like a lot of extra work, but TBWA\Chiat\Day CD Doug Menezes says this suits the brand: "When it comes to fitness, Gatorade believes there are no shortcuts, so we thought we'd take the same approach in production." The end result is mesmerising. OA

Steering clear of cancer clichés

TV & CINEMA





Macmillan Cancer Support Life With Cancer

In this four-spot campaign for Macmillan Cancer Support, agency VCCP portrays the reality of living with the disease via different scenarios illustrating the impact on patients and their friends and family.

Outsider director Jim Gilchrist was determined to avoid clichés and bring a truthfulness to the spots. He admits the hardest part of the job was getting the right talent on board, which is why he specifically approached actors with TV and film experience. "I didn't want them to feel like commercials," he admits. "So I decided to approach them like films."

Although Gilchrist is known for his comedic work, he draws parallels between his humorous and his emotionally-charged charity work, stating that it's always the "human observations, traits and truths" that he strives to depict authentically. OA

W+K augments the everyday for Instagram

INTEGRATED



Instagram **Stories Are Everywhere**







 \perp nstagram, currently in a VHS vs. Betamax-style fight to the death with Snapchat over which Stories feature will be triumphant, has turned to Wieden+Kennedy Amsterdam to create a multi-channel, integrated campaign, and secure victory.

Named Stories Are Everywhere, the campaign is running across the USA, Germany and Italy, and comprises 26 films and over 280 OOH ads (including 13 digital billboards at major train stations), as well as branded trams in Milan

All of these assets are based on the idea that Instagram Stories can augment the everyday, turning a quick snap into a shareable sensation.

One of the videos starts with footage from cartoon Spongebob Squarepants, showing the anthropomorphic porifera filling himself up with water. This then cuts to an Instagram Story from a user who has filmed a sponge slowly soaking up water in a sink. Using the Stories app, the user has drawn the cartoon character over the real-life sponge. Stories are everywhere, it suggests even in the sink.

The campaign for the social media brand also included the Insta Stories Festival in Cologne in June, which featured a confetti cannon, doughnut wall, and other activations that brought people's Instagram Stories to life.

We spoke to Wieden+Kennedy Amsterdam creative director Thierry Albert about the campaign, his own Instagram Stories, and his secret cameo in the project...

For someone who hasn't seen it, how would you describe Stories Are Everywhere?

The campaign is a simple demonstration that Stories are indeed everywhere around us and are super-easy to produce. We shot the whole campaign on iPhones and only used the Stories features. No cheating. No tricks. Anyone can do







what we did in the campaign. All you need is the Instagram app to have heaps of fun.

What was the brief from Instagram? Instagram is one of the most loved brands in the world and it's their first global campaign. To launch Stories..., we had to rise to the challenge with some work that feels fresh, enjoyable and simple enough to inspire people to get their phones out and shoot as many Stories as possible. Be spontaneous, have fun and send some positive vibes into the world!

Which is your favourite of the films created?

I have a personal fondness for the snowboarding one [which cuts from someone boarding through the mountains to an emoji snowboarder, making his way down a slalom of soft-serve ice cream], because it's the first one the creative team showed me and I'm doing the silly voice on the Stories part.

What does your own Instagram Stories look like?

My Stories mainly have one main hero character: my three-year-old son, Jules.

How successful has this campaign been?

The campaign is doing really well. The Instagram Stories feature has just reached 250 million daily active users and only a few of them happen to be in this office! sts

"We shot the whole campaign on iPhones and only used the Stories features. No cheating. No tricks. Anyone can do what we did!"

GOING GLOBAL

What maketh the man?

ONLINE



#IsItOKForGuys

72andSunny Amsterdam reveals there are still rules and expectations about what it means to be a man today, in a new campaign for Lynx (or Axe, depending on where you live in

#IsItOKForGuys aims to dispel the idea that there are certain social rules guys should follow – the "Man Box" that some men feel they should fit into, whether that's playing the role of alpha male, masking their emotions or striving to a look a certain way.

Following the brand's relaunch last year with Find Your Magic, this year's iteration uses Google's autocorrect function to answer the questions men are asking online, because they can't ask them out loud.

Now, any time someone types a question into Google starting "Is it OK for guys to...?", the results will include videos from role models, such as pro boxer Anthony Joshua, actor Will Poulter and singer Josh Franceschi, addressing that query.

Is it ok for guys to do yoga? To drink soy milk? To pee sitting down? There's no question that can't be answered by the campaign's ambassadors, who have responded to all sorts of gueries on male body image, behaviour and interests.

'The brief was to fight the limitations of traditional masculinity and the barriers that stop guys being their best selves," says agency creative director Laura Visco. "We wanted to tackle stereotypes that are still ingrained in society and alleviate toxic masculinity." O/











"We are sending this message from Mexico just to make sure that if vou have life. you also need to have beer."









A breath of fresh air

INNOVATION



Ad/sorbent

disappear across Europe in a fortnight? An elaborate system of smoke and mirrors? A continent-sized trapdoor? Get David Blaine on speed dial? No, you do it by creating Ad/sorbent, billboards that use a pollution-adsorbing fabric, sucking the emissions of thousands of vehicles out of the air.

The campaign was created by Ogilvy Italy for Urban Vision, which raises funds for restoration by putting advertising on buildings undergoing works. Hoardings were created using a fabric, The Breath, which adsorbs air pollution. These were put over renovation projects in three of Europe's most polluted cities: London, Milan and Rome.

Created by Italian start-up Anemotech, The Breath is a nanotech fabric that, according to co-inventor Gianmarco Cammi, has "three layers working in synergy using the natural flow of the air to purify it: a printable frontal part that facilitates the transpiration with antibacterial action, a central part that adsorbs and disaggregates polluting molecules, and a printable and bactericidal rear part."

The Milan ad featuring this fabric highlights its benefits with the claim: "This advertisement does not sell cars. It makes 409,704 disappear in one year."

After this success, Urban Vision has pledged to use The Breath for all of its





FRANCE

We're not going on a bear hunt

INTERACTIVE



Magic Wallpaper

Every picture tells a story (literally) with Castorama and TBWA\Paris' wallpaper. Point the associated app at any of the characters on French DIY store Castorama's new Magic Wallpaper and you'll unlock a bedtime story.

Designed by TBWA\Paris, the wallpaper features 10 characters: a superhero, a jogging rhinoceros, a princess who doesn't like dresses, a marine cat, a young witch, a rainbow robot, a purple ghost, an alien, a DIY-loving panda and what looks like a grey fox in a flak-jacket-cum-gilet. Each of these is a digital marker that activates an approximately five-minute story within the app when scanned by a smartphone.

Users can also select a twocharacter mode, which tells stories featuring any combination of two characters, making 45 potential combined stories, alongside the 10 solo adventures.

Each story comes in two modes: a text version for reading by the child or a designated tucking-in grown up, with sound effects activated by clicking certain words; or a version where a recorded voice reads out the story in-app. It also works in airplane mode and in a low-luminosity night mode to ease the worries of health and sleep-conscious parents and guardians.

The best feature, perhaps, is the fact you can avoid reading *We're Going on a Bear Hunt* for the 86,000th time. STS

MEXIC

Ground control to major brewer

INTEGRATED/INTERACTIVE



LHS 1140b Radio

It sounds like a conversation you'd have at the pub, over a pint with friends... If aliens did exist, what advice would we give them to ensure they're making the most of life in the solar system?

Leo Burnett Mexico provides an answer to this existential question with its campaign for Corona.

Inspired by the discovery of planet LHS 1140b earlier this year – which has a potentially habitable atmosphere – the campaign aims to share our culture with extra-terrestrials by teaching them to brew beer. The agency sent instructions to potential alien life, showing how they could brew their own Corona, via a special audio frequency aimed at the new-found planet.

"We are sending this message from Mexico just to make sure that if you have life, you also need to have beer," reads the missive. "So, we are going to tell you how to make your own Corona. You'll see, it will be something out of your world."

The campaign also encouraged Mexicans to share their favourite experiences drinking Corona – which were also transmitted to the aliens. The messages should take 40 years to reach any ears out there.

Sounds like it must have taken a lot of bottle for the creatives to come up with this one. OA

CHILE

Sign away your arthritic pain

ONLINE



Terapia de Señas

While there's no known cure for arthritis, various treatments can alleviate the condition's symptoms, such as anti-inflammatory drugs, painkillers, physiotherapy or engaging in regular exercise.



Now, a campaign from Prolam Y&R and Wunderman Chile suggests that learning sign language may also help to manage or even prevent rheumatoid arthritis in the upper limbs. Plus learners will also gain the range of benefits that can come from studying a new language.

A series of free self-help videos, available at terapiadesenas.cl, teach existing and potential arthritis sufferers preventative *Terapia de Señas* (Sign Therapy). Made up of hand movements aimed at relieving tension and inflammation in the joints, the videos are ranked according to pain levels. There are seven bespoke sessions to watch, each led by a trained kinesiologist, traumatologist, psychologist and sign language teacher. Patients should practise a session per day for effective pain relief and to learn conversational sign language.

The initiative is supported by national arthritis organisation Me Muevo foundation, and non-profit foundation for the deaf Sordos Chilenos, in a bid to both help relieve the pain of arthritis and include more deaf people in public life by expanding the numbers of people in the country who can use and understand Chilean sign language. 34





We've gone out of this world, not just around it, for inspiration, and learned all sorts of things: how to make beer, be a man, say hello in Chilean sign language and how to avoid telling that bedtime story for the millionth time

A GIF THAT KEEPS ON GIFFING



Faustin Claverie, co-ECD of TBWA\Paris is moved by the magical images of William Eggleston, the metal music of his youth and massive type in emails. His ideal life would be lived in a city of palm trees, in a house with no bedrooms, in a body that didn't need sleep... the better to stay up all night looking at gifs online

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

I've seen a lot of things that have made me really jealous in the past few months. I'd love to avoid an obvious choice but I can't! So, sorry, but I'm going to talk about the Australian road safety campaign, Meet Graham. It's not a hidden gem as it's been recognised in many ad festivals, but what a fresh way to talk about a cause that's already inspired so many great pieces of communication. No spectacular or violent crash, no emotional voiceover, no goose bumps, they just created a monster that went viral. It has everything we like in advertising: it's original, perfectly crafted and techy. The ad was not only for the state of Victoria but for the whole world.

What's your favourite website?

I'm not proud of this but I really like giphy. com. I could spend hours watching it. It's addictive. We should take the art of the gif seriously. There is truly a gif for everything.

What website do you use most regularly?

Besides amazon.com or airfrance.com, I like to use BIGASSMESSAGE.com. It's not new but it's very effective when you want to make a point when writing an email. This site transforms any written sentence into big, fat, flashy words.

Beware, the viewer could suffer an epileptic crisis. It's very effective and slightly less vulgar than using capital letters. I also spend a lot of time on sofoot.com. It's a website about football with an unusual, tongue-in-cheek tone of voice for football news. If you understand French it's really fun to read and even the trolls commenting at the bottom of each article are hilarious.

What product could you not live without?

I love the Vivino app almost as much as wine. It allows you to scan the label of any bottle of wine, then you can rate it, read a review or check the price of the bottle. It's useful if you like a wine in a restaurant as it tells you where to buy it. The downside is that the wine can suddenly taste a bit bitter when you realise it costs 10 times less in a shop than what you paid in the restaurant. It's important to mention that you shouldn't use this app when invited to have dinner at someone's place. Or at least be discreet.

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

A pill that makes sleep useless would be amazing. It would kind of double your life and you wouldn't need a bedroom.

Who's your favourite photographer?

William Eggleston. Every time I open Los Alamos [book of images from USA road trips in the 60s and 70s] I want to travel in time to California in the 70s. I guess it's because of the palm trees. It's the same when I open the Spirit of Dunkerque [Eggleston's photos of a French port city]. it makes me want to travel immediately to an industrial city in the north of France.

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

As a Parisian, I miss palm trees. If I had to pick a city to live in, I'd choose one with palm trees at every street corner. Rio or LA. Maybe not Cannes. I'm just back from there and a week each year is enough.

Mac or PC?

I started working on images on my mother's Mac. I always thought, one day, I'd move to a PC to have better 3D and shitloads of games, but I never did it. Now it's too late. I just hate it every time I have to use a PC to write an email from a café somewhere in Thailand, or print a plane ticket from a hotel reception. I tried a few years ago to switch to HTC and forget the iPhone. I thought it would be cool to have a phone nobody else at the agency has. It lasted six months. My fingertips were allergic to the screen.

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

I don't know if it's the best but *The Big Short* from 2015 inspired me. It made the sub-prime mortgage crisis understandable and entertaining. I try to think about it when a boring brief lands on my desk.

What fictitious character do you most relate to?

Captain Kirk from *Star Trek*. I'd love to discover a new civilisation every day. I would also be over the moon to have my office on the Enterprise spaceship.

"I'm not very proud of this but I like giphy. com. I could spend hours watching it. It's addictive. We should take the art of the gif seriously. There is a gif for everything."

What show/exhibition has most inspired you recently?

David Hockney is my favourite painter. I'm always waiting for his exhibitions to come to Paris, like a fan waiting for his favourite band to tour. There is an exhibition on now at the Centre Pompidou and I never tire of looking at his work. Even his latest work using video is great. It's maybe not as iconic as his paintings, but it shows his will to always try something new. Not being stuck in time is rare for an artist.

What track/artist would you listen to for inspiration?

I love everything involving electric guitars and distortion but it doesn't help me focus. Film scores work great when I'm writing a story. It puts me in the right mood. I talked about it with my partner, Benjamin Marchal [co-ECD, TBWA Paris]. He told me that walking while listening to *Angel* by Massive Attack helps him come up with ideas. It's due to the rhythm of the track matching perfectly with footsteps.

Who's your favourite designer?

To me, Raymond Loewy is a true legend. His designs have never aged. His iconic logos for Lucky Strike and Shell etc are part of our culture. I always think of him when I see the tail of an Air France plane. I hope it never changes. He also designed Air Force One's livery. How badass is that for a cheese-eating surrender monkey?

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

Metallliiiiccccaaaaa! That's the band I liked the most as a kid. Even if you don't like metal, you should watch their documentary, *Some Kind of Monster.* It's one of the best pieces of entertainment about music.



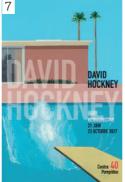




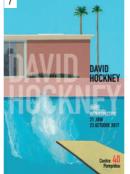
















People DIRECTOR PROFILE has been an unusual amateur animator

architecture school











1/2/3 Robot & Scarecrow

lephant & Castle doesn't look much like a hub of digital creativity. But in this traffic-choked quarter of south London, near the giant double roundabout that funnels traffic in and out of the West End and the City, sits The Factory – a studio, gallery and home to Factory Fifteen, a unique directing collective built on cutting-edge tech.

Much of Factory Fifteen's work is in the field of architectural visualisations: creating digitally-generated impressions of future buildings and architectural design projects. They've recently visualised Madison Square Garden's new VR venture and created CGI football stadia for the Qatar 2022 World Cup. But a new star is rising above the company's pristinely beautiful digital cityscapes, coming from Factory Fifteen's commercial and short film side. Kibwe Tavares – one of the creative partnership's founders, alongside Jonathan Gales and Paul Nicholls – often takes the lead in the company's film projects and the results have marked him out as an exciting new directing talent.

In 2013, the release of Tavares' short film Jonah – a fantasy-fable about a young man in Zanzibar whose dreams come true, at a price – announced him as a storyteller with a highly distinctive, VFX-fuelled vision. Previously, his graduation film, Robots of Brixton, about a dystopian future version of the London neighbourhood, which blended CGI robots with stock footage, won the director a Sundance award and helped put Factory Fifteen in business.

Fearing the funding shortfall and doing it anyway

Since Jonah, Tavares' vibrant Guinness ad, Alive Inside, has been his most notable work. But shots' visit to The Factory is well-timed, as it coincides with the release of not one but two new Tavares films. First there is short Robot & Scarecrow, starring Jack O'Connell and Holliday Grainger, a sweet love story about two remarkable misfits – a chirpy scarecrow and a malfunctioning robot dancer, who enjoy an unlikely and poignant romantic encounter at a British music festival. O'Connell and Grainger are transformed into their characters by some stunning VFX work, in a film that has taken three long years to complete.

The other film is Tavares' new commercial for UEFA's pan-European campaign *Together #WePlayStrong*, aimed at inspiring teenage girls to take up playing soccer. Focussing on participation and its benefits, the spot is a fast-moving expression of empowerment, with a very different blend of liveaction and animation. The ad is set to premiere the day after our meeting – the same day as *Robot & Scarecrow* – before being screened during the women's and men's UEFA Champions League finals.

"Projects usually go on for a long time, so two things coming out on the same day is not a regular occurrence," says Tavares, remarking on the coincidence with considerable understatement.

It's clearly a very satisfying moment for the softly-spoken director. And, in the case of *Robot & Scarecrow*, it's also something of a vindication. When it was shot in 2014, at the Secret Garden Party music festival, the project was only partly funded and it took a considerable amount of time to raise the money to finally complete the film.

"I still get sucked up in the second part of the film, however many times I see it. At that point they are not Jack and Holly to me, they are the Scarecrow and the Robot. That transformation has really happened."

"The Space [the digital arts body that commissioned the film] gave us the option of shooting at a festival and finding match-funding afterwards, and we took that," Tavares explains. "Fortune favours the brave. If we hadn't done it, we wouldn't have had years of pain working out how we were going to finish it. But I don't think it would exist now."

Ultimately, social media platform Vero stepped in to provide the necessary funds to complete the character design and the huge VFX challenge: Factory Fifteen designed the scarecrow, Nexus (where Tavares and Factory Fifteen are represented for commercials) created the robot, while South African post company Chocolate Tribe completed the bulk of the VFX.

Tavares is justifiably proud of the end result and its emotional pull. "I still get sucked up in the second part of the film, however many times I see it," he says. "At that point they are not Jack and Holly to me, they are the Scarecrow and the Robot. That transformation has really happened."

From animator to architect and back again

London-born Tavares' parents both came to the UK capital from the Caribbean as children. He's a south London boy, having grown up in and around Streatham, Stockwell and Brixton. In his early teens the director was given a copy of 3D Studio Max by his father, to encourage his burgeoning interest in computer animation. He started making simple animations, often working with illustrations by his cousin Warren Holder, who is now a respected character designer working in features and who created the character designs for *Robot & Scarecrow*.

Tavares says he never regarded his teenage creative endeavours as a career option at the time, probably due to the core values of his school, the strongly academic grammar, Wilson's School, near Croydon. He says the mindset at Wilson's was "aspirational rather than creative", possibly due to the large number of children of working-class parents – of all ethnicities – who attended the school.

After school, Tavares went to Leeds University to study structural engineering. The course included an architecture module, which increasingly became his focus, until he decided to transfer to study architecture full time. Following two years in architectural practice – mostly in Cardiff working on the new building for the Royal Welsh College of Music & Drama – Tavares took his masters degree at the Bartlett School of Architecture, part of University College London (UCL).







1 Guinness, Alive Inside 2 Jonah

"When I got to UCL, I saw people working with 3D Studio Max – the same thing I'd been doing between the ages of 13 and 16," he says. "It triggered something that I'd probably wanted to do from the start."

Students at Bartlett were encouraged to take a highly conceptual approach, expressing their architectural ideas in one specific medium. This led Tavares to Bartlett's film department, where he met his future partners Gales and Nicholls.

"It was a weird film school, basically," he says. "We were allowed a lot of experimentation. So we were making these animations, and also filming and adding animation on top, or animating and then adding footage into it. This started to define our style. The plan going in was to become architects. The plan coming out was to keep making these films. We just didn't know where they sat." Thus Factory Fifteen was born.

Thanks to support from Tavares' old architecture boss, Robin Partington, the collective secured their first paid job. Then they organised a screening of *Robots of Brixton* and other graduate films in Brixton Village. The stir this created led Film4 to get in touch with Tavares and offer support for his next short film – including providing a writer and producer.

Fantastic fables and modern day parables

What started as an idea to make an animated version of Hemingway's *The Old Man and the Sea*, set in Cuba, turned into the live-action-with-CGI *Jonah*, shot in East Africa. It was an incredible challenge for Tavares, who had no real experience shooting live-action or working with actors. To make matters worse, he lost his preferred location in Kenya, and had to shoot in Zanzibar, a country he'd never visited before. But despite all the setbacks he never wavered from his determination to make his short more than just a taster for a future feature.

"I may have been naïve, but I thought a lot of shorts I watched didn't feel complete to me – like chunks of other films. And I wanted to tell a full story." What he ended up with was a 20-minute film with about a hundred effects shots that took a year to complete. *Jonah* is a parable about the destructive impact of tourism, showing an idyllic place exploited and ultimately ruined after the eponymous hero, played by Daniel Kaluuya (latterly star of the acclaimed horror movie *Get Out*), gets photobombed by a mysterious, fantastical gigantic fish.

The fish may have brought ruin to Jonah's town but it brought acclaim and accolades to the film's director. The short was nominated for the Sundance Grand Jury prize and won both the Short Film Europe prize and the Special Jury Award at the CFP-E/shots Young Director Awards in 2014. Despite all the gongs, Tavares' progress post–Jonah has hardly been straightforward. After signing to Nexus in 2013, he directed The Seed and the Moon, a fully animated modern day parable for Umpqua Bank, showing a brave little shoot growing against the odds into a mighty tree through a fume-choked city. It was an experience he describes as "good on some levels and tricky on some levels". But, he explains, a lack of experience meant it proved difficult to win high-end VFX-heavy commercials, even when his

thought a lot of shorts I watched didn't feel complete to me – like chunks of other films. And I wanted to tell a full story."

"I may have been naïve, but I

pitch was preferred. "You're up against directors with D&AD Pencils and Arrows and Lions, and you've only done a cool short film."

Still, there are Factory Fifteen's architectural projects and other work led by his partners, which Tavares has also been continually involved with. But this means juggling the lucrative with the more creative and personal work. "You need a paying job, but if you have the paying job, how do you continue with your directing? It's a balancing act."

A much-needed breakthrough came in the form of Guinness *Alive Inside* for AMV BBDO. Moving away from *The Seed and the Moon*'s all-VFX style, this spot put a much greater emphasis on live action, with animation and graphics enhancing the performances of a cast of fast-moving dancers.

"I felt I had to go for it, embrace it, and actually let go of some of the other stuff," Tavares says. "Getting the best out of different people and personalities are things you don't know about until you're directing on set – and then I found I enjoy that as well."

The Guinness ad led directly to Tavares booking his new UEFA film. "The creative team [at FCB Inferno] had seen [Alive Inside], and they liked the energy," he says. With a relatively quick three month turnaround, the production involved Tavares shooting in Portugal, Poland and England, while the design and animated aspects – including an element of augmented reality, with the main character growing ever-larger digital wings – were completed at Factory Fifteen.

"The loose story is a shy girl going to join this team, and gaining in confidence," he explains. "At first she's rubbish at football, and then she gets a bit better – there's animation to help show that." But the ad is also about the collective, for a campaign that seeks to make football the number one girls' sport. "It's not super-slickly done, but the idea is the girls in different locations link together to score a goal."

Telling London stories from a unique point of view

Tavares' career is also taking wing. He has several projects on the go, including a small slate of features, with FilmFour. One of the projects is a heist movie set in near-future London, once again featuring *Jonah* star Daniel Kaluuya. Another is a story about the first generation of Caribbean immigrants coming to London, which chimes with his own parents' experience. As one of the few black directors working in British commercial filmmaking, does he feel a responsibility to tell these stories?

"My story is quite mixed – I'm black British, went to grammar school, a couple of universities," he reflects. "I want to tell London stories – that's important to me. I feel free in that I can tell it from my perspective."



hen it comes to a life- and career-changing epiphany, they don't come with much more clarity than Madonna Badger's, which struck while she was reading East Asian Studies at Vanderbilt University, Tennessee. On a year-long trip to China in the mid-80s, she found herself standing in Tiananmen Square in Beijing, rather a long way from her hardscrabble childhood in Kentucky, with a father in the US Air Force and a mother who was the brightest daughter out of the nine-strong family of a Newfoundland fisherman.

"There were millions of Chinese people around," she recalls, "and over by this pagoda there was a Holsten photo shoot going on.

Everybody was just the height of 80s glamour, and I was like, 'What are they doing? I want to do that and live in that fantasy world."

Of course, advertising and branding are not fantasy worlds at all, but projections of desire and need that deeply impact every area of our lives, both in the public arena and in private. What advertising's imagery reflects back to us can turn into a feedback loop with serious consequences, as shown by Badger's groundbreaking #WomenNotObjects campaign, which uses hard data to prove that objectification is as harmful to brands as it is to the objectified. It has reached into the heart of the industry and been taken up by the Cannes Lions Festival.

Dropping the shopping for art

But in 1985 these were concerns that didn't reach much beyond the world of academia. Madonna Badger turned 21 that year, on the Great Wall of

China, and returned to the US determined to become a photographer, to work in the world of images. She had a contact in Temple Smith, head of photography at Esquire magazine. "She worked with people like Annie Leibovitz; she had personal relationships with all these people," says Badger. She became Smith's assistant, dropping her duties as a personal shopper at Tiffany ("I hated it but was really good at it") to alphabetise what seemed like every photographer in the world on a Rolodex and was so intimidated by the competition ("I thought, God, I don't have this much love for this job") she turned instead to graphic design, mentored by art director Rip Georges. Together they left *Esquire* to launch a new yuppie-era glossy mag, *Allure*. But the first press run was shredded by publisher Si Newhouse before 🕨

When you Google "objectification of women" and all that comes up are ads, and you are a woman... in advertising... it's time to take action - something that Madonna Badger, a 30-year veteran of the industry and co-founder/CCO of New York agency Badger & Winters, is well placed to do. She tells Tim Cumming how her #WomenNotObjects campaign challenges the old ad adage that sex sells and shows that female objectification damages brands



hitting the streets. After a brief liaison with *Mirabella* magazine in its final days, Badger moved over to brands, including one that would push the envelope of what was permissible in terms of sexualised imagery. Calvin Klein.

There, her first act was to turn down a hypersexualised Steven Meisel photoshoot of Kate Moss and Mark Wahlberg modelling the brand's lucrative blue jean and underwear lines. "So I put together boards and presented it to Calvin, and talked about how we needed to be more fresh, and a part of what was happening in culture," she remembers. "It was a homogenised vision because it was a white vision, but it was a vision of what was happening in music and photography, and with young women and young men, and we had Herb Ritts and Patrick Demarchelier shoot the whole thing, and that's how it got started."

Obsessional messing with Moss

Was her pushback on the first, more sexually explicit shoot, the start of #WomenNotOjects? "No," she says firmly. "I had no idea what I was doing." She pauses. "But it was the height of the AIDs epidemic, and to show such hypersexualised images with disregard for what was happening in society, and for it to be sex for sex's sake, rather than 'How do I want to present myself...' That [realisation] came from my gut." Another pause. "Then we got down to the job of objectifying Kate Moss for the Obsession campaign. So I did my fair share of objectification all throughout my career. I retouched Kate Moss, and other young women. I had no idea of the potential harm I was doing. None of us did."

She stayed with Klein for more than two years, before leaving to launch her own agency in 1994, specialising in fashion, beauty, luxury and lifestyle brands. Avon, Chanel, Diane Von Furstenberg, Godiva, Nordstrom, Procter & Gamble, and Vera Wang have all passed through the doors of Badger & Winters, but it was P&G that really taught her

the ropes. "That was my MBA in marketing," she says. "It wasn't until then that I really understood how real fashion and beauty advertising worked." She also dates understanding the importance of empathy over objectification to that time. "Beauty has a lot more marketing rigour to the work and the thinking behind the work, where it is going and why," she says, pointing to seemingly minor innovations she introduced, such as adding Spanish to every P&G package – "Little things like that made such a huge difference."

For Badger, it's empathy, not money, that makes the world go round, and in beauty brandin it's not unattainable perfection you're selling, but identification. "It's about understanding her life and getting in her shoes, and understanding wha it is like to be her. It's that empathetic connection that is so important to us understanding people." Empathy is a key mode of transport between brands and buyers and, for Badger, it really took off with the interactive revolutions of the late 2000s. "The greatest tool to use was the internet, social media and email. That's where they lived and that's where we needed to be to have those vital one-on-one conversations."

"Work that has gender bias, stereotypes and objectification of women hurts all of us. It hurts brands and it really hurts women, so use your own sense of empathy as a tool for moving forward." Badger & Winters set up the Listening Lab, where creatives would go out and talk with real women in order to conceive and shape a campaign. For one of their clients, Avon, they asked a group of twentysomething women, would you wear red lipstick to ask for a pay rise? Even though it made them feel empowered, the women said no, they wouldn't, because they didn't want to be seen as objects in that situation. "So we Googled 'objectification of women' and what came up were ads," recalls Badger. "All of them were ads. It was a lightbulb moment – we had just finished retouching something for a whitening lotion that just felt terrible and overdone. I called Jim Winters and said, 'We can never objectify another woman again."

Mothers, sisters and daughters

Since then, she has formulated the three filters of objectification – props, parts and plastic (women as objects, as the sum total of their body parts, as objects to be touched up to unachievable standards of "beauty"). Badger also added the fourth filter, empathy. "What if this was you, or your sister, your mother, your daughter; how would you feel?" she says.

She brought that question to Cannes last year. "I gave a speech about the harm, hurting women through objectification, and how the reality is that we're really hurting people, and we're really hurting young children." As a result, this year, the festival introduced guidelines for juries to counter objectification across all categories.

"Work that has gender bias, stereotypes and objectification of women hurts all of us. It hurts brands, and it really hurts women, so use your own sense of empathy as a tool for moving forward," she says. And it has ramifications throughout our culture, not just for branding. "Until we are portrayed as equal, we are not going to be treated as equal, so this is one place to effect that change." S







1/2/3 #WomenNotObjects



Categorically awful



In the world of advertising there are always bottom-drawer scripts and ideas that have, so far and for various reasons, remained unmade. There are also those scripts that started with great potential, but ended up as damp squibs. Then there are those that could not - indeed, should not - ever be made. In his ongoing series, David Kolbusz, CCO of Droga5 London, plays devil's advocate with the imaginary scripts that taste forgot.

Note: This campaign would see the introduction of two brand mascots, Meowy and Mixxy – precocious housecats who'll go to extraordinary lengths for a taste of Meow Mix. Multiple spots would chronicle their ongoing struggle to get their owner - Grace - to buy their favourite cat food brand.

SPOT 1 Intro

We open on a pair of cats gazing absently out of the window of a sitting room in a middle-class suburban home.

MIXXY: Hey, Meowy? MEOWY: Yes, Mixxy?

MIXXY: When do you think Grace is going to be home with our dinner?

Meowy holds up his paw as if he was looking at a watch.

MEOWY: I'll tell you when - "Not soon enough o'clock."

There is a pregnant pause to accommodate for audience laughter. Then a car pulls up. Grace gets out with a bag of cat food. Meowy and Mixxy's heads turn, following her every step up the front drive. The key hits the lock and she enters... only to reveal that she hasn't bought Meow Mix, but a substandard generic brand.

MIXXY: No Meow Mix?

MEOWY: This is a CAT-astrophe.

The sound of a slide whistle communicates that the final punchline has been delivered.

Cut to our endline and logo.

VO: Keep your cats happy with Meow Mix.

SPOT 2 Home Alone

We open on Meowy and Mixxy in the kitchen, staring at two untouched bowls of generic brand cat food. Another cat - Leo - enters the kitchen through the cat-flap.

LEO: Hey guys - what's up?

MIXXY: Grace has switched to a generic brand of cat food.

MEOWY: It's a CAT-astrophe.

MIXXY: You've already made that joke. It gets less funny every time.

Meowy and Leo seem taken aback and exchange an awkward look.

MEOWY: Hey, relax, Mixxy. There's no reason to be a jerk.

MIXXY: Except for the fact that I haven't eaten in 24 hours.



What a shame that hackneyed, half-baked puns don't taste like Meow Mix, otherwise I could feed on the garbage that comes out of your mouth.

He storms out of the kitchen. Mixxy and Leo stand there in awkward silence for about 15 seconds, knowing they probably should say something to each other but both struggling to find the words.

Cut to our endline and logo.

VO: Keep your cats happy with Meow Mix.

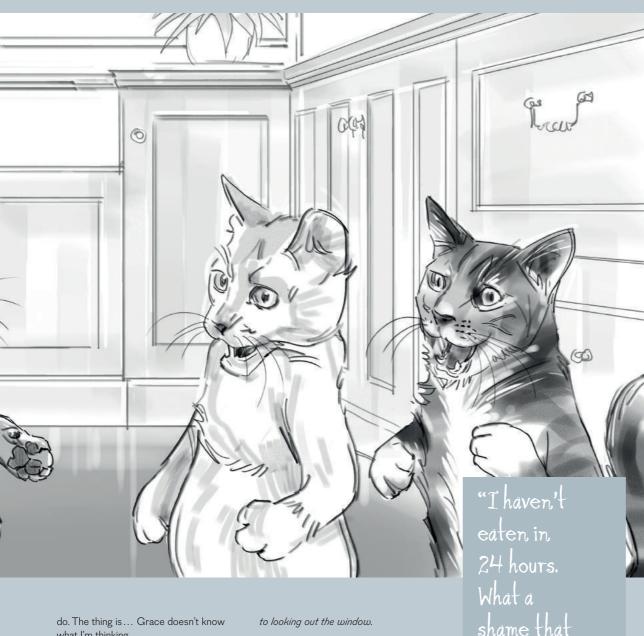
SPOT 3 Inner Thoughts

We open on Meowy and Mixxy staring absently out the window of the sitting room in their home. Meowy appears to be enjoying the view. Mixxy's got something else on his mind.

MIXXY: It's funny, isn't it?

MEOWY: What?

MIXXY: How cat owners construct their own narratives around why we do what we



do. The thing is... Grace doesn't know what I'm thinking.

MEOWY: How do you mean?

MIXXY: This morning she was making her breakfast and I was staring at the food in my dish and she says to me: "You don't have to wait for me, Mixxy." Like she thought I was waiting for her to finish preparing her meal, so we could eat together.

MEOWY: Well, what were you actually thinking?

MIXXY: I'll tell you what I was thinking: you know how they say that if someone dies in their apartment and their cat starts to get hungry, they'll eventually eat the owner? I was thinking that, given the opportunity, I would eat Grace now. Just to teach her a lesson for bringing a shit, no-name cat food into the house.

Meowy looks surprised by the outburst.

MIXXY: I'd start with the face. Take her eyes first so she couldn't fight back.

Mixxy shifts uncomfortably and goes back

Cut to our endline and logo.

VO: Keep your cats happy with Meow Mix.

SPOT 4 Retribution

We open on Meowy bounding down a flight of stairs and into the kitchen where he stops in his tracks. Mixxy is standing next to Grace's body, which is splayed out on the linoleum floor.

MEOWY: You've... killed her.

MIXXY: Not yet. She's unconscious. She left a bottle of prescription painkillers open so I used them to drug a cassoulet she was making in the slow cooker.

Meowy is starting to panic.

MEOWY: Oh God. The whole bottle?

MIXXY: No. I was going to, but the conversation we had the other day got me thinking. Instead of killing Grace and feeding off her body, what if we harvest her organs, using the money we make to buy a

hacKn.eveo puns don't Meow Mix. otherwise I could feed on, the garbage that comes out

of your mouth.

limitless supply of delicious Meow Mix? Which brings me to my next question - do you know anyone in black market trafficking?

Meowy backs out of the room. Mixxy calls after him.

MIXXY: You're a coward and you have no imagination.

Cut to our endline and logo.

VO: Keep your cats happy with

SPOT 5 Hunger Strike

Fast-forward two weeks and we see Mixxy lying in his cat bed, gaunt and with sunken, glazed-over eyes. Meowy is by his side.

MEOWY: Mixxy, it's been two weeks. You have to eat something. Grace is scared for you. We all are.

MIXXY: Well, maybe instead of her benign, meaningless gestures like taking me to the vet to find out what's wrong, she could buy a better cat food. Something like - I don't know -Meow Mix?

MEOWY: Jesus Christ, Mixxy. This is hardly the time to be stubborn. You'll die if you don't eat. Cats can't live this long without food.

Staring into the abyss, Mixxy delivers his final soliloquy.

MIXXY: I'm not sure it's that important that I live, Meowy. What is life anyway? What is death? A codified realignment of matter? We just become soil? Bullshit. We're all living in a simulation anyway. Our consciousness is dictated by a civilization probably not dissimilar to our own. In all likelihood they've recreated a slightly less evolved version of themselves and are using us for the purpose of discovery and enlightenment. At worst, for fun.

They've given us the concept of a higher power and lead us to believe that 'God' holds the answers. The uncertainty keeps us guessing, striving and searching for meaning. But there is no meaning. At least, none within reach. And do you know how I know this is true? Because the very fact that we aren't running a simulation ourselves is proof of the fact that we're in one.

With that last sentence, the cats' faces begin to wobble and distort. Meowy looks fearful and confused. Mixxy looks content - as though he's cracked a riddle and understands that in speaking the answer aloud, it will have a profound and damaging effect on all 'life'. His eyes go black and the universe breaks apart.

Cut to our endline and logo.

VO: Keep your cats happy with Meow Mix. S



"There's something to be said about longterm, stable relationships. There's a need to respond to business objectives quickly, but it doesn't have to change the people."



GEICO's VP of marketing Ted Ward (left) and the Martin Agency's group creative director Steve Bassett in a recreation of the brand's Hike spot Lt's not often you'll hear a VP of marketing openly lambast their product. But GEICO's Ted Ward does not beat around the bush. "Car insurance is a terrible product," he says. "It's the third most expensive thing you do. The first being buying your home, the second buying your car, the third insuring it. And the best thing that ever happens is you're never going to use it."

This down-to-earth approach and sympathy for the customer is at least partly the reason why the company has been the fastest-growing car insurance brand in the US for 12 years consecutively. But GEICO has been a challenger brand right from its inception. Back in 1936, when Leo and Lillian Goodwin founded the company, its direct-to-consumer business model was unheard of. When the Martin Agency pitched to GEICO in 1994, they proposed to use this business model to the company's advantage and make the insurers number seven in their category. In fact, in the 23 years it's worked with the agency, GEICO has grown five-fold and is now number two.

"It's a very competitive business where you have to take the policy away from somebody else," explains the Martin Agency's group creative director Steve Bassett. "You can't grow fast enough just with new drivers." Two

barriers to switching had to be overcome. People believed switching providers would cost them too much time and they didn't believe the savings would be substantial enough to justify the effort. "Insurance is a category of inertia and low interest," Bassett explains.

At the time the agency and GEICO got together, insurance advertising was mostly emotionally charged and fearmongering. In order to cut through, the team decided to take a more rational approach, and the line '15 minutes could save you 15 per cent' was born. "The non-emotional, left-brain tagline is the basis of everything we've done with GEICO since," says Bassett.

Being something of an underdog, GEICO also had the freedom to play with the rules. So in place of the usual staid and sombre messaging they used humour. "It's trying to take a relatively serious, not-so-exciting product and put a smile on it so that people at least consider us," says Ward. "There was nobody doing humour at all. We stuck with that to be a little edgier and not quite as boring as the [rest of the] category."

This approach lead to ideas like *Hump Day*, with the tagline 'Happier than a Camel on Wednesday', and the 'So easy a caveman could do it' series,

Can car insurance ever be made exciting? America's second biggest car insurance brand and their long-serving agency has proved that at least its ads can. They've even taken the most tedious element of the internet – YouTube pre-rolls – and made them both entertaining and effective. Kate Hollowood speaks to GEICO's VP of marketing Ted Ward and the Martin Agency's group creative director Steve Bassett about humour, human truths and the merits of their long-term working relationship - a stable partnership that's outlasted many marriages



"Let's come up with 10 seconds of compelling content so that if the audience were to skip the ad, who cares? They've already seen it"







1/2/3 Unskippable: Family/Elevator/Cleaning Crew

- 4 Fast Forward: Hike
- 5/6 Crushed: Grocery
- 7 Hump Day
- 8 Simple: Gecko Journey









starring an annoyingly jubilant office camel and offended cavemen respectively. Another long-running series started with a spot featuring an animated gecko holding a press conference to explain that he is a gecko, not GEICO, and would people please stop calling him.

Doing digital in a more human way

For a number of years GEICO had to be cautious with its advertising spend and put some of the agency's ideas on hold. "We didn't know if our infrastructure could handle the growth," says Ward. "We had a great deal of difficulty, especially in the late 1990s, with managing the volume." Being direct to consumer, the company relied on its workforce to sign up new customers, so the company was careful not to over-promote itself until more staff had been hired to manage the calls.

However, everything changed when the internet came along. Suddenly, customers were able to do much of the signing up themselves, relieving the brand's operational resources. GEICO had a new opportunity for growth and, in turn, digital advertising became increasingly critical.

It soon became apparent that a lot of digital advertising sucked, especially YouTube pre-roll ads. "Companies were just taking a traditional 30-second video unit and cutting it down to 10 seconds," says Ward. "So we asked the Martin folks to start the other way around. Let's come up with 10 seconds of compelling content so that if the audience were to skip the ad, who cares? They've already seen it."

The Martin Agency rose to the challenge. "Instead of starting with the car insurance truth we always start with the human truth," says Bassett, "which is that people don't want to sit through pre-roll ads." Launched in 2015, GEICO's *Unskippable* pre-roll ads show viewers a story that they can't skip because it's already over. For example, the most famous spot shows a family sitting down to dinner. "Don't thank me, thank the savings," says the mother, before the whole family does a spoof 'freeze frame', at which point a St Bernard dog jumps onto the dinner table, causing chaos and smashing dishes, wolfing down spaghetti from the family's plates, as their grins turn rictus and eyes shift nervously.

Directorial duo Terri Timely styled the scenes to resemble stock photography clichés, a look and feel supported by intentionally stilted dialogue. Extended versions of the films show the scenes continuing for one minute. "Those that hung around, and a lot of people did, were rewarded with the GEICO sense of humour," says Bassett.

The campaign transformed people's perceptions of pre-rolls by successfully entertaining rather than aggravating viewers and it went on to scoop the Grand Prix in Film at Cannes Lions 2015.

WHAT INSPIRES...



Ted Ward

What's your favourite ever ad? That spoof ad for used Aston Martins.

What product could you not live without? Beer.

What are your thoughts on social media? It's social not commercial.

How do you relieve stress during a shoot? Multiple trips to craft services.

What's the last film you watched and was it any good? The Big Lebowski. It was awesome... and awesomer the 24th time.

What's your favourite piece of tech? A snow shovel with a curved shaft that helps your back.

What film do you think everyone should have seen? *Pulp Fiction.*

What fictitious character do you most relate to? Snoopy.

If you weren't doing the job you do now, what would you like to be? A fishing boat captain.

Tell us one thing about yourself that most people won't know... I'm sensitive and caring.

Steve Bassett

What's your favourite ever ad? The *Lemon* ad for VW. It changed everything.

What product could you not live without? None. But I'm happy somebody invented wine

What are your thoughts on social media? It's like any other medium except you can measure more precisely how many people don't want to see boring advertising.

How do you relieve stress during a shoot? Stop staring at the monitor.

What's the last film you watched and was it any good? Lion. I sobbed (yes, sobbed) at the ending.

What's your favourite piece of tech? The iPhone. As a child of the 50s, it's like a magic box.

What film do you think everyone should have seen? Chinatown.

What fictitious character do you most relate to? Sleepy. I'm a little jet-lagged at the moment.

If you weren't doing the job you do now, what would you like to be? The David Mamet or Aaron Sorkin of dialogue.

Tell us one thing about yourself that most people won't know... I once had a summer job working in an aircraft plant.

"I don't think the folks at Martin take any of our comments personally, as insensitive as I can be. They're not afraid to show ideas, but we're not afraid to tell them that an idea sucks."

Since then, the team has created two further pre-roll campaigns that build on the original format. "The brief was to do something just as good and be funny," says Ward. No pressure, then. Of course, Bassett and his team delivered and last year GEICO launched its Fast Forward pre-rolls that cut out the middle part of a story so viewers can get to their video quicker. For example, one film begins with two fishermen talking about GEICO's great customer service. Five seconds in, the scene jumps to the end and the men appear to have been captured and mounted on a wall by a fish. Extended versions of the films tell the stories in full.

This year, the brand released *Crushed*, a series of pre-roll spots introduced with the line, 'The following ad is being condensed for your viewing convenience.' The sets, which range from the supermarket to a pottery class, are then literally crushed by a moving wall. Once again, extended versions of the 15-second pre-roll add more to the story.

Be consistent, clear and unafraid to say it sucks

According to Bassett, Ward is the best client he has ever worked with. The fact that the VP of marketing started out at an agency has helped them see eye-to-eye, while his long tenure at GEICO has enabled the agency to benefit from his consistent and strong leadership. "Ted has steered this ship for 33 years. Often with CMOs and other marketing executives, it's like a revolving door every four to five years with somebody new."

"Is that a polite way of saying I'm old?" Ward jibes, going on to explain that the Martin Agency has also been very consistent with its staff over the years. "There's something to be said about long-term stable relationships," says Ward. "I think part of our success has been this lack of a need to change quickly. There's a need to respond to business objectives quickly, but it doesn't have to change the people."

While unchanging in terms of people and culture, GEICO and the Martin Agency's working process is more flexible. The GEICO team may chip in with ideas about the creative and each challenge is approached in a different way. Ward is also against pre-testing, as he believes it can slow down the creative process. "We want to take our best educated guess and then put it in the marketplace and see how it rolls," he explains.

As an alternative way of measuring the work, twice a year GEICO runs a survey to monitor consumer response to its creative and specific characters used in the ads. Doing so has led to interesting revelations. For example, one year it revealed how people had grown tired of the once-popular Maxwell the Pig character. "He had a very obnoxious 'ooooweeeeeee'," says Ward. Having run their course, Maxwell and his annoying squeals were axed. The gecko continues to be the brand's most loved character, but the team want to use it sparingly so that it doesn't have to face the same fate as the pig.

The familiarity and warmth between Ward and Bassett is clear, as is how their rapport encourages creativity. "I don't think the folks at Martin take any of our comments personally, as insensitive as I can be," says Ward. "They're not afraid to show ideas, but we're not afraid to tell them that an idea sucks. And if it does, we just say go at it again and let's get it right next time," he continues. "That looser process has allowed us to get better creative work. And the matching of strategic objectives to the creative is where the strength of the relationship has played out."

Any final thoughts? "Sure. Steve, you're fired." S

BUDAPEST · HUNGARY e-mail: zita@flatpackfilms.com · www.flatpackfilms.com



working with gatehouse is like opening up a packet of jellybeans, to find out that the whole packet is your favourite flavour.

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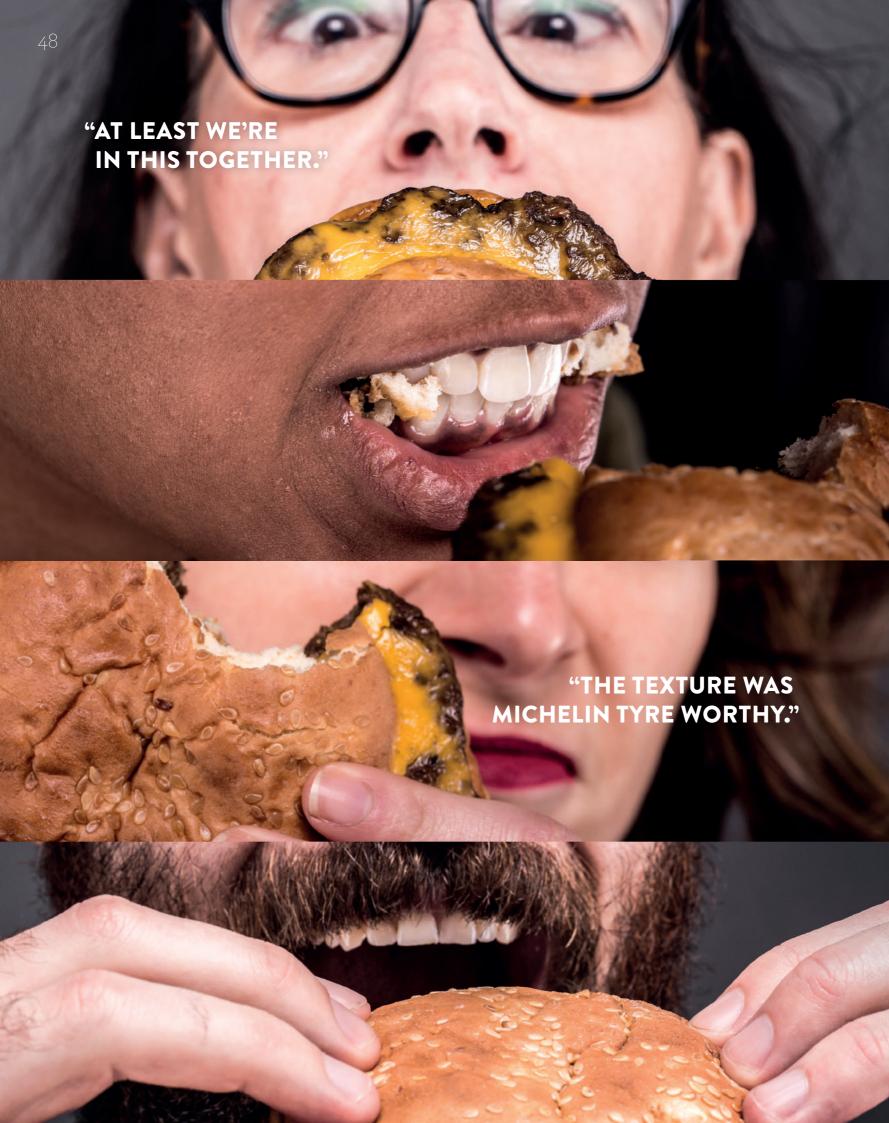


12:33 AM It's the night before a pitch. The CCO hates everything on the wall. It's been four hours since the communal Thai dinner. We're starving.

1:07 AM It's calling us. Whispering our names from inside the vending machine, like a cunning siren. One of humanity's biggest atrocities and an insult to an American culinary staple: The Vending Machine Cheeseburger. We can't. We won't. We're too strong.

1:09 AM We caved. As a team, we concept together, review together, kill work together and make bad decisions together. And now, our hands reach the two keys: "D" and "4" in unison. May God have mercy on our souls.











OBSERVATION DAY 1

THE ACCOUNT MANAGERS
SWOP PLACES ACROSS
THE POND TO LIVE IN
EACH OTHER'S SHOES
FOR FIVE WEEKS

'YOU HAVE A WEIRD BRITISHACCENT SIT COCKNEY?

This April I moved from London to New York, swapping homes, lives and jobs with Tori Bremer from JWT New York. Day one was an interesting adjustment; after a few emails I quickly learned simply signing off with 'Thanks' doesn't cut it and I had to increase my use of exclamation marks and, therefore, my levels of enthusiasm with 'Thanks!' Day one also included compliments on 'how nice my pants were'. Excuse me? Ah, ok, trousers in the UK are pants in the US. Two nations divided by a common language, I guess. Taco Tuesdays were quickly introduced to me. Cheap tacos and margaritas every Tuesday are a thing here. As are roof top

happy hours. Unfortunately, the NY office bar doesn't have a terrace like the London one does (sorry, not sorry). But they do have free snacks so it's swings and roundabouts. Doing laundry outside of my apartment quickly went from a pain to a luxury; I really miss the wash and fold service. Some of my clothes that need ironing haven't been worn since I've been home. After five weeks in New York City, I'm really going to miss the concrete jungle skyline and overall, during my time there I never once discussed wanting to come home...

RACHEL CANN | GLOBAL ACCOUNT MANAGER | JWT LONDON



OBSERVATION DAY 1

WHY DUES WITCH?"

With my UK visa and Chicken McNuggets in hand, I left for London ready to swap jobs, apartments and lives with Rachel. The first few days involved jetlag, almost falling down the stairs on the bus, and having no idea why the eggs were unrefrigerated in Tesco. I spent my nights constantly Googling 'Celsius to Fahrenheit' to ensure my dinner in the oven, or clothes in the washing machine wouldn't be ruined. I have to say, you get really close to new roommates once you know they've seen your underwear drying on a rack. Being blessed with several

Bank Holidays while I was here, I was able to venture outside the city to visit friends and, notably, my favourite £1 tequila bar (never a good idea). I felt myself holding onto every minute of the swap as I grew closer to my work team – with the help of some Jägerbombs, of course (always a good idea) -but sadly, this Yank had to return home, this time armed with Rachel's Instagram and a new café to solve my jetlag.

TORI BREMER | ACCOUNT MANAGER | JWT NEW YORK

The things we hate about the industry, fuel us to make the work we love. Extended entry deadline 18.08.17 shotsawards.com HATE **FUELS** LOVE

















Messages getting unlost in translation

Good design crosses borders and Japan has long been known for excellence in design in disciplines ranging from typography to technology. But until recently, its communications have sometimes caused cultural confusion. Now, increasing global influences and improvements in craft are seeing Japanese advertising getting its messages across



rom futuristic neon-lit cityscapes to ancient shrines, pachinko parlours to traditional tea ceremonies, Japan is a fascinating study in contrasts. And nowhere is this variety more apparent than in the country's advertising: at one end of the spectrum is Seem, a pioneering app developed by Dentsu Y&R and Recruit Lifestyle, which enables men to take a home fertility test using only their smartphones. At the other we find Hakuhodo's jaw-droppingly intricate poster designs for underwear company Ricca, featuring lingerie cut from traditional Japanese washi paper, and the exquisite paintings of fish and vegetables created by Ogilvy Japan for soy sauce brand Sagawa Shoyu, printed using just the right amount of condiment needed to enhance a dish's flavour.

These two extremes perfectly illustrate the perfectionism and dedication to craft that has helped the land of the rising sun build such an enviable global reputation for design across books, posters, installations and technological innovations alike.

When you also consider that Japan is the third largest advertising market in the world after the US and China, it's perhaps surprising the country doesn't sweep the boards at every creative awards show. This year saw a healthy haul of 38 Lions, but aside from the Mobile Grand Prix, there were no big wins in Cyber or Design, two categories Japan traditionally dominates. So was it just a disappointing year creatively, or is it a case of lost in translation? Honda Masaki, ECD of BBDO

Japan, reckons there's a certain amount of truth to the cliché: "With its innate high-context cultures, our advertising can be hard for the outside world to understand."

A good example is mobile phone company AU's Three Taros series, based on traditional Japanese folk tales. Now in its second year, the campaign scooped the Grand Prix at Japan's 2017 ACC (domestic awards) show and is wildly popular with Japanese audiences, yet remains virtually unknown outside of its home country. "Work that wins international awards and work that is well regarded in Japan is not necessarily the same," agrees Yuya Furukawa, CCO, Dentsu Inc. "In contrast to Western-style ads, which are logical and need to make sense, in Japan many of the highly praised ads are those which reflect Japan's distinctive cultural context."

Yet well crafted work will always transcend cultural boundaries, as Kentaro Kimura, ECD of Hakuhodo's boutique agency, Kettle, and co-CCO, APAC, Hakuhodo points out: "It's easy [for this type of work] to cross borders. The idea of beautiful craft is universal." Speaking to insiders, it seems the challenge for Japan is translating its craftsmanship in design into other communication channels.

Film is one area where Japan is starting to make strides, if the success of *Gravity Cat*, an epic four-minute film created by Hakuhodo and production company Tohokushinsha Film Corp for Sony PlayStation, is anything to go by. The story of two young women trying to capture a wayward gravity-defying kitten as their apartment turns upside down (vertigo sufferers, view with caution)



"Creativity [in Japan] has always been very strong, but there hasn't been the vehicle to communicate that to the world. Craft is the vehicle."







- 1 Sony PlayStation, Gravity Cat
- 2 Sagawa Shoyu, Flounder
- 3 AIG. #TackleTheRisk
- 4 Nissin Ramen, Instant Buzz
- 5 Recruit Lifestyle, Seem fertility app

page 66). That's partly down to the fact many directors start their careers as agency planners, developing storyboards and creative content – "as a result, the advertising can look a bit two-dimensional" – and partly to the vogue for freelance, rather than represented, directors, which means producers have less of a vested interest in nurturing directing talent.

On the flipside, says Grasse, the relationship between production companies and agencies in the Japanese market is "very special. They [agencies] rely on us much more for ideation than elsewhere. And we get involved much earlier in the process, which is a good thing." Grasse hopes that eventually, through "a process of education" and global influences, Japan can finally achieve its filmic potential. "Creativity [in Japan] has always been very strong, but there hasn't been the vehicle to communicate that to the world. Craft is the vehicle. If Japan can up its game in craft, it will really smash it."

Although online ad spend will certainly continue to increase exponentially, it's unlikely to supersede television, thanks to Japan's rapidly ageing population. According to a recent study by PwC, the TV ad market is actually predicted to grow from US\$11.62 billion to US\$14 billion by 2020, fuelled by the Tokyo Olympics – so the 15-second spot is certainly not dead.

When it comes to reaching Japan's tech-savvy smartphone-wielding younger generation, however, brands and agencies have shifted away from 'top-down' advertising – bombarding and controlling the 'target' with messages – in favour of a more collaborative, tailored and interactive approach. It's a trend Hakuhodo first anticipated back in the 1980s, with its founding philosophy of sei-katsu-sha (literally 'living person'), which sees consumers as individuals with separate lifestyles, dreams and aspirations. Advertising is "becoming more about developing platforms that people want to interact with", states Hakuhodo's Kimura.

Those platforms include the likes of Line,
Japan's top social media app, whose 60 million-

has stormed awards shows this year, picking up a gold Lion for Film Craft.

Gravity Cat is a far cry from most Japanese commercials, which are typically 15 seconds long – short, sharp, celebrity-fronted sucker-punches extolling the virtues of a new beer/mouthwash/cleaning product. "You use a celebrity to catch people's eye really quickly, and they explain the product. In 15 seconds, that's all you can really say," explains Sosuke Koyama, executive planning director at Beacon Communications.

As a result, the average Japanese spot isn't exactly the epitome of creativity. Luckily, the advent of the internet and the explosion in digital broadcasting platforms opened the door for longer-form, narrative-driven content. Although Japan's transition to digital ad spend has been slow compared with other markets, it's now estimated at 20.8 per cent (versus 31.3 per cent for TV) according to figures released for 2016 by Dentsu. "With the rise of digital media reaching bigger audiences, more narrative work is being produced, admired and delivering great results for the brands that are more forward-thinking," notes Ajab Samrai, Ogilvy Japan's CCO.

Spots such as Nissin Ramen *Instant Buzz*, a madcap mash-up of pop-culture references – samurai schoolgirls, drones, sumo wrestlers and



zombies – and Marukome Definition of Japanese Kawaii (read more in our director profile, page 64) show the benefits of pushing the creative envelope. But, points out Peter Grasse, EP at Dictionary Films Tokyo and 2017 Cannes Film Craft juror, there's still a gap between creativity and craft. "At the moment, the majority of Japanese content is overly long, unfocussed, boring stuff. There's so many crazy, wild, inventive, surprising, poetic ideas in Japan which just aren't being well crafted."

"The level of craft [with Japanese directors] is a lot lower than international directors," agrees Julie Thomas-Toda, creative producer of creative culture and communications at AOI Pro Inc, the production company behind AIG's globally lauded spot, #TackleTheRisk (for more, see creative profile,





strong user base dwarfs its rivals Instagram and Twitter. Having started life as a simple messaging app, it has grown into an advertising powerhouse with its own creative department. "It's a unique platform where brands can engage with consumers in different ways," says Ogilvy's Samrai. As Line is so different from all the other media channels, reports Jon King, Beacon Communications ECD, it has sparked some interesting and innovative approaches to advertising.

Boldly going without briefs

Looking at the agency landscape in Japan, outsiders are often struck by the dominance of the three domestic giants: Dentsu (which leads the pack with a quarter of the market share and whose advertising revenue reportedly equates to that of the UK as a whole), Hakuhodo and ADK, which are not only full-service agencies encompassing branding, PR and tech, but media owners too.

While this may seem strange, even unhealthy, to Western eyes, Dentsu's Furukawa maintains these sweeping agency-client relationships, which go back decades, have enabled agencies to "go beyond advertising and seamlessly enter the areas of innovation and business solutions". The Seem app is a case in point, as is Dentsu's constantly pioneering work for Honda (see creative profile, page 62). Certainly, Japanese agencies embrace a different style of collaboration with their clients, says Hakuhodo's Kimura. "We often start projects before being given a brief, and sometimes there's no brief at all. That's an advantage we have in Japan – that we can be involved from the service development stage."

Outside of the Dentsu-Hakuhodo-ADK triumvirate, the Japanese market is large and healthy enough to sustain a whole other layer of gaishikei (foreign) agencies. The biggest Japanese accounts – the likes of Honda, Nissan and Toyota – might be locked down, but "The morsels which fall from the giants' table are substantive enough," says Ogilvy's Samrai.

For agencies such as Beacon Communications, which started life as a joint venture between Leo

"We often start projects before being given a brief, and sometimes there's no brief at all. That's an advantage we have in Japan – that we can be involved from the service development stage."

Burnett and Dentsu, there are benefits in being a "David against the Goliaths", attracting likeminded global clients. "[In Japan], BMW Mini, SK-II and even McDonald's are tiny. They're the challengers," explains Beacon's Koyama. "We as an advertising agency have that same challenger spirit, and I think that's what attracts global brands trying to take on the big manufacturers here in Japan. Often those clients are seeking a different way of working, of bringing this global DNA into the local market, and not expecting the media and production budgets that the local brands have."

"It's not easy, but it's interesting," agrees Mike Farr, ECD of W+K Tokyo, another gaishikei agency that has successfully carved out a niche in Japan, thanks to campaigns such as the 2016 Nike spot Minohodoshirazu, which put a local twist on the 'Just Do It' tagline, with athletes questioning accepted notions of behaviour (minohodoshirazu translates as don't know your place).

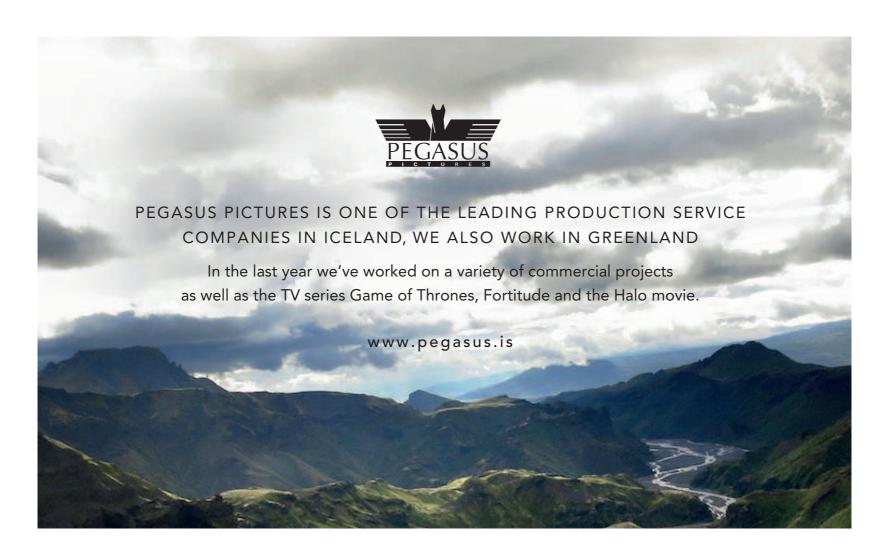
Increasingly, as Japan's population continues to shrink, local brands are turning their gaze to overseas markets. That's good news for international agencies, says Ogilvy's Samrai, "because it's crucial to have a partner that's truly an international network". Ogilvy's Tokyo office, which originally opened to service the network's key clients IBM, Coca-Cola and American Express

in Japan, now splits its business 50/50 between promoting international brands in Japan and Japanese brands internationally.

"A lot of Japanese companies are realising that they don't have the brand voice to communicate with audiences in Europe and the US," says Tota Hasegawa, co-ECD at W+K Tokyo. That's where international agencies, which are often more strategically minded and experienced than their Japanese rivals, come in. "We really see a value in branding, and a brand having a point of view on the world," adds Farr. It's no surprise, then, that when Shiseido, one of Japan's most iconic cosmetics brands, brought out a new skincare line, WASO, it hired W+K Tokyo to create the global launch campaign. All Things Beautiful Come From Nature ripped up the rulebook for beauty sector advertising, with a mesmerising "living garden" installation, promoting the brand's natural botanical credentials.

But Japan's agencies are also meeting the challenges of globalisation head-on via aggressive overseas expansion: earlier this year Hakuhodo, which already has offices in 18 countries, bolstered its international portfolio of marketing services companies when it acquired Sid Lee and Digital Kitchen among others. The agency also appointed two CCOs for the APAC region – Kimura, who will be based in Tokyo, and Yang Yeo, who will cover China from Singapore – in a bid to strengthen its grasp on the lucrative Asian market. As Samrai points out, this has a knock-on effect on creative standards, as agencies send their best talent to work abroad, the talent later returning to nurture local teams with the benefit of overseas experience.

Overall, with 2017 forecasts suggesting Japan's tepid economy is finally heating up again, and the Tokyo Olympics set to boost its global profile, the future is looking bright for the land of the rising sun. "Clients have been getting braver, with a more courageous, optimistic attitude," says Beacon's King. If both craft and creativity continue to absorb global influences, flourish and evolve, we're bound to be hearing a lot more from this country of contrasts. S





Reaching for stars and cars

Advertising wasn't the first career choice for Kyoko Yonezawa, creative technologist/director at Dentsu Inc. As an astronautics graduate she was interested in more extraterrestrial environs. But then her love of bringing creative solutions to tech clients, Honda in particular, lured her into the industry and to the role of interpreting between scientists, creatives and even cats



s anyone in the advertising industry will tell you, interpersonal communication is key – and Kyoko Yonezawa certainly has that skill in spades. In her role as creative technologist/director at Dentsu Inc. she's an interpreter between engineers, developers and creatives, facilitating the exchange of ideas, translating data into creative visuals and vice versa. Her enviable ability to communicate extends even further. Cats. Astronauts in outer space. And even, on one memorable occasion, the dead – resurrecting the late racing driver, Ayrton Senna, through the sound of his record-setting 1989 Formula 1 lap.

"My strength has always been telling people [stories] through technology," says Yonezawa, who is in Cannes to present a seminar on lunar robotics and the untapped marketing opportunities for agencies in space. The final frontier has long fascinated Yonezawa. She spent her childhood in Yokohama, Japan devouring sci-fi novels and went on to study astronautics at Tokyo University. But advertising – at least in its traditional guise – wasn't a career path she had considered until it came to graduation. "I wanted to work in the interface between technology and humans, so one choice was advertising agencies creating solutions for tech clients. I was particularly interested in Honda and Google."

Senna's spine-chilling sonic speed

Inspired, she applied to Dentsu Inc. where, after several years as a marketing researcher collaborating with MIT Media Lab and Tokyo University, she got her wish when creative director Kaoru Sugano invited her to join the Honda team. At the time, the role of creative technologist didn't exist, and Yonezawa had to define her own role. "I'm a sort of interpreter between the technology, developers and engineers and the creative team," is how she puts it. While hard

technical skills such as programming are vital for understanding "what can and can't be built", Yonezawa reckons the ability to bridge the gap between tech and creative points of view is equally important. "Artistic people still have logic in their thinking. It's about trying to understand different types of logic."

Perhaps the most stunning marriage of technology and creativity that Yonezawa has facilitated was the Titanium Grand Prix- and Black Pencil-winning Sound of Honda. To promote Honda's car navigation system, Internavi, the team set out to recreate the winning lap driven by Ayrton Senna during the 1989 Japanese Formula 1 Grand Prix, using historical data from Honda's archives. Originally, they planned to run the stunt online with computer graphics, but decided that a physical light-and-sound installation at Japan's famous Suzuka circuit would be more compelling. Almost 20 years after setting the record, Senna roared around the track once again, sending chills down the spine.

If Sound of Honda proved how dry data could be converted into powerful emotion, Connecting Lifelines, another Pencil-winning Honda project, showed how it could save lives. After the devastating earthquake and tsunami that crippled east Japan in March 2011, Internavi tracked road and traffic conditions, which Yonezawa's team converted into a live road map, thereby helping efforts to rebuild affected areas and literally mapping the road to recovery.

Yonezawa is quick to point out these are team successes, the results of a "very, very deep" relationship of mutual trust. "[Japanese] creativity doesn't come from the blood, it comes from the environment," she says. She herself has worked with the Honda team for five years, but Dentsu's ties to the brand go back for decades, a not uncommon situation in the Japanese industry.

The Honda work may have cleaned up at awards shows, but Yonezawa stops short of calling it innovative. "Innovation is supposed to be something which happens once in a hundred years," she maintains. "Personally, I think that it's weird that we have Innovation Lions every year at Cannes. I don't think that we can say if something is an innovation at the time. It's only when you look back and see that it has totally changed the landscape that you can truly call it one."

What's her reaction to agencies adopting – often with only minor tweaks – the innovations of others for awards purposes? "Zero-to-100-style innovation, like Edison inventing the light bulb, that's not something an advertising agency is capable of doing," she says diplomatically. "Innovation [by agencies] is more about combining things, and showing something from a different angle. But yes, when they [agencies] lie in order to try and get an award, it's not right."

Moon cars and chatty cats

Currently on secondment to a Tokyo start-up that's developing a privately-funded lunar rover, Yonezawa is finally realising her childhood dreams of intergalactic exploration – which she got a taste of on 2012's Space Hangout for the Japanese Aerospace Exploration Agency (JAXA), which saw consumers live video-chatting with astronauts from their home computers via Google+ Hangouts.

Having put her astronautics background to good use, Yonezawa is now looking to indulge her other great love: cats. She's already designed a "human-feline interaction platform" – a collar that uses GPS tracking tech and other sensors to help owners communicate with their pets. "Some people thought I was a bit weird for trying to make a cat talk," she admits. That's Kyoko Yonezawa: a bit weird, but an all-round star-girl. S



Stretching the meaning of cute

Associating Japan with the cutesy and the weird may be something of a cliché, but directing duo Eri Sawatari and Sojiro Kamatani have taken that cliché and turned it up to 11, infusing their spots for Japanese brands such as PlayStation and Marukome miso soup with a crazy, surreal beauty, taking the concepts of cute and weird to new, imaginative heights



ew directing duo Eri Sawatari and Sojiro Kamatani might be two of the most exciting Japanese directors around, but fame hasn't gone to their heads: they're polite to the point of self-effacing. Five minutes into our Skype interview, they've apologised for dialling in late, the dodgy connection, and their (self-professed) "poor" English. When, after an agonisingly long pause, whispered asides and embarrassed giggling, they have to resort to Google Translate, I'm worried they're going to commit hara-kiri. It's a strange, at times surreal, but ultimately charming experience. And that's exactly what you'd expect from this brilliantly oddball duo.

As anyone who's seen their spots for PlayStation (We Can Do Everything), Nabco (Automatic Doors) or Marukome (the awardwinning Definition of Japanese Kawaii) will know, Sawatari and Kamatani specialise in crafting surreal and visually rich parallel universes, in which blunt-fringed girls burst out of golden eggs and you can spin a giant gorilla around your head with one finger. In fact, if you were trying to explain the essence of Japanese culture to a Martian, you'd just show him one of their films.

Showing a different side

The pair, who only started directing together officially last year, clearly share a similar mindset, despite taking different routes into the industry. Kamatani, who hails from Kyoto, has a background in animation, and cut his directing teeth making Japanoise (Japanese noise music) videos for friends. Tokyo native Sawatari, meanwhile, spent four years in London studying set design, and later animation, before moving back home. They met in 2011 through the director collective, Qotori Film Inc, and hit it off immediately. "In Japanese culture, when you're talking to someone older than you, you have to be polite and sometimes hold

back on your opinions," laughs Sawatari, "but I would always argue with him."

They remained friends over the years, while carving out solo directing careers, then, in 2016, the opportunity came up to work together on a spot for Marukome, to promote its new youthoriented product, the "world's first" kawaii (cute) instant miso soup. The agency, Dentsu Inc, originally approached Kamatani, who brought Sawatari on board for a "fresh female perspective". Definition of Japanese Kawaii opens with a girl musing: "He told me I got kawaii (pretty). But my mom said I used to be so kawaii (cute). They used the same vague word, kawaii. What does it mean?" Over the next two minutes, the directors explore the concept from its roots in a traditional Japanese fable through a parade of eye-popping visuals: ancient deities, cheerleaders, neon signs. A flash of thigh as a schoolgirl pulls up her sock. Pastel helices of DNA unspool, paint splatters skulls and, for the grand finale, a girl executes a perfect swallow dive into a bowl of miso soup. It's utterly incomprehensible - and undeniably cool.

Definition... was a huge undertaking, both directors agree. "We thought about [the concept] very deeply and studied the history of the kawaii culture, which goes back a long way," says Sawatari of their extensive research. "We wanted to show people something more powerful than the usual girly images." Time and budget were both limited, but tasked with creating "a really highlevel visual style and lots of detail", they opted to shoot 80 per cent in-camera, rather than rely wholly on CGI. They shot the whole thing in three days, with no sleep. "Sometimes Japanese people work very hard," shrugs Kamatani.

Definition... is just one example of the duo's ability to conjure up extraordinary visual masterpieces for the most humdrum of products. Be it coconut-flavoured biscuits or automatic

doors, the results resemble video art installations or promos for an obscure but achingly hip band's latest track. "We want to make artworks from ordinary products, and show a different side that people don't normally see. We build imaginary worlds around the products," says Kamatani.

The beauty in dirty and crazy

Brands and audiences are lapping up these unorthodox treatments. "Clients come to us because they want something crazy," says Sawatari. She refers to the Japanese art of kintsugi, whereby smashed crockery is mended with gold lacquer seams, producing beautiful scars. "Japanese culture can be a bit weird. Japanese people don't need perfect objects; they can see the beauty in broken or dirty things. And that is our approach."

Keen to make their mark outside of Japan, last year Sawatari and Kamatani signed to Bandits in France as Sojiro & Eri, and have just wrapped a L'Oréal commercial, their first for the European market. Although it was an enjoyable experience, the language barrier proved challenging, admits Sawatari: "It's difficult to get into deep discussions and really express our vision." As such, the pair plan to work with Japanese DPs going forward.

Currently treating on a job for a big German brand, the pair admit they're more interested in making music videos than commercials at the moment. Recent successes in Japan include a grotesque fairytale, <code>Easta</code>, for J-pop princess Kyary Pamyu Pamyu (Sawatari), and the mesmerising <code>Baku</code> for electronic act Wednesday Campanella (Kamatani), but they'd love to work with more international acts: American experimental band Animal Collective and French popstrel Camille are both on the wishlist.

"We want to change people's lives and create new values," concludes Eri. Then, catching sight of the time: "But sorry, we have to go now. Sorry!" S



The student becomes the master

Kazoo Sato, CCO, TBWA\Hakuhodo applies an impressive work ethic to everything he's ever studied, whether that's human rights law, obscure vinyl or smoking weed. After a revelation that the ad industry wasn't all "guys in suits chasing girls", he pointed that laser focus on turning himself from a guy who'd never heard the word 'brand' before into a multi-award-winning star creative

aw, lys

ne of the few rock stars of advertising in Japan" is how a former colleague once described Kazoo Sato, CCO of TBWA\Hakuhodo, and for once it's not a hyperbolic tag. How many creatives have run a successful side hustle as a DJ and been discovered by the legendary Gilles Peterson, flown to Rome for a set, rubbed shoulders with Björk, or won an MTV Music Video Awards Grand Prix? And he certainly gives good hat (surely a prerequisite for any rock star), arriving at the interview in a rakishly-tipped panama.

From smoking weed to strategy

After a gruelling week judging the Product Design category at Cannes Lions, most jurors would be collapsing on a sun-lounger and drinking themselves into rosé-soaked oblivion, but Sato is sipping Perrier and animatedly discussing Snapchat's Spectacles, which narrowly lost out on the Grand Prix.

"I thought, no agency could make this kind of high-quality product for mass production. Sure, we can do prototype stuff, but if you look at the design of these glasses, [the tech is] incredible. How can we as agencies compete?" he muses.

"We've been so reliant on film, but we need to be able to craft and execute many different types of execution." Sato grew up in Yokohama, Japan's second largest city. He studied hard, but as soon as the school bell rang it was "skateboarding, smoking weed, skateboarding, smoking weed and hanging out with the cool kids." That all changed at age 16, when he set his heart on becoming an international human rights lawyer. After completing a law degree he joined a postgraduate course in Edinburgh, Scotland where, in between cramming up on case law, he embarked on the aforementioned stint on the European club circuit.

By the time Sato returned to Tokyo in 1996 a legal career no longer appealed. Instead, he landed a job at Sony Music Entertainment researching new artists, designing album sleeves and shooting the odd music video, while continuing to DJ. It was during a Friday night set at super-club Yellow that he met Alex Lopez, then-ECD of Beacon Communications (part of Leo Burnett). The two became friends, and a subsequent visit to the agency shattered all of Sato's prejudices about advertising. "Before, I had this idea it was all guys wearing suits and chasing girls. But when I saw people actually writing and drawing, I realised it was very creative after all." Lopez offered him a job as an art director and so, in 1998, Sato took his first step into the advertising industry. Agency life came as a huge culture shock. "It was the first time

that I heard the words 'marketing' 'research' and 'brand' – the language was all new to me," he remembers. "'Strategy' – are you going to attack some country?! For a year it was very, very difficult, there was so much to learn. I'd work till midnight at the agency, then I'd come home, have a bath, and carry on studying until 3am."

Over the next decade Sato worked on some of Beacon's biggest accounts, from P&G to Coca-Cola, rising through the ranks to creative director and taking a seat alongside Mark Tutssel and Michael Conrad as part of Leo Burnett's global creative council. The first of a string of creative awards came in 2008 with a gold Lion for The Wild Bird Society of Japan's Voice of Endangered Birds, which saw samples of birdsong mixed into contemporary dance tracks and sold as limitededition vinyl in underground record stores.

Moving on out, moving on up

The win opened new doors; celebrating on the Croisette that night, Sato got chatting to a creative team from TBWA\Hakuhodo who suggested he join them. A joke – or so he thought. Back in Tokyo, he got an official call from Hiroshi Ochiai, the agency's CEO, and after weighing up his options – "I was feeling pretty safe and comfortable. I needed a new challenge. So I ▶

1/2/3 Suntory, Astronaut/Kinkakuji/Shark













1 AIG Insurance, #TackleTheRisk 2/3 Quiksilver, True Wetsuits



"There's a real hierarchy: the clients pay you to do the work, not have opinions. It's a bad ecosystem, but it is slowly starting to get better."

said bye bye to Burnett, and sorry to Mark Tutssel"
– he upped sticks and moved to Japan's second
largest agency in 2009.

Since then, Sato has created and overseen a slew of campaigns for adidas, Suntory, Quiksilver and AIG, and been promoted twice – to executive creative director in 2012 and to CCO last year. He has served on every international awards jury from Spikes Asia to New York Festivals, picked up Pencils and Lions and been named Japan Creative of the Year. He's become a stalwart of the ad industry, yet maintains much of what he does isn't really "advertising" at all.

Finding new ways to tell stories

A quick trawl through his career highlights bears this out. Take 3D on the Rocks for Japanese whisky brand Suntory, which used inverse 3D-printing tech to sculpt ice cubes into cultural icons, so customers could chill their glasses with a mini Statue of Liberty or even a Cannes Lion.

Or adidas' FIFA 2010 campaign, *Sky Comic*, a series of giant murals created by football fans around Japan.

Quiksilver's *True Wetsuits*, meanwhile, addressed Japan's notoriously long working hours. With overworked salarymen struggling to find the time to go surfing, Sato's team developed a jacket, trousers, shirt and even a tie made out of a special fast-drying neoprene fabric, allowing time-pressed businessmen to head straight from the beach to the boardroom. "We spent six months making prototypes, and at times it seemed impossible," remembers Sato. "I even sent my copywriter out surfing in Tokyo, in the middle of the winter, to test it!"

Ultimately, says Sato, "whether it's through film, interactive, product design... it's about finding a new way to tell the story". And with increasing globalisation, "the language needed to tell that story must also be more global – though of course, we still have a crazy Japanese context!" That's

where he believes being "a local agency with a global mindset" is a real advantage.

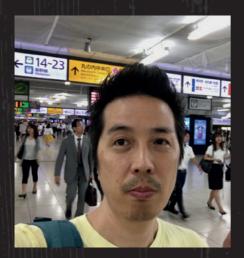
One of the biggest drivers of globalisation has been the internet, which has also inspired a shift to longer web films and virals. "All the creative training [in Japan] is, how do you write a story in 15 seconds? A lot of older creatives don't know how to write a two-minute story," points out Sato. So he's particularly proud of #TackleTheRisk, their online film for AIG Insurance, which sees New Zealand's national rugby team, the All Blacks, brutally taking down passers-by on the streets of Tokyo (the twist is that they're actually being saved from unforeseen accidents).

Life with Lions on your side

Though the work-life imbalance highlighted by *True Wetsuits* still persists, within his own agency Sato tries to lead by example, making time for hobbies, like his 20,000-strong vinyl record collection. He reckons the cause of Japan's punishing agency culture is two-fold. "For one, we're just too inefficient. People don't prepare for meetings, they're just throwing ideas around for hours. It happens everywhere. But we're trying to make it more focussed." The second is agencies' historically servile attitude towards clients. "There's a real hierarchy: the clients pay you to do the work, not have opinions. It's a bad ecosystem, but it is slowly starting to get better."

Key to improving the situation is building creatives' confidence, one of the reasons Sato backs awards shows. "It's not about how many Lions you win, but [winning makes you think] I can do it! My idea works! My writing can be understood globally! I faced a client the day after winning my first Lion aged 27, and it really gave me the confidence to stand up to them."

The big question, though, is whether it'll be man or machine coming up with creative ideas in the future. McCann Erickson Japan famously appointed its first AI creative director last year, and a local insurance firm has since replaced some employees with IBM's Watson Explorer tech. So are the robots coming for his job? Sato laughs. "A lot of people are scared, but I'm more interested in how we can collaborate with this technology to make great campaigns. I'm excited. Bring it on!" S



Hisashi Eto. director at - from electronically heated toilet seats to warming ramen noodles, and, beyond the city, the steaming hot springs

What is the best thing about working in advertising in Tokyo?

From my personal experience as a director, you don't have to go through the pitch process that often. Agencies will just hand you the job if they like your reel and think that you are fit for the job.

What is the worst thing about working in advertising in Tokyo?

People like having lots of long meetings.

What advice would you give to a visitor?

Tokyo is a vast city, and every area has its own distinctive character. Shibuya is one of the most colourful and busy areas packed with shopping, clubs and restaurants, with a young, fashionable feel that's very different from Akihabara, for example, which is known for otaku culture [nerdy/geeky anime and manga obsessives]. If you like drinking, then go to Shinjuku and get wasted in the red light district. You may run into some yakuza [gangsters], but it'll be a fun experience.

What do you miss when you are out of the city?

The high-tech toilets. I get uneasy if my toilet seat is not heated electronically. I am spoiled.

If you are booking a hotel in Tokyo, where would you choose to stay?

Being a resident, I don't know much about hotels in Tokyo. But I'm curious about this one place, Hoshinoya Tokyo. It's not actually a hotel but a ryokan, which is a traditional Japanese inn with hot springs. The design looks very modern - it's a 17-storey skyscraper – but you still have to remove your shoes at the entrance.

What's the best Japanese ad you have seen in the last year?

I like the Fascinating Dance Audition commercial for Gin No Sara, a local sushi restaurant. It is just bizarre.

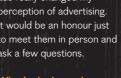
Who do you/would you love to work with in the industry?

There's no one in particular that I want to work with. But I have always admired the work of Dan Wieden and David Kennedy. Their

ads really changed my perception of advertising. It would be an honour just to meet them in person and ask a few questions.

What's the best place

I like ramen noodles, and luckily there are thousands of ramen places in Tokyo. Suzuran in Ebisu district is just marvellous. Paimen in Nakameguro district or Chorori, also in Ebisu, are also excellent choices.







"I miss the

high-tech

get uneasy

if my toilet

seat is not

heated...

spoiled."

Lam

toilets. I

Nakame Takkyu Lounge in Nakameguro is an apartment that's been converted into a bar and ping pong hangout. It's a bit tricky to find, but a great experience for fans of table tennis.

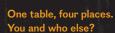
What's your one-line life philosophy?
Fuck it.

If Tokyo were a product, what would it be?

Toy vending machines, also known as gacha gacha.



Getting out of the city! People like to go to *onsen* [hot spring spas] outside of Tokyo. Hakone, about 90 minutes from Tokyo by train, is one of the most famous areas and has dozens of hot springs.



John Elway, Terrell Davis and Shannon Sharpe [all former US footballers].

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

What are the winning lottery numbers for the Japan Jumbo Draw? S

1 Ramen noodles

2 Hoshinoya Tokyo hotel 3 Hi-tech toilet controls

4 Onsen – hot spring spa

5 Nakame Takkyu Lounge

6 Shinjuku district

7 Yakuza tattoos

8 Toy vending machines

9 Fascinating Dance Audition















SEISMIC SENSIBILITY





Just beyond the seemingly prosaic, personal scenes created by Tokyo-based photographer Kohey Kanno lie intimations of epic events, such as the devastating ripples of Japan's Tōhoku earthquake. Kanno, whose accolades include the 2016 Japan Photo Award, tells *Tim Cumming* about hinting at the historical via intimate images

- 1 Kawamata from Unseen, 2012
- 2 Untitled from Unseen, 2012
- 3 Untitled from Invisible Memories, 2016



Kawamata from Unseen, 2012

"After I moved to New York I started to see photographs as art, and photographers as artists."



emory, sensuality and the spirits of place are among the layers of visual meaning and intimation in Japanese photographer Kohey Kanno's vivid works. The Tokyo-born artist's oeuvre comprises beautiful limited-edition art books, including The Boy with the Thorn in His Side (2010) and 2012's Unseen/Tsunami, the latter being a merging of work from his Unseen collection with those of Tokyo photographer Momo Okabe. The images drew on the pair's personal lives and loves against the backdrop of the 2011 Fukushima disaster, in which a tsunami following the Tōhoku earthquake caused a meltdown at the Fukushima Daiichi nuclear power plant.

Kanno's 2016 follow-up to *Unseen* was *Invisible Memories*, which featured images from two places – New York City, where he had lived and worked for eight years, and Kawamata in Fukushima, where his grandmother lived all her life. The intimate and personal sit side by side, and face to face, alongside the larger, more epic themes in his work.

He has worked extensively in commercial and editorial, joining cosmetics giant Shiseido after graduating in photography from Nihon University in 2004, and later working with the likes of costumier Patricia Field after moving to New York in 2008, where he stayed until returning to Japan last year.

"College taught me the very academic side of photography, the techniques and the science," he says. "Japanese photography education at that time did not consider photography as part of art, but rather as an individual profession or a job. But after I moved to New York I started to see photographs as art, and photographers as artists."

He also started working at photographer David Benjamin Sherry's New York studio. Sherry's focus was to re-envisage the landscapes of the American West through a "queer" lens, infusing scenes with issues of gender politics, environmentalism and human connectedness in the digital age.

"I helped with his collage works and on shoots," says Kanno. Sherry's method of accentuating a signature tone from a landscape left its mark on the tonal interventions the Japanese photographer creates in his own works.

Kanno's detailed, layered images draw on landscape, history and meaning, and how these reverberate on a social and personal level. "My working style can be called bookbased," he explains. "When I work on a project, mostly my goal is to make a book." For *Unseen/Tsunami*, he turned to Dashwood Books, the only independent photography book store in New York, and a mecca for artists, photographers, collectors and art

1/2 Untitled, from Invisible Memories,

"Nowadays, an artist can use so many media and techniques that categories are becoming meaningless and borderless."





directors. Unseen/Tsunami is in concertina format, juxtaposing personal iconographies, such as images of lovemaking, with the epic, devastated, post-tsunami landscape, the debris of a once intimate human environment that consists entirely of personal iconographies broken apart by natural forces beyond our control.

"I was out of Japan when the Tōhoku earthquake and tsunami happened," says Kanno, "so I escaped the disaster. Afterwards, Momo Okabe and I had lunch and we were showing our latest work to each other. I asked her if she would like to make a book together, and I found images that she had shot in Sendai [where the earthquake and tsunami

hit]. We decided our book's theme would be based on the disaster, but from a very personal point of view."

One of Kanno's images is of an old man with a towel over his face. Is he play-acting, or hiding from a world gone wrong, removing his gaze from the devastation? Kanno's work tackles the same complexities that fill the eye of the beholder. "Nowadays, an artist can use so many media and techniques that categories are becoming meaningless and borderless," he says. "I always identify myself as a photographer/ artist rather than a journalistic or contemporary or conceptual artist. I have referred to sexuality and the disaster in Fukushima several

times in my projects. I always want to represent minorities or victims. I sometimes feel I don't express anything, that I am just a bystander and I just capture someone's strong and very personal ideologies."

Faded meltdown memories

For Invisible Memories Kanno juxtaposes scenes from his life in New York with images from his grandmother's home town of Kawamata, in Fukushima, whose evacuation order was rescinded only in March this year. Each image of Invisible Memories is pregnant with very different personal, social and cultural meanings and inferences. And as well as being boldly coloured

and beautifully executed montages, sometimes comprising surreal juxtapositions – a blackened banana in front of an anonymous Japanese office, a wild garden landscape filling the face and torso of a leather-jacketed clubber – they also suggest hidden personal histories and larger historical events fusing together.

"As the memory of that event fades, so do my memories of New York," says Kanno. Now with an international reach, with group shows and publications disseminated worldwide, Kanno's visual inspirations are not to be defined by place or genre, but are vividly alive, touch-sensitive to all the inferences they evoke.



"They all had, to a degree, tendencies to be passive-aggressive.

They also shared similar obsessive compulsive tendencies".

Raymond Francis, Consultant Psychotherapist

would trust their creative partner with their life

EVER WONDERED WHAT MAKES A CREATIVE TEAM TICK? US TOO. SO, WE ENGAGED THE HELP OF A MARRIAGE GUIDANCE COUNSELLOR TO GIVE US PSYCHODYNAMIC ANALYSES OF TWO OF OUR LONGEST SERVING CREATIVE TEAMS.

For better or for worse, creative people in advertising team up and spend more time in each other's company than most married couples. Long days, late nights and working weekends on pitches. Creative teams are the beating heart of our industry.

Of course, creatives haven't always worked together. This first happened when Bill Bernbach figured two heads were better than one, so he put writers and art directors together in the same room back in the 1950s. That was in the Mad Men era, before women's lib, equal opportunities and paternity leave. So, how does the role of creative teams hold up in 2017? To start answering this we went straight to the source and surveyed 100 creative teams to find out what it was that drew them together.

Did their marriage happen freely or was it arranged? How does the relationship survive? How do they handle creative conflict? Do they share power? Do they argue about which side of the desk they sit? And how much of their relationship is built on trust? But this still didn't seem enough. So we went a stage further and brought in a marriage guidance counsellor. We took one team from JWT London and one from JWT New York and put both through the full marriage guidance consultation process.

First, we needed to secure the services of a professional. One who was as interested as us in demystifying the relationships

behind the creative teams. Thankfully Raymond Francis, a consultant psychotherapist at The Apex Practice, London said, "I do". Raymond's client list includes the odd celebrity, and unknown to us until our first meeting, a one-time account man at ad agencies Mather & Crowther and Benton & Bowles.

His first task was to warn us that anything he might discover would come under doctor-patient confidentiality. And that we'd need the team's permission to review and write about any insights unearthed. Something both our brave, guinea pig teams agreed to.

From JWT London up stepped Bill Hartley and Giles Hepworth. They met at Watford College. It was Giles who asked Bill if he'd team up. But Bill was interested in working with someone else. However, when Bill found out that someone else was already teamed up, he gave in to Giles. Their 'marriage' has gone from strength to strength over 19 years. BTA, Creative Circle and Kinsale Shark awards followed. And this year they've produced the wonderful Ash to Art project raising £706,000 to help rebuild The Glasgow School of Art, and winning Cannes gold and bronze Lions in the process.

Bill and Giles were joined from the Big Apple by Mary Warner and Larry Silberfein. This pair started working together eight years ago. One's from Texas. The other, New York. One loves tuna fish. The other, olives. One loves to socialise. The other prefers to nap. But there're two things they always agree on: the prosciutto tower with melon from Cipriani New York and their work, which has taken them everywhere from Moscow to the emergency room. Their most recent project is a narrative short film called *Thump* based on one of Larry's short stories.

How did the sessions go? This is where Raymond takes up the story.

DRAWN

A psychodynamic analysis of what makes a successful creative partnership

When I was first approached by J. Walter Thompson to compare and contrast the dynamics of successful creative partnerships, I was intrigued to pursue this study in relation to my conventional analytical practice of helping couples to resolve conflict either in marriage or long term relationships.

I was eager to discover what primary psychological factors influenced long-term, healthy alliances between creative people working together in partnership, often in intense demanding situations, over long periods of time. I was also interested in discovering whether there were any negative psychological influences that might have had a detrimental effect in preventing a harmonious and creative productive output.

The first couple I assessed were Bill Hartley (copywriter) and Giles Hepworth (art director) from the JWT London office.

hit it off with their creative

partners straight away

Bill and Giles had worked together for some 19 years. Bill is single and Giles is married.

In terms of thinking styles Bill adopted an 'all or nothing' approach; in other words, he felt that if he was not perfect in executing a piece of work then in some way he had failed. He

also recognised that he tended to be catastrophic in his thinking – occasionally blowing things out of all proportion.

Interestingly, Giles also displayed the same cognitive characteristics as Bill, and as I explored these traits with them further, it became apparent that the baseline for this was built upon their unconscious desire to impose demands on themselves and each other. I explained that all 'demands' are inconsistent with reality and letting go of using critical words like 'should' and 'must' would create a healthier and less frustrating workplace dynamic for them.

When I asked Bill and Giles what they felt kept them together in terms of maintaining a healthy and creative partnership, they summarised their feelings as follows:

- 1. Be loyal stand and fall as a team
- 2. Learn to accept criticism from each other
- 3. Always back each other up agree on a team position
- 4. Argue your point strongly



- 5. Find a workable compromise if you differ
- 6. Shared career goals are beneficial to a lasting partnership
- 7. Extend natural interests outside of the workplace
- 8. Cover paper, don't dwell on an idea

The second creative team I interviewed was Larry Silberfein (copywriter) and Mary Warner (art director) both working in the JWT New York office.

Larry (married with two children) and Mary (single) had worked together for some nine years, but had also known each other prior to forming their current creative partnership.



Larry

- 1. I have the right to come in early and leave early
- 2. I have the right not to feel like coming up with something knowing full well that Mary will
- 3. I have the right to expect Mary to drop everything should I ask her if I needed a haircut
- 4. I have the right for Mary to know when to lie to me because she knows this is not the time to tell me the truth, but I know eventually she will always tell me the truth

Mary

- 1. I have the right to come in late and stay late
- 2. I have the right to ask Larry to re-read his copy again when he asks me my opinion
- 3. I have the right to let Larry know when I am about to have an anxiety attack
- 4. I have the right to ask Larry if he is wearing a new shirt
- 5. I have the right to say 'I like it' and the right to say 'I don't like it'

During the course of the assessments, I also asked Bill and Giles and Mary and Larry to complete a personality belief questionnaire and as a result I discovered that they all shared, superficially at least, three particular personality traits.

43%

have dreamt of working with someone else

Larry and Mary share near identical cognitive traits with Bill and Giles. They also have a tendency for 'all or nothing' thinking (either do it right or not at all) together with an inclination towards catastrophic thinking (blowing things out of proportion).

I also discovered that both Mary and Larry leaned towards 'personalisation', in other words blaming themselves or taking responsibility for something that was not completely their fault.

On asking Larry and Mary what they believe helped them achieve a long-lasting workable relationship, they expressed it through a series of 'rights' which I have outlined as follows: They all had, to a degree, tendencies to be passive-aggressive, which is a type of behaviour or personality that is characterised by indirect resistance to the demands of others and an avoidance of direct confrontation.

They also shared similar obsessive-compulsive tendencies which is a common psychological condition in which a person can have obsessive thoughts and compulsive behaviours.

Interestingly, though, the strongest personality belief they shared was that of histrionics – a pattern of excessive attention seeking emotions including a high demand for approval. Histrionic people tend to be lively, dramatic, vivacious and enthusiastic.

Maybe it is these common traits that provide the fundamental framework for a positive, long-lasting, creative, dynamic partnership – something worth exploring further.

We are all naturally social creatures, we desire close friendships and positive interactions which are just as essential as food and water. It therefore follows that the better our relationships are at work, the happier and more productive we will be.

But most importantly, good work relations give us freedom. Instead of spending time and energy overcoming problems associated with negative relationships, we can instead focus on opportunities that will drive creativity.

In spending time with Bill and Giles and Larry and Mary it became very clear to me that the fundamental basis of their successful creative partnerships were based upon:

Trust, mutual respect, taking responsibility, welcoming diversity, open communication, being positive and managing boundaries.

Of course, as well as Raymond's analysis, we shouldn't forget the findings from our survey.

Trust was a big issue for teams. Creative people liked working with someone who had their back. Having someone at their side who believes in everything they do as a team. 53% would trust their partner with their life.

One creative said "they liked meeting someone who is brilliant at the things I'm not great at, the perfect complement". Another team member "liked coming to work and feeling comfortable, hanging out with a friend that I can trust".

91%

feel more comfortable defending creative ideas when their partner is there

92%

feel more creative when their partner is around

accidentally make two

cups of tea even when their

partner isn't in the office

actively wish they had a different creative partner 60% hit it off with their partners straight away. An amazing 91% feel more comfortable defending creative ideas when their partner is there. 92% feel more creative when their partner is around, and 81% miss their partner when they are not around, with 26% accidentally making two cups of tea even when their partner isn't in the office.

However, it's not all a bed of roses. 43% have dreamt of working with someone else. With 34% actively wishing they had a different creative partner.

And when asked about their partner's worst qualities, amongst the bugbears cited were "terrible at computers", "can't spell", "opinionated" and "supports Chelsea" – enough to give anyone the blues.

The creative team is still as powerful a creative force today as it ever was, often worth its weight in Cannes Lions gold. But teams can also be sensitive and at odds underneath the surface, questioning themselves and their work as often as they question every brief.

So, agencies should treat their teams with care if they want to get the most out of them creatively. Because the best stuff rarely happens on its own, it happens when great creative talent is drawn together.

Think you know everything about your creative partner? Then visit shots.net to take our Mr & Mrs inspired guiz.

Art Direction: Phil Rylance. Words: Leighton Ballett.
Design & Image Manipulation: Bryan Riddle
Photographers: Alan Harford & Izzy Levin

TOGETHER

What does shots mean to J. Walter Thompson?

Brent Choi, Chief Creative Officer
J. Walter Thompson
New York and Canada

"shots always manages to find the different, unsuspected angle of the story that everyone is writing about, especially how they push the boundaries of what's politically correct. I also love the focus on the "makers" in our industry. These roles are what's exciting me in our industry today. The design aesthetic of the magazine is something that I've always enjoyed too. It's fresh and I often find inspiration in it."



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QUESTION

Q&A: Claire Charruau & Noel Bussey Design: Olivia Jones Photo: Izzy Levine Retoucher: Robert Podolski



Geena Davis is one of the world's most powerful voices in the fight for gender equality – whether on screen, behind the camera or through the Geena Davis Institute on Gender in Media. J. Walter Thompson has been working with her Institute since 2015 to change the conversation around women on screen and in culture, through research, original content creation and awareness campaigns. For this special issue on Togetherness, we asked Geena how we can all change the world one ad at a time.

Advertising can, in theory, move at the speed of culture.

Do you think that gives advertisers a greater responsibility when it comes to the messages they put out?

A I would say, rather, it gives them a greater opportunity. By changing the narrative, we can dramatically change the way the world values women and how women see themselves. Many companies are putting out wonderfully female positive campaigns; look at how wildly impactful P&G's #LikeAGirl was! Obviously, the purpose of advertising is to sell products, but I think advertisers should take on the responsibility of removing the very negative message in so much of advertising today: that women are less important and less valuable than men, and therefore should be sexualized, narrowly stereotyped, and seen and heard less than men are.

Q What advertising would you love to see made?

A I would like to see more women! Our latest research, conducted in partnership with J. Walter Thompson, shows that men appear in ads twice as often as women, are on-screen four times as long and speak seven times as much as women. Putting aside the message that sends – how does this make sense when we know how women dominate in purchasing power? In my opinion this is simply evidence of unconscious bias at work, not an evil plot, and my expectation is that the research by itself will create change simply by highlighting the tremendous gender imbalance in advertising. In fact, when the results of this study were revealed at the Cannes Lions International Festival recently, several major companies vowed to change their approach to their advertising on the spot.

Q What on-screen roles are we not seeing women appearing in?

A Well, I could answer that by saying "everything." When I first noticed the problem with media made for kids, what stood out most was how profoundly few female characters there were. So, quantity is an enormous problem. And then of course there's the quality aspect: we're not seeing enough women doing interest ing things, being leaders, CEOs, scientists. The research I just mentioned also shows that 85% of jobs in ads are held by men - even though as we know women are 50% of the workforce in the US.

Q What can people who want to make a difference do?

A My favourite advice is to show me the scripts! With a few pen strokes I can fix them right up! (And I'm not kidding about that, by the way, I do consulting.) My message has always been that creating gender balance can be easy and fun. If the ad is already written, no problem: just look at it and see what characters can have a gender swap. It's amazing how impactful switching male characters to female can be, because with one stroke you are not only creating more gender balance in your project, but also the character is probably more interesting than before because it won't be stereotypical. However, because unconscious gender bias is so insidious, this issue has to be approached very deliberately and, well, consciously! Very important: get women on the creative team. You can't simply assume something is pro-women because it seems like it to you. What are the female characters doing? Wearing? How long are they on-screen and how much do they speak? You can always have my Institute analyse your ads; we'll tell you.



With a few pen strokes I can fix them right up ??

Q How would you encourage more women into filmmaking/acting?

A First of all I don't encourage anyone to go into acting, haha. You have to be a bit crazy to pursue such a difficult profession, and my advice is always, "if you can picture yourself doing anything else, do that". As far as encouraging women to pursue filmmaking, I don't need to: fully half of the students in film schools are now women. They are equally talented and equally driven – but unconscious bias (and, unfortunately, in this case, conscious bias) prevents them from being hired at anywhere near 50%. Women only directed 7% of the top 100 films of 2016, a thoroughly shameful statistic.

How does the situation on-screen compare to behind the camera when it comes to equal gender representation?

A The situation behind the camera is even worse than in front – which is important for two reasons. One, having a woman director, writer or producer on a film improves on-screen portrayals and raises the percentage of female characters by as much as 10%. Secondly, research done at Yale shows that by six years of age, girls already understand that they are to be seen and judged through the "male gaze," and have learned to self-sexualize. Society needs to experience stories from a female perspective, too, and value that. The same goes for diverse voices.

In a world where we're constantly talking about innovation, can gender equality be seen as such, in the sense that it's capable of transforming societies and economies?

A I believe gender equality is one of the most important issues we can address in the world today – it impacts every sector of society. Gender-balanced and diverse groups make better decisions, companies with more women on their boards make more money; the more gender equality a country has, the higher the GDP. As you mentioned above, the media can move at the speed of culture. We can immediately start showing a more gender-balanced world, and because of the enormous power media images have on shaping cultural norms, we can create the future through what people see. I would say advertising and television are natural partners to create change. Advertising can easily change gender equality behind the scenes as advertisers can mandate that their creative teams are gender balanced and diverse. Advertisers can also influence TV programming and where they place their spots and what shows they will support.

Q What's the most stereotypical question you get asked?

A "Things are better for women in Hollywood now, right?" I've been asked that question countless times during the past quarter century, ever since Thelma & Louise came out. Back then I didn't know anything about the numbers, so I would say, "Sure seems like it!" Five to ten years after T & L and A League of Their Own came out - and the predicted increase in movies about women didn't happen - I would answer, "Well, I'm getting great parts, but I'm not really sure..." Turns out the momentum never happened, no matter how many hit movies starring women came out in the last two decades. I'm just happy that now I have the data, so that when I'm asked if things have gotten better for women in the industry, I know the answer: no. (The percentage of women directors actually went down in 2016, from an already abysmal 9%.) However, based on the reactions I get from content creators through the work we do at my Institute, I am very confident in predicting that we will see the needle move dramatically within the next 5-10 years - on-screen, at least.

This research analysed winners and shortlists from the Film and Film Craft categories, 2006 to 2016 - English language only - using the Geena Davis Institute for Gender in Media's GD-IQ, an automated analysis tool funded by Google.org. The research was led by the Institute and J. Walter Thompson, and conducted by Dr. Shri Narayanan, Krishna Somadepalli and the team of engineers at the University of Southern California's Signal Analysis and Interpretation Laboratory (SAIL), in collaboration with Dr. Caroline Heldman and the team of researchers at the Geena Davis Institute on Gender in Media.



of women said that when it comes to representing them, the *advertising* world needs to catch up with the real world.



female characters are shown in sexually revealing clothing.





more likely to be shown in the kitchen.

In summer 2017, the Geena Davis
Institute on Gender in Media
and J. Walter Thompson unveiled
groundbreaking research on gender
representation in advertising.
Examining ten years of Cannes Lions
International Festival of Creativity
winners and shortlists, it aims to raise
awareness of explicit and implicit
gender bias in advertising, and its
powerful ripple effects on the world.



THE TRENDS OF FEMALE

PRESENCE PORTRAYAL

IN ADS HAVE **NOT CHANGED**

25%

of ads feature men only, while only 5% of ads feature women only.



Men speak seven times more than women.



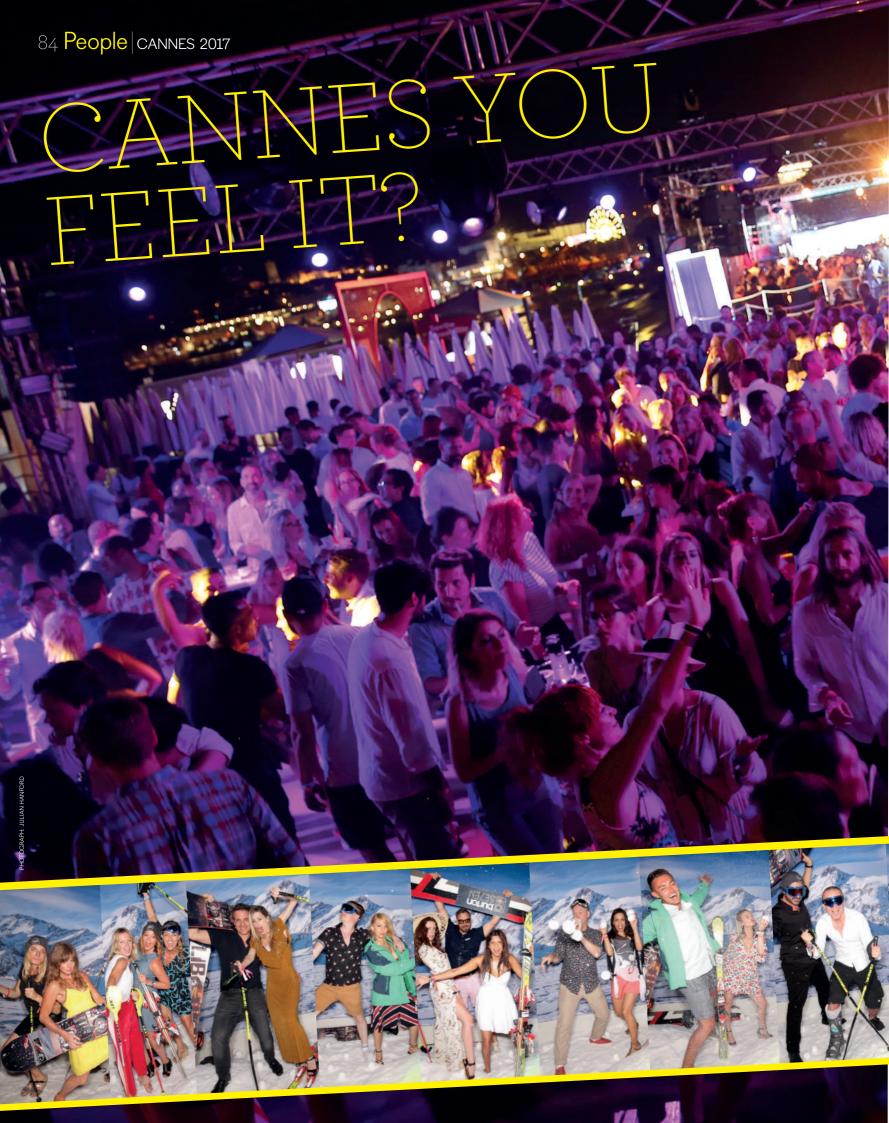


Men get about four times as much screen time as women.

more likely to be shown

as **smart.**







Just 15 months after joining W+K as global ECD (now re-titled CCO to better reflect her role), the formidably talented, fast-moving Colleen DeCourcy was made partner. She joined the agency in 2013 from the social media agency she founded, Socialistic, for which she won top clients Red Bull and Fast Company. Prior to that she held such major creative roles as the first chief digital officer at TBWA. An outspoken critic of gender inequality, in 2012 she revealed she was the author of Confessions of a Female Ad Exec, which detailed shocking examples of sexism in the industry. She tells Carol Cooper about the mouse houses and moss roses of her past, navigating advertising's "boys club" and coping on just four hours' sleep a night...





"On the Origin of Species helped me understand human nature; the possibility we're all changeable."

I was born in Canada in 1965, the child of

British immigrants. I grew up in Toronto and my neighbourhood was filled with brand-new, lower-middle-class Irish, English, Greek and Italian families who ventured out of Europe, post-WWII, in search of opportunity.

My earliest memory is of the long, sinewy arms

of my Grampa on the steering wheel of the car. I'm looking at him from the passenger seat. The sun is making a corona around his profile. It's summer. I can smell Rothmans cigarettes on his golf shirt. It's a smell laced with overly warm, interior trim plastic, loamy earth, and the green plants we've picked up from the garden centre that are now nestled in the back seat. I am very young – maybe four or five. Everything around us is in motion but we are safe. I feel an extraordinary amount of love.

I'm the product of a lot of parents. My Grampa

was the head landscaper for Ortho Pharmaceuticals. We used to escape the house early on Saturday mornings before anyone else was awake and we'd go to the aforementioned garden centre where I'd get my pick of a plant. I'd always pick portulaca [aka moss rose or sun rose]. I'm not sure why, because it's just a kind of ground cover. There were much prettier things available. We'd go back home and he'd help me plant it. I don't think we could have had much else in the garden in the end, only portulaca. My Nana was the regional director of a weight-loss company. The fact she worked was pretty controversial. But it was what she wanted, so

my Grampa said "As long as there's dinner on the table every night you can do what you want." I used to help her in the basement office as she wrote the company's monthly newsletters. They'd get copied on an old 1970s Gestetner [a type of duplicating device]. I'd turn the Gestetner machine handle, stuff envelopes and hopelessly jam up the stamp machine. When she had to go on business travel, I would sit on her bed and watch her pack. When she came home I'd touch all her clothes to see if they gave away anything of where she'd been or what she'd done while she was away.

My mother was very young when she had me.

She left school and worked as a secretary to pay for her own apartment. Later in life, I was blessed with a stepfather who took me on as his own. He was a civil engineer.

I didn't have a happy childhood and I've heard

it said that an unhappy childhood is a prerequisite of creativity. Clearly not true, but I know a lot of adults who, as unhappy children, turned to creativity as a coping mechanism. I became an obsessive maker of miniature things. I'd make mouse houses out of food boxes and cigarette packets. The mice were invisible. I'd carry them around in my pocket and then carefully put them in the houses at night.

I used to make little books out of folded paper

and put them in my Grampa's packed lunch. He'd say "You're going to be a writer when you grow up." I thought I'd rather be a spy. I liked that spies hung around the outside edges of things. I loved being invisible, but present. I made my own spy ID card that I'd carry around with me – laminated by the machine at the Woolworth's store. Through it all, I was writing.

When I was about 12 years old I was given a beautiful leather-bound special edition version of Darwin's On the Origin of Species. It became my Bible. Darwin gave me a new understanding of the world and of human nature. There was a direct connection I felt between that science and the possibility that we are changeable. That we don't have to die the same as we're born, that if I pushed myself into inhospitable environments and just stuck it out, I would adapt and grow. It defined my own evolution, which was as much about self-actualisation as it was about escape.

I'm sure I've had many nicknames. I was always the new kid.

Was I a good student at school? Well, I was a

popular student, but I couldn't seem to focus academically. It said "average" on my graduating high school report card and that paralysed me for a little while. While I thought of myself as funny and quick and maybe even cool – my official record was posted as "average". I never let that happen again.

I studied English and journalism at university

but left in 1985, just short of getting my degree. I wanted a writing job.

My first job was as a receptionist for an

advertising agency called Saffer Cravit & Freedman in Toronto. There was a female chief creative officer there who really inspired me. Her name was Margaret Cioffi and I've never met a woman like her. She didn't set out to please anyone. She had moods. She was demanding. She could be charming and then she would be abrupt. Her bedside manner was terrible, but her work was exceptional. She was more than "one of the guys". The men feared her because she left them off balance. They didn't know what she was, they just respected her.

I'm not sure why it's harder for women to be

perceived as creative superstars. I think it's tied into humility, which is more often found in women than men. We don't self-promote as much as men. We don't posture well.

Women are expected to place their own needs

second. It's not just conditioning, it's part of our genetics. When a woman is pregnant, she places herself in a vulnerable position in order to deliver another life. I think it is a woman's super power, to deliver others. However, I also think it's every person's right to put themselves first.

In Confessions of a Female Ad Exec, I talked

about being one of the guys. About how I smoked cigarettes and hung out in record stores instead of the fashion mall. That helped me see that there was more than the archetype of girlhood that was being served up to me. I could pick and choose from both sides to create an identity for myself.

It's not a straight line that separates male and

female. I still care more about records than malls. It's too bad that the era I grew up in attributed those things to genders. That's what I wanted none of.

[In Confessions of a Female Ad Exec DeCourcy

described how she had to work hard to be accepted as a woman in advertising in her twenties and thirties:] "I didn't sleep my way to the top. I smoked, drank, workaholic'd and off-colourjoked my way there. Talent and a good book weren't enough. You had to have talent and be one of the boys."] Now, I'm not "one of the boys" but I'm not "one of the girls" either. I do think I received less sexism because of being "in the club" but it came at a price. I had to disassociate my mind from my gender and I think it was a loss. I'm less of a guy than I used to be. Ironically, I'm becoming more of a woman as I get older - a time when some can feel less feminine. The strength and calmness I feel now comes from that place, not the guy place in me.



"In the early days of my career I was questing, exciting, difficult, compelling, fast, too fast, way too fast, chaotic, relentless, never satisfied, full of impossible asks."

I have seen so much progress in the five years

since I wrote *Confessions...* It's been a stunning shift to witness. It gives me optimism about the state of the world. I believe that both men and women will be better because of it.

When I was starting out in the industry there

were some people who mentored me and others who fought me. They all made me better. Andrew Robertson at BBDO taught me about equal pay and I'll always be indebted to him for that.

[TBWA's] Lee Clow thought I was smart and spent a lot of time championing my thinking, which I still endeavour to live up to. Mark Kingdon, at Organic, thought he spotted a leader and guided me to find my purpose in being one. Troy Young [former chief experience officer at Organic, now

president of Hearst digital media] taught me defence. Dave Luhr [W+K president] taught me that half the job is stamina. The people working beside me and under me taught me the most. People who followed and believed and tried to deliver what I could see. Those people were my real mentors.

In the early days of my career I was questing,

exciting, difficult, compelling, fast, too fast, way too fast, chaotic, relentless, never satisfied, full of impossible asks. I had a lot of original ideas and that made me slightly arrogant. It was a fun time though. I liked to have fun and I created families out of my teams. I believed in us and the power of what we could do. I didn't care about people's experience, only their ideas, so I gave

a lot of people chances they might not otherwise have gotten. It's good to think about that. I need to remember that person a little more.

Since becoming a parent I have learnt about

commitment, obligation and tenacity. Parenting teaches you about wins over time. It teaches you about removing your feelings from the situation. It teaches you about eternal vigilance. It teaches you self-control. I have learned that childhood is sticky and invasive and challenging and precious and the only thing you'll want before you die is more time with your children. Parenting has taught me that we don't own the people we commit to, we're only entrusted with them. My daughter [Emma, pictured with DeCourcy, page 90] is 23 now. A grown-up of her own making, with my help.

I don't know really how I juggled work and

motherhood when she was younger. I don't think I did. At any given time either work or motherhood was losing. I loved her intensely and always conveyed that as hard as I could. I have a very old school view of my parental task: to lift her up and over my shoulders. If I worked and was



"Parenting has taught me that we don't own the people we commit to, we're only entrusted with them."

away it was because I wanted her to go to the best schools. If I took a job in another place and moved us it was because it provided for her in a way that kept her safe and in a nice house. I also had hopes and dreams for myself and wanted my achievement of them to set an example for her.

Thinking about how mothers and fathers might

juggle their careers in different ways, I think I feel a certain amount of empathy for the role men played in their families during most of the 20th century. They left home every day to provide for their families and were often forced to live as an outsider to that world. I always felt more like a dad than a mom. I think those divisions between men's and women's roles are rarer now.

In 1996, when my daughter was two, we

relocated from Canada to the UK. The small agency I was working for, Spafax (which later became part of WPP), offered me a promotion to creative director in their London office.

At the time Spafax specialised in branded

content for airlines. My journalism skills and TV experience came in handy. It was weird but cool. I saw the world with that company. We were going all over the world with cameras and flight passes. It was an amazingly open environment. No one checked your work. Both praise and criticism were rare, but expectations were clear.

I spent my raise on having a live-in nanny

because I was a newly minted creative director and the hours were unpredictable. I worked almost around the clock Monday through to Friday so I could be home on weekends with my daughter. I think it was a gift to us – the time was hard won and so we used it well. Our time together always counted. It still does.

When I came to London I found art, creativity,

curiosity, debate, colour, collaboration, intellectual pursuit, history, love and curry. I developed my palette and my taste. I found a bigger world and even though I eventually left London I never really went home to my smaller world again.

At TBWA in New York [where she was chief

digital officer] I was hired as "a symbol of change" and that's a tough role for a creative person. I let myself get too tired. I took the inevitable push back too personally. I forgot what I was good at.

I'm still proud of a lot from that time. The

groundwork I laid for branded content and real-time social ideas wasn't happening anywhere else in the industry and it's still in use. That thinking delivered really new ideas for Pepsi and Nissan and adidas.

If I wasn't in advertising and could be equally

successful in another profession I would choose to be a foreign correspondent. I have this quasifantasy that I'll eventually retire from Wieden+Kennedy and become the oldest living foreign correspondent at VICE News. Why isn't there a 60-year-old female Anthony Bourdain-like character on TV? I have ideas. It'd be funny. It's an under-served market. VICE should call me.

It was my hatred of commercials that steered me to wanting to work on them.

However, the best piece of advertising work I've

ever seen is Double Life for PlayStation from 1999, directed by Frank Budgen. It became a fetish item for me. I transferred it onto my new, 7lb, Apple PowerBook G3 Bronze Keyboard laptop and made people watch it. It came from TBWA\London. Copywriter: James Sinclair. Art director: Ed Morris. CD: Trevor Beattie. It was the reason I took the TBWA job when it came for me. Not Apple, not adidas, but PlayStation and that fucking crazy ad. In my first month on the job I was enlisted to try to defend the PlayStation account with TBWA\Chiat\Day LA. Sadly, it wasn't saveable.

So much has affected the ad industry since I

began in the 90s. Everything from the disruption of TV, music, movies and newspapers, the development of major social platforms like Facebook and Twitter, the rise in the power of consumers and the influence they have on brands. I'd say race and gender equity has impacted our business... or it's starting to, finally. But, technology

is still the thing that's changing everything.

I said in a 2014 interview that the industry had

become a bit boring but I think at that time it was a case of a calm before the storm. Everyone was all about being smart; digital marketing had becoming pretty systematic and not about innovating with tech; ideas were 360° and placed everywhere they needed to be. It felt very orderly and bland and, quite frankly, not a lot stuck out. 2017 is proving to be a bit of a ball buster for this industry. I think it's the year that we'll see some of that order go away as marketers search for big, bold and explosive ideas that capture people's imaginations.

The full-time employee model of pricing isn't

going to hold up anymore. It soon won't take as many hands to get work out as it does right now. Technology enables an easier process for delivery. It's always been the way of innovation. The printing press put the monks out of business, the camera put portrait painters out of business, iPhones took cameras out of business and Instagram took Kodak out of business. Progress is direct access to the means of getting to an end. A shortening of the distance from A to B. It's happened to the music industry, it's happening in Hollywood and it's about to happen to advertising. The ideas matter just as much but the infrastructure isn't as important. What does that mean to you and me? We need to start charging for our ideas, not the process it takes to make them. Clients need to help us change the model or we're just going to keep hacking at costs in a way that harms all of us and the work, too.

Wieden+Kennedy has been a pioneer of using

advertisers' dollars to make a social statement – from Nike's 1995 ad *If You Let Me Play* to this year's *Unlimited* work to Secret's support of women and transgender individuals [the *Stress Tested for Women* campaign]. We did it when we felt that it was authentic. Now it has become a style of advertising and I'm not sure that it is always appropriate.

In terms of brands/products I've not yet worked

on that I would like to, I'd like to work on Tesla. Actually, I'd like to work with Elon Musk. I don't care on what. I'm wildly interested in Tesla's solar roof panels.

I would also like to make something with Jeff Kling [CCO Fallon, Minneapolis].

My advice to a young person entering the

advertising industry is to be as disruptive and different as possible. Even if you're an absolute nut, if you have a real and singular voice, there will always be a spot for you.

What's of most importance - artistic merit or



"If I could time travel just once, knowing I could come back to the present, I'd go back to nine months before June 14, 1946 and put a condom on Donald Trump's dad."

success for the brand? They only count when they work together. That's why it's a job.

If I could change one thing about myself it would be my attachment issues.

If I could time travel just once, knowing I could come back to the present, I'd go back to nine months before June 14, 1946 and put a condom on Donald Trump's dad.

My biggest fear is losing my daughter.

I last cried yesterday. At dinner. I was laughing.

My greatest weakness is my choice in men.

Am I extrovert or introvert? I'm an introvert.

Do we have to talk about it?

I'm not sure if I know when I have been closest

to death. How can I know what person almost fell asleep at the wheel of their truck while I was crossing the street?

I don't think I can really cope with the four

hours of sleep a night I have. I just know I have to. I'm not a rocket scientist; ideas don't just fall out of the air and land in my lap. My brain needs quiet and solitude to really process things. Late night and early morning is the time that happens for me.

My heroes are everyone who got up today and believed in the good intentions of everyone else.

What makes me angry? Selfish manipulation.

My hobbies are gardening, bike riding, playing guitar badly, feeling guilty about not doing yoga.

I used to Google myself. Now I only care what people who say it to my face think of me.

Mobile phones are the single greatest invention

of our times. And mobile phones are the single worst invention of our times.

If I was US president for a day, I'd issue an

executive order that funded Planned Parenthood until the end of time.

I only have two ambitions: to be a good mother and to do things that matter in the world.

I'm determined to be remembered as the person

who reinvented Wieden+Kennedy and that thought makes me very happy.

At the end of the day, what really matters is self-respect. S



Client: W Film London

Executive Producer: Beth Wightman

Producer: Norbert A Schilling

Director/Photographer: Joe Windsor-Williams

Director of Photography: Andy McLeod

Location: Lanzarote, Canary Islands

Film!CanaryIslands



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NEIL DAVIES, executive creative director, The Mill London

1 Onkyo DP-X1 digital audio player

I'm a bit of an obsessive about my music and love nothing more than a new bit of audio kit. I bought this DAP (digital audio player) about a year ago and it's a cracker. It's Android-based, plays anything up to studio master quality and is packed full of audiophile goodness. It can store nearly half a terabyte of music all in one portable device.

2 Oppo PM-3 headphones

The second part of this musical equation are these planar magnetic headphones that work perfectly with the Onkyo. Lots of the artists at The Mill are music buffs and the Onkyo/Oppo combination makes you want to share what you're listening to.



I swapped my Leica film camera and lenses

4 OnePlus 3T phone

a few years ago. This is a great phone for is handy if you're travelling.

provocative US hi-fi company, Schiit like a brick Schiit house and makes digital audio sound not like digital audio.



stream studio masters of albums (I use Qobuz.com), sometimes you can't beat the tactile nature of vinyl. It still freaks me out how scratching a piece of metal over some plastic can result in something that sounds so beautiful. This turntable has been in production since the 1970s.

7 TAG Heuer Carrera watch

A bit like the Leica and the Linn, I'm a sucker for an old classic. This is a re-issue from 1996 and is a replica of the original 1963 Carrera. It doesn't keep particularly good time, but who cares?

8 ATC SCM50 speakers

Perhaps not the best choice of loudspeakers for a terraced house (the neighbours once complained when the amp was on 0 out of 10), but they are a really clean-sounding pair of studio monitors and make the vinyl and digital sources sound great.



3 Leica Q camera

a few years ago for this digital Leica and, though I shed a nostalgic tear, I absolutely love it. You would think that having a fixed 28mm lens would be restrictive, but it actually takes fantastic photos that look like they've gone via The Mill's colourists for a spruce up.

I made the switch from iPhone to Android



The things we hate about the industry, fuel us to make the work we love.

Extended entry deadline 18.08.17 shotsawards.com



HATE FUELS LOVE



























This year's CFP-E/shots Young Director Award is celebrating 20 years in stellar style. Olivia Atkins caught up with the Gold Screen winners to talk about their work and peel away the layers of inspiration behind their directing success: blinding love, Trump piñatas and humanity's dependency on technology; no topic is too tough for these young masterminds to take on

AWARD WINNERS

Silver Screen Africa Finding 42, Dan Mace Silver Screen Northern America Salomon Ligthelm

Changing the World Gold Screen Europe The Hardest Word, Hilow

Silver Screen Africa Silver Screen Europe Gabriel B Arrahnio

Film School
Gold Screen Europe ABC of Death, Dorian & Daniel Gold Screen Northern America Star* Back Home.

Marco Prestini

Music Video Silver Screen Europe Bomba Estereo Soy Yo, Torben Kjelstrup Silver Screen Europe The Blaze *Territory,*Jonathan Alric

Gold Screen Northern Daughter *Medicine*, Salomon Ligthelm Gold Screen Europe Bonobo *No Reason* Oscar Hudson

Silver Screen Africa Silver Screen Asia-Pacific The Kindness of Strangers, Ben Dickinson

Silver Screen Northern America Silver Screen Northern America Salomon Ligthelm Silver Screen Europe Lina, Nur Casadevall

Gold Screen Europe Gold Screen Europe Frederik Louis Hviid Gold Screen Latin America La Madre Buena, Gold Screen Northern America
The Cage, Ricky Staub
Gold Screen Middle Vows, Tal Zagreba

Special Jury Award Film School Europe Langkjær Bojsen

Silver Screen Europe Robert Rushkin – The Artist, Builders Club Silver Screen Europe OSU. Judith Veenendaa

Silver Screen Northern America Cole Webley

Gold Screen Europe British Vogue Alexa Alexa: Dating Alexa Chung, Cloé Bailly

aise a glass (of rosé, naturally) to the bright young stars who were garlanded at this year's Young Director Award at the Cannes International Festival of Creativity.

Now in its 20th year, the YDA - organised by the Commercial Film Producers of Europe (CFP-E) and supported since its inception by shots - awards the work of young directors from around the globe. This year's roster of winners come from six different regions: Europe, Northern and Latin America, Africa, Middle East and Asia-Pacific.

While some of the winning directors are fresh out of film school, others have made a career change and turned to direction as a positive

mid-life crisis, while a number have reached the director's chair after climbing through the production ranks from intern via first AD.

This year's jury was led by Stink founder and managing director, Daniel Bergmann, assisted by an eminent panel of production and creative agency experts, industry journalists and fellow directors, as well as CFP-E president and YDA chairman, Francois Chilot.

After debating long into the night, the jury selected 26 entries displaying the special something that lifted them above the 63-strong shortlist. The talent this year was such that the jury even awarded an elusive Special Jury Award.

Søren Peter Langkjær Bojsen









- which is six minutes of the film - was shot in less than an hour, which was the time we had to work with Danish

How would you define the film's style?

journalist Martin Krasnik.

It's a hybrid of formats. The opening montage mimics YouTube by presenting different styles and snippets of audiovisual media. Then the interview was shot as a regular TV interview. I love that format. I watch a lot of TV debates and I didn't want to cinematise the aesthetic. The beginning of the film is documentary in style, whereas the rest of the film becomes increasingly static and the lighting (as well as the narrative) mimics classic cinematic fiction. The style warps and becomes more unreal as we travel down the rabbit hole. I also wanted to translate the feeling of entering the machine and seeing the world through its perspective. This led to experiments with a technique

What qualities did you want your protagonists to embody?

beautiful glitches, such as the

called datamosh, where video files are

damaged in a way that creates quietly

blooming flowers on the end credits.

I'd worked with Simon Bennebjerg, who plays Sigurd, before and knew that I wanted him in this film. I created the character of Sigurd with him in mind. He's incredible at delivering unlikely lines in a convincingly natural way. He had to pull off being a technological genius, a kind of Steve Jobs-esque character on the verge of a breakdown and I knew that the TV interview in particular would be difficult because you can't fake

intelligence. Simon has a mysterious aura. You can't help but keep looking at him, mystified.

What were the biggest challenges on set and how did you overcome these?

The biggest challenge was syncing the crew. Everyone worked for free and had various levels of experience. It made scheduling quite challenging, but I simply stayed calm, accepted things the way they were and constantly reorganised!

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

Being on set has always induced a lot of anxiety, but on *Delphi*, this was dwarfed by the joy of shooting. I realised directing films is my calling.

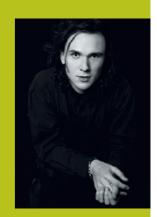
The tone of the film is quite dark. Do you think it ends with a positive or negative message?

The ending offers some freedom of interpretation. Has Sigurd lost his mind or has the machine actually spun out of control? Either way, it's bleak. I'm interested in how technology is being integrated into society and Delphi explores the pitfalls that we face as a consequence of this.

What are you working on next?

My second Super16 project, a sci-fi/ medieval web series pilot. Then I'll start on my final assignment, another project with Simon Bennebjerg, a sci-fi piece uncovering moral dilemmas produced by the current sociotechnical evolution. Besides that, I hope to make off-grid commercials for anyone wanting something witty, intelligent and a bit nutty.

were and



SØREN PETER LANGKJÆR BOJSEN REPRESENTATION

baconproduction.com



Special Jury Award: Film School, Europe

How did you get into directing?

I moved to Copenhagen almost 10 years ago, where I made a few films and gained work as a first assistant director (AD). Until recently I was still unsure whether to pursue a career in film or academia, but then I was accepted by the Danish film school, Super16, in 2015 and that finally convinced me. The school provides an amazing creative community and is tolerant of atypical film talents.

What inspired *Delphi*?

I initially knew that I wanted to make a film about two men in their twenties who develop a project together, then one of them suddenly wants out; about friends growing apart and doubting all that they've pursued in life; about the unease of being in your 20s and feeling derailed. But I didn't know how to contextualise these themes until my Super16 co-writer, Anna Louise Petersen Amargós, suggested that their venture could be a smartphone app. Suddenly the whole story came together - an app that can predict its user's needs but ends up challenging our existence as free individuals. I've had a lifelong obsession with AI and am currently finishing a master's degree on the relationship between artificial intelligence and politics - so the research was easy.

Tell us about the shoot.

We had five days of shooting in and around Copenhagen, excluding the opening montage, which was shot independently of everything else. I'm proudly efficient on set, as a former first AD. Five days for a 26-minute film was really dynamic. The TV interview

Oscar Hudson



Bon

Bonobo No Reason

Gold Screen Award: Music Video, Europe



Hilow





The Hardest Word

Gold Screen Award: Changing the World Frame by Frame, Europe







Tell us about your route into directing.

I first learned how to shoot and edit making skate videos with my friends in my teens. At university I made one-man-band type videos for anyone who'd let me and eventually I got a few opportunities making videos for *iD*, *Dazed* and *NOWNESS*. Slowly but surely I ended up with more credits as director and fewer as videographer.

What inspired the concept for *No Reason*?

I'd pitched the basic idea of a repeating room getting smaller and smaller around a person shot in a continuous sequence for the first single off Bonobo's Migration album. They ended up making a great video for that track with Bison, but when single number two, No Reason, came around, the commissioner. John Moule. asked me to submit the same idea. I had just been to Japan and discovered the phenomenon of hikikomori [Japanese reclusives] and that really made the idea fall into place conceptually.

Why did you choose to shoot everything in-camera rather than use CGI?

I'm quite technically- and conceptually-minded and come from a very DIY background in terms of making films. I like to understand every aspect of the process before a shoot. When I first started out I had no idea how to do computer VFX, so became interested in building sets. These days the central trick of a video comes first and I build a narrative around that.

How long was the production process?

About four weeks, and we needed it as there were so many props and so much construction to do. But it was great to have the time to develop the finer details of the narrative as well.

What were the biggest challenges on set and how did you overcome these?

Every aspect of this project was unusual and unconventional and there was basically no road map for how to achieve it. We had to design a totally custom grip system to pull our tiny camera, itself rigged on a DIY wooden sledge. We had to shape the set design around the practicalities of shrinking props 18 times and almost every department was working in ways they had never done before. We had gaffers gluing mini prop lamps together, construction managers cutting the camera track system and our DIT customising the mechanical crank for pulling the camera.

What did you learn during the making of the film?

How to pull a camera through a 100ft-long mousehole and how incredible my crew is – people who were my friends before we started making films together. Sometimes I can't believe my luck that they're also such incredibly talented filmmakers.

What can we expect from you next?

I have a few big music video releases coming up, then I'm going to make more short-form bits and bobs. Sooner or later, I'll get stuck into a feature project.



OSCAR HUDSON
REPRESENTATION
Worldwide
pulsefilms.com

What was your route into directing?

We met working as in-house editors at an ad agency. After four years we went freelance, and started (badly) directing some of our own work, so decided to give being a duo a go. We got an office space, made a load of films and then got matching tattoos of our logo to seal the deal.

Where did the idea for The Hardest Word come from?

We heard about George [Montague]'s campaign [to obtain an apology for his 1974 arrest under anti-gay legislation] through Facebook and wanted to help raise his profile.

How did you gain George's trust?

We travelled to Brighton to meet George and his husband Somchai. George puts his longevity (he's 95 years old) down to drinking multiple cans of Diet Coke a day, so by the time we'd drunk six litres of it he'd filled us in on his life story.

What were the biggest challenges?

Asking George tricky questions. It's very important for us to navigate the conversation in a sensitive way. You can't shy away from tough questions, otherwise you won't get an honest film, but there's definitely a way of doing it that doesn't cause needless upset to the interviewee.

How important was it to use archival footage? We wouldn't have been able to represent the breadth of his life without it. Luckily he kept pretty much a daily journal for most of his life so we had plenty to

work with!

What does it mean to win a Young Director Award? We are super excited to have won, because neither of us have won anything before. Not even at school.

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

Our passion lies in documentary making, so hopefully more docs. We think it's important to give marginalised communities a voice.



HILOW

REPRESENTATION UK radicalmedia.com

Marco Prestini





Star* Back Home

Gold Screen Award: Film School, Northern America





What was your route into directing?

I've always been fascinated by visual arts and I started experimenting with VHS from an early age. I grew up with lots of cameras lying around the house because of my dad's manic obsession with photography. It took me a degree in business to realise that maybe I had a shot at it. So, once I graduated, I moved to California to start from scratch and attend the film programme at ArtCenter College of Design.

What inspired the idea for the film?

Star* Back Home began as a backup film after a bigger installation project fell through because of budget and timing issues. I had been working for Golden Goose for quite a while and the brand needed a film to celebrate their 10-year anniversary selling sneakers, so they gave me carte blanche to write something. My goal was to create a film that felt gritty and raw; something that could reflect the distressed look of their signature shoes and capture the unique quality of the product. It took a few days to refine the idea of a human assembly line where models are forced to run for miles every day, working eight-hour shifts, to manually fuck up each pair of shoes, until they're finally ready be shipped.

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

We shot for almost a week, non-stop, travelling from Oregon to Southern California. We were constantly splitting between sunrise and sunset, taking breaks during the day to sleep. It was intense, especially because we were shooting in the summer and, up

north, the sun would start rising at 5am and set at 10.30pm. I think the biggest challenge was fitting the scope of the script within our tight budget. On each day of shooting our crew would become smaller and smaller, to the point that on the last day it was only me, the producer, the DP and the talent. That was the scene where the runner finally stops in the middle of the desert and decides to come back. The moment we reached the location and stepped out of the car, our SUV got stuck in the salt flats and we had to spend several hours pulling it out from the mud. The only take we managed to shoot is the one you see in the video.

Tell us about the casting process.

I knew from the get-go that casting was going to be tough, especially because we were shooting for so many days and it was impossible to afford models at agency rates. I couldn't go with ordinary faces, though. The story was set against a rural backdrop so I wanted to contrast that with the casting - that was my edge. I also needed somebody who could run and, believe me, you'd be surprised how hard that was to find. We auditioned 20 to 30 guys for the leading role, but nobody felt right. So we decided to cast around town, through friends and friends of friends.

The sound design is impeccable, how important was it in framing the story?

We didn't pick up any sound. What you hear was entirely recreated in post by my sound designer, Guido Smider. We've worked together on many projects and push ourselves a little further every time. I can't stress enough how important sound is, especially in projects like this where the concept develops with the music. It's always a fun process with Guido and I sharing different references and combining them to bring the visuals to life. I actually wrote the lyrics of the track, which was recorded in Milan while I was connected via Skype from LA at four o'clock in the morning.

What have you learned during the process of making the film?

The entire shoot was a great exercise in blocking and camera movement. When you are making these kinds of films, you need to be extremely careful about how you design the transitions between one shot to the other. If one of them fails, you suddenly lose continuity and all you can hope for is that you'll figure it out in the edit, which sucks. In our case, we had no way of shooting in chronological order, therefore sometimes we had to figure out ways to connect a passage through the Mojave desert to a field out of Salem (Oregon) that had been shot five days before under an entirely different light. That sequence with the clothesline and the pool, for example, was shot in two different locations half in Oregon and half in LA.

How does it feel to win a YDA and what can we expect to see from you in future?

It was completely unexpected! I'm very grateful to the jury and also honoured to share this award with other directors I admire. I have lots of ideas for the future and am currently developing a series of projects.

"On the last day it was only me, the producer. the DP and The moment we reached the location our SUV got stuck in the salt flats. The only take we managed to shoot is the one you see in the video"



MARCO PRESTINI

REPRESENTATION
US/UK strangelove.co
France slowdance.fr
Italy think.cattleya.it
Germany bluefilm.de
India oddiout.com

Ian Hunt Duffy



director?

As a child I spent hours with

the camcorder attempting to

recreate my favourite movie

wanted to be a director. At

filmmaking and I also met

individuals. After graduating,

it was tough getting work or

getting films commissioned,

but I kept at it and eventually

started my own production

What inspired Gridlock?

I love high-concept thrillers

set in a single location. I was

stuck in traffic one day, when

thriller came to me and the

sort of suspense that could

be created in that restricted

environment really excited

of a father whose daughter

me. From there I had the idea

goes missing from their car. I

pitched the concept to writer

Darach McGarrigle and he

primal fears like losing a

trust people around you.

child and not being able to

We're both fans of TV shows

that fit tension and suspense

into a 20-minute episode, so

we wanted to achieve that in

a short film and create an

exciting mystery for the audience to solve.

liked how it touched on very

the idea of a traffic jam

in the director's chair.

company. Now I'm finally sat

scenes. I always knew I

Ireland's National Film

School I was exposed to

different aspects of

many like-minded

Gridlock

Gold Screen Award: Short Film, Europe



Dorian & Daniel





Volvo ABC of Death (spec)





What challenges did you How did you become a have to overcome on set?

Creating the traffic jam was complicated. Given the small budget, we couldn't afford many action vehicles, so we made the traffic jam using most of the cast and crew's cars. But at the end of each day, everyone would drive away! So we'd have to reset and restage the traffic jam every morning.

How did you maintain momentum?

You never want a short film to outstay its welcome. I spent a lot of time with my editor honing its pace and flow. The sound design and score were equally crucial in building suspense. We held a test screening ahead of locking the picture to see how it played with an audience and one of the biggest compliments was that the film didn't feel 20 minutes long.

Tell us about the protagonist.

Losing a child is every parent's worst nightmare, so I wanted Eoin to be an everyman - someone the audience can empathise with. I needed an actor who could confidently convey a whole range of emotions confusion, fear, anger, despair. Moe Dunford has a great physicality and edge that worked well.

What have you learned from making the film?

To be willing and ready to adapt when problems arise. We had to change our location at the last minute. Thankfully the tighter, more restricted road boxed us in, creating more claustrophobia on screen and allowing us to get closer to the action.

What does it mean to you to win a YDA?

I've enjoyed previous success as a producer, but directing was always my first passion, so it's an incredible honour and a real boost for me personally.



IAN HUNT DUFFY REPRESENTATION Worldwide failsafefilms.ie



We instantly got on and quickly realised we shared the same visions and styles. Luckily, we excel in different areas. We shot our first project at the Filmakademie and have worked together ever since.

The Gashlycrumb Tinies: A Very Gorey Alphabet Book by Edward Gorey. We loved its dark humour, but hoped to balance the macabre with comedy. The staging was inspired by an old British village and we used repetitive camera movements to illustrate the repetitive cycle of death.

We sent Volvo the script before shooting because we needed access to their latest model, the XC90. Initially they weren't convinced, but eventually they agreed to lend us the car... We didn't approach them with the finished spot.

Creating the village, because we only had enough money to shoot in southern Germany, so location scouting was tough as it doesn't look very English there! After shooting, Daniel went to the

UK and photographed British street signs and houses. It took weeks replacing them in the film but it really set the tone.

Originally, we envisioned a xylophone playing and a little kid singing. But it didn't fit the images. We worked with Yessian Music to find the Frank Sinatra-inspired number we used.

This was our first attempt at comedy and we found it quite restricting. Humour requires precise timing. With emotive films, the edit can flow more freely. Comedy isn't what we want to focus on.



DORIAN & DANIEL

academyfilms.com bigfish.de element-e.net

Salomon Ligthelm





Medicine

Gold Screen Award: Music Video, Northern America





Why did you get into directing?

I was originally interested in music, which is why I studied sound engineering at SAE in Dubai. I immediately got a job as a creative, tackling sound design and live sound work, but I quickly got bored. This was around 2010, just as the DSLRmovement was taking off. I decided to buy a 7D and devoted all my free time to learning and making experimental short films. Although I initially didn't know much about stories, strong concepts were important to me, so while many young DSLR shooters were shooting lens tests or camera tests, I was trying to shoot simple ideas that had a creative through line. Looking back now, I think that's what separated people like Scandi director Gustav Johansson and me from the DSLR noise.

How did the idea for *Medicine* come about?

The DP on the project, Khalid Mohtaseb, met Terry and Becky when they were extras on another film he was working on. He dug a bit further into their story and sent me an interview he'd done with them. And I became mesmerised by their love for each other. We didn't know what format this story could take; we initially considered a short doc but eventually settled on a music video as it gave us more creative liberty. Becky is actually blind and almost every scene in the film is based on extracts from their interview and from real events in their lives.

How did you approach directing a real-life couple?

We just tried to get them to do what they normally would. We essentially started by capturing part of their everyday routine and slowly but surely gave them direction to build up towards a larger piece. I wanted it to be rooted in reality.

The track fits the spot perfectly. Tell us how you came to find the music.

We had two tracks in mind and we actually built the edit using the other piece of music. I replaced the other track with *Medicine* at the last minute and it resonated much more with me. I adjusted a couple of frames here and there, but essentially the emotional beats landed a lot stronger with *Medicine*, so it stuck.

What was it like directing someone who is actually visually impaired?

Honestly, that was the easiest part of the shoot. Becky wasn't self-conscious about what she looked like.

Technically, of course, directing a blind person is challenging, but emotionally it's really liberating. Often with talent, you have to shed the veneer of the "actor". However, Becky didn't have that, so her performance was quite natural.

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

We shot in Lone Pine, California for two days. We had a small crew of between six and eight people who believed in what we wanted to do. We certainly had some challenges – the most notable of which was getting Becky, who cannot see, to drive a pick-up. We had to build a rig so that she could be pulled by another vehicle, while we got shots from the front and in profile, using a body double for behind shots. Shooting this film was also very emotionally taxing for the crew and also on our subjects, as they had to relive some pretty sensitive moments from their past. Often, we had to cut shooting time short to allow for emotional recovery.

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

I learned that I'm drawn to real people and their stories. I find a lot of truth in their performances. When I walked away from the scene of Becky trying to look at herself in the mirror, I remember thinking that these are the sorts of moments that move me – the real, unadorned, fragile yet beautiful moments within another person's life that sober me up and make me thankful for my life.

You entered three films into this year's YDA. Two won Silver and *Medicine* scooped Gold. What does the YDA mean to you?

It's always a tremendous honour to be recognised by your peers and getting the YDA recognition has been amazing. I think more young talent look to the YDA as a benchmark, and work hard towards getting the jury's attention.

What are your directing ambitions?

I'm focussing the next couple of months on sport/fashion/lifestyle jobs and then I'll also delve deeper into music videos. On top of this, I'm in the early stages of developing a feature. But it's a long road so I'm in no hurry. "When I walked away from the scene, I remember thinking these are the moments that move me, the real, unadorned, fragile yet beautiful moments in another person's life that sober me."



SALOMON LIGTHELM

REPRESENTATION France gangfilms.com Rest of world stinkfilms.com

Sarah Clift



La Madre Buena

Gold Screen Award: Short Film, Latin America



RICKY STAUB





Gold Screen Award: Short Film, Northern America





At what point did you decide that you wanted to become a director?

I had a revelatory moment one day. It was 12 years into my career as a creative in advertising agencies and I'd often experienced moments of frustration at work but never quite understood why. Then a friend bought me a packet of crayons with a quote on the front: "What would you attempt if you knew you could not fail?" Suddenly, "write and direct a movie and play polo" popped into my head, taking me by surprise. But looking back at my achievements and interests so far - art school. graphic design, stand-up comedy, sketch writing and my passion for film - it made sense. So, I enrolled on night and weekend classes in film and two years later, quit my 18-year agency career. Jorge Aguilera at Madrefoca invited me to co-direct a commercial with him. Working on such a big job with an amazing crew was incredible and I loved it. Six months later, I'd written a script and was shooting my debut short in Mexico City with Madrefoca.

La Madre Buena was inspired by true events. Tell us about what happened.

I fell in love with Mexico on a horse-riding trip a few years ago and last year an

American rider asked me where they could find a Trump piñata to take home. I didn't know they even existed, but thought it was a great idea for a short. Things were getting interesting in the US elections and Donald Trump was in the middle of his campaign. Although I based some themes on his dialogue around women and Mexicans, there were also themes close to my own life - like growing up in the countryside with motorbikes, horses and a childhood filled with TV comedy.

What were the biggest challenges?

On a first film, everything is a challenge. Timing was really important because it was so topical. The edit had to correspond to what was happening and the film had to come out before the US elections. This created the second challenge: after the shoot I was back in England getting things done and I realised I'd need to open every door and chase down every opportunity.

What does it mean to you to win a YDA?

Two years ago I attended the YDA as I was quitting my career as an agency creative director. I announced to my partner that I'd be coming back to "win one of those YDA awards" and now, two

years on I've won Gold! It feels amazing to take risks and see them pay off. You need to think big, say what you want to do out loud, then get on with it. An old boss told me I'd had the most positive mid-life crisis he'd ever seen

What else are you working on at the moment?

I've spent the first half of the year developing projects, getting ready to start shooting again and I now have two new short film scripts written and a feature film project in early development. I'm living my dream.



SARAH CLIFT REPRESENTATION Mexico madrefoca.tv **United Kingdom** academyfilms.com academy-plus.com



How did the idea for *The* Cage come about?

A close friend runs a non-profit in the North Philadelphia neighbourhood where we filmed. He'd tell me about kids he coached, who had hard home lives, and how playing basketball was a miracle for them. Outside communities see North Philly as this evil place. But I came to know it as somewhere I was accepted and loved and learned from. I wanted to give people a view of a world I loved – both the darkness and the beauty.

Tell us about the casting process.

I did months of prep and writing leading up to the shoot, scouting locations and also relationshipbuilding. I knew that I wasn't going to be able to cast this film traditionally: it was too nuanced a world to capture Instead I did "stoop casting" - meeting with real people in their own environment. Our producer grew up in the neighbourhood so introduced me to many of the characters in the film, like Miss Margaret, the elderly woman who protects the main character from the police. She knew exactly how to play the role because she was the role.

Where did the title come from?

My original inspiration was the sequence on the rooftop with the vines: the main character playing

basketball against his own elements. And people would often describe the neighbourhood as a cage - keeping people in and not letting them be free. When I saw "The Cage" was graffitied on the backboard of the court where we were shooting I knew for sure that was the title.

What does it mean to win a YDA?

Many people told me I wasn't going to be a good director. So to win Gold means a lot, because of the negativity I overcame.

What's next for you? I'm really excited to see new commercial and music video opportunities opening up since joining Great Guns.



RICKY STAUB

REPRESENTATION France/Netherlands insurrection.paris Rest of the world greatguns.com

Tal Zagreba





Gold Screen Award: Short Film, Middle East







How did you get into directing?

I began directing because of a broken heart. My first love abandoned me suddenly after five years together and I felt like I was going to explode. I decided the best way to handle the break-up would be to do the thing I've always feared - make a film. This is how my first short, *Humor*, was born out of personal tragedy. It's about a frustrated street artist who's ignored by everyone, and then he suddenly screams. Ironically, his scream goes viral and he conquers the world. More ironically, the short film turned into my own metaphorical scream and it ended up conquering the world when it was officially selected to screen at dozens of film festivals such as New York Film Festival and Mill Valley Film Festival, even winning Best Non-European Independent Dramatic Short in 2014 at the European Independent Film Festival.

What was the inspiration for Vows?

Vows is based on a true story that happened to my close friend and the film's screenwriter and producer, Tal Miller. A couple of years ago, he organised a surprise silver wedding party for his parents. They came home and were astonished to find 80 of their nearest and dearest gathered in their back yard, including the rabbi who had married them 25 years earlier. Miller told me that what he remembers most about that day was the look on his father's face. He recalled his father looking "like a man standing on the railway tracks, ready for the train to hit him head on" - and I couldn't resist. It was just the perfect inspiration for a film.

How long was the shoot and what was the most challenging aspect of the project?

We shot the film over three nights in a big house based in the Israeli mountains near the city of Haifa which is a very cold and windy place once the sun goes down. There were so many challenges: from creatively directing each scene in one shot, to motivating and instructing a crew of more than 50 who were freezing and craving sleep. But the bedroom scene, where Amos (played by Dalik Wolinitz) is alone with his wife Orit, (Shiri Golan) and confesses that he wants to leave her, was probably the most difficult one to film. Capturing sincerity in the moment was tricky, so I decided to let Wolinitz and Golan improvise the scene. I directed Wolinitz to not speak and just express himself using body language, something Golan was not aware of. The tension between the couple, helped by Wolinitz's unpredictable silence, created a powerful intensity which is my favorite part of the film.

What was the casting like for the job and did you know what characteristics you wanted the protagonists to have?

As the film is based on Tal Miller's story, we were looking for actors that matched the qualities and characteristics of his parents. Dalik Wolinitz and Shiri Golan had us mesmerised from their first audition. We cast Israeli actress Riki Blich as the lover as she's someone I personally admire a lot. While the son Eyal, whose role was inspired by Tal, was played by one of Israel's best young

actors, Michael Moshonov, with Maya Wertheimer taking the role of his sister. I feel privileged to have worked with such an incredible cast. They really taught me how to be a better director by listening to my guidance.

What have you learned during the process of making the film?

I've learned and understood about the power of friendship. Directing such a sensitive story based on your friend's parents' biography is not a simple task emotionally - not for me and especially not for him. That's why I can't thank my dear friend Tal Miller enough, as he put his heart on the table and trusted me completely. Plus he sacrificed more than anyone else involved to make this film a reality. Of course, we had our disagreements, but our mutual respect and friendship won through - and today we're closer than ever. That said, I've also learned to trust my intuition and follow my instincts no matter what.

What does it mean to you to win a YDA and what can we expect to see from you in future?

Winning a Gold YDA for *Vows* and being nominated for my music video *Legal Eyes* is the best compliment I could ask for as a young director. I've recently signed to Great Guns for global representation and both films caught [global CEO] Laura Gregory and [global EP] Sheridan Thomas' eye, inspiring them to approach me. I was completely taken aback by their invite to bring me to Cannes Lions – my first time! Thanks to them I could attend the ceremony and enjoy one of the best moments of my life.

"I directed Wolinitz to not speak and just express himself using body language, something Golan was not aware of. The tension between the couple... created a powerful intensity... my favourite part of the film"



TAL ZAGREBA
REPRESENTATION
Worldwide
greatguns.com

Frederik Louis Hviid



Halvmand

Gold Screen Award: Short Film, Europe



Cloé Bailly





British Vogue Alexa on Alexa:
Dating Alexa Chung

Gold Screen Award: Web Film, Europe





Tell me about your route into directing.

I interned at Lars von Trier's company, Zentropa Productions, for four years, where I helmed my first short, Palma, which Zentropa partly financed. Palma is about a young man escaping a life of crime. It toured the festival and award shows but most importantly it got me into the Danish film school, Super16. Besides fiction films, I started to develop my interest in commercials and music videos and began freelancing on small jobs.

How did the idea for Halvmand come about?

A dark (and not so) romantic comedy seemed like a challenge. The actor, Jens Albinus, and I were shooting a music video together and we had great chemistry. During breaks, we talked about the plight of the modern man and how masculinity is perceived in society today. Four months later he contacted me with an idea for a movie about a man who was desperately trying to figure out his place among women. I wanted to make the drama both personal and treacherous. So I decided to involve Albinus' real wife, Marina Bouras, and adapt his most famous role as Halgrimm Ørn Hallgrimsson from Danish TV show, The Eagle. Balancing a serious

relationship with a demanding career can be difficult - but I thought it was something most people can relate to. I took the treatment to screenwriter Morten Pape, who wrote a funny and sensitive script.

There's such great chemistry and emotion from both your leading characters. What was it like directing them?

I spend a lot of time understanding my characters. I wanted the actors to be in a constant state of confrontation and relentless opposition without them ever directly discussing the problem. Bound by love, they act incredibly selfishly. I discussed the characters in detail with Albinus and Bouras before shooting began. And when the cameras started rolling, I encouraged them to have fun. They're both incredibly talented actors with a wide dramatic and comedic range, and we felt safe in each other's company.

The film is emotional but it's also darkly witty.

Good comedy isn't about getting the audience to laugh at all costs. When shooting I was very clear with the actors to not act the scenes as a comedy. Instead I focussed on each scene's drama and relied on the premise of the

script to pull the humour through. At a test screening, audience members said they laughed but felt bad about it afterwards. I love that!

What does it mean to you to win a YDA?

I was nominated in 2016 but didn't win, so to return and win Gold feels amazing.

What can we expect to see from you in future?

My debut feature, SHORTA, co-written and directed with screenwriter Anders Ølholm, just received funding from the Danish Film Institute, so we are hoping to begin shooting next year.



FREDERIK LOUIS HVIID REPRESENTATION Worldwide storyroom.dk



I started off as an actress, but hated it. Then I became a first AD and realised that all I wanted was to take the director's place. One of my best friends told me to stop fantasising about it and just start. We gathered a few good mates, a camera and cool props and I shot my first video.

British Vogue approached me with an "X on X" concept. Besides this and knowing Alexa Chung was the talent, they gave me full creative freedom. I thought of the funniest ways I could oppose Alexa to Alexa and that's how the idea of a bad date came up.

What was the most

Timing was a massive issue - we shot in one day - and that's why I chose a simple mise-en-scène. The biggest challenge was to obtain a solid performance from Alexa, because the whole film relies on acting. I put on a wig and acted with Alexa as Alexa, which gave real authenticity to the dialogue - key for comedy.

Besides a single wide shot where we see the two Alexas together (a simple trick: shoot each Alexa on each side of the table, and join the shots in post), we used mostly a simple shot/ reverse shot structure.

I'm a comedy director, so humour is always my way of approaching things. I love to show flaws, the lame situations we all go through.

I'm super grateful for this award. Having your hard work recognised by the industry is a real boost.

I'm in post production for a smartphone spot and shooting a branded content piece. Next, I'll be shooting a dark comedy short.



CLOÉ BAILLY Worldwide caviar.tv



BY FORGING RELATIONSHIPS WITH THE SIBLINGS THEY NEVER KNEW EXISTED, CHILDREN OF SPERM DONORS ARE REDEFINING FAMILY FOR THE MODERN ERA.

Your friend has a coworker who, he swears, is a carbon copy of you. You share the same mannerisms, the same chin, the same taste in music, even the same mango allergy.

14,000 siblings make contact since its inception in 2000. The site's co-founders, Wendy Kramer and her son Ryan, who is donor-conceived, created the site after Ryan

to develop a "more secure sense of identity". So in making a bond with others, donor-conceived people form a stronger bond with themselves.

TURNS OUT, SHE'S YOUR SISTER.

It's a story more common than it seems. Chance encounters used to be the only way donor-conceived people — who know little to nothing about half of their genetic identity — could learn about the existence of siblings.

There are millions of donor-conceived people in the world today, though the exact number is unknown. Loose regulations on the sperm banking industry means there is no record of how many babies are born each year through sperm donation, how much spermis bought and sold, or how many children a donor can have. One donor in Britain has reportedly fathered 800 babies.

While anonymous donation is banned in the UK, it's still legal in the US. Proponents of anonymity argue a ban would lead to fewer donors and higher fees for clients (though it's worth noting that the UK saw an increase in donors after the ban was instated). However, that anonymity prevents donor-conceived children from understanding their genetic history and medical predispositions. It also prevents them from connecting with biological siblings.

Thanks to the internet, though, true anonymity no longer exists. The emergence of DNA services like Ancestry.com and 23andMe have empowered donor-conceived people to fill in gaps in their genetic history.

The Donor Sibling Registry is a website dedicated to helping half-siblings connect. It has 53,000 members and has helped over

became curious about his biological father. "Knowing his siblings is an important part of his identity, how could I deny him that?" says Kramer.

The connections become instant — not just for the siblings, but for their families as well. "I look at my son's half siblings and I see part of [him] in them; I feel this innate connection, says Kramer, "with the mothers and fathers. Our kids share something really special and unique and that makes us bonded."

The Donor Sibling Registry alone has seen countless success stories. One memorable case involves a group of half siblings, all born within months of each other, who live in different states. They get together frequently and are all considering attending the same college.

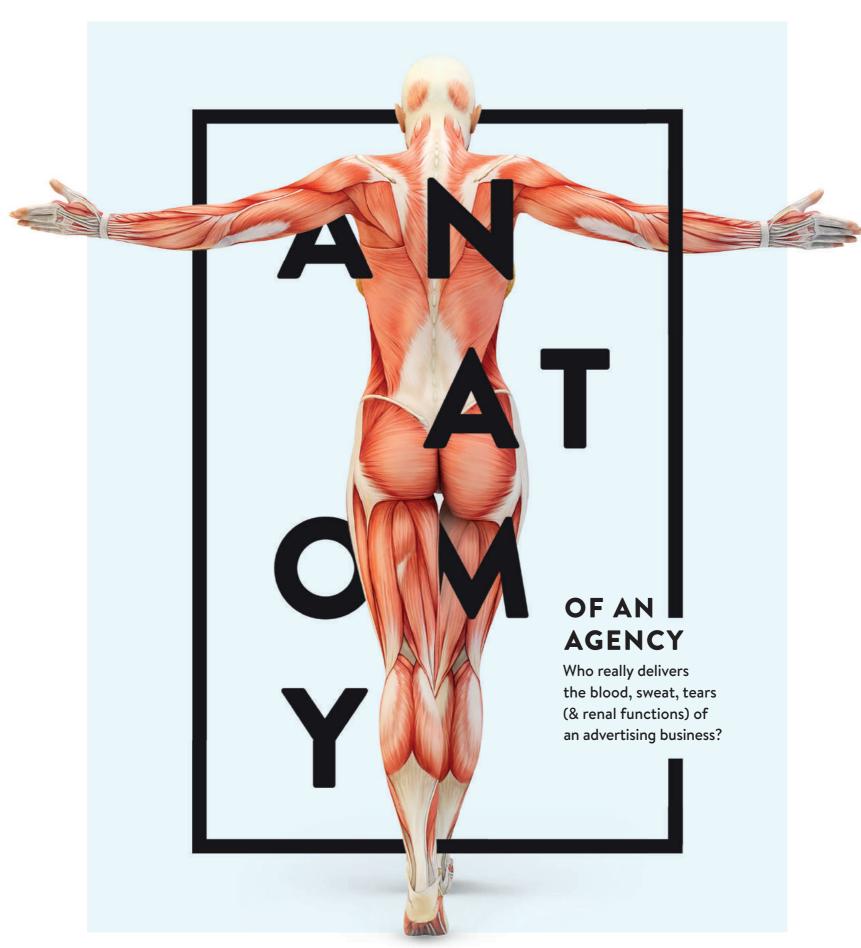
In some cases, the siblings share many similarities, including physical characteristics, interests, and even the same sense of humour. Other times they've had such different early lives and upbringings that it seems they have nothing in common at all (except, of course, a father). But in each case, the siblings share the feelings of uncertainty that come with not knowing half of your genetic background; the kind of genuine empathy that's lacking in our world today.

Connecting with half-siblings comes with other benefits too. According to a study of 800 parents of donor-conceived people, the main reason to connect with siblings is

So how do we keep empowering half-siblings to meet each other and unlock clues to their genetic background? Wendy Kramer believes the answer is transparency; "Sperm donation is a subject that makes people uncomfortable to talk about, but it's not fair to the kids. It's their identity, ancestry, their family."

For Kramer, stricter industry regulations are the first step to transparency. Since their inception, sperm banks have prioritised the rights of donors by allowing anonymous donation; by that logic, the only way to prioritise the rights of donor-conceived people would be to ban anonymity. So in January 2017, the Donor Sibling Registry filed a petition with the FDA to do just that. According to the petition, "open donations not only allow for necessary communication, but also for healthier identity development of donor conceived children; it would be beneficial to allow contact before the age of 18." The petition also calls for stricter regulations arounds around health and medical history, giving donor-conceived people and their families access to critical information they often go without.

Regardless of which side of the debate they're on, both advocates and opponents of open donation can agree on one thing: sperm donation is enabling a new kind of family model to emerge. People who endured the struggles of infertility are able to start the families they feared might never exist; donor-conceived children are creating a profound togetherness that binds complete strangers unlike any other force on earth. As one donor-conceived child puts it: "We are family. We're a different kind of family. But we're a family."



Words by people from across the whole JWT London business. Design by Chris Hutton & Bryan Riddle. Image by Shutterstock

ACCOUNTS DEPARTMENT

What they say: The valves because we keep things pumping.

What others think they are: Kidney and liver. Really just the whole renal system because they spout a load of shit. The hair, because they're all over the place (and not always in the nicest places).

CREATIVE DEPARTMENT

What they say: The womb (and the testicles), because we create and give birth to ideas.

What others think they are: The ego. Full of confidence but difficult to deal with.

PRODUCTION

What they say: The hands. But holding a wallet and with a watch on the

In the olden days before we

became diversified as a business,

likening an ad agency to a human

body included clichés such as

planners as brains, creatives as

hands and finance as a twitchy

nervous system.

Not a hugely satisfying analogy.

However, now that we have

offerings such as shopper

marketing, experiential, customer

data and recruitment specialists

under our roof we asked all

our departments what function

of the body they fulfill. And then

asked everyone if they agreed.

wrist because we actually get stuff created, on time and on budget.

What others think they are: The bowels, because they get shit done.

NEW BUSINESS

What they say: A winning smile and one of these *clicks teeth and shoots with hand*.

What others think they are: That tough, thick skin on the back of your foot that is barely penetrable.

FINANCE

What they say: The brain. One of the most important functions. We control everything.

What others think they are: A cold dead hand, that's impossible to get things out of. Or the anus (in a retentive state).

PLANNING

What they say: The digestive system. We take all the good bits out of everything. We don't make shit though.

What others think they are: The brain. Because everyone knows they're the geeks!

INNOVATION GROUP

What they say: Neuros in the brain (a higher level than the planners).

What others think they are: The bionic additions. Post human skill-sets.

GEOMETRY @ JWT (Shopper marketing)

What they say: The muscular system. Physical availability and physical interaction

What others think they are: The buyer's remorse and sense of regret because they convince you to buy things that you know you can't really afford.

LIVE (Experiential)

What they say: The goose bumps. We excite, surprise, scare, and intrigue audiences.

What others think they are: All five senses, because it's about experiences and they touch each one. But then they would also be the gag reflex, because when you get overstimulated you're generally sick.

MIRUM

What they say: We're the hands because digital is very tactile, and we use our hands to invent.

What others think they are: An X-Men like superhero mutation. Something that is new but makes the body infinitely better and more powerful, but that a lot of people just don't understand.

SOCIAL

What they say: The mouth. We socialise and connect with the world through speech and copy.

What others think they are: A trendy new haircut, shaved at the sides with a top knot and purposefully too short trousers.

HR

What they say: We're the heart, because we deal with empathy and emotion.

What others think they are: Platelets. Helping the body heal. Or tears. They only really appear when someone's upset.

PACE

(integrated content studio)

What they say: The ears because they hear everything.

What others think they are: The G-Spot. Very difficult to locate on a day by-day basis, but when you do find them, what you get is mind-blowing.

COLLOQUIAL

(Content marketing unit)

What they say: Circulatory system. Free-flowing through the body connecting and fueling each different department

What others think they are: A fist, because what they write keeps you gripped. Boom boom.

PUBLIC RELATIONS

What they say: The super ego. The criticisms, prohibitions, and inhibitions that form a person's conscience.

What others think they are: The conscience (but one that isn't always 100 percent perfect).

SENIOR MANAGEMENT

What they say: Nothing. We were too scared to ask.
What others think they are: The spleen — we need it, but we don't really know what it does day to day.

JWT INSIDE

(Recruitment and internal engagement)

What they say: Bloodstream. Employees are the lifeblood of a brand and we help keep those employees in the business.

What others think they are: They're called inside, so all the blood, guts and juices: the important stuff that keeps us working and happy.



OF REGULAR VOICE TECH USERS SAY

A DEVICE'S VOICE AND PERSONALITY SHOULD BE UNIQUE.

Being run over by a car while texting is one clear and devastating consequence of screen fixation. But there are more subtle implications too. "Smartphones actually transform interpersonal processes. The mere presence of a smartphone, even if not in use - just as an object in the background - degrades private conversations, making partners less willing to disclose deep feelings and less understanding of each other," reports Virginia Tech psychologist Shalini Misras as part of her research in Environment and Behavior (*Psychology Today*).

However, there is a light at the end of the tunnel (or at least a strip on the floor) as a new user interface looks to set us free from the omnipresent screen and offer brands a new way to engage their audiences. Voice technology is sweeping the world as assistants like Amazon's Alexa and smart speakers like Bejing Linglong Co's Dingdong capture our imagination. With no need for typing and swiping, voice allows us to shift our gaze away from our devices and get reacquainted with the real world around us.

In the home, everything from refrigerators to television sets are integrating voice activation with the rise of the Internet of Things. In JWT's recent Speak Easy research on voice technology, (carried out in collaboration with Mindshare), 69% of global smartphone users agree that it would be much easier if technology could speak back to them.

Of course, liberation from the screen is unlikely to be absolute with the introduction of screen-based smart speakers, but as augmented and mixed reality go mainstream, even referencing a visual won't require users to look down at their smartphones. Seamless conversations everywhere will mean you won't need to disengage from the real world.

C J Frost, principal solutions architect/ Alexa automotive at Amazon, says: "We really believe that the vision, and the value, is that Alexa is everywhere - the idea that you can have this consistent experience with a voice service wherever you are, wherever you're engaging, bringing people together in the home, with the family, in the work place and out there, in the real world." In this way, voice holds the potential to power better human interactions and bring us together. JWT's research showed 53% of global smartphone users believe voice technology will help people interact more with each other as they won't always be looking down at a screen.

Think about the creative opportunities in this new consumer landscape. If voice technology becomes an integral component of our everyday lives, how will advertisers best capture our attention, and how will consumer expectations change when inanimate objects speak and delight us with useful and entertaining content? Lucas Peon, JWT's executive creative director, says all advertising will have to become interactive – "a poster without voice will feel more dead than ever". This may come in the form of digital signage, services via voice assistants

in smart speakers and retail display units, or even connected packaging - at CES 2017, we saw the launch of talking packaging in the form of Cambridge Consultants' AudioPack concept for drugs and medical devices. Brands need to consider how and where voice can genuinely augment the touchpoints along the consumer journey.

There's also the consideration of the actual tone of voice and how it develops. How can voice reflect a brand's DNA? Should it be casual, flirty, authoritative? Do you opt for male or female, young or old? Will the voice change over time and become more familiar, much in the way people speak differently to each other as they become friends? Or should it be a celebrity voice? The Grand Tour skill for Amazon Alexa uses the pre-recorded voices of Jeremy Clarkson and his cronies, while the BBC News skill uses a pre-recorded presenter's voice.

JWT's research has shown that people have strong preconceived notions about what a brand should sound like globally 74% of regular voice tech users say a device's voice and personality should be unique.

Amazon is making strides in this area. Its Speech Synthesis Markup Language allows Alexa to sound more human and do things like whisper, take a breath to pause for emphasis, adjust the rate, pitch and volume of her speech, and more. Whatever the situation calls for, the key is to hit the right note. If successful, presenters can be music to their customers' ears.

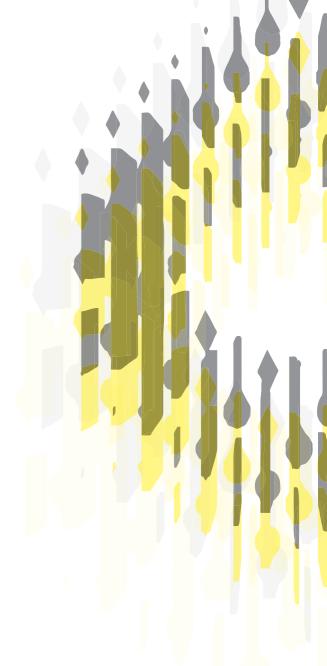
The more voice technology sounds human, delights its users and delivers useful solutions, the more attachment will inevitably grow. Almost half (43%) of regular voice technology users globally say that they love their voice assistant so much that they wish it were a real person.

More astonishingly, 29% of regular voice users globally say they have had sexual fantasies about their assistant. Is this what the future holds for intimacy?

At least in the short term, there are signs that voice will make a positive impact on personal interaction as the screen becomes less pervasive. The 47% of global smartphone users who depend on voice technology at least once a month will be open to new experiences. While this might make new inventions such as striplight traffic lights redundant quickly, we'll all be spending more time interacting with the people (and brands) we love. The central question for our industry is: how can we capture their ears and imagination?

OF REGULAR VOICE TECHNOLOGY USERS GLOBALLY SAY THAT THEY LOVE THEIR VOICE ASSISTANT SO MUCH THAT THEY WISH IT WERE A REAL PERSON. MORE ASTONISHINGLY,

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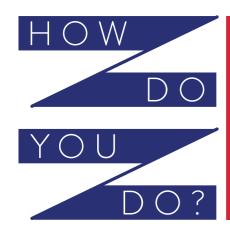
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This could be $\ Q\ U\ I\ T\ E\ N\ I\ C\ E$.

I'M SO AWFULLY SORRY, HOW RUDE OF ME, I DO APOLOGISE.

I think that went quite well, Steve.





UNITED KINGDOM

UNITED STATES

DIVIDED LANGUAGE



Please would you dispose of those taps and old curtains in the skip on the pavement my good man?

I have a relatively good feeling about this.

Hey buddy, will you take those faucets and these old drapes * * and trash them, in that * * * dumpster on the * * * * * sidewalk? * * * * *

I'M SO TOTALLY **STOKED.**

PARK YOUR BUM HERE

l'm sure that's quite right...





YOU HAVE GOT TO BE F***ING KIDDING ME!

* * * * * * * WE'RE GOING TO





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 Bryan Buckley, Tom Kuntz, Samuel Bayer, Armando Bo, Tarsem, David Denneen, Paul Street, Harmony Korine, Henry-Alex Rubin, Patrick Daughters, Christopher Riggert, Gregor Jordan, Garth Davis, Jeff Zwart, PSYOP... So what's stopping you?

For a showreel, contact Avinash Shankar on +91 98210 14102 or +91 22 2353 6806 or email: avinash@stratumfilms.com





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In the spirit of celebrating unity and togetherness, we take a look back at one of the first ads to bring together people from all walks of life and all cultures around the

world: British Airways' Face. Reportedly one of the most expensive adverts ever made, the visually spectacular spot was one of the highlights of director Hugh Hudson's career. But as Graham Fink, one-half of the Saatchi & Saatchi creative team behind the ad reveals, things could have been very different...

ON REFLECTION British Airways Face

About six months after [copywriter] Jeremy Clarke and I had written the British Airways Face script, we finally got approval to go and make it. Now, all we needed was an amazing director.

I had just watched a re-run of *The Deer Hunter*, the 1978 Vietnam war film directed by Michael Cimino. Two years later, Cimino was to bankrupt United Artists – one of the biggest studios in Hollywood – with the filming of his flawed masterpiece, *Heaven's Gate*. The stories about the shenanigans and excesses involved in the making of this epic Western are quite unbelievable and are documented faithfully in Steven Bach's book *Final Cut: Art, Money, and Ego in the Making of Heaven's Gate...*.

So off I went to see our head of telly, Jim Baker. Jim was an ex-marine. I only know this because he used to tell me so himself. "Jim, I've got a great idea for a director to shoot BA Face... Michael Cimino." It was at this point, for the first time, I watched an ex-marine spontaneously combust. "Jesus!" he said. "Have you ever read a book called Final Cut? He makes Tony Kaye look cheap."

Using the Saatchi mantra of 'Nothing Is Impossible', I stepped over the fragments of the ex-marine and soon enough the script was winging its way to Cimino's offices. Two weeks later an answer came back. Cimino wanted US\$1 million just to read the script.

Needless to say, we decided to go with award-winning director Hugh Hudson instead.

Cut to three months later. Hugh, Jeremy and I are in a strange hotel in the forests of Utah. It's deer-hunting season. Twelve-year-old kids are outside brandishing rifles and firing at anything that moves. Apparently, before we'd arrived, one of them had fired shots at an air ambulance as it flew overhead.

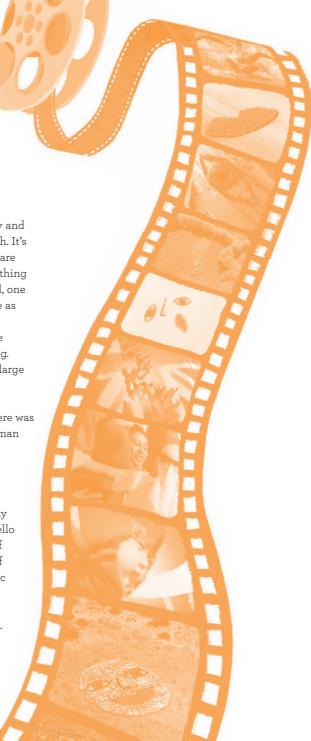
Meanwhile, we are casting a scene where big groups of people come together and hug. I distinctly remember the room being very large with two of the walls built of logs. Halfway through the casting session a polite young lady from the hotel came in and asked if there was a Hugh Hudson present? "There's a gentleman who wants to say hello to you."

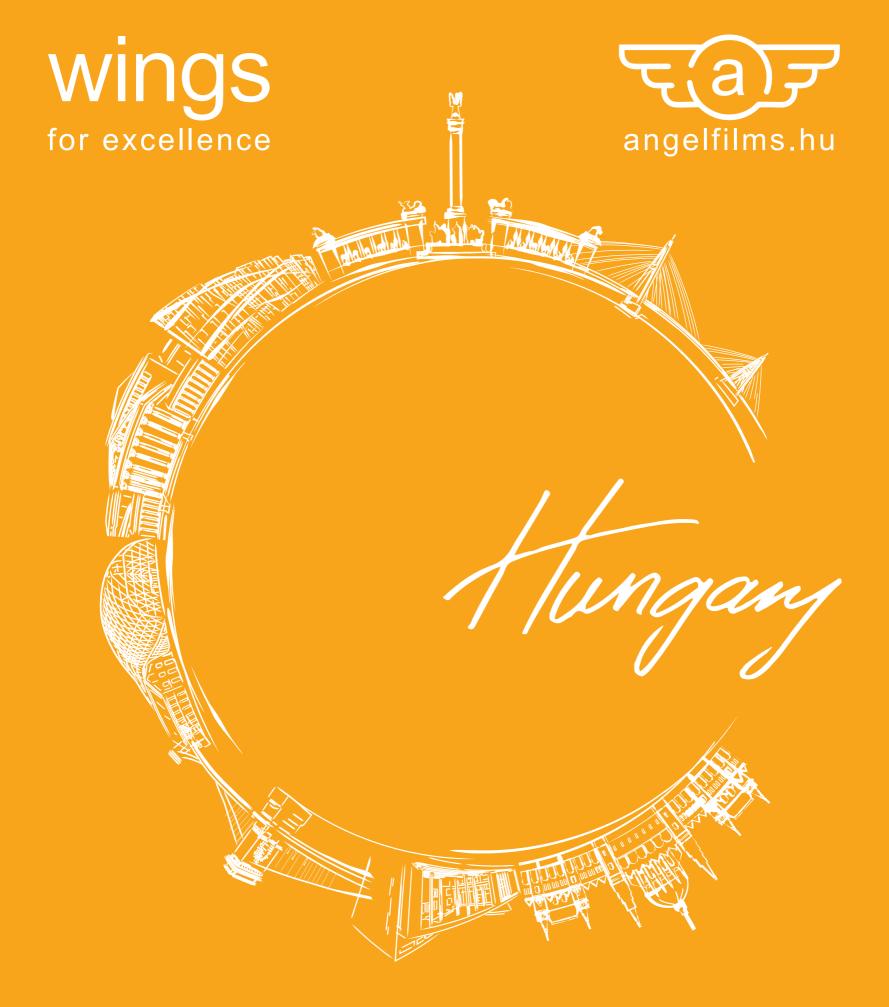
In walks Michael Cimino. They hug. It transpires that Cimino is here to start work on his new film, starring Mickey Rourke.

The next evening in the hotel bar, Jeremy and I pluck up the courage to go and say hello to Mickey. After taking the mickey (!) out of our accents, he tells us about the first day of shooting. The opening scene was a dramatic motorbike crash.

Apparently Cimino started screaming at the stuntman to ride closer to the camera. The next take ended up with bike and rider taking out the camera and cameraman. They had to call an air ambulance! An ex-marine's words were ringing in my ears.

The film was called Desperate Hours. S





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Slovakia Hungary Serbia Montenegro

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