Explorative Research and Praxis

Advertising Commercial Production

(The making of TV commercials)

Commercial creative production

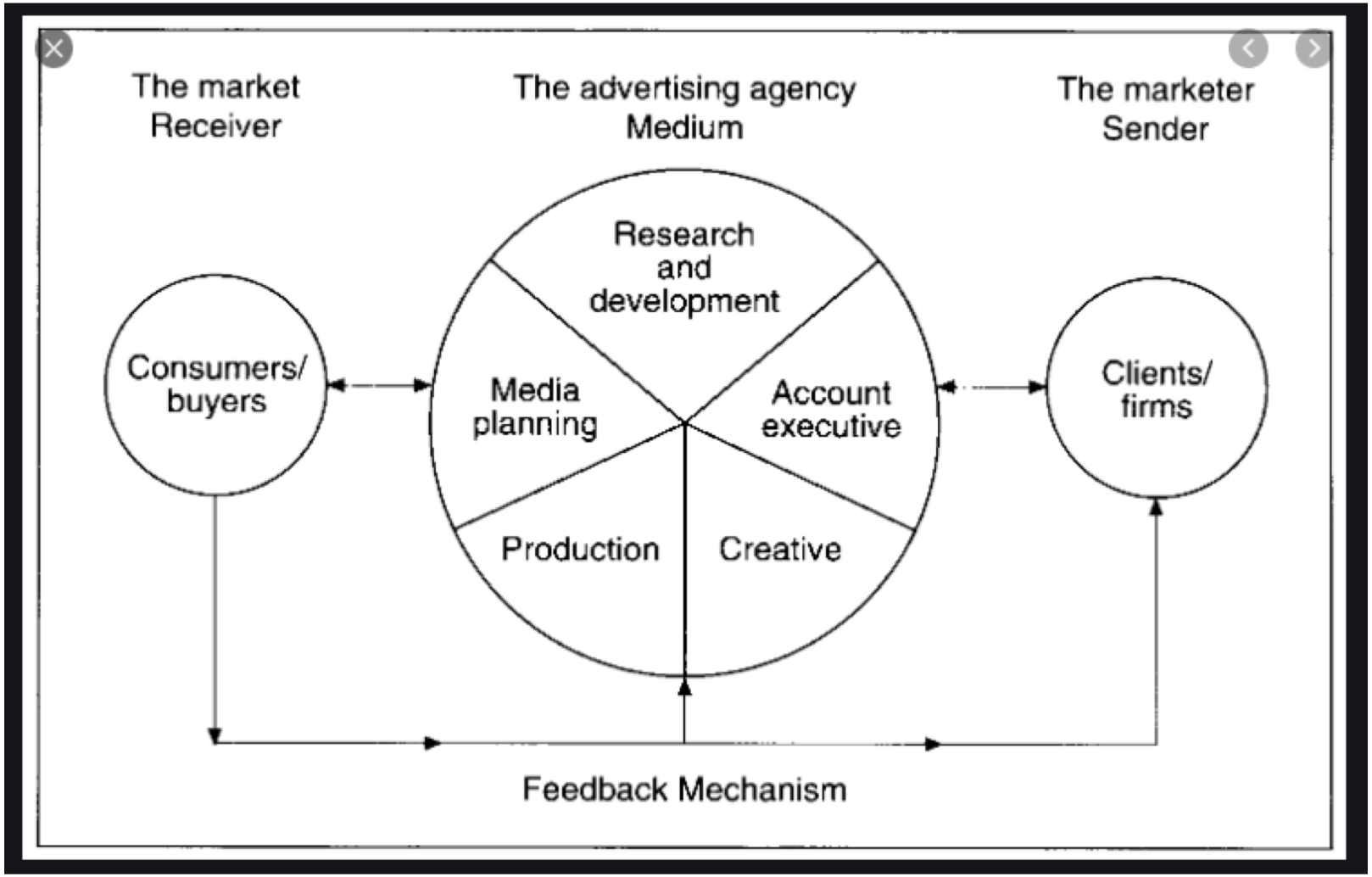
Creating a commercial for television, cinema, YouTube or any other video/moving image format, requires extensive effort and input throughout the creative process.

Collaboration in commercial advertising production is not a consideration, it’s an absolute necessity.

It is a functional creative process that operates in order to achieve the highest craft values possible for any piece of work.

Significantly, It does not water an idea down, it is actually an opportunity to greatly improve and embellish creative ideas through the contribution of cross-discipline expertise.

Agency structure



Agency departments



The ‘advertising creative’ myth

The advertising agency creative department is solely responsible for the making of the finished creative work.

However, without a well structured team working together, some of the greatest TV commercials would never have been created.

Process is everything

This will save you precious time and money.

It will alleviate stress.

It will ensure all your decisions are well thought through.

It will ensure you realise your vision.

The big idea

This is the essential element. All commercials start with this. Without a strong concept the following stages will become weaker.

You have to think about stories, not just images. You need to think about what makes us authentic human beings, and not just sales messages.

You need to think about what is necessary, and what is not. You need to think about dialogue, not just voiceovers. You need to think about what is achievable, and what is not.

To do this, advertising agencies recruit creative teams.

The creative team

Most agencies recruit and employ creative teams not individuals:

Copywriter & Art Director

(It’s a full time job to come up with ideas and concepts)

Since the advent and growth of digital, the creative team often collaborates with a Technical/Digital experts.

Dal Almeida and Mike Hughes are two students from University of Wales Trinity St. David and are now currently working in Australia as a creative team after leaving similar roles in AMV BBDO in London.

Dal Almeida and Mike Hughes



Dal and Mike (in their words)

We met at Swansea University in 2005 where we lived, drank and came up with ideas together. Our first foray into the world of advertising saw us working at agencies in New Zealand and Portugal.

After a year away from Blighty, we returned to do short stints at **BBH** and **CHI**, eventually finding a home at **AMV BBDO**. Under the guidance of Paul Brazier, and then Alex Grieve and Adrian Rossi, we worked across all the agency's clients, helped bring in several big pitch wins, had work recognised at various award shows and were promoted to the board.

After 8 very happy years there, we once again grabbed our passports to take a job at **Clemenger BBDO** in Australia. Since arriving we've won awards on the iconic Victoria Bitter brand, tutored a course at AWARD School and most recently launched a new brand platform for Pure Blonde Organic Lager.

Our career highlights have been winning 2 Grand Prix at Cannes, a D&AD White pencil, the graphics category at The Design Museum's 'Designs of the year' and being voted the world's #1 campaign for creativity and promoting sustainability globally.

We were also honoured to do a TED talk about the plight of plastic pollution in our ocean.

dalandmike.com

The Trash Isles

AMV BBDO’s campaign for LadBible and Plastic Oceans Foundation, scooped awards at both the global D&AD and the Cannes Lions advertising awards in 2017 and 2018.

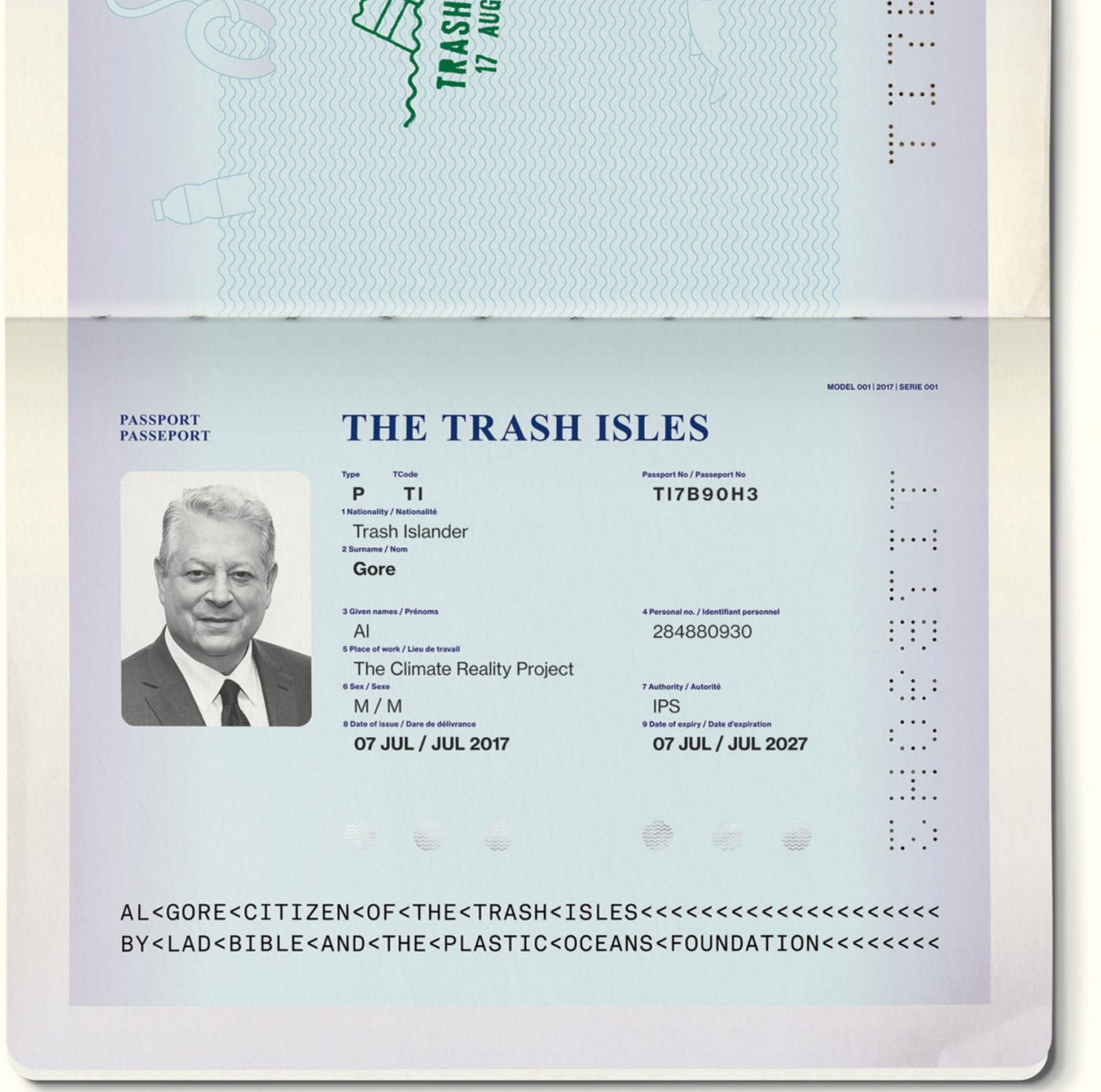
The campaign was created by Mike Hughes and Dalatando Almeida, past graduates of the BA(Hons) Advertising course at Swansea College of Art in 2009/2010.

The Trash Isles imagines the ‘Great Pacific Garbage Patch’ – a pile of primarily plastic waste floating in the northern part of the Pacific Ocean – as an official country. In doing so it means it has to be recognised as a country by the United Nations.

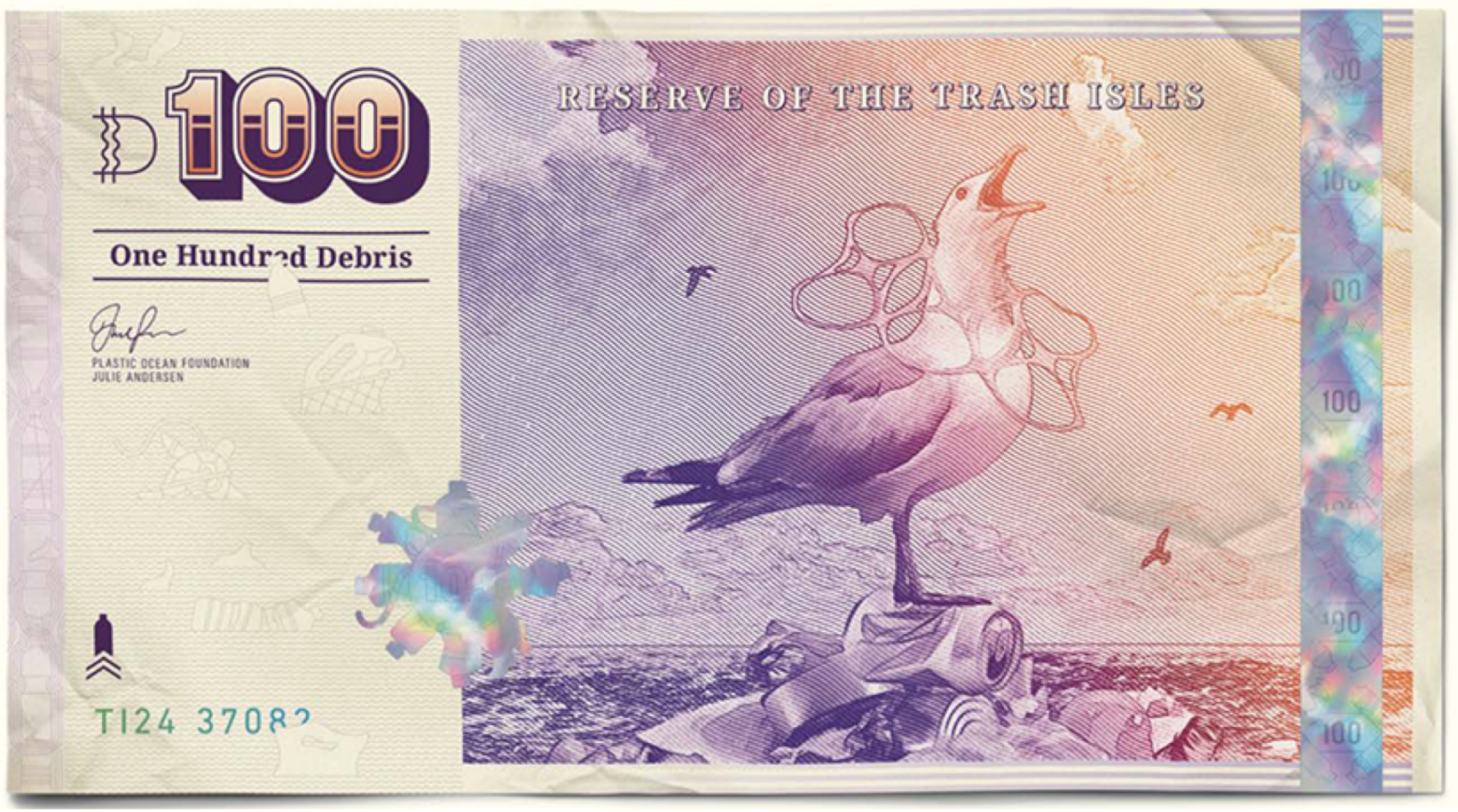
The proposal is to force world leaders to address the scale of the ocean trash, which has accumulated to the size of France.


The Trash Isles

Al Gore passport



Trash Isles currency



So how do advertising agencies get work made?

Who gets involved and when?

There are a number of stages to commercial, creative production that involve collaboration:

- **Planning** - starts with the client brief
- **Pre production** – plans the making of the ‘thing’
- **Production** – gets the ‘thing’ made
- **Post production** – prepares the ‘thing’ for broadcast/publication/launch

* The ‘thing’ is the creative solution which could be a tv commercial, print ad, poster, brand identity, social media campaign, app, website, branded content, experiential event, launch, etc.

Planning requires many areas of expertise

- Client
- Client Services / Account Management
- Finance
- Planner
- Executive Creative Director / Creative Director
- Creative Team
- Media
- Research

Once these divergent elements reach a consensus, work begins.

Writing and scripting
(start of the creative process)

This is the quickest, most cost effective approach to getting started.

Write the idea as a short story. Be descriptive, be productive, keep changing, modifying and improving your drafts.

Once satisfied make your ‘story’ more formal in terms of production.

To do this produce a script, even if there is no dialogue. This will also help you identify what is necessary and what is not.

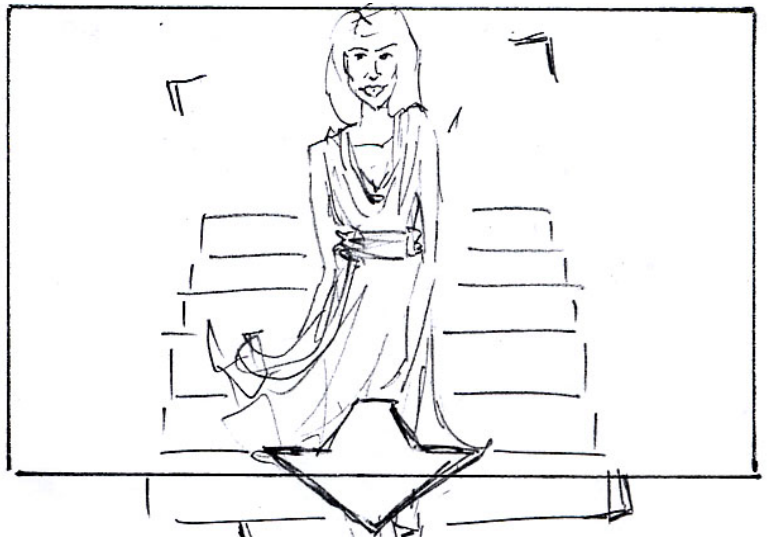
Storyboarding and visual treatment

At this point you are now committing your narrative to a visual medium for the first time. Put the significant points of the action together.

The visual treatment can change the work significantly. This is essentially where art and commercial direction takes centre-stage. You would employ a director to work on the project to help conceive this.

The following is a rough storyboard that succinctly communicates the action to be shot for the commercial.

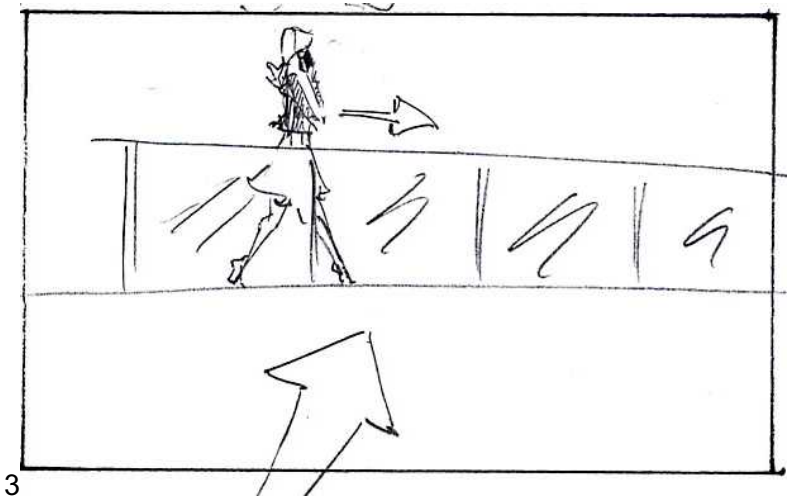
OTTO STORYBOARD
Dir: Phil Griffin



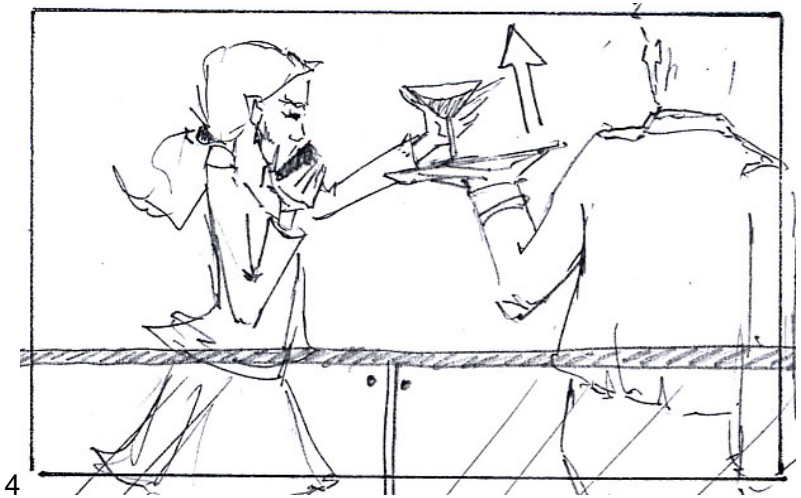
1
Opening girl walks in – camera pulls back (lightbox / supers)



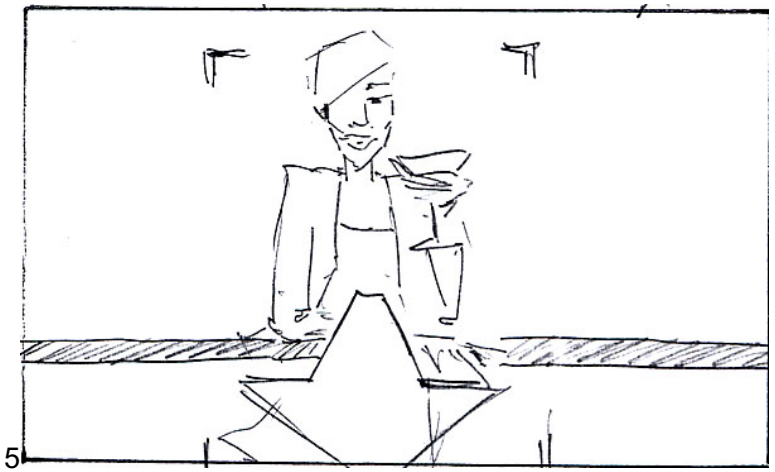
2
Camera slides right to reveal friends. Girl sits



3
Camera swoops up to mezzanine and tracks with girl #2

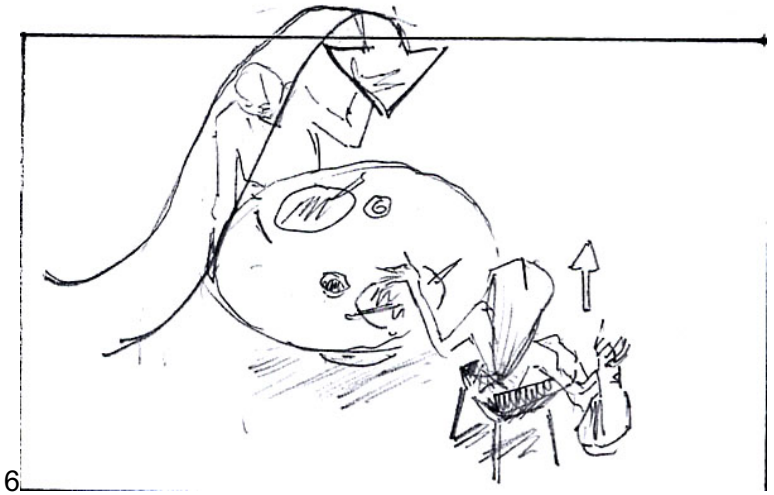


4
Camera pushes in as girl #2 grabs drink



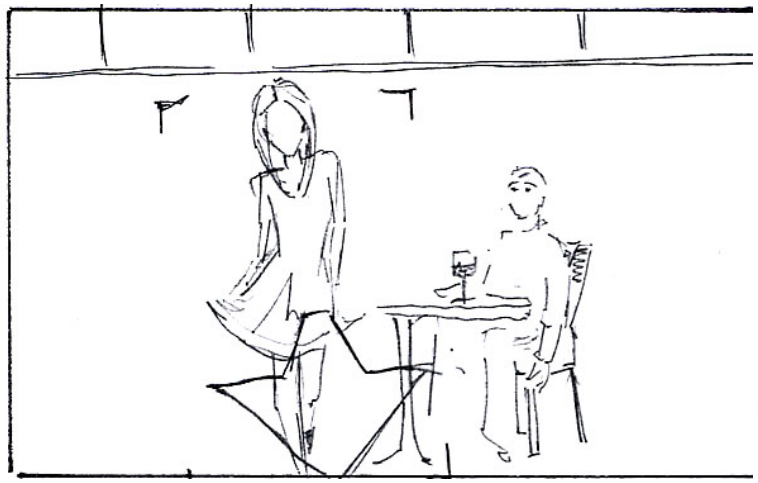
5

Girl #2 turns to camera (lightbox / supers)



6

Camera flips to look down on girl #3 arguing with boyfriend



7

Camera drops and tilts as girl #3 leaves table (lightbox / supers)



8

Camera pans left as girls 1, 2 & 3 pose

Pre-production requires attention to detail

- Producer
- Photographer / Director / Animator / Illustrator / Developer / Designer / Sound Engineer
- Crew and assistants (1st AD, Floor Manager, Art dept, DOP, Lighting cameraperson, sparks, carpenters, runners, etc.)
- Location and set building
- Props
- Wardrobe
- Casting and Talent

Casting. Locations. Wardrobe.

Who? Why? Choose the correct talent and ensure their availability. Get there agreement with a model release form.

Agree payment/rates where necessary for talent and locations.

Obtain all necessary licences and permissions.

Plan transport from location to location.

What will the actors look like? Why? Do you need a casting brief?

What will they wear? Why? Who will source this? Makeup?

Production

The most important part of the process – when the ’thing’ gets made.

This is expensive and time consuming so everyone involved needs to be fully prepared.

Everything must join up.

Problems are tackled by driven, positive, creative people.

The shoot

You need a shooting schedule and then you need to stick to it.

Use your storyboard as a shot list.

Plan your shots in production order, not narrative order.

(This saves time and money and is used as a filmmaking principle)

Shoot some B-roll material for cut-aways.

Then it’s a wrap and the post (production) begins

Post production

- Editing
- Retouching / Special Effects / CGI / Grading / Building (digital)
- Sound mix / Musicians / Composers / Voiceovers
- Client Approval
- Assets, Formatting and Delivery

Guinness Surfer TV commercial 1998



Mitsubishi Pajero European launch

- Newly launched Japanese car was not available in Europe for creating the advertising content.
- CAD data from Japan was untranslatable, we had to create our own cgi models for inclusion in advertising formats.
- Impossibility of getting the ‘unlaunched’ car to remote locations to photograph: Sahara Desert, Chile, South Wales.
- One vehicle available in Hamburg. Scanning tech came from USA.
- Went to locations to shoot 360degree scenes.
- Provided images and data to creative post production retouching house, to create the final images.



Power and beauty unite: witness the awesome new 7-seat Mitsubishi Pajero. Inside, the space seems to stretch on forever. Beneath it, Super Select 4WD system provides an inner strength that has powered the Pajero's predecessors across the winning line of the world's toughest off-road challenge, the Dakar Rally. A new standard has just been set. This is the Mitsubishi Pajero. **Adventure runs through it.**

www.newpajero.com | DRIVE ALIVE

MITSUBISHI MOTORS



Sit back in the cool calm of the Mitsubishi Pajero's luxurious 7-seat interior and surround yourself with the pure sound of a specially-designed Rockford audio system. Feel the power emanating from the advanced Super Select 4WD system and know that you have the ability to go to places never before seen. Boundaries are for other cars. This is the Mitsubishi Pajero. **Adventure runs through it.**

www.newpajero.com | DRIVE ALIVE

MITSUBISHI MOTORS



Driver and environment brought together in one outstanding machine: the new Mitsubishi Pajero. Dark and brooding, the 7 seat interior is awash with luxury, while crystal-clear sounds flow from the Rockford-designed audio system. Go deeper, and you'll find the proven Super Select 4WD system that can deliver a tidal wave of power. There's a new force on the horizon. This is the Mitsubishi Pajero. **Adventure runs through it.**

www.newpajero.com | DRIVE ALIVE

MITSUBISHI MOTORS


European
Mitsubushi
Pajero
Launch

Making of Sony Bravia ‘Paint’ TV Commercial

Fallon made the Sony Bravia commercial in 2006 using an empty multi-storey tower block in Glasgow, Scotland. The building was actually demolished before the commercial was aired.

The commercial is accompanied by music from Rossini's opera ‘*La Gazza Ladra’*. This was incidentally used in Stanley Kubricks’ film *‘A Clockwork Orange’* which traced the story of a character living in a Dystopian world.

The commercial was directed by acclaimed commercials director, Jonathan Glaser, who went on to direct feature films such as *Sexy Beast* and *Under the Skin*.

Sony Bravia ‘Paint’




Collaboration in the making:
behind the scenes
bravia-advert.com

In the commercial-making process collaboration invites creativity

To conclude …

Collaboration does not stifle creativity.

Collaboration is essential for making the best idea happen, and then making it even better by allowing everyone involved to contribute creatively and take ownership.

Next lecture:

Friday 14th May

Integrated Advertising