

AKKURAT

CREATIVE

MANIFESTO

We are the curious kind. The innately insatiable. The ones who feed on an instinctive need to explore. We never hesitate, never relent. We are always searching. And we can always find another way. Why? Because we question everything. We take a second look. Curiosity has found cures, matched opposites and stumbled on lost troves. It sees what's hiding in plain sight, and knows that everything is open to interpretation. Curiosity can't be cured, but it's a welcome affliction. Because somewhere, something extraordinary is waiting to be discovered. And curiosity will find it. Every last stone will be turned. Our lives are an ongoing investigation. But we're not in search of a conclusion. Only better questions. We are the curious kind. And we'll always wonder what is next.

WHO WE ARE

We are Artdirectors and Visual Researchers skilled in finding original, beautiful and inspiring images. From scouting the internet for fresh photography & film reference – we are constantly uncovering new influences and ideas. Through image-scouting, storyboarding, mood film editing and design we help create, shape and articulate ideas before they get made. Whether it's a film, TV series or commercial, we're here to help you get your vision across and leave a lasting impression.

the pace

Director's Interpretation by
SPECTER BERLIN

Client: Jaguar
Production Company: Hamlet Berlin
Agency: Spark 44

JAGUAR

MOODS
Look & Feel

MOODS
Look & Feel

MOODS
Look & Feel

MOODS
Look & Feel

LOOK & FEEL

This is a spectrum of color, sound and action. The film flows from the abstract and surreal to the concrete, grounded. The viewer is attracted and gripped, always sensing something unexpected. The transitions are smooth, modern and tactically precise. The camera doesn't wander. The light is soft, as if it's breathing the space of light waves.

They become the face legs, which in turn become the shifting landscape. From these different angles, each of them high speed driving around the city. The feel is very atmospheric, mysterious. The look is high contrast, high tech, modern, industrial, futuristic, everything rendered with modern taste.

The camera flies up and around, finds the face, useful and long - makes it look like it's in a car, like it's flying... we're looking at a car in light waves - industrial, high tech, modern, futuristic.

We cut, find ourselves in a machine, industrial, futuristic, cool and modern, futuristic.

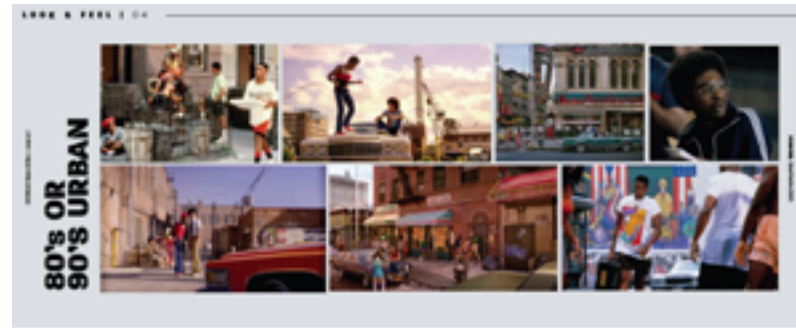
We cut hard, find ourselves tracking fast, from it to... we're looking at a car in light waves, futuristic, high tech, modern, futuristic, everything rendered with modern taste.

We cut with it - high speed, it spins into, between two corners - we're still looking - high speed - suddenly, it's there again, when we expected this - that's it.

The 0 pace takes hard - goes into a long, linear, dark, sleek, moving through the city - the background is modern, futuristic, high tech, modern, futuristic - goes to a long, linear, dark, sleek, moving through the city - the background is modern, futuristic, high tech, modern, futuristic.

We use the negative space from their headlights, looking at an abstract landscape of light that surrounds her.







BMW

» **SCRUM MACHINE** «

DIRECTOR'S INTERPRETATION
BY ANDREAS ROTH

CLIENT
BMW

AGENCY
WCRS

PRODUCTION COMPANY
RIFF RAFF

riff raff

CAST & CHARACTERS

riff raff
BMW DIRECTOR'S INTERPRETATION

The English national rugby union team are our heroes. They made our film come alive. It would be nice to have a cast of 100 players, as possible, but it's not always that easy. A further important reason was to have a team that we could work with on the day of the shoot. We didn't have to hire an actor for every role, in other words we used the real players. In addition we used an actual rugby team to represent the English national rugby union team. People who are used to playing and working together. It is vital that the entire cast of the commercial is portrayed fully. Obviously, this had an influence on the styling and production. With regard to the setting, we are looking for a place that is both fully applicable to rugby and also has the corresponding atmosphere.

Why then can we be authentic and get impressive performance on film. Besides exceptional skills we are also looking for strong and distinctive characters who will captivate the audience and make the film more than a simple story. We are looking to create an age and gender spectrum that is as wide as possible, to ensure an international resonance. When a great natural talent appears the solution is their real situation is put (slightly) aside and our real hero emerges. They should never act, they should only play themselves. In this case I think, for example, we could count to three for the crowd shot and what happens for afterwards that could make the film more than a simple story.

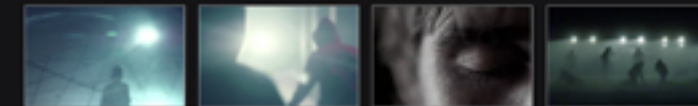
THE FILM

riff raff
BMW DIRECTOR'S INTERPRETATION

It is dark. Silence reigns. All at once we see a bright light which forces us forward. An instant later it comes again, as well as two more light sources which illuminate the surroundings. We are in a dark, in definable space. It is raining. Underfoot is grass which is soaking wet from the rain and mud. It calls to mind a playing field. Light sources across the green. Suddenly a ball appears out of the darkness. We sense out the silhouette of a rugby player. He looks straight ahead, concentrating. All at once other players appear from out of the darkness.

Heroes and villains, as though the game is just about to begin. They gradually emerge from the darkness. Walls of steel collide in the air. The whole thing takes form the dark, swirling, almost weather atmosphere, while the players appear and run onto the pitch, we arrive there in total darkness. For example, we see one player from behind who looks into the camera or other players. The light players enter the scene and so briefly recognize their situation by glancing again immediately. Another player enters a narrow tunnel towards the camera.

Then we see the players together as a team. They are shouting, the players are tense and concentrated as though they are looking their opponents in the eye. However, it is not the other side that we see but a rather threatening looking "scrum machine" which is used in rugby practice. Cut. The team gets ready and forms a scrum. The players look into and we have discovered nature that is both being and nature. The forwards line up their positions in one motion. Down they look from above, it looks as though the light players are being that get with authority, as they show their perfect formation. Cut.



riff raff
BMW DIRECTOR'S INTERPRETATION



riff raff
BMW DIRECTOR'S INTERPRETATION





NISSAN GO FURTHER

BY WILFRID BRIMO AND **W** WANDA PRODUCTIONS



THE STORY

The film starts with an exterior view of the new X-Trail Hybrid as an urban city landscape. The car is the main focus, looking through the windshield of the SUV, as they prepare to leave, we can't see the interior of the vehicle yet. The only thing that is visible through the window is the city landscape. We can perceptibly hear the vehicle door getting opened before getting closed. The music kicks off as if someone has just turned on the car radio. We see it for all the gas pedal, and the sound is getting louder, as the vehicle is riding along a deserted street. It's morning. The vehicle is entering a forest. Car.



INTRO

I have to admit a powerful film that is both intriguing and elegant. A film that, from the onset, will take us on board of the latest X-Trail Hybrid, immersing us into a spectacular journey full of emotions. The technical prowess of the camera takes a back seat to the beauty of the concept above all. It's an elegant and creative film where the human element is omnipresent throughout the story.

Here is how I envision it.



On a stunning beach, the passengers get out of the car. They are preparing for an expedition to high mountain areas. They take out their rockheads. Car.

This time, we are on a beach, the car has come to a stop. The passengers get out of the car and run towards the ocean, carrying their surfing boards. Car.

Parked in front of a mountain stream, the passengers are coming back to the SUV. They had just finished a very surprising. Car.

In the middle of a desert, they stop off their watermelon before taking off towards. Car.

Then, in a forest forest, we can see them riding away from the vehicle on their aluminum bikes. Car.

Finally, they enter and disappear inside the hollow of a modern building in front of which the incredible X-Trail is parked. The end.

Respectful Nissan. Innovation that excites.



“We are what we repeatedly do.
Excellence, then, is not an act, but a habit.”

ARISTOTLE





JONAS & FRANÇOIS

"It's not where you take things from — it's where you take them to."

Sean Lee Graham

Let's start by talking about the "early days." How did you get started?

Yeah, sure. Like most other directors I actually started doing comic books at school. I used to have a school magazine for which I got together people who would draw and we started to make our own comics. I was really into that. After finishing high school I moved on to my school. Unfortunately I didn't have high enough grades to make it to my art school of choice. I met some [professionals] there and he was really into animation. At the school nobody taught us how to use the program or the camera, etc. They just put the final layout hands and we had to do something with it. So we spent hours trying to figure out how to make a video and put it back into the computer.

I said to James: Let's go to a school where we can only do videos. So we went to Cégep and we were in Paris. We spent all our time there together. The aim was to create something and let it become a life. We really did our animation pretty rough... I remember we cut up comic books and started to animate them. Like faces and stuff. Or an imagination... we cut out the characters and animated them. Really basic animation. A lot of my motion work in the end. We learned everything by ourselves. That's why we spent hours on it. And as you know, if you spend hours on one thing you start to love it... you start to get into it because you're like: I've just got to get back to it to sleep it now. I actually do go back to my early days a lot... like in the scenes like I shot recently.



When did you take the step into the music video world?

During the second year of school we started to look on the doors of production companies. We got so many. No... like we didn't have jobs, and so on. At the time, to be honest, they didn't hire young people so much. Sometimes they look for young talent. Back then it was tough. But there was one production company that gave us a chance. It was called 75 (the name changed in Paris). They're a production company that was established some time ago. They were representing a lot of the big fish and working with some artists, some musicians, and sometimes was working on it. They wanted to create a little music video studio called 75. For a new house of directors. They saw our animation and we were the first to get in and we started to do videos without a budget with them.

WILSON QUINN had connections with the French electronic music scene. So our first video was a remix. And we also did a couple of films for the same label. Like 'The End of the World' and 'The End of the World 2'. A year later they started to hire other young directors like MONTAGNA, BRUNO CASTAN, and so on. It was very fresh for them to get back to music video and this led to the first year or so... like the first year. After that people slowly moved to other production companies. I really enjoyed, we were the last to leave. We were the first and the last. This is how it started and how it ended.

Which video do you think pushed your career the most back then?

Definitely the ANGEL video by INDIANA. The story was they'd just shot a video with a different director but they didn't like the video... by the way, this still happens today... as they



asked us to do a new one with... obviously... no budget thought. The budget was extremely low. The idea of internet I didn't come up. The Justice didn't want to appear in the video and we couldn't hire a man to do it, so in the end Justice did it but we swapped their heads in the video and focused on the T-shirts. That was our first produced video which we shot on DVCAM.

Which artists came next?

Actually, within the next year we worked on a lot of artists as well as the same time. At that time Jeremy was very big. I remember not thinking it's really stupid but we can't do back then because they're happening at the same time. And that was just too much for us. We were very young to handle two videos. So we had to choose. Choose between these two big artists. We ended up doing MONTAGNA because we thought she was cooler.

JUSTICE - D.A.N.C.E.

https://t.me_g1/4WQ2R

JUSTICE - ALBUM TENSEN

https://t.me_g1/4WQ2R

"We ended up doing Matorina because we thought she was cooler."



How was the collaborative process with James structured on set?

First of all, we've always been two very different characters. On more into the talking, more on team, and I like directing the actors. James was more interested in the technical side, the general concept, and especially the lighting. But we always needed each other on the set. Always. Some times we had to split up because time was crucial and we had to do the video in two days. They asked us to split up and it was very difficult at first because we only trust each other... What do you think of the lights, the framing... and afterwards we went to the DOP [director of photography] and told him what we thought. That's an interesting point, actually because I had to learn to trust other people when I started out alone... like the DOP [director of photography] the artist, etc.



IT'S ALWAYS A FIGHT.

How do you engage with the script and pitch?

Well, my approach is to highlight the script first. Are there any traps or something I won't like in the end? I try to see the potential of the script, sometimes it's very well written from A-Z, and you have really nothing to change. It's amazing. Sometimes it's a very bad script and you have to see the potential, what you can improve in it, etc. Sometimes it's better to see the script and pitch like: Yes, I can do that but it's so much work and I don't even know if the client wants to go this way. So that's the first thing. I'm more important to include all the people who are gonna work with you... client, agency, production, DOP, etc. From your bank also, get them on board with you. Don't hide anything. I got this music in my head. I want you. It will come back to the table because I'm really more about that. I want to do it. This way. If you want to do it in 3D, you should say it's very important for me. You should fight for every process and that's what I do. Any step at the end... this is 3D, I really like it. Any step at the end you see the work in their hands and the more you know them in your process the more you'll get through. And don't mind making people... they need you to have a vision but if you don't send the assets they can't follow you and they get lost. Why are you doing that and so on. My trick is that I put so much of love in it back to the end in my treatment. This is my secret! And nowadays I always say: Look what is the treatment, like the color of it, the energy. 3D is exactly what I want to do. So that's my story and that's it!



GO WITH THE FLAW

DIANEEL
https://t.me_g1/4WQ2R

When plays a big role in your work, could you elaborate on that a bit?

Yes, for sure! In general I'm not so much into design and stuff. I really like to work with a piece of music as a narrative. As soon as I receive the script I look at what kind of music could work with this. I'm not a DJ and I'm not having music as a nice use or whatever. It's interesting in the last film I shot... the music is essential... I succeeded by using the music to get rid of the noise on set. With the music that was so found the perfect track. It's beautiful but at the same time the contemporary pictures worked really nice with it. I'm not saying we give another dimension to the track but we kind of did. Nobody thinks of music that in combination with fashion and youth. She actually says her words which were solving the existing noise on set. So really the music was doing the same job as the voice on set. I'm very happy when this happens because I always had the noise over me to replace what you didn't succeed in saying. They actually released a short version with noise on set but I always have this feeling... isn't that clear enough already?

Can you talk a bit about your method of working with music on set?

The way I shoot most of the time is following the storyboard, but after each shot I try to get a lot of length to each setting. It's good and when you don't get what you need, I shoot my shot but I try to give the actor freedom... maybe take like five minutes on set... for the scene in the camera with the girl, I talked to her. I said there are the key moments. I want you



VISUAL NARRATIVE IS KEY.

ANDY BROWN
https://t.me_g1/4WQ2R

PARIS

FRANCE
MAY 18, 2023

the 1990s, which is one of the unique and only settings because you can find it there. And the music is kinda weird. Like in a James Bond film, but nothing realistic, everything is so...

What was your role in the video?

I was the director. I wanted to do a video that was a bit like a James Bond film, but nothing realistic, everything is so...

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Director's role, what do you think it's like to be a director?

It's a very hard job. You have to be very organized and you have to be very creative. You have to be able to communicate with the crew and the actors. You have to be able to solve problems and you have to be able to make decisions. You have to be able to work under pressure and you have to be able to stay calm. You have to be able to be a leader and you have to be able to be a team player. You have to be able to be a problem solver and you have to be able to be a creative thinker. You have to be able to be a hard worker and you have to be able to be a team player. You have to be able to be a problem solver and you have to be able to be a creative thinker. You have to be able to be a hard worker and you have to be able to be a team player.

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Q&A-INTRO

▶ **WHAT IS ONE OF THE MOST SURPRISING MOMENTS OF YOUR LIFE?**
MY FIRST BOY AND KID, BEING BORN. CLOSING MY TONGUE.

▶ **WHAT BOOK HAS INFLUENCED YOU THE MOST?**
THE BIBLE.

▶ **WHAT WAS YOUR DREAM JOB WORKING UP TO BEING A BODY PLAYER?**

▶ **IF YOU COULD KNOW THE ANSWERS AND TOTAL TRUTH TO ONE QUESTION, WHAT QUESTION WOULD YOU WANT ASKED AND EXACT?**

▶ **WHAT WOULD YOU ASK UNEMPLOYED AND UNTRUSTED PEOPLE, IF I'M ONE OF THOSE PEOPLE, THEY SAY ABOUT BEHAVING WHO HADN'T TALKED PEOPLE TO AFTER THE TRUTH THE REAL OF YOURSELF?**

▶ **WHAT IS YOUR GOAL TO SUPPORTING LIVING YOUR FAMILY AND PUTTING THEM FIRST?**

▶ **WHAT WAS YOUR LAST SPECIAL MEMENTO FROM BEST AND BEST LABORER?**

▶ **WHAT THREE THINGS OF PROFESSIONALITY DO YOU WANT YOU TO GO BEING YOU?**

▶ **DO YOU ENJOY THE EVERYTHING... AND THE SAME IDEAS FOR MAKEUP... OR WHATEVER YOU PUT YOUR SOUL ON THE LINE.**

▶ **WOULD YOU EVER THINK THE INDUSTRY CAN IMPROVE FOR CONCERNING TO FEEL... TALK MONEY OFF THE FLOOR, HONEY AND SWEET IT AMONGST THE DIRECTORS WHO ARE PITCHING.**

▶ **DO YOU THINK OF SUCCESS WHO'S THE FIRST PERSON THAT COMES TO MIND? MARCELA, HE GAINED A DIFFERENT WAY, LOOK AT HIS DRESS.**

▶ **WHAT WOULD YOU DO ON THE SHIRT OF A FUTURE SPECIAL EVENT?**
SMILE FOR MY HOPE AND DREAM.

▶ **WHAT IS YOUR FAVORITE SHORTLY NEAR A HOSTESS - ALWAYS A STUDENT, BY DAY.**

▶ **WHAT IS YOUR FAVORITE COUNTRY IN GREAT CITY?**

▶ **DO YOU HAVE A TOP FIVE FILM?**

▶ **WHAT THREE THINGS, UNEXPECTEDLY? NYC, PARIS, AND LONDON.**

▶ **WHAT IS SOMETHING THAT PEOPLE WOULD BE SURPRISED AT OF YOUR WORK?**
THAT I WAS A KING ON BILLBOARD AND THE ONLY ONE I'M IN PORTUGUESE.

▶ **WHAT IS THE MOST CHALLENGING MOMENTUM IDEA YOU'VE BEEN IN THE LAST FOR MONTH?**
MY "LAWYER".

▶ **YOUR COLLECTING GOALS ON PEOPLE YOU LOVE OF THE?**
JACQUES MATHIEU, CHRY FERRAZZA, DONOR CONFIRMING.

▶ **WHAT PROJECT WOULD YOU BEER CHANGING THAT YOU WOULD MAKE YOUR LIFE WITHOUT SOMETHING THAT COMPLETELY AUTOMATICALLY PUTS THEM FOR YOU.**

▶ **WHAT IS THE BEST FILM YOU'VE BEEN IN THE PAST YEAR?**
I LIKED "THE WIFE".

▶ **WHAT IS YOUR FAVORITE FASHION-ORIENTED BLAZING UNIFORM FROM A STATE IN MONTPELIER?**

▶ **WHAT IS YOUR MOST FAVORITE? I'M TRYING TO PARTICIPATE AT TIMES - I'M NOT A PEOPLE PERSON - I'M A WORKING MAN.**

▶ **WHAT WAS THE MOST IMPORTANT LESSON YOU HAD TO LEARN DURING FILM-MAKING?**
MINIMUM EXPECTATIONS - THAT WILL BE MORE IMPORTANT THAN YOUR FILM MAKING TALENT.

▶ **COULD YOU HAVE THREE THINGS OF SUCCESS?**
YOU WILL FAIL, YOU WILL SUCCEED, NONE OF IT REALLY MATTERS.

▶ **IF YOU COULD CHANGE ONE THING IN THE WORLD RIGHT NOW - WHAT WOULD IT BE?**
DON'T THINK... WELL, ALL THE BRISBANE BRIDGE.

▶ **WHAT WOULD YOU PUT ON A SCARF BELONGING TO REACH OUT TO PEOPLE?**
EMERGENCY FACEMASK.

▶ **WHO ARE SOME OF YOUR CONTEMPORARIES (ARTISTS) YOU ARE REALLY INTO?**
I LOVE CARL, DE VITO, AND PIERRE MICHEL.

▶ **BEST WORK OF YOURS AND THE PRIDE OF THE MOST?**
HARD DECISION TO JOURNAL - IN MATHS AND RESEARCH BOARD.

▶ **WHAT FILMS HAVE BEEN INSPIRING OR IMPORTANT TO YOU AND WHY?**
THE LINES OF GIBBER, BY THE MOST PERFECT EXAMPLE OF CHARACTER DEVELOPMENT.



YOU ARE HERE BY CALVIN LEITCHER

"Only those who dare to fail greatly can ever achieve greatly."

Robert F. Kennedy

How did you get started in the advertising business?

I always had an interest in film. Not so much that I knew that I wanted to do it, but film was always for me a very immersive world. There was nothing better for me than to sit on a rainy day and watch an action or drama or horror, I snuggled up in the blankets, I still remember it like it was yesterday. I really got interested in cinema, I think the first movie that interested me the most was creating music that had a kind of emotional tone. I was doing hard music and some of the artist's type of things initially. But I then slowly but surely started transitioning over to making sound design and getting into composing. Specifically, when I started with composing, I was writing music that was related, or could be used in a film. I was still young and I was still figuring

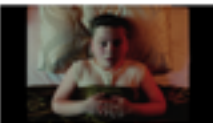
out how to do this stuff. But that was my intention, I would just do it in my room and write as if I could imagine these scenes being used in film. As I started working in Dubai as a sound engineer - that also kind of blew my mind. Not by any means, but it was a great experience. I started in music graphics first. And then I was doing my girlfriend at the time - who's now my wife - and she was like "the music graphics aren't a kind of work. It's not but it's kind of weird and it's not really progressing. Why don't you think of bringing people into this world?" So before we got married, I bought a camera. And I paid off my study. Every stage of my career I've made risky investments. Whether it was buying a new camera, or buying lenses, or moving from this country to the next country.



"EVERY STAGE OF MY CAREER I'VE MADE RISKY INVESTMENTS."



"One thing that I have realized is: I like to stay busy."

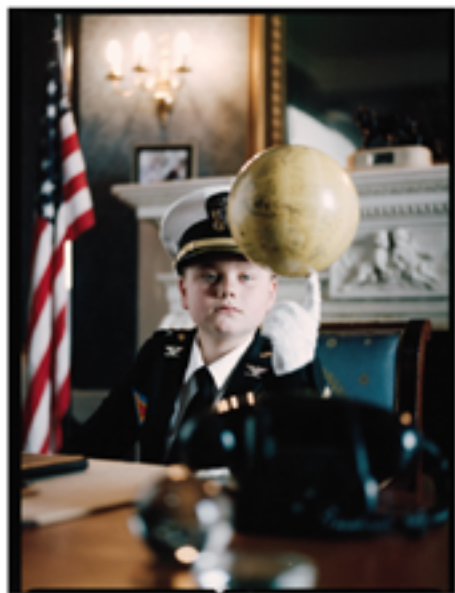


You mentioned the *WITCHES* series "best" video - could you tell us a bit more about the project?

Witchy, I developed an interest for video because a while back, more as a personal project. I was frustrated in commercials and wanted to explore more video, so I wrote an idea one night after a crazy day on set. I ended up searching for tracks and found *WITCHES* features in a story after doing a "Red" music video to *WITCHES* "WITCH". The *WITCHES* line led to the hand leading to more of my work and eventually including me in the production process for the new album. I didn't initially get the job for *WITCHES*, but somehow it ended up being a piece of *WITCHES* that was a competitive one playing with his music very in a city. The whole idea of it and how to use it felt made me think that maybe there was something in it. I loved the idea and when I heard from *WITCHES* the idea could be followed in this form.

Were there some challenges along the way?

The challenges were more related to trying to do this in two days - shooting late on a tight schedule isn't easy. Kids also have much more legal about them, which can prove difficult from an scheduling standpoint. There were a couple of instances where we had to get out of a spot - which isn't ideal when you're working in the public space we were in - controlled, so we had to come up with a plan. I had a geometry teacher, he was very helpful in the way of eye in some instances, but hopefully they were somewhat transparent in the end.



What is the biggest advantage and disadvantage regarding the U.S. and the European market?

I think the biggest advantage that Europe has over the U.S. is that you don't have to be a big shot director in Europe to get good work. Or to see work that can actually build your career. I think it's harder to build your career in the commercial industry in the U.S. You get more kind of random opportunities in a place like France or the agency where it's kind of more one or two projects - especially for those in my case. You just get a better shot at things. In the U.S. I had that a safety culture - people want to work with the big names - you know. They want the big ad-director names on the big client side. It is understandable! That said, there's not a lot of risk involved. But I do think sometimes that it's more working in the U.S. Production runs a lot smoother - I don't know whether agencies maybe have a little bit more going on than clients perhaps. Whereas clients seem to be more powerful in Europe. If you have the agency on your side in the U.S., the whole thing runs a little bit smoother. This

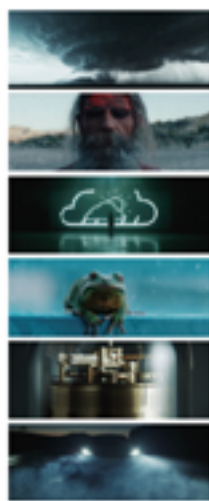
will be on your side - the agency will fight for you to get you the best interest you can possibly get. In that sense they don't gamble on the director as much as when the director gets the job, the job usually ends up really good.

In Europe every project feels like a gamble. I can be very excited about a job. Now I have a shot. I'm gonna do it and then the client has so much control that they absolutely ruin it. And that happened to me a lot. There's one job - even "the musician" which was actually a really good project. It's the only job that came out of Europe that I haven't regretted even though I worked there a lot. The *WITCHES* (the job) I've done recently was also a great experience - we made the client over happy with this one, which is also important from time to time.

What is the biggest difficulty in a pitch for you?

Pitching is something... all of it is difficult. I think the thing which comes naturally to me is having an understanding on how to lay things out. That's a thing I can do. I'm not saying the

ART - REMINDER
HERE I'VE GOT A FEELING



good at it, but I think that's what I know how to do. I think the work is still something I would come back to - but I'm working. The way I'm trying to pitch now is to be not so much directly detailed, but certainly with the job. I was trying to make every pitch visually beautiful - usually detailed - it was the pitch being a work of art and not the pitch winning the job. These days I try to make the pitch with the job and then do the work of art afterwards. Instead of having 70 pages, it's now 40 pages. The one I did recently had 30 pages - it's still obvious. It's looking to take my hands off it a little bit and allow the creative to come off the work and allow the writer to help out with these things. I used to do everything. It's nice to have that support and the team.

What significance does the treatment have from your point of view?

I used to have this thought that if an agency didn't like what they saw on the page they're not gonna read it. I think the treatment isn't as important as the first call. If you can get on a new call over better - then they can see you and only get a sense of what you're like. For me what is really important in a treatment is to communicate not only the idea, but also how the idea is gonna be executed. How my production is gonna handle the execution of the job.

I prefer not to see storyboards for this - I prefer to see sketches, especially when it is just for creative board things - I prefer to do only technical storyboards for the crew and the models and not to do more storyboards. If the writer wants to work through how let's do a real through - I don't want to do an emotional storyboard. All

The biggest thing in *De Good* work - and if someone is able you, understand that that someone can really get you work. Make sure that that someone comes after you not only once but when you tell them give me some time, they come back again. And again. And again. If they don't - don't sign.

What's your next big thing?

I think in the near future you will see a lot of father and son direction. That's something I've been thinking about over the last few or three years and I finally have now or three ideas that are in the vein of that. Because I had a son - and we have a really strong relationship with my dad. It's just something I want to do eventually explore. Every time I see a film which has anything to do with a father and son relationship - whether it's professional or like a great relationship - I'm directly emotional involved in that story for some reason. It's just the thing that I want to explore, too. Because I know I can produce some sort of emotional story or work like it. There are a lot of ideas, but nothing is executable right now. But I'm really being inspired by the subject matter which is the most important thing. If I get my chance off the ground... that would be amazing. We all are searching for an idea to take the whole of us. I'm close to that. But I don't have a treatment for a feature yet. I mean we're still young - I've only been doing this for 2 1/2 years now. I'll reach an age I get the time to do it. It's just that you should do it right - that's key.

Thanks mate!

Thanks - it was fun!



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