OUTSTANDING TEACHING, LEARNING AND ASSESSMENT TECHNICAL SKILLS NATIONAL PROGRAMME

Master Technician Presentation – case studies of storytelling for brands and agencies
Created by: Jet Media for City and Islington College (CANDI)
January 2019
We are a creative content studio delivering multi-channel storytelling for brands and agencies. Here’s some of our work…
COLLABORATORS
• Work *with* your clients
• Your skills are what they need
• Listen and discuss their requirements
• Gain an understanding of their brand.
Our editorial approach to projects allows us to develop engaging stories for brands across several platforms whether advertising, social, magazines or digital. Implementing assets and written copy across media becomes much easier once you have your story…
**WATCH AND VOTE**

Watch our exclusive video and vote for The BrandAlley Renaissance Garden in the RHS People’s Choice Awards

**CHELSEA WEEK HAS KICKED OFF**

Join us on our Italian-inspired adventure as we showcase our BrandAlley Renaissance Garden - and be the first to see exclusive, behind-the-scenes footage

#BrandAlleyInspired
MAPPIN & WEBB CREATIVE DIRECTION FOR BROCHURES, MAILERS, OUTSIDE CAMPAIGN IMAGERY AND ONLINE.
VARIOUS EMAIL CAMPAIGNS RANGING FROM DIRECT PURCHASE EMAILS TO EDITORIAL CONTENT USING BESPOKE CONTENT OR RE-POSITIONING ASSETS
BRAND GUIDELINES FOR BRANDALLEY HIGHLIGHTED HERE: USE OF COLOUR, TYPEFACE COMPATIBILITY WITH ON AND OFFLINE USAGE, LOGO DESIGN AND PHOTOGRAPHY STYLE GUIDES.
WE ARE PHOTOGRAPHERS

BVLGARI

The luxury angle

With up to 70% off designer fashion for him, her and kids, gorgeous homeware and beauty, BrandAlley.co.uk’s gift guide is perfect for your most stylish Christmas ever.

Snuggle up
Our pick of heritage-style gifts will have you longing for an open fire.

Glittering gold
Add a touch of romance to Christmas with presents in pretty pinks and golds.

White Christmas
Inject some sparkle into party season with glamorous silver and white trinkets.
CASE STUDY 1

SAGE ACCOUNTANCY: FILM, PHOTOGRAPHY, STYLE GUIDES
where are the images and films going to be used? This will effect shots and compositions across photography and film. (See left.)

This will effect image size, resolution, and additional work such as retouching/implementing etc. for example, are vertical crops needed for film? (See left.)
Once we know the usage we can focus on composition.

Think about the end use when you are creating images. The original crop may not be a wonderful portrait but once copy and overlays are in place the scene becomes much stronger.

More and more we are creating images that are purposed to be cropped vertically and horizontally with incredibly tight proportions.
We need to allow for overplayed messages

Green: Hot spots, usually the focus

Magenta: Overall heroic lighting

Purple: Secondary lightning - much softer

Pink: Areas to darken
What is the subject's appearance?

Capture a genuine look

Wearing the right outfit. Have a back up or 2

In this case, styling for a natural look

Get the subject in the right mood, relaxed but attentive and understands how to follow direction

Capture the subject in a scene that clearly defines their category of work

Solid clothing is preferred — avoid stripes, plaid, or busy prints. While more neutral colors are preferred, pops of colors are okay. Avoid all-black clothing. Encourage the customer to come to the set with 2 or 3 outfits.

Styling for grit

Our subject's appearance should reflect a day's hard work. Subtle details such as wrinkled clothing, dust-sprinkled aprons, beading sweat, and casually untidied hair create an effect of realism.

Work environment

Capture our subject in a scene that clearly communicates her category of work. Placing subjects in unexpected settings can create compelling scenes — for example, a well-dressed executive of a trucking business seated in a well-traveled semi-truck.

Capture a genuine look

We want to show the reality of owning a business, and while smiles are okay we don't want to overdo it. Subjects should also appear proud, confident, and even defiant.

Appearance

Compositionally, we want to create depth with the lighting. The lighting should be staged in 3 parts:

1. The brightest light is set on the subject (face and body).
2. The middle ground — where tools-of-the-trade are set — is less bright.
3. The background is near black with a hit of what the business is.

Getting the light right
What is the overall look and feel?

This is key to the images and film created to tie it all together.

Grading and photographic temperatures, filters etc should be established before shooting including what FPS to shoot in case you want to slow film down. (Basically shoot as high resolution as possible!)
ONCE WE HAD ESTABLISHED WHAT WAS REQUIRED
WE NEEDED TO GET EVERYTHING SIGNED OFF FROM
STORYBOARDS, SHOT LISTS, RUNNING ORDERS,
CALL SHEETS...ETC
Scene 1 - Location 1 - Jane’s home (scene TBC as we do not really need it except for child)
Jane starting the day at home.

1. Jane at home with baby starting the day on stairs.
2. B roll of scene showing layout of house.
3. Jane going onto Sage on her laptop.
Scene 2 - Location 2 - The Bakery (Amy not here until 10am)
Amy & Jane meeting at Bakery to start the working day and planning the day ahead over an early morning coffee.

1. Jane walking down the street (from station) to Bakery
2. Shot through window of Amy sitting at table working.
3. Shot from inside - Jane coming through the door and greeting each other.
4. Looking over plans and notes discussing job.
5. Close up of coffee cup steam refocus on blueprint plans.
6. Jane using payroll either on mobile or laptop.
Scene 3 - Location 3 - The House (This is a nondescript location and purely for interview purpose)

1. A&J talking across table with laptops open. Shot from far room through courtyard and into the kitchen?
2. In the kitchen. Close up conversational questions all be done here by Paul.
3. Lots of B-roll.
**Scene 4 - B Roll - The Office (already filmed)**
Now back in the office they continue to attend to daily business before leaving to go to visit a client on a nearly completed project.

1. We have various shots of them working together, looking over plans, drawings and making notes. Section to include V/O’s.
2. Shot of them gathering their stuff and leaving the office.
Scene 5 - Location 4 - The Customers house

1. Opening shot from kitchen looking up through ceiling glass at A&J talking to Alex (customer).
2. Shot from stairs to outside of conversation taking place.
3. A&J and client walk inside and up the stairs to the master bedroom.
4. Shot outside looking up at Copper siding, A&J looking out of top left window.
5. Jib ending scene moving up to see girls in open left window.
SHOT LIST - RUNNING ORDER FOR THE DAY

LOCATION 1 - Jane’s House 6:00AM - 8:30AM (H&M here). 55 Barset Road, London SE15 3HW
1. Film Jane with child before work. (Human element)
2. Film all Payroll shots here on laptop, mobile and tablet. Show physical payslips if relevant

LOCATION 2 - Blackbird Bakery 9:00AM - 11:00AM. 134 Queen’s Road, London SE15 2ND
3. Jane arriving - walking from station or from under bridge
4. Jane sitting at window seat with coffee - film through window
5. Filler shots here. Try and get H&M done with Amy quickly
6. 10am Film Amy arriving from either station or from under bridge
7. Greeting one another
8. Interacting with phone/tablet/computer
9. Leaving together

LOCATION 3 - Jane’s House 11:30AM - 1:00PM. 55 Barset Road, London SE15 3HW
10. Shoot all Sage Payroll conversations. 2 camera’s plus sound. Paul to interview

LOCATION 4 - Customer’s House (Alex) 2:00 PM - 4:00PM. Flat 3, 6 Reighton Road, Hackney, London E5
11. A&J at window looking out (copper roof shot). Amy can leave after this shot
12. Kitchen looking up through skylight at Jane with Alex looking at plans
13. Camera walks through house up stairs and focuses on Jane and Alex on terrace
14. Additional B-Roll shots in house with walking up stairs or in top room looking out
CASE STUDY 2
ESTÉE LAUDER CHRISTMAS CAMPAIGN
BACKGROUND

BRAND: ESTÉE LAUDER
CAMPAIGN: CHRISTMAS & BLACK FRIDAY
LAUNCH: MID NOVEMBER 2017
TONALITY: PREMIUM; HIGH STANDARD FINISH
CREATIVE STYLE: ENGAGING, EYE-CATCHING & INSPIRATIONAL
FORMAT: SHORT FORM PRODUCT ANIMATION & STILLS
SPEC: JPEG/.MOV

DELIVERABLES

ASSETS: X6 ANIMATIONS & X5 IMAGES
CHANNEL OF USAGE: SOCIAL MEDIA AND WEBSITE
USAGE RIGHTS: SOCIAL MEDIA AND WEBSITE
DIMENSIONS REQUIRED:
- ANIMATIONS SHOT SQUARE (1800X1800) AND VERTICAL
- STILLS SHOT LANDSCAPE
SHOT LIST

ALL OUT GLAMOUR GIFT SET

SKINCARE PWP

BLOCKBUSTER BLACK FRIDAY GIFT SET

CYBER MONDAY GIFT SET

CYBER MONDAY 6 PIECE GIFT SET GWP

SKINCARE STARTER SET

COLOR PORTFOLIO BLACK FRIDAY

NOTE: 7 SETS BUT ASKED FOR 5/6 OUTCOMES. ASK QUESTIONS
GLOBAL DISPLAY CREATIVE: FINAL
REFERENCE WEBSITE IMAGERY
CREATIVE EXECUTION: STILLS

- Stills to be shot on a reflective black or red perspex surface for all 6 beauty sets
- Props to include either red or black spheres to suit the backgrounds, i.e. black perspex would feature black spheres etc.
  This is in line with the global social media creative which predominantly features textured circles of golds or reds mixed
  with black. Additional ribbons and/or glitter spheres could be used
- Strong lighting with defined shadows. Potentially have graded lighting to create seamless background or grade in and out
- Shot route A - Low horizon angle with propped spheres to sit smaller products on to create height
- Shot route B - Overhead angle with smaller products sitting on spheres if required. Spheres to be added to shots as props
• Illustrations showing how a black backgrounds could be graded in at the bottom and out at the top
STILLS COMPOSITION & ANGLE

- Shot Route A. Low horizon angle with blocks (we will use spheres) to add height
- Shot Route B. Overhead angle with smaller products sitting on props (spheres) to add height
PROPS MOODBOARD

- Spheres in red or black matt finish and in varying sizes compliment as well as extend upon the global creative
MOVING IMAGE / ANIMATION REFERENCE

- Reference cinemagraphs as a technique for the campaign
CREATIVE EXECUTION: MOVING IMAGE

- Compositions to vary across sets depending on creative. See following slides for more specific information
- Props to include red or black spheres to suit the backgrounds, i.e. black perspex would feature black spheres etc.
- Strong lighting with defined shadows. Potentially have graded lighting to create seamless background or grade in and out
- Props to include red, black and gold spheres to suit the backgrounds, i.e. black perspex would feature black spheres etc.
- Films to feature moving products varying from spheres rolling in, packs opening and closing, products spinning or falling...
- Each film will have a continuity with one another and also build on the theme, engaging with the viewer and teasing them to want to know what will happen next
ALL OUT GLAMOUR GIFT SET

- Products to be standing upright and filmed from a straight-on angle. A sphere (ball) rolls in from one side and knocks into the lipstick causing it to open up.
BLOCKBUSTER BLACK FRIDAY GIFT SET

• Overhead angle of closed set. Balls roll in and rest at the case which then opens revealing the products. This concept is TBC as we have not seen the products yet. We may need to look at an alternative creative direction.
CYBER MONDAY 6 PIECE GIFT SET GWP

- Products to be standing upright and filmed from a straight-on angle. A sphere (ball) rolls in from the left of frame and knocks the bag, subtly rocking the zip tag. Film loops.
SKINCARE STARTER SET BLACK FRIDAY

- Products to be standing upright and filmed from a straight-on angle. The small ADVANCED NIGHT REPAIR bottle is balanced on its side on one of the pots. A ball rolls into frame knocking the products causing the bottle to spin around.
SKINCARE PWP BLACK FRIDAY

• Products to be standing upright and filmed from a straight-on angle. A ball rolls into frame and knocks into a stack of carefully balanced products. The products wobble but don’t fall.
COLOR PORTFOLIO BLACK FRIDAY

- Filmed from slightly overhead with the set closed showing the patterned top of the box. A ball bounces into the frame from the left, onto the lid of the box and out of frame to the right. The box then opens revealing the content. The left tray followed by the right tray then slide open. The whole process then reverses.
**CYBER MONDAY GIFT SET**

- Products to be standing upright and filmed from a straight-on angle. The tassel of the clutch bag/purse to be swinging, 'looped'. Ball to interact with scene either rolling straight across frame missing all products or gently brushing into the tassel.
DELIVERABLES

ASSETS: X5 ANIMATIONS

CHANNEL OF USAGE: SOCIAL MEDIA AND WEBSITE

USAGE RIGHTS: SOCIAL MEDIA AND WEBSITE

DIMENSIONS REQUIRED:
- ANIMATIONS SHOT SQUARE (1800X1800)

SHOTLIST

DOUBLE WEAR STAY IN PLACE - showcasing shade range
https://www.esteelauder.co.uk/product/9639894/productcatalog/makeup/double-wear-stay-in-place-makeup.ppl

ADVANCED NIGHT REPAIR SERUM & EYE MATRIX CONCENTRATE
https://www.esteelauder.co.uk/product/9992699/productcatalog/skincare/serums/advanced-night-repair/advancednight-repair/synchronized-recovery-complex.ii

STOCKING FILLERS (MINI’S)
https://www.esteelauder.co.uk/holiday2017/boutique-stocking-fillers

PURE COLOR ENvy LIPSTICK – showcasing shade range
https://www.esteelauder.co.uk/product/9682967/productcatalog/makeup/pure-color-envy/sculpting-lipstick

MODERN MUSE FRAGRANCE - showcasing franchise
https://www.esteelauder.co.uk/products/15661/productCatalog/Fragrance/Collections/ModernMuse
**Shot #1 Double Wear Stay in place x 7**

SET: Feature all 7 products with a main hero at the front on a box. Background to be red perspex with ribbons across the frame.

ANIMATION: The main hero product changes colour to match all 7 swatches.

ANGLE: Overhead shot.
**Shot #2 Advanced Night repair + Eye Matrix**

SET: Ground to be wrapping paper (TBC) with stacked boxes in the background and ribbons around the front.

ANIMATION: Pipette gently and slowly drips onto the surface. This will be looped in a seamless manner so you do not see the stop and start frame.

ANGLE: Side on and slightly above eye level.
Shot #3 Stocking fillers

SET: Products are displayed in a randomly styled fashion and leaning on boxes with ribbons interspersed with them. Choice of product TBC.

ANIMATION: Products are static with the exception of light passing across causing the shadows and highlights to change as if from day-to-night.

ANGLE: ¾ to almost overhead.
**Shot #3 Stocking fillers (Revised shot)**

SET: Open empty box with tissue paper in. Background to be wrapping paper and ribbons.

ANIMATION: One by one, products are added to the box (no hands visible). Once the box is full the lid goes on, the box gets wrapped and then a ribbon is tied around the box (again, no hands are visible).

ANGLE: ¾ to almost overhead.
Shot #4 Pure Colour Envy Lipstick x 10

SET: Wrapping paper covers half the ground. Ribbons twist through the lipstick.

ANIMATION: (1) Lipsticks open and close on all 10 products to loop. (2) Lipstick ends change colours between all 10 products so each one moves through the colour spectrum.

ANGLE: ¾ to almost overhead.
**Shot #4** Pure Colour Envy Lipstick x 9 (Revised shot)

**SET:** 9 x products graphically grouped in a grid and standing on reflective red perspex. A ribbon is intertwined around and between them.

**ANIMATION:** The ribbon is pulled out and the lids of the lipstick are removed one by one. The lipstick heads then appear and disappear at random intervals.

**ANGLE:** ¾ angle
Shot #5 Modern Muse Fragrance x 3

SET: Boxes stacked in the background. Ribbon twisting through bottles. Light shines through the bottles. Ground and background to be red with wrapping paper circles.

ANIMATION: Products rotate through the axis in different directions like cogs. 12 steps to animation.

ANGLE: ¾ so you can see the full rotation of the products.
CASE STUDY 2: ESTÉE LAUDER
CASE STUDY 2: ESTÉE LAUDER

Advanced Night Repair
Synchronized Recovery Complex II

Advanced Night Repair Full Concentrate Mask

Advanced Night Repair Synchronized Recovery

JLT
Case Study 3: Sisley Pitch

Sisley Paris Omni-channel Content 2017
THINGS WE CAN HELP IMPROVE...

- Achieve consistency of delivery through attention to technical aspects of shoots: lighting, audio, props, styling
- Creating and aligning of style guides for photography, film, design and typography
- Develop and own a ‘how-to’ across all touch points
- Build on UK volume of content and increase number of posts to at least match competitors
- Introduce more playful and engaging elements to lift tone; real opportunity to make UK content more British this way
- Create sequential social stories to build ongoing campaigns
- Work on storytelling to increase engagement and set distance between Sisley Paris and competitors
- More video and gif content including increased engagement with influencers such as Violette
- More typographically creative solutions
- Work on Sisley Paris tone of voice and editorial direction
- Expand on current assets
- Work to a calendar of events
HERE ARE A SELECTION OF OBSERVATIONS AS FOOD FOR THOUGHT.
INTRODUCE PLAYFUL & ENGAGING ELEMENTS.

Social media is constantly evolving but by using new tools and formats to communicate with your customer, we can engage more directly and dynamically. It’s essential that each post is considered, on message and delivers for the customer. This may sound obvious but it can quickly be lost in the pressures of producing content.
MAXIMISE ENGAGEMENT WITH INFLUENCERS.

Increase engagement through a more human element using beauty experts (like Tania Grier), icons and industry insiders. We could help identify new, more on-brand influencers and also develop in-house talent that represent Sisley’s values and a link to ‘real women’.

- Tania Grier
- Trinny Woodall
- Laura Fantacci
POLISHED GIF ASSETS IN LINE WITH PHOTOGRAPHY.

Beauty gif’s taken to the next level of production and luxury.
CREATING YOUR OWN STYLE.

The beauty space has a multitude of different voices making ownable content that is unique to their brand values and clientele. Rosie Green has a deep knowledge of the brand, its heritage, innovation, brand values and her understanding of what the customer wants (expert advice, insider access, an understanding of her life pressures and her aspirations) will create content that connects.

- L’Oreal
- Glossier
- Charlotte Tilbury
- Dior

How to?
H&M are a great example of a brand that knows how to tell a story across multiple channels, each asset told a part of the story and was held together with a strong brand identity.
ACCESSING CELEBRITIES.

VISUALS
It’s great to have a real moment with an ambassador and ‘real woman’ more moments like this connect the brand with real people so it doesn’t just feel like a selling tool.

Take this Selena Gomez shot – it’s just stills but it’s really brought to life with a simple animation that makes it more engaging so you can really feel the excitement of the moment.
STRONG TYPOGRAPHY.

VISUALS
Using simple bold typography helps the usability and engagement with the post.

Words are all powerful. This gif is a strong typographical execution that can be used across multiple product and skin posts.
EXPANDING CURRENT ASSETS.

You feature content on your website which could be expanded into good social content. These posts could add some how to advice to some product and key looks on a slideshow.
IN CONCLUSION.

The beauty space is a challenging and constantly moving area but Sisley Paris is in a strong position with great heritage and a loyal following.

We see amazing potential to supercharge your content, find new ways to create deep, meaningful engagement through different content solutions, tapping into who the Sisley Paris woman is and what she wants.

We look forward to starting this exciting journey with you...
BLOG CURRENT POSITIONING.

Image and text ratio could be addressed more. The typography is too dense and line spacing could be improved. More ‘recommended’ products should be introduced at the bottom as a sell-through/up-sell and also to balance the composition. There is also the potential to use more of the width of the layout as indicated by the pink dotted lines. NOTE: The fonts on the desktop and mobile emails are different - see far left.

LANDING PAGE

Image is knocked back in opacity causing it to have less of a presence amongst the other posts.

TYPESTYLES

Type changes fonts from serif (left/mobile) to sans serif (right, desktop). Also check line spacing.
The main intro image is now 100% opaque which will help with the landing page presence. The width of the email has been fully utilised allowing for more engaging content and left/right aligned text. Most of the Q&A’s have been addressed with an image and numbers have been introduced too help the viewer connect the text and images and add pace. More products have been added to THE PRODUCTS USED section and a BUNDLED OFFER has also been added for up-selling.
OBSERVATION 1: Overall, the email newsletters do not have a defined style and template.

SUGGESTION 1: Email grid structure and typography can help unify this.

OBSERVATION 2: Static content is created as a single images as opposed to being sliced.

SUGGESTION 2: Sliced images are less prone to spamming and will help with mobile design.

OBSERVATION 3: Copy is utilitarian and more suited for press releases.

SUGGESTION 3: Create tone-of-voice (TOV) and personality in an editorial engaging manner.

OBSERVATION 4: No evidence of animations used in email campaigns.

SUGGESTION 4: Addition of gifs for text and/or images will drive engagement.

OBSERVATION 5: Only 1 CTA.

SUGGESTION 5: Additional CTAs under each section will encourage CTR and monitor traffic better.
ENGAGING CONTENT
Consistency of email templates, fonts and editorial TOV will both engage more and encourage trust with the customer – they feel familiar and trust your opinions. Adding CTA’s at regular sections and especially near the top of the email will allow for better CTR and more targeted data capture/shopping habits etc.
NOTE: Generally there is a higher CTR at top of emails once people have scrolled down and back up again.

USE OF PHOTOGRAPHIC IMAGES
Engaging intro images will have a greater impact on open rates and engagement. Coupled with a change in display typeface will add to a stronger editorial proposition. The above image could also be animated. (see examples further on).

EMAIL STRUCTURE
Allow for blocks within the email to reduce the chance of spamming. This will also allow for a more responsive email structure.
**PROPOSED POSITIONING #2.**

**DESKTOP & MOBILE**

The ability to create a template which works for both desktop and mobile will help viewer engagement. The examples here show the email is split in such a way that when it pulls through to mobile, the image and text are split up and the text becomes aligned centrally.

This process relies on the design utilising ‘live’ text which helps with SEO and reduces spam. Notice that not all the elements pull through to mobile as they are simply not necessary.
ADDING GIFS

Simple animations of either text or image can add more interest and engagement with the content. However, some email providers still don’t facilitate animated gifs, so if the first frame illustrates the main message this will overcome this issue.

Film of eyes opening and closing or mascara being brushed across the page could add to the pace of the email.
THANKS

For further information, please contact us on 020 7688 0219 / 07976 903918 or email info@jetmedia.london

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