



VISIT BRITAIN
UK FASHION CASE STUDY

1185 films



WHAT IS 'VISIT BRITAIN'?

Visit Britain is the national tourism agency, a non-departmental public body funded by the Department for Culture, Media and Sport, which is responsible for promoting Britain worldwide and developing its visitor economy.

Visit Britain plays a unique role in promoting Britain to consumers around the world. Their mission is to grow the value of inbound tourism to Britain, by increasing visitor numbers and visitor spending in all parts of Britain.



< The storms that hit Britain during filming, gave us an amazing backdrop as the winds blew the sand off the beach at Bambrough Sands.

ENGAGEMENT

The four fashion films conceived and produced by 1185films have so far received 4.8 million views (excluding views on the two thousand plus partner sites) across the globe. The campaign is seen as one of the highest grossing series to date on the Visit Britain website.



Vivian Westwood, the icon of British fashion.



4.8 MILLION VIEWS

...AS OF 01 NOVEMBER 2014



Iconic British landmarks played a major role in all four films.



THE BRIEF

GeocastTV, the digital arm of Visit Britain, approached 1185 Films to pitch for some short-form branded content. The brief was a focus on fashion, with the films slated for inclusion on Visit Britain's new website, created by GeocastTV. The content should highlight and promote the British fashion industry and not exceed 8 minutes.



Shoe design by Sandra Choi.



MENSWEAR Concentrating on tailoring and the suit



HERITAGE Concentrating on heritage brands and how heritage styles can filter into contemporary looks



CONTEMPORARY Concentrating on womens' fashion



DEPARTMENT STORE Concentrating on the UK shopping experience

THE PROCESS

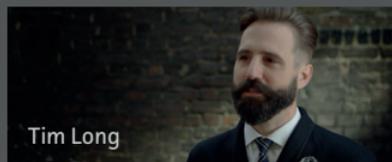
We initially looked at Visit Britain's existing site content to get a feel for the short-form work that had already been created. After examining various aspects of UK fashion we decided to concentrate on four areas of the British fashion industry that we felt would appeal to the largest demographics of tourist: Menswear, contemporary, heritage, department store.

Once we had selected these areas, it was essential to develop the correct format to ensure that each short-form episode would feel part of the larger ensemble piece.

FIRST CONTACT

Who represents British fashion now?
Who would we like to interview?

GeocastTV had secured Conde Nast as the brand sponsor, so the natural choice was to select Susie Forbes (Conde Nast College of Fashion & Design) and Dylan Jones (Editor GQ Magazine) to drive the narrative on all four films, with support from Tim Long (London Museum) and Caroline Rush (British Fashion Council).



Sandra
Choi



Patrick
Cox



Bruce
Oldfield



Zanndra
Rhodes



Raimund
Berthold



Agi
and Sam



Tom
Baker



Mark
Powell



Alice
Temperley



Anya
Hindmarch



Oswald
Boateng



David
Gandy



We then decided on a cross section of designers from all aspects of the UK fashion world, reflecting established, quirky and fresh up-and-coming talent.

Leeds Castle provided a spectacular back drop for the Heritage film.





THE LOGISTICAL CHALLENGE

We arranged a five week filming schedule set over a period of three months, organised into individual blocks of a week in order to make the shoot economical. After we had completed pre-production and started filming we needed to deliver a film every month.

Organizing interviews within this schedule proved to be a challenge due to issues of availability and timing. Some of the more prestigious names were not able to make our schedule and others were unavailable for shooting prior to the set delivery dates. >



> We therefore had to reference the key people in a manner that would keep the viewer engaged without losing the credibility of the overall film.

The model shoots were similarly complicated as we had to schedule a road trip around the UK to shoot at various landmark locations, some of which required permits to enable us to film. The four models and the crew had to be available at short notice as we had to react to the main contributor's constantly evolving schedules. We selected a variety of models who complemented the subject matter of the individual films, whose schedules were flexible, and, most importantly, who reflected the quintessentially eclectic British culture.

LIGHTS, CAMERA, FASHION.



Fashion Capital



Seductive nightlife combined with gothic renaissances

THE FILM IS MADE IN THE EDIT

Organising and logging five weeks of footage involving twenty-five contributors is of course time-consuming, but it was just the beginning of the process. Creating an engaging story arc spanning four 6-8 minutes films aiming to show the best of British fashion is an entirely different proposition to merely creating a feature length documentary and then cutting it down to 24 minutes.

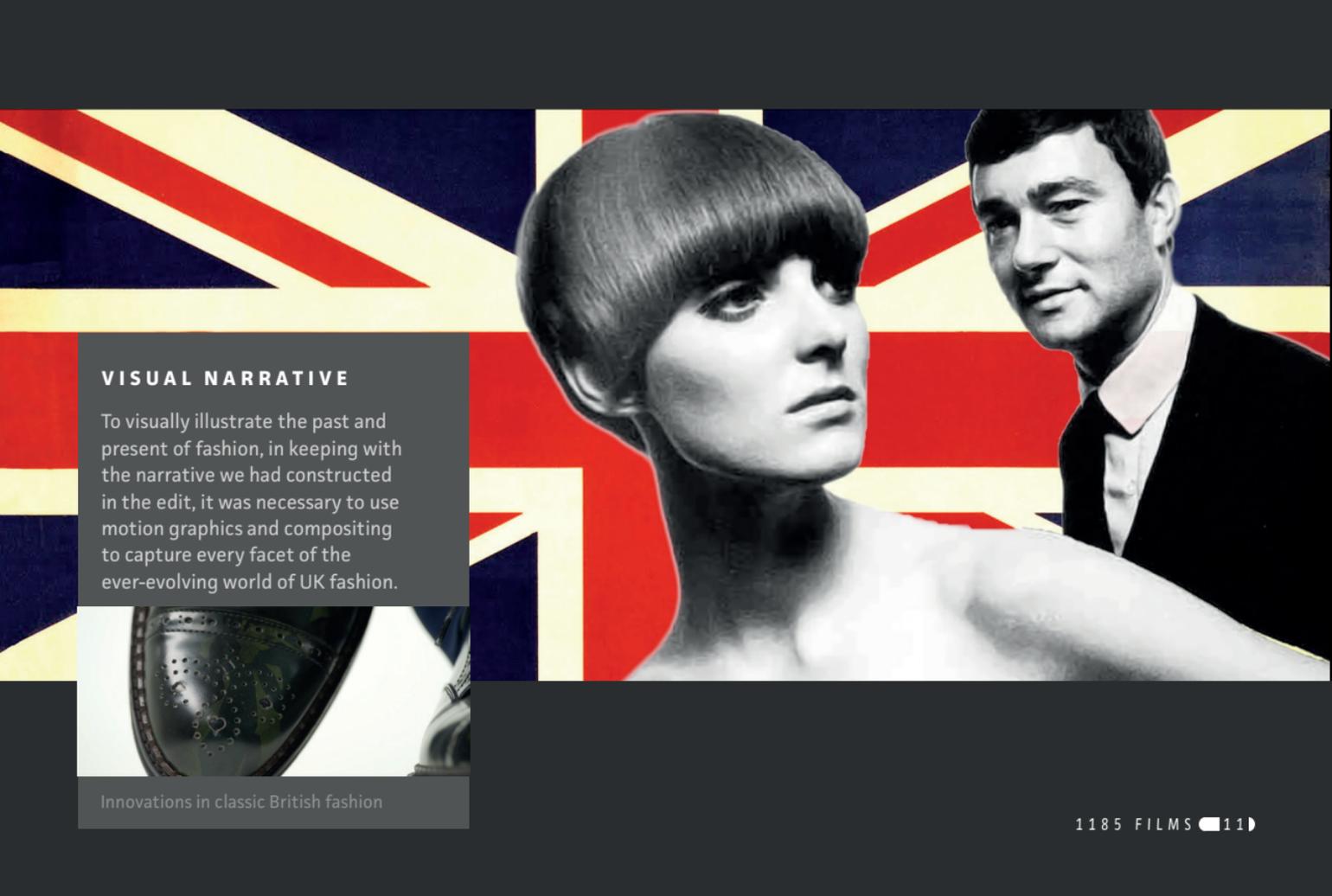
To preserve the narrative arc whilst conveying an emotional journey in sound bites involved specific challenges that had to be met if the project was to be the success the campaign needed.



Pop icons in fashion



Mix of stills and moving images



VISUAL NARRATIVE

To visually illustrate the past and present of fashion, in keeping with the narrative we had constructed in the edit, it was necessary to use motion graphics and compositing to capture every facet of the ever-evolving world of UK fashion.



Innovations in classic British fashion

THERE ARE STORIES EVERYWHERE

WWW.1185FILMS.COM

