



ONE PIECE OF AINICHE

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ONE PIECE OF ADVICE

A MANIFESTO FOR GREAT ADVICE

As creative people, we all have our opinions. We have our way of seeing and our way of doing. Whether it's a critique from an art school professor to an illustration student, or the feedback of a client to a visual effects studio. Advice is a major part of the soundtrack to life in the creative industries.

It's a sincere interaction, from one creative to another. It's how we get started, how we learn and how we get better.

Creative advice is not black and white — there is no absolute right or wrong. Advice isn't owned by the experienced and knowledgeable, any more than it is owed to the young and inexperienced. Advice isn't bound by discipline or exchanged for advice of equal worth.

Since 1880, we've been called Bournemouth School of Art, Bournemouth and Poole College of Art and Design, The Arts Institute at Bournemouth and The Arts University College at Bournemouth. Finally, in 2012, we became Arts University Bournemouth.

Whatever our name, the common thread here has always been great advice. Our students have taught us as much as we've taught them, and they've gone on to do great things. You'll find a few of them — past and present — in this magazine. Among their stories, you'll find their advice. We might not have asked for it directly, but advice is often inevitable.

We hope you'll find this third issue of One Piece of Advice entertaining, informative, occasionally emotional and maybe even useful, wherever you are on your creative journey.

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ILLUSTRATION
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How to Curate a Fringe Festival

– DAN BROADBENT

BA (Hons) Fine Art alumnus and former Student Union President Dan Broadbent isn't afraid of a challenge. In 2015, he curated Bournemouth's second Emerging Arts Fringe festival. He explains how he showcased almost 500 artists through 150 different events.

ALTHOUGH BOURNEMOUTH'S ARTS BY THE SEA FESTIVAL IS WELL ESTABLISHED, THE EMERGING ARTS FRINGE FESTIVAL WAS RELATIVELY NEW. HOW DID YOU COME TO CURATE IT?

The Bournemouth Emerging Arts Fringe was established in 2014 by Bournemouth Council to provide a platform for local artists and musicians to become involved in the Arts by the Sea Festival.

The Fringe was really successful in its first year, running on a zero budget side-by-side with Arts by the Sea. It quickly made a name for itself as a festival that was not only accessible to anyone, but also offered a chance for previously unknown or unseen artists to showcase their work.

For two weeks, the artists of Bournemouth emerged as one—showcasing everything from photography exhibitions to spoken word poetry events and performances. It made Bournemouth stop and stare in awe!

Six months later, it was time to start planning again for 2015. I joined a steering group and, along with a team of volunteers, we began to carve out a plan for 2015's festivities week-by-week.

I began to take on more and more responsibility. Before I knew it, I was sat in a small garage-cum-office along with one of my best friends and we were planning a festival together. It involved organising over 150 events

and juggling communication with almost 500 artists. It was mental! We were doing 80-hour weeks on no money and little rest.

DID YOU FEEL ANY PRESSURE TO DELIVER, GIVEN THE RELATIVELY LARGE NAME [BOURNEMOUTH ARTS BY THE SEA FESTIVAL] THAT IT WAS ATTACHED TO?

I don't think any of us really felt pressure that we had to live up to a name. We were real artists with a real burning desire to show the world what we had to offer.

We weren't armed with stacks of cash, but we had hearts filled with passion and a small team of volunteers. We had nothing to lose, aside from sleep and a social life! The Fringe became my life and I wanted to make it as great as it could be.

YOU MENTIONED THAT IN ITS FIRST YEAR, THE FRINGE FESTIVAL HAD 'ZERO BUDGET'. HOW DO YOU GO ABOUT CREATING SOMETHING SO BIG OUT OF NOTHING?

We fundraised like crazy. We made a Kickstarter video, organised events to raise more funds, and were generously sponsored by Bournemouth Scene and supported by Arts University Bournemouth. Most importantly, we relied on the incredibly hard work of Bournemouth artists and creatives who joined together for the benefit of the Fringe festival. ➤

WAS THERE ANYTHING ABOUT THE BOURNEMOUTH ARTS SCENE THAT YOU DISCOVERED FOR THE FIRST TIME, OR ANYTHING THAT SURPRISED YOU ALONG THE WAY?

I was overwhelmed by the diversity of what Bournemouth had in the way of arts organisers, ambassadors and genuine talent. It all seemed a bit hidden beneath the town's tourist-centric exterior and often summer-focused events. Autumn was taken over by arts, music, theatre, film and comedy and it felt great!

HOW DID THE UNIVERSITY SUPPORT YOU, AND HOW DID IT FEEL TO HAVE THIS BACKING AS AN AUB ALUMNUS?

Not only did AUB generously support the Fringe festival financially, but we saw huge efforts come from the students, staff and alumni. Over half of the festival events were ran directly or indirectly by AUB associates.

BEING A FINE ART ALUMNUS MYSELF, I TOOK GREAT PRIDE IN SEEING MY UNIVERSITY PEERS PRODUCE SOME OF THE MOST FASCINATING ARTS EVENTS THAT DORSET HAS SEEN.

WHAT'S THE HARDEST PART OF CURATING A FRINGE FESTIVAL?

We were exhausted by the end. You end up dreaming about spreadsheets and whether your logo looks better in pink or blue. It can be hard, but that's the fun in it! Our biggest challenge was raising funds. We started with nothing and had to pay for publication printing, website maintenance, liability insurance, equipment hire and loads of other costs. I still wonder how we did it.

WHAT ADVICE WOULD YOU GIVE TO ANYONE TRYING TO DO SOMETHING SIMILAR?

I'd say just go for it. I'm a firm believer that if there is something missing where you live or if you want to make a change, then get out there and do it. You'd be surprised how many other people are thinking the exact same thing. Organise some meetings with like-minded creative types and start planning.

Don't let money stop you. If your project is more ambitious, Arts Council England offer grants. It's always worth trying. If you don't, someone else might!

DAN'S FIVE FAVOURITE FRINGE FESTIVAL MOMENTS

A Handful of Dust

Up there in my top acts has to be AUB senior lecturer Martin Coyne's installation A Handful of Dust, which was in the Lower Gardens Bandstand. It was inspired by T.S. Eliot's The Waste Land and used projection mapping, sound and light. It was the first time in my life that I've shed tears because of a piece of art. The incandescent glow of light from the Bandstand could be seen from a distance which, when approached, would respond to the movement of your footsteps.

As you approached the glowing, heavenly light, two fabric sheets and a large plant burst into a projection of flames, only extinguished by the retreat of your own footsteps. It was both self-indulging and self-destructive at the same time.

Transmission

A night of live music and alternative DJ sets. Funk to punk, soul to psych and everything in between.

Headspace

A sound installation created by Language, Timothy! especially for the Bournemouth Emerging Arts Fringe 2015. An audience of one entered Language, Timothy!'s pop-up bobble hat, donned headphones and was taken on a three-minute sound journey through someone else's mind.

J.U.D.I.T.H.

Discourse-theatre with poetic-abstract choreographic elements. Based on a drama by Friedrich Hebbel, it questioned structural social power relations.

IDEAS Bournemouth

IDEAS Bournemouth provided a networking opportunity for creative people to come together and share ideas and opportunities for new and exciting projects.

The festival is now in the process of applying for funding applications and is due to return in Spring 2017. If you are interested in getting involved with anything Fringe related, including volunteering, event enquiries or sponsorship, contact info@b-e-a-f.co.uk

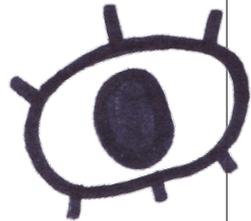
"I'm a firm believer that if there is something missing where you live or if you want to make a change, then get out there and do it. You'd be surprised how many other people are thinking the exact same thing."

— DAN BROADBENT

How to Work Together

– LIV & DOM

ILLUSTRATION
& PHOTOGRAPHY
Liv & Dom



Liv and Dom Cave-Sutherland graduated from BA (Hons) Illustration in 2015. They have since established an international craft brand under the name Liv & Dom, creating and selling quirky (and mainly nude) characters. They explain what it's like to build a brand and work together as identical twins.





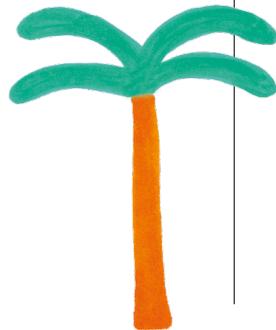
THE BEST AND WORST OF IT

DOM The best thing about working together is being able to motivate each other. It's great to have someone there to push you.

LIV The fact that we know each other so well is helpful. We can delegate work between ourselves and pick up any slack where it's necessary. I used to do all of the emails and admin—now we split it between us because we get so much correspondence these days.

I think the hardest part about working with anyone is trying to work through awkward situations where someone is expecting a certain quality of work. Dom is a perfectionist and does more graphic work, whereas my illustrations are more sketchy and weird.

DOM Trying to get anyone to do their work how you do your work is a really bad idea, but it's hard as we're both trying to put out exactly the same product.



SACRIFICE BEING COMFORTABLE

LIV We've been putting all of our time into improving our business as much as possible. When you're not getting enough money from it you start wondering if you should be spending time focusing on something else, like maybe getting another job, but then that would mean we wouldn't have enough time to put into the business. We've had to sacrifice being comfortable money-wise for the sake of growing our business.

DOM It sounds really silly, but if you want to do really high-profile craft fairs they can be really expensive. They are a really good platform with a wide audience, so having no money and going to them is a challenge. Our first English stockist, Not the Kind, found us through a market. It's paid off so far. We do make money and we only graduated last year.

CREATE A BRAND

LIV Liv & Dom didn't really happen until the last couple of months of university. After finding the second year [of our course] really challenging, we were trying to build a brand, think of a brand name and decide what direction to go in. We decided to go with our own names as they're short and rhyme with 'dot com'.

DOM At first our lecturers suggested that we work separately, but when they saw that it was working really well they were happy to let us continue.

LIV There's a lot of cross-course collaboration at AUB, so it made sense for us to join forces when it came to starting a business together.

FROM INSTAGRAM TO ETSY'S NEW YORK HQ

LIV Instagram has been really important for us. We have a website, but most people find us through Instagram. We've started working with some names that are well-known in the craft and illustration community. We're currently working with [the illustrator] Tuesday Bassen. She's just opened a new shop, Friend Mart, so our pieces will be stocked there.

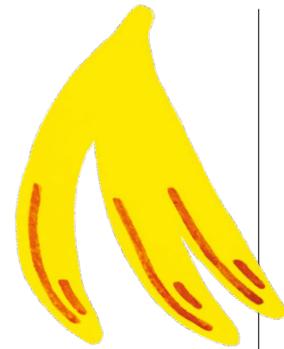
DOM Tuesday's boyfriend found us on Instagram and bought her an incense holder for Christmas. She posted a photo of it on Instagram and over Christmas Day we gained a couple of thousand ➤

“““
**IT'S GREAT
 TO HAVE
 SOMEONE
 THERE TO
 PUSH YOU.**



“”
PEOPLE JUST
WANT NAKED
PEOPLE.

— Liv Sutherland



followers from it! It was a really cool moment for us.

LIV Etsy have recently opened their headquarters in New York and our baboon soft toy is over there on display, which is something we're also really proud of.

PEOPLE LIKE NAKED PEOPLE

DOM I've never been good at drawing people and getting the proportions right. I prefer working in 3D, so I just translated that into my work. Our influences are probably quite modern. I always used to look at people like Rami Kim.

LIV We observe trends and learn what people like. At the moment, people are really liking naked things.

DOM We currently use polymer clay and our mum's oven. We don't actually make ceramics—we're posers!

DOM The idea for the naked incense holder just happened; I woke up one morning with the idea in my head and just had to make it that day.

LIV At first it was just supposed to be male and phallic, but then people saw it as something else and thought that it should be a woman. It works quite well both ways. People just want naked people.

MAKING DOLLS OF BRETT GELMAN

LIV We made a doll for the actor and comedian Brett Gelman. His wife got in touch with us and asked us to make this doll for his birthday. The commission was really fun as we got to make a brightly coloured Mickey Mouse jumper.

DOM It's nice to have a break from making the same things. Any commission is good, especially when it's something different.

SHARE AND MAKE COMPROMISES (SOMETIMES)

DOM Because we're so used to always sharing, and given that making compromises comes naturally to us, so it's easy for us to come to a mutual decision. Occasionally one of us will put our foot down. It's usually me.

LIV Dom always has these ideas about what is the 'professional' and right way to do things, whereas I just ride along with it.

livanddom.com

“”
**AS WE'RE
FAMILY WE DON'T
TIPTOE AROUND.**



How to Forage for Great Ideas

— MARK SEPHTON



PREVIOUS PAGE
Mirrored Beach
Hut

RIGHT
Behind the
scenes on the
Bournemouth
Film School
ad shoot

Advertising creative Mark Sephton studied for his foundation diploma at Bournemouth and Poole College of Art and Design before embarking on a career that's seen him work with the likes of Volkswagen, Red Bull and the WWF. He reveals his inspirations, explains his creative process and tells the story of how a patch of grass inspired him to start his own agency, Creative Forager.

Plenty of people know they want to work in a creative capacity from an early age, but what made you want to work in advertising in particular?

I enjoyed art when I was at school and liked the idea of doing something with it as a career, but I wasn't exactly sure what that would be. When I was 15, my mum worked with a man called Rick Fink and he had a son called Graham. Graham happened to be (and still is) one of the most creative people in advertising. We went up to see him in his office on Euston Road in London where he gave us a tour of the agency, showed me an amazing showreel of ads and spared a valuable 45 minutes of his time to explain what he does. From that moment, I knew I wanted to work in advertising.

Can you remember the moment you decided to break out from full-time agency life and work for yourself?

I was creative director of a mid-sized advertising agency. There were about 60 of us working there, and I was beginning to feel creatively

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**IT'S TIME TO
MAKE THE LEAP
AND GET OUT
THERE INTO
THE BIG GREEN!**

stified. One morning I took a break outside to get a bit of fresh air. I was on my phone and wandered into a large field. It was the lushest, greenest field you could imagine, but there was this solitary white spot of dead grass. I had a realisation right there and then. I thought to myself, 'Is this a sign? There's a world of opportunity out there, and this place is killing my creativity. It's time to make the leap and get out there into the big green!

What was your most outlandish pitch or idea that got a green light from a client?

One client wanted to communicate that it was the sponsor of a large art event by the sea.

I SUGGESTED THAT A SIX-METRE HIGH, INFLATABLE PINK SHELL WAS THE ANSWER AND THEY LOVED IT.

The client was none other than Arts University Bournemouth.

Would you consider this to be your favourite idea?

I'm very fond of the Big Pink Shell, but I think my favourite piece of work is the Mirrored Beach Hut. It was a very unassuming project that ended up going viral and winning a Wood Pencil at the 2016 D&AD awards.

How do you formulate your ideas? Is it similar for every brief?

I think it is similar. I read the brief and try to understand the ➤



**MARK SEPHTON'S SECRET
INGREDIENTS FOR GREAT IDEAS**

Lego



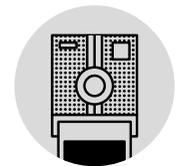
Album artwork by Hipgnosis



Onyx



Polaroid Cameras



Mexican Wrestling Masks



Mushrooms



LEFT
Big Pink Shell



“”
**A BAD JOB CAN
KILL IT, BUT A
GOOD JOB CAN
TAKE IT TO A
HIGHER LEVEL.**

issue, problem or challenge. I research the subject, the client and the product. I try and distil it down to a single message. As I'm doing this, ideas or thoughts pop into my head. I note them down, usually one per A4 page, but don't spend any time on them—I just get them out there to clear my mind. It helps to remove half-thoughts from your mind—you can sometimes deceive yourself into thinking that you have the answer, but until you get it out in the open and articulate it, it's just a distraction. I look at the brief from as many angles as possible, then and I review my stream of consciousness.

**SOME IDEAS ARE TOTAL
RUBBISH, SOME MAKE THE
CUT AND SOME GO ON THE
MAYBE PILE.**

This whole process relaxes me a bit. At this point I've got some things I know I can turn into something worthwhile, but rather than do that, I go back into idea generation with a slight 'pressure off' approach that often delivers good results. Another review follows, and then I develop a shortlist and work out which ideas I'd like the client to buy.

What's the secret to a great idea?
Something that surprises the audience. Something they've never seen before. Something that provokes a reaction.

Can you think of a campaign you really wished you'd created?
I love the work that Fallon did with Sony Bravia on the TV ad with the bouncy balls.

What's the hardest part of the creative process for you?
Making sure the finished execution of your idea ends up as good as it looks in your head. It's really important to work with the right suppliers, illustrators, typographers, photographers and directors when executing

your idea. A bad job can kill it, but a good job can take it to a higher level.

**IF YOU HAVE ANY DOUBT
ABOUT THE ABILITY OF A
SUPPLIER OR YOU THINK YOU
MAY BE OUT OF YOUR DEPTH
IN HANDLING IT YOURSELF,
THEN LOOK ELSEWHERE.**

It's better to spend a few more hours getting the right person for the job rather than experiencing the painful process of seeing your great idea turn into a great big disappointment.

How do you cure creative block?

Take a break. Creativity flows when you're relaxed. It can be hard to be relaxed when there's the pressure of having to perform to a tight deadline, but ideally you need to be calm and having fun. Reach out to random sources: a spread in a book, the homepage of a site you've not looked at before, someone you haven't spoken to for a while. Do something to introduce a change of energy, then see if you can take something from it and use it as a starting point for your brief. Look to force an idea out of it.

What's in a name? How did Creative Forager come about?

Initially it was a name for my YouTube channel. I like looking for ideas as well as foraging for mushrooms! When setting up a company, I made a list of potential names and Creative Forager kept jumping out. It also searched well on the internet (as many odd word combinations do) and the .com was available, so it became the name. Relatively early on, we picked up some advertising awards and received coverage in the design press, so any ideas of changing the name were quickly put to bed.

creativeforager.com

- AN INTERVIEW WITH

Jason Smith

ILLUSTRATION
Ollie John

Jason Smith has spent over two decades designing and building cutting-edge entertainment. His career has seen him work on a host of high-profile franchises, including Harry Potter, Star Wars, Avatar and Tetris. He is co-founder and creative director of his own studio, SoMa Play, in San Francisco and is regularly a juror on some of the most prestigious award panels, including BAFTA and SIGGRAPH.



YOU STUDIED ANIMATION AND FILM; THESE TWO DISCIPLINES MORE THAN ANY OTHERS SEEM TO TIE TOGETHER CREATIVITY AND TECHNOLOGY. CAN YOU GIVE US YOUR THOUGHTS ON HOW THE TWO MEET?

At the time I accepted a place on the Animation and Film course at the Arts Institute [at Bournemouth], I was also offered a place on a computer animation course. The reason I chose the Arts Institute was because they were actually teaching the craft of animation.

I SPENT MY TIME IN ACTING CLASSES AND STUDYING FILM RATHER THAN LEARNING A PROGRAMMING LANGUAGE.

Even though it was clear at the time that technology would bring value to animation, I purposely stepped away from it. I felt it was going to be a distraction from learning the craft.

On the one hand, understanding the basics and principles of any art form is much easier to grasp without layers of technical complexity. On the other hand, combining them allows for rapid experimentation, so at the right point this can play its part in speeding up learning and enhancing creativity.

When I left the Arts Institute, I chose to work for the only company in England that was practising 3D computer animation in games at that time. Even though it was the traditional art form that drew me to the Arts Institute, it was almost

the inverse when it was time to start practising animation. I chose Argonaut Software because they were ahead of the curve from a technology standpoint, and I could take what I'd just learned as an art form and apply it in the most technical way.

IT SOUNDS LIKE THAT'S A THEME OF YOUR CAREER: BEING ON THE CUSP OF DEVELOPMENT RIGHT FROM YOUR VERY FIRST JOB. YOU'VE IDENTIFIED SOMETHING NEW AND FOUND A WAY TO MAKE IT HAPPEN.

I've been fortunate when it comes to combining creative and technical skills; neither technology nor games are about to stop evolving. Practically, you get to use both sides of your brain at the same time and focus them on the same creative space, which is extremely fulfilling. There have definitely been points in my career when I've been working on projects at the technological cusp and at those times, after a day's work, I'll need to go home and draw. Then there have also been times during my career when I've been focused on the purely creative side, then I literally have to go home and code to relax. I guess that balance is important to me.

IS IT FAIR TO SAY THAT TECHNOLOGY IS DEPENDENT ON CREATIVE APPLICATION TO JUSTIFY ITS EXISTENCE IN THE GAMES INDUSTRY?

I've written a pretty long article on my blog about breaking into the games industry, where I try and emphasise how important

traditional skills are. It's been really fantastic getting the chance to speak at lots of universities across the US, but it can be disheartening sometimes looking at the courses they teach and the coursework graduates are leaving with. There is so much time spent learning software and technology that it's not leaving enough time for the craft, whether that's storytelling, animation, sculpting or game design. These are all very creative areas and they all existed long before computers, but unfortunately too many courses spend too much time focused on technology.

CAN YOU TALK US THROUGH YOUR MOVE TO SAN FRANCISCO?

I worked at Electronic Arts for ten years in the UK, which finished December 2007; I moved to San Francisco and started at Lucasfilm in January 2008.

IS IT RIGHT THAT YOU VISITED LUCASFILM ON HOLIDAY AND ENDED UP WITH A JOB THERE?

Haha, yes! We'd just finished Burnout Paradise and a few friends from the team asked if I wanted to go on a road trip to celebrate, so we headed off to San Francisco. It was my first time on the West Coast and none of the guys I was travelling with had been to the US before. While we were there I suggested we visit either Pixar or Lucasfilm; I didn't mind which, but I really wanted to take the opportunity to visit at least one of the two most successful studios in the world. My friends voted for Lucasfilm so I called them up and basically said, 'We work in games in the UK. We're taking a short vacation and we're passing by—can we call in?'

Luck is as much about timing as anything else. Unbeknown to us, Lucasfilm had plans for a significant recruitment drive and the recruiter had heard good things about the game we'd just finished, so they said, 'yeah—come on in'.

THAT WAS IT. MY FRIENDS COULDN'T BELIEVE IT. THEY SPENT FOUR HOURS WITH US, SHOWING US AROUND THE CAMPUS, TALKING ABOUT THE PROJECTS AND THE CALIFORNIA LIFESTYLE. ➤

““”

SO I CALLED THEM UP AND BASICALLY SAID, 'WE WORK IN GAMES IN THE UK. WE'RE TAKING A SHORT VACATION AND WE'RE PASSING BY —CAN WE CALL IN?'

We spent some time with the head of recruitment who, like most of their staff, had relocated to work there. All of a sudden it didn't seem like a crazy idea. They were very generous with their time and the insight completely won us all over; it was impossible to unsee what was going on at Lucasfilm at that point, and on top of that there's something entrepreneurial in the water in San Francisco. By the time we were back on the road we were all hugely inspired, deciding we would either work at Lucasfilm or set up our own company.

WHAT WAS SO SPECIAL ABOUT LUCASFILM AT THAT TIME? WAS IT WHAT THEY WERE DOING, OR THE SETUP?

Both. It was such a unique space—I can't think of any other company in the world today that has visual effects, film, television and games in one place. Because of their successes they were able to invest heavily in motion capture, facial capture, photogrammetry, physically based lighting techniques—so much bleeding-edge technology across every area. They had a shelf of Academy Awards for technical achievement that covered just the hardware and software they had developed internally. I spent my first year there working between the different divisions, establishing where and how to share technology. At that point in time it was my perfect job. People say you make your own opportunities and I do believe that, but I also believe I could have made that call three weeks earlier and it might not have worked out. The timing was good fortune.

HOW DID YOU COME TO CREATE YOUR OWN STUDIO?

Opportunity. It was obviously difficult to leave a company like Lucasfilm, but when Disney acquired Lucasfilm in 2012 they

were quite clear in the press that they didn't want to build 'expensive, high risk' console games themselves. Even though we were also building mobile games at LucasArts, it wasn't a main area of focus for us. We had over three hundred people with significant console experience. Disney looked long and hard at the games we were working on, including Star Wars 1313, before making decisions. The first 1313 trailer was hugely successful and broke new ground, but it was going to be an expensive project. Because of that, the studio was seen as too much of an overhead for Disney, so they closed the LucasArts division of Lucasfilm.

The studio took many months to wind down, but only a small percentage of people left during that time. You could see the writing on the wall and yet most people stuck around.

PEOPLE HAD MOVED FROM ALL OVER THE WORLD TO BE THERE, AS THEY KNEW IT WAS UNIQUE AND WANTED TO MAKE THE MOST OF IT.

I felt a responsibility to stay to the end because there were a lot of people that I'd hired in; I wanted to be around to help them through the transition.

And that was the inspiration for setting up a studio: the people. I really didn't want to see all this talent, all these amazing people, go off to work at Google and Apple. The day the studio closure was announced, I drove into San Francisco, rented an office space, drove back to Lucasfilm and found the individuals I most wanted to continue working with, and that I felt would constitute a great team. I just wanted them to know they had a desk to work from while they were looking for work, and if they wanted to collaborate on a project too, even better.

AND WHAT HAPPENED FROM THERE?

They showed up! My goal was to make sure that they were enjoying themselves in the studio while they were looking for work. We set some team goals to encourage a shared focus and collaboration. We picked up the rights to remake an old classic 80s arcade video game called Boulder Dash on mobile, which really allowed us to start to form our own team.

DID THEY CARRY ON WORKING AT THE STUDIO?

It was a mix—two guys left for new jobs and the others stayed. We started working on the next big project and hired some more people. Within a year we ramped up to about 35 people, shipping games to five different platforms. That was probably the largest the studio has been. It's a good size, but flexibility is key for any small company, so we maintain our core team and scale up and down with contractors, specialists and talent as and when we need it.

Within a few months of establishing the studio, I reached out to leaders at a dozen different San Francisco companies—all people I didn't know that I felt I should know. I received replies from eight of them and I ended up meeting six. One of them was the CEO of Telltale Games, who were founded as a LucasArts spin-off ten years prior. They were just beginning to have some breakout hits and had really found their formula for interactive storytelling. Every conversation was equally informative, but the Telltale conversation and forthcoming advice was well timed:

'DON'T GIVE AWAY TOO MUCH OF THE COMPANY TOO EARLY.'

I don't think there's ever a point in your career where you stop asking for that one piece



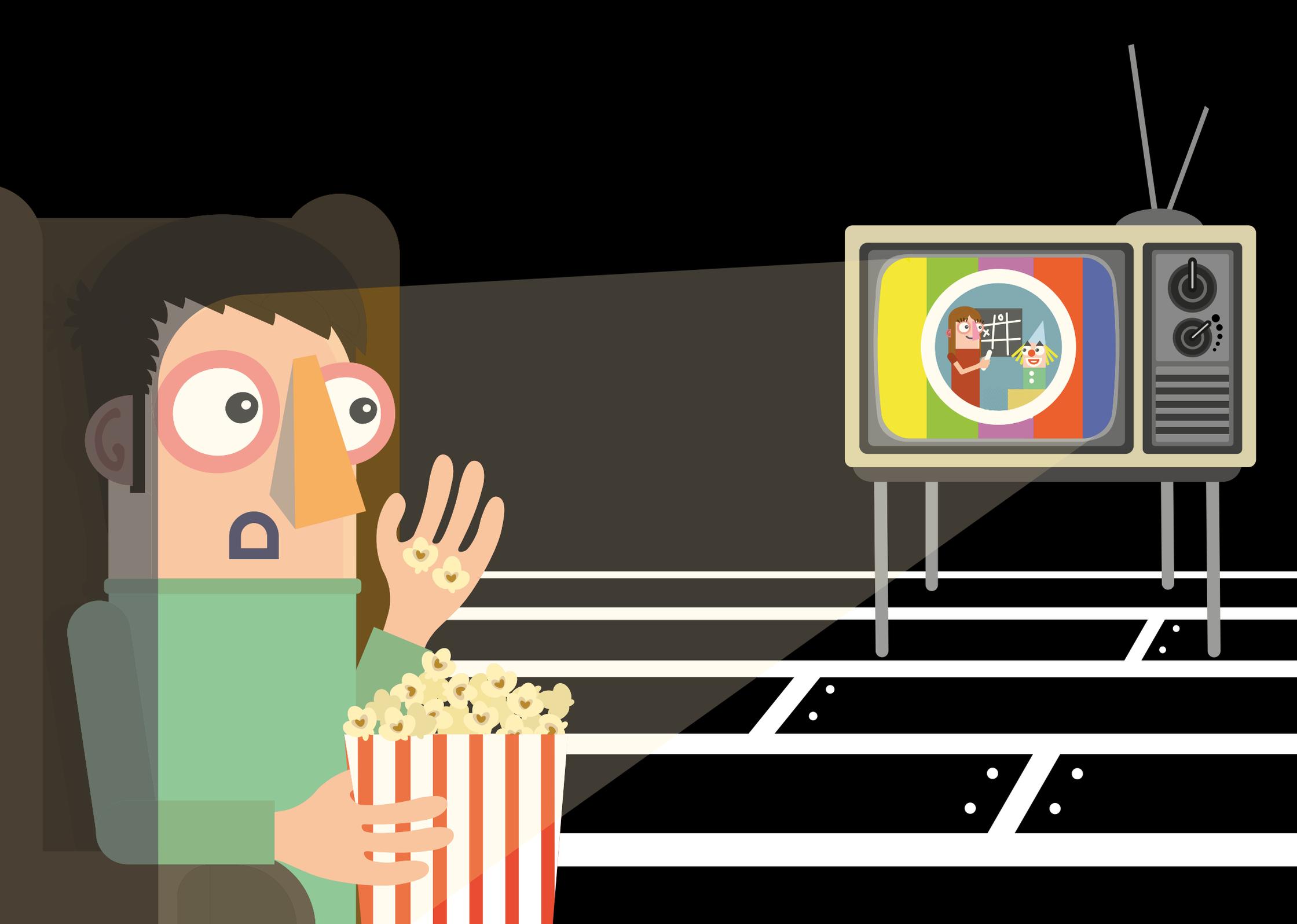
of advice from people. It's a real privilege being able to tap into decades of other people's experience; I was embarking on a new adventure so those perspectives were hugely important.

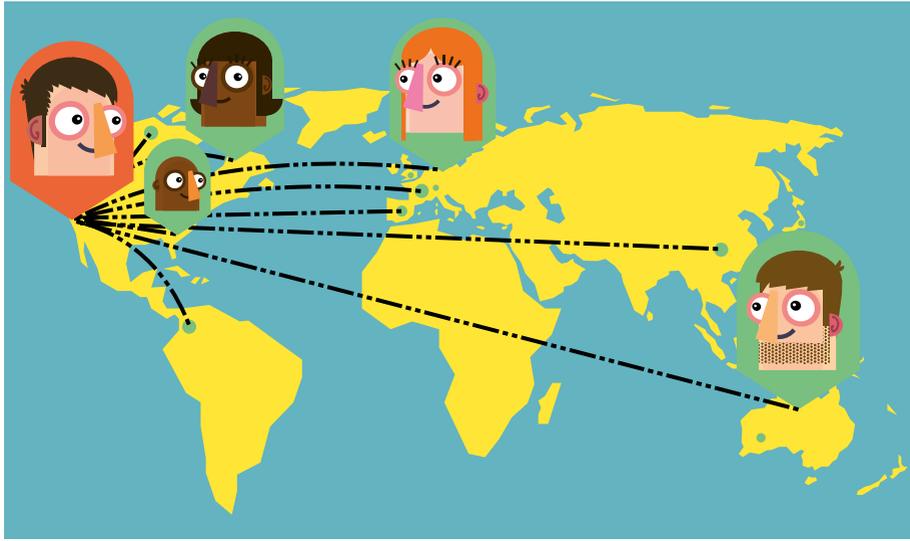
CAN YOU TELL US ABOUT BEING A JUROR FOR ORGANISATIONS LIKE BAFTA?

I really enjoy being involved in those kinds of organisations. Every year, I'm a juror for the computer animation festival SIGGRAPH. I've been a juror for BAFTA for a few years and I've also had the honour of serving on other panels around the world. They tend to specify exactly what they want you to look for when you're running through the jury process, and how it's weighted depends on the panel—some are more technical, while some are more traditional or based purely on creativity. The return on investment is that it's hugely inspirational; I've got to see a significant amount of projects that I wouldn't otherwise get to see, and I've got to know many great people who were also serving on the juries. With BAFTA I was required to play 30–40 games as part of the jury process. At SIGGRAPH this year I watched every submission to the Computer Animation Festival—around 500 movies.

HOW DO YOU HAVE THE TIME? LATE NIGHTS AND LONG WEEKENDS. WHEN YOU COMMIT TO THESE THINGS THERE IS NO CHOICE BUT TO GET THEM DONE, AND WHAT A PRIVILEGE IT IS TO HAVE TO DO THEM.

Recently, I was on the panel for the International Cartoon Animation Festival in Seoul. There weren't so many entries but they were a lot more abstract and unusual than I would >





usually be exposed to in the US. Putting myself in a position where I'm ingesting movies or games that I wouldn't otherwise take on board is both consciously and subconsciously inspiring. It's not difficult to see these influencing my ideas and work, both immediately and for a long time afterwards.

WHAT DOES IT TAKE FOR A GRADUATE TO GET TO WHERE YOU ARE NOW?

Perseverance. I spent five years at LucasArts and ten years at Electronic Arts. I think it's really unusual now to spend so long at one company but both of those studios were amazing places to be and provided huge learning opportunities.

IS THAT A CHANGE IN THE INDUSTRY, DO YOU THINK?

I do think it's a change in the industry. To some extent, moving around more often makes it more difficult to complete projects and build up a track record because you're not working with the same people for so long. You're not getting the chance to hone your craft as a team amongst the same individuals. But on the flipside, the more you move around the quicker you can move your career forward. I don't think that necessarily means that you move your skills along more rapidly, but it definitely presents opportunities to try more things at a faster pace.

“”
**THE MORE YOU MOVE
 AROUND THE QUICKER
 YOU CAN MOVE YOUR
 CAREER FORWARD.**

DO ENTREPRENEURS COME TO YOU NOW TO ASK FOR YOUR ADVICE, IN THE SAME WAY THAT YOU WENT TO THOSE CEOs?

Occasionally. As a general observation, it's rare to see companies forging partnerships, setting common goals and communicating. I think it's quite unique to San Francisco Bay that companies don't see other companies as competition for the most part. They see it as beneficial to have other start-ups nearby and they can benefit from one another, rather than use their energy competing. I really love that vibe and atmosphere in the Bay.

I've always urged students that I've spoken to at schools to network on LinkedIn. I will happily introduce them to people in my network and it's strange that so relatively few people go ahead and connect. It blows my mind when I think about the things that I will do to network; in part because I enjoy it, but also because it is crucially important.

WOULD THAT BE YOUR ONE PIECE OF ADVICE? TO COLLABORATE AND ASK QUESTIONS?

Absolutely. One of my lecturers at Bournemouth, Peter Parr, said 'You're never done with animation—it's a life-long journey.' I don't get to animate on a daily basis now but I apply that piece of advice to learning in general. There was a foundation and wisdom that Peter shared in his classes which really benefitted the bigger picture. Continuing to ask questions and listen is the only way to learn.

soma-play.com

**CONTINUING TO ASK
QUESTIONS
AND LISTEN**

**IS THE ONLY WAY
TO LEARN**

— Jason Smith



LEFT
Lush,
Oxford Street

NEXT PAGE
Emma's Christmas
gift designs

Creating Christmas with the World's Most Ethical Cosmetics Company

– EMMA CASWELL

After studying for a foundation diploma at AUB, Emma Caswell graduated from BA (Hons) Illustration in 2015. She now works as junior gifts designer for Lush, tasked with creating the packing for some of the world's most ethical and innovative cosmetics.

HOW DID YOU GO FROM GRADUATING IN ILLUSTRATION TO DESIGNING GIFTS FOR LUSH?

During my final year of university I began to panic about what would happen when I finished my degree, and I spent a lot of time trying to figure out what it was that I really wanted to do. I had previously spent a lot of my degree developing narrative illustration for children's books and, although I enjoyed it, I wasn't able to see myself pursuing this as a career.

With that in mind, I decided to base my final project on multiple briefs for competitions and some self-directed surface patterns.

I TRIED TO LIMIT MY TIME SPENT ON FINAL ARTWORK, AS I WANTED TO BE PREPARED FOR THE FAST-PACED INDUSTRY THAT I WAS ABOUT TO STEP INTO.

I found a new passion for surface design and was really excited to see what career paths I could take following graduation.

I had always been a huge fan of Lush for their amazing products and ethical values, so when I found a position for a gifts designer at Lush I jumped at the opportunity and applied. Two days after completing my degree I was offered the position at Lush!

YOU DID YOUR FOUNDATION AT AUB, AS WELL AS YOUR BA—WHAT WAS THAT LIKE FOR YOU?

The foundation course was an incredible experience that gave me the chance to really explore all avenues of art and design. It was during the first few months of this course that I found a passion for illustration. During this time, I decided that I wanted to pursue illustration as a degree, and as I had already had such a great experience at AUB, I decided to stay.

In my second year, a fellow illustration student and I entered the Young Enterprise Start-Up programme where we were given support and guidance as we built our own personalised gift business. Our customers were able to order unique and personalised gift items. In 2014, we won Company of the Year for Young Enterprise in South England and became national finalists.

THE EXPERIENCE OF RUNNING MY OWN BUSINESS RAISED MY CONFIDENCE IN PUBLIC ➤

COMMUNICATION, AND TAUGHT ME HOW TO DELIVER PITCHES AND TURNAROUND ORDERS VERY QUICKLY.

This was an amazing opportunity that fuelled my passion for gift design. It was one of the most memorable moments of my degree.

WHAT'S BEEN YOUR FAVOURITE LUSH PROJECT TO WORK ON TO DATE?

My favourite project so far would have to be the Christmas 2016 gift collection. I have always been a super fan of Christmas! We spend a lot of time developing our gifts and challenging ourselves to create something really exciting for our customers.

WHAT'S THE BIGGEST CHALLENGE IN YOUR WORK?

I think that the biggest challenge we face in our work would be working to tight deadlines, as we often have a quick turnaround for gift collections. However, we still make time to have lots of fun during the process!

WHAT IS THE CREATIVE PROCESS OF DESIGNING GIFT WRAP LIKE? DO YOU START WITH THE INTENDED AUDIENCE, PRICE OR CONTENTS?

This really depends on the type of gift or collection that we are creating. Sometimes a gift is inspired by something we have seen or it's for someone in particular. We find that our wonderful products inspire a lot of our gifts in different ways: the feel of the gift, colours or choice of packaging.

THERE IS NO SET FORMULA FOR CREATING A GIFT. SOMETIMES A GIFT WILL START AS ONE THING AND, BY THE END OF THE PROCESS, IT HAS TRANSFORMED INTO SOMETHING COMPLETELY DIFFERENT.

**“““
BE SUPER POSITIVE. CREATE WORK THAT YOU LOVE AND SHOW THE PASSION AND DRIVE YOU HAVE FOR DESIGN.**

We are always thinking about how we can enhance the gift experience for our customers and this occurs throughout all processes of gift design.

LUSH ARE KNOWN FOR BEING CREATIVE WITH THEIR PRINT PROCESSES. WHY DO YOU THINK THAT IS?

We are always looking for new ways to create innovative and exciting packaging design, and it's really great to be able to experiment with different print finishes. We work closely with our printers and they enjoy working with us because we are always challenging them with new experiments! It is really rewarding being able to see the designs come to life when they are being printed. Seeing a foil being applied to a gift really gives the artwork another dimension!

WHAT IS IT LIKE TO WORK FOR A COMPANY WITH SUCH STRONG ETHICAL PRINCIPLES?

It's very fulfilling feeling to be able to create something that's not only visually exciting, but also ethical in every way possible. All of our gifts are handmade and we try to be innovative with our packaging to make them reusable. A great example of our reusable packaging is knot wrap; it can be used to re-wrap gifts or even be tied into something new like a handbag or headscarf! It's great to work for a company that is so forward-thinking and always goes the extra mile.

WHAT'S YOUR ADVICE FOR SOMEONE IN YOUR POSITION A FEW YEARS AGO, WONDERING WHAT THEY'D LIKE TO DO NEXT AND FINDING THEMSELVES INTERESTED IN A JOB LIKE YOURS?

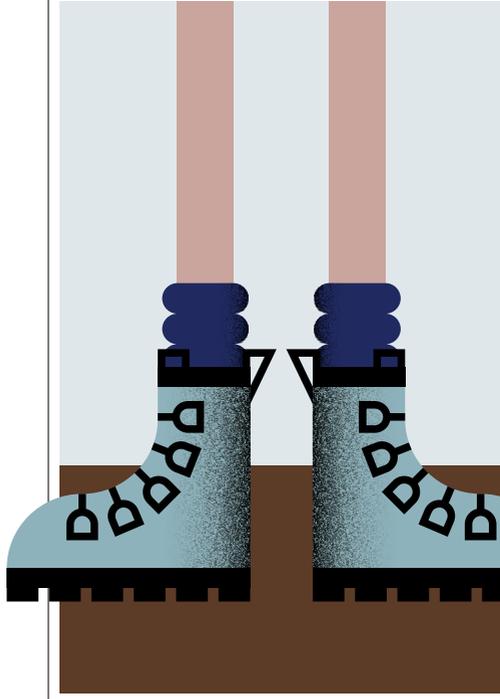
Be super positive. Create work that you love and show the passion and drive you have for design. Be open to feedback about your work and try not to take it to heart. Nearly every time the end result is so much better than the initial design.

uk.lush.com



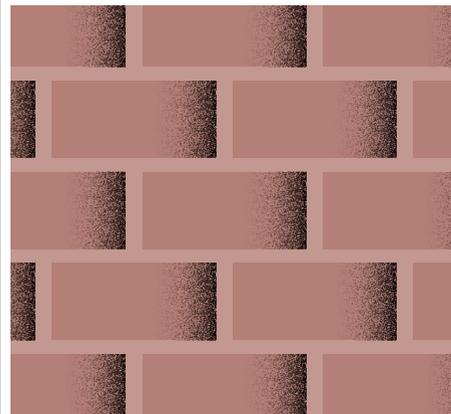
WALKING BOOTS

These are the most essential item I own! They're a saviour when it comes to working in outdoor arts environments and exploring potential festival sites.



BRICK

A bit of an odd one, but I use this as a door stop. It recently came in handy to stop a trolley containing all of my props from rolling away.



What's in my boot?

— KATE MCSTRAW

Performance producer and designer Kate McStraw graduated from BA (Hons) Costume and Performance Design in 2012. Kate creates work that engages diverse audiences in unusual locations. From curating the Museum of Memories to working with the Royal Shakespeare Company on a production of The Tempest, Kate is constantly on the move. She gives us an insight into the essential items that live in her car boot.

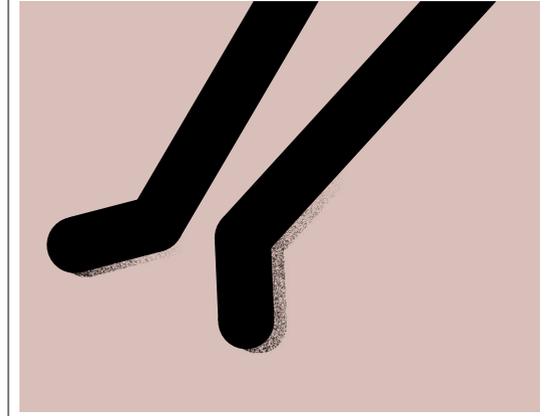


RISK ASSESSMENT FOLDER

This is my on-site bible. Everything I need to know lives in here—most importantly, risk assessments. Every show needs a risk assessment and mine are usually very detailed.

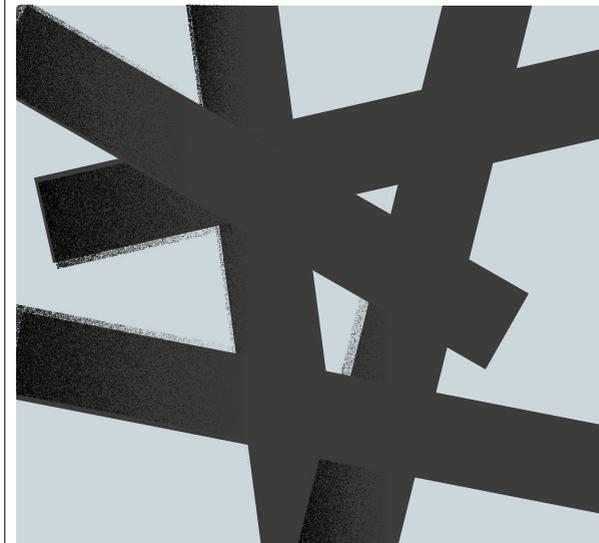
SPARE TIGHTS

I can't seem to get through the day without laddering a pair of tights, so I keep this backup box in my car. You can't turn up to a launch event with laddered tights!



“““

YOU CAN'T TURN UP TO A LAUNCH EVENT WITH LADDERED TIGHTS!

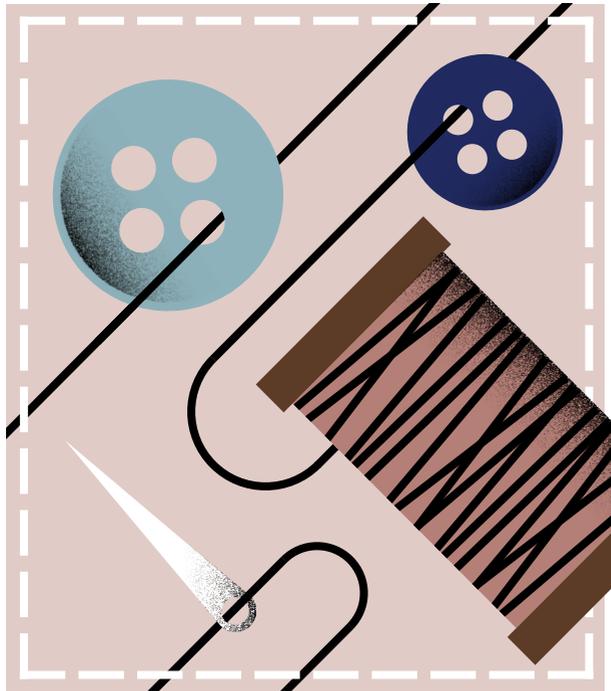


GLUE GUN, DUCT TAPE AND GORILLA GLUE

These are the essentials in my emergency repair kit. They solve most problems—from taping wires to the floor to gluing pieces of an old suitcase back together. The list goes on! ➤

SEWING KIT

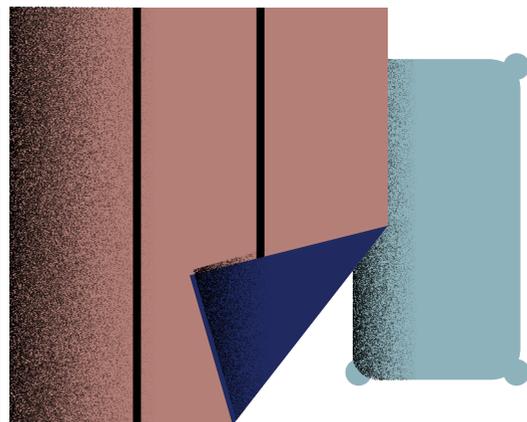
I keep all my backstage essentials in this sewing kit, which was a gift from my brother when I started my degree. I've had it for around eight years and it's still going strong.



“”
I'VE NEVER
FOUND A
COSTUME
THAT CAN'T
BE FIXED WITH
SAFETY PINS.

SAFETY PINS

I've never found a costume that can't be fixed with safety pins. Safety pins are fantastic for quick changes and holding items of clothing together.

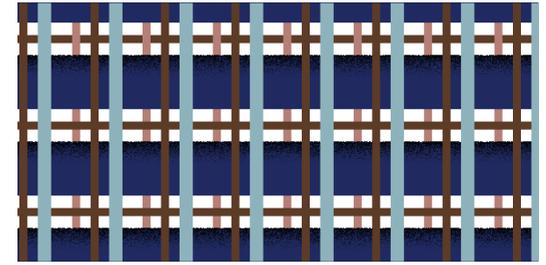


SLEEPING BAG AND ROLL MAT

When I'm touring, I never quite know where I'll be sleeping. Quite often I'll end up staying on a friend's sofa. Luckily I've not had to sleep in my car yet...

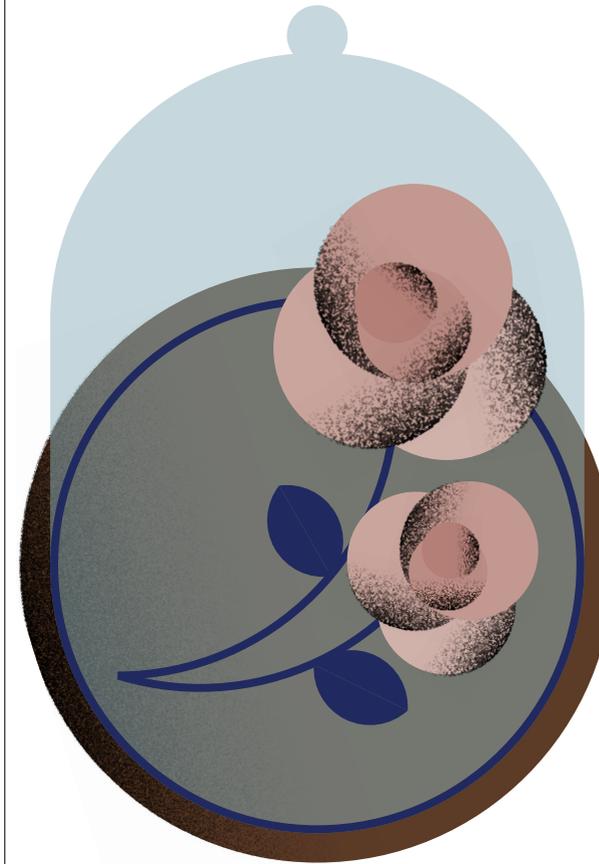
PICNIC BLANKETS

These are useful for just about everything. One day I'll be using these to have a quick nap in between locations—the next day an audience will be sitting on them during an outdoor performance. I'm forever finding ways to make use of them!



OVERNIGHT SUITCASE

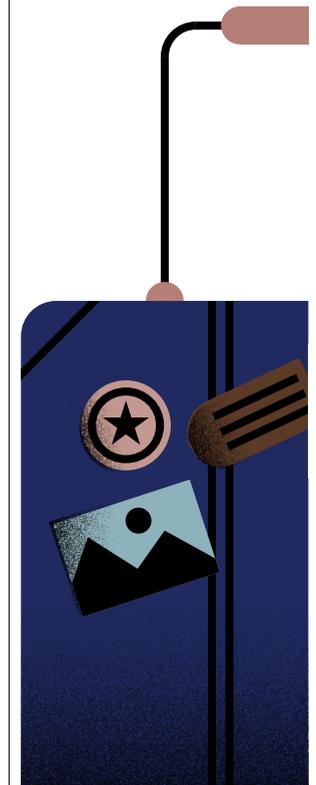
This past year I think I've spent more time on the road than actually in my own bed. I have contracts all over the UK and I love travelling to new venues and meeting new people. It just means I always need an overnight bag packed and ready to go.



MUSEUM OF MEMORIES – BETTY SPILLER

This case holds a collection of items from my travelling Museum of Memories. These particular items belonged to Betty Spiller, who was the first lady lamp man on the railways during WWII. She was actually the main inspiration behind the whole series.

katemcstraw.com



– BEX LOWE

How to Create Confidence and Pioneer Prosthetics

Bex Lowe graduated from BA (Hons) Modelmaking in 2014 with an innovative idea that changed the way people saw prosthetic limbs. She explains how she's able to carry on a very personal project alongside her work at Merlin Entertainments.



ABOVE
Medical
Prosthetic Feet

It's not unusual to see a Modelmaking graduate working somewhere like Merlin Entertainments, but you do a lot more than just make. Tell us a little about your role. I'm a workshop and installation team leader at Merlin. I work with lots of theme parks, but right now I'm working on Scarefest for Alton Towers. I manage the team of eight that construct the mazes.

During my first year I just worked on the construction side of things, so I was given jobs to build. This year they promoted me and I learnt quickly on the job. This year has been more about risk assessments, CDM Regulations, wood orders and fabric orders. Unless you run your own company you don't always think of those things. It's a big step up and we have such tight turnarounds to work to.

Part of my role involves ensuring that new employees are fully workshop trained—inducting and assessing them on workshop machinery. It involves managing and distributing my time between making and creating products and being involved in the core work of a production, as well as ensuring that other members of the team are utilising their time and managing their creative skillsets.

The mazes at Scarefest have a seriously strong reputation among theme park and horror enthusiasts. How do you go

about making them and ensuring they continue to scare year-on-year?

We've got four mazes this year, two of which are brand new. We work with other teams—like lighting—and we all get together with the head of entertainment to pitch theme ideas. This year, one of the mazes is all about skin snatchers—a group of people who go underground into mines that want to make the perfect body, so they skin people.

I WAS SAT AT HOME ON THE SOFA WITH LATEX SKIN THAT I WAS STITCHING TOGETHER. MY MUM WALKED IN AND SAID, 'I'M NOT EVEN GOING TO ASK!'

You get used to moments like that. We're making this big wheel contraption for Freak Show, which is one of our scare zones. It spins and it's got claws—it's nuts! To me it's just a job but people sometimes walk into the workshop and say, 'What is that?!'

It's great to see the process the whole way through—the context, the designing and the building. We go through and design each room working with the technicians and we ask a lot of questions. What effect will be here? Will there be a drawbridge or steam vents? We think through locations for the actors as well. We need to keep coming up with ways that the scare >

actors can jump out and scare people without it being the same old thing every year—not just a gap that they pop out of.

The nature of your job must mean you get extremely busy at certain times of the year. How do you cope with that?

When we get into the six-week push (when we pretty much work all the time—last year I did four and a half weeks solid, 116 hours a week), I'm often there at 1am with a circular saw! As soon as Scarefest opens we start work on the Christmas products straight away. There are about three weeks between Halloween and Christmas before that stuff is needed. At the end of it, we're all there and we're going through the maze. Seeing it all come together is ace. Last year we had 33,000 people on opening weekend, all experiencing something that we'd designed and come up with. It's a very special feeling!

You must know a lot about the business of fear by now?

THE BUSINESS OF FEAR IS INTERESTING. THE BIGGEST THING I'VE LEARNT IS TO PREY ON THE FEAR OF THE UNKNOWN.

Make an area dark and make it so they have to walk round sharp corners! If you dress a pile of fabric to make it look like there is somebody under there, the subconscious mind will do the rest of the work for you.

You also run a freelance project where you create laser-etched tattooed prosthetic limbs. Tell us about that.

When I left university I went out into the industry as a freelancer, working at a few companies on different projects: from advertisements campaigns to working on 8ft models of Brit awards.

Along with my full-time work at Merlin, I still run one of my projects from university—creating custom silicone prosthetic limbs with laser etched tattoos. I never wanted to give it up.

I GOT TOLD THAT YOU COULDN'T LASER CUT SILICONE AND I PROVED PEOPLE WRONG. DON'T EVER LET ANYONE TELL YOU SOMETHING ISN'T POSSIBLE.

If you have enough of a passion for something, you will find a way to make it work. As Walt Disney once said, and it's one of my favourite quotes, 'It's always fun to do the impossible.'

Tattooed prosthetic limbs must be a very niche market. How do you find your customers?

I've worked with enough companies and people to get a name for myself. I was featured in Blesma magazine last year, which is published by a charity that supports limbless veterans, and now people know me as 'the girl who makes the bespoke prosthetics'.

I get children and lots of adults coming to me with commissions. A lot of people like to play on humour—I had someone recently that lost their leg in a shark attack that wanted a tattoo of a shark eating their residual limb!

Can you remember the first limb you made?

I still talk to Jacqui—the first person in the UK to have a laser etched tattoo [on their prosthetic limb]. I met her at Dorset Orthopedics in 2013 and she still loves her prosthetic leg with a tiger on it. She sends me pictures of her on holiday with it!

I like to keep doing it because people still need to become desensitised towards prosthetic limbs. The Paralympics always

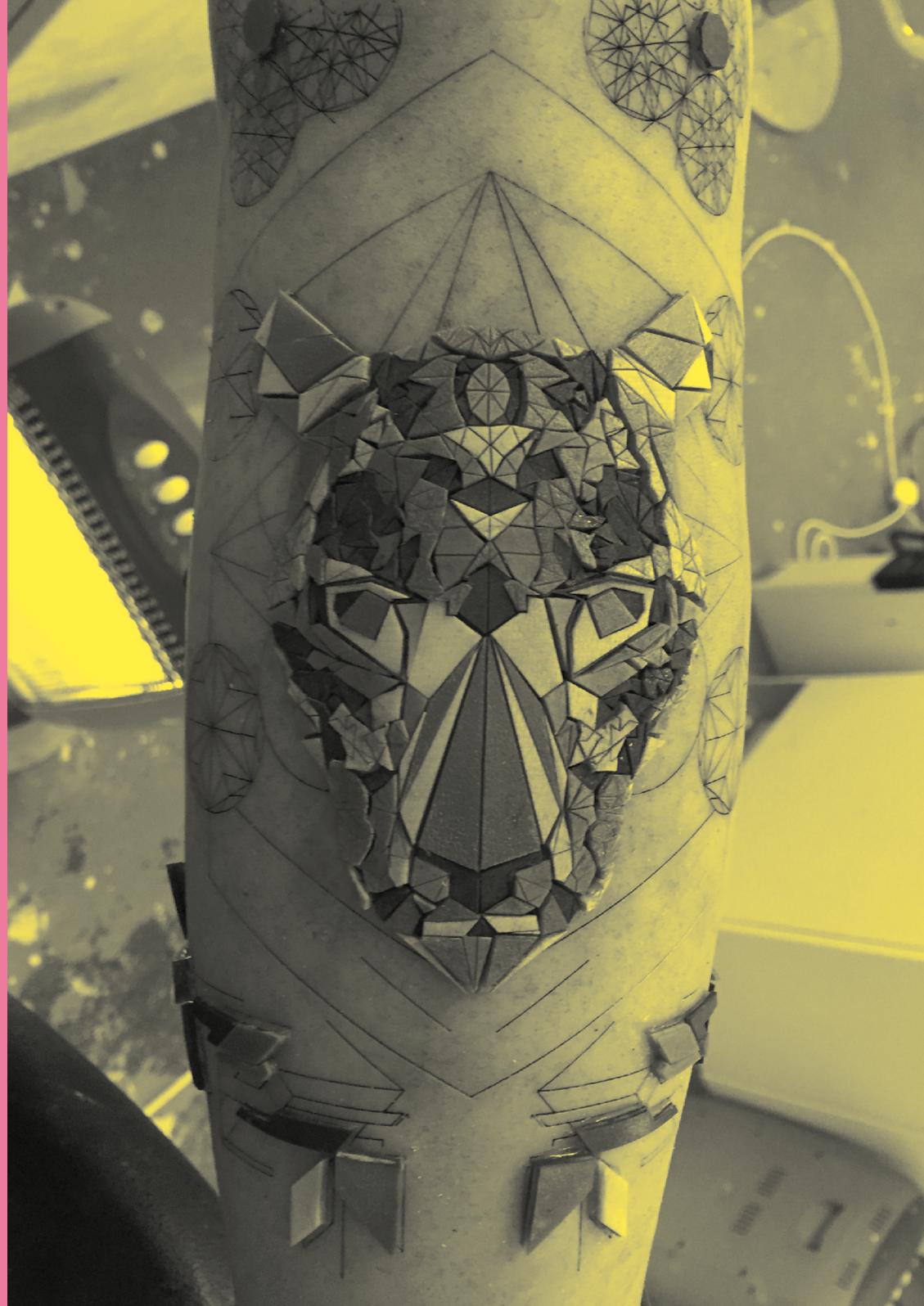
helps with awareness. I don't charge massive amounts to make them—it's more like volunteering and a donation is fine. The whole reason I do it is so that people can feel more comfortable with their prosthetics.

Is it hard to juggle this with your full-time job at Merlin Entertainments?

There are times when I have to say to people, 'I can't work with you'—for example, in the lead up to Scarefest when I'm working 14-hour days. They have to wait until I get quiet again. Although saying that, sometimes I get such sad stories that I just make the time to help people out. I want to build this up as a business and it's important to me to keep it going so that, if a big opportunity comes along, I am ready and I don't have to dust off a box and remember how to do it.

What's your one piece of advice?

You should always push, push, push and pursue your dream. Early on, I missed out on an internship with Disney and it broke my heart. They'd contacted me on LinkedIn, we Skyped and I got in with Disney California for my silicone development, but due to visa regulations, I lost out by one week. The next day I just got up and thought, 'okay, I'll find another way.' That's when I found Merlin. It all worked out!



BELOW

Veil, Kiran Tasneem



- EXPLORING THE WORK OF

Kiran Tasneem

Kiran Tasneem graduated from BA (Hons) Photography in 2015 and went on to win the FloatArt award that same year. In 2016, she was shortlisted for the Ashurst Emerging Art Prize. Her work, exploring issues of culture, religion and gender, has been exhibited everywhere from London to New York.

How has your work evolved over time? Have you always explored cultural, religious and gender identities?

From a young age, I have been very passionate about gender and cultural identities. I remember always asking my parents about gender roles within the Pakistani community, as I never understood why they existed. During my second and third year of university, I started researching social statistics in the UK compared to countries in the Middle East and they truly shocked me. I went on to create work that attempts to highlight this inequality. At the moment I am reading more into the Hijab and creating a project where females are removing it.

I also surround myself with like-minded female creatives and it's their encouragement, knowledge and drive that pushes me forward to do what I do.

How important is it for you to engage in work you are personally passionate about?

I wouldn't be able to create work that I wasn't passionate about; it's that personal passion that drives me to work as hard as I do. Since graduating, I have spent a lot of my time sharing and pushing my work out to galleries and competitions. If I wasn't passionate about my work I wouldn't have had the drive to do that.

The personal relationship I have with my work is what keeps me attached to it. I am a lot

“”
I ALSO SURROUND MYSELF WITH LIKE-MINDED FEMALE CREATIVES AND IT'S THEIR ENCOURAGEMENT, KNOWLEDGE AND DRIVE THAT PUSHES ME FORWARD TO DO WHAT I DO.

more comfortable discussing it because it's something that I am connected to and passionate about. If I wasn't, could you imagine how boring it'd be? Not just for me, but for the audience too?

You were shortlisted for the Ashurst Emerging Art Prize back in April 2015. What was it like to make the 25-strong shortlist from an initial 750 entries?

I remember getting the phone call. I was at work in a gallery and ran into my manager's office and screamed! I was ecstatic!

Being shortlisted was an amazing achievement. What made it extra special was that I was one of only two photographers to be shortlisted in the competition. The experience was great. I went up to the Ashurst offices in London to do an interview about my work, and I also networked with artists and galleries.

Being shortlisted from 750 applicants is one of my biggest achievements to date and I am proud of myself.

You also won FloatArt in 2015 —it seems like it was a great year for you! What did it feel like to win?

FloatArt was a great experience for me; I spent the week networking with other graduates from art schools, some of whom I am working with on projects today! The public chose the winner of this prize, and it was my work that was chosen over 42 other artists.

'Identity' was created with the purpose of engaging the audience and it was winning this prize that gave me the confidence to push the series further. Winning this prize was incredible!

How did your education at AUB help you to share and focus the work you create?

I'm not sure where to begin; ➤



ABOVE
Hussain Bibi School,
Kiran Tasneem

NEXT PAGE
Veil,
Kiran Tasneem



the tutors and technicians are all amazing individuals, all of whom I'm still in touch with. It's because of the endless support and encouragement from them that I am the person that I am today.

I owe a lot of where I am today to Dave Hazel [BA (Hons) Photography Course Leader] because there was never a time when he said no. He pushed me beyond my boundaries and supported me the whole way. If there was something that I needed for a shoot, he would make sure that I had it. 9am-9pm, he was there. During my final term, I wanted to exhibit two series of work at our end of year degree show and he stayed with me in the workshop to make 11 frames. A lot of stress and tears later, I put my work up with pride.

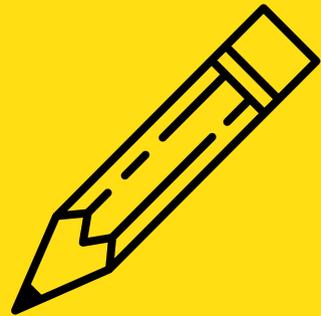
Have you had any particularly memorable or surprising responses to your work?

I've never had any negative or challenging responses to my work—it's always been positive. I particularly love it when the audience connect over the work. When I am exhibiting in galleries, I always witness people gathering around my pieces and discussing issues amongst themselves. That's when I feel most proud of myself: to know that my art is making a difference.



CURRENT SPREAD
Identity,
Kiran Tasneem

In the creative industries, few awards are as unique and well-respected as those handed out by D&AD. We asked some of the mentors behind AUB's previous winners...



HOW DO YOU WIN A YELLOW PENCIL?



SALLY HOPE
COURSE LEADER,
BA (HONS) VISUAL
COMMUNICATION

Read the brief, read it again. Go away and think, do lots of thinking, do some more thinking. Then get some ideas. It's all based on ideas. Do some more thinking about ideas—ideas, ideas, ideas. Put them out, talk about them, refine them, craft them. Put it together. Think about your audience. Think about what's going to be different. Think about things that are distinctive. Think about what's going on in the world. Observe the world. Do the research. Do some more thinking. More ideas. Put it together. Refine it, detail it. Send it to D&AD and cross your fingers.

Visual Communication students have had great success in winning Yellow Pencils over the past six years and in 2013 were also awarded the prestigious Black Pencil, the highest D&AD award.

aub.ac.uk/bavc



ALICE STEVENS
SENIOR LECTURER,
BA (HONS) GRAPHIC DESIGN

In 2016, BA (Hons) Graphic Design students won seven D&AD Pencils, one of which was yellow, as well as winning 'Best Stand' at the New Blood show in London. As a course we don't have a 'formula' for this success, but we do foster a culture of high expectation. We encourage students to believe in the creative process, think critically, research laterally, push beyond the ordinary, take risks, thoroughly explore the context within which they are working, get to know their users and audience, have humanity, prototype and iterate. Hopefully all of this combined sets the scene for some creative magic!

aub.ac.uk/bagd



SHARON BEEDEN
SENIOR LECTURER,
BA (HONS) ILLUSTRATION

Understanding the requirements of the brief goes a long way. Produce a vision of your initial perceptions of the brief as soon as possible. Undertake homework regarding the ethos of the respective company—this needs to be congruent with the philosophy of the brand or theme. Add to this, thinking outside of the box (the question might even be, 'What box?'). Be a trendsetter, not a trend-follower! Acquire feedback from people that are unacquainted with the brief to gain their interpretation of your creative response. Revise if required. Allow sufficient time for a professional quality of finish—your work will be viewed by a prestigious panel of judges. Everything starts with a pencil and hopefully ends with one coloured yellow!

aub.ac.uk/bail

– AN INTERVIEW WITH JOSEPH RYNHART

Untold Theatre



Joseph Rynhart graduated from BA (Hons) Acting in 2013. Along with fellow acting graduate Jessica Levinson Young, he created Untold Theatre: a company that focuses on issue-based performances. He explains how the company came to be and the importance of having work that is politically responsive and culturally aware.



Thinking back to when you were younger, was there a moment when you decided that you wanted to work in theatre?

I don't know if I actually had that 'defining moment', but I know that whenever I had friends around we always had to put a show on, or record a radio piece, or write a show.

IT WAS NEVER EVEN A DISCUSSION. IF YOU CAME ROUND MY HOUSE, THAT WAS WHAT WE WOULD BE DOING.

I'm led to believe that I took it very seriously and it went on for a good many years more than it should have.

And did that lead you into wanting to study acting?

I was always producing and I sort-of fell into acting by accident. There were auditions for a school play and I don't even really know why I went, but I did and I really started to enjoy it. I found AUB by accident; I had a bit of a confidence crisis when applying to drama school, so I only applied to a couple. I was going back over my UCAS application and searching for courses and it just popped up. It was AUCB back then. I clicked on the website and I loved that all of the different courses and disciplines worked together.

When you graduated, how did Untold Theatre start?

Jess [Levinson Young] and I always liked making our own work, which was a massive part of the course. We both went into similar jobs, doing theatre in education and these small-scale tours, which was great as we were using all these other skills. We were being salespeople, technical managers and making sets. We then realised that we weren't being paid very well and we had no creative control over the message we were putting out there. At this point we decided to have a crack at setting up Untold Theatre. We originally set up the company with the intention of doing work in schools, and it all grew from there.

What is it about the combination of theatre and education that's so important to you?

Theatre is great because it's entertaining, but there's lots of entertainment out there. For me personally, I want to produce work

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THE RISK ISN'T REALLY IN MAKING A SHOW AS ANYONE CAN DO THAT. IT'S CONVINCING PEOPLE THAT YOU'VE MADE A GOOD ONE.



that has an additional purpose. I love going to see theatre, but when I make it, I feel that there are other people that make it much better than I do, but creating work with an additional purpose is what I can bring to the table.

What's been the most challenging aspect of setting up the company?

Money! There isn't any. There's a period of investment, where you get closer and closer to your profit margin. Another challenging aspect is getting people to believe in your work. You have to go through lots of different gatekeepers to get your work out there.

The risk isn't really in making a show as anyone can do that.

It's convincing people that you've made a good one.

Tell us about your most recent collaboration with Yellowbelly Theatre—a new take on The Tempest. How did this come about?

Our collaboration was partly due to a need to share the workload a little bit. They work mainly on Shakespeare. We thought that by working together they could bring their expertise to the classical text, and we could work on the political side. Grace, one half of Yellowbelly, is a designer too, which is amazing as I don't know anything about costume design. You can only go so far without having to get an expert in. ➤

What has it been like to set *The Tempest* against the current political situation?

The text really works. If you read it through the lens of the migration crisis and Brexit, there are certain lines that just take on a whole new meaning. The challenge has been to make sure that the content is constantly drawing parallels between what is happening in the play and the real world, so we've put some newsreel footage in between scenes and tried to make sure that we're always drawing links. The worst thing that could happen would be to do the show and have people say, 'It was fine, but you were using a humanitarian crisis as an excuse to make a piece of entertainment'. It would be cultural tourism, so you have to be super careful that your intentions from the get-go are charitable and clear, rather than just focusing on making money.

We chose to raise money for Médecins Sans Frontières because they are politically neutral. All they do is provide medical aid to those fleeing conflict. Our thoughts were that it doesn't matter where you stand on the political debate about the migration crisis or immigration.

➔ **WE NEED TO FIGURE OUT HOW TO HELP ALL OF THESE PEOPLE THAT ARE STUCK IN IN ABSOLUTELY APPALLING CONDITIONS.**

They need access to the care that's going to help keep them alive and keep them healthy. It seemed the least contentious cause to raise for. Again, it was about making sure that we were doing the show for the right reasons, not just because it is 'current'.

What is the main message you hope to tell through theatre?

To me, *The Tempest* is all about finding a place to call home. We're trying to say that it doesn't really matter where you come from; all that matters is where you're trying to get to. If you can find a place where you belong, that's all that matters. We're all human. Jeremy Corbyn was on *This Morning* last year, and he said that governments of the world ought to be 'a bit more human about this'. That really resonated with me because you hear a lot of statistics thrown around and hysterical

media coverage. It comes down to these people who just want to make a life for themselves and their families.

Shakespeare's characters are so universal; anyone can recognise and relate to them. We hope that people will watch the play and identify with the characters, and that character just so happens to be a migrant, or an immigrant, or fleeing conflict. It helps you to see that you're not that different to them.

How important is it to bring a modern relevance to a classical text?

People can be a little too reverent of classical work, and when they stop seeing it as being relevant to their lives, they stop being interested and disengage. Perhaps they don't see theatre that much anymore. There's an economic impact to that of course, and Shakespeare wrote his plays full of recognisable elements. You just have to keep updating it, as the characters are still modern and so relevant. To do it in 16th Century dialect all the time would be a bit alienating. You've got to keep revamping him and moving it forward, otherwise it will go stale.

You do a lot of work in schools with issue-based theatre. What's that like?

One of my first jobs after I graduated as an actor was in schools, and that was issue-based. I also had a great deal of experience working with young people before university. Looking back, it all lines up and makes sense. We created a cyberbullying show because Jess' sister came home from school one day and told us about a case of cyberbullying at her school. There was some horrendous language and they were only 14. Kids get bullied at school and it shouldn't happen. In the age of technology, this conflict doesn't necessarily stay at school. In response to that, we worked with the idea that cyberbullying is like a spider: it is everywhere, and it's all connected through the web. We tried to make the project similar in it not being tied to geography.

We worked with lots of different youth groups across Merseyside. They all contributed to different bits of work, but they never met each other. Some did poems, some did scenes, some did physical theatre. We collected all of the ➔



work they created and took it along to the next group. They looked at it and built on it. We kept repeating this until we took all the material, all the bits of paper, all the footage into the rehearsal room and built a show around it.

What would you and Untold Theatre like to achieve?

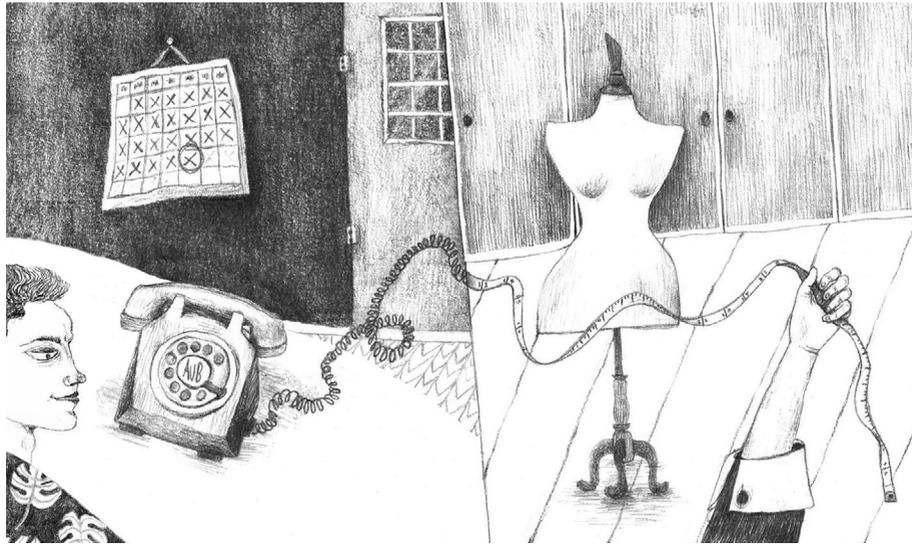
I'd love producing and touring to be my full-time job. I don't mind so much if I don't act. What would be great is to have a constant, year-long turnaround of tours going out. Theatres are great and I love going to theatre, but some of my favourite gigs have been in village halls and community centres—spaces that aren't normally theatres. People that might not ordinarily go to theatre, or be able to afford it, can still come and engage.

This coming January we're touring *Ghost of Mr. Dickens*, which is a similar structure to *A Christmas Carol*. His friends, his family, his lovers all come back to haunt him. He toured America towards the end of his life and became quite ill on the journey, so we're using that as a reason for him starting to see all of these ghosts. The reason we're doing that is because last year we did *Beyond Expectations*, which was *Great Expectations* but with a female lead, and this will be like a sister show.

We finish *The Tempest* and go right into preparing for [*Ghost of Mr. Dickens*]. At the moment we'll just be touring South East England. In September 2017, we want to pick up *Beyond Expectations* and *Ghost of Mr. Dickens* again and do a slightly larger-scale tour. We're being strict and want to make the three shows we have created even better.

As we grow, we'd love to get Costume and Performance Design graduates involved. ➤





Working with one on *The Tempest* has been great and has really helped with our overall workload.

JESS AND I ONLY REALLY WORK WITH PEOPLE THAT HAVE GRADUATED FROM AUB.

We've started to go and cast graduate actors. We run an audition workshop with them, so from their point of view, they get audition practice and a workshop and we get trained actors. We love working with people from AUB.

What do you enjoy most about producing?

I like that all of the theatrical elements come together to tell a story. It will be the colour of the light, the sound that you can hear, the way actors are dressed, the way they're stood and then what they say as well. You can tell a great deal of story without speaking at all, which is really exciting. The most difficult part of the process is the uncertainty of how something will turn out. You won't know until it's too late. It's like the stars aligning.

AS THE PRODUCER YOU WILL HAVE SEEN ALL THE ELEMENTS SEPARATELY, BUT HOW IT COMES TOGETHER IS ANOTHER STORY.

You get your set designer in, your marketing, your actors and your lighting, and if you're lucky they will all line up and it will produce something really cool.

The most obvious hiccup that we had was during our previews at Edinburgh, when the wrong projection got queued up right at the top of the show. That means that every single projection after that would have been one step ahead of where it was meant to fall. Jess and I are fairly telepathic. We looked at each other and she gestured to the actors to wait and I ran to the technicians and whispered

to them to correct it. Luckily I don't think anyone noticed!

How vital is it to Untold Theatre that you and Jess have that telepathic relationship?

I don't think Untold Theatre would exist without it. Jess slows me down and I rush into things sometimes. I want to make decisions and Jess will be the voice of reason. The flipside is that I speed her up sometimes.

I read somewhere that you will meet six people in your life that lead to complete creative freedom. I don't know if that is true, but Jess would be one of those people. We agree with each other 90 percent of the time, even without talking about it. The times that we don't agree, we have this little game where we have to try and sell the idea to one another. Jess normally wins because she is usually right.

What's your one piece of advice?

DON'T LET PEOPLE STOP YOU MAKING WORK. YOU CAN JUST GO OUT AND MAKE IT HAPPEN.

The main thing is that you have to be yourself. Whether that's in an interview, a presentation or through making work, it has to be you. That's why people will want it.

untoldtheatre.co.uk

UNTOLD THEATRE'S AUB GRADUATES

Since the very beginning, Untold Theatre have employed and worked AUB graduates to bring their productions to life. Here are just three of them...



CALLUM STEWART

Since graduating from BA (Hons) Acting, Callum started Grinning Idiots Theatre—a small fringe theatre company. He has spent the last three years working for White Horse Theatre touring schools in Germany, France, Sweden and China, while spending the summers working with Untold Theatre and Little Giant Theatre at the Edinburgh Fringe Festival. This winter, he will be appearing in a live version of *The Polar Express* on a real train travelling across America.



GRACE NOBLE, YELLOWBELLY THEATRE

Grace graduated from BA (Hons) Costume and Performance Design, and has since designed costumes for Dorset-based theatre company SISATA for *A Midsummer Night's Dream* and its sister company BOK Theatre for *Pirate Paye of Poole*. She has also worked on ITV's Coronation Street and for the BFI and CBBC. She was principal costume standby on a feature film at *Bees Make Honey*.



WILL HOBBY, YELLOWBELLY THEATRE

Straight from graduating, Will started working for White Horse Theatre, touring *Romeo and Juliet* through Germany for nine months, with a six-week extension in China. In 2015, Grace and Will set up Yellowbelly Theatre with the aim of bringing Shakespeare to rural audiences, with Will taking a directorial role for their debut production of *Twelfth Night*. Will has since toured with Kinetic Theatre, performing in schools in the Midlands and Northern Ireland.



– ELEANOR MOTTRAM

How I Got Here

Arts and Events Management graduate Eleanor Mottram charts her career so far, from working in the fields of Cheltenham's Greenbelt Festival to programming events in the hull of the Cutty Sark.

I graduated back in 2010 and started working at Bridport Arts Centre as their marketing manager. It was great, but six months in realised I wanted to move to London.

I started at Greenbelt Festival in January 2011 as programme coordinator, where I did all the administration. At the time, it was a 20,000-person festival, based around Cheltenham Racecourse and held on the August bank holiday weekend. I worked everything from the main stage music to the kids, youth, comedy and worship programmes. By February, things really start to ramp up. I was doing all the admin, artist information, riders, contracts and logistics. I was managing the volunteer team, the front-of-house team, the artist liaison team, the hospitality team and the stage management team.

During that first year of working on the festival, I found out my boss was changing jobs. This meant I sort-of ended up doing his job as well. I was managing the entire programme at the festival. It was brilliant. I bloody loved it! By November, I'd got a promotion to festival producer — I was designing the venues at the festival, making sure they had the right feel for their programming and working with the team who did all the décor, which was a team of volunteers every year. We had a core team of 12 staff and 2,000 volunteers.

One year we had Frank Skinner attend the festival. He was about to go on stage and there was lightning and a power cut, so we were all sitting in darkness, which was horrendous. Then on the following Monday morning, I slipped down a step, sprained my ankle and ended up in hospital.

LUCKILY SOMEBODY GOT ME A MOBILITY SCOOTER—THE SHOW MUST GO ON!

Greenbelt are members of the Association of Independent Festivals (AIF), alongside festivals like Larmer Tree, End of the Road, In the Woods, Common People and The Secret Garden Party. I was Greenbelt's representative, so I got to sit on the board of AIF, which meant I was sat there with big festival industry names like Rob Da Bank. I was usually the only woman in the room, which was both intimidating and interesting as an experience!

By 2014, I'd been at Greenbelt for over three years and I'd decided on going freelance. I spent a short time as production coordinator and office manager for In The Woods music festival. There I looked after accreditation and ran the production office.

My next job was working on something called the Dylan Thomas in Fitzrovia Festival, which Griff Rhys Jones had come up with.

I WENT TO THE INTERVIEW AND THE ADDRESS WAS ➤

FITZROY SQUARE. I THOUGHT IT MUST BE A LAWYER'S HOUSE OR SOMETHING, BUT IT WAS ACTUALLY GRIFF RHYS JONES' OWN HOME!

He and an actor called Jason Morell had decided they wanted to celebrate Dylan Thomas and the fact that he lives in Fitzrovia. They had a loads of events across a lot of different venues, including RADA Studios and Senate House.

After six months of freelancing, I got a job at the City of London Festival and started in January 2015. I was the festival administrator and with a festival like that, you've got a budget of over a million pounds to work with. Every year the festival included a concert in St. Paul's Cathedral with the London Symphony Orchestra. It was a big deal!

The City of London Festival opens up venues that aren't usually open to the public, such as the Livery Hall, Merchant Taylors' Hall, the Mercers' Hall and Goldsmiths' Hall. One of the best things about working there was learning about the history of the City of London. Because of the variety of venues, it was much more challenging to find dressing rooms, a box office, front-of-house areas and spaces for VIPs. It's not like Greenbelt where we build a festival and all the constituent parts.

When I decided that I wanted to move on, the job came up at the Cutty Sark. When I started, I was tasked with programming three seasons a year—spring, Edinburgh [pre-Edinburgh Comedy Festival] and an autumn season—in the Michael Edwards Studio Theatre in the ship.

I REMEMBER SITTING WITH MY BOSS IN THE CAFÉ, LOOKING DOWN THE SHIP AND SUGGESTING A CEILIDH.

He gave me the freedom to have an idea and run with it. The event sold out! Since then, I've developed it from being at the Micheal Edwards Studio Theatre in the ship, to the Cutty Sark Theatre, to a whole ship-wide program of artistic events.

In the spring season, Griff Rhys Jones was doing a work in progress of his new show, which is all about him and Mel Smith. I'd emailed him when I first started here to say, 'I'm working at Cutty Sark now.' He replied, saying, 'I'd like to do a work in progress. Can I do it on the ship?'

In August this year, I worked up in Edinburgh on the assessing panel for the Total Theatre Awards. We spent every other day in a four-hour long session, where we talked about the shows we'd seen. We discussed and debated what makes good work, what we should be awarding and what needs recognising. Then we'd go and see more shows. It left me feeling inspired for the year ahead. I spent a lot of evenings going to see things, going to comedy shows, going to music gigs, and just trying to think about what could work and what could fit in the programme [on the Cutty Sark].

A FULL-TIME PROGRAMMING JOB ON A SHIP IS QUITE UNIQUE.

With a space like this to work with, it's just incredible. Instead of just the anniversary concert this year, we have the Lewisham and Greenwich NHS Choir doing our Christmas concert. We've got Draw Aboard, a life drawing event with an organization called Art Macabre, who I worked with on the Dylan Thomas festival. The event uses the ship's structure and architecture as the inspiration for drawing, as well as having models. There's going to be some tea-inspired models in the Lower Hold, a mermaid on the main deck, and someone dressed as a figurehead who's also an opera singer.

It's amazing to think about how I can grow the theatre will grow over the next few years. Plus there's the ship's 150th anniversary in 2019—I'm really looking forward to that.

PHOTOGRAPHY
Bill Bradshaw and
Greenbelt Festivals





" THE FUTURE, RIGHT – THAT BELONGS TO THE MAKERS.
MAKING WORK, MAKING THINGS. MAKING MONEY.
AND IT'S OK TO DOUBT YOURSELF.

BUT IF YOU THINK YOU'VE GOT THAT ONE THING THAT YOU
DO, THAT GLOWS IN THE DARK; LIKE YOU'RE DESIGNING,
ACTING, DRAWING, WHATEVER – AND IT FEELS RIGHT
– THEN YOU NEED TO FOLLOW THAT.

THAT IS WORTH GOING AFTER. DON'T LOSE THAT FEELING.
THE ONE THING YOU DO KNOW ABOUT THE FUTURE
– IS THAT YOU DON'T KNOW IT.

BUT IT WILL BE WORKING WITH TECH THAT'S NOT BEEN
INVENTED YET, KNOWLEDGE THAT'S NOT BEEN DISCOVERED
YET, PROBLEMS WE DON'T KNOW WE HAVE YET. BIG THINGS.
AND YOU CAN'T APPLY THE SAME OLD WAYS OF THINKING
TO THAT STUFF. YOU'RE GOING TO NEED TO BE CREATIVE.

THAT'S WHAT THE FUTURE IS GOING TO NEED."

JOSH KAY (THE SYRUP ROOM)
BA (HONS) GRAPHIC DESIGN
ALUMNUS, 2014.



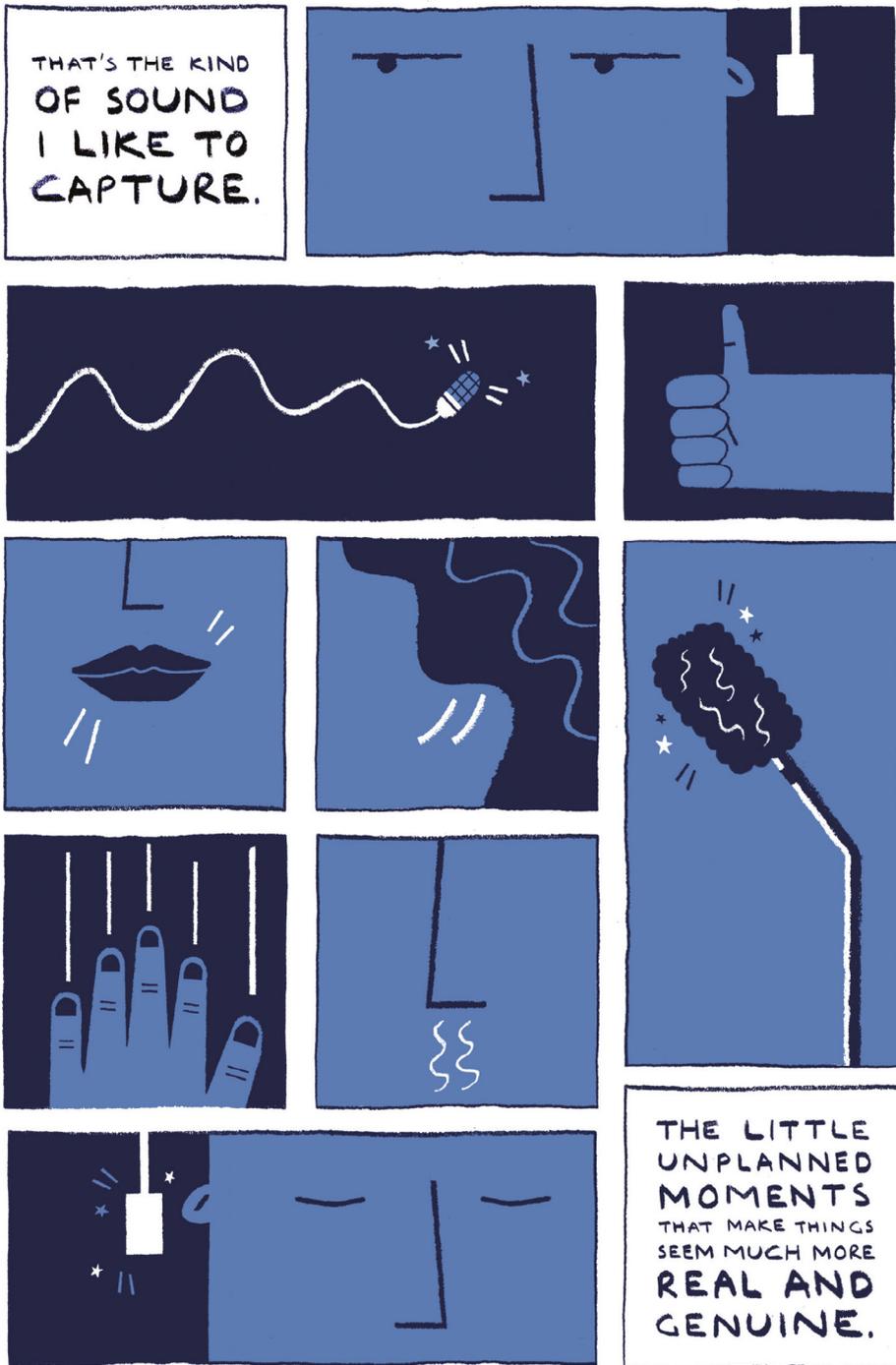
— AN INTERVIEW WITH

Simon Bysshe

Sound recordist Simon Bysshe graduated from BA (Hons) Film Production in 2006. Since then, he has worked on the third series of high-profile TV drama Peaky Blinders, as well as feature films The Hurt Locker and The Lady in the Van. He talks about capturing the best sound and refusing to compromise on quality.

BELOW
Simon working
on set





The Film Production course at AUB is known for matching students up with their natural specialisms. How far into your studies were you when you realised you wanted to work in sound?

When I first applied to the Arts Institute at Bournemouth, as it was then, I knew nothing about sound and originally applied as an editor. I was told that all seven places were taken but they suggested that I try sound. I wanted to get onto the course so much that I was prepared to basically change my whole career.

I thought I'd have to compose and record music and had no idea about that stuff. I didn't know anything about microphones or recorders and wasn't the kid who loved to play with magnetic tape—some sound guys were mad about that kind of thing when they were growing up. In the edit, I always struggled to make something coherent out of the mess of sound that was recorded on location. It was a part of filmmaking that I knew least about and was least confident in.

Did you grow to love it, then?

Working with sound is actually a really gratifying creative role within a production. It did grow on me and it wasn't long before I knew that I'd made the right choice. I had thought it might be a good future plan, kind-of instinctively, but genuinely didn't know whether it was right for me until about the middle of the course. I started to go out and meet real sound recordists and go to sets. It was then that I thought, 'Yeah, I'm quite fortunate that I picked this department.'

The course helped me hone my interest in location sound. I could have gone into post-production sound, but that involved sitting behind a computer, which I knew I didn't want to do. I enjoyed it but not as much as actually working in the field. Location sound suits my approach to things. You have to be quite low-key and handle things delicately. You're not the big noisy department—you're in the background—but you still have to get the results.

What is it about sound that appeals to you in particular? ➤

“““
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 HAVE TO GET
 THE RESULTS.**

I guess it's just so hard to do well. You don't notice it when it's working, but if there's anything wrong with it it instantly sets a quality level for a production. Good sound at source can subconsciously raise the bar of a lower budget production.

What's most important to me, and what really gets me up in the morning, is capturing the original performances of the actors on the day. It's doing everything we can on set to preserve those performances so that the show is as real as possible and feels totally genuine and true. It's allowing the audience to be as close and as intimate with the characters as possible through having closely-miked, well-recorded dialogue that is bold and beautiful and smooth to listen to. The sound should have ups and downs and peaks and troughs; it should have an arc.

Quite often when recording sound in film and TV dramas—especially in larger films—you have to settle for quite a few compromises and just allow the shoot to carry on. Sometimes this happens too much and you end up losing the original performance and the whole scene has to be replaced. All the dialogue has to be redone; the actors have to be brought back in months after we've finished shooting and they have to find that emotion again. It's a terrifying consequence of allowing one too many compromises to trickle in.

How can you prevent that?

It's about constantly making the right call. Do you push to go again because that motorbike went over that line, or that door slammed, or there was someone talking off camera? You make those decisions in the moment, but the consequences of a bad decision have a massive effect further down the line.

“““ PEOPLE DO IT BECAUSE THEY LOVE IT, AND YOU HAVE TO LOVE IT BECAUSE IT'S MAD.

It's all of those little things that seem like such a pain in the arse to ask for—you have to constantly be knocking on the door of 'I don't want to be annoying, but I can't accept that.' The challenge is to keep that up, but to keep people on side as well. Not many people are massively fond of the sound man!

What does a typical day look like for you?

In a day, you might film three scenes and you might have a move in the middle of the day when you go from one location to another. Once a day has started, it's usually a big blur of manically charging about and handling different situations. Everything moves very quickly and the day speeds along. Generally, you do about 11 hours on camera with a one-hour lunch. It's quite a long day.

There are no normal days—every day is different and that's part of the fun of the job. People do it because they love it, and you have to love it because it's mad. The hours are mad and you have to accept that the lifestyle isn't a normal one. It's not a nine-to-five job in any sense. Working on location as a freelancer means you don't always get to see your family. It's quite hard to achieve a work/life balance and you have to make sacrifices. It's not a career for everyone, that's for sure.

Radio microphones are now a big part of our job in sound. They are high priority these days. Every actor you see on TV today is hiding a microphone and transmitter under their clothing somewhere. One of the skills that you learn in the sound department is how to liaise with artists and costume departments to work out a way to discreetly hide a microphone that also delivers good quality audio.

When you see a photo of a typical film set, you see someone standing there holding a microphone over the top of the actors. Is that not the way things are done anymore?

Now that everyone films with two or three cameras, they shoot in ways that mean our traditional way of recording sound (which is by putting a boom microphone over the top of shot, just on the edge of the frame) doesn't work. Quite often, the width of shots means that the boom microphone doesn't hear what you want it to because it's too far away. There might not be enough sound there compared to the background noise. Under those circumstances, you rely heavily on the radio microphones.

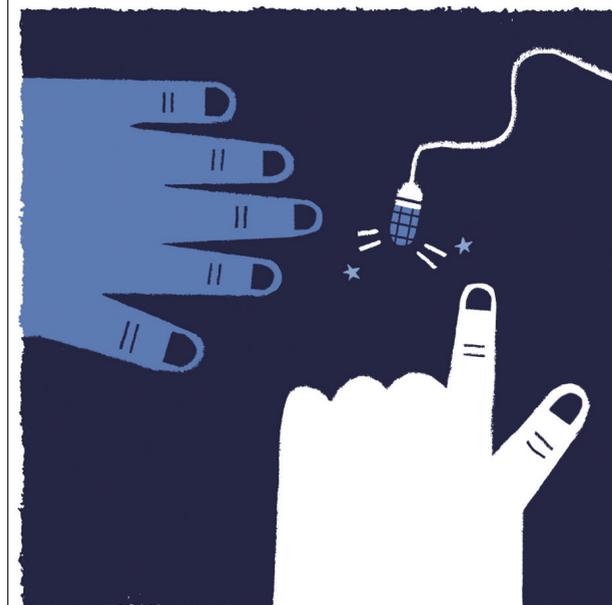
There's an awful lot of planning and preparation with radio microphones and when they work well, they can sound fantastic. They sound so close and you hear the breathing and the exertions. These are the little things that might not be scripted, and that would never be picked up on a boom.

THAT'S THE KIND OF SOUND I LIKE TO CAPTURE; THE LITTLE UNPLANNED MOMENTS THAT MAKE THINGS SEEM MUCH MORE REAL AND GENUINE.

Quite often in post they have to go back and re-record things like breath—they will literally record an actor breathing for about half an hour, capturing different variations. But if I can get good breathing on location, then that's fantastic because it's real!

What's been your favourite project to work on?

As a sound recordist, the third series of *Peaky Blinders* was a real highlight. It was a massive opportunity for me, as it was only my second big TV drama as a sound recordist. It's a fantastic show with incredible artists and a really talented crew. ➤





It's beautifully scripted by Stephen Knight.

I was a fan of the show and was very fortunate to be offered the job by the director, who I'd worked with previously on the second series of *The Tunnel* for Sky Atlantic. He and I got on really well and he really loved the intimate sound we were recording. He really wanted that same proximity for *Peaky Blinders*. When he told me he'd got it, I asked 'Can I come?' and he said 'Yeah, I'd love you to!' I couldn't believe it—it was like a dream come true.

It was a really wonderful job and a really tough job. It was a very ambitious show with big expectations and high-profile actors like Tom Hardy and Cillian Murphy, who have so much experience. It's a great atmosphere on set but it's charged and there is pressure to deliver consistently high quality. There can't be a dud scene.

The job itself was over 15 weeks long and we were doing 11-day fortnights, which means you work six days one week and five days the next. You're working really long hours and you only have three days off every two weeks. To keep up energy and commitment to a project over that length of time is really hard. That was the main thing for me—keeping up commitment to every scene and making sure every moment was as good as possible.

There were a lot of challenges for location sound, but I was really satisfied with the results we got. They were able to use 99% of the artists' original performances because we really pushed hard to get the best sound. That's the most satisfying thing for me and I'll put up with everything else in order to do that.

ALL OF THE LONG HOURS AND EVERYTHING ELSE ➤



—THEY'RE WORTH IT WHEN YOU KNOW YOU'VE HELPED CONTRIBUTE IN THAT WAY.

That meant they were able to edit and release the show more quickly, because there was less time and money spent re-recording dialogue in post-production.

It's really great to allow for a show to be completed on schedule because whilst we are rushed on set, they are even more rushed in post-production. Their deadlines are constantly being squeezed. Technology is great but it means everyone thinks that you can do things faster.

How can you ensure you're recording great sound?

Part of the job is to baffle the acoustics of particularly reverberant rooms so that you can get more clarity in the dialogue. You are constantly asking people for favours to be able to do that. Here's a classic example: you've got a scene where people are eating and playing with cutlery. You're trying to put a little bit of moleskin down on the plates so that when the artist puts their knife down, they aren't clanging the plate. You're trying to work out ways that you can allow the actors to do their thing and not be thinking, 'Oh, I can't put my spoon there because the sound man doesn't want me to do that,' but at the same time, if it's a problem, then you have to find a way round it without interfering with their performance.

YOU DON'T WANT TO STEP TOO FAR—I'M NOT GOING TO ASK AN ACTOR TO CHANGE THEIR PERFORMANCE FOR SOUND.

Particular pieces of jangly jewellery can be really noisy, so you find yourself having to put tiny bits of tac in the jewellery so that it doesn't move and jingle all the time. That involves working with costume to decide how much we can allow that piece of jewellery to act and behave as it should without ruining the soundtrack. It's absolutely a team effort.

What would you say to graduates who want to work in sound?

I THINK YOU CAN'T UNDERESTIMATE THE OPPORTUNITIES THAT ARE OPEN TO YOU AS A STUDENT, THAT AREN'T AVAILABLE WHEN YOU'RE OUT IN THE WORLD AS A FREELANCER.

I found that when you admit what you don't know, you have a much better chance of finding professionals who may be willing to take you under their wing. You are a student, you're training and learning and you are not the finished article. It's accepting that you don't know all the answers.

I phoned up a lot of industry professionals that I admired. I particularly admired the sound team who recorded Michael Winterbottom's films for example. I wanted to meet them and find out how they achieved such incredible results so that I could apply it in my own way. I felt I was recording rubbish compared to them. I approached it not as, 'Can I have a job?' but by being genuinely curious and hoping that it might eventually lead to something.

By contacting a lot of industry professionals in my second year, I managed to fill my summer holiday with unpaid freelance work on various film sets. I probably visited about ten different productions and met

all these amazing people. I don't think they would have given me the time of day if I wasn't a student at the time. By visiting those sets and spending time with those people, I absolutely set up my career. Come graduation, I already knew three or four people in the industry and managed to land a paid job before I graduated.

You need to hit the ground running after you leave university. I was terrified of leaving the Arts Institute [at Bournemouth] and going back home to live with mum and dad, sitting back in my old bedroom and thinking, 'What have I achieved in the last three years if I'm still here?'

Jobs in film aren't advertised. It's a phone call between two people: 'I've just landed this—are you available between x and y dates? I'd like you to be my trainee.' They're only going to call you if they know you and they've met you. They're not going to call you if you're just a name on a list.

YOU NEED TO MAKE CONTACT WITH PEOPLE DIRECTLY AND BE ON THEIR CONTACT LIST AND KEEP REMINDING THEM THAT YOU'RE THERE.

Just give them a little nudge now and then to keep them conscious that you're available and keen to meet up in a professional capacity. Every job I've ever got has been through someone I've known—either a recommendation or a direct call.

It's not about being good at networking or cold calling people. It's not like a skill you need to learn. It's just about having a bit of confidence.

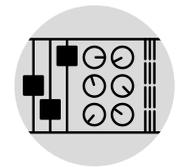
YOU'VE GOT TO BE PROACTIVE. THERE'S NO OTHER WAY TO DO IT.

UNDERSTANDING THE INDUSTRY

Simon explains some of the more unusual terms that crop up when recording sound on set.

Foley

Replaced effects. Foley artists watch the visuals of a show and mimic the performances of the artist exactly in time to recreate the associated sounds.



Group Walla

Recreating a chatter track. Building the sense of a scene through background chatter e.g. creating a realistic bustle at a train station.



ADR

Additional Dialogue Replacement. Scripted dialogue re-recorded or recorded after the shooting of the project has finished.



Buzz Track

A quiet recording of a room's tone for a shooting location. Useful for the dialogue editor to splice in and smooth over gaps when editing between takes.



— *Simon Bysshe*

HIT THE

GROUNDS

RUNNING

The Secret Life of Cats

— NATHALIE MOORE

Nathalie Moore graduated from BA (Hons) Illustration in 2013. She delves into our long-standing love affair with cats and how her feline figurines were adopted by Paul Smith.

I was acquainted with cats from an early age. We used to have a cheeky white cat called Daisy when I was little. I find it quite intriguing how they are fiercely independent. I used to love watching them prowl around the neighbourhood doing as they pleased.

Cats have always been there in my life and it's comforting to be around them. When you're feeling ill or have a headache, they always seem to be aware of this and come and snuggle up to you. There seems to be a mutual understanding that, as long as we constantly feed them, they will love us unconditionally, even if they have a funny way of showing it. In turn, I find cats comforting animals to draw and paint as they simply make me happy.

I started creating little cat figurines—Natscats—from polymer clay. My initial idea was to create beautiful objects to sell at Christmas markets that were an alternative to traditional Christmas products. I created some Natscats adorned with Paul Smith prints on them and decided to send them to him. I received a message from his PA saying that they really liked them and would like to print them onto T-shirts as part of their bespoke range. They got made, and that was a really exciting moment!

Every time I see an image of a cat on social media, it's like something inside me just melts and I forget everything else for that moment. If I was in a bad mood or having a rubbish day, that just disappears. Equally there is something soothing about just stroking a cat and the resonance of their affectionate purr.

I think we like looking at cats because they evoke emotions of love, affection and happiness, which are sometimes difficult to find elsewhere.

nathaliemoore.com





WHAT'S NEXT?

Thanks for reading issue three — we hope you've enjoyed it. We'd love to know what you think of the magazine — the parts you loved, the parts you hated, the advice that inspired you and everything in between. You'll find us on social media or you can email us at inspired@aub.ac.uk

GOT ADVICE TO SHARE?

Whether you're working on a big project or you've got an experience to share, we'd love to hear from you. We may even be able to feature you in a future issue. Email alumni@aub.ac.uk and tell us what you're up to.

AUB ALUMNI NETWORK

The AUB Alumni Network is free and open to everyone who has graduated from Arts University Bournemouth (or any of our previous titles). Head to aub.ac.uk/alumni for more information and to read articles from previous issues.

AUB CHARITABLE FOUNDATION

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ILLUSTRATION
Catherine Hood



ONE PIECE OF ADVICE PODCAST

The One Piece of Advice podcast brings you the very best ideas, stories and inspiration from the creative community at Arts University Bournemouth.

With each episode, we find out how different creatives — including Giles Duley and Nick Dudman — carved out their career in the industry.

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