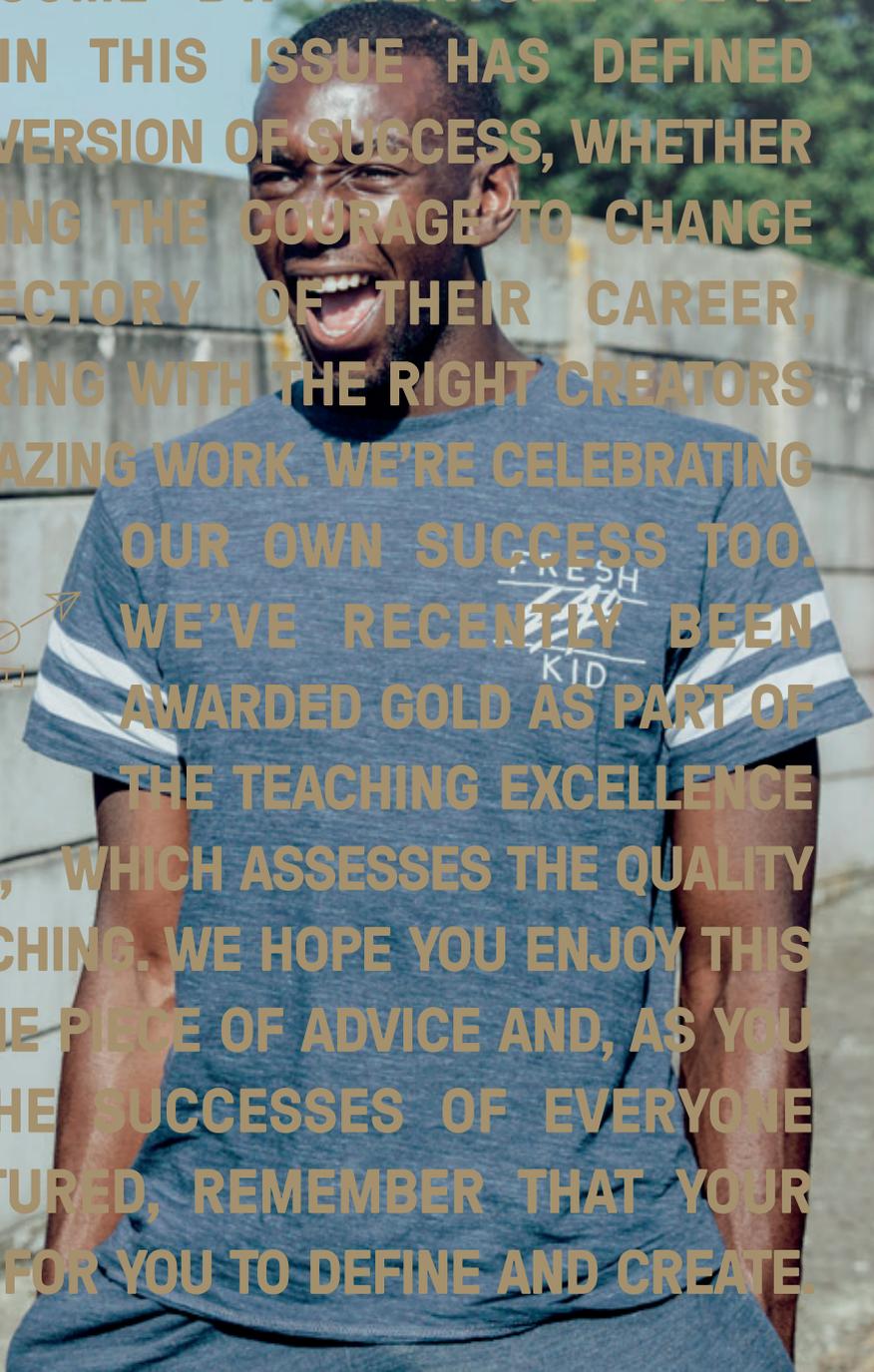


IN THIS ISSUE, WE'VE DECIDED TO CELEBRATE SUCCESS IN EVERY SENSE OF THE WORD. SUCCESS ISN'T EASILY DEFINED, BUT IF YOU LOOK FOR IT WITH AN OPEN MIND, IT ISN'T HARD TO COME BY. EVERYONE WE'VE FEATURED IN THIS ISSUE HAS DEFINED THEIR OWN VERSION OF SUCCESS, WHETHER THAT'S HAVING THE COURAGE TO CHANGE THE TRAJECTORY OF THEIR CAREER, OR PARTNERING WITH THE RIGHT CREATORS TO MAKE AMAZING WORK. WE'RE CELEBRATING OUR OWN SUCCESS TOO. WE'VE RECENTLY BEEN AWARDED GOLD AS PART OF THE TEACHING EXCELLENCE FRAMEWORK, WHICH ASSESSES THE QUALITY OF OUR TEACHING. WE HOPE YOU ENJOY THIS ISSUE OF ONE PIECE OF ADVICE AND, AS YOU EXPLORE THE SUCCESSES OF EVERYONE WE'VE FEATURED, REMEMBER THAT YOUR SUCCESS IS FOR YOU TO DEFINE AND CREATE.



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Sacrifice, Paul Wenham-Clarke



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Callum Ross explains how he went from studying Graphic Design to working at the prestigious Island Records.

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FROM VISUAL DESIGN TO A CAREER IN SOUND

Forging a successful career doesn't always mean following the path you originally set out on. Callum Ross studied Graphic Design before following his passion for music. His career now couldn't have strayed further from his design education.

"Every day is different but my role mainly involves handling and delivering all of the new audio from our artists," Callum explains. Seven years after he started studying Graphic Design at AUB, he's now an A&R assistant at Island Records.

"My role focuses on finding producers, writers and mix engineers to work with our artists, as well as finding recording spaces," he says.

“”
I DIDN'T KNOW HOW SOMETHING ENDED UP ON ITUNES OR SPOTIFY UNTIL I WAS IN CHARGE OF DOING IT!

A career in A&R wasn't Callum's original ambition. After studying an Art & Design Foundation Diploma at Kingston University, he applied to study Graphic Design at AUB. "Graphic design was the module I enjoyed the most at Kingston," he says. "I knew I wanted to take that further and I'd heard how amazing the AUB Graphic Design degree was. I'll always remember how chuffed I was getting a call after my interview saying that I'd been accepted."

A year into his studies at AUB, Callum left his degree to spend more time as a DJ on the Bournemouth music scene while working on the side. "In order to stay in Bournemouth and not be at uni, I had to get a job," Callum explains.

"I ended up getting a job at Tesco and looking back, I do regret not finishing my degree. I can say now that it all worked out but at the time it definitely felt like I'd made the wrong decision."

Leaving Bournemouth in 2013, Callum returned home to London and took up a job in finance, where he found himself at a dead end. "It came to a point where I decided to just hand in my notice and literally not stop until I'd secured myself a job in music," he says. Callum secured an internship with two producers at a studio, who introduced him to an A&R contact at Island Records. When the A&R assistant role came up, his contact helped Callum get the job. "Fortunately, he handed my CV to my now manager. I say fortunately because HR had actually lost it," Callum adds.

A year and a half into his role at Island Records and Callum's lack of formal music education hasn't held him back.

“”
I'D NEVER STUDIED MUSIC IN ANY CAPACITY AND HAD NO IDEA WHAT IT WOULD BE LIKE, I JUST KNEW THAT I WAS PASSIONATE ABOUT IT AND HAD A HUNGER TO BE INVOLVED

"I was always set on a career in graphic design. It was something I was good at so I naturally thought it was the path I should take. Now that I'm in music, I can't imagine doing anything else."



HOW TO WORK

BA (Hons) Commercial Photography alumna and lecturer Joanna Paterson is a children's fashion and advertising photographer. Her recent work includes commissions for brands like Marks & Spencer, John Lewis, Huggies and Clarks. She shares her advice for a successful children's shoot.

ADVICE FROM
Joanna Paterson

WITH KIDS

“For every person that likes your work, there’s going to be someone who doesn’t. Only take on board the advice that you feel you can use positively. Listen to the advice that resonates with you.”

– JOANNA PATERSON



PHOTOGRAPHY
Joanna Paterson,
shoot for Clarks

BUILD A STRONG TEAM

This is so important. If you have really good people around you, you could be shooting in a white box and you'll still come up with something interesting.

PICK A STRONG CAST

Choose interesting kids to work with. Accept that kids aren't always cute. I can't bear the kind of kids' photography that's all big-bowed and really 'Pinterest-y'. I think that's really patronising to children. The children I know can be horrible—they scream, they can be really unpleasant. There are different facets to them other than just being cute. I want to see them in as many different ways as possible.

EMBRACE WIDER PARAMETERS

When I was doing adult fashion photography, I realised that the parameters you are working within are quite narrow. You have to make people look sexy, cool, edgy or glamorous. When you do kids' photography, it's about being inventive, playful and fun. Those things just appeal to me more.

DON'T SHOUT AT THEM

In my second kids' shoot, we turned this ladder into a giant Godzilla and we had children with pots and pans and things that were supposed to be swords. There was one little boy who I wanted to attack Godzilla and he was doing it really limply. In the end, I was shouting at him, 'ATTACK! JUST ATTACK!' and he burst into tears and said, 'I don't want to do this anymore.' That wasn't a great feeling.

HAVE FUN WITH DREAM COMMISSIONS

My favourite kids' fashion shoot was a submarine image I did for a hotel company. We had a really big budget, which meant I could work with whomever I wanted. Everything we did they just kept saying, 'oh it's great!' It was all about things that children might do, like going to the park or the beach, and we used objects that you'd find in a hotel setting, like cups and umbrellas. We arranged them and shot from above to create a scene. You can have endless fun with something like that.

ASSIST SOME REALLY GOOD PHOTOGRAPHERS

I wish I had done this more. When you're assisting, you don't just learn about taking pictures. You learn how to be with clients and how to deal with issues that come up. It's not just about the photographic side—it's about how to deal with people.

DON'T TAKE EVERY PIECE OF ADVICE

When you're starting out in photography, everybody gives you such different advice and it can be really confusing. For every person that likes your work, there's going to be someone who doesn't. Only take on board the advice that you feel you can use positively. Listen to the advice that resonates with you and that you can use to move forward as a photographer, because everyone's going to have a different journey.

joannapaterson.com

The Basket Room
Camilla Sutton and Holly
Dutton met whilst studying
BA (Hons) Fashion Studies.
The pair came together
years after graduating
to found ethical lifestyle
brand The Basket Room,
specialising in handwoven
products made in Africa.
By collaborating with
weavers in Kenya, Rwanda,
Swaziland and Ghana,
they've found a way to
share their success with
enterprising women on the
other side of the world.



What originally attracted you both to studying fashion?

HOLLY I started off doing a foundation course at another university. I was torn between graphics, illustration and fashion. I went on to study drawing and applied arts, but realised I just didn't like it. So I left and applied to do Fashion Studies at AIB (The Arts Institute at Bournemouth). The course encompassed design and construction, but also marketing and advertising. I didn't want to specialise in anything specific, so this meant I could bring everything I learnt from from my art foundation and use it all.

CAMILLA I did something similar. I actually went to study anthropology, which links to what we're doing now in some ways. I found that I missed the creative side of things. I was trying to figure out what would make me happy and which creative course inspired me, and then I found the foundation course at AIB. I really liked the idea of making things with my hands and the foundation course was very practical.

From there, how did The Basket Room come to be?

CAMILLA Holly and I met in our final year of the Fashion Studies course. We knew each other, but it wasn't until after graduating that we saw on Facebook that we had mutual interests in ethical fashion. Holly was working at a charity in Oxford, and I recommended these Kenyan baskets to the shop that she was working for. She started to sell them and they were really successful. I moved to Kenya and was looking for something to do. I'd been working in the fashion industry, mainly in production work, and Holly had been managing shops at this charity in Oxford.

I decided I really wanted to try and sell these baskets myself, and by complete coincidence Holly had a similar idea. We spoke about it and thought it made sense to work together instead of being competitors.

We started by selling these unique baskets and eventually had more and more demand from shops asking if they could buy wholesale and choose certain designs. So we started to find our own groups who we could train out

in Kenya. We were put in touch with a guy who introduced us to some groups that really needed the work. Once we got to know one or two groups, it worked more like word of mouth. Someone's grandma or aunt will weave and it goes on from there. We didn't really have a huge amount of investment and we had to grow quite slowly. As it's a handmade product, the groups weren't capable of producing huge quantities.

Can you tell us more about the weavers?

CAMILLA The women who work as the weavers are based rurally. They're farming women. The weather is generally unpredictable in the dry season, meaning they're not able to earn as much money as usual. The weaving is an alternative income. They were initially selling to local markets and not getting paid as much as they deserved, but now they have constant work. They'll divide the work between them and have a chairlady who manages all the orders. They work freelance and it works out really well. They're constantly calling me for more work. A lot of the groups have been amazing and really risen to the challenge!

HOLLY A lot of the weavers take the work home with them. This way they can weave alongside their family life and still be earning at the same time.

The women are the breadwinners, really. My experience has always been that working with women has been the best.

CAMILLA They'll weave whilst walking, at church, or with their friends. It's really nice—if you drive around the area you'll see the women weaving along the streets.

When have you felt most successful?

HOLLY We feel successful every day in some ways. It's our business, so we get up in the mornings and go to work for ourselves. I find that really uplifting. Aside from the everyday things we now supply The Conran Shop, which is amazing! It was one of our goals that we've had since we've started. They're so renowned in the interiors industry.

CAMILLA I think it's hard in a business. You're always looking forward and rarely looking back. You're always thinking about what you can do next. But, when you think about it, we have been successful in such a short amount of time. I think it's because we were quite different from everything else that was on the market. We're quite specialist.

We're trying to be ethically minded and trying to keep the women busy and employed, but at the same time we're a business and you can't buy a faulty product. That's been a really tough part I think: trying to get things up to scratch



They'll weave whilst walking, at church or with their friends.





Once we got to know one or two groups, it worked more like word of mouth. Someone's grandma or aunt will weave and it goes on from there.



Five ethical lifestyle brands

Gather & See gatherandsee.com

A boutique selling only the best ethical and sustainable fashion online. Style that is conscious and sensitive to the world around us.

People Tree peopletree.co.uk

Ethical and eco fashion collections, partnering with Fair Trade producers, garment workers, artisans and farmers in the developing world.

Veja veja-store.com

Ecological and Fairtrade footwear and accessories. Veja works with cooperatives of small producers and social associations in Brazil and France.

LalessO lalessO.com

Eco, ethical and sustainable African luxury fashion and lifestyle brand.

Matt & Nat mattandnat.com

Vegan, sustainable and eco-friendly accessories. The linings of Matt & Nat bags are made out of 100% recycled plastic bottles.

and trying to be fair at the same time. We try to build a partnership so they can trust us and we can trust them.

How important is it that success is shared with everyone involved?

CAMILLA The weavers are constantly busy with our orders. They've been so successful because they've had a great chairlady and understood the demands. They're part of the success as well. It's a whole set of different partnerships.

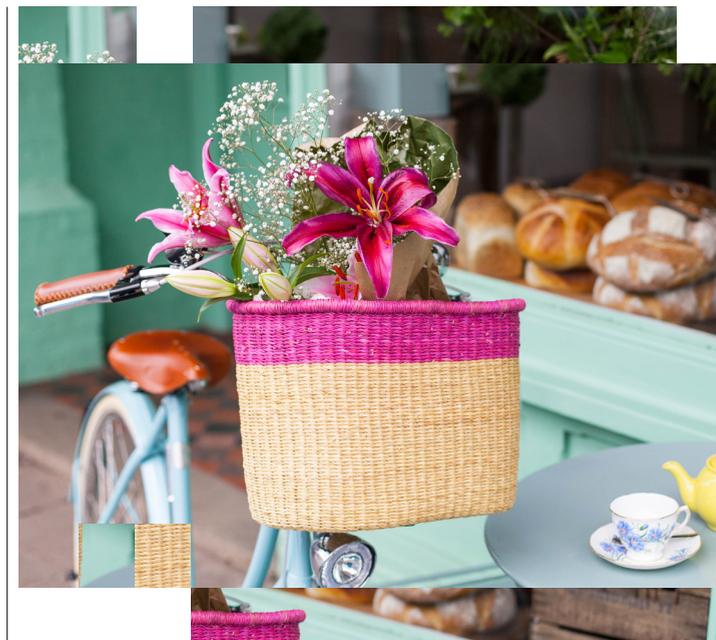
How did you find your time at AUB? What were the most important lessons you learned?

CAMILLA I think doing a final collection was a good all-round experience. We work seasonally for the business now: putting together a collection, developing it, prototyping it, reviewing it and marketing it.

We learnt Photoshop and InDesign, which we use a lot now. We're both doing a lot of CAD design work which has been really helpful.

HOLLY The course enabled me to follow and grow a passion in Fairtrade and ethical fashion and design. I started using more sustainable fabrics like cotton and bamboo, and became aware of the environment and the people making the products.

My dissertation was on globalisation in Africa and the textile industry. It really fed into setting up this business, more than I may have expected.



You're always looking forward and rarely looking back



A CAUTIONARY TALE
BY JONNY CLAPHAM

Though some
creatives are narcissistic
psychopaths who
fear nothing

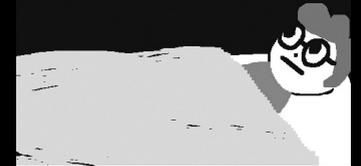


many have a hard
time in the process



and in these hardest
times

a monster goes to
your window in the
night

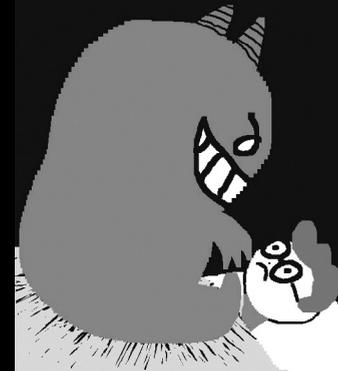


and you're like

"sure come on in
I guess"

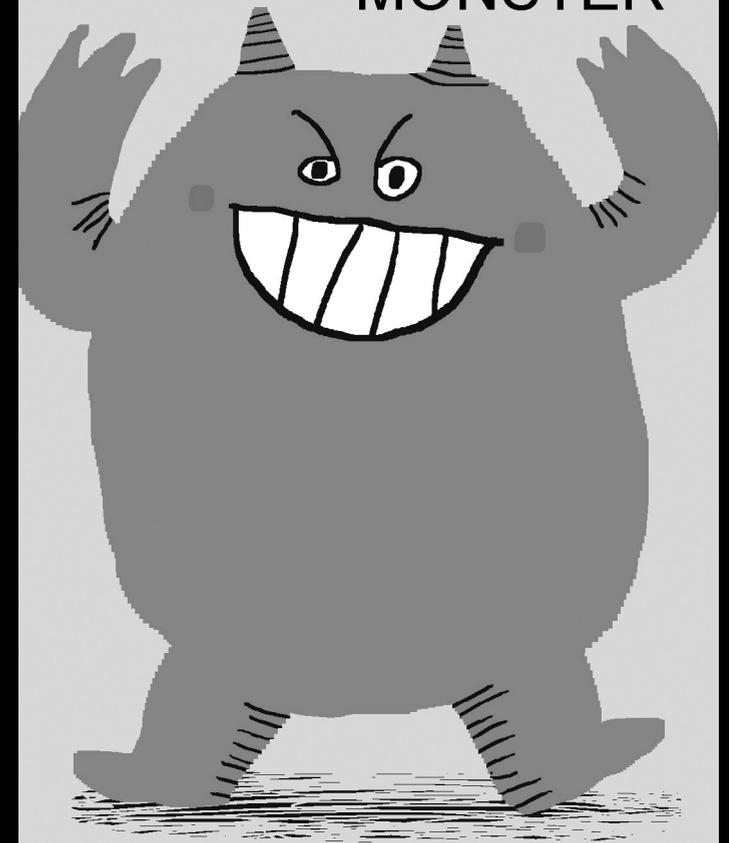


but it was silly to say
that because now it's
sitting right on you



it has a
name:

**THE SUCCESS
MONSTER**



it is a manifestation of your need to succeed

this creature can really mess up your workflow



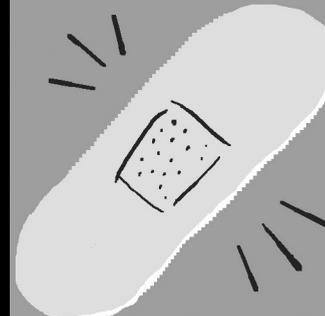
showing up at weird times in your life



"you'll never paint a mermaid so beautiful..."



oh, sorry, that's pretty scary. Here, let me try and heal your fear-wounds...

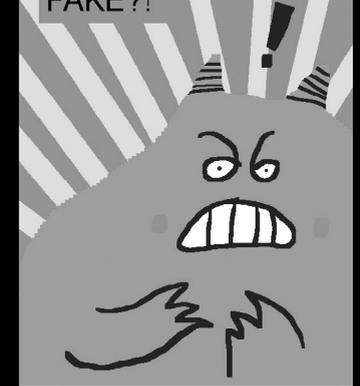


sure the success monster might be ever present

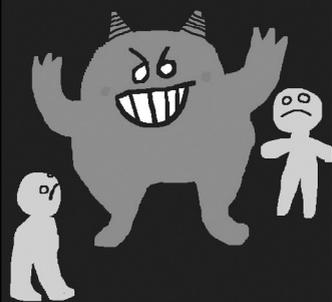


taunting you with the distant desire for recognition and fame

but what if i told you that it was a great big FAKE?!

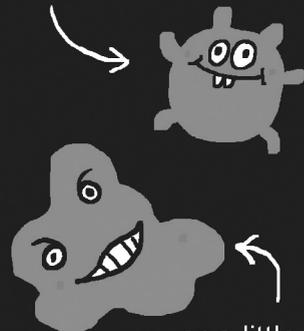


don't worry, though,



most people see it in some form or another

perhaps for some it's less intense:



or a little wobbly and vague

or in the shape of a slug



because some people are scared of slugs?

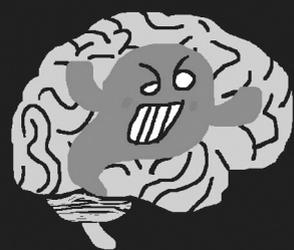
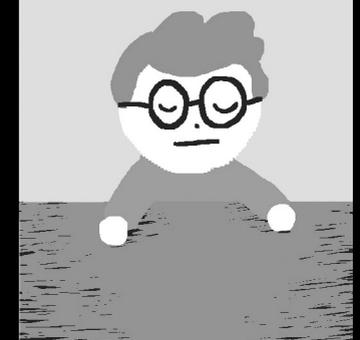
it hasn't succeeded in anything in years! it gives up on all its omelettes halfway through and turns them into scrambled eggs



that monster is just an illusion, hiding the real route to success



which is to keep calm



but this is all metaphor... perhaps the reality is worse, that it's some psychological ghost haunting your brain

if it was a real monster you could kick it into a lake



but you have to carry that brain EVERYWHERE.



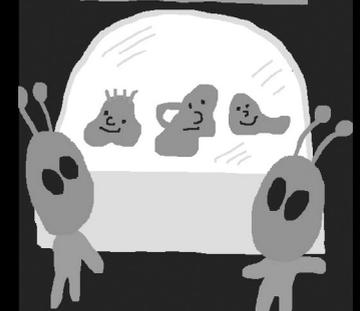
and spend each day making a series of misshapen



and maybe at some point between your demise and the death of the universe



HUMANS ART



some aliens will put them in a museum or something

Commercial Photography alumna Amy Maidment works as a freelance photographer, specialising in sport and lifestyle. In her five years shooting AFC Bournemouth she's documented the club's ascension from lower divisions to the Premier League, as well as working for brands including Adidas, TaylorMade and BT Sport.

AN INTERVIEW WITH
Amy Maidment



““”

FROM THE FIRST DAY OF SHOOTING WITH THEM I GOT A REAL BUZZ ABOUT WORKING IN FOOTBALL.

HOW DID YOU GET INTO PHOTOGRAPHY?
By accident really. I needed a fourth subject to take for my AS Levels and took Photography because I thought it was an easy option! I'd wanted to be a PE teacher for pretty much all of my school life, but before my A-Levels started, I ended up dropping PE and keeping Photography.

I loved creating different imagery, from having men in suits stand in the sea, to photographing school children sat at their desks in a field of cows. I didn't know which area of photography I wanted to go into, so it was a good time to experiment.

Once I finished, I went on to do a Media Foundation course. This was great because I wasn't 100% sure if I wanted to pursue photography and it offered a mixture of film, animation and photography. I could experience it all.

I ended up going on to study the Commercial Photography degree at AUB. For me personally, learning how to turn photography into a career was a big help. There were a lot of opportunities to talk to working professionals, existing photographers and agencies, all of whom gave me an insight into what life could be like once I had finished university. During this time I wasn't doing any

sport-related projects, so I wanted to explore other options outside of uni to get some experience in this area. A key element throughout my degree work was my love of taking photos of people. Portraiture is a running theme across my work, right from when I first started up until now.

HOW DID YOU GET YOUR FIRST JOB AS A SPORTS PHOTOGRAPHER?
I have been a big football fan since my dad took me to my first game when I was five. It's something that I wanted to get into while I was at uni, seeing as I knew everything about the game! I sent emails to every team, from the Premier League to the National League, asking if I could do the player profile shots that you find at the back of the programmes.

Even though many clubs said no for various reasons, there was one club that came back to me with an even better offer. Coventry City asked me whether I'd be interested in doing the programme covers for the upcoming season. They were in the Championship at that point. That was much bigger than anything I had anticipated getting. From the first day of shooting with them I got a real buzz about working in football. They put a lot of trust in me considering I'd never done anything like that before, so I'm very grateful for that.

PHOTOGRAPHY
Amy Maidment



I carried on working with the club for a few more seasons, shooting kit launches and commercial work. I balanced this with my time at uni and it ended up being a fantastic platform for me once I had finished. When I finished uni, I started photographing for a friend's magazine. Just by chance, the head of media at AFC Bournemouth saw my work and approached me about coming on board and photographing for the club. They were in League One at that time.

As you can imagine, I was pretty excited about working for the club that I had watched for so long. At the time, they were going through a bit of a transitional period in the media department and rebranding the club—photography played an important role in that. I was given the freedom to implement my own ideas, which then allowed me to find myself as a photographer.

MANY PEOPLE ARE AWARE OF AFC BOURNEMOUTH'S STORY. THEIR RISE HAS BEEN THE MOST INCREDIBLE JOURNEY. GETTING PROMOTED TO THE CHAMPIONSHIP WAS A MASSIVE THING FOR THE CLUB, BUT TO THEN PUSH ON FROM THAT AND GET PROMOTED TO THE PREMIER LEAGUE JUST TWO SEASONS LATER... I JUST HAVE NO WORDS.

I only photographed a couple of games during that season, but I documented their home game against Bolton. I look back on those photos now and I still get goosebumps when I think about that night. It was great to be a part of that moment in the club's history. ➤





**The belief
in your
ability is
what will
bring you
success.**

“”

Amy Maidment



PREVIOUS SPREAD
Headshot for AFC
Bournemouth

ABOVE AND RIGHT
Shoot for Adidas



When we made it into the Premier League, I decided that I would try and photograph as many games as I could. Back then I'd never been to many of the football grounds that we go to now, so I'm really fortunate. I wouldn't say that I'm your standard match day photographer. A lot of the time I get too engrossed in the game and forget to take photos, but I think this is what makes my work different to others: I like to tell the story of the game.

As the club was growing I felt like I was growing too, and the work I was doing was leading me on to a number of other opportunities.

SOCIAL MEDIA HAS BEEN AN AMAZING TOOL FOR ME, ALLOWING ME TO NOW WORK REGULARLY WITH THE LIKES OF ADIDAS, AS WELL AS SOME OTHER FOOTBALL CLUBS AND AGENCIES.

HAVE YOU ALWAYS BEEN INTO SPORT?

Yes. At school, I was always part of as many sports teams as I could be. I was doing something every evening. I no longer have the time to commit to that many hours, but I do still play netball once a week. I don't really enjoy watching sports on TV—I'd prefer to be there watching!

FOOTBALL IS QUITE A MALE-DOMINATED WORLD. IS THAT EVER INTIMIDATING AS A FEMALE PHOTOGRAPHER?

No, I wouldn't say it is ever intimidating actually. I can definitely use it to my advantage. Taking the time to build relationships and connections with sports players makes such a huge difference. People have always seemed to say that I'm good at doing that. It makes the players feel less on edge if they get a bit camera shy.

DO YOU THINK IT'S YOUR PERSONALITY THAT MAKES PEOPLE FEEL COMFORTABLE AND HELPS YOU GET SHOTS THAT OTHER PEOPLE DON'T?

I think it helps that I have a passion for sport in general and not just for the photography.

Because I see behind the scenes of everything in football, I've got quite

a lot of access. I like to capture what people don't see. I want to show the fans things like the players messing around, squirting each other with water and generally just being themselves.

Most of the players are comfortable and some even start posing, but when we look back at the pictures they'll be like, 'Oh, do I look like that?' Some will say they hate having their picture taken, but then they'll text me saying, 'Did you get any pictures from today?'

Everyone has a good side, and you can always get a nice shot of somebody. It's all just personal opinion.

YOUR PHOTOGRAPHS LOOK LIKE THEY HAVE BEEN SHOT ON FILM, WHICH MAKES THEM APPEAR OLDER THAN THEY ACTUALLY ARE. WOULD YOU SAY THAT'S YOUR STYLE?

It is a style that I have developed over the years, as I feel it suits the style of photos that I am trying to create. I've always liked the look of film photography, but the amount I shoot and the tight turnaround times mean that I need to do this grading digitally.

My shooting style is something that I have been recognised for. I created a series of images a few years ago on the evening that AFC Bournemouth got promoted in the style that I'm still doing now, and suddenly everyone is doing it. But you just take it as a compliment, really.

IS THERE ANYONE YOU'VE WORKED WITH THAT MAKES YOU THINK, 'WOW—IT DOESN'T GET MUCH BETTER THAN THIS?'

When AFC Bournemouth played Real Madrid in a pre-season friendly a few years ago, that was an incredible experience for me. Not only was I pitch-side photographing the game, I had been at the hotel with the Real Madrid plays and staff in the morning before kick-off, just documenting their time there.

Another example since then was when AFC Bournemouth got promoted to the Premier League. That night was unbelievable. Last year, I was fortunate enough to document the Champions League final in Milan for BT Sport and that was pretty surreal too.

Away from football, I work a lot with Adidas Golf, which means I get to travel to some pretty swanky

golf courses around the world. > Every new job makes me think that things can't get much better, but surprisingly it always does. I love working with Adidas as a brand, whether it's football, golf or even a bit of running! They are adventurous with everything they do and push as many boundaries as they can. I really admire that and love working with them. I am extremely fortunate to be where I am right now.

DO YOU TAKE A DIFFERENT APPROACH FOR SHOOTING GOLF?

My style doesn't change for different sports. I guess the biggest difference is that I don't actually know anything about golf, but I don't think you'd notice this from my images—I hope not anyway! I am fortunate enough to do a lot more travelling when I am photographing golf. This year alone I've been to Dubai and Barcelona. It's good to visit new places, get new inspirations and come back with fresh ideas.

HOW DO YOU TEND TO GET NEW WORK AND NEW CLIENTS? IS IT OFTEN A CASE OF SOMEONE SEEING SOMETHING YOU'VE DONE ALREADY?

I think so. Normally, when people contact me, they've either spoken to somebody who's worked with me before, or they've seen something that I've done. Social media is a powerful tool. It allows people to see your work easily and to follow what you are doing. I've had a lot of work come my way through the likes of Instagram.

WHAT YOU DON'T SEE IS THAT A LOT OF SPORTSPEOPLE HAVE WORKED THEIR WAY UP FROM THE BOTTOM AND HAD SETBACKS THAT WOULD KNOCK ANYONE'S CONFIDENCE. MANY PEOPLE WOULD HAVE GIVEN UP.

YOU MEET LOTS OF SUCCESSFUL SPORTSPEOPLE. DO YOU THINK THERE ARE ANY SPECIFIC TRAITS SHARED BY SUCCESSFUL PEOPLE IN SPORT?

They're all extremely driven in wanting to succeed. A lot of them have had to work hard and haven't had it as easy as some people think. Ultimately, the belief in your ability is what will bring you success.

HAVE YOU PHOTOGRAPHED ANY BIG EGOS?

To achieve anything in sport, I think you need a big ego. Having confidence in your ability helps you through obstacles that you may face. I do feel like sportspeople can be wrapped in cotton wool too much. I like to make people feel as comfortable as possible, and that starts by having a conversation with them. You begin to realise pretty quickly that they are the same as everyone else, and if you show them respect, they will show the same to you.

DOES SPORTS PHOTOGRAPHY PRESENT ANY CHALLENGES?

I went to Snowdonia to photograph some stuff for Berghaus' climbing range, and ended up shooting when Hurricane Doris was around. We were on top of one of the mountains and a 90mph wind came up. I managed to stay standing, which wasn't the case for one of the models! Having a good assistant is important. It needs to be someone you can trust, but also someone who is going to enjoy the job you are doing. I had my friend Ben assist me whilst in Snowdonia. He had never assisted me before, but I knew he was a keen walker so thought he'd be a good person to bring along.

WHAT ARE YOUR AMBITIONS FOR THE NEXT TEN YEARS?

I'd like to move abroad, maybe to America or Canada. There are only so many places you can work in the UK. I'd like to experience a different culture, meet some new people, work with some different clients and maybe dabble in advertising a bit more too.

amymaidment.com





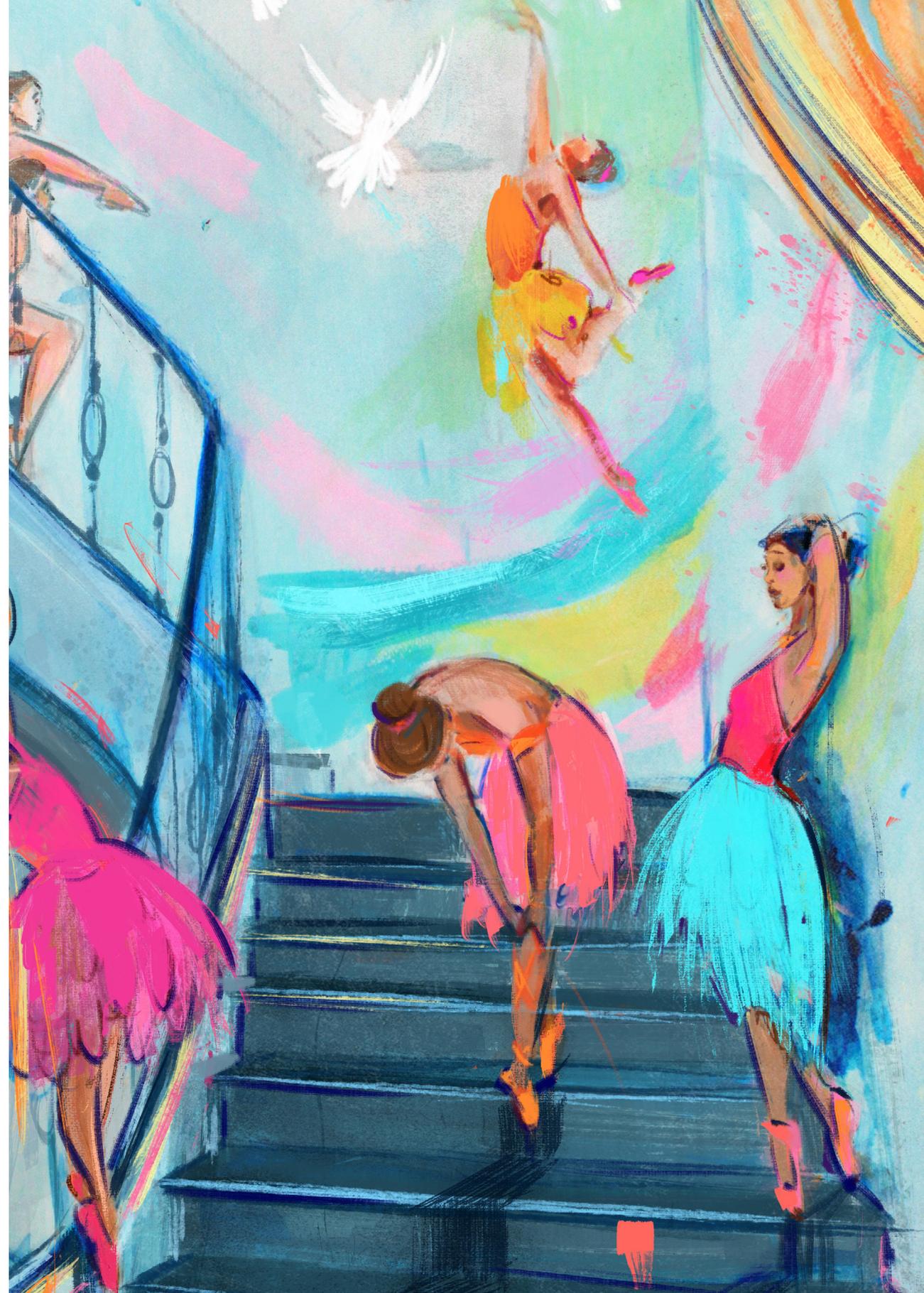
Challenging the Physical Limits of Success

BA (Hons) Dance course leader Jane White and lecturer Jenna Hubbard dispute the idea that success in their discipline is limited by physical capability. They discuss their philosophy and how 90-year-old dancers can still make brilliant work.

Q&A

with Jane White & Jenna Hubbard

038–039



ILLUSTRATION

Madalena Bastos

What does success look like for a dancer?

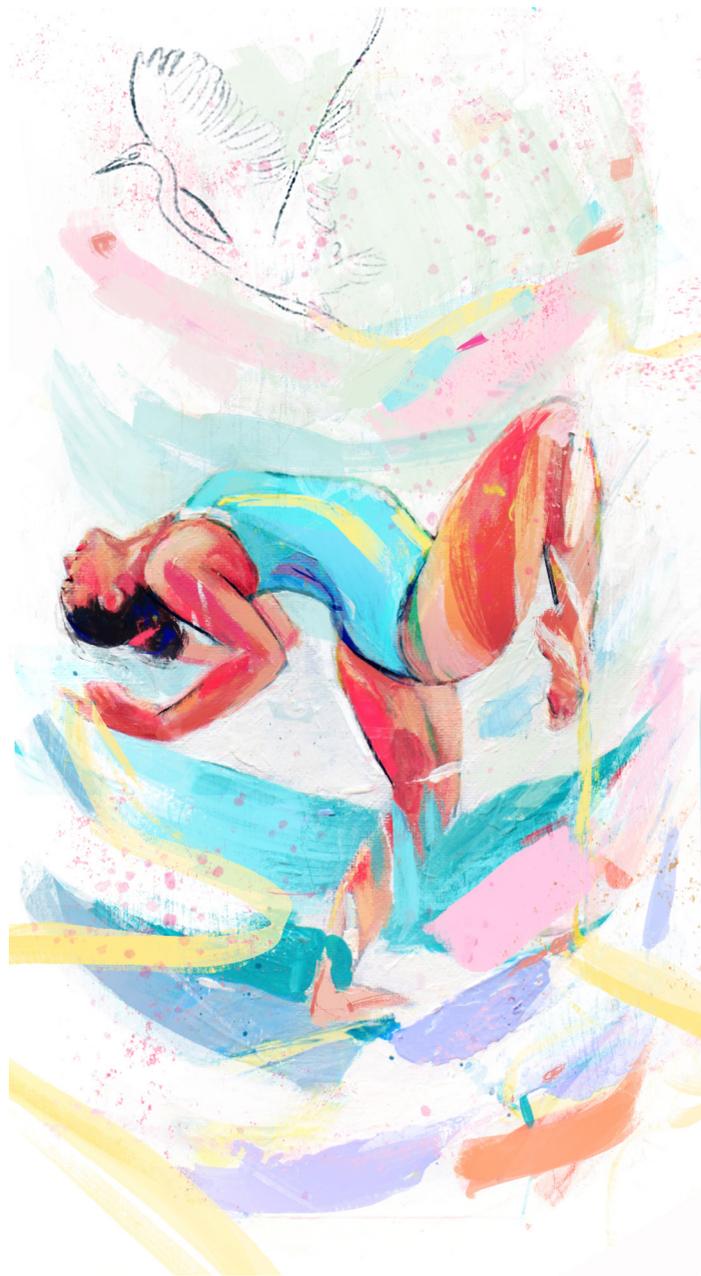
JANE We have to go a stage back. What you've actually got are two different worlds of dance. In the middle there are similar job titles, but depending on the route you've been born and bred into, you can be a very different dancer.

We're not the world that asks, 'Does your face fit? Does your body size fit? Can you recreate the moves and be the same as the rest?' That's a world that has always been there, and will probably always be there, but that world is so unlike ours.

JENNA Our understanding of the word 'dancer' is probably better explained as 'dance artist' or 'dance practitioner'. Our hope for our graduates is that they make their work by working in the dance industry. That might well be through being portfolio artists, so they might make a piece of choreography and be a performer in a piece of work, as well as teaching, doing dance management work etc.

JANE We don't really use the word 'dancer'. We now talk to students about being a 'maker'. We're flipping 'success' on its head and asking, who is the dance artist of the future? Well, it's somebody who can perform, who can create, who can manage events. Someone who can do so many things and doesn't wait for someone else to tell them what to do. If the job doesn't exist for a portfolio artist, they're going to have a damn good go at making it, or they're going to use their transferable skills or connections to build it.

JENNA I have the dream that, in ten years, we won't be able to say 'this is what our graduates do'. Someone will be working in sound and dance editing,



someone else will be project managing, someone else will be off touring their work, someone else will be working in a school. You have to be hands on. And it's not just hands on—it's bodies on. Arms on, shoulders on, hips on. Everything. You have to be. It's a subject where distance is not an option.

JANE I think that we tend to think success comes at the end of something, but it's a tricky word.

IT'S A WORD THAT RESTRICTS. I THINK EVERY SINGLE STUDENT IS SUCCESSFULLY DOING SOMETHING WHENEVER THEY GO BEYOND WHAT THEY DID LAST.

JENNA Success is absolutely not static. If you're a dance performer, the end goal might be that you get into a touring dance company, but a tour lasts for three months. It's not long term. As soon as you've got that job, you have to start looking for the next one. It's particularly difficult when students have pressure from people who expect them to come out and immediately find a job. It's perceived that they're achieving success when they find 'that one job'.

JANE We're asking students to come here and make a switch from the success they've known, which is usually passing an exam. We're asking them to redefine what success is. One person's success is not the same for another person.

There's an assumption that age limits the potential success of dancers. Is that true?

JENNA No. Dancers change. A really good dancer works with the body

they have right now, and they work in response to it, and they're authentic about the way they move. It comes back to the idea that, if you're replicating dance that exists previous to you and outside of the way that you work, then yes—it's going to be more difficult at the age of 60 than at the age of 30. You should work with what you are now. There are some brilliant examples of incredible practitioners who are still making and performing their own work in their 60s, 70s, 80s and 90s!

JANE It's about taking ownership of your body. I have a far stronger body at 44 than I did at 24. Why? Because I've taken responsibility for it and I've decided to develop my training around strengths and weaknesses, and better myself so that I've got the tools I need for now. Speaking as a slightly older dancer, if I had to go and learn corporate routines that are being taught by the current choreographers of pop videos, I'd be dire because I haven't trained my body to be able to do that. It's about where you direct your energy.

JENNA I think it reflects the ethos of the course here, but also what the dance industry needs more of. It needs dancers who understand their own bodies and understand making work with their bodies. We're not all the right dancer for the right people, but equally not every choreographer is right for every dancer.

FOR ME, THE WORK THAT I ENJOY WATCHING MOST ISN'T WORK THAT'S BY TWENTY-SOMETHINGS WITH BEAUTIFUL TECHNIQUE. I DON'T HAVE A HUMAN INTEREST IN THAT.

JANE I don't necessarily think it's even an age thing—I just know that I don't just want to watch beautiful movement. Sometimes it has less soul if it's in a perfect form.

JENNA The thing that I really enjoy about integrated dance companies, or intergenerational companies, is that immediately I'm interested in them as people. They're not just physical bodies. I'm interested in the way they interpret and respond to movement and how they dance in unison with four or five others when their bodies are significantly different. I think that applies to age as well as ability and disability.

aub.ac.uk/bada

Professor Paul Wenham-Clarke is the Course Leader on the MA Commercial Photography course at AUB. He has been a professional photographer and educator for over 20 years and has won 18 national professional competitions and awards, including the prestigious Association of Photographers Gold Award.

AN INTERVIEW WITH
Paul Wenham-Clarke

His work has been exhibited at St Martin-in-the-Fields Crypt Gallery, the V&A, The National Portrait Gallery and Somerset House. He tells us some of the stories behind some of his best-known work.



I use my photography to explore current social and cultural issues and my main aim is to generate debate and raise public awareness. Some of my work makes for uneasy viewing, whilst others draw the eye with surface beauty.

They all contain an underlying message that questions our priorities and our way of living. A lot of documentary projects are focused on Third World countries and the issues facing the wider world, which are very important, but I'm looking for the things that are right in front of us. Subjects that are right under our noses, subjects close to home that are usually overlooked. I try to see our world as an outsider would.

In 2004, I did a project called 'When Lives Collide' which examined the lives of people affected by road accidents either because they had been seriously injured, or because they had lost a loved one.

The work comprised of a series of portraits and images that were re-enactments of real road crashes as retold to me by rescue workers or victims. These images were supported by emotional statements that were often highly critical of the law and the Police.

Following this, I was commissioned to produce a documentary series in 2010 called 'Hard Times' for the Big Issue Foundation. I spent two years going around the country photographing the people who sold the Big Issue. The Foundation came to me because they had seen *When Lives Collide* and they wanted me to do something similar for them.

They gave me quite a lot of freedom in how to do this. I decided to interview people in their private lives, rather than when they were selling the magazine on the street. I was interested to find out what the Big Issue had done for them and to include stories from them about what was happening in their lives.

I wanted it to be a documentary series rather than an advert and so I thought it was important to interview a whole range of people. I didn't want to just tell really positive stories—I knew there would be some people who the

Big Issue Foundation had managed to help and others that they hadn't. I'd heard about a couple who were homeless and lived in their car. I went to meet them at the Big Issue office in Bournemouth and I asked if we could go to where they slept. They told me they parked in a lay-by at night and took me there.

When you point a camera at someone they will often act completely differently to how they would normally. This was a classic example of that—they tried to do what they thought I wanted, but it was far too posed.

I took these images, but then asked them to relax whilst I sorted a problem with my camera gear. I could see they were really tired and they soon settled back into their real personas and fell asleep in the car.

I lay across the front seats and photographed them sleeping in the back and immediately knew I had got something special. I entered the work for The Association of Photographers' main awards and won a Gold Award, which is one of the most prestigious awards in the photographic industry.

With that accolade, I sent an email out to all of the galleries in London, to see if any of them would like to exhibit the series. The St Martin-in-the-Fields Gallery in the Crypt, Trafalgar Square, were very interested because they have provided a homeless shelter for many years. It turned out that 20 years earlier, the Big Issue had been launched from their building! That was a really nice link and it all fell into place—the exhibition became a 20th anniversary celebration of the Big Issue. 112,000 people came to see it and the media coverage was fantastic, including a feature on BBC Two's The Culture Show.

In 2013, I did a project called *The Westway: a portrait of the community* that was about the people who lived or worked under an elevated motorway. The work was part of a two-year Research Fellowship at AUB.

There was a group of Travellers who I wanted to be part of the project and that was difficult because they didn't really want me there. It took a long time for

them to accept me—it took six months for them to even let me onto their site.

I realised that the only way I was going to get access was to be recommended to them by people that they trusted. I looked at who they were friendly with in the local community, there was a mechanic and a head teacher for example, and I asked to shoot their portraits.

I then asked these people to recommend me to the Travellers. I wasn't really getting anywhere, and they hadn't recommended me, but then I found out that there was a meeting between the Travellers and the local community. I knew this was my opportunity, so I rang up all of the people I had made portraits of and asked them to recommend me at the meeting to the main leader of the Traveller community. The next day, he called me, and gave me a time to come to the site. Then he hung up. That was all he said. So I went to see him and was basically interviewed by him for about two hours. I showed him the work that I had done of the community already and we had a cup of tea and a chat. At the end, he said 'ok, I'll let you do it.' I then went to the site twice a week for months. When I first turned up, I felt like all eyes were on me.

SOME DAYS I'D GO THERE AND I WOULDN'T GET ONE DECENT PICTURE. IT WAS QUITE SOUL-DESTROYING AT TIMES.

The very last time I photographed them, I felt very comfortable and like they were happy for me to be there. Six months after I'd finished the project, they actually asked me to go back and photograph a 50th wedding anniversary. They were all patting me on the back and buying me pints and that was really nice. But it took a long time to get there. That exhibition was also shown at the St Martin-in-the-Fields Gallery in the Crypt and I entered *The Gypsy Girls*, a picture of two young girls holding their baby cousin, into the Taylor Wessing Photographic Portrait Prize that year, which is an annual photographic portrait competition run by the National Portrait Gallery. ➤

One of the things that's a lovely about photography is someone that it's so unpredictable. You often get act up early and completely head differently off to a how shoot and they you have no idea would what you will get. NORMALLY...

“”

Paul Wenham-Clarke



PREVIOUS SPREAD
Hard Times

LEFT
The Rock

BELOW
When Lives Collide

RIGHT
The Westway



It got picked as one of their 60 featured photographs and was shown in the National Portrait Gallery for four months. It's now part of their permanent collection and a series from the work was also shortlisted in the World Photography Organisation's Awards in 2013.

How I came to make this picture was interesting. I had agreed with the Travellers that I would take photos of anything they wanted me to—parties, weddings, Christenings—and from these I could choose a selection of images to include in the exhibition.

I was asked to photograph the Christening of a baby boy who lived on the site. I set up my camera and tripod in one of the cabins under the motorway – cars were literally going over our heads. Each of the family members were taking turns to hold the baby for a photograph. Two girls came forward and struggled to hold the baby and I helped them get into a comfortable pose. I turned back to the camera and I took an image and as soon as it came up on the back of the camera, I thought 'Oh my God, that is one hell of a shot.'

I just wanted to go home and look at it properly on the computer but I had a whole line of people to photograph and the rest of the day to complete.

You can make plans and imagine images in your head, but these are unlikely to materialise on the back of your camera. Once in a blue moon, all the planets align and everything falls into place, but you mustn't miss it!

In the last ten years, *The Gypsy Girls* and the photo of the couple in the car for *Hard Times* are the two moments where I feel I have absolutely got the picture that I wanted. Moments like that are pretty rare and when they happen they feel amazing. I'd like to go back and take a picture of those two girls again—they were 12 years old when I photographed them in 2013; they probably look very different now.

After the exhibition finished at St Martins, I was asked to contribute 15 images to an exhibition at the V&A, for Gypsy, Traveller and Roma History Month. This was a wonderful moment in my career, as often when you have

finished a project you feel that no one is interested in it. It encouraged me to keep going with my work.

The Road is a theme that runs through my work. *When Lives Collide* is all about deaths on the road, *The Westway* is all about living in the shadow of a motorway and a more recent project, 'Sacrifice the Birdsong', is all about creatures that are killed on the road. For this, I did a series of memento mori still-life images in which each of the animals in the images were collected as roadkill. One section of the work shows how corvids, the crow family of birds, benefit from this constant supply of food. People complain about there being too many of these birds, but it's because of our dependency on road transport that their numbers have peaked.

I LIKE TO PHOTOGRAPH SUBJECTS AT THEIR TIPPING POINT, IN OTHER WORDS WHEN A CHANGE IS COMING.

I think our increasingly sympathetic attitude to the environment will bring about a change in this.

With *When Lives Collide*, I think that further down the line, when we have autonomous cars, the way that we think about driving and the road will be very different. In my book, I wrote about this happening in 50 years – but 15 years later, there are already some driverless cars on our roads.

With *The Westway*, the Traveller culture is under a lot of pressure. They can't move around like they used to and they are being forced to conform to the government's norms and are gradually being assimilated into the general population.

I'm currently working on a project about people living with genetic conditions, such as Down Syndrome and Autism, which is considered to be influenced by genetic factors. I'm also making plans to photograph people living with a number of lesser-known conditions.

There is a lot of medical technology being worked on at the moment that

is likely to really change how we deal with genetic conditions over the next decade or so. We are on the cusp of serious breakthrough technologies—which obviously have major ethical implications. Once again I am exploring a topic that is on the brink of serious change.

I did a project last year in Portland called *The Rock*, about the community there. I normally record audio interviews on my phone with the people I photograph and then write them up later. However, this time, I recorded them at broadcast quality and edited it to make a podcast of their interview. I liked this way of working – it took the stories to another dimension.

I love meeting people and telling their stories, but it can be very hard work getting access to photograph the right communities.

YOU HAVE TO BE POLITE AND FRIENDLY, BUT MOST OF ALL PERSISTENT.

I like to investigate a topic or issue, but I don't go with an agenda. I put myself in the right place at the right time, and then look and listen to what the people have to say.

The results are then available for the public to engage with, and perhaps be informed by, or even surprised by. In this way, I hope the images make people aware of the rapid changes occurring around them.



OPPOSITE
The Rock

A DAY IN THE LIFE OF

CHARLOTTE MACKAY

Charlotte MacKay graduated from BA (Hons) Arts and Events Management in 2015. She now works as an account executive at Sideshow — an independent digital agency — working with clients such as BT, Wall Street English and Prudential.

I crawl out of bed after hitting snooze on my alarm one too many times! After a long winter, the spring sunshine is finally trying to sneak in through the gaps in my curtains.



SOPHIA TAGLIALAVORE

Sophia Tagliavore graduated from BA (Hons) Visual Communication in 2011. She now works as account & studio manager at Salad Creative: an award winning brand digital agency based in Poole.

I am not a morning person and I never have been! I reluctantly turn off my alarm and pull myself into the shower. By the time I'm finished and feeling more alive, my boyfriend has normally made me a cup of tea and left it by the bed. I'm a very lucky girl!

8AM

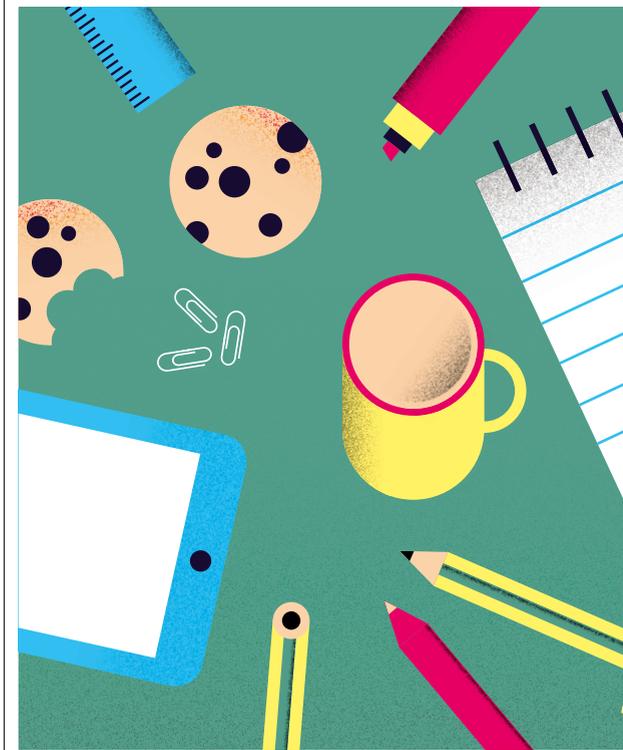
I rush out of the house and head to work in the horrible morning traffic. Right now, it's to the sound of my *Top of the Pops 1995-2000* CD, so some great nostalgic tunes for my commute.

The Salad office is down on Poole Quay, so once I've parked up I have a nice walk along the sea edge and check out the boats that have moored up. Sometimes in the winter it can feel like you're in the middle of a hurricane and I often arrive at the office looking like I've been dragged through a hedge backwards. This is a popular look in the Salad office!

9AM

Parking in the town centre every day gets expensive, so I drive part of the way and walk the rest. Recently I've rediscovered micro-scooters and now scoot from my car to the office!

I'm running our traffic meeting this week. This is where we go through what is booked into the studio. Usually the creative team are pretty busy, but we try and fit in as much as possible!



I kick off the working day with a sweep of my emails. Sometimes we might need to make a quick update to a website or sign off an item that needs to be printed, so it's always good to keep an eye out.

At the beginning of every week we have a work meeting where the whole studio comes together to catch up on the latest developments. That includes news from any pitches, project wins, feedback from clients and new people who may be joining the team. Once our lovely MD Bella has shared the latest news, it's my turn to run through the work schedule. It lives on a mammoth post-it wall containing every job for every client. It's a super useful visual tracker and a great excuse to use lots of coloured post-its!

10AM

The account management team have a daily catch-up to talk through what we're working on and if we need any support on jobs. As we work on such a range of clients and jobs, these little huddles are so important. It's helpful to know that other people can jump in and help, too.

Once a month we have the 'Sideshow Breakfast Club' alongside our Monday morning meeting. I opt for a warm pain au chocolat, and we chat about what we've been working on and if there have been any new pitches.

We're currently working on a response to brief for a new client. We recently won the pitch, so we're just working on fleshing out our proposal and I've got some phone interviews with key stakeholders to get through.



Around the middle of the morning, someone in the team will make the sacrifice for the greater good and make a tea round. Then it's back to the work!



12PM

1PM

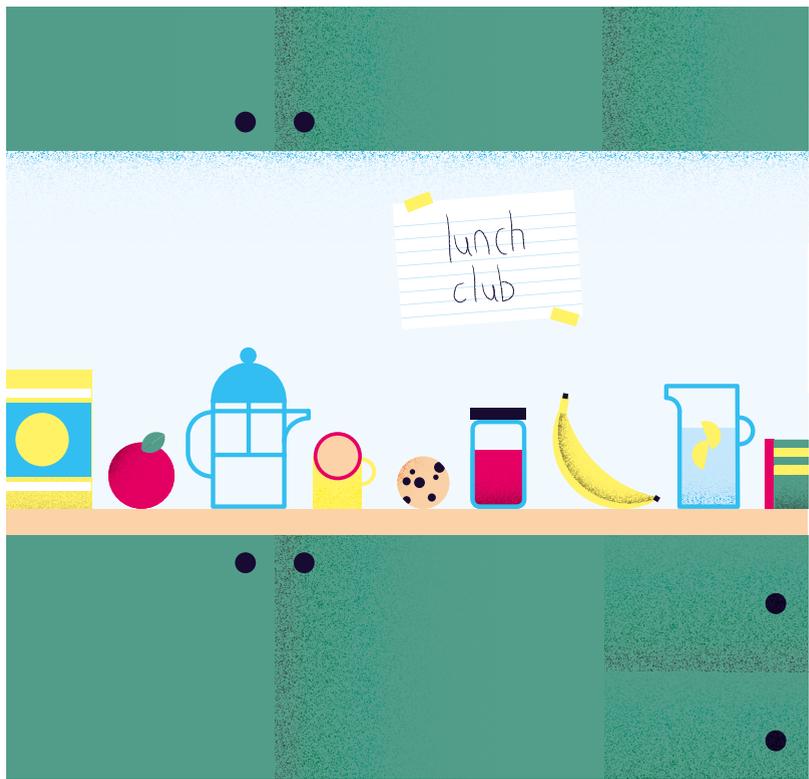
2PM

3PM

CHARLOTTE MACKAY

Lunchtime! I usually snack throughout the day, but I do enjoy lunchtime. I sit in the kitchen with my laptop, browse social media and catch up with the news.

We're working on an interior design job at the moment, which has an interesting brief. It's great as I get to sift through beautiful designs on the internet to find appropriate furniture and art. They're after a contemporary and creative office environment, so it's quite exciting finding options to send over.



SOPHIA TAGLIALAVORE

Food by name, food by nature — at Salad we have an official lunch club. Everyone contributes for groceries and we take turns to make lunch with the team.

If I'm part of a team working on a large project, we try our best to dedicate a few solid hours together to keep making progress. At the moment, I'm in the planning phase for a complex website design and build for an innovative tech client.

4PM

If it's been a long day, I'll go and sit in one of the comfy seats by the window. The view from the window is great and I can people-watch easily from our office on the seventh floor. I love that we have so many different spaces to work in and, because we're on laptops, we're not tied to our desks.

Before the end of the day, I like to check in with the design and development team to make sure everything's running smoothly and no one has any issues. Sometimes there might be questions about the brief, content required from the client or an emergency job that's been given priority status.

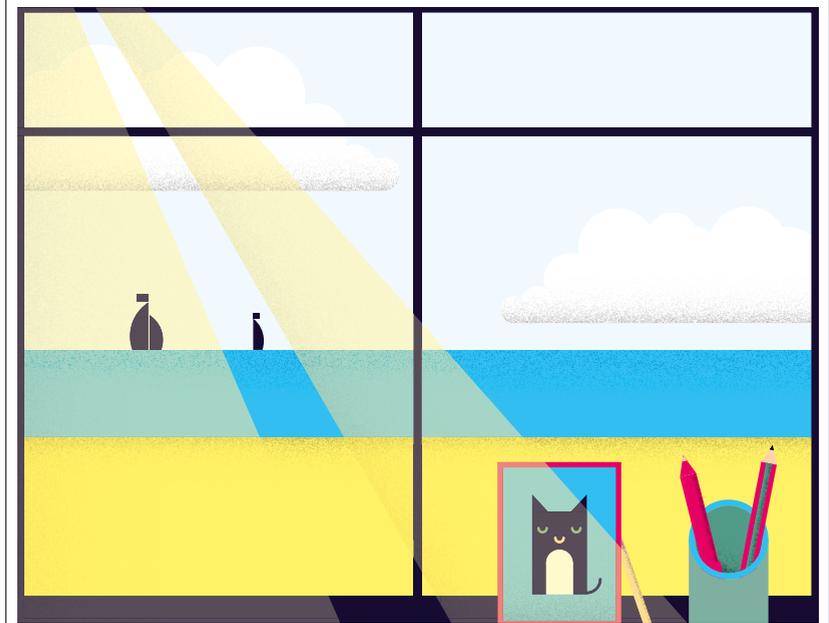
7PM

I arrive home and prepare dinner. Tonight I fancy macaroni cheese — my absolute favourite.

I whip something up for dinner and eat it with my boyfriend as we catch up on the day's antics. Then we'll curl up on the sofa (with more tea) and either watch re-runs of *Friends*, a movie or some kind of BBC drama.

10PM

After relaxing and watching Netflix for the remainder of the evening, I head to bed and pick up a book for 10 minutes or so. I'm currently reading *Lily and the Octopus* by Steven Rowley.



I'm fortunate to live close enough to the office that I can run home. It's 5k, which is the perfect distance for me to have time to think.

I try to get to bed by 11pm, otherwise it's game over and I'm no use to anyone the next day.

AN MA IS A CHANCE TO BUILD
ON YOUR ACHIEVEMENTS
AND STUDY AT AN ADVANCED
LEVEL. AUB OFFERS A RANGE
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ILLUSTRATION
Maisie Parks

HOW I GOT HERE

*Dominique Planter graduated from BA (Hons) Acting at AUB in 2013. In 2016, she made her West End debut in one of its longest-running shows. Now playing the role of Shenzi in *The Lion King*, she charts her career—from Liverpool to London's Lyceum Theatre—and explains her philosophy on success.*

I started out doing a one-year diploma at Liverpool Institute for Performing Arts after school. One of the best bits of advice that I got from there was that a lot of the university courses are going to be the same. You need to make sure the course is based somewhere you want to live and you need to feel that the course tutors are going to be working for you. A lot of people wanted to go to RADA (The Royal Academy of Dramatic Art) or one of the other big schools, but I wanted to go somewhere that would see students as individuals. I definitely felt that when I visited AUB. Lots of actors talk about following their 'passion'.

**DON'T GET ME WRONG
—I'M VERY PASSIONATE
ABOUT WHAT I DO, BUT I'M
ALSO VERY PRACTICAL. IF
I WAS GOING TO MAKE A
CAREER OUT OF ACTING,
THEN I NEEDED TO GO
SOMEWHERE THAT WOULD
PUT ME IN GOOD STEAD.**

My parents have always been supportive about my career choices. My mum works in the Civil Service, and when I decided to study art, drama and music at GCSE, she really didn't get what the end goal was. She was pushing for me to do history or something like that, but she has always supported me because that's what I wanted to do. My dad's a graphic designer and has always worked for himself. Because of that, he's always

said, 'Well, if you want to do it then you've got to do it, but you've also got to put everything into it.' It's been great having both sides. They've always been very supportive because they know I'm really practical about it. I don't think they ever felt like I was going to come running home.

I got my first job on graduation day. As part of our final week, the course tutors invited different people to come and speak to us. One of them was a lady called Linda from CBL Management—she's actually my agent now. Linda did mock auditions with everyone. She then selected a few of us and said, 'Will you come to London, see us and have a proper audition to be on our books?' So I did an audition and luckily they liked me. While I was still making the decision about whether to sign with them, an audition came up and Linda said, 'I know you've not said yes to us yet, but this audition has come up and we think you'd be great for it, so we've put you up for it.' That audition was for *Our House* at The New Wolsey Theatre in Ipswich and that was my first job.

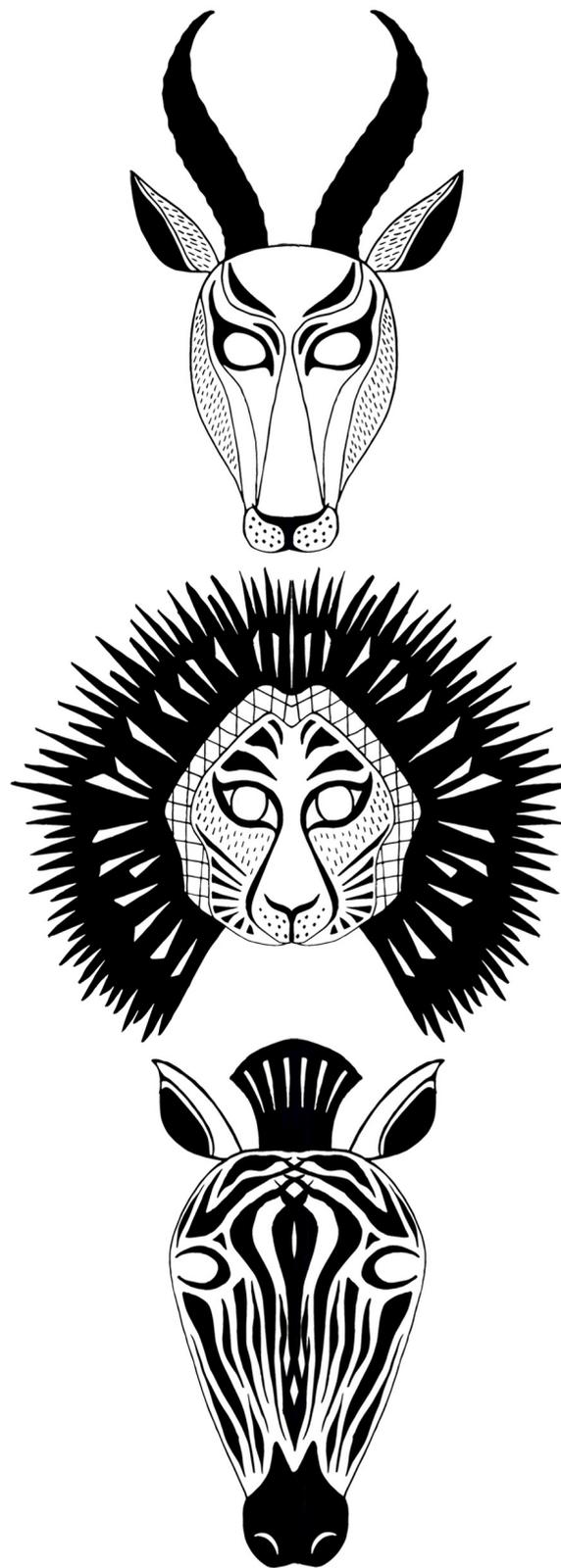
After *Our House* finished, I worked as a waitress for about a year before I got the next job. That was *Godspell*, which was a tour that started in London. It was a very interesting show and had the potential to be really good but it just didn't work. The tour got cut short and we only went to about four or five of the 26 venues we were supposed to go to.

Godspell is about Jesus and his disciples, and it was being sold to that to a 21st century audience. It just doesn't work as well as it did when it was written in the 1970s. It was being presented in venues that held 2,000 seats where it actually would have suited smaller theatres. >

AN INTERVIEW
with Dominique Planter



That's the reason a lot of shows start out of town on a limited run. If they work and generate enough hype, they'll get transferred to a bigger location. It's a really good way to see whether or not a show is going to work and if people are going to pay the money to see the show. If a show isn't financially sound, the producers just cut it.



My journey with *The Lion King* started in October 2015. The audition process for *The Lion King* is quite long. I had auditioned before too, so I was able to skip past certain rounds. Each week is a different round, purely because so many people want to be seen for it. That meant there were weeks where I didn't hear anything. It took two months from the first audition to finding out that I had got the job.

The show has been on the West End for about 18 years now, which is incredible. Part of its success is obviously the Disney thing. Most kids will have the DVD and that's a big draw for us! It also gives people a means of escapism and I like that. Whatever I go on to do next, I'd still like an element of that. Beyond that, the way that Julie Taymor designed and directed the show means that people will keep coming back to see it. I think a lot of less successful shows have that initial wow factor but don't have that same pull for audiences. We have an audience that comes back—people don't just see it once.

Success means different things in different theatres. *The Lion King* has now been on at the Lyceum Theatre for about 18 years and they're happy. But you get theatres like Drury Lane where they had *Charlie and the Chocolate Factory* for three and a half years—that show has gone now and *42nd Street* is going in. Or the Savoy Theatre which had *Funny Girl* for six months and now *Dream Girls* is there. Some of the theatres like having shows for shorter runs because the audience will go back to the theatre rather than the show. People will say, 'I really enjoyed that show. What are they putting on next?'

Acting is definitely one of those jobs where every job you do is training for your next one. You're always working with different people and each person you work with is going to have a different idea of how things should be done. The industry changes every day. I want acting to be my career and so I want to take my time to progress, otherwise it's like becoming CEO of a company without working your way up.

DON'T LET GO OF YOUR PERSONALITY GET LOST FOR THE SAKE OF A JOB: THERE WILL ALWAYS BE ANOTHER.

One of the most important things about being an actor is remembering what your casting is. I'm never going to be cast as a preppy blonde, but that's fine. So much of the industry is about personality. You can't worry about making what you do perfect—let them see who you are and that will help you progress.

HATTIE & FLORA
SUCCESS IS OFTEN THE
RESULT OF A GREAT
PARTNERSHIP — BOTH
BETWEEN CREATORS
AND WITH CLIENTS. AUB
COSTUME ALUMNA JODIE
GARDNER AND HER FRIEND
HARRIET CREEDY MET
AT SCHOOL IN 1996. 20
YEARS LATER, THEY'RE
CREATING WORK TOGETHER
AS HATTIE & FLORA FOR
EVERYONE FROM JAMIE
OLIVER TO GOOGLE.



Was it obvious from an early age that you would work together?

HARRIET It was very obvious! We had a little business when we were eight!

JODIE We had a jewellery business called Bohemian Beads selling handmade jewellery to our friends and family.

HARRIET It was really cute. We had a little handmade box that had all our beads in. We always said, 'We could have a grown-up business when we're older!'

JODIE And we had a bank account! But then we wanted some sweets, so we got all our money out...

HARRIET Yep, that's how it ended. We said to each other, 'We've got £13 profit, let's spend it all on sweets!'

When did you next work together?

JODIE We remained friends as we grew up. When we left school, Harriet studied English Literature at Royal Holloway and I studied Costume with Performance Design at AUB.

HARRIET I went back to London and retrained as a florist after university because I wanted to do something practical. After that, I worked as a freelance florist from Northampton.

JODIE So we were both freelancing from Northampton and then we started working on projects together. I started to do more event design and I was asked to do something that needed fresh flowers. I suggested to Harriet that we do it together. Then Harriet had a big Indian wedding and I remember her saying, 'I've got a massive job on—can you come and help me?' We did more and more projects together as it was such good fun!

HARRIET We did a project called The Woodland King. That was a funny one. It was a floristry competition where you had to build a woodland creature in the middle of the forest and I thought, 'Who's mad enough to want to do this with me? Jodie!' We had so much fun.

JODIE I was making fascinators as well at the time, which I sold on Etsy. My business was called Hattie Pom Pom and Harriet's florist was called Flora's Garden—that's actually where Hattie & Flora comes from. People always think our names are Hattie and Flora!

How did Hattie & Flora grow from there?

JODIE We worked on the design for a wedding for a Channel 4 producer who I had worked with previously. Someone at the wedding said, 'Do you have a business card?' So we went home and made a business card! It was very natural—we didn't say, 'We need to start a business.'

HARRIET It happened to us, rather than us forcing it. I think that's why it's worked so well.

HARRIET We thought, if this is what makes us happy, then let's do it full time. There was a bit of 'Oh wow, what are we doing?' but we just decided to go for it. We worked from our own homes for about a year and then we found a space. We both moved to Hertfordshire around the same time and we got a space together in St Albans. We've moved almost every year since then because we've grown so quickly. Our first unit was tiny—it was about 100 square feet and our current space is around 4,000 square feet!

JODIE Shortly after moving into our current space, we had to build some props for a red carpet event for David Attenborough and they were really tall—we were so lucky that we'd got the new place or we couldn't have done it. It almost felt a bit like fate, and it's felt like that every time we've moved.

HARRIET It sounds really cheesy, but we've always felt like fate kind of worked with us. Everything that has happened has fallen into place at the right time. When the opportunities are there, we're quite good at saying, 'Let's just do it!'

JODIE Everything has happened in a natural way, and we've always tried to say yes to stuff. If jobs come in, we don't say, 'We can't do that.' If it feels right, we find a way to make it happen.



PHOTOGRAPHY
Bill Bradshaw

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IT SOUNDS REALLY CHEESY, BUT WE'VE ALWAYS FELT LIKE FATE KIND OF WORKED WITH US. EVERYTHING HAS FALLEN INTO PLACE AT THE RIGHT TIME. WHEN THE OPPORTUNITIES ARE THERE, WE'RE QUITE GOOD AT SAYING, 'LET'S JUST DO IT!'

HARRIET Sometimes the job comes through and we look at each other like, 'Oh my goodness, how are we going to pull this off?' and then somehow we manage it and it's always those jobs that are the most rewarding to work on.

JODIE Each project makes us feel like we're challenging ourselves. We're problem-solving all the time.

Do you have a big skills network that you can tap into?

JODIE Yes, we've got many people with a range of skills on our books. If we've got a mural to create, we'll design it in the studio and then we'll have our mural painter come in and do it. We've got a lovely array of freelancers who are amazing at what they do.

HARRIET Luckily, our partners Rich and Tom are both carpenters and they work for us as well. It's like a big family.

JODIE We've even got someone who does metalwork for us now. It opens doors for us—we design with all kinds of materials now. We did some work with Ella's Kitchen two Christmases ago. They got in touch and said, 'We've got a bit of a strange project...' We had to dress 700 brussels sprouts – real, fresh sprouts – as Santa, spacemen, fairies and cowboys. We dressed them up in mini Santa hats, cowboy hats, lassos, fairy wings and space helmets. The idea was that people don't like sprouts and they get abandoned at Christmas, so people adopted them. Ella's Kitchen had a big shed in Covent Garden and it was for charity.

We had about ten of us in a line in the studio getting them all ready—it was like a conveyer belt. We had to keep them fresh, too, so our fridges at home were full of sprouts! ➤



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WHEN YOU'RE STRESSED AND REALLY BUSY, YOU HAVE TO REMEMBER THAT YOU'RE FRIENDS AS WELL. IT CAN BE A CHALLENGE FINDING TIME TO WORK ON YOUR FRIENDSHIP TOO.

HARRIET We were like, 'Is this really happening?!' But we get a lot of jobs like that. It's so much fun!

How do people find you?

HARRIET It is mostly word of mouth as we've built up a great network of clients now.

JODIE We find working with project managers is also a great means of spreading the word. A lot of the project managers we work with are freelance, so they get pulled in for different festivals and we get to work with them. We do Carfest twice a year and Children In Need—all with the same project manager. We recognise the teams at different events as everyone has their favourite suppliers. It's amazing how small the circles are in the end.

HARRIET We have set events that we do every year and then we have brand new ones that come in. We do The Big Feastival for Jamie Oliver and we love that. We've done that for five years running now, since it first started on Clapham Common. It's lovely—every year, we go on site and we know where everything is. The design is always different and that keeps it fresh.

JODIE A lot of people also find us online via our website and social media too. One of our clients is Google HQ, who found us on Google! That made us smile.

Can you tell us more about working for Google?

JODIE We work for various teams within Google HQ in London. We're constantly making new and interesting things for them. Everything has to look amazing and unique there. They have a budget to keep changing the environment they work in.

HARRIET Yes, we make quite a lot of furniture for them and weird props for their conference areas. You would think the offices would look like normal offices, but it's so quirky in there!

JODIE They've got caravans as offices and booths where people can nap during the day to make them more productive!

HARRIET It's quite inspiring going there. We want to work like that!

How is it working with Jamie Oliver?

HARRIET He's just as nice as you would imagine.

JODIE He'll always come up to each of the teams and say thank you. He'll shake everyone's hand. He'll remember who you are; he'll come up to us and thank us for the design.

What are the best bits of working together?

HARRIET You can find adversity funny. You can come out of a meeting and think, 'Oh God, what did I say? Did they like us?' Because there's two of us, we can analyse everything together and find a positive in anything that happens.

What about the worst bits?

JODIE It has been hard...[both laugh] Have you got one?

HARRIET I've got loads! [both laugh] No, it's a good one, you'll like it! When you're stressed and really busy, you have to remember that you're friends as well. It can be a challenge finding time to work on your friendship too. This started as a friendship when we were eight years old and we now work together all day everyday. We have to remember that it started because we enjoyed each other's company! And it does work well—we still socialise together at the weekend! ➤



Sh. Green Light
Verl choc pale
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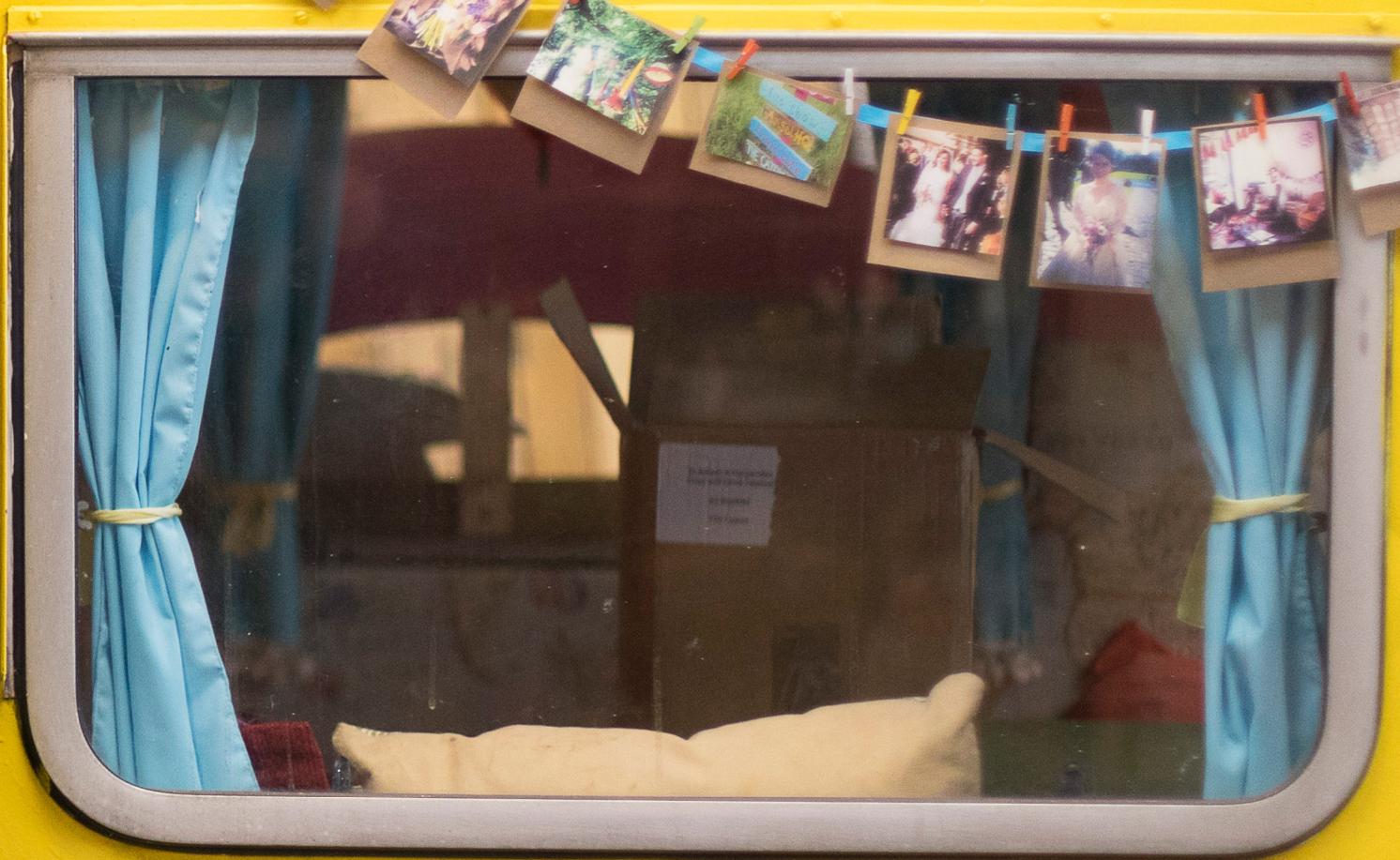
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Hattie
& Flora



TODAY'S CREATI



HATTIE & FLORA'S TOP FIVE EVENTS

THE BIG FEASTIVAL

THIS EVENT HAS GROWN INTO A THREE-DAY FESTIVAL. WE DRESS THE WHOLE SITE. IT'S A FAMILY FESTIVAL, SO WE DO LOTS OF COLOUR AND RUSTIC SIGNAGE AND CREATE THINGS LIKE AN 8M BACKDROP FOR THE KIDS' AREA.

GOOGLE EVENTS

THAT'S AN ONGOING RELATIONSHIP. WE MAKE LOTS OF BESPOKE ITEMS FOR THEM. THEY'LL WANT A SPECIFIC PIECE OF FURNITURE THAT'S THEMED AND WE GET IT DESIGNED AND BUILT FOR THEM, AND THEN THERE ARE THE SMALLER ITEMS SUCH AS BIG TEA COSIES AND COFFEE URNS.

GUARDIAN BOOK AWARDS

THIS WAS ALL ABOUT TRINKETS AND BRINGING THE BOOKS TO LIFE. IT WAS HELD AT THE GLOBE THEATRE. WE PROVIDED BIG BELL JARS WITH THE BOOKS INSIDE THEM, WITH OBJECTS AND PROPS RELATING TO THE THEME OF EACH BOOK.

ROALD DAHL FESTIVAL – KEW GARDENS

WE MADE THE GIANT SQUIRRELS FROM CHARLIE AND THE CHOCOLATE FACTORY. THE BEST BIT WAS THAT QUENTIN BLAKE SENT US THE DESIGN OF HIS SKETCHES FOR US TO RECREATE ON LARGE SIGNS. WE MADE A CONSERVATORY INTO A GIANT GLASS ELEVATOR. IT WAS A DREAM COME TRUE TO WORK ON THAT.

OWL AND THE PUSSYCAT-THEMED WEDDING

WE LOVED DOING THIS WEDDING—THE BRIDE HAD SO MANY LOVELY IDEAS. IT WAS BEAUTIFULLY QUIRKY. SHE HAD PICTURES OF HER CATS ON EVERY TABLE AND LITTLE PAPER BOATS. WE DID EVERYTHING BY HAND!

JODIE We don't live together though — people always think we live in a caravan together!

HARRIET Imagine that!

Do your partners get on?

HARRIET Oh yes! Jodie's fiancé has just asked my partner to be his best man! And I'm the Maid of Honour, so it's all very lovely.

Do you think a creative partnership is more about finding a perfect match, or constant compromise?

HARRIET I don't think there is such a thing as a perfect match, but I think that's part of the challenge. You have to grow and develop as you go.

JODIE Sometimes Harriet and I will have different ideas. We've always said we're not just going to go with the idea that one of us feels most strongly about if the other one doesn't agree. We always have a compromise in the middle and usually that turns out to be so much better than either of our individual ideas.

HARRIET There's definitely an element of compromise along the way. Just as a result of having two different human beings working together, you're never going to agree on everything.

How do you go about choosing new team members?

JODIE In addition to advertising on Arts Jobs, we have a lot of students from AUB come and work with us. Every year, we let the course leader of Costume [and Performance Design], Rebecca Pride, know of intern opportunities that we have. Last year, we had about ten girls come and join us for the summer. They come and help on event setups and production of props in the warehouse. Often this leads to them going on our books as freelancers. It works really well.

What sorts of projects really excite you?

JODIE In the beginning, it was when we got enquiries from big names. It's exciting to hear from Google and clients like that, but now we're more interested in the nature of the work.

HARRIET It's not necessarily the size of the project now. It doesn't need to be big to be exciting. It's more about

the detail. If there's a specific type of challenge that we've not done before, or if we think we're going to learn a new skill along the way, that's exciting! We're getting to the point now where we're busy enough to pick and choose some things.

JODIE When it's a client whose products you buy, or a brand you really like—that's really nice.

HARRIET Last summer, the team at Linda McCartney came to us to design a stand at The Big Feastival and we're both vegetarians, so we were like, 'This is a dream!'

What makes for a successful project?

JODIE For us I think it's when we see our designs and handiwork being enjoyed—for example, when we see children writing on the chalkboard that we've made...

HARRIET Or in the photo booths, having their picture taken. It's when you tick all the boxes: you've got a happy client, happy members of the public and when we look at something we've created and think, 'I like that'. When everyone's happy, that's a sign of a successful project.

What is your personal definition of success?

HARRIET We always talk about this. It's our favourite thing to talk about on a long journey.

JODIE We do a lot of driving!

HARRIET We've always said that we don't do this for the money. We do this for happiness.

JODIE I think you can get wrapped up in the money and the business side of things. But actually, I think our business has been successful because that's not been our main aim. It's been about working together from the beginning.

HARRIET It's a lifestyle for us. If we're going to be at work five days a week, let's do something we love. And if you're happy day-to-day, that's success.

JODIE A couple of years ago, we were presented with investment opportunities: people that wanted to invest in the company and bring it up

to a larger scale. We really considered it and were quite interested.

HARRIET But it would have meant that someone else would have got involved in the day-to-day running of the business and they could have changed some of the things that we love about it. They advised us to start splitting up on projects and working on separate things, which would have meant working together less and losing the enjoyment of that.

JODIE We love making and designing as well as the day-to-day running of the business. We want to be involved in all elements!

HARRIET We're so happy as we are. We don't want to be a massive company — we want a lifestyle that we will enjoy. That's what it's all about for us: being creative and happy.

hattieandflora.co.uk

PARTICULARLY TUMULTUOUS ... BUT WHAT OFTEN GETS

OVERLOOKED ARE THE SMALLER SUCCESSES:

THE ONES THAT MAKE THE WORLD BETTER.

MAKE THE WORLD A HAPPIER,

GREENER AND MORE ETHICAL

PLACE THROUGHOUT 2016

AND 2017. #1 OFFSETTING

CARBON OF NEW

STUDENTS #2 NEVER

INVESTING IN FOSSIL

FUELS #3 CREATIVE

CONSCIENCE #4

WHO CARES? #5

TURLING MOOR #6

ACTING AND ARTS

4 DEMENTIA #7

AUB24 #8 AUBSU
LECTURE SERIES
#9 AUB HUMANITY
#10 COMUNITY
WARDENS #11
ARCHITECTURE

DESIGN FOR
POOLIE BID #12
FASHION
COLLABORATE
WITH RNL #13

BOURNEMOUTH STUDENT PRIDE

- #1** In 2014, AUB Students' Union (AUBSU) pledged to plant 3,000 trees over three years with The Woodland Trust, to carbon-offset each new student joining AUB. In November 2016, over 70 student and staff volunteers planted the final 1,000 trees at Throop Mill, marking the end of the successful three-year campaign.
- #2** In 2016, we announced our commitment to never invest in fossil fuels. This commitment is part of a global effort, led by the NUS Divest-Invest campaign, to encourage all UK universities and colleges to move investment into renewable energy providers.
- #3** Creative Conscience is a not-for-profit organisation that aims to improve the communities in which we live and work. Each year, students from courses such as BA (Hons) Graphic Design and BA (Hons) Illustration enter the awards. In 2016, Graphic Design students won for projects designed to help asthma sufferers, raise awareness of breast cancer, and improve education in South Sudan.
- #4** Who Cares? is a series of talks, workshops and a one-day symposium, run by BA (Hons) Graphic Design senior lecturer, Alice Stevens. It brings together award-winning industry speakers, alumni and students from AUB. The series looks at how designers can make a positive difference to the lives of others and use their skills as a force for global good.
- #5** BA (Hons) Commercial Photography students worked with Turlin Moor Youth Centre, in a four-week project part-funded by Poole Housing Partnerships Ltd and AUB. Students Beth Rubery and Lucy Walker worked with the project participants to create images and managed the project Instagram account.
- #6** Second year BA (Hons) Acting students partnered with Arts4Dementia on a series of workshops. The students worked with participants with early-stage dementia, as well as their families and carers. The workshops are part of the course's Applied Theatre Project, which encourages students to collaborate with specific target groups outside of the course.
- #7** AUB24 turns Arts University Bournemouth into a creative agency for 24 hours, where students collaborate across courses on live briefs. Previous clients have included Larmer Tree Festival, Virgin StartUp and RNLI. This year saw AUB partner with Bestival on a 'green brief'.
- #8** AUB's Students' Union hosts an Open Lecture series, inviting a variety of speakers from emerging to established artists, to share their ideas and experiences with students. Recently they welcomed Robert Jackson, founder of Eye Can Draw, which uses eye-tracking technology to enable physically disabled artists to continue their practice.
- #9** Students from BA (Hons) Architecture, Graphic Design, Modelmaking and Visual Communication collaborated on a two-day sustainability workshop. The workshop was part of AUB Human — a series of events that aim to inspire and challenge students to consider their own obligation towards social, ethical and sustainable practices.
- #10** AUB students have been working as 'community wardens' alongside students from Bournemouth University and the residents of Winton. The scheme has seen students discuss issues such as noise, parking and bins. They have also advised fellow students on accommodation difficulties and have worked on burglary prevention campaigns.
- #11** BA (Hons) Architecture are working with Poole Business Improvement District (BID) on a research project to analyse and make innovative proposals for Poole High Street. Students have designed and made a 1:200 scale model of the entire BID area, including Poole High Street, the Old Town and Poole Quay.
- #12** Second and third year BA (Hons) Fashion students have collaborated with the RNLI on a project to upcycle old life jackets into accessories.
- #13** AUBSU partnered with Students' Union at Bournemouth University (SUBU) to celebrate Bournemouth Student Pride 2017. Students from Bournemouth's LGBTQ+ community came together to mark the end of LGBT History Month.



ABOVE AND BELOW
Vans x JD Sports
Spring 2017



AN INTERVIEW WITH
Luke Bonner

Working at the heart of a creative agency often means you're the one responsible for a client's success. Luke Bonner knows a thing or two about that. The BA (Hons) Visual Communication alumnus is currently head of art at Thinking Juice, a creative agency based in Bournemouth. In 2013 he worked as head of brand and design at AFC Bournemouth, where he oversaw the rebranding of the club.

Would you say you come from a creative background?

I come from probably the least creative background possible! Our family business is removals, shipping and hauling. I was probably influenced by my mum, though. She's very culturally aware and was always taking us to art exhibitions. She's big on her music too and so we attended a lot of gigs as kids.

I hit the jackpot with the school that I went to. It was a really bad grammar school. I passed my eleven-plus and, without knowing it, that was probably the biggest thing that led me to where I am now. I met a lot of people who I'm still friends with now, all of whom work in the creative sector.

I'm from Dartford. If you've ever been there, you'll know it's not a creative place. In an area like that, you get a lot of bored kids and I think that's why we all got up to no good. But thankfully, we did this in quite creative ways rather than terrorising ones. We channelled it into music and filming stuff. Whether it's through playing in rubbish bands, or going to a lot of gigs and exhibitions, or picking the more creative subjects at school because they're more fun—that's what my creative background is rooted in.

Did you always know you wanted to work in the creative industries?

I knew that I was never going to wear a suit from the moment I put on my school uniform. I could have followed two paths after school: acting or graphics. For me, the decision depended on where I was going to make money and where I could see myself further down the line. I come from a family-orientated world and I wanted to put myself in a position where I could have a family. After school, I took a year out to try and find myself.

I FOUND MYSELF IN CALIFORNIA, WHICH WAS PRETTY COOL.

Because I already had my results, it was an easy choice to take the Visual Communication course at AUB. It was only the second or third year that the course had been running and it was still a work in progress, which appealed to me. I still use the things that I learned in acting though. The confidence that I gained through performing really helped me. It's influenced my working style and how I communicate with people.

You climbed the ranks at Thinking Juice really quickly. What was your secret?

I don't think it's a secret at all. I think I can pin it on some actions. I was a really, really proactive student. My work was average and I was bang in the middle of the class, but in the time that I wasn't doing work, I was concentrating on meeting as many people in the industry as possible—people I still know today. I put in the hard graft with agencies in Bournemouth and London really early on during my first and second years. That's what set me up to enter the industry.

It wasn't really networking—I hate networking. Instead, it was showing people what I could do and bringing my ideas to the table. I just kept nagging and nagging and ultimately that's what landed me the job at Thinking Juice. I'd done a placement the summer before and I joined as a junior designer, which seems funny now. I can design, but I guess I looked at it differently to other people coming into the industry. I saw design as a foundation of skills that would allow me to take on the next thing.

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I KNEW I DIDN'T WANT TO BE A DESIGNER. I WANTED TO GET INTO ART DIRECTION. I WANTED TO COME UP WITH IDEAS AND THEN EXECUTE THEM.

I knew I didn't want to be a designer. I wanted to get into art direction. I wanted to come up with ideas and then execute them.

That happened quite quickly for me. I joined at a rather interesting time for agencies because it was just after 2008, when things were difficult. I actually benefited because I was working for a regional agency that was growing. At that time, a lot of brands' marketing budgets got cut. Big brands and nice juicy clients were looking for the same quality of work for less money. It made sense for them to look at regional agencies and Thinking Juice was a really yappy, proactive agency saying 'we can do it!'

Gellan Watt, who co-founded the agency, mentored me when I started out. We both have that 'yappiness', as well as a very similar outlook to work. I had someone who trusted me at a very young age and was throwing me in at the deep end. By the time I was 25, I had a lot of experience.

Is having that kind of mentor the key to success?

To be honest, there are a lot of dicks out there. Mentorship can fuel egos — people patting themselves on the back because they're at the level where they can mentor someone. You have to cut through the crap and find people that really resonate with you personally. For it to work, you both need to have a level pegging of respect for each other as human beings, despite the difference in experience levels. You have to really trust each other. I don't think that happens very often. I was really lucky that I met Gellan at the time that I did. He needed someone like me and I needed someone like him.

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YOU HAVE TO CUT THROUGH THE CRAP AND FIND PEOPLE THAT REALLY RESONATE WITH YOU PERSONALLY.

It's about finding people you really respect and can build a good working relationship with. You need to be able to accept criticism and accept being put in your place. Gellan put me in my place a number of times over the years. Hearing that you're not ready is the most frustrating thing you can hear when you're really ambitious. You have to trust that person though.

You mentored an Illustration alumna from AUB, Natasha Durley. Did that work well?

That was part of an AUB mentorship scheme actually! It was run through the Visual Communication course, which I've kept really good relationships with. It was a bit of an unorthodox mentorship because I'm not an illustrator, but we commission a lot of illustrators and Natasha has great ideas, so it worked out pretty well. We ended up giving her quite a bit of live work.

As a freelancer she has to deal with agencies, so I think it was probably quite useful for her. Feedback can be quite blunt and cut-throat when you're working with agencies, so it can take some getting used to. She's smashing it now and her work is really lovely.

I've also done book critiques and some sessions with Visual Communication students. I always go to the shows in June too. It's how we find our graduate talent. There's no point in an agency like us looking for graduate talent outside of Bournemouth. There's loads of great talent here—you just have to get the students before they leave.

What does success look like for you?

Success is one of those horrible words. Who would say they are successful?



LEFT
G Plan Vintage

BELOW
Barbour Christmas
campaign



FOR ME, I PERCEIVE SUCCESS THROUGH THE EYES OF THE PEOPLE I CARE ABOUT MOST, LIKE MY FAMILY. IF THEY THINK I'M DOING WELL, THAT'S SUCCESS FOR ME.

You have mini-wins at work but you can't really be 'successful' – especially in the creative industries, because you can do one thing that's amazing and the next thing can be awful.

YOU'RE ONLY REALLY AS GOOD AS THE LAST PIECE OF WORK YOU DO.

You're as successful as your current situation, but tomorrow that could change. It's a hard one to quantify.

What does success look like for agencies?

It depends. Ultimately, I guess it's net profit. An agency must be profitable to exist. You have two types of agencies, generally speaking. You have owner-run agencies, where there's a vested interest beyond margins and the bottom line. Those agencies tend to be mental to work in because the person who owns it is still actively involved in the business. They're good fun, they're passionate, and they're bonkers. It's their baby and their world. Success for an owner-run agency is most likely based on profit, but also pride in the creative work. Who you're working with is important.

If you're working at an agency that isn't owner-run then it's a different type of agency because it's down to the senior staff, the MD and the board. They don't care so much about how good a campaign was or how many awards it won—they care about making money because that's why they're in it. I've worked in both and it's really interesting.

What does a successful agency mean to you?

Besides having a profitable business, it's based on great work – not good, not average, not work that looks like someone else's. It's when you go to the next level and genuinely start doing work that is effective for the client and also for the agency.

I get excited when we do a shoot and then I see another brand mimic it a season or two later. For me that's a mini-win, because we've influenced the behaviour and work of someone else. The other part of success is to have a happy team. We're very people-focused at Thinking Juice, and for me, success is when you've got a mixture of people from all different walks of life, who can work together to produce something really impressive.

It's a bloody world out there. It's so cut-throat. Agencies have to be successful because there's always someone else around the corner. You have to keep finding new ways of impressing the client.

You spent a year working at AFC Bournemouth in 2013. How did that come about?

I was doing freelance work for them to help out a friend while I was at Thinking Juice, and it went from there. They had an issue that needed solving. It was a matter of going in there and aligning the club's success on the field with what was happening off the field. They had lots of different departments, with people pulling in every direction. It needed consolidating. From a brand perspective they had one moment to get it right, because of how quickly AFC Bournemouth was moving. It was about being in the right place again.

Initially they needed someone to come in for a year to sort it out. I was there for a season, and in that time I feel like I started the job. I was head of brand and design, so it was a marketing department, a brand department and a design department all in one.

That, for me, was a personal success. I'm a big football fan, so when an opportunity like that comes up, you can't turn it down. Plus I feel like I timed it well. Timing in your career is one of those weird things where you never know if you're going to get it right or wrong. On paper it might look like I didn't stay there for long, but actually that year was perfect for me. I feel like I did a massively effective bit of work. Thinking Juice had been going really well and I didn't want to get lazy. So I thought, why not?

I love football and by the end of my time there I hated football. I wanted to love it again, so I left. I missed working with people. I think that's what brought me back to Thinking Juice. I work in a big team with lots of people, which is the bit I crave. In the agency world, there's so much opportunity—there are a hundred different things you can do.

What makes a successful idea when you're pitching to clients?

It's funny—generally, what wins the pitch never runs. At least half the time, the pitch-winning idea isn't feasible for whatever reason.

THE PITCH IS ALMOST THE AGENCY FLEXING ITS MUSCLES. IT'S SHOWING WHAT WE CAN DO AND WHERE WE CAN TAKE A BRAND.

There is a sense of showing off. We always tend to respond with what we've been asked to do and where that could go next. The minimum we go back with is the right answer. Then we try to expand on it and unshackle some of it. Sometimes we get a very straightforward and literal brief and we answer it, but we have to read in between the lines sometimes. We think 'they're actually saying this—that might mean they want to go there. Let's throw in an idea that takes them there.' There's no way of knowing what they want.

In regards to things that have gone well and things that haven't, I've had my fair share of both to be honest. The best ideas that I thought I'd ever come up with are the ones the clients have completely hated, and vice versa.

Why do you think that is?

It can depend on the client. In my experience, the bigger the brand, the nicer and more grown-up your client is. Those people tend to take well to people trying to push it. Ultimately, when you're dealing with a marketing director, it's their job to do the best they can do for that brand.

It's very different to pitching to someone who's the owner of a business. They'll tend to have a vision that they can't communicate. That tends to be why they're looking for an agency. Those ones are random: sometimes it's like throwing ideas at a wall and hoping something sticks. You don't know where an idea is going to land, but for me that's the exciting bit. That's what drives me.

Pitching has a weird dynamic. It's a rare thing in life that you've got people playing you off against each other like that. You just have to

embrace it and get stuck in. If you win, you win, and if you lose, you dust yourself off, find out why and carry on. Obviously it's a confidence boost when you have a successful pitch. It's kind of like football in that you can get on little winning streaks.

What projects are you most proud of?

In life, I don't really pat myself on the back. I guess I'm most proud when we see client growth that I've been integral to. I do a lot of stuff for Barbour. We started working with them about four years ago on a little social project. We went in there with a big idea and they loved it. Then we started doing some brand work on digital brand guidelines. Then we took on their collection campaigns. Over the years, we built a really good working relationship with a really small team at Thinking Juice, and now we're their lead global agency.

We've just shot their first ever global brand campaign for their AW17 collection, which they've never done before as a business. That makes me proud. I know how much it has affected our business and how much it's changing their business. The results are there to back it up.

It's about finding work that our designers and creatives want to work on too. That job has allowed us to operate in a more enjoyable space. We're now shooting a lot of stuff for Vans. We work on their custom European campaigns. That wouldn't have happened if it wasn't for the success of our work for Barbour. It's about having credentials. Once you've got them, it snowballs and then you can go on and talk to other brands.

We're really bad at letting other people know how much cool stuff we do. I guess what I'm most proud of is how I've helped shape the type of agency that Thinking Juice is.

EDITORIAL BY
Rebecca Pride

SAME SH**

Rebecca Pride is principal lecturer and course leader on BA (Hons) Costume and Performance Design. She examines whether success is created equal in her industry, or if gender biases still reign over the matters of equal pay, employment conditions and recognition.

*Why are we still talking
about this s***?*

DIFFERENT CENTURY

As I scan the Twitter and Facebook posts from International Women’s Day, I find myself pondering what success means for women in 2017 in relation to ideas of feminism. Has the last century improved things for women in a meaningful way? Have we achieved the equality the suffragette activist Emily Wilding Davison must have wished for before she was trampled to death by King George V’s horse, Anmer, at the Epsom Derby in 1913?

Even after such a horrific event, which was a cruel visual symbol for the desperation women felt, it was not until 1918, at the conclusion of the Great War, that women were granted the right to vote (if they were 30 or over). So what has happened in the intervening years? Is it really just, ‘Same s***, different century’, which was a powerful and humorous call to arms emblazoned on one of the placards wearily held aloft by three women dressed in suffragette costumes during the Women’s March earlier this year? The women’s placards became a symbol of worldwide protest when they first emerged at the rally that was mobilised as a reaction to the perceived threat to human rights posed by the inauguration of President Donald Trump. And what has all this got to do with the costume world I work in?

Women control the costume department. I am honoured to teach students, who are usually female, to gain the skills they need to enter this notoriously competitive profession within the film and theatre industries. Issues of gender and inequality are not new to the ‘costume shop’, as it is known in the States. The staff often work long hours, performing work that is very physically and intellectually demanding, to support the designer’s vision for the film or production. In some ways, the costume department might be seen as a female ghetto or nirvana. Naturally, the women who work there are very dedicated to their individual job roles. In the film industry, women in the costume department are still paid less than their male counterparts in different, more ‘male’ departments on the film set.

“““ **ALONG WITH DOCTORS AND HOOKERS, WE’RE THAT STRANGE BREED WHO SAYS ‘HELLO, TAKE YOUR CLOTHES OFF’ TO COMPLETE STRANGERS!**

My colleague and film costume designer Frances Tempest talks in her essay, *The Feminisation of the Costume Department in the British Film and Television Industry* (2011), about the problem of recognition and how this relates to the femaleness of costume. We are ‘shadowy figures’ who are ‘concerned with clothes, and we all wear clothes, so it is impossible to get away from their domestic overtones’ (Tempest, p.2, 2011). Because costumiers sew and launder costume, our work is seen as traditionally female. The costume department is also often regarded as a comfortable place where tea and sympathy can be found, with a warm, nurturing and industrious atmosphere. Indeed, we have to create this sort of atmosphere because we are in intimate proximity with the actors’ bodies during fittings and rehearsals. This obviously requires great sensitivity.

There is a wonderful, if rather salacious quote, from the award-winning and (it must be said) male costume designer James Acheson (2015), which gets to the heart of the matter about how ‘nice’ we have to be:

“Along with doctors and hookers, we’re that strange breed who says ‘Hello, take your clothes off’ to complete strangers!”

As I re-read Frances’ essay, I find myself reflecting on the gender gap in my own course. With barely 5% of students being male, I have to admit that my continuous aim to raise male numbers has failed. This is despite the fact that Creative Skillset specialists, when they visited to accredit the course in 2013, expressed the ardent wish that we work to urge males to enter the costume department. We are doing our best, but costume in both film and theatre is a female place. As a result, it is open to budgetary cuts and exploitation in relation to conditions of employment, and as Tempest (p.4, 2011) states:

“A workforce of weary, underpaid, young women is reminiscent of the Victorian seamstress simultaneously exploited...as a costume designer it has become an integral part of the job to fight not just for one’s own

status and pay, not only for the costume budget, but also for the reduced costume team to be treated with some degree of equality with other workers.”

Perhaps Emily Wilding Davison might recognise a costume shop if she found herself in one. The situation is similar in the theatre. Costume budgets are often slashed in favour of the more visible and, dare I say, more macho scenic elements like set, lighting and props. When I was a freelance designer, I personally discovered that my own pay, along with the pay of my female colleagues, was often significantly less than that of my male colleagues and counterparts.

Costume people are usually modest people by nature, who often stoically work in highly organized, but usually cramped (albeit cheerful) studios, without drawing too much attention to themselves. In one of my interviews for a book that I am writing about costume supervision, a designer described the problem to me: ‘In a way the costume department perpetuate this myth that they magic up costumes.’ As I write this I can hear stoic costume people wincing at my words of gentle complaint, but it has to be said that my profession is constrained within a conspiracy of silence. Are we costume designers, supervisors and makers just shy, or simply not demanding enough about gaining the recognition, pay and working conditions we deserve? The answer to both has to be a resounding ‘yes’!

The art of costume is traditionally seen in technical rather than creative terms, and the work is so all-encompassing, difficult and often exhausting that many have no time to be activists or strong advocates for their profession. This has always been a problem for women in the theatre. As critic Lyn Gardner noted in an article in *The Guardian* (2012), quoting the writer Rebecca West (in an interview with the writer and mythographer, Marina Warner):

I’VE ALWAYS FOUND I’VE HAD TOO MANY FAMILY DUTIES TO ENABLE ME TO WRITE ENOUGH. . . OH, MEN, WHATEVER THEY MAY SAY, DON’T REALLY HAVE ANY BARRIER BETWEEN THEM AND THEIR CRAFT THAT I CERTAINLY HAD.

Having said that, we are in a period of change and the digital world has helped enormously, with many informative social media sites, blogs and websites acting as conduits for debate and industry interaction between costume interpreters, supervisors, stylists, designers

and the wider theatre and film communities. The power of the internet has allowed for the epic mobilisation of people at rallies like the Women’s March mentioned earlier. Costume people are finding their voice to openly discuss and work towards a common professional framework, like that of set, costume, lighting designers and stage management professionals before them. This might just be what the internet was designed for: to help women workers achieve and maintain equality.

Despite some of the negativity I have expressed here, I am constantly heartened by the glorious creativity and enthusiasm of my wonderful students, who manage difficult situations on set and backstage with positivity, equanimity and poise, because they have such talent and love for the business of film and theatre. Just because we love to sew, to draw and to look after costumes and fellow theatre and film performers who wear them, it does not mean that we should not be paid or treated fairly in line with our male counterparts. My students tell me, quite often, that they do not identify with feminism—they feel that they are strong women who, despite the issues of our time, with Trump and a rising misogyny in some areas of the media, don’t see feminism as relevant. It is something of an anachronism to them. This, I suppose, is a degree of success that must indicate the women before them have pretty much won the battle, even if sometimes we have to deal with ‘the same s***’ in the film and theatre industries. I think Emily Wilding Davison might be proud.

My advice would be this: don’t forget the suffragettes and keep fighting the system. And male prospective students...you are really, really welcome to join us.

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HAT'S NEXT?

Thanks for reading issue four — we hope you've enjoyed it. The next issue of OPOA will be out in early 2018. 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). You'll receive this magazine twice a year as part of it. If you didn't receive this magazine in the post, we may not have the correct details for you. Head to aub.ac.uk/update to let us know where you are.

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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. 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. IT'S A SINCERE INTERACTION, FROM ONE CREATIVE TO ANOTHER. IT'S HOW WE GET STARTED, HOW WE LEARN AND HOW WE GET BETTER. 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 IN THIS MAGAZINE. WITHIN THEIR STORIES, YOU'LL FIND THEIR ADVICE. WE'VE AVOIDED ASKING FOR IT DIRECTLY, BUT ADVICE IS QUITE OFTEN INEVITABLE.

