

makers^m

REAL INSIGHT INTO GLOBAL PRODUCTION

CANNES 2022

#9

EYE POPPING TRENDS

Will NFTs, the metaverse & virtual production transform film & TV?

FESTIVAL SEASON

What to expect as the film & ad industries return to Cannes





NOTHING STAYS THE SAME FOR LONG IN THE PRODUCTION SECTOR THOUGH, SO IT'S HARD TO SAY TRUTHFULLY THAT BUSINESS IS PROGRESSING AS IT DID TWO YEARS AGO.

Welcome to the ninth edition of *makers*, the magazine for the global production industry. After more than two years of disruption from Covid-19, the television, film, advertising and games industries are getting back to business as usual in many parts of the world.

Clear signs of this will be evident at the Cannes Film Festival in May and the Cannes Lions in June (see pages 21 & 49 for previews of each event). Both are expected to attract decent crowds this year; registrations for Cannes Film, for example, are running at pre-pandemic levels.

Nothing stays the same for long in the production sector though, so it's hard to say truthfully that business is progressing as it did two years ago.

Sure, producers, crews and suppliers are busy as production has burst back into life after the pandemic. But many are aware they are operating in a very different landscape, where technology such as Zoom has ushered in hybrid ways of working.

In this issue, we look at some of the other technologies that promise to shake up the industry in the near future: from virtual production (page 154), the metaverse (page 159), new tech platforms (page 133) to NFTs (page 40).

We also look at other ways the pandemic has left its mark on the industry. The games sector thrived during lockdowns, leading to a sudden rush of consolidation in the gaming industry (page 130). By comparison, cinemas struggled – and we examine the prospects for exhibition (page 56).

makers also picks out some of the most notable international growth markets in this issue, among them Saudi Arabia (page 76) and South Korea (page 80). Growth is also a key theme in the buoyant studio sector (page 140), which is experiencing an unprecedented boom – but is it sustainable?

All this and more is rounded out by *makers*' regular reports on some of the world's best countries to film in, weighing up the infrastructure, skills and incentives on offer.

We hope you enjoy this issue. *makers* will be back again in the winter. If you have any feedback, or would like to get in touch, do drop us a line at info@thelocationguide.com

Tim Dams, Editor



PLEASE ADDRESS ALL ENQUIRIES TO THE PUBLISHERS

The Location Guide, 312, Mare Street Studios, 203/213 Mare Street, London, E8 3QE UK

T (44 20) 7036 0020
E info@thelocationguide.com
W www.thelocationguide.com

2022 © The Location Guide Limited. All rights reserved.

No part of this publication may be copied or reproduced in any form whatsoever, by photocopying, electronic or mechanical means without prior written consent of the publisher. The publisher has taken all reasonable efforts to ensure that the information presented is accurate and correct, but cannot take responsibility for any omissions or errors, nor take any liability for any misuse of images or of the information.



WE'VE PLANTED TREES TO BE CARBON AWARE
www.carbonawareproductions.com

EDITOR

Tim Dams

LOCATIONS EDITOR

Joe Jackson

ART DIRECTION & COVER IMAGE

Les éditions du bois du Marquis

HEAD OF PRODUCTION

David Lewis

INTERNATIONAL SALES MANAGER

Rodrigo Carrasco

COMMERCIAL DIRECTOR

Clara Lé

RESEARCH & DEVELOPMENT DIRECTOR

Chloe Lai

DATA & MARKETING EXECUTIVE

Daniele Antonini

FINANCE

Desmond Kroats, Farhana Anjum

CONTRIBUTORS

Dawn McCarthy-Simpson MBE, Frank Spotnitz, Emily Feller, Jack Newman, Ashley Hovey

MANAGING DIRECTOR

Jean-Frédéric Garcia

CONSULTANT

Ben Greenish

FOUNDER

Murray Ashton

IN MEMORY OF

Sue Hayes

PRINTERS

Barley Print, UK



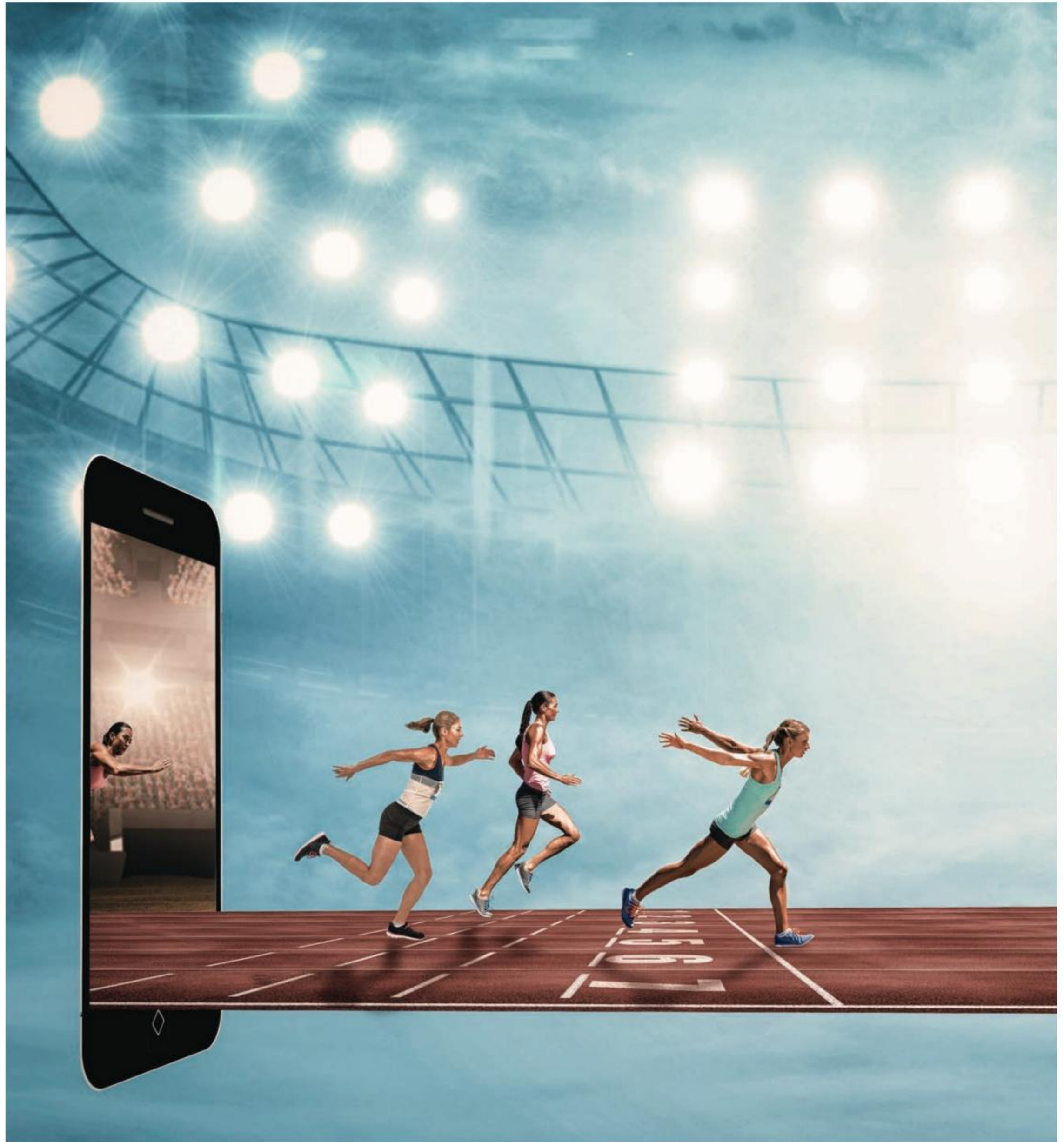
tel: +86 21 6252 0909
www.newlifefilm.com
info@newlife-film.com

A New Life Films



When Advertising Scores

**WHAT
MAKES
AN AD
STAND
OUT
FROM
THE
CROWD
DURING A
MAJOR
SPORTING
EVENT?**



Advertisers flock to big sport events because they guarantee large audiences. But brands need to strategise wisely and work hard in order to make a lasting, meaningful impact on consumers.

Ahead of the World Cup in Qatar, there are many advertising opportunities around major sporting events this year. From the SuperBowl and Winter Olympic competitions to NBA Playoffs and UEFA Champions League finals, these events guarantee attention for businesses and their products. But what kinds of work best stands out at sporting events, and how can brands effectively monetise investment in advertising when the competitions take place?

Executive producer Michal Skop recently worked on a Superbowl 2022 commercial for Bud Light with production company Park Pictures. Titled *Zero In The Way Of Possibility*, this spot was directed by Georgia Hudson and serviced by Stillking Films. Although the project was filmed in Europe, the producers created an ‘international’ feel that could not be isolated to a specific region.

“The shooting was a combination of locations and stage build,” explains Skop. “We shot in the castle and residential area about 50km from Prague, and the concert scene was shot in an old stage with dressing. We all agreed that the final look of the spot looks very international – you really do not see that all scenes were shot in the Czech Republic.”

This sense of global interconnectivity underpinning *Zero In The Way Of Possibility* captures the scale of today’s Superbowl. The event is highly attractive for any form of advertising – across all kinds of global brands – because it is one of the most watched sporting events in the world, let alone the USA.

The figures speak for themselves. The most watched NFL Final – the New England Patriots versus the Seattle Seahawks in 2015 – attracted roughly 114 million viewers. In turn, Superbowl 2015 generated TV advertising revenue worth USD268 million in the United States.

In 2022, the numbers were similarly staggering. Approximately 99.18 million viewers tuned in to see the Los Angeles Rams beat the Cincinnati Bengals. While this total did not break the records set in 2015, the commercial industry still thrived. Broadcaster NBC reportedly sold 30-second advertising slots at an average price of USD6.5 million. 18 new first-time advertisers joined the affair.

What made this year’s Superbowl especially interesting was the prevalence of cryptocurrency advertisements. The event has become colloquially



SPORT IS A MICROCOSM OF HUMAN EXPERIENCE - IT'S HARD NOT TO FIND AN ANGLE THAT WILL RESONATE WITH PEOPLE.

known as Cryptobowl 2022 in response to the number of cryptocurrency exchange companies who decided to purchase advertising slots. Businesses such as Coinbase, Crypto.com, eToro and FT Trading were all involved at the 56th edition of the Superbowl.

Coinbase's Windows 90-style campaign was one of the highlights of the event's advertising side. It generated 117 million impressions with a bouncing QR code, reporting that 20 million people visited their website in a single minute.

The reactions to the Superbowl's large number of cryptocurrency advertisements were mixed. While many voices applauded these alternative currency platforms for breaking into the mainstream on a massive scale, critics derided them for jumping on the Superbowl bandwagon, only engaging with the sport on a superficial level.

"Your brand needs to have a credible role in sport: if you don't have it, you need to find one, with time, investments, and passion," observes Carlo Cavallone, global co-chief creative officer and partner at New York-based creative agency 72andSunny. "Authentic-to-sport brands of course have a much easier life. The NFLs, the Nikes, the Gatorades, even the betting companies... they all naturally belong, and audiences expect them to have something to say. But brands that are not on the field or court have to work harder."

A lack of direct relevance to sport does not preclude businesses such as the cryptocurrency platforms from advertising at a large-scale sporting event. However, it does frequently mean that these particular brands must strategise very carefully in order to both fit in and stand out.

"Sport is a microcosm of human experience - it's hard not to find an angle that will resonate with people," adds Cavallone. "Starting from the truth is always the best idea. As it is counting on the fact that real fans appreciate authenticity."

Stamp Productions is a modern-day studio which worked on a successful campaign with Olympic athletes for Japanese tyre manufacturer Bridgestone. In collaboration with creative agency WeAreFearless, the production team created a project called *Chase Your Dream, No Matter What*.

The commercial showcased the unbreakable spirit of the athletes and related it to the Bridgestone tyre. While the company does produce content for brands and partners who are directly connected to the sports industry, Stamp Productions also aims to apply sporting stories to other types of brands.

"Viewers connect with stories through people and the situations they can relate to," explains Stamp Production founder Ben Uttley. "Comedy, a quest, and overcoming the seemingly impossible are all well-trodden archetypes. For instance, using a strong, deadpan, tough athlete can be used to good effect, as Samsung did with Martin Johnson and Jack Whitehall for the Rugby World Cup in 2015."

The Samsung *School of Rugby with Jack Whitehall* campaign was the brand's first multiplatform effort to "demystify the game" in the build-up to the Rugby World Cup. While the sport is commonly associated with brutal physical action with little room for nonsense, Samsung cleverly juxtaposed the quick-witted, lighthearted and perhaps above all skinny comedian against six rugby legends who, conversely, epitomise strength, power and discipline.

At the time, Samsung was on a mission to become a "meaningful brand." In the mock behind the scenes training videos of an out-of-depth Whitehall being mauled and battered by top athletes, the campaign struck a chord with fans and consumers alike. The popularity of the School of Rugby commercials managed to uncover the lighter side of sport, showcasing the camaraderie of the rugby players as well as their elite physical condition and world-class skills.

With the FIFA World Cup being hosted in Qatar this summer, brands will need to tread very carefully. The choice of host country was met with disapproval as a result of the country's poor human rights record. Homosexuality is banned in Qatar, and thousands of migrants have been killed or injured during a nationwide construction drive largely orchestrated in preparation for the World Cup.

Allegations of bribery among the World Cup's organisers - as well as unanswered questions surrounding the region's staggering heat and difficult playing conditions - have further mired the event in controversy before a single ball has been kicked. Advertisers have an excellent opportunity to reach new global audiences this summer - but how will they choose to engage with customers as the rest of the world watches on?

"When you look at sports-related campaigns around the [Football] World Cup, more than half of them have no insight, or idea - they just show screaming people on couches with national colours, getting excited for football," says Cavallone. "That's not good, or interesting, or stand-out. The best brands not only have POV in sport, but they also contribute to it. Just think, again, about brands like Beats, Coke or State Farm... they put the work (and money) in, and they found their place."

"The critical element in any campaign is that you have to spark the imagination of your audience in some way," Uttley emphasises. "Reflect in your content something that inspires them or gives them something authentically. Make them feel, and they will love you for it."

"YOUR BRAND NEEDS TO HAVE A CREDIBLE ROLE IN SPORT: IF YOU DON'T HAVE IT, YOU NEED TO FIND ONE, WITH TIME, INVESTMENTS, AND PASSION."

