

Dear {Contact_First_Name}, here is your BFDG Winter Newsletter!



NEWSLETTER / WINTER 2019



Welcome from our Chairman Adam O'Neill

Welcome to the Winter newsletter.

This year has started extremely well with our hugely successful Awards Gala held on February 9th at the Royal Horseguards Hotel in London hosted by Mark Kermode. It was a fantastic evening celebrating with BFDG members, guests and sponsors the extraordinary talents of individuals in British Television and Film Art Departments during 2018. A big thank you should go to all those involved especially our event management team and our sponsors, without whom the awards could not take place.

Congratulations to all the BFDG Awards winners and nominees who were selected. Our members include some of the most well known and respected Production Designers around, but it is always nice to get another one, particularly when that designer happens to be Stuart Craig, designer of the *Harry Potter* and *Fantastic Beasts* films, as well as a three times Oscar winner for *The English Patient*, *Dangerous Liaisons* and *Gandhi*. Stuart has agreed to become an Honorary Member of the BFDG and although I can't take any credit for this achievement (that goes to Neil Lamont and Gary Tomkins) I feel very pleased for this to have happened during my time as Chairman, as Stuart gave me my first job in the industry, as Art Department Runner on 'Chaplin'. It was the best possible introduction to the world of production design and art direction I could have had and on Saturday it was an emotional moment when Stuart received his Lifetime Achievement Award to a standing ovation at our Awards Gala.

Our new website is getting closer to its launch, and will be going live soon. It will offer many advantages over the old website, which was struggling to keep up with our ever increasing demands. Along with the website you will see that we now have a new, refreshed version of the BFDG logo to reflect our progress as an organisation as we move forward and continue to grow. You can expect to see the new logo and branding being phased into all our communications from now on.

Since the last newsletter, I have attended the founding meeting of ARTSCENICO in Berlin, a European wide federation of guilds and associations, as the sole UK and BFDG representative. Eleven countries were represented, and, in this time of uncertainty regarding the future of Europe, it makes sense to have this link with our European colleagues.

The aims of ARTSCENICO include the sharing of information regarding pay and conditions, and promotion of the production designer as a recognised co-author of the work, with the implications for repeat payments or royalties, in line with the director of photography, writer and director. It also provides a platform for lobbying

for our members to continue to be able to travel across Europe to work in the future.

Our membership continues to grow, which in turn strengthens our voice within the industry as well as our ability to look after our members' interests, promote their work and increase industry and public awareness of our members' incredible achievements.

Wishing you all a very successful 2019

Adam

THE BFDG AWARDS 2018

CONGRATULATIONS!

TO ALL OF THE WINNERS AND NOMINEES FOR THE BFDG AWARDS 2018

The BFDG Awards 2018 took place on Saturday 9 February at the Royal Horseguards Hotel, London. It was a fantastic evening, hosted by BBC 5 Live presenter and film critic Mark Kermode, with members, sponsors and guests coming together to celebrate the remarkable talent in Art Departments across the board from Light Entertainment, Television and Film. Below is a list of all of the winners and nominees and a small selection of photos from the evening.

To see more photos please follow this
link: <https://552002.tifmember.com/v/photos/bfdg>

THE BFDG AWARDS 2018 WINNERS & NOMINEES

SPOTLIGHTING NEW TALENT

HELEN YATES

ALFREDO LUPO

DANIEL VINCENT

BEST PRODUCTION DESIGN - LIGHT ENTERTAINMENT TV PROGRAMME

THE CHASE - PD: JONATHAN PAUL GREEN

DEFENDING THE GUILTY - PD: JONATHAN PAUL GREEN, SAD: JOANNA KING, SD: BETHAN WILSON

THE KEITH AND PADDY PICTURE SHOW - PD ANTHONY CARTLIDGE, SAD: ELLIE BLEATHMAN

BEST PRODUCTION DESIGN - INDEPENDENT TV DRAMA INCLUDING MINI SERIES, TV MOVIE OR LIMITED SERIES

KILLING EVE

PD: KRISTIAN MILSTED, SAD: FABRICE SPELTA, SD: LIBBY UPPINGTON

BODYGUARD

PD: JAMES LAPSLEY, SAD: HENRY JAVORSKI/STEPHEN WRIGHT, SD: ANNALISA ANDRIANI

MRS WILSON

PD: SUSIE CULLEN, SAD: JEMIMA HAWKINS, SD: GORDON GRANT

Winners Kristian Milsted, Fabric Spelta and Libby Uppinton with John Lindsay from Data Reprographics and host Mark Kermode

BEST PRODUCTION DESIGN - INTERNATIONAL TV DRAMA INCLUDING MINI SERIES, TV MOVIE OR LIMITED SERIES

SENSE8: S2 EPISODE 12 TOGETHER UNTIL THE END

PD: PETER WALPOLE, AD: TAMARA MARINI, ROBERTO CARUSO SD: RAFFAELLA GIOVANNETTI

HARD SUN

PD: EVE STEWART, SAD: MATT SHARP

NIGHTFLYERS

PD: DAVID SANDEFUR/DAVID INGRAM, SAD: DAVID INGRAM/ADAM O'NEILL, SD: ANDREW MCCARTHY

Winners Peter Walpole, Tamara Marini and Raffaella Giovannetti with Matt Cambell from Palmbrokers and host Mark Kermode

BEST PRODUCTION DESIGN - INDEPENDENT FEATURE FILM - PERIOD

THE FAVOURITE

PD: FIONA CROMBIE, SAD: LYNNE HUITSON, SD: ALICE FELTON

CHRISTOPHER ROBIN

PD: JENNIFER WILLIAMS, SAD: STUART KEARNS, SD: CAROLINE SMITH

COLETTE

PD: MICHAEL CARLIN, SAD: KATJA SOLTES, SD: LISA CHUGG

Winners Fiona Crombie, Lynne Huitson and Alice Felton with Joe Redmond from Classic Prop Hire and host Mark Kermode

**BEST PRODUCTION DESIGN - INDEPENDENT FEATURE FILM -
CONTEMPORARY**

THE CHILDREN ACT

PD: PETER FRANCIS, SAD: ASTRID SIEBEN, SD: SARA WAN

FINDING YOUR FEET

PD: JON BUNKER, SAD: DAVID HINDLE, SD: CLAUDIA PARKER

MUTE

PD: GAVIN BOCQUET, SAD: DAVID SCHEUNEMAN, SD: BERNHARD HENRICH

Winnesr Peter Francis, Astrid Sieben and Sara Wan with Sarah Horton from Rosco and host Mark Kermode

**BEST PRODUCTION DESIGN - INTERNATIONAL STUDIO FEATURE FILM -
PERIOD**

BOHEMIAN RHAPSODY

PD: AARON HAYE, SAD: STUART KEARNS/ DAVID HINDLE, SD: ANNA LYNCH ROBINSON

HOLMES AND WATSON

PD: JAMES HAMBIDGE, SAD: DAVID ALLDAY, SD: NIAMH COULTER

OUTLAW KING

PD: DONALD GRAHAM BURT, SAD: JASON KNOX-JOHNSTON, SD: JUDY FARR

Members of the Bohemian Rhapsody Art Department receiving the award on behalf of Aaron Haye, Stuart Kearns, David Hindle and Anna Lynch-Robinson with Chris Cox from Inframe Playback and host Mark Kermode

**BEST PRODUCTION DESIGN - INTERNATIONAL STUDIO FEATURE FILM -
CONTEMPORARY**

JOHNNY ENGLISH STRIKES AGAIN

PD: SIMON BOWLES, SAD: BEN COLLINS, SD: LIZ GRIFFITHS

DEATH WISH

PD: PAUL KIRBY, SAD: JEAN KAZEMIRCHUK, SD: ANN SMART

MAMMA MIA! HERE WE GO AGAIN

PD: ALAN MACDONALD, SAD: JOHN FRANKISH, SD: DOMINIC CAPON

Winners Simon Bowles, Liz Griffiths and Ben Collins with Mark Jordan from Compuhire and host Mark Kermode

**BEST PRODUCTION DESIGN - INTERNATIONAL STUDIO FEATURE FILM -
FANTASY**

MARY POPPINS RETURNS

PD: JOHN MYHRE, SAD: NIALL MORONEY, SD: GORDON SIM

FANTASTIC BEASTS: THE CRIMES OF GRINDELWALD

PD: STUART CRAIG, SAD: MARTIN FOLEY, SD: ANNA PINNOCK

READY PLAYER ONE

PD: ADAM STOCKHAUSEN, SAD: MARK SCRUTON, SD: ANNA PINNOCK

Winners John Myhre, Niall Moroney, Gordon Sim and members of the Mary Poppins Returns Art Department with Catherina Balls from Men at Work and host Mark Kermode

LIFETIME ACHIEVEMENT

STUART CRAIG

Lifetime Achievement Winner Stuart Craig with Neil Lamont and host Mark Kermode

Thank you to our Awards 2018 Sponsors

Principal & Headlining Sponsors

Warner Bros. – welcome to Warner Bros. Studios Leavesden as one of our newest sponsors and huge thanks for your extremely generous support.

Men at Work – a huge thank you to the team at Men at Work for continued help and generous support.

Gold Sponsors

BGI Supplies – thank you to BGI supplies for producing our beautiful awards again this year and supporting us in many other ways!

Compuhire – thank you for generously producing all the on screen data and visuals as well as providing technical expertise and equipment for the evening.

Elmtech

Classic Prop Hire

Stockyard

Thank you to Elmtech, Classic Prop Hire and Stockyard for their generous support – we couldn't have done this without you

Data Repro – Data Repro, have once again, kindly provided all of the smart printed literature for the awards. Thank you for your help and support.

Kays – thank you to Kays for your support, supplying our fabulous goody bags and helping with our awards marketing.

Inframe Playback – kindly provided the fabulous main screen at the awards, as well as technical support to our other AV conundrums! Many thanks.

Palmborkers – thank you to Palmbrokers for providing the stunning room and table decorations for the evening.

Silver Sponsors

Bentwaters Park – Thank you to Bentwaters Park for their generous support.

Farley

Superhire

Eccentric Trading

Thank you to our fabulous champagne and wine sponsors: Farley, Superhire and Eccentric Trading

Rosco – thank you to Rosco for providing the stylish architectural lighting and backdrops.

Bronze Sponsors

The Devil's Horsemen, Geerings, Retrolino, Seasons Textiles, Construct Scenery

Thank you to all of you for your generous support.

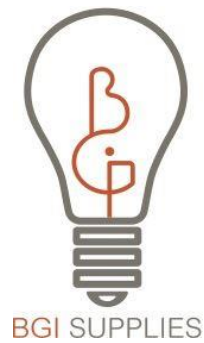
Bovilles – thank you to Robert Wright for providing our banners yet again!

Introducing new Corporate Sponsors of the Guild...

WELCOME TO OUR NEW CORPORATE SPONSORS - may our association be a long and fruitful one



**WARNER BROS.
STUDIOS LEAVESDEN**



Introducing new Members and those who moving to the next grade...

NEW MEMBERS

A warm welcome to the new members who have joined the Guild recently.

Joanna Rojkowska - Affiliate

Anna Xene Marchant - Affiliate

Kristina Zimmermann - Affiliate

Richard Field - Art Director

Craig Gilroy - Junior Set Designer/Junior Draughtsperson

Tom Sayer - Production Designer

Alice Felton - Set Decorator

Ian Tull - Production Buyer

Jasmine Lean - Junior Set Designer/Junior Draughtsperson

Katie Harvey - Assistant Art Director

Grant Bailey - Art Director

Arnaud Valette - Concept Artist

Annalisa Andriani - Set Decorator

Keith Dunne - Production Designer TV

MEMBER UPGRADES

Eva Onsrud Assistant Production Buyer > To Production Buyer

Alfredo Lupo Junior Draughtsperson > To Draughtsperson

CELEBRATING MEMBERS' ACHIEVEMENTS

CONGRATULATIONS TO FIONA CROMBIE (PD), LYNNE HUITSON (SAD) AND BFDG MEMBER, ALICE FELTON (SD) ON WINNING THE BAFTA FOR BEST PRODUCTION DESIGN FOR 'THE FAVOURITE'.

Also to:

Stuart Craig (PD), Martin Foley (SAD) and Anna Pinnock (SD) on their BAFTA nomination for 'Fantastic Beasts the Crimes of Grindelwald'.

John Myhre (PD), Niall Moroney (SAD) and Gordon Sim (SD) on their BAFTA nomination for 'Mary Poppins Returns'.

A FRESH NEW LOOK FOR 2019

INTRODUCING THE NEW BFDG LOGO

We are proud to announce the launch of the new BFDG logo and additionally a brand new website (more news on that soon!).

The new logo has been designed and developed by Production Designer Kevin Phipps in consultation with the BFDG Committee. Kevin was also the designer of the previous logo in 2009 and has worked to evolve his original design updating it to give

a fresh feel and reflect our evolution as we move forward aiming to become more inclusive and continuing to grow as a guild.

We are currently putting the finishing touches to our new website, these things always take longer than anticipated! And we hope to be able to bring you more news on a launch date at the end of February.

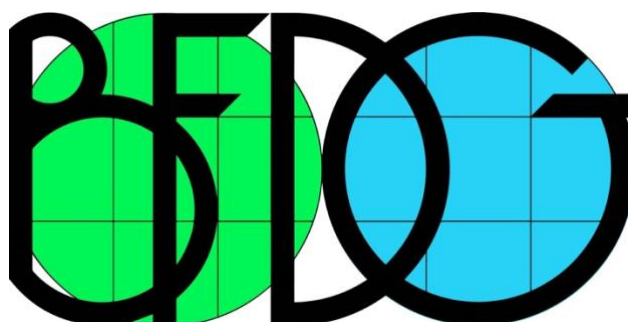
FULL COLOUR VERSION



BLACK AND WHITE VERSION



LINE DRAWING VERSION



FULL COLOUR STAMP AND FULL COLOUR 'BFDG'

SPOTLIGHT ON A BFDG Member

In this issue we focus on the role of Production Buyer and find out about more the role from BFDG member and Treasurer, Terry Jones.

Terry has been working within the industry since 1974 and started her career by completing an apprenticeship within the Props Department at London Weekend Television, which she later managed! Today Terry is found working on a combination of Film and TV productions, her recent favourite being the movie Paddington! She is also a member and Treasurer of the British Film Designers Guild.



Here Terry provides us with a unique insight into the industry:-

What 5 skills and abilities are required to be a successful Production Buyer?

- **Resourcefulness**, think where to get props outside of the box.
- **Initiative**, use it, it works.
- **Deadlines**, they're there, but don't panic, it all works in the end, best not to have an accident.
- **Budget**, especially nowadays, have a good spreadsheet that everyone can understand easily.
- **Good Eye**, when the Set Decorator is under pressure, she/he will need the support of someone that understands where they are coming from.
- Plus one extra – **personality**, that could win or lose that important 'prop'. Never get arrogant!

When were you first aware of the Production Buyer role – How did you get into the industry?

In 1974, at London Weekend Television, via the Props Department. We had a Design Department, and a Production Buying Department, lots of ex film guys came to work there, and luckily, my 'apprenticeship' was with some very experienced people.

What relevant qualifications do you have or think would be relevant?

Get a good mentor who is willing to pass on information. I was lucky; LWT did that. Qualifications, personally, I think it's a lot to do with the skills and abilities listed above.

What do you like most and least about the role?

I love that everyday is different, I get to work with some fantastic people (and some not so). Some of the talent blows me away with their artistry.

Least liked- the inexperience of lots of people, various departments, who haven't come up through the ranks, expect respect, and then cause absolute panic due to their lack of knowledge. grrrrr!!

What has been your favourite production to work on? Do you prefer present day or period?

Don't mind period or contemporary. I have worked on most genres now, so, can't say, I love film, very hard, but so rewarding. Especially Paddington!

TV- has to be the 2nd World War dramas, sad, and so interesting to source. But also light entertainment – My favourite was working with Ron Moody on a Royal Variety Show and getting his Fagin Props, I was in my element! The David Letterman Show as well in London – budget – no problem, I did lots of Royal Variety Shows. Just being in Theatres, yes, especially the smell of the greasepaint.

What is your favourite film and why?

Hmm, can I have a few: Apocalypse now, Oliver, When Harry met Sally, The Godfather 1 & 2, Monsoon Wedding, oh I could go on...

What has been the hardest prop you have had to source?

A clockwork mouse, that had to zig zag across a room. It didn't exist, so eventually I had to have it made. Absolute cheat, but hey this was in the 80's, before the internet, you could most probably get dozens now. Oh, a specific camel for Peter O'Toole to ride into the studio, he could only use the type he had on Lawrence of Arabia.

What advice would you give to your younger self?

Don't be such a 'know it all'

Thank you to Francesa Farley to allowing us to reproduce this article which first appeared on the Farley website www.farley.co.uk

MEET THE SPONSOR...



Dick George Creatives Ltd – Film and Television Specialist Propmakers

We, as a company, are very pleased and excited to be new Guild members.

Dick George Creatives Ltd has been dedicated film and television propmakers for the last 40 years. We are conveniently located in Hampton Court, which is a great position for all of the major UK studios.

We work in all materials and processes and are always looking for the next interesting and dynamic challenge.

As always, we are more than happy to chat and assist where appropriate. Have a look at our website to see what we have been involved with recently (NDAs permitting!)

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67 Summer Road
East Molesey
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KT8 9LX
Tel: 020 8339 2555
Web: <http://www.dickgeorge.co.uk>

A LENS ON THE WORLD

BY BFDG SPONSOR **TERRITORY STUDIO**

Storytelling has long belonged to narrative – written, read, acted and animated. But as technology has crept into our lives and been absorbed into our day to day activities, it has also been absorbed into the fabric of storytelling. Just as we now connect with friends and colleagues and watch politicians play out dramas on our technology of choice, so we see these devices incorporated into stories.

At Territory we have seen how technology has come to play an increasingly important role in modern storytelling. From the earliest days of Star Trek and Dr Who on television, to Blade Runner 2049 and Ready Player One on the big screen, technology as a narrative device is now part of the fabric of storytelling.

As a motion graphics and design for VFX specialists working across film and television, we find ourselves asked to support narrative using technology as a lens through which story unfolds. From science fiction and fantasy to military ops thrillers, technology has become a powerful narrative device that helps to bring a story and its world to life.

STORY

In film and TV, the starting point of any brief is the script – the narrative that drives the action. Our best work is the result of a collaborative relationship with directors, production designers and art directors who value the role that technology interfaces can play in revealing a pivotal story point, bringing characters and audience together in one powerful moment.

Just think of the moment in The Martian, when NASAs team realised that Mark Watney was alive by looking at giant screens in Mission Control. Our meticulously designed scenes showing satellite imagery of the habitat became a window linking earth to Mars, allowing actors and audience to share and absorb the shock of discovery and its implications.



The Martian Courtesy of Twentieth Century Fox

More recently, our work on *Blade Runner 2049* uses technology systems and interfaces to reveal pivotal narrative moments that drive action, and contribute to the texture and meaning of that bleak world. Again, our narrative-driven screen graphics provide characters with the insights needed to make decisions and help the audience understand context and subtext. And in Steven Spielberg's 2018 blockbuster *Ready Player One*, technology screens and heads up displays bridge the real and virtual worlds of the story, helping the audience to follow the fast-paced narrative.

More than supporting narrative storybeats, technology screens, when implemented live on-set support actors performance. While the trend was to use green screen whenever possible, there is a growing number of directors and DOPs that really value the contribution that live screens make during filming. Animated screens help actors by giving them tangible sight lines and even looping content to perform against. *The Martian* illustrates this really well in the dramatic Mars launch and final rescue sequences when system alerts prompt a response in instruction, dialogue and action as a way to drive the story forward.

Even world building is enhanced and supported by technology. When creating a vision of a futuristic society, technology and screens often contribute to a sense of alien or far beyond what is available today. *Ghost in the Shell* and *Pacific Rim Uprising* both demonstrate this really well. Shot on location in Hong Kong, *Ghost in the Shell* blends current urban architecture with futuristic technology by populating the cityscape with giant holograms and 3D displays that reinforce the sense of a more advanced time, culture and technology. Similarly, the technology seen in the real world and virtual worlds of *Ready Player One* convince us that, while familiar, the technology is far advanced of what we have access to today.

DESIGN

While increasingly important in stories today, there's nothing more frustrating than poorly conceived or generic technology that feels out of step with the story or vision. As both film fans and designers, we believe that to be effective storytellers, technology needs strong and well crafted design to

support narrative points, authenticate action, and lend credibility to the cinematic experience. There are many ways to achieve that, and to avoid formulaic genre conventions that can feel stale, a bespoke design approach is essential.

Our first film project was formative in the creative direction offered by Ridley Scott. He didn't want references to *Alien* in his prequel to that iconic film. He saw the technology interfaces for *Prometheus* as entirely different. The *Prometheus*, a super advanced scientific research vessel powered by an AI needed a unique interface design that alluded to its sophistication and intelligence. Rather than explore films of the same genre, Scott pointed us to the work of abstract artists, modern dance choreographers, composers, marine life and corals. His direction liberated us from genre conventions and we still try to apply that same freedom to explore emotional rather than rational thematic connections in all our work.

The designers eye, as we call it, doesn't stop with emotive connections, but extends to thinking about how a futuristic technology will feel and occupy space, how it will take form on set, how the characters will engage with it. During our R&D phase we ask questions more associated with physical products. What will a technology look like, what powers it, how will it be turned on, how will light reflect through it, off it, or from it, how will someone hold it, feel the weight of it and interact with it. This appreciation for a technology's theoretical physicality leads to more credible products in a science fiction or fantasy film. Our work on *Jupiter Ascending* and *Guardians of the Galaxy* illustrate this well, as does the more recent work on *Ghost in the Shell*, and *Pacific Rim: Uprising*.

Jupiter Ascending, the Wachowski's space opera, hinged on travel through wormholes, and they wanted screens on the spacecraft's control bridge to tell this story. Not having used screens on-set before, they were thrilled with the physicality of live content, and we explored a number of different screens to lend depth and texture to the beautiful isometric representations of gravitational events. Ultimately, etched glass panels with bevelled edges were used on set for a uniquely elegant, yet futuristic look and feel to the interface. Once fixed on set, we projected the graphic animations on them, and the final result is crafted and original, with a luminescence that would have been impossible to capture in CG alone.



Jupiter Ascending Courtesy of Warner Bros.

Similarly, one of the challenges on Guardians of the Galaxy was to create a physical navigation device for the evil Ronan that conveyed his raw hatred and repulsion of the human race. Exploring various conceptual routes that sought to physically represent aggression, malevolence, power and intent, we developed a malleable transparent sphere in VFX, that was manipulated through finger pressure. Mapping to gestures, the sphere perfectly conveyed the character's evil qualities.

But design isn't just about the physical, it is also about creating a cohesive visual language that resonates with the characters, culture, creatures, environments and plot. On Guardians of the Galaxy, we designed for humans, animals, trees and aliens, for political organisations, prisons, cultures and spacecraft. Each one needed to feel distinct from the other, and reflect differences of language and purpose and technological sophistication. We almost ran out of colours on that project.

The Martian also demanded a variety of visual languages that reflected a more restrained scientifically grounded near future design. We worked closely with NASA to understand the technical systems they work with in reality, what the data streams and live feeds mean and how important human control and intervention is at every stage of space travel. We were given a phenomenal insight into the every day communication concerns of space travel and rocket launches, of their plans for new spacecraft and Martian rovers, of the navigation needs, mission requirements and habitats on Mars. Building on that R&D, we devised a new visual language that respected the data flows of real mission control, but tied it together in a visual palette and UI design that made it more consistent, and most importantly, easier for the audience to 'read'. This last point required creative license in adding warning markers and alerts to support story beats and performance. While they would never occur in the real mission control, the demands of keeping audiences informed in a 3 second camera shot meant that we had to balance fictional narrative devices and the facts of real world scientific data.

TECHNOLOGY

The final point that informs our approach at Territory is technology itself. Our passion for storytelling, design and technology converge on fantasy projects that require completely new technologies and more fact driven projects, where screens across multiple devices are used, playing each one to its strength as used in the real world.

In our work for American Assassin or Mission Impossible: Rogue Nation, the screen graphics reflects the variety of devices we all use everyday – wall screens, desktop monitors, laptops, tablets, smartphones are all represented and play into story beats, in the same way that each one does in our own lives.

More than that, the interfaces and interactions can form part of the lighter side of narrative and character references, building credibility and empathy by bridging our own frustrations with technology with the action. In Mission Impossible, the director used technology as a narrative device to create comic, if tense, moments between Benji (Simon Pegg) and Ethan (Tom Cruise). Our interface for the opening sequence drew on our familiarity of glitchy service, long download times and language barriers to lend a comic twist to a thrilling action scene.



Mission Impossible 5 Courtesy of Paramount Pictures

Ghost in the Shell is our most recent example of a fantasy brief that asked for new technology to support the sophistication of a society where technology is seamlessly integrated into the very fabric of our lives, where AI and cybernetic enhancements are part of our lives. Briefed to bring content and interaction into the 3rd dimension, we set about exploring how digital content could exist outside of the flat screen.

The technical challenges continued with the creation of 3D assets for the cityscape and street scenes, which required an original treatment to bring the director's vision to life. Again, holographics and 3D extrusions formed the basis of advertising elements, window dressings, building wrappers, brand logos and signage, and road signs. And, again, to achieve credibility against the backdrop of high definition plates, we had to consider these elements as physical objects and explore particle density, light sources, reflections, movement and behaviour in a busy urban environment. The final result contributes to the originality of this futuristic city and lends credible layers and textures to the visual clutter that populates the tallest buildings to grubby streets. From high end sophistication and wealth, advertising, political and religious messages and logos, to glitchy low tech, all are part of this world.



Ghost in the Shell Courtesy of Paramount Pictures

For a design-led studio, the chance to shape futuristic technology and contribute to the look and feel of a new world incredibly exciting. Our work for Blade Runner 2049 explored a world where a digital blackout event had pushed technology along a very different trajectory from the positive vision of a connected cityscape in *Ghost in the Shell*, where human augmentation is embedded in business culture. This film also uses technology as a narrative device to support story action and performance, and director Denis Villeneuve's vision for a dystopian world. What we found fascinating with this project was the freedom we had to experiment with different techniques to create unique visual content and systems. Rather than evolving genre conventions we reimagined them for a different world in which technology had more mechanical, physical and optical qualities. This world also used technology to subtly reflect the class and status of the characters, adding texture and depth to their environment and giving the audience clues to their internal lives and characters.

Ultimately, storytelling is about bringing a strong narrative to life and that remains true regardless of medium. Technology can play a key role – supporting plot, enhancing performance, providing information, sharing moments of insight, lending authenticity and building credibility – but only with respect for story, vision and purpose.



Territory Studio London

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London EC1V 0DS

TERRITORY STUDIO

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www.territorystudio.com

BREXIT

Information for BFDG members from the Department of Culture Media and Sport

The BFDG recently contacted the DCMS on behalf of our members to ask for clarification on the post Brexit rules, that may affect some of our members based in the EU who come to the UK to work. The two scenarios we asked about were:

a) BFDG members who are British citizens but currently living in the EU, coming to work in the UK.

b) BFDG members who are EU nationals coming to work in the UK.

The responses we received are as follows:

a) BFDG members who are British citizens but currently living in the EU, coming to work in the UK.

'The film sector is a cultural and economic success story for the UK and we recognise the contribution of designers to this.

In your email, you mentioned that British members of your organisation who lived abroad were concerned about their ability to work in the UK following EU exit. We would expect that, if these members were UK nationals and held UK passports, they would still be able to work in the UK following EU exit. This is because British citizens may demonstrate their right to work through their UK passport.

More detail on the future immigration system will be available in the upcoming immigration white paper.'

b) BFDG members who are EU nationals coming to work in the UK.

'We know that continued access to international talent and skills is a key concern for the creative industries and the UK has been working with industry to understand the impact and opportunities of EU exit in this regard.

Following EU exit, the UK will seek reciprocal mobility arrangements with the EU in a defined number of areas to allow creative professionals to continue to travel visa free for temporary business activity as smoothly as possible. This framework is subject to wider negotiations with the EU. We are convinced that these negotiations will result in a good deal that is in the interests of the UK and of the EU'.

We will keep our members informed of any developments regarding these two statements as we hear of them. If, in the meantime, you have any questions on either of the above please do not hesitate to contact the office.

The BFDG Joins **ARTSCENICO**

In November 2018 our Chairman Adam O'Neill travelled to Berlin to represent the BFDG at ARTSCENICO's General Assembly of Inception.

ARTSCENICO are a network of associations and institutions representing Costume & Production Designers from all over Europe, as well as other artists and professionals working for Production and Costume Design.

The organisation first met in Paris in June 2016, then in Rome during November 2017, and finally held General Assembly of Inception in Berlin. 27 artists from 11 countries were speaking for 13 organisations representing Costume & Production Design professionals. Together we created the statutes, the backbone of ARTSCENICO, our international federation for our organisations, representing artists working in Costume and Production Design from all over Europe



Their principle aims are:

- to use our professional network to meet, to exchange ideas and knowledge at a European level
- to promote our professions and defend our rights and accomplishments
- to actively promote and support initiatives towards race-, gender- and pay-equality and to fight against any form of abuse in the audiovisual industry
- to support our crafts and tools and create a vivid exchange with our educational institutions
- to create European activities and publications and make our professions visible to colleagues of the other departments as well as the public
- to exchange and collaborate with [FERA](#), [IMAGO](#), [OISTAT](#) and similar initiatives on common projects.

We hope to have a productive relationship with our colleagues at ARTSCENICO.

For more information please go to the ARTSCENICO website: <http://artscenico.com>

CELEBRATING 50 YEARS OF **CHITTY CHITTY BANG BANG**

Fifty years on from its cinema release, Chitty Chitty Bang Bang was celebrated at Pinewood Studios on November 18th with cast and crew returning to the studio, along with 100 fans and Chitty herself for a day of memories. BFDG members Peter Lamont, Alan Tomkins and Les Tomkins helped to celebrate. Peter worked on the film as an Assistant Art Director.



Left to right: Alan Tomkins, Peter Lamont, Les Tomkins, ?

THE **BFDG** ON SOCIAL MEDIA



**Are you on Facebook but haven't joined the BFDG Facebook group?
Do you follow us on Instagram and Twitter?**

The BFDG page is the go to place for the latest BFDG news whether it's a trailer for a member's latest film, industry updates, information on a BFDG event, work alerts, the weekly BFDG availability list posting or news of a member's success at an awards event ... our Facebook feed keeps you up-to-date with what's going on.

To join the group you must be a member of the BFDG, just search for British Film Designers Guild and request to join the group. Sophie Jones, our Membership Administrator will then add you to the group.

And while we're talking all things social media... you can also follow us on Instagram and Twitter. Take a look at the BFDG Instagram feed which is currently being curated by Production Designer James Lapsley. James will be posting a collection of imagery and 'war stories' from designers, set decorators and supervising art directors creating (in his words) "An online version the Guild's answer to American Cinematographer, ADG Perspective, Cinefex and Set Decor magazines." If this works the idea will be to hand the curation of the feed to a different designer each month. Let us know what you think...

To find us on Instagram follow this link: https://www.instagram.com/british_film_designers_guild/ or search british_film_designers_guild. To find us on Twitter follow this link: https://twitter.com/BFDG_Film_Guild or search for @BFDG_Film_Guild.

IN MEMORY OF...

ALL THOSE FRIENDS AND COLLEAGUES WHO WE LOST IN 2018

John Blezard, Production Designer

1927 – 2018

John Davey, HoD Painter

1939 - 2018

Michael Ford, Set Decorator

1928 – 2018

Michael Howells, Production Designer

1957 – 2018

John Lanzer, Production Buyer

1928 - 2018

Terry Marsh, Production Designer

1931 – 2018

Michael Pickwood, Production Designer

1945 – 2018

Michael Seymour, Production Designer

1932 – 2018

Simon Wakefield, Set Decorator

1947 – 2017

JOINT GUILD

SCREENING DATES

MONDAY SCREENINGS FOR THE 2019 SEASON

John Barry Theatre, Pinewood at 8:00 PM

MONTH	DATE	DAY
FEBRUARY	11 FEBRUARY	MONDAY, 8.00PM
	25 FEBRUARY	MONDAY, 8.00PM
MARCH	11 MARCH	MONDAY, 8.00PM
	25 MARCH	MONDAY, 8.00PM
APRIL	8 APRIL	MONDAY, 8.00PM
	23 APRIL	TUESDAY, 8PM
MAY	7 MAY	TUESDAY, 8PM
	20 MAY	MONDAY, 8PM
JUNE	10 JUNE	MONDAY, 8PM
	SUMMER BREAK	
OCTOBER	7 OCTOBER	MONDAY, 8PM
	21 OCTOBER	MONDAY, 8PM
NOVEMBER	11 NOVEMBER	MONDAY, 8PM
	25 NOVEMBER	MONDAY, 8PM
DECEMBER	16 DECEMBER	MONDAY, 8PM

OUR GRATEFUL THANKS TO THE PINEWOOD MANAGEMENT FOR LETTING
US USE THE JOHN BARRY THEATRE FOR THESE SCREENINGS

Screenings are STRICTLY for Guild members ONLY plus a guest.

Please SIGN the attendance book

For screening information: Michael Johns G.B.F.T.E. Tel: 01494 728892
or michaeleditor@btinternet.com

**YOUR CONTRIBUTIONS TO OUR
SPRING/SUMMER NEWSLETTER
ARE MOST WELCOME!**

Please email anything you would like to include in the next newsletter by 10
May to: Ali O'Neill - Communications Manager admin@filmdesigners.co.uk