



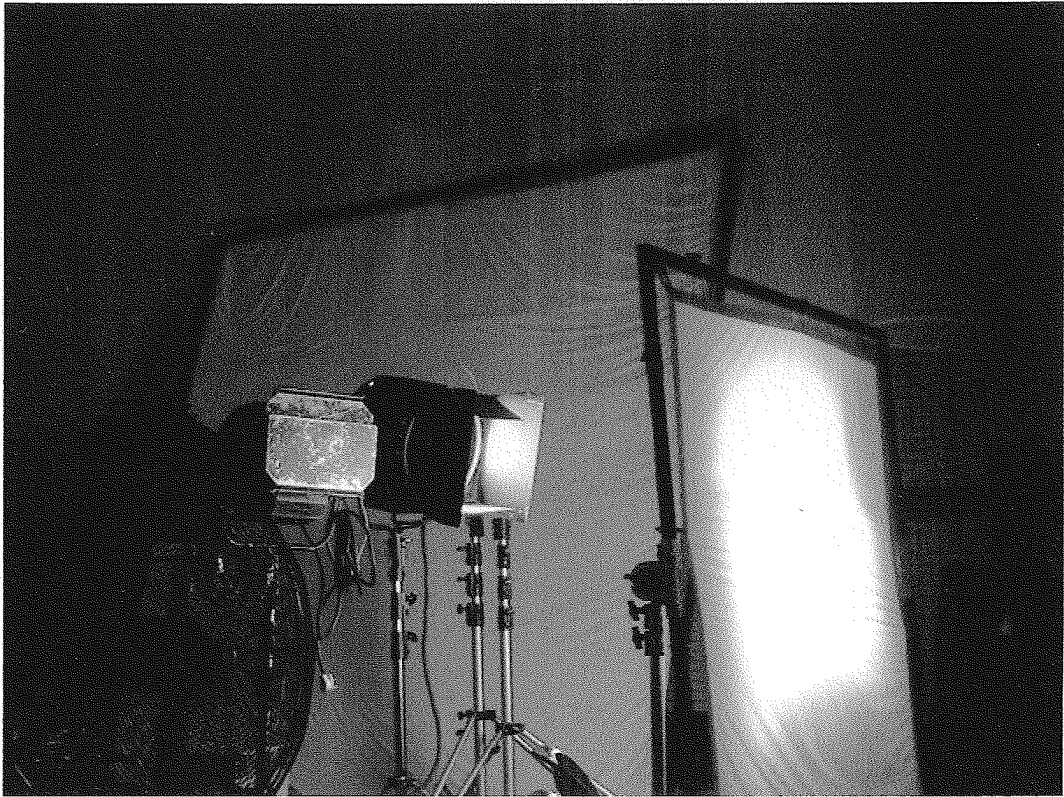
Advertising Alcohol:

How effective were the visual art elements in two Tiger Beer commercials?

3949 words

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abstract

On set for the shoot of the latest Tiger Beer commercial campaign, I collated evidence and instances of product presentation, set design, film and camera work. I subsequently analyzed these areas wherein artistic decisions were made, and evaluated the effectiveness of these decisions, based on expert dissertation, current visual trends, my personal sense of aesthetic, and consumer response. I concluded the advertisements would successfully appeal to their target demographic of 18 to 35 year old Singaporeans.



introduction

During the 2003 summer holidays, I worked as a production assistant with Gravity Films, a commercial production house contracted by Leo Burnett Singapore to realize its Tiger Beer marketing concept in film. Privy to, and a part of, the pre-production and shooting stages of 2 commercials, I interviewed many of the artists involved.

Tiger Beer is the signature product of Asia Pacific Breweries, formed in Singapore in 1931 as a joint venture between F&N¹ Singapore and Heineken². An increasingly popular beverage, now available internationally, it has been conferred the inaugural Singapore Brand Award³ with a second placing for brand strength, after Singapore Airlines. Valued by Interbrand at \$820 million, and one of the 20 most recognizable Asian brands⁴, Tiger owes much of its success to the creative advertising it has employed over the years.

Here, I would like to qualify that although they are salient, the moral implications of marketing alcohol will not be discussed in this essay, as this argument focuses purely on the visual elements that contributed to the effect of the commercial. After reviewing the history of this medium and contextualizing it in its current social and aesthetic relevance, I shall examine four main areas of visual expression in film advertising: product presentation, sets, styling and cinematography, as directly relating to this particular campaign, and evaluate their effectiveness.

This latest campaign seeks to emphasize and associate Tiger Beer with fun, spontaneity and popularity. To judge how successful these films are as works of visual art, we must first acknowledge that they had a function, and their effectiveness must be based on their fulfillment of this function, namely, to manipulate their target audience, Singaporean 18 to 35 year olds, into finding Tiger Beer attractive.

¹ Fraser & Neave

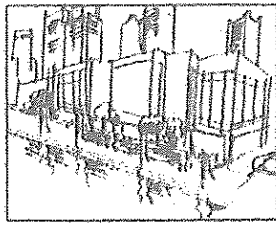
² noted brewers from Holland

³ by International Enterprise Singapore

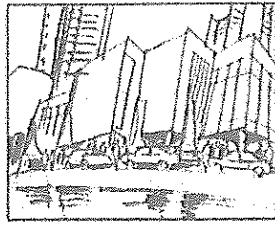
⁴ 2001 results from an international brand marketing research firm

appendix 1
storyboard

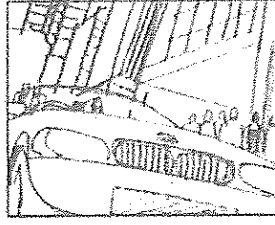
Dance Party: Hero arrives at a club, joining his friends as a dance party is in full swing. The dancers are sweating, and looking around, Hero espies the cause of the heat. A bar employee is ineffectually trying to fix the faulty air-conditioning. Hero has a flash of inspiration and gets up on the bar counter, lifting a tea light to the sprinklers. As water rains down on the crowd, initial shock turns into wild rejoicing, and the ad closes with Hero sharing a round of Tigers with his friends.



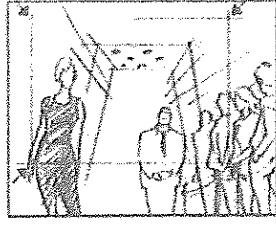
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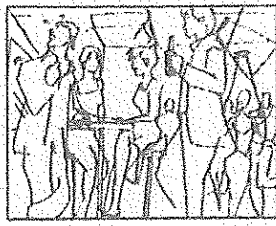
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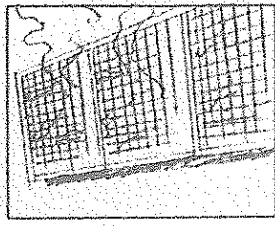
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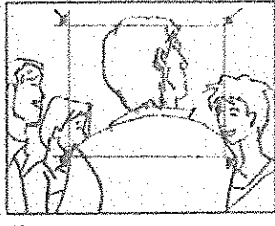
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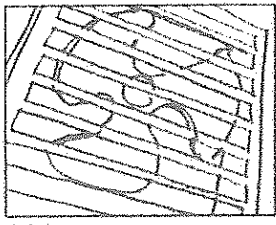
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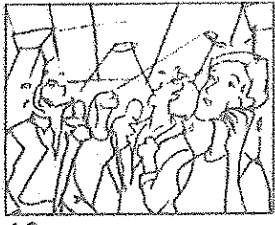
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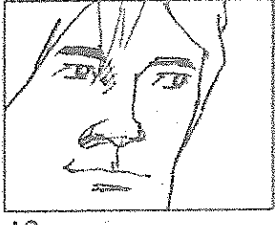
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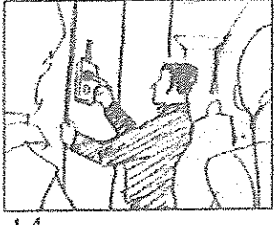
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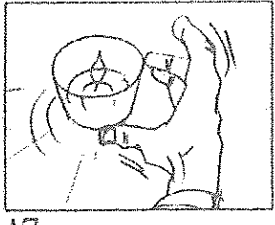
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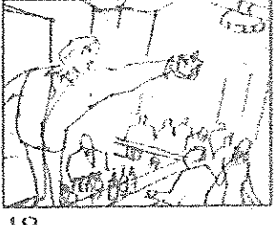
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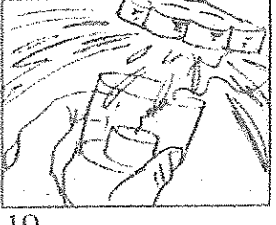
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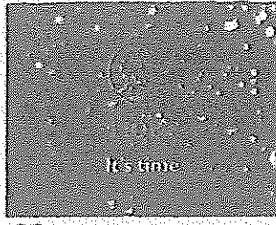
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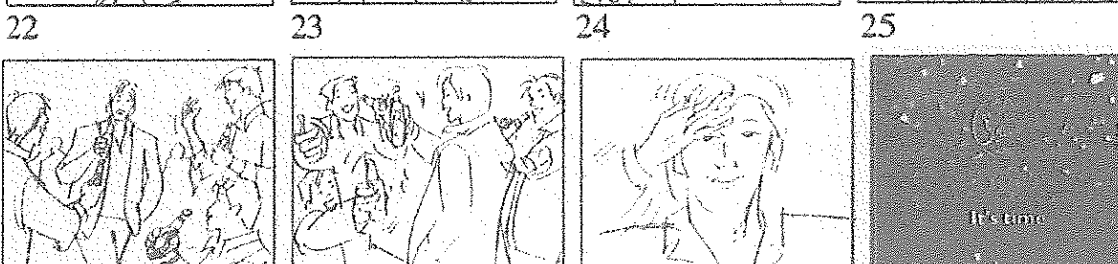
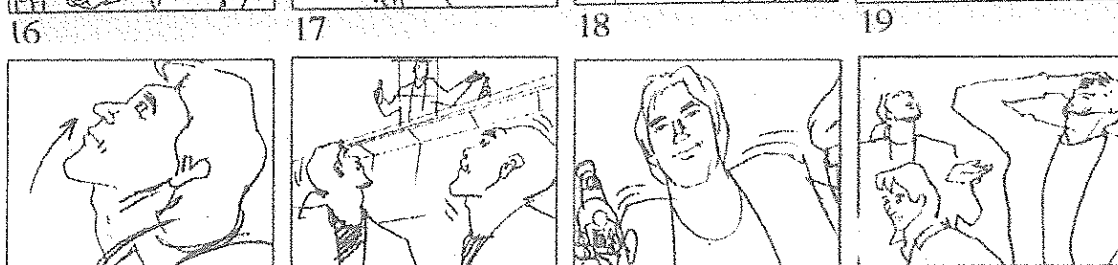
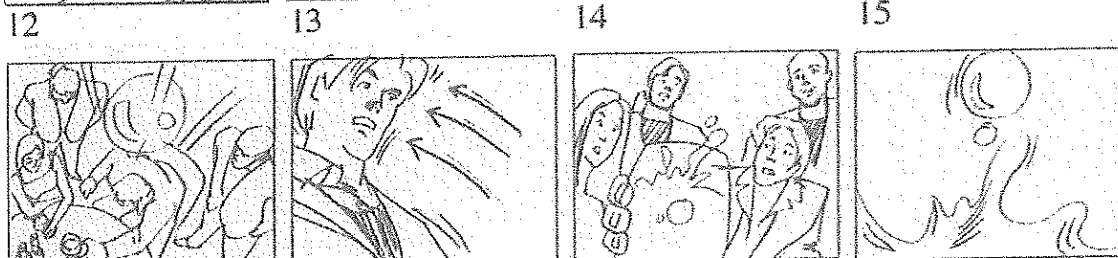
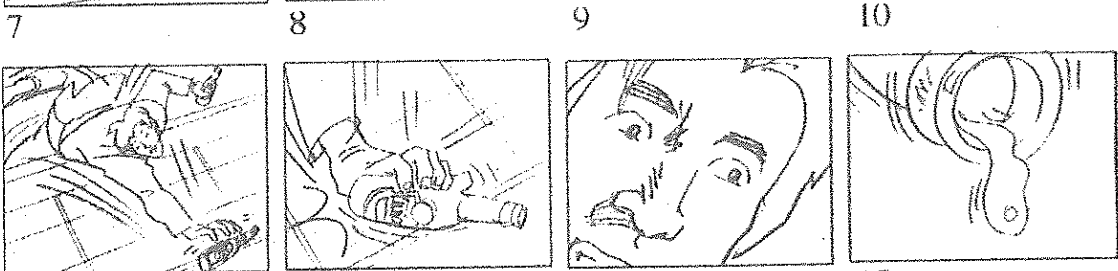
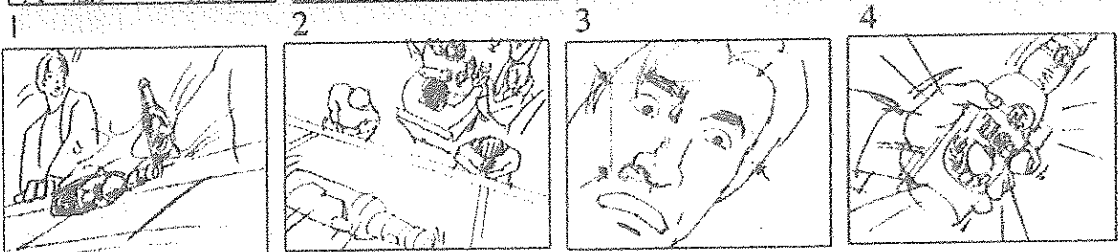
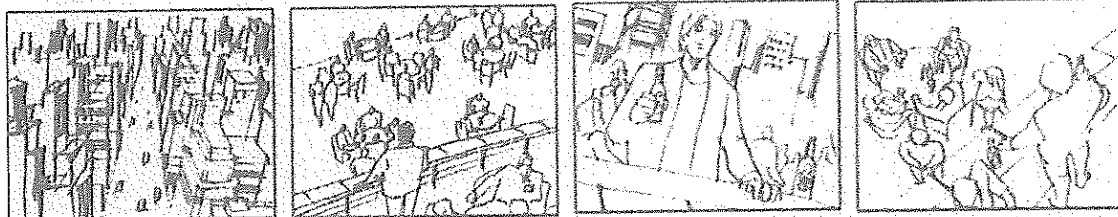


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Spill: At an upscale 2-tiered restaurant, Hero looks over the balcony down at diners on the first floor. Briefly setting down his Tiger, someone knocks it over, and only his lightning reflexes prevent the bottle from falling onto a VIP sitting below, surrounded by bodyguards. But, *Mission Impossible*⁵-like, a single drop spills from the bottle, landing in the VIP's drink. The bodyguards look up, alert, but by then Hero is gone, walking back to join his friends, all drinking Tigers.



⁵ Brian de Palma film of the spy genre, starring Tom Cruise



a brief history of advertising

"Advertising is fundamentally persuasion. And persuasion is an art."
Bill Bernbach⁶

Advertising was evident even in ancient Rome, in the form of signs painted on walls, the precursor to billboards. In medieval times, "town criers" would shout the merits and competitive prices of merchants' wares, a practice still carried out by market stallholders around the world.

The invention of the printing press by Johannes Gutenberg in 1445 resulted in flyers and posters as a new form of advertising, brought to another level in the 1870s by American mail-order houses which began publishing catalogues and mailing them straight to potential consumers, a process now referred to as "direct marketing".

Industrialization in the 1880s led to greater productivity and price reductions on goods, as well as more efficient and reliable transport and communication networks. The first advertising agencies were born into these conditions and 20 years later, the first brands appeared⁷.

Mass media ensured the pervasiveness of advertising, with radio appearing in the 1920s. The 1950s brought television, which soon becoming the most effective marketing tool, marrying visual imagery with auditory persuasion, most clearly illustrating a product's value and capturing an audience's attention.

above left and next page, pictures from an older Tiger ad campaign

⁶ Bill Bernbach of Doyle Dane Bernbach, the legendary advertising firm behind Volkswagen and Mobil Oil, among other brands

⁷ they included surviving brand names like Colgate, Wrigley and Coca Cola.





contemporary commercials

The glut of new competitors that resulted from deregulation and market forces in the 80s and 90s forced the phenomena of differentiation. Products and services greatly resembled each other in quality and cost, hence corporations had to devise a means of marking themselves as unique. Branding became this means, "viewed as a product, a set of values, and a position it occupies in people's minds"⁸. Brand identity is the promise that a company makes to consumers.⁹

David Ogilvy¹⁰ said it was "brand personality" that drew consumers to products. People tend to prefer brands that fit in with their self-concept. Thus, creating brands with personalities similar to those a certain group of consumers have, admire or aspire to, is an effective strategy. This results in deeper brand loyalty, as to buy a different brand, is to betray the self. "Design became identity, identity became branding, branding became living it."¹¹

Now, all commercials seek to further a brand. Contemporary commercials are more than promotional; they are representative. "Advertising holds a mirror up to show us who and what we are – or long to be."¹² Brands alternately insinuate themselves or are welcomed into our lifestyles. "Selling is the language of our time and advertising is its boldest manifestation."¹³ Television commercials are, in this lexicon at least, the most visually eloquent means of articulating persuasion in society today.

⁸ Paul Temporal, www.brandingasia.com

⁹ Lynda Relph-Knight, editor of Design Week magazine

¹⁰ of advertising firm Ogilvy & Mather

¹¹ Peter Knapp of Landor London.

^{12&13} Bernice Kramer, formerly writer for Advertising Age magazine, "Madison Avenue" columnist for New York magazine. Current columnist for Working Woman magazine, marketing correspondent for CBS News and marketing commentator for Bloomberg News



product presentation

“It is a great privilege to be managing the marketing of a regional icon.”

Ronnie Teo¹⁴

The Tiger logo is indeed iconic. As a symbol, it integrates the consumer with the product, the subject with the object, and the earlier emotional experience with later recognition and subsequent experience¹⁵. Visual design is important in reaching audiences, because in the first seconds that a person views a message, it's the images that hold the power to connect¹⁶.

China's strong influence on other Asian countries, means they share many values¹⁷. One that brands most successfully exploit, is “luck and prosperity”. Chinese love yellow and gold for its prosperous connotations, and saffron yellow and orange are important Hindu colours. The round logo is in keeping with feng-shui, which cautions against angular shapes and sharp corners. The tiger is an auspicious animal, the national animal of India¹⁸, and its secular image is associated with desirable traits like strength, power and independence. These qualities aid the logo's appeal in Singapore, this island having a large Chinese majority and significant Indian, Malay and Eurasian minorities.

¹⁴ Senior Brand Manager, Tiger Beer Asia Pacific Breweries (S), Singapore

¹⁵ Martin Grotjahn, *The Voice of the Symbol*, 1971

¹⁶&¹⁸ Ronnie Lipton, *Designing Across Cultures: How to Create Effective Graphics for Diverse Ethnic Groups*, 2002

¹⁷ according to Saul Gitlin of advertising firm Kang & Lee

The Tiger logo was prominently displayed throughout both advertisements.



Not only as bottle labels,

but also as embossed detailing on special glasses,



and custom-made beer fonts.



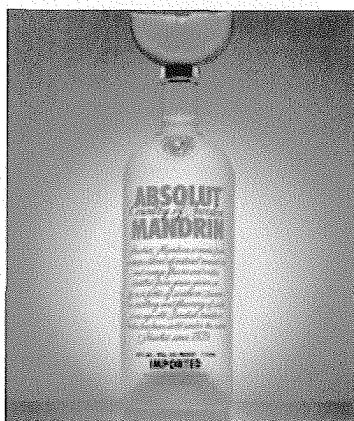
The beer itself was taken care of by product specialist Chris van der Merwe. Receiving as much or more pampering than the human stars of the commercial, the beers were made to look their best via Chris' expert techniques. At left are cups and bottles lined up for treatment with a matte spray so that they look permanently chilled.

At right are some tools of Chris' trade. The whisks were used as part of a formula Chris patented to create large amounts of lasting froth for the beer heads. Chris also put slender, yellow light sticks, subtle enough to escape camera detection, into the bottles and glasses to give the beer a diffused, golden glow.



Consumers do appreciate such efforts, according to Richard Bourke¹⁹, who claims that well-executed exposure and display of beer has “[noticeably uplifted] sales” of Tiger. “Beer is, after all, an exciting and emotive product and let’s face it, guys really love looking at beer!!” Consumer rating sites like dooyoo.co.uk and ciao.co.uk reflect ready awareness, high recognition, and most valuably, personal identification with, Tiger’s packaging, one user referring to the tiger’s significance in the Chinese zodiac, and another associating it with a Pink Floyd lyric: “When the Tiger broke free!”

However, comparing Tiger with recent trends in beverage packaging design, Tiger looks rather dated, as it has retained the same packaging since its inception, unlike newer sleeker, more stylish designs such as the ones below that imply a more up-market appeal.



absolut mandarin



skyy blue



smirnoff ice



bacardi silver



vk vodka range

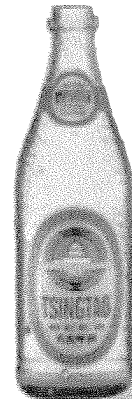
¹⁹ a partner in Auckland-based consulting firm Big Picture Ltd., with 15 years of personal experience as a consumer researcher and consultant to beer companies in Australasia



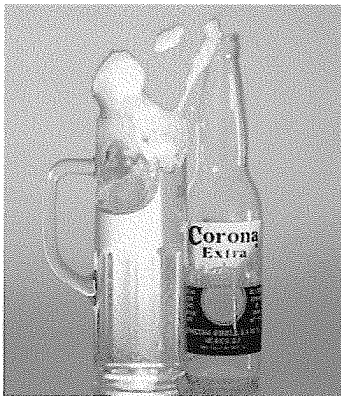
carlsberg



heineken



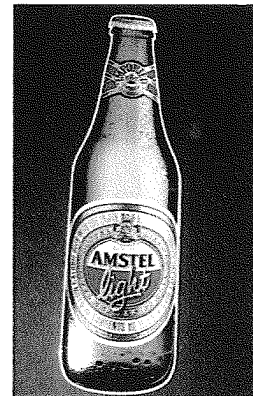
tsingtao



corona



guinness



amstel

Despite this, a look at contemporary beers as shown above reveals that most are packaged traditionally as well. I felt that the overall product presentation in the ad was very good, but it stuck to the status quo. If the purpose of the ad was to update Tiger's brand image and make it more appealing to a younger crowd, perhaps the product design could have been revamped to give it an edge over its immediate competitors, much like Fitch:London retained the basset hound mascot of Hush Puppies but changed the rest of the packaging to refresh the brand.

sets

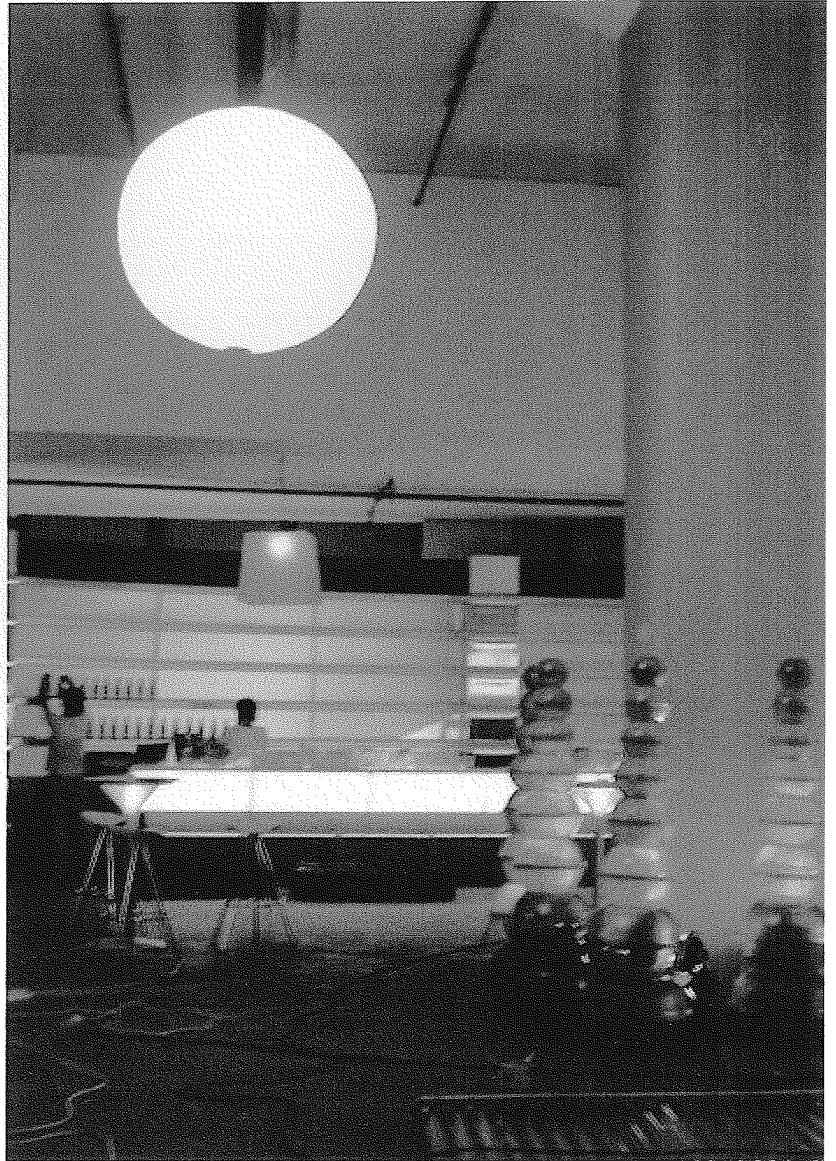
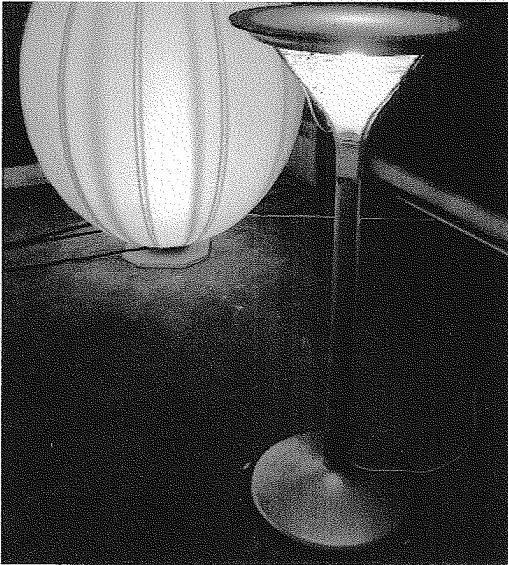
After concept sketches and paintings by Art Directors Julie Bonnet and Ting Lam were approved by the clients, construction and sourcing of set pieces was carried out by the Art Department.

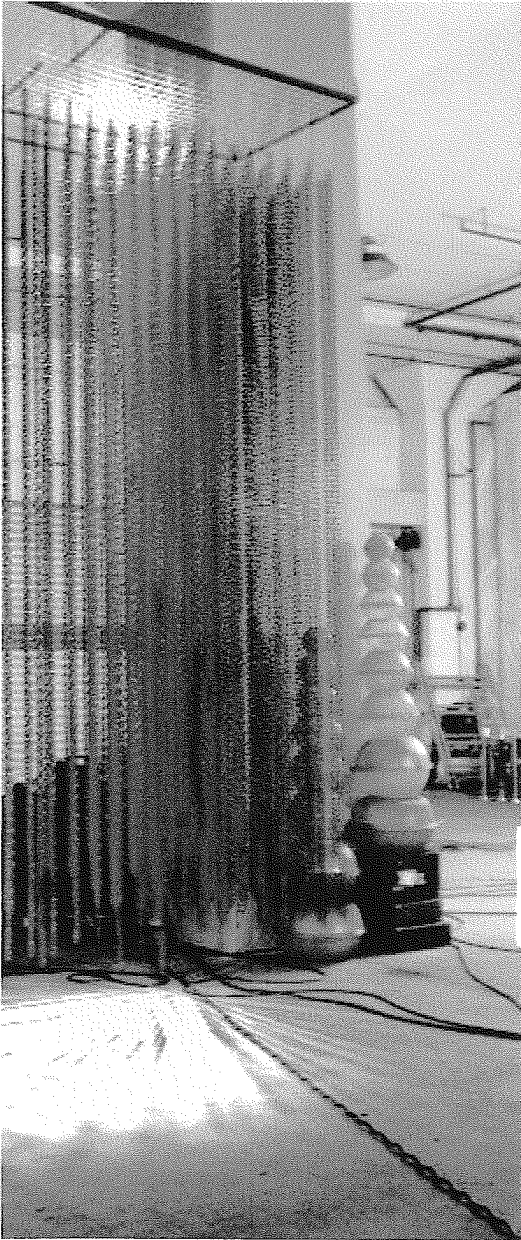


'dance party' set before and after

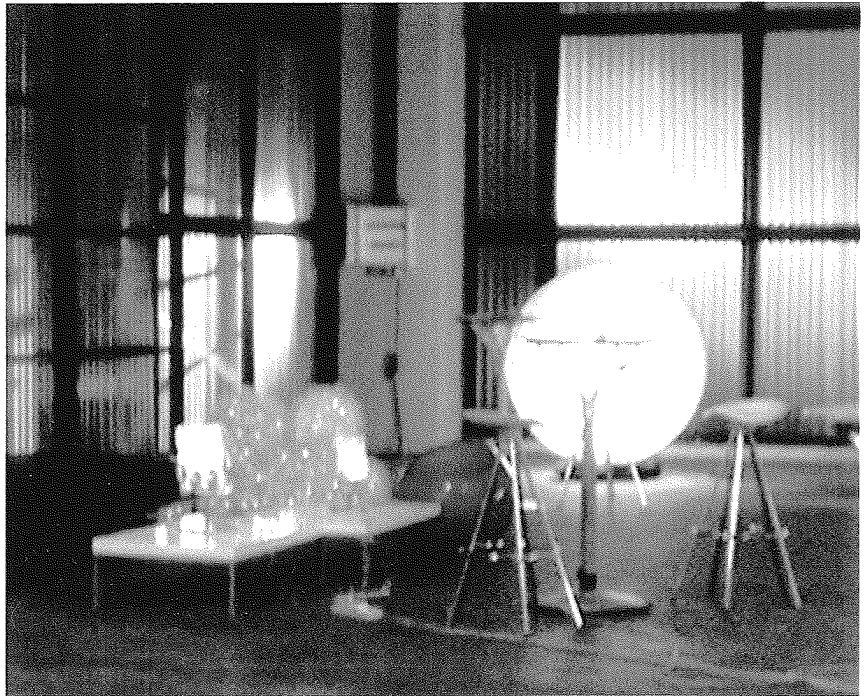


The 'Dance Party' set was constructed in a warehouse, and was supposed to simulate a trendy club. Repetitive shapes were very important, abundant circles suggesting bubbles, and tables resembling cocktail martini glasses (below). Colours were significant as well. Signature Tiger colours, blue and yellow, were used. As they are complementary colours, the cool blue really highlighted the gold of the beer to the eye. Metallic silver and fluorescent white was used extensively on the bar counter and furniture, to convey stylish futurism.





Red detailing like the chain curtain and spherical plastic chairs were also used to accompany the fire engine red sprinkler pipes.





'Spill' set before

after





The 1st tier of the 'Spill' set was a fine western dining establishment. Meant to convey a classy sensibility, expensive sets of cutlery, wine glasses, and porcelain dining ware, were used. Circles were salient but very subtle, their influence on the set manifesting in tables, plates, goblets, and tablelights. The colour palette was neutral and clean, white for napkins and plates, beige for table cloths and chair upholstery, and stark black for chair legs. Tulips added a touch of colour to each table.





The 2nd tier of the 'Spill' set was designed to be more relaxed. A lot of furniture was packed into this small area, but all furniture was relatively low, giving a positive impression of ample space, as opposed to one that might have been stifling and cluttered. Rectangles helped demarcate this space, and again, circles emerged as a conscious, significant theme, used in the low tables and stools. This simple, striking geometry and bright colours like vermillion, aqua blue and banana yellow, helped create a playful, vibrant atmosphere.

To ascertain the effectiveness of the sets, I compared them with award winning interior designs of places that attracted Tiger's target age group, such as YYZ Restaurant and Bar²⁰.



In common with the 'Dance Party' set is the streamlined aesthetic, use of metallic silver and fluorescent white. YYZ restaurant is more monochromatic however, and seems rather sterile. The polished white floors are in contrast to the glazed concrete of the 'Dance Party' set, which has more character.

²⁰ winner of the Association of Registered Interior Designers of Ontario (ARIDO) Awards 2002 Project of the Year, by Eppstadt Design

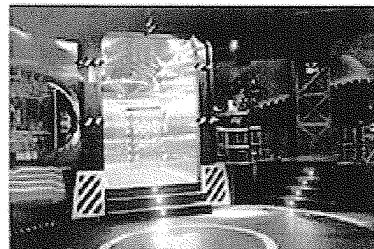
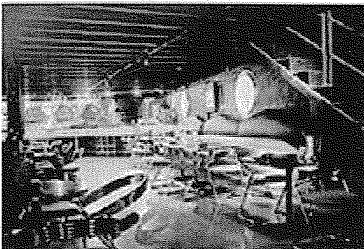
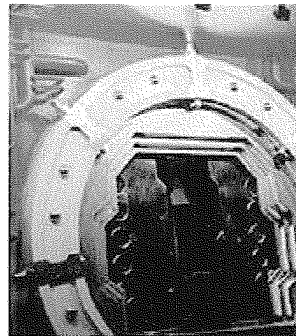
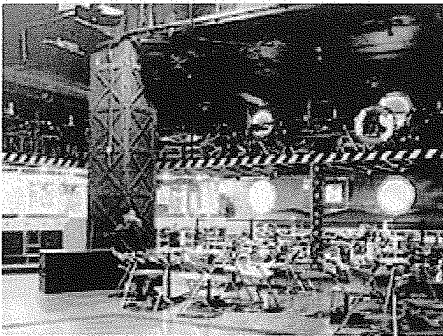


Zouk



On the other side of the coin are Zouk²¹ and Disco²².

These two clubs are far more colourful than the 'Dance Party' set, with more unconventional furniture, video walls, and themed rooms.



Disco

²¹ Singaporean disco, winner of Singapore Tourism Board nightspot of the year 1996, 1998, 2000, 2001, IS magazine Reader's Choice Award 1996—2002, voted one of the world's top 6 clubs by MixMag and voted one of the planet's top 3 clubs by Ministry magazine,
²² dance club in Shenzhen, China, recipient of 2001 Asia Pacific Interior Design honorary award for Restaurant/Bar category

Also, many notable designers have rebelled against “dull 21st century minimalism”²³ of the style evinced in the Tiger sets. They claim that it lacks warmth, and as such have begun a new trend, or rather, have sought to revive older ones.



Cipriani Dining Club²⁴ in Hong Kong prides itself on its old world charm, with art deco interior and aged leather original club chairs from Harry's Bar in Venice.

²³ designer Attila Kovacs

²⁴ founded and designed by David Tang, profiled in *Little Venice*, article by Isabelle-Marie Créac'h

However, comparing the 'Spill' set with Wood Café²⁵, Les Amis²⁶, and The Lighthouse²⁷, there are strong similarities. All have muted palettes, whites and beige used unassumingly, with black or mahogany elements providing some interest. These three eateries are upscale restaurants oft patronized by Tiger's target demographic.



Wood Café



Les Amis



The Lighthouse

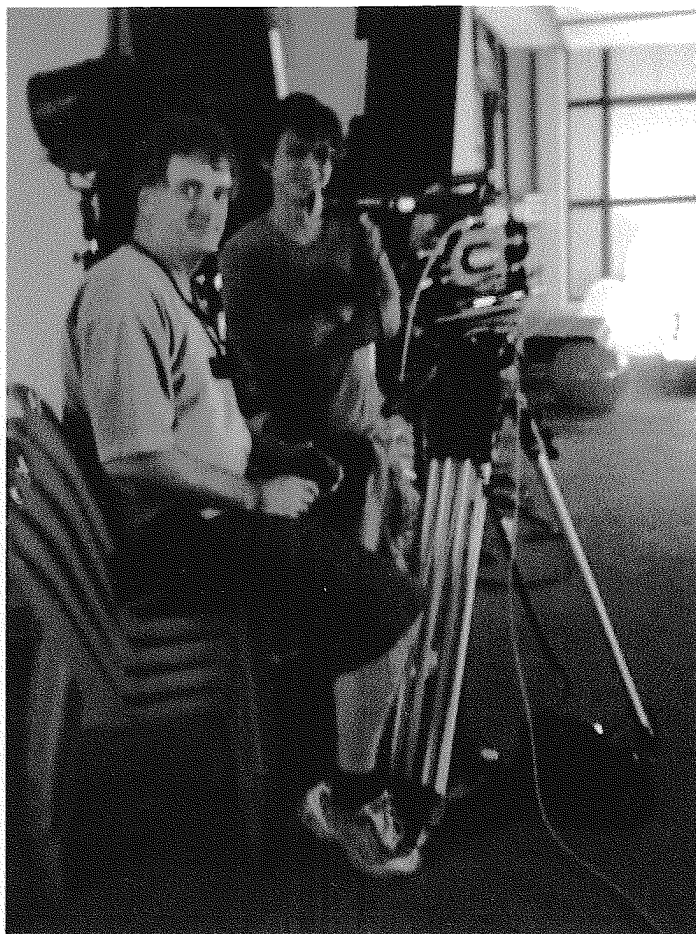
²⁵ finalist in the 2001 Asia Pacific Interior Design Awards, design by CHK Design Institute

²⁶ winner of 2003 "Best Restaurant Award" at the World Gourmet Summit, 2002 "Greatest Table" by TABLES magazine and 1997 "Best Dining Experience" by Singapore Tourism Board, judging criteria for all awards including ambience and decor

²⁷ Singaporean restaurant voted one of "100 Hot Tables Around the Globe" by Condé Nast Traveller in 2001, and among 100 Great Tables by TABLES Magazine in 2002

I really liked all the sets on this shoot. The 'Dance Party' set was understated, not too garish but still with strong accents of colour. The 'Spill' sets were very attractive as well, and the exclusivity they exuded were immensely convincing. While the creative blending of esoteria by some designers might recall warmth and nostalgia of bygone years, the modernist approach was more appropriate for this ad that aimed for a generation on the cutting edge. Metallic surfaces especially, are growing in popularity²⁸. The sets were beautiful, and were they genuine bars and restaurants, my peers would doubtless flock to them. Hence, the artistic decisions behind these sets were very successful.

²⁸ according to Kate O'Donnell in Vogue, September 2003



cinematography

This category is split into two areas, lighting cinematography and operating cinematography. The former “prepares the images for capture... by appropriately illuminating the subjects and settings... then determining exposure and the photographic look of the imagery by selection of the film stock, lenses and filters.” The latter “is responsible for appropriately following, framing, sizing, focusing and capturing the action.”²⁹

In this section, I shall first cover the specs used on the Tiger commercials, then discuss the mood and effect produced, and finally compare the commercials to several music videos, as both are marketing tools that aim for similar demographics. Unfortunately, I am unable to provide a look at the Tiger world through the viewfinder for clearer illustration and comparison due to copyright restrictions. However, the call sheet in appendix 2 should give greater insight and help in envisioning the shots.

Above are Directory of Photography Tom van Schaik, and clapper loader Alan. In tandem with director Lourens van Rensburg, Tom oversaw all aspects of cinematography, aided by Alan and other members of his camera crew.

²⁹ William E. Hines, soc. *Operating Cinematography for Film and Video*, 1997

Tom chose to use a fast film stock, ASA 500T, that was more sensitive to light and required shorter exposure time to form imagery on the film emulsion. He was heeding conventional wisdom that interior shooting ('Dance Party') "usually means using a faster film to minimize lighting" and exterior night shooting ('Spill') "nearly always requires a much faster film stock... because of the generally lower overall light levels."³⁰ Also, 500T was "moodier"³¹.

Only artificial lighting sources were used, mainly tungsten and quartz halogen lights, and in 'Spill', fluorescents as well. This was to give "a good mix of warm and cool light"³². The colour temperature was generally more blue, at approximately 7000 degrees Kelvin. Lighting strength was intense, emanating from powerful artificial sources like PARs and HMIs. The sources were placed very close to the subjects, contributing to the intensity as light falls off with the square of distance from the lighting source to the subject matter.

Such strong lights meant Tom used a higher T-stop to control the amount of light passing through the lens. To the best of my knowledge, no filters were used. The Arriflex 3 camera, an industry staple since the 60s, was used. It can run up to 150 frames per second, but for this commercial, frame rate was a conventional 25 frames per second.

Light quality varied, as Tom used spotlights, emitting a narrow, sharply defined beam, to focus on certain aspects of the action, and floodlights and softlights to emit diffused patterns of light with low beam cohesion to cover the rest of the set. This was a good technique, as according to Robert Aldrich³³, "If you pour light onto a wall behind people, your focus of concentration is not so intense." This method was similar to that of Howard Hawks³⁴, who would shoot with "just a little fill light in front" of his subjects in close-up.

³⁰ William E. Hines, soc. *Operating Cinematography for Film and Video*, 1997

³¹ as described by clapper loader Alan

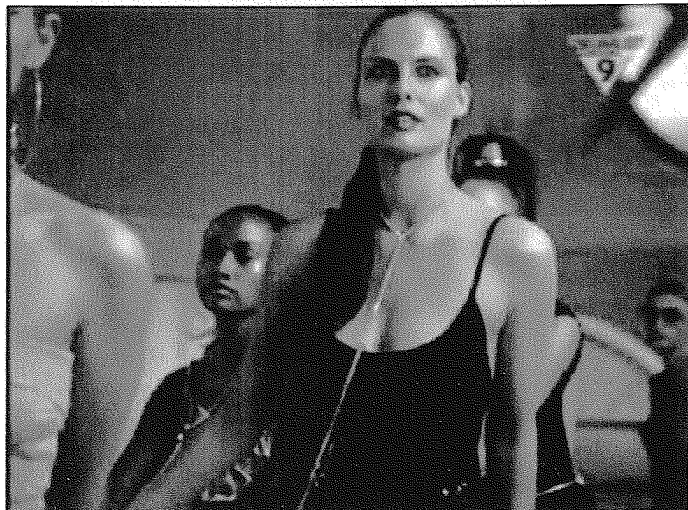
³² as described by art director Ting Lam

³³ director of 'Kiss Me Deadly', 'Whatever Happened to Baby Jane?' and 'Hustle'

³⁴ director of 'Scarface' and 'Gentlemen Prefer Blondes'

Phillip G Atwell and J Akerland wanted to convey intensity in 50 Cent's 'In Da Club' (left) and Madonna's 'Ray of Light' (right) and they achieved this with tinted lights and moody shadows. The heated dramatic feel of these 2 videos contrasts greatly with the cool, refreshing look Tiger's producers wanted.





Robbie Williams' 'Rock DJ'³⁵ is what the Tiger ads came closest to. Although the colour temperature of 'Rock DJ' is a little cooler, everything, particularly the actors' faces and clothing, is well lit, giving a clean, clear, crisp feel much like the industrial setting of the Tiger warehouse/club, and the light and film stocks chosen eliminated much undesirable mysteriousness. The tone created in both was one of open, healthy fun, devoid of seediness but still cheeky. The lack of extensive shadowing eliminated tension and made the scene far more relaxed. The lights were not too harshly bright, punishing, or sterile either. The Tiger adverts had slightly more yellow light, which lent a warmer, more glamorous golden touch.

³⁵ directed by Vaughan Arnell

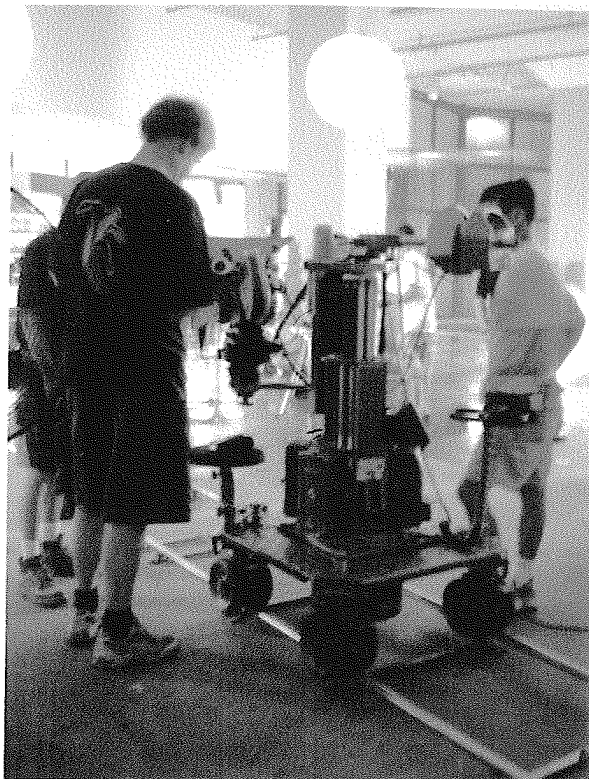
Upon finding out my aspirations to direct, Lourens gave me the privilege of looking through the Arri 3's viewfinder. What I had seen through the monitors was extraordinary enough, but the world through the viewfinder, which is what potential consumers will eventually see on television, was truly breathtaking. The interaction between light and film stock produced an utterly gorgeous effect, adding a sheen of gloss to the perception of the naked eye. Even though I was awed by the experience, I can completely objectively say, that it was completely desirable. Very effective.



When it came to operating cinematography, static positioning where the camera's base was fixed had varying degrees of use. In 'Dance Party', the only static shots were expository ones used to provide information, for instance the shot of the faulty air conditioner. In 'Spill', the camera was static more often, mounted on scaffolding and acting more as an "observer", "an impersonal onlooker of selected elements in the overall milieu"³⁶.

³⁶ William E. Hines, soc. *Operating Cinematography for Film and Video*, 1997

However, Lourens definitely had a predilection for dynamic positioning, where the camera was mounted on mobile platforms. Establishing shots in both commercials had camera movement, which in 'Dance Party' remained at the same level as the action via the use of a crab dolly (left), but in 'Spill', a studio crane was used to really showcase the 2 tiered set.



I was surprised to find that most music videos do not utilize much dynamic positioning, rather depending more on quick cuts between static positioning shots for movement. There were several standard shots commonly found in both music videos and the Tiger commercials, first of which was the wide establishing shot of the crowd, sometimes at an elevated angle.



'In Da Club'



'Ray of Light'



'Hey Baby'

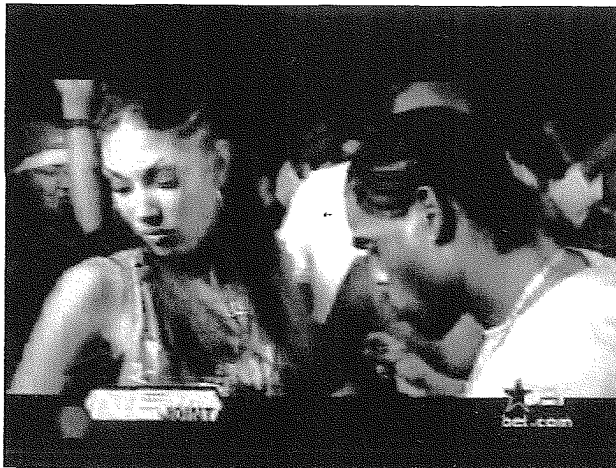


Perhaps static positioning is utilized more often in music videos for greater ease of syncing movement with music. In any case, I felt there was far more freedom of movement in the Tiger ads. In static positioning, the angles were sometimes reliable but predictable staples (left, 'Ray of Light'), but occasionally there were shots that better manipulated composition and depth (right, 'Hey Baby'³⁷).

³⁷ directed by Dave Meyers



Even though there were not many comparable graceful pans in music videos to the Tiger ads, there still were some interesting examples of dynamic positioning. In No Doubt's 'Hey Baby' (above), there was a smooth dolly tracking shot of lead singer Gwen Stefani as she worked the room, giving the audience a kind of horizontal sweep of the club. A similar shot but tracking the lead actor from the front instead of the side was featured in 'Dance Party', producing the effect of escorting the audience into the protagonist's world. Also, while the Tiger ads used smooth dolly pans to integrate the audience via the illusion of the camera's participation through movement, 50 Cent's 'In Da Club' (below) used camera participation as well, but with the more uneven steadicam, producing a more realistic dancer's POV of the club. I thought smooth gliding movement was more suitable for the slick Tiger ads, though.





Crane movement was used in Madonna's 'Ray of Light' to add scale and dimension in much the same way Tiger's ads did too. Towards the end of the former, the camera is focused on Madonna on her knees in the middle of the dance floor, and pulls back, sweeping up to reveal the large crowd, then fading to black as the camera is still ascending. Tiger did the opposite, showing the large restaurant before pushing down and in really tight on one tiny drop of beer.

"It is very, very essential that you know ahead of time something of the orchestration: in other words, image size."³⁸ From the tightest close ups of a Tiger beer bottle to the sweeping majesty of a crane establishing shot, Lourens and Tom had a very clear idea of "the orchestration", and the images they ultimately wanted to capture. They utilized static shots when camera movement would only serve to distract from main plot points in the commercials, and they used dynamic shots to give the commercials more energy, subjectivism and depth.

In 'Dance Party', the camera was "free to move freely in and out of the event elements while selectively framing and photographing those elements from various positions in order to capture the essence of the event and evoke an intended viewer participative response"³⁹, in this case making the viewer feel like a participant in the party. In using the dolly, they paid enough attention to detail to place prop pieces in the path of the dolly track. What I initially thought was ill advised actually produced a really nice effect on film. Only after viewing the rushes did I understand what Allan Dwan⁴⁰ meant when he said, "To get the real effect of a dolly at any time, you have to pass something... If you dolly past a tree, it seems to revolve. It turns around. It isn't flat anymore." The camera movement really contributed aesthetically to the commercial, making the shots "almost ballet"⁴¹.

In 'Spill', their use of a crane with a relatively long boom really showed off the scale of the set, particularly when one considers that a matte still will be placed over green screen areas surrounding the set to make it look like the restaurant is at the top of a skyscraper. Also, it linked crucial bits of action on the first and second tier of the set, and effectively provided a shot of the drop of beer's POV⁴² as it fell from Hero's bottle into the VIP's drink.

Bernardo Bertolucci⁴³ said he was "very meticulous... about camera movement... [He told] the cameraman exactly the point, because [he thought] the camera [was] a musical instrument." Much careful consideration and planning went into the shots for the Tiger commercials, and I felt it really paid off. "Cinema is a dynamic medium. Capturing and conveying physical and dramatic movement, as well as moving people emotionally is what it is all about."⁴⁴ In this respect, I thought the operating cinematography on set was very effective.

³⁸ Alfred Hitchcock

³⁹ William E. Hines, soc. *Operating Cinematography for Film and Video*, 1997

⁴⁰ director of 'The Iron Mask' and 'The Three Musketeers'

⁴¹ John Huston, director of 'The Maltese Falcon', 'The African Queen' and 'The Man Who Would Be King'

⁴² point of view

⁴³ director of 'The Last Emperor' and 'Last Tango in Paris'

⁴⁴ William E. Hines, soc. *Operating Cinematography for Film and Video*, 1997







appendix 2
call sheet











Shoot Schedule - Tiger Beer Thematic TVCs - "Slick Heroes"

Day 1	Sunday 20 July 2003
Location	Block 1 Tanjong Pagar Distripark #01-01 (please refer to Map 1)


Call Time			
Crew	7.30am	Breakfast	7.30am
Talent	Extras: 7.00am - Group 1 7.20am - Group 2 7.40am - Group 3 8.00am - Group 4 8.20am - Group 5 Main & Featured: 8.00am - Claire 8.15am - Jaime 8.30am - Samantha 8.30am - Jason 8.45pm - Jordan 8.45pm - Kristian	Lunch	1.30pm
Director	8.00am	Dinner	NIL
Agency / Client	8.30pm	Estimated Wrap	7.30pm

Time	Frame	Event	V / O	Notes
9.30am	 5	Frame 5: Wide dolly shot. Establishing crowd dancing.	Wild sound.	Playback music
10.15am	 6	Frame 6: Dolly move in on Hero & friends.	Wild sound of group.	Hero beer
11.00am	 12	Frame 12: Dolly move on group of people dancing and sweating.		Playback Sweat
11.30am	 16	Frame 16: Tighter shot of girls dancing. Very hot and sweaty.		
12.15pm	 8  9	Frames 8 & 9: Reaction of Hero as he notices that something is not right.		



1.00pm	 10	Frame 10: Slightly higher angle as he realises the problem.		
1.30pm		LUNCH		
2.00pm	 13	Frame 13: Hero notices barman trying to fix aircon.		
2.45pm	 15	Frame 15: Hero sees girls and in his mind comes up with a plan.		
3.30pm	 18	Frame 18: Wide of Hero as he lifts light up to the sprinkler.		Crane or scaffold tower.
4.30pm	 14	Frame 14: Barman at aircon unit trying to get it back on.		
5.15pm	 17	Frame 17: C/U of Hero's hand as he picks up tealight and lifts it out of frame.		
5.45pm	 7	Frame 7: C/U of aircon duct smoking as it breaks down.		Ribbons (slowing down) Smoke Machine
6.15pm	 11	Frame 11: C/U of fan as it comes to a stop.		

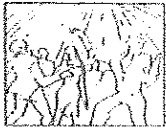







6.45pm		Frame 19: C/U of tealight as sprinkler is set off.		
7.30pm		WRAP ON DAY 1		






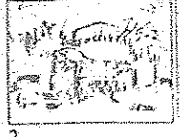


Shoot Schedule - Tiger Beer Thematic TVCs - "Slick Heroes"


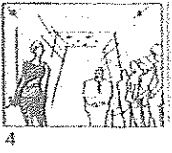
Day 2	Monday 21 July 2003		
Location	Block 1 Tanjong Pagar Distripark #01-01 (please refer to Map 1)		
Call Time			
Crew	8.00am	Breakfast	8.00am
Talent	Extras: 7.00am - Group 1 7.20am - Group 2 7.40am - Group 3 8.00am - Group 4 8.20am - Group 5 Main & Featured: 7.30am - Claire 7.45am - Jaime 8.00am - Samantha 8.00am - Jason 8.15am - Jordan 8.15am - Kristian	Lunch	1.30pm
Director	10.00am	Dinner	7.30pm
Agency / Client	10.30am	Estimated Wrap	10.30pm

Time	Frame	Event	V/O	Notes
9.00am	 20	Frame 20: Wide tracking shot of friends dancing as water comes down.	Wild sounds of happy group.	Playback music Sprinklers in action.
10.00am	 22	Frame 22: Wide shot of people dancing in the rain.		
10.45am	 26	Frame 26: Wide shot of people dancing as Hero starts to come through the crowd with beer.		Hero bottles
11.30am	 27  28	Frame 27 & 28: M/S of hero with bottles of beer and tray as he walks towards camera.		Hero bottles
12.15pm	 23	Frame 23: Medium 2-shot of Hero and barman as he opens the beers.		



1.00pm	 25	Frame 25: C/U of bottles being opened		Hero bottles being opened
1.30pm		Lunch		
2.00pm	 21  24	Frame 21 & 24: Mid C/U of Hero being proud of his plan.		***Miguel to leave warehouse for Location 2 to brief prelight team
2.45pm	 29	Frame 29: Hero joins his friends for a well-deserved drink.		
3.30pm		UNIT MOVE TO EXT. LOCATION Singapore Indoor Stadium No. 2 Stadium Walk Stadium Waterfront Plaza (please refer to Map 2)		*4.00pm Call for crane
6.30pm	 1	Frame 1: Wide shot of building from scaffold on other side of river.		Lock-off
7.15pm	 2	Frame 2: Crane shot		Crane Action vehicles
7.30pm		DINNER		



8.00pm		Frame 3: Crane shot as vehicles drive up to camera		Crane
9.00pm		Frame 4: Door hostess at the entrance as people enter warehouse		
10.30pm		WRAP ON DAY 2		

Prelight Crew for Indoor Stadium:




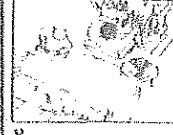

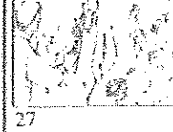
- 10.00am. Check and load gear at Cameraquip
- 12.00pm Arrive at Location 2: Indoor Stadium
Set up
- 4.00pm Call for crane



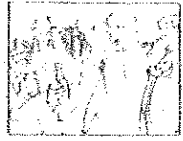



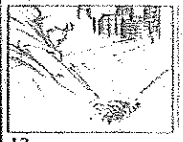


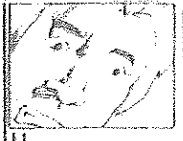
Shoot Schedule - Tiger Beer Thematic TVCs - "Slick Heroes"

Day 3	Wednesday 23 July 2003
Location 1	Embassy, 8 Raffles Ave #01-13F Esplanade Mall (please refer to Map 3)




Call Time			
Crew	4.00pm	Breakfast	NIL
Talent	Extras: 5.30pm - Upstairs 6.00pm - Downstairs Main & Featured: 5.00pm - Piya/Chanapoom/ Jingjate/Tipaporn 5.30pm - Rachel 6.00pm - Serena/Issey/Robiny 6.30pm - Saka/Yukata/Scott 6.15pm - Glenn	Dinner	6.30pm
Director	6.00pm	Supper	1.15am
Agency / Client	6.30pm	Estimated Wrap	6.30am

Time	Frame	Event	V/O	Notes
7.30pm	 2	Frame 2: Top shot. Establish Hero and VIP's table.	Wild sounds.	Jib arm on tall legs
8.00pm	 4	Frame 4: Tighter top shot of Hero and friends seeing VIP's table.		Jib arm on tall legs
8.30pm	 16	Frame 16: Shot from Hero's POV as drop of beer head towards VIP's table.		
9.15pm	 8	Frame 8: Hero bottle rolls towards the edge of railing. See VIPs below.		Hero bottles lit
10.00pm	 21	Frame 21: Bodyguards react to our Hero up top after drop has landed.		Jib arm off dolly
10.45pm	 27	Frame 27 & 28: Hero re-joins his group of friends after the event.		



	 28			
11.45pm		Move to Ground Floor		Work from scaffold of crane
12.30am	 3	Frame 3: M/W shot of Hero & friends including girl for final reaction shot.		Scaffold crane or
1.15am		Supper		
1.45am	 6	Frame 6: Hero and geek 3/4 shot as geek knocks over bottle and it starts to roll.		Scaffold crane or
2.30am	 7	Frame 7: 3/4 shot as Hero notices the bottle starting to fall		
3.15am	 12	Frame 12: Wide top shot as Hero reaches and just stops the bottle in time.		
4.00am	 13	Frame 13: C/U of Hero catching the bottle just in time.		
4.30am	 9  11	Frame 9, 11 & 14: C/U reaction of Hero seeing bottle falling and catching the bottle.		






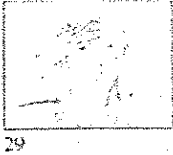
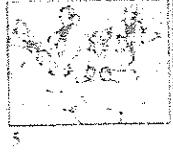
	 14			
5.30am	 17	Frame 17: Mid C/U of Hero as he leans back in surprise.		
6.15am	 20	Frame 20: C/U of Hero as he notices the drop of beer has landed in VIP's drink.		
7.00am		WRAP ON DAY 3		






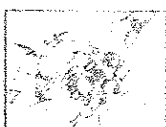
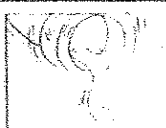

Shoot Schedule - Tiger Beer Thematic TVCs - "Slick Heroes"

Day 4	Thursday 24 July 2003
Location 1	Embassy, 8 Raffles Ave #01-13F Esplanade Mall (please refer to Map 3)

Call Time			
Crew	4.00pm	Breakfast	NIL
Talent	Extras: 5.30pm - Upstairs 6.00pm - Downstairs Main & Featured: 5.00pm - Piya/Chanapoom/ Jongjate/Tipaporn 5.30pm - Rachel 6.00pm - Serena/Issey/Robin/ 6.30pm - Saka/Yukata/Scott 6.45pm - Glenn	Dinner	6.30pm
Director	6.00pm	Supper	12.00am
Agency / Client	6.30pm	Estimated Wrap	5.00am

Time	Frame	Event	V/O	Notes
7.30pm	 22	Frame 22: C/U of Hero as he looks up to the sky as if it is raining.	Wild sounds.	Scaffold or crane
8.30pm	 24	Frame 24: M/wide of Hero holding beer and shrugs his shoulders.		Scaffold
9.15pm	 26	Frame 26: M/wide of hero as he takes a sip of his beer.		Scaffold
10.00pm	 29	Frame 29: Reaction on Hero as he smiles with relief and acknowledges girl's reaction.		Scaffold
11.00pm	 5	Frame 5: Establishing shot of VIP's group enjoying the evening.		
12.00am		Supper		



12.30am	 <p>25</p>	Frame 25: Bodyguard react to the drop that has fallen and looks up.		
1.15am	 <p>23</p>	Frame 23: Bodyguards look up towards Hero as he shrugs shoulders and look to the sky for rain.		
1.45am	 <p>18</p>	Frame 18: C/U of drop going into VIP's drink and bodyguard react and look up.		
2.30am	 <p>10</p>	Frame 10: C/U of Hero's hand as he catches the bottle before it falls.		
3.00am	 <p>15</p>	Frame 15: C/U of bottle's neck as a drop comes out and falls.		
3.45am	 <p>19</p>	Frame 19: C/U as drop of beer lands in VIP's drink.		
5.00am		WRAP ON DAY 4		

conclusion

Several issues my essay has not pursued but are definitely relevant lines of inquiry mainly arise from the medium and the purpose of the art itself. Film is a relatively new art form, hence the methods by which it is analyzed are not as developed and rigorous as that of more traditional arts. Also, film is at the mercy of technology to a greater degree than other arts.⁴⁵ How are we to judge it if it has not reached its full potential? And to what extent is cinematography craft and technical expertise rather than art? To this I have not fleshed out an answer, but I offer a quote: "It was not technology that guided the early filmmakers; it was the filmmakers that urged on those technological developments which were necessary to establish a full and fluid filmic vocabulary."⁴⁶

More questions stem from the nature of advertising. How large a part do budget and time constraints play in the formation of artistic decisions? How far is the final advertisement the will and vision of the corporate client, the advertising agency, or the artisans contracted to work on the shoot? Is the artist's sense of ownership and personal connection to his work an essential element of art? If so, can advertising really be called art?

Also, in the interests of brevity, I could not expound upon the wardrobe, hair and makeup styling in the advertisements, which are important visual art aspects of the medium and go a long way towards the attractiveness and effectiveness of the commercials. A more in depth study would do this department infinitely more justice.

But to answer the question I put forth in the first place: I felt there was certainly room for improvement and updates in the presentation of the advertisement. There was nothing in the commercials that had not been seen before. No original imagery, no chances were taken, no new ground was broken, despite the abnormally large budget this project was given. In this commercial, as in many contemporary advertisements, the style was the substance, representing its time, and being a rather disposable form of art, as the imagery will date quite rapidly. However, merely abiding by the status quo, the Tiger commercials over all had great aesthetic appeal and would be considerably attractive to Singaporean viewers aged 18 to 35. Although there was nothing atypical depicted, this nothing was rendered very competently. There were high production values and considerable attention to detail. The beautiful cinematography especially, was a boon. On the whole, the visual elements in the Tiger Beer advertisements complemented one another, and contributed towards an effective commercial campaign.

⁴⁵ Eric Sherman. *Directing the Film: Film Directors on Their Art*, 1976

⁴⁶ André Bazin, French film critic

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13	product presentation	logo from http://www.tigerbeer.com.sg
14	product presentation	photos by maureen yeo
15	product presentation	photos by maureen yeo
16	product presentation	bacardi, skyy blue and smirnoff ice from http://www.cocktailtimes.com/indepth/rtd/rtd.shtml absolut from http://www.ciadvertising.org vk vodka from http://www.clubvk.com/main.htm
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18	sets	photos by maureen yeo
19	sets	photos by maureen yeo
20	sets	photos by maureen yeo
21	sets	photos by maureen yeo
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