

BROUGHT TO YOU
BY IMPACT BBDO
DUBAI AND CITY
FILMS

Roamophobia HAS FINALLY BEEN CURED!

Etisalat wanted to introduce their new roaming packs, in order to make roaming a lot more accessible, offering users a variety of choices for minutes & data plans while abroad.

Impact BBDO, *Etisalat's* brand agency, developed the campaign based on a key insight: People are scared of roaming! Due to the perception that roaming is too expensive, and to avoid shocking bills, people avoid using roaming altogether. That's why we see everyone buying local SIM cards in whichever country they go or they'll always be hunting for WiFi.

This insight inspired the campaign idea. To dramatize this fear of roaming, the campaign created a new phobia, the "roaming phobia", and called it Roamophobia. *Etisalat's* new roaming packs were introduced to bring "The End of Roamophobia".

BBDO COMMISSIONED CITY FILMS WITH THE AWARD WINNING DUO DIRECTORS WOLFBERG (@ HAMLET.TV) TO BRING THE IDEA TO LIFE.

When they met us to collaborate, we were very excited. Something special had come our way. It was fresh, unique and completely relatable. We knew we had to get a kickass director to bring this vision to life. So, we went ahead and got two. *The Wolfberg duo*, part of our Partners rooster Hamlet.TV, is renowned in advertising and their work is fantastic to say the least. Choosing them for this was probably the easiest and the best thing we did.

So along with the agency and the director duo, we explored ways to make it look distinctive. After researching several styles and eras, the fabulous 40s prevailed. We chose that era because it holds the ability to stand out amongst the barrage of advertising you see every day. Plus, unlike the 50s or 60s era that has been over-used over the years in terms of look and feel, the 40s was a whole new (or might I say 'old') and underexposed era. It was a time when travelling was this luxurious adventure that rich people did. Everything was classy. Airports were architectural marvels. I can imagine travelers looking like they belonged on magazine covers. It gave us a chance to work on elaborate sets, costumes and props that give it a premium look, strengthening its appeal. This was also when slapstick, embellished acting methods and exaggerated mannerisms were prominent with just the right amount of suave. And the Black and White treatment gave it that touch of authenticity.



We chose Prague as the location because of its art nouveau style architecture. You walk through the city and it completely takes you back in time. Plus, it helped that the plane used in the film, which is the last existing plane built in 1937, was available for use there. Fun fact: the plane was previously owned by the founder of Bata shoes. The city also had a local car company, TATRA, that could provide the right cars from the era. So, Prague was a no-brainer really.

The main set in the film, the massive airport was elaborately constructed inside and around an old government building in the suburbs of Prague. The entire set was propped up from scratch to look like an airport in the 40s. The detailing by the team was so perfect, right from the types of clocks, the counter, the shoe-shine guy, the flight chart to the briefcases lying around. The façade of the airport you see, was basically a mix of the original one on the building as well as other real façades across the city, re-constructed with the help of some amazing CGI.

The lab in the film was also constructed on a 50-square meter area. The apparatus, shelves and props used were

all chosen based on how dated they looked. The entire lab has a dingy, underground feel, unlike today's shiny, perfectly kept labs.

The wardrobe, accessories, makeup and hair were all done by a great team of experts who paid attention to every single detail to make it look like the cast existed in the 40s. Right from the hair style to the watches and the outfits, it was unbelievably accurate. We'd walk around them and feel like we were walking in Prague in the 40s.

The Directors, **Wolfberg**, really did a fantastic job with the script and brought the vision to life without any compromise. The best part was that they brought vintage lenses to plug into their super-modern, advanced cameras, just to give it the right treatment. The Elegant edit (Done by award winning editor Filip Malasek) and the post-production (executed by the visual effects company PFX in Prague) gave it that perfect finishing touch by adding the textures, details, look and feel that it required to make a visual experience that transports the viewer.

The Voice Over artist was chosen specifically for his rhythm and tone, which sounds just like those 40s-style radio and TV announcements. The music added a vibrancy to the film pre-dominantly through Jazz instruments like Trumpets and drums.

It was a worldwide collaboration. With **Impact BBDO** in Dubai, it was a whole different experience.

The outcome was this rich film that delivers visually for a memorable campaign.

CREDITS:

Creative team: BBDO Dubai led by Cesar Kochan
Agency producer: Marianne Sargi
Production Company: City Films
Executive Producer: Marc and Joyce Hadjif
Directors: Wolfberg @Hamlet.tv
DOP: Martin Manasek
Production Designer: Vladimir Hruska
Costume Designer: Josef Cechota
Servicing Company Prague: Creative Embassy
Editor: Filip Malasek
Grade & VFX: PFX Prague
Music: Goldstein UK
VO: Peter Bacher

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