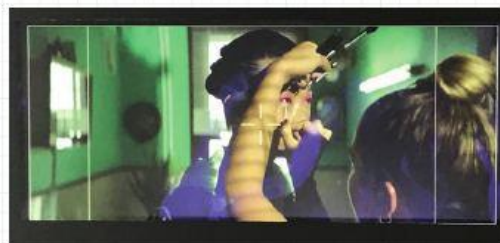
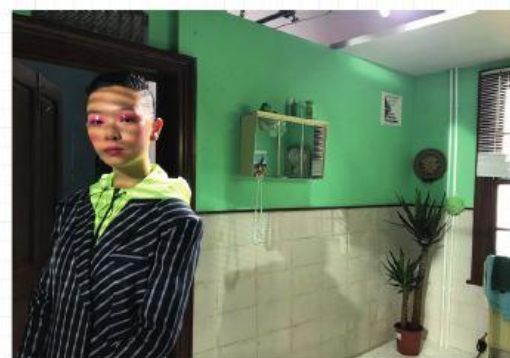


Work in progress

Four ASOS collaborators discuss their creative process from start to now, and explain why they're not done yet



BTS on Go Play shoot [and below]



THE PROGRESSIVE DIRECTOR: RAINE ALLEN-MILLER

Giving important issues a fresh perspective, and championing diversity, the director brought ASOS' first Face + Body campaign, Go Play, to life

How do you describe what you do? 'I am a director but I don't want to bracket myself. I like making images.'

How did you get into this? 'I've always wanted to do something artistic. I studied art and illustration, then started working in advertising. I felt I could direct and was frustrated because so many old white men [were] doing it.'

Your first jobs were... 'On low-budget music videos [where] you have

creative freedom. I was interested in images that [reflect] my experiences, being British [and a] second-generation immigrant.'

What's your approach to directing? 'I'm interested in doing commercials but I really want to make features and little short films that are weird and symbolic. My approach is making things that are hopefully culturally relevant.'

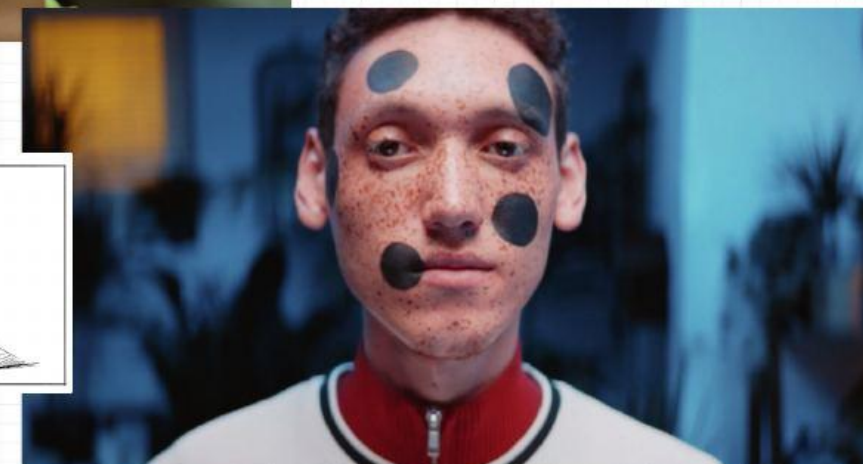
Where do you find inspiration? 'I like to people watch and travel. I love interior design, colour and how you can make an environment say a lot about a person. I've got a [computer] desktop full of images I like.'

What else inspires your work? 'Grace Jones – her styling and visuals. I also love the director Steve McQueen – he won the Turner Prize, an Oscar [and] just wants to make work that says something.'

Do you work digitally? 'I prefer sketchbooks but I keep paid work on my computer because I lose things a lot.'



From storyboard to final film



As a female director, do you feel the imbalance... 'It's important to put what I do first, rather than [me being] a woman of colour. Hopefully people will look at my work and won't care who I am, but I also think it's important for creativity to have more diverse voices.'

What drew you to the Go Play project? 'It was all about being different and men experimenting with makeup [too, which] was an important thing that needed to come out. A group of people [are] at home in their bathrooms trying on this new product from the perspective of the mirror. It took, like, four months to make [and] I'm really happy how it turned out.'

What's the process after you're commissioned? 'Different people make specific parts happen. I send [visual] references to the cinematographer and room references to an art director. I wanted a green retro bathroom here, like the one from *Twin Peaks*. A producer makes it all happen. I'll storyboard a shot list and share it with the client.'

Are there recurring references in your treatments? 'I find myself putting in a lot of references from photographer Jean-Paul Goude, who did a lot of Grace Jones' artwork. And Spike Lee's early films are good for cinematography. He's quite symmetrical in his framing which I like.'

How do you stay creative? 'I try to watch films and see exhibitions, and I really like to do my nails. If I don't do them, it means I'm not in a good place.'

What other stories still need to be told? 'Class isn't really talked about, and the creative industry is incredibly middle class – whether you're gay, black, whatever.'

Are you a work in progress? 'Yeah, no one's ever actually "there," everyone can always be better. I still want to do more narratives, learn more about things I didn't even know I could do... and do a feature film.' @raineallenmiller