

'Isn't it nice when things just work?'

APG Entry

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Wieden + Kennedy

# SYNOPSIS

## Isn't it nice when things just work?

This paper discusses the creation of two year's worth of advertising for Honda. The thinking, the strategic exploration, the collaboration between strategic and creative thinkers.

It describes the creation of a new thinking tool which allowed for the simultaneous exploration of strategy and execution.

It talks about the need to abandon the simplistic reductionism of most marketing/communications theories and embrace complexity and nuance.

It talks about the need to integrate what we say and how we say it, early in the process.

It talks about searching for ideas in the culture of the brand, rather than the increasingly unproductive world of consumer insight.

It mentions legendary big-haired rocker John Farnham.

## Isn't it nice when things just work?

This is a paper about doing planning differently.

It's about rejecting the reductionism of a traditional creative brief and using new tools to embrace complexity and nuance.

It's about a planning model that allows strategic and creative decisions to be made at the same time, in the same place; the integration of what we say and how we say it in a single, continuous, fluid process – not a separated, linear, iterative one.

It's about discovering an authentic voice for a brand, not the desperate pursuit of a consumer insight.

It sounds deadly dull, but don't worry, it's got lots of pictures and a few jokes.

## To begin at the beginning

Honda has had steady success in the UK, growing every year for the last 20 years. But that success had come despite Honda's brand image, not because of it.

The most common reason for someone not buying a Honda was that it simply didn't occur to them.

The second most common reason was that the brand doesn't appeal.

People bought Hondas despite the brand; for the entirely rational reason that the cars are excellent.

Honda realised that this needed fixing. It's hard to buy a bad car these days; so they needed people to want their cars for more than practical reasons. And they wanted society at large to feel good about Honda's existence.



They gave us a brilliantly challenging brief:

- Create advertising which people notice.
- Create advertising which makes people think of Honda when they think about buying a new car.
- Create advertising which makes the brand a business asset and makes Honda a company society cares about.
- Launch three new cars.
- Use the tag line The Power of Dreams.

Oh, and by the way, create advertising which is so effective that they can decrease their media spend every year and still get to 5% market share in three years.

Blimey.

We realised three things:

1. We had to make the Honda brand distinctive, different and socially relevant. Not just another car company. We had to create a long-term brand effect, not just a short-term sales effect.
2. We'd have to support a hugely diverse range of products.
3. We'd have to create genuinely breakthrough advertising – stuff that would succeed amongst the car media clutter, with an audience that's increasingly unwilling to give up any of their spare attention.

## The Power of What?

Our first instinct was to drop The Power of Dreams. It sounded like the usual car bollocks.

Our second instinct was to focus on some simple, over-arching value, some territory we could 'own' in the vast accumulation of car marketing pabulum. We set about digging into Honda's history and culture to find the inspirational nugget.

We soon realised our instincts were rubbish.

There were no nuggets at Honda. There was a goldmine. We'd never encountered a corporate culture like it; maverick; feisty; inventive; still behaving as though their unpredictable engineering genius of a founder was stalking the corridors looking for engines to tweak. They were frustrated that this fantastic culture never found its way into the advertising. They really wanted a positive engagement with society.

This led to our first significant strategic decision.

The Power of Dreams was true. It sprung directly out of their culture, not from a series of global focus groups, and that kind of human truth about a company was a powerful weapon. Instead of dropping it, we should explain it. Its apparent vagueness was an opportunity; we could fill it with real meaning.

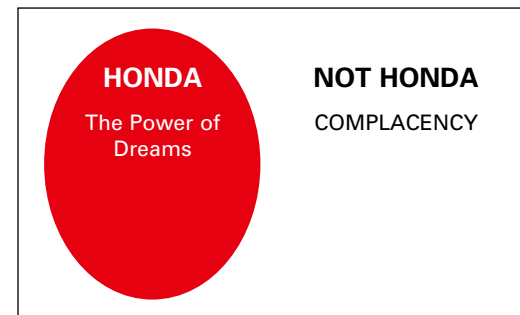
So we wondered where to start?

## Who's the enemy?

We knew that if we were going to get the efficacy and breakthrough we needed we'd have to create advertising with an attitudinal edge; something tonally distinctive.

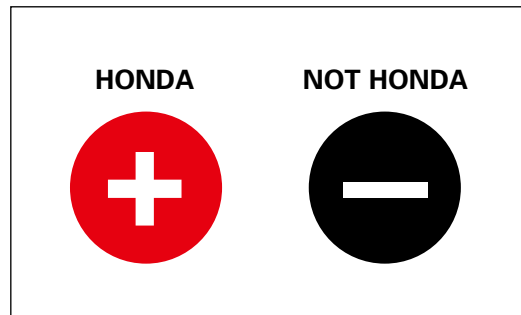
Something which has stood us in good stead in the past has been thinking long and hard about who or what was the brand's conceptual enemy. It doesn't have to be overtly in the work, but it helps us find that distinctive edge.

Spending all that time delving into the restless energy of Honda culture, while simultaneously sitting through reel after reel of car ads, pointed us to a compelling enemy for Honda – the bewildering complacency of the contemporary car industry. We expressed it on these two charts, and mulled it over for a while.



It made sense. Complacency was an interesting enemy. The creatives were excited about writing ads which were 'anti-complacency'. (So we let them get on with it). But planning was troubled by the old problem/solution problem; the fact that the problem is invariably more interesting than the solution. And anyway, we hated that trite little technique of describing a brand with a few key values. They were all true, but they only hinted at the depths of Honda culture.

So we re-framed it like this:



This was better. Simple. Refreshing. And introducing some positivity into a stagnant economy felt like a powerful idea.

One of the creatives wrote a campaign with the theme line *Welcome To Optimism*. It didn't work for a number of reasons, but it expressed exactly what we wanted to say. We felt we'd cracked the essence of the Honda attitude.

But it was bloody unsatisfying.

All this paring back, all this reductionism. We'd come up with a great conceptual headline, but it had no emotional detail. We'd embraced best marketing practice but it was killing all the possibilities; it was sucking the nuance and subtlety out of the culture we'd seen at Honda.

And we knew if we were going to build a brand with scale and emotional depth we would need to embrace complexity.

## **Keep it complex, stupid**

Simplicity is often a false God.

We needed a brand that could cross boundaries of category, country and audience. One with a broad emotional repertoire. Brands that can do that are complex (not complicated – complex). They're multi-dimensional, they can talk about different things to different people in different ways and not be seen as schizophrenic. But we'd learned from experience with Nike that this is hard to accomplish overnight; it normally stems from a long, shared history of creating advertising.

The conventional branding/planning thinking tools narrowed everything down too much. Propositions. Tone and manner statements. Brand onions. Brand wheels. Values summed up in five words. These are horribly unsubtle weapons. Ad people talk about how brands need to feel like people and then we try and sum them up with a single PowerPoint slide.

Given the breadth of the Honda offering and the depth of the brand, we needed a tool which would let us go further and think about this kind of emotional complexity.

## **You're the voice. Try and understand it, make a noise and make it clear**

'Voice' was an important idea in developing Honda advertising. (And not just because it allows us to use the lyrics of Australian mullet-rocker John Farnham as a sub-head; surely an APG first.)

'Voice' means more than tone and manner; it means the seamless integration of what you say and how you say it; of strategy and execution.

Most advertising models (and most briefing templates) separate what you say and how you say it during the strategic process; leaving the creatives to re-synthesize them while they make the ads. The subtle moments that create great communications and great brands normally come from the thousands of decisions made during execution. Planning seems to only have indirect ways of engaging with this process; relying on personal influence and research debriefs.

This wouldn't work on Honda.

Instead we wanted a way that strategic and creative people could collaborate on strategic and executional decisions, before we got on with making the advertising. We wanted to make decisions about fonts, colours and vocabulary part of the upfront strategic conversation. We wanted to create a visceral understanding of the Honda 'voice' before we started making the work. As an inspiration, not a strait-jacket.

It seemed the best way to create an appropriately wide range of communications, develop a complex, multidimensional brand, and still get home in time for tea.

## The Book of Dreams

Planning's solution was The Book of Dreams.

Research told us that existing Honda drivers were as in the dark as everyone else about The Power of Dreams. This obviously ain't no good. Our customers should be proud transmitters of Honda values.

So we suggested that our first task, our tool for simultaneous creative and strategic exploration, should be a book designed to sit in the glove-box of every new Honda and explain The Power of Dreams.

We didn't expect this would actually ever happen (though it still might); it was simply a thinking tool for exploring the Honda voice with maximum creative flexibility and maximum strategic input.

We found quotes and images which expressed the Honda voice. We scribbled poems and doodles and thoughts which did the same. We worked hard. It was real creative/strategic endeavour, not just playing. Then we stuck it all on the wall and worked out what felt like Honda and what didn't. We were very careful not to narrow things down, not to try and create a singular style or tone – we wanted a ton of different approaches which still all felt like Honda.

A week of thought and hair-tearing gave us what we needed; a 'brand brief' which outlined Honda's voice; something which integrated what we say and how we say it; the strategic/attitudinal backbone for two years of creative work.

This is that book:







There are two kinds of dreams in life. This book is dedicated to those that actually happen.

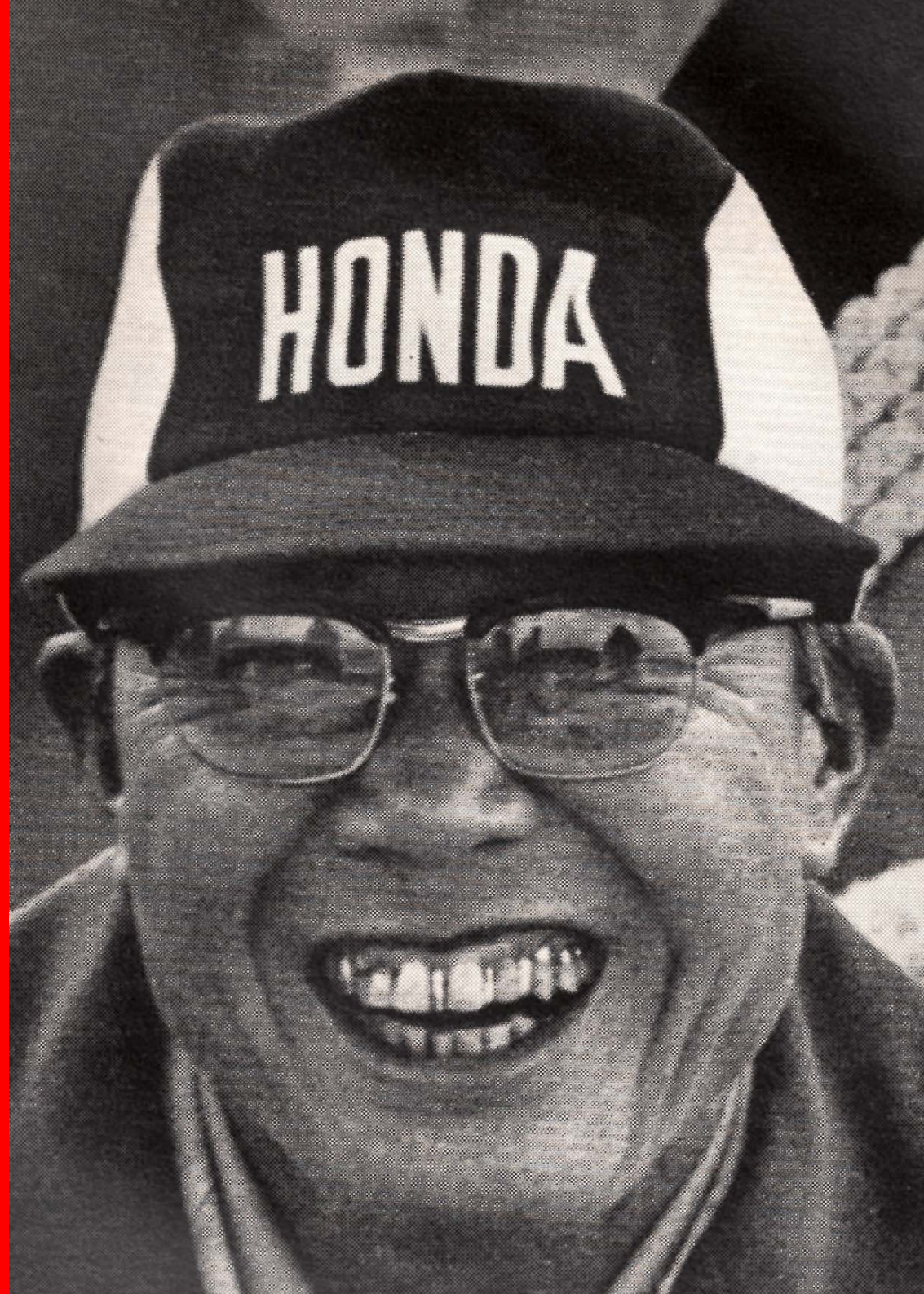
INTERVIEW IN LIFE MAGAZINE 19 May 1972

When Soichiro Honda was 8 years old he saw his first motorcar. It was a Model T Ford, one of the first cars to come to Japan. Soichiro ran excitedly after the car. "It leaked oil," he recalls "and I got down on my hands and knees to smell it. It was like perfume."





**"PEOPLE SAY  
I'M A DREAMER  
< John Lennon > BUT I'M NOT  
THE ONLY ONE "**



**?whatif**



EVER WONDERED WHAT THE MOST COMMONLY USED WORD IN THE WORLD IS?

OK.... OK?

MAN'S FAVOURITE WORD IS ONE THAT MEANS ALRIGHT, SATISFACTORY...  
NOT BAD...

SO WHY INVENT THE LIGHTBULB, WHEN CANDLES ARE OK?

WHY MAKE LIFTS, IF STAIRS ARE OK?

EARTH'S OK. WHY GO TO THE MOON?

CLEARLY, NOT EVERYBODY BELIEVES OK IS OK.

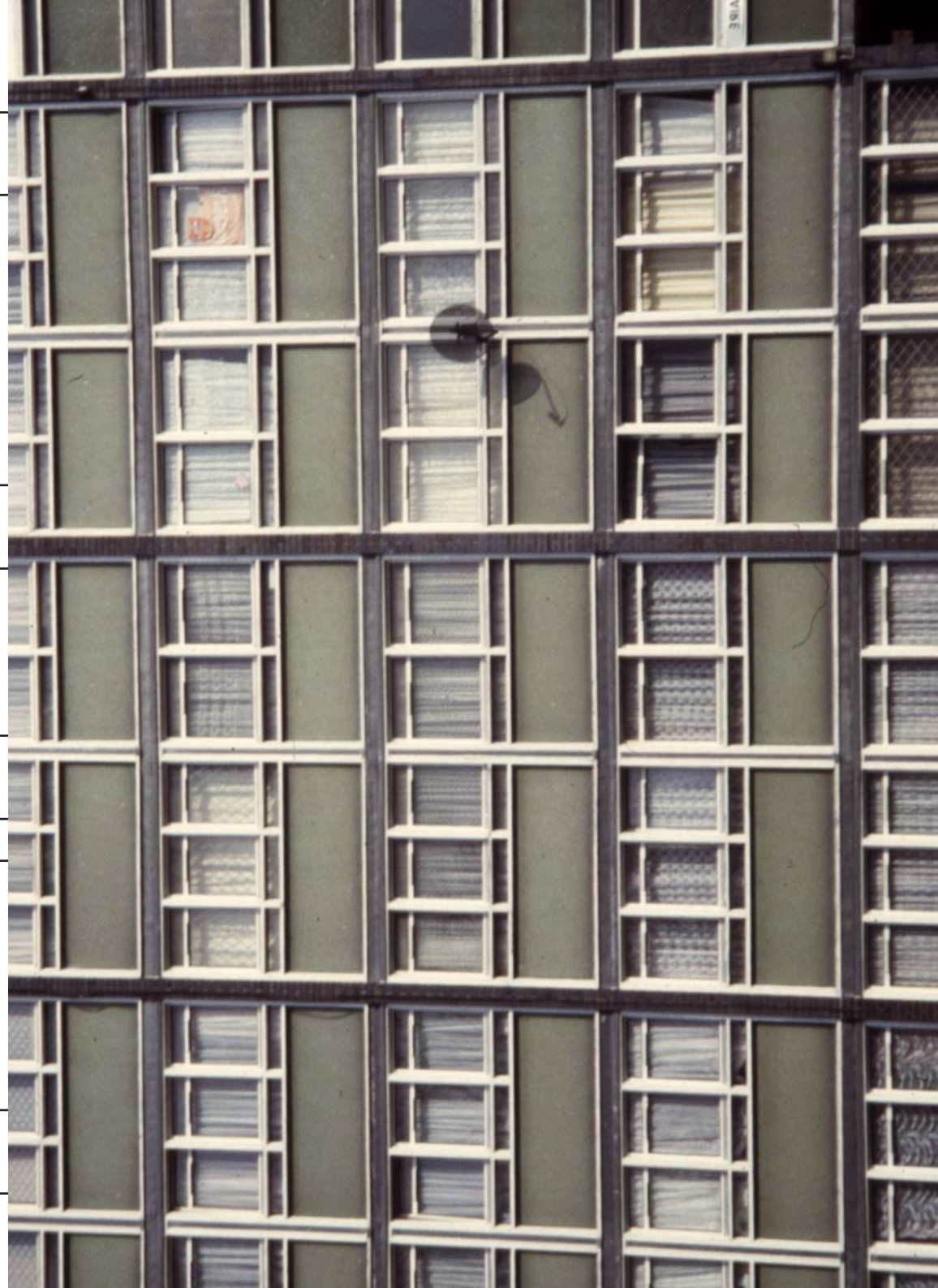
WE CERTAINLY DON'T

AND WE WERE WONDERING.....WHAT WOULD THE WORLD BE LIKE IF ITS  
FAVOURITE WORD WASN'T OK?

WHAT IF WE COULD CHANGE IT?

WHAT IF THE WORD WAS....

WHATIF?



What if?



What if?







What if?

Dreams  
come  
true



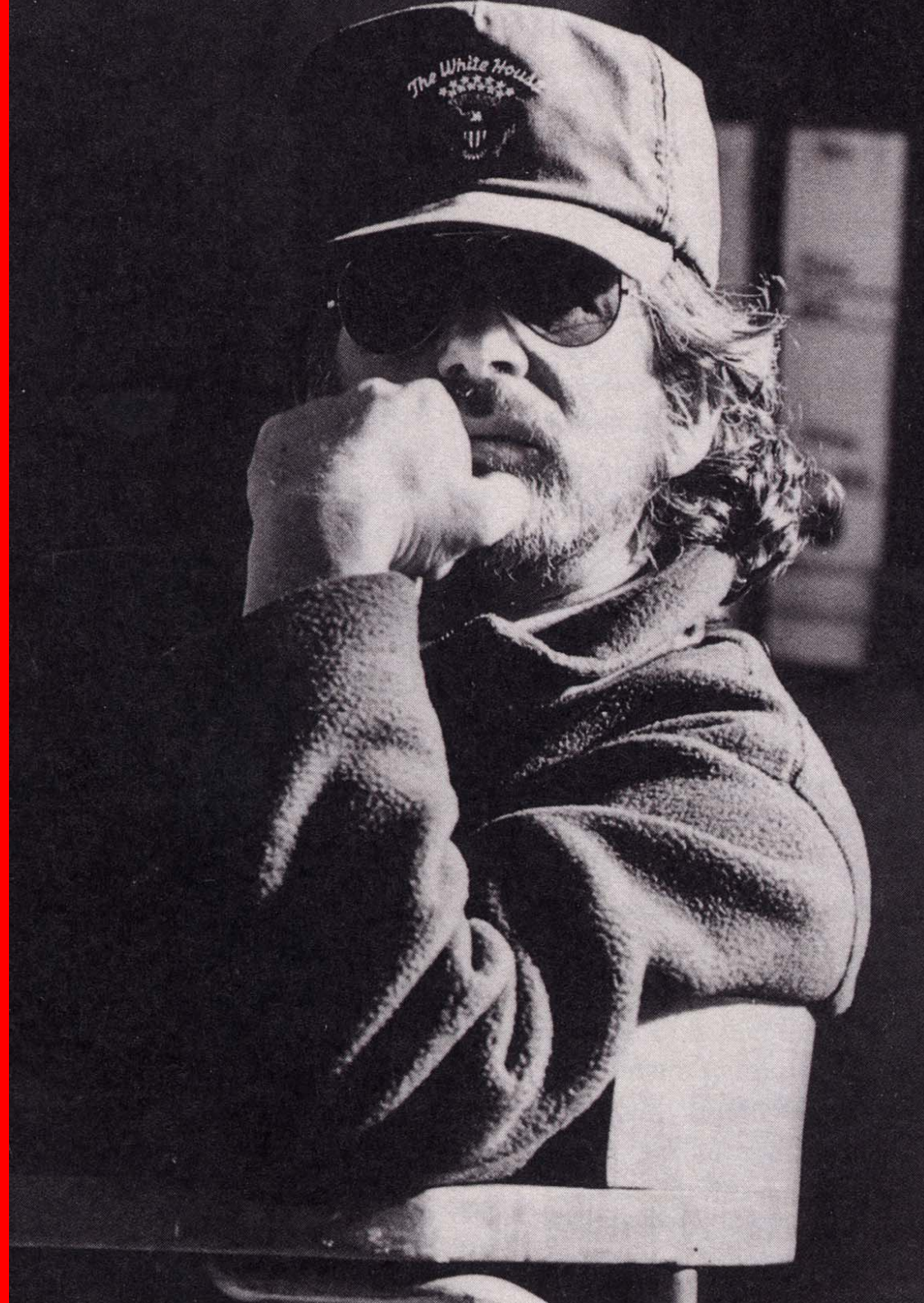
THE DAY I STOP DREAMING IS THE DAY I

**D**

**I**

**E**

< Soichiro Honda >





😊 FUNNY HOW WE'RE ALWAYS TELLING CHILDREN TO GROW UP. SHOULDN'T IT BE THE OTHER WAY? LOOK AROUND YOU. ✈️ WHO ARE THE ONES LAUGHING THE MOST? 🎮 THE ONES WHO THINK THAT NOTHING'S DIFFICULT. SURE AIN'T THE GROWN-UPS. IT'S THE ANKLE-BITERS. 🚗 THE ONES WHO GET EXCITED BY PEBBLES. THE ONES WHO DON'T CARE ABOUT MONEY. THE ONES WHO RUN FOR NO REASON. 🎮 THEY'RE THE ONES WITH THE INSIDE TRACK ON LIFE, AND ALL ITS THRILLING POSSIBILITIES. 🚲 JEEZ, WOULDN'T YOU RUN TOO? 🕷️ MOST OF US WERE CHILDREN ONCE. HOW ABOUT WE LOOK INSIDE OURSELVES AND GO BACK THERE AGAIN? 🗣️ THE ONLY PROBLEM? WE WOULDN'T BE ABLE TO DRIVE.





**“Imagination is more powerful  
than knowledge, because  
knowledge is limited”**

- Albert Einstein



**“champions aren't made in gyms. champions are made from something they have deep inside them - a desire, a dream, a vision. they have the skill and the will, but the will must be stronger than the skill.” - Muhammad Ali**







**"If you don't have a dream, how you gonna make  
a dream come true?"**

**- Captain Sensible**



WHEN I SEE AN ELEPHANT FLY





**J>F>K**

"I believe that this nation

should commit itself to  
achieving the goal,  
before this decade is out,  
of landing a man on the  
moon and returning him  
safely to earth."





**"PROGRESS IS IN  
THE HANDS OF  
UNREASONABLE  
MEN." GEORGE  
BERNARD SHAW.**

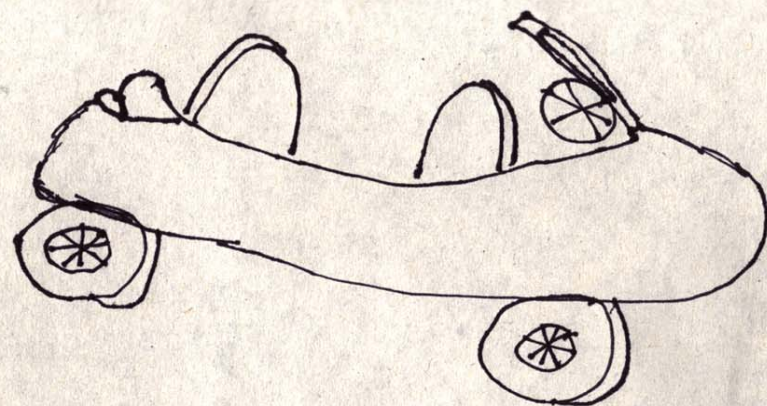




FEEL FREE TO DOODLE



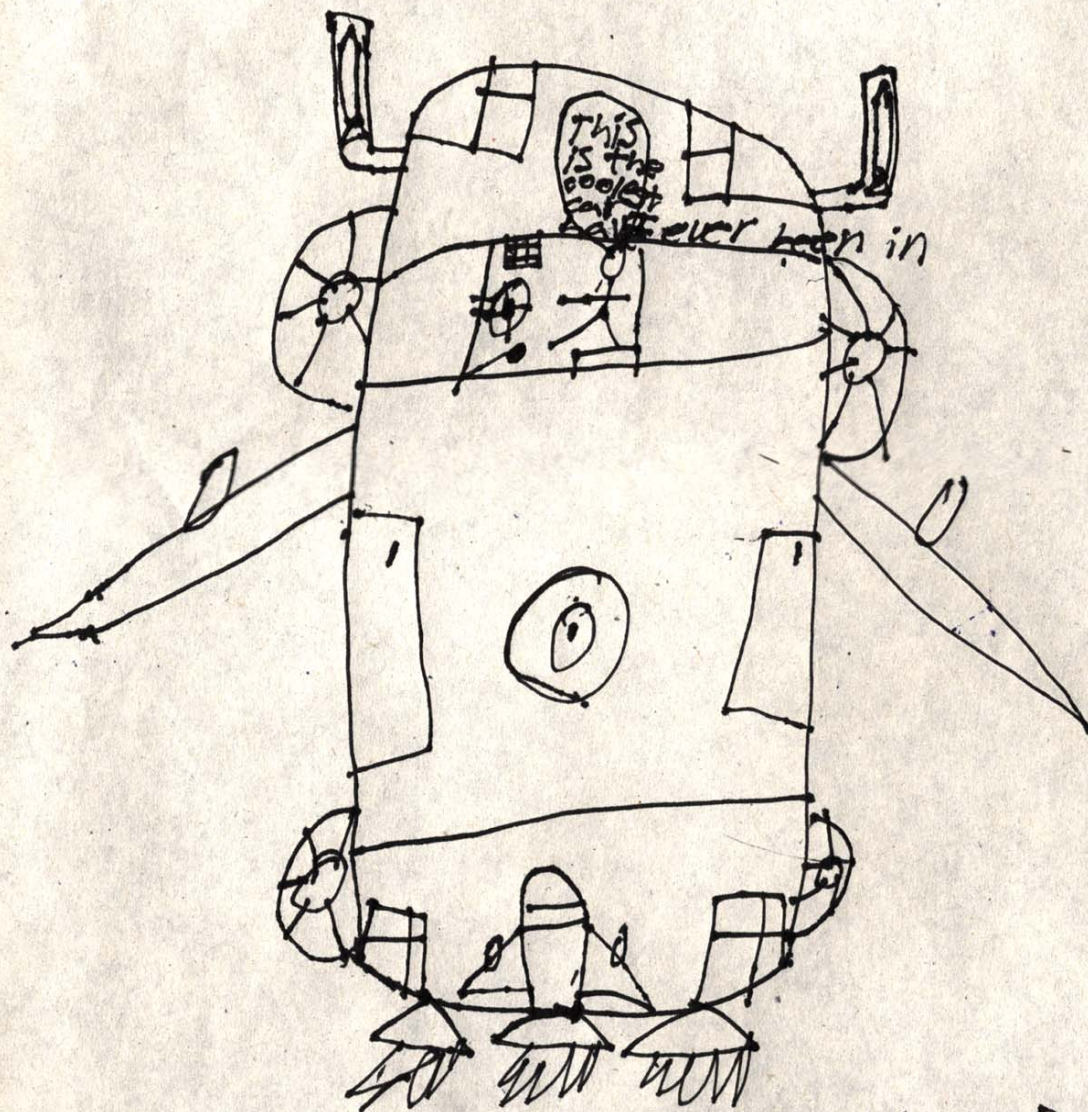
cl



In side of the car, ~~there~~  
there is a button and  
~~what is in the box~~ the  
button works is you push  
it and it gives you anything  
you want.

by Haligh 9





My car can fly up  
to 400 feet then  
can fly for up  
to 8 hours.

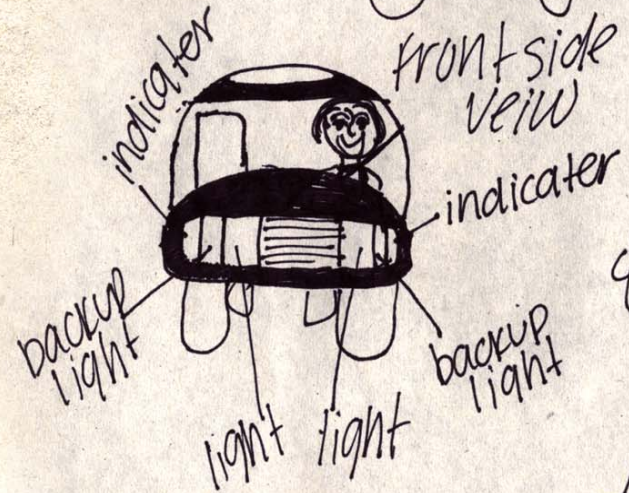
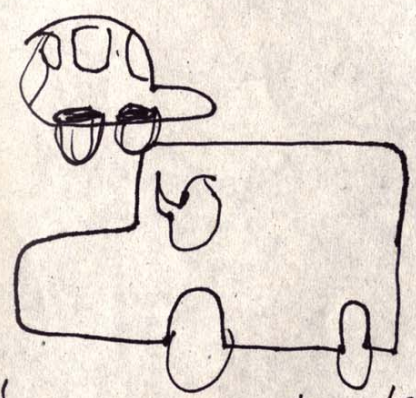
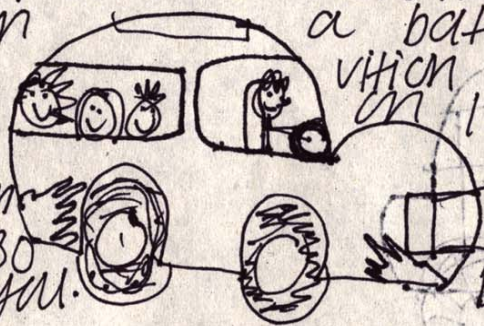
Dylan 8

It has a mini escape  
ship and 3 rocket engines.



The outside is a red curvy shell, nothing that could hurt you when you lean on it. The inside is a all leather, your choice.

The car would be automatic and it would run on a batterie. I would have a tele- vision in the back for when you are on long trips, your kids or whom ever want so you can nag you. ever wouldn't you are driving board and wouldn't it



I Have the coolest car in da world! no one but me has it! LOL!



→  
YOUR TURN

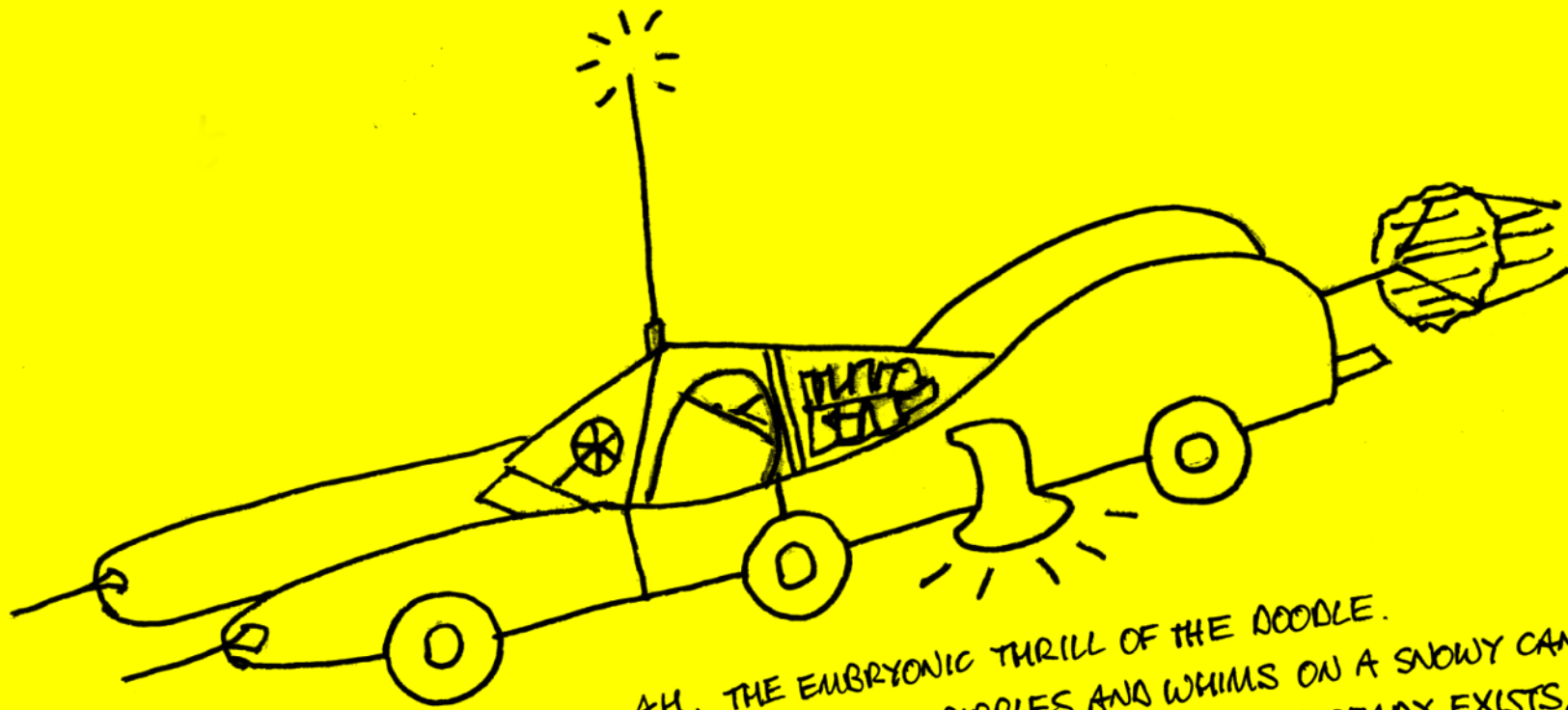




THIS IS THE STORY OF A DOODLE, THAT STARTED LIFE ON A NAPKIN, AND THEN BECAME A DRAWING THAT MADE IT TO THE BOSSES DESK WHO SAID "I LIKE IT, MAKE A MODEL". AND SO THE DOODLE BECAME A 3D MODEL. AND WENT INFRONT OF THE CHIEF EXECUTIVE WHO SAID "WHY NOT? LET'S MAKE IT". SO THE DOODLE WENT INTO PRODUCTION AND INCREDIBLY THE DOODLE, THAT STARTED LIFE ON A NAPKIN, WENT ON TO SELL AN INCREDIBLE TOTAL OF TWENTY SIX AND A HALF MILLION. BUT INSTEAD OF BASKING IN THIS GLORY, THE DOODLE THOUGHT OF ALL THE OTHER LESS FORTUNATE DOODLES, WHO HAD TRIED TO MAKE IT TO THE PRODUCTION LINE ALONG THE WAY, BUT FAILED. AND THE DOODLE THOUGHT TO HIMSELF "I COULDN'T HAVE DONE IT WITHOUT THEM".





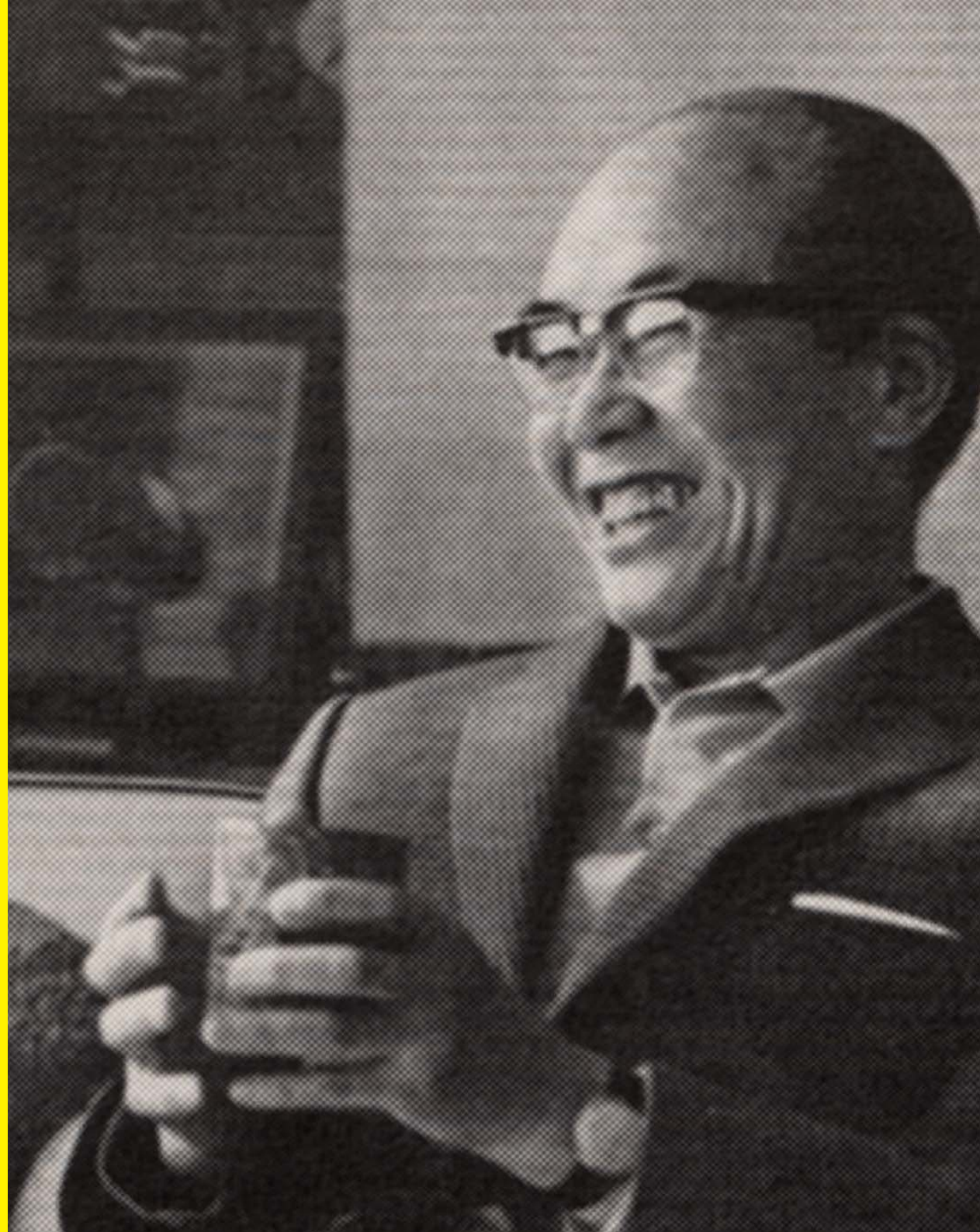


AH, THE EMBRYONIC THRILL OF THE DOODLE.  
THOUGHTS, SCRIBBLES AND WHIMS ON A SNOWY CANVAS.  
A PLACE WHERE NOTHING EXISTS THAT ALREADY EXISTS,  
BUT WHERE THE UNLIKELY, THE INSANE AND THE IMPOSSIBLE CAN FLOURISH.  
WHERE CONCEPTION TO CREATION CAN TAKE JUST 9 SECONDS.  
WHERE A SQUIGGLE CAN CHANGE THE WORLD.  
A PLACE WHERE COMMITTEES DO NOT SIT ON THE LAST THURSDAY OF THE MONTH.  
WHERE NO-ONE LOOKS BEFORE THEY LEAP.  
WHERE EVERYONE'S ALLOWED ANOTHER GO,  
AND PENCILS DON'T NEED RUBBERS ON TOP.  
A NEVER-SAY-NEVER LAND  
WHERE ANYONE CAN FLY.  
AND TO THINK... IF SOMEONE SEES YOU DOODLING, THEY USUALLY  
RECKON YOU'RE NOT WORKING.



" " SUCCESS IS  
99% F  
A I  
L U  
R E

SOICHIRO HONDA





**NO GOOD IDEA EVER HAPPENED  
WITHOUT SOMEBODY STICKING  
THEIR NECK OUT.**





**ONCE BITTEN**

**TWICE DETERMINED**





Make friends with a man who isn't afraid to fail.  
He'll throw one hell of a party when he finally succeeds.



SUCCESS ISN'T HALF AS INSPIRING.

EMBRACE YOUR FAILURES, BUILD UPON THEM.

FAILURE IS MISUNDERSTOOD.

FAILURE ISN'T A WORD TO BE WHISPERED, TO COWER AWAY FROM, TO KEEP HIDDEN BEHIND CLOSED DOORS.

FAILURE IS NOT THE ENEMY. IT IS YOUR GREATEST ALLY.

FAILURE DOES NOT STAND BETWEEN YOU AND A GREAT SUCCESS.

IT IS THE FEAR OF FAILURE WHICH WILL REDUCE YOU TO A QUIVERING WRECK, FROZEN IN THE HEADLIGHTS, A HALF-BAKED SUCCESS.

PUSH YOURSELF, DARE TO AIM HIGH, GO ON, AIM EVEN HIGHER.

BUT, WHEN YOU DO, WHEN YOU SET YOUR MIND ON ACHIEVING SOMETHING TRULY GREAT, ACCEPT ONE INALIENABLE TRUTH. YOU WILL FAIL. YOU WILL FAIL MANY TIMES.

BUT WITHOUT THESE FAILURES AND, JUST AS IMPORTANTLY, THE VISION TO SEE THEM FOR THE MINI VICTORIES THEY ARE, THERE IS NO SUCCESS.

DON'T JUDGE YOURSELF ON THE GREATNESS OF YOUR SUCCESSES, JUDGE YOURSELF ON THE POTENTIAL OF YOUR FAILURES.

WHEN WE FAIL, WE FAIL BIG, BECAUSE EXPERIENCE HAS TAUGHT US THAT FAILING BIG LEADS TO SUCCEEDING BIG.

FAILURE AND THE HOPE IT GIVES, THE INSPIRATION AND DRIVE IT DELIVERS, IS WHAT KEEPS A DREAM ALIVE.

IF YOU'RE NOT FAILING, YOU'RE NOT TRYING HARD ENOUGH.

FAILURE IS AN OPTION.



**WELCOME TO OPTIMISM**





**EVEN SUPERMAN PROBABLY  
TRIES TO FLY HIGHER & FASTER**





IS YOUR PETROL TANK HALF FULL OR HALF EMPTY?  
BEING OPTIMISTIC'S A WONDERFUL THING.  
YOU'LL ALWAYS FIND A PARKING SPACE.  
YOU'LL NEVER GET STOOD UP ON A DATE.  
OP-TI-MIST-IC.

EVEN THE SOUND OF IT CHEERS PEOPLE UP.  
SEE, YOUR FEELING MORE OPTIMISTIC ALREADY AREN'T YOU?  
SO, WILL A CAR EVER BE ABLE TO RUN ON WATER?  
WHY NOT?

WERE YOU THINKING TAP OR MINERAL?  
STILL OR SPARKLING?  
AS A NOD TO CONVENTION, EVERY HONDA COMES WITH A SET  
OF WINDSCREEN WIPERS.  
NOT THAT YOU'LL EVER BE NEEDING THEM.





WHEN YOU GET TO  
THE OTHER SIDE OF THE FENCE,  
ISN'T IT GREAT THAT THE GRASS IS ALWAYS GREENER?





**WOULD WE  
ACHIEVE MORE  
IF WE WORKED  
LESS?**



Take a wrong turn, who knows where it'll lead.





**"Try  
to  
do  
something  
every day  
that  
scares  
you."**

- Kurt Vonnegut





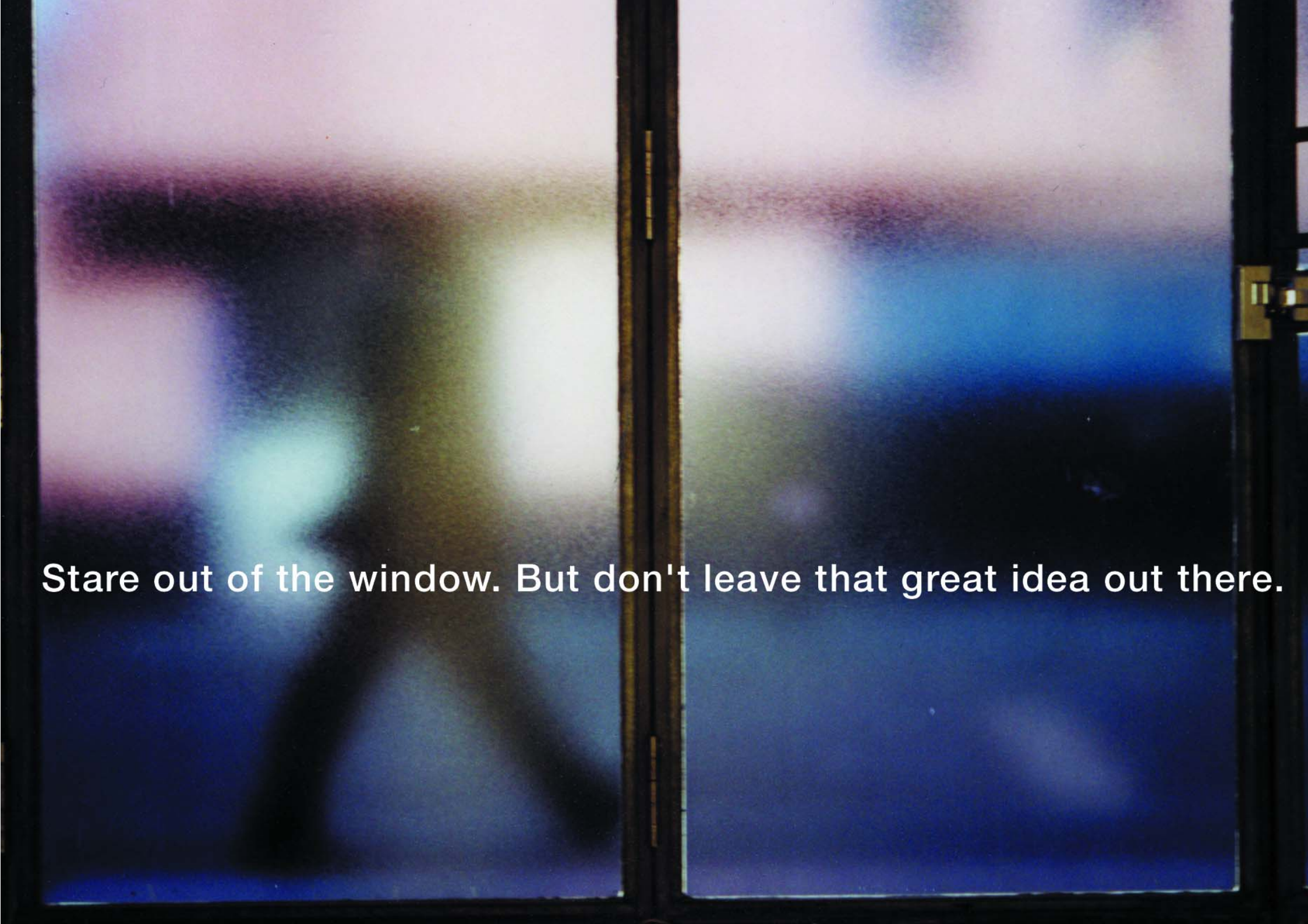


HERE'S YOUR CAR ENGINE.  
RECOGNISE IT? COURSE YOU DON'T.  
WHEN WAS THE LAST TIME YOU EVEN LOOKED AT IT?  
SORRY TO SOUND A BIT NARKED.  
BUT DO YOU KNOW HOW MUCH EFFORT  
WENT INTO PUTTING IT TOGETHER?  
THE PAGES OF DOODLES.  
THE HOURS OF ENGINEERS' MEETINGS.  
THE TESTS, THE DISAPPOINTMENTS.  
PLEASE, GO TO YOUR CAR.  
AT LEAST LOOK ONCE. JUST ONCE.  
THAT SOMEONE'S DREAM YOU'RE LOOKING AT.

THANKS.







Stare out of the window. But don't leave that great idea out there.

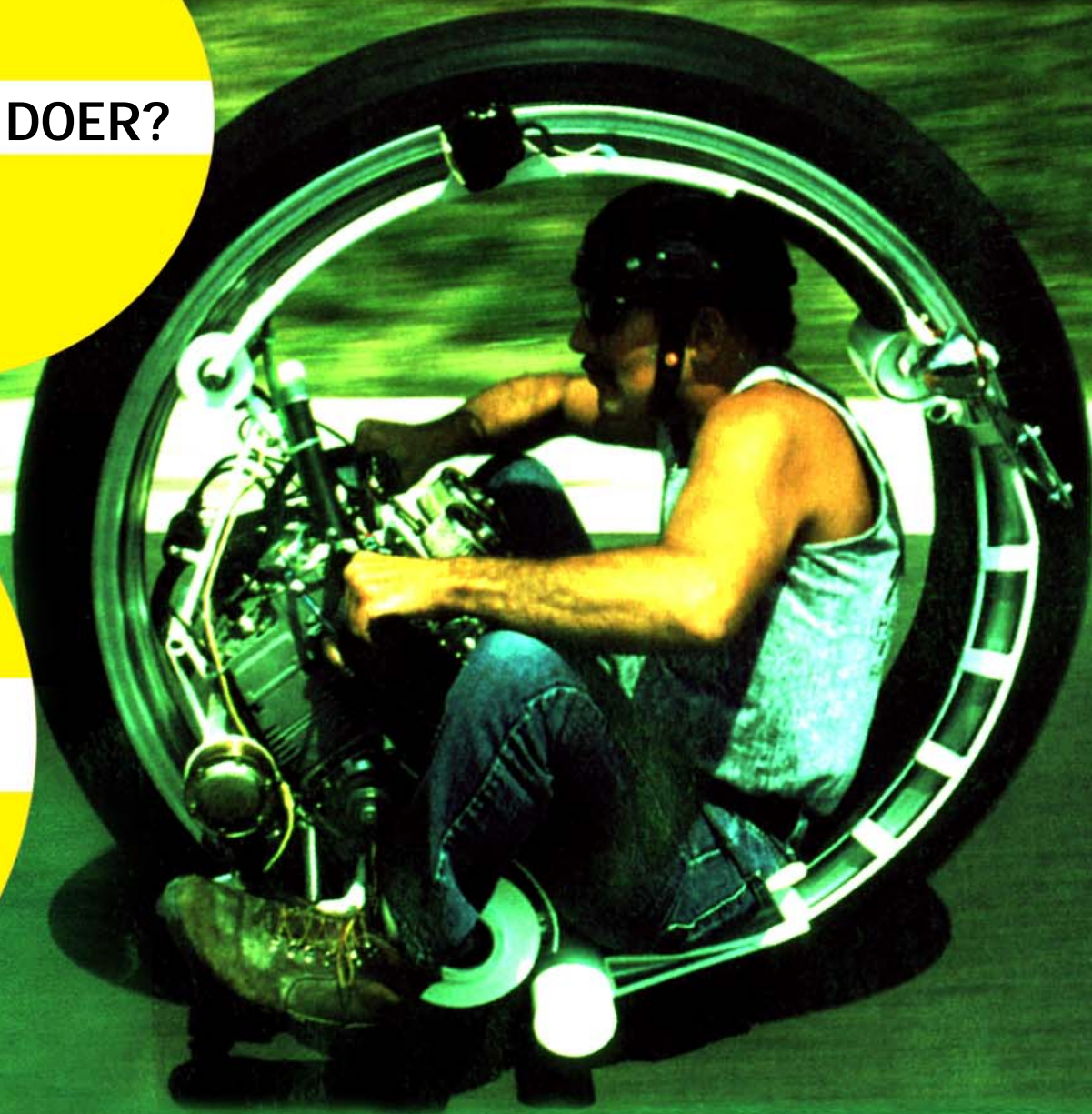


**ARE YOU A DOER?**

DOERS ARE NEVER SATISFIED.  
ALWAYS LOOKING FOR THE NEXT THING...TO DO.  
THEY MAY BE A MINORITY.  
BUT OUT THERE SOMEWHERE ARE OTHER DOERS.  
AND IF YOU SHOULD HAPPEN TO MEET ANOTHER  
DOER,

**SMILE AND SAY HELLO.**

BUT DON'T WASTE TOO MUCH TIME.  
REMEMBER, YOU'RE A DOER  
AND DOERS DO THINGS  
BECAUSE THE LAST THING A DOER WANTS TO SAY  
IS....  
I WISH I'D DONE THAT.





# COPYRIGHT

Nobody's ever copyrighted a dream.  
Oh sorry, you can't have that dream.  
Someone else has taken it.  
Remember, dreams aren't exclusive.  
They're there to be shared. Added  
to. Stretched. If there's something in  
here that inspires you feel free to  
photocopy it and give it to someone  
else. You might just kick-start  
someone else's dream.





**THE POWER OF DREAMS**

## Fair enough, but what about the ads?

Getting to the ads was pretty straightforward once we'd done the book. Not easy, but straightforward. We simply took some aspect of the Honda voice from the book and cross-bred it with an observation about the category.

Thus the Jazz work grew directly out of the 'Welcome To Optimism' idea – combined with the observation that driving is turning into an increasingly aggressive and unpleasant task. Since small cars are supposed to be about fun we wondered what would be an optimistic take on modern driving and hit upon the friendliness and 'road-glow' of the Jazz campaign.

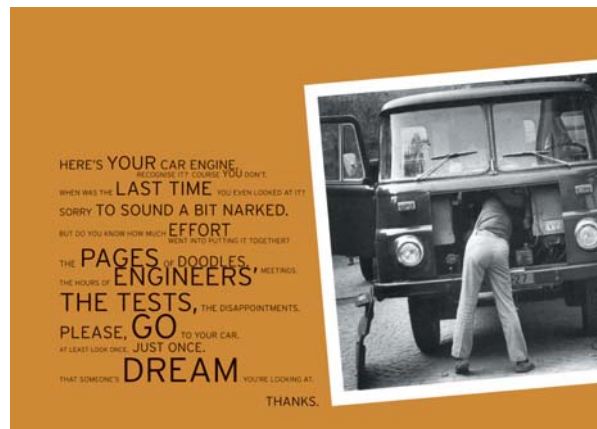
OK Factory and Perfume came straight from the book. Banana was a creative progression of an idea about doodling. Civic grew out of observations about the imaginative openness that Honda has in common with kids.

CR-V came from the spirit of adventure that some of the spreads uncovered. The ad took that spirit and showed it was alive in everyday urban driving.

Perhaps the most interesting example was 'Cog'.

The tonal variety in the book suggested the quietness of the spot; up to that point we'd been very loud, very verbal. Embracing complexity meant doing something different, not something consistent.

This spread taught us there was power in Honda's pride in their engineering. Without it we'd have gone nowhere near 'quality engineering' since its territory has been co-opted by the Germans. This made us take on the challenge.



The book's overall humanity taught us that we had to talk about engineering in a way which was felt; of the heart, not the head. We came up with the phrase 'warm engineering' and brought it to life by talking about the feeling you get when you hit the eject button on a high-quality, oil-dampened, top of the range CD player.

The rest was down to one of those moments of creative magic.

## Hurrah

In the two years we've been working with Honda, sales have consistently beaten industry expectations and brand tracking has been incredibly satisfying. In the latest wave consideration for Honda beat brands like Ford, VW, Renault and Toyota. Honda's voice is now in the public domain, and they're starting to mean more than small, dull, reliable cars.

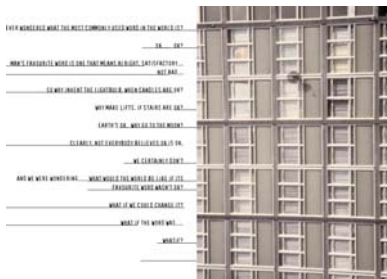
Most of this was down to a fantastic client and agency team and some inspired creative thinking. But we believe the new ways we invented to integrate strategic and creative thinking made a significant contribution. We're very proud.

Isn't it nice when things just work?



Some relelvant examples of creative work

# Book of Dreams



Honda  
OK

This commercial is animated

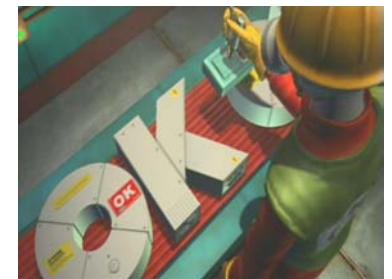
We see workers in a factory stamping white plastic-looking OK's. The OK's are traveling along a conveyor belt. They travel along the conveyor belt through a duct and out the other side. We see the workers putting all the correct components into the OK's as they pass by. We see our hero character, Yamada as he is working at his keyboard pressing the buttons O and K and starting the OK's on their journey. He has been doing this everyday, all day. Yamada then sneezes. His helmet slips and his mask comes off. In sneezing he has blown away all the dust off his keyboard and reveals the other letters on the keyboard. He sits and looks at his keyboard and pauses before writing the words "What If" (we know this by the sound). The machine that makes the OK's starts to shake. Yamada is surprised at the reaction and leans over the conveyor belt. Something then flies out very fast past Yamada, we do not see what it is. As it flies by, in a comedy style it blows off his hat and goggles and shirt, leaving him in a vest. The workers carry on putting the OK components into the "What If" as it flies by. The "What If" then crashes into the duct and stops as it is too wide to go through. We then for the first time see the words "What if" slightly above the conveyor belt and the workers standing around it looking surprised

Over the above action we will hear the following words, they will start about 2 secs into the commercial.

MVO: EVER WONDERED WHAT THE MOST COMMONLY USED WORD IN THE WORLD IS?  
OK...  
OK? MAN'S FAVORITE WORD IS ONE THAT MEANS ALRIGHT, SATISFACTORY...NOT BAD.  
SO WHY INVENT THE LIGHTBULB, WHEN CANDLES ARE OK?  
WHY MAKE LIFTS, IF STAIRS ARE OK?  
EARTH'S OK, WHY GO TO THE MOON?  
CLEARLY, NOT EVERYBODY BELIEVES OK IS OK.  
WE CERTAINLY DON'T.  
AND WE WERE WONDERING... WHAT WOULD THE WORLD BE LIKE IF ITS FAVORITE WORD WASN'T OK?  
WHAT IF WE COULD CHANGE IT?  
WHAT IF THE WORD WAS...  
WHATIF?

TITLE: HONDA. THE POWER OF DREAMS.

# Advertising



# Book of Dreams



Honda Jazz  
Bus Lane

The new Honda Jazz pulls up behind a line of illustrated cars at a set of traffic lights. On the inside we see a completely empty lane with the words BUS LANE written on it.

VO: Is your car a bus?

The illustrated driver of the car in front of the new Honda Jazz suddenly lifts up his whole car as if it were a skirt and tiptoes down the empty bus lane. The Honda Jazz calmly moves down a space.

VO: Is it big and red?

Another illustrated car in front of the Jazz sees what is going on and follows suit by picking it's skirt up and tip-toeing down the bus lane. Again the Jazz calmly moves up a space. As soon as it does the next illustrated car is off down the bus lane.

VO: Are you providing an essential public service?

At this point from his hiding place behind the traffic light pole, a large illustrated policeman appears. He flags down all the offending cars.

VO: No, didn't think so.

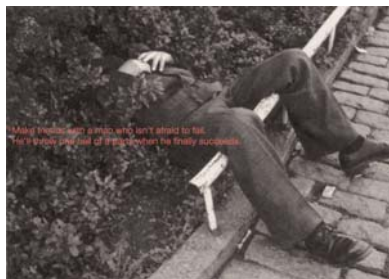
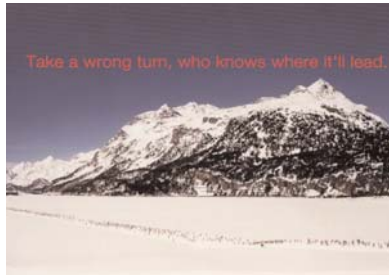
The traffic lights turn green and the new Honda Jazz moves off leaving the offending cars behind.

Title: The new Jazz  
Honda. The Power of Dreams



# Advertising

## Book of Dreams



Honda  
Adventurous

This film is about the beauty and magic of the everyday. But we just don't see it anymore. Because it's our everyday, and nobody believes that that could possibly be exciting to anyone else. We want to capture in a witty, moving and meaningful way, how magical and strange the everyday can be. The way American Beauty managed to make watching a plastic bag the most amazing thing you'd ever seen.

We will film the ordinary Saturday morning of a person driving around Orpington in a Honda CR-V. We will project this film in a small town in a Mexico, a place a world away from Orpington, and film the locals as they watch it, fascinated by how adventurous and interesting the everyday in Orpington seems to them.

MVO: WOULD YOU CALL YOURSELF ADVENTUROUS?

PERHAPS YOU'RE JUST NOT AWARE THAT YOU LIVE IN ONE OF

THE MOST INHOSPITABLE PLACES ON EARTH.

WHERE PEOPLE FIGHT OVER PARKING SPACES,

AND IDIOTS CROSS WITHOUT WARNING.

A PLACE WHERE YOU MUST EDGE OUT GRADUALLY,

KEEP YOUR DISTANCE,

AND OFFER UP PRAYERS TO THE GOD OF TRAFFIC LIGHTS:

PLEASE STAY GREEN, PLEASE STAY GREEN

OF COURSE YOU'RE ADVENTUROUS.

YOU JUST HAPPEN TO LIVE IN ORPINGTON, THAT'S ALL.

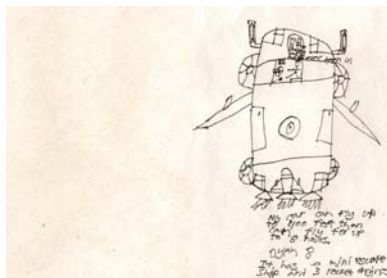
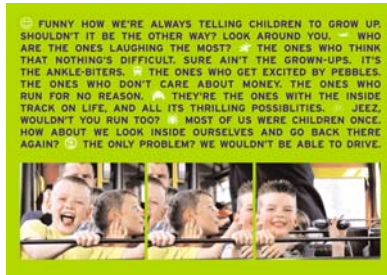
TITLE: THE NEW CR-V.  
HONDA. THE POWER OF DREAMS

## Advertising





# Book of Dreams



Honda  
Play

(Music throughout)

We see a number of small children playing in a white limbo set. They are playing with dozens of different coloured shapes and objects. Big objects; small objects; soft, squidgy and bendy objects.

The objects are all the same shape and size as car parts from a Honda Civic.

There are four life-size tyres, made out of foam, each a different colour. The kids roll them and squidge them and stack them and sit on them. There are car doors in orange plastic with a big hole where the window would be. One of the kids passes through a door, then steps out of it at the bottom.

There is a big, engine-shaped, knobby thing with all sorts of bits and bobs sticking out. The whole thing is made out of soft, multi-coloured shiny vinyl. The kids climb all over it, grabbing and pulling out various bits. There are four pink foam seats that have been up-ended and turned into a little camp. There's an exhaust system made of a long green plastic tube, with occasional fat bits.

We see red plastic gear sticks; blue squidgy steering wheels; yellow foam mats; handles; handbrakes; funky big-numbered speedometers; weird funny-shaped things; and a flat colourful dashboard full of all manner of controls and switches (it looks not unlike a baby's early-learning activity centre). There's even a big, soft and wobbly bodysell shape (no windows or doors). The kids are running through it.

We watch as the kids play happily with all this wonderful stuff, getting all excited by these objects.

Garrison: WHY DO WE HAVE TO GROW UP?.

WHAT IF WE LOOKED AT EVERY LITTLE THING WITH THE SAME  
EXCITEMENT AND IMAGINATION AS A CHILD?

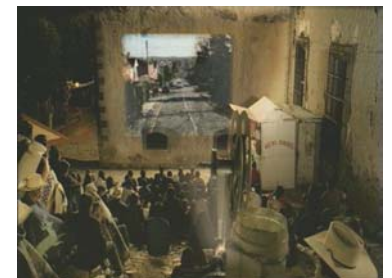
YOU NEVER KNOW, WE MIGHT LEARN SOMETHING.

We cut to the same limbo set, now empty. All the soft car parts pop rapidly on screen, in the place they'd be in a car. It turns into a new Honda Civic.

Title: The Civic.

Honda. The power of Dreams.

## Advertising



## Book of Dreams

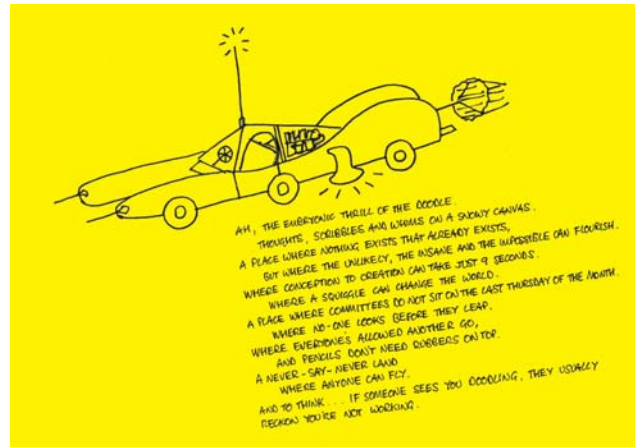


## Advertising



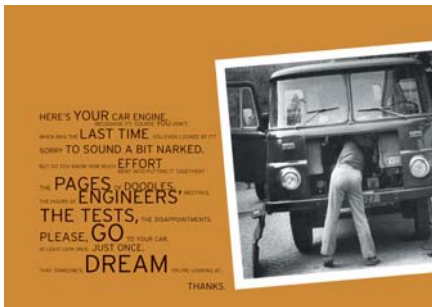


## Book of Dreams



## Advertising





## Book of Dreams

## Advertising

Honda  
COG

This ad sees a series of car parts from the new Honda Accord knocking into each other causing an intricate domino effect.

A small cog rolls along a plank of wood, eventually knocking into a larger cog which itself knocks onto a cog perched on the end of the plank.

The cog drops onto a crank shaft which rolls round and into an exhaust pipe. The exhaust pipe turns slowly and knocks an engine valve which is laying on a bonnet.

The valve rolls onto another valve which rolls onto a third valve. The third valve rolls off the bonnet and onto a bolt which is pinning down a flexed dipstick. The dipstick flicks up and into a radiator balanced on it's side.

This tips the radiator balance and it falls, knocking into a wheel. This sets the wheel rolling towards three more wheels all lined up on a ramp going up hill. The wheel knocks into the first wheel on the ramp and this wheel travels up the ramp due to the fact that it's weighted to go uphill. It knocks into the next wheel which knocks into the next wheel and then into a break disk.

The break disk falls off the ramp but its fall is broken by a seat belt. The weight of the break disk pulls the seatbelt which is connected to a folded seat. The folded seat turns from flat to upright with the weight.

When the headrest moves to its upright position it knocks a windscreen wiper suspended on a break cable above the seat. The windscreen wiper is on a pulley mechanism and this sets it off down the cable, spinning as it goes.

It knocks into an oil can, tipping it over and spilling some oil onto a weighted ramp below. The weight of the oil tips the ramp and four springs from the other end come rolling forward, slowing momentarily in the oil before continuing their journey off the ramp and into an engine block.

The engine block is on one end of a see saw and the weight of the springs tips the see saw. On the other end of the see saw is a car battery and as this goes up it connects with a connector which sets off a fan on wheels.

When the fan has built up enough speed it moves forward, gaining momentum and breaking from the electrical wires. Moving freely, the fan knocks into a piece of break fluid cable with a nut at the top. The nut travels down the cable and onto a balanced exhaust. This sets the exhaust rolling.

This is the first minute.

The exhaust rolls onto a contraption containing a break pedal and the pedal flings a piece of rubber into the air. The piece of rubber hits a wheel balanced on top of an upturned front half of an Accord.

The wheel falls off and lands in between two break disks. Running between the break disks is a cable and the weight of the wheel landing pulls on the cable. This releases a long rod the cable was holding and the rod springs up, tipping a piston.

The piston knocks down onto another piston and this piston knocks a piece of metal tubing, setting it rolling along a piece of wood. The piece of wood runs through an Accord front door with the window closed, which hinders the tube's progress. But the tube rolls over an electric connection which lets the window down and the tube continues on its way.

It comes to the end of the piece of wood and lands on a sprung handle and is gently lowered onto another handle and then onto a car battery. This causes an electrical connection which makes the windscreen sprayers spray out water.

The water lands like rain on a windscreen lying flat on the floor. About half a foot further on are the wipers which react automatically to the rain hitting the windscreen. The wipers are connected so 'walk' along the floor until they knock into a hand break which releases a rod which is holding up a giant mobile made of windscreens hanging from the ceiling.

Thus released the mobile starts spinning round. The wind created from the spinning blows over a balanced piece of the breakdown equipment, releasing a small tube of iron which rolls into a dampener spring.

A metal tube is perched on top of the spring and starts rolling down it until it connects with a car battery, causing an electrical connection.

The dashboard of the Accord lies next to the battery and the connection activates the CD player which sucks in a waiting CD.

Music starts playing and it is coming from a field of speakers set up on rods. Above the speakers is a windscreen perched on legs. On top of the windscreen is a dampener. The vibrations of the music cause the windscreen to shake and the dampner rolls off onto a clutch pedal.

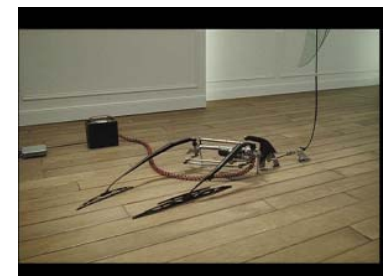
The clutch pedal releases a hydraulic system and the upward movement pulls a cord which lowers a sparkplug onto an Accord car key.

The button on the key is pressed and sends an infra red signal to the boot of the new Accord estate. The estate is perched on a finely balanced ramp. The closing of the boot tips the balance of the ramp and the car rolls down.

GARISSON: Isn't it nice when things just...work?

The car rolls over a trip wire which releases the boot concealer. The boot concealer unfurls like a blind revealing the word Accord. The car comes to a standstill by this. Cut to super.

SUPER: Honda. The power of dreams.





Word count

APG entry (minus synopsis) 2000 words

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