

*Lloyd.*  
IMAGES

TRANSAT RACE 2016





## THE PHOTOGRAPHERS

Two key things unite us all. Our ultimate passion for capturing the moment, and creating beautiful shapes and images that make you stop and look. We as team would bring the highest calibre of creative imagery and a modern take on the tradition and history that this yacht race embodies.

The photographic team would be :

**Mark Lloyd** (GBR)

**Vincent Curutchet** (FRA)

**Jesus Renedo** (ESP)



## THE TRANSAT RACE 2016

East - West "SOLO" in the North Atlantic. The freedom race to NYC. A challenge similar to exploration - one sailor and their yacht crossing the Northern Atlantic - a race steeped in history and innovation, pushing both physical and technological limits to the maximum.

### IDEAS

When you take an open book and start to look at how you could capture a race of this nature, many things stand out: the sailors, their state of the art machines, and the marriage, between them; a bond and way of life with their yachts. It's a story I think is central to the race and one I would like to illustrate.

The old stock images of the past editions, show the sailors that took part in the race with the simplicity of black and white highlighting their joy their pride in their yachts and their emotion at being part of this race.

This race really stands out more than any other race as a historic but timeless race. I would concentrate on finding a way to replicate the class, quality and emotion of the past in a modern format to show this.

### PRE RACE:

If Loick Peyron races the Pen Duick 2 yacht as mentioned it would illustrate the history perfectly. My plan would be to put together a selective shoot of him in France with a small group of the favoured sailors (Open 60 and Ultimate Classes).

E.g. start with a classic shoot on board having breakfast, coffee and looking at charts etc (the old way) with the group heading out for a training day and comparing old and new, talking, trimming, sailing as a group. The roles would then reverse onto their newer ultra modern equivalent, with Loick onboard sailing with them. These images could make a storyboard style reportage shoot that can be used together or stand alone.

I would propose a day and night shoot with Loick, and if budget allows, the same with the top two ranked in each class, this would give us "real" content from close up and would create a powerful story. We would need to choose key players in the race and work with their teams to arrange time with them training onboard prior to the race start. If we give each group a small collection of pictures it could work all round in terms of promoting the race.

### PROLOGUE PRE SHOOT & IMAGE BANK:

Until the location for the prologue is defined it is hard to specify finer details, but in principle it would be great to shoot in rough water to get stock images of each of the boats as they pass a specific point on route to Plymouth. The ideal option would be to place a waypoint or virtual gate and have a heli on standby. Also shoot from a RIB during the build up and race start.



## GROUP PICTURE IN PLYMOUTH:

The ultimate achievement would be to have all the skippers in black tie or 'super smart' and 'classic'. This makes the shoot all about the people as opposed to a miss-match of team gear and colours: a united group, taking on a classic challenge. With that kind of image we are creating a newsworthy story and making this race different. I'm sure it's not an easy sell in to the competitors, but it would be very different and would stand out from other races...a cool/stylish timeless image, one that would be remembered and equally appealing to a wider market outside sailing. Nobody has done this, the race suits it and in a way deserves it.

**Two locations** - Royal William Yard or depending on the number of entrants onboard Pen Duick.

## RACE VILLAGE:

Crowds with yachts and sponsor branding, local culture and entertainment, competitor interaction with the visiting spectators and shoreside activities.

## RACE START:

1. Dock out and goodbyes as the sailors leave for the start line
2. Boat to boat action as the multiple classes cross the start line
3. Ariel imagery (working alongside a TV crew) as the classes cross the start line and sail west into open water
4. Onboard, it would be great to explore and work with you on remote "GoPro's". Set up one or two cameras onboard that shoot an interval sequences just before the start line, this would allow us to show the frenetic build up and crossing of the start line. They could be placed into a small peli box and thrown to the shore crew and processed once ashore
5. Travel west with the fleet on a suitable boat and cover the fleet until sunset and then again at first light should the weather permit. Pull into Falmouth or a suitable port and edit and upload content

## RACE FINISH:

Top 3 finishers from each class. Winner of each class with the a trophy/champagne near or with a known NYC backdrop (ensure subtle sponsorship branding).



## MARKETS

Lloyd Images and the photographers working with me during The Transat would place imagery worldwide in print and digital formats to our established

worldwide network of media. This combined with our partnership with GETTY images would ensure that the following key target markets are fully covered:

*UK, France, USA, Europe and Worldwide*

## DISTRIBUTION

**Social media** - watermarked images would be wired from both on and off the water for instant use in a variety of social media platforms

**Library** - we would work with OC Sports to create a comprehensive library and image bank. All images would be captioned and key worded to optimise worldwide SEO's

**Plymouth** - an edit suite with an onsite editor and distribution

assistant would be set up in Plymouth to run pre race and race start operations

**The Race** - content in from the race can be re-worked/up sized and distributed in line with live stories as they evolve

**Teams** - it would be ideal to share an edited collection of pictures from the event with teams, this gives them content to promote the race and works well in terms of access to team life

## FEES

Pre Race - 7 days in France

Prologue - 1 day, 2 x photographers. Boat to boat and heli

Race start - 2 x photographer 4/5 days

Editor at race start - 3 days

Runner and distribution assistant for race start day and build up, 2 days

Finish - days TBC

Finish - One photographer on standby working with OC Sports in NYC covering each of the finishers, uploading live for social media from on the water and then editing and distributing as soon as the crew are ashore. Days shooting would be charged as normal and all standby days at £95 per day.

Daily Photographic fee - £680 per day

Editor - £300 per day

Distribution Assistant - £180 per day

Standby days at the race finish £95 plus per diem



## OUR WORK

A collection of images on the following pages are a sample of the style and imagery that highlight our work within the events and classes proposed for the 2016 Transat Race. We would work OC Sports to develop ideas, plan and create a complete story through the imagery captured. Carrying on the legacy of The Transat Race with the historic element of the challenge providing a strong lead in images.



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THE PUBLIC









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THEIR HERO'S





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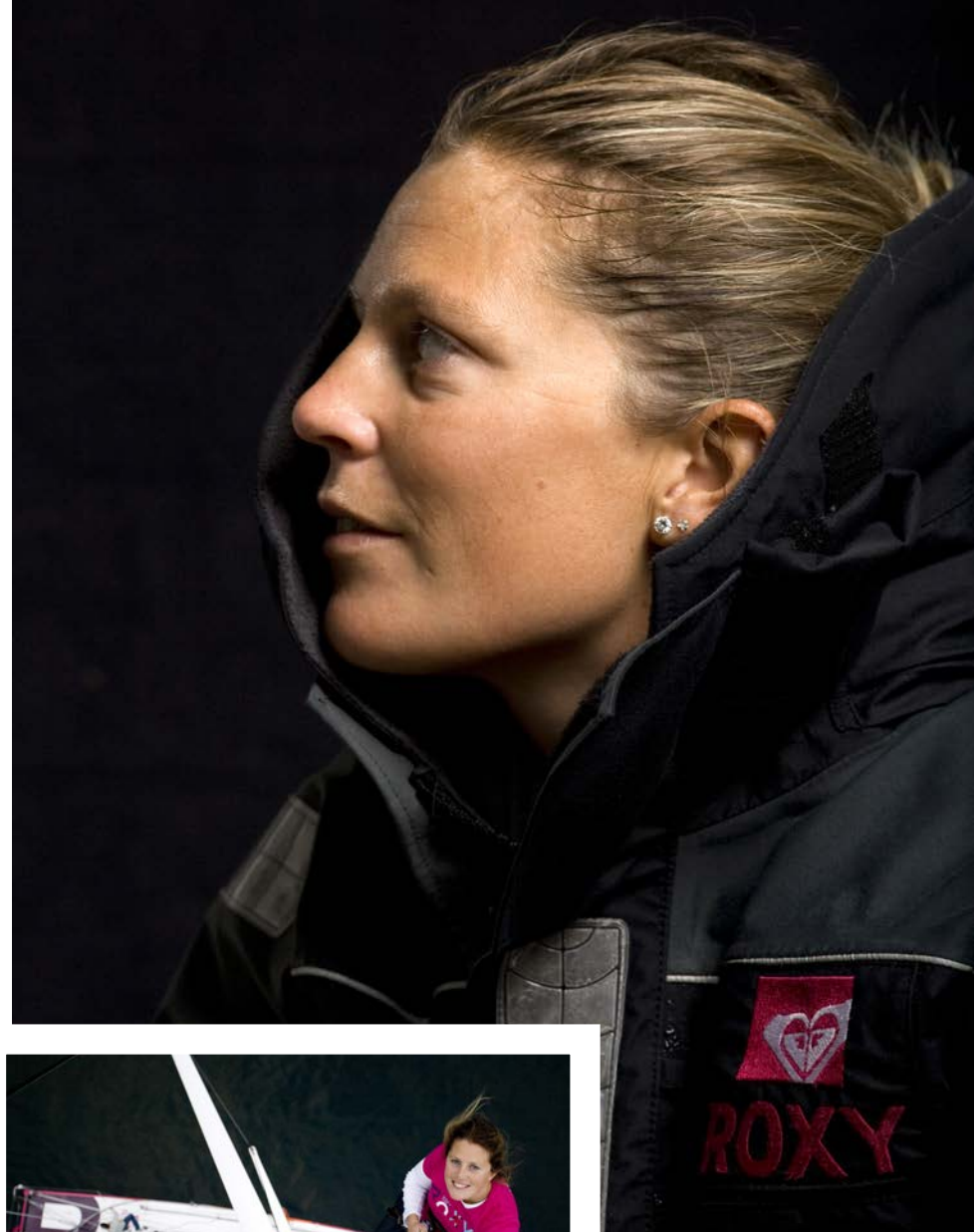
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# THE TRANSAT RACE





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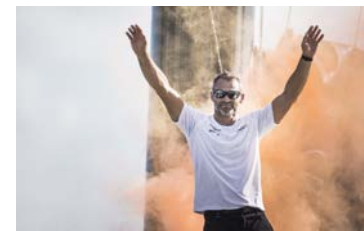
RACE VILLAGE





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