

Casting – Publicidade Nike

Iremos fazer um casting na próxima semana (local e data por confirmar mas possivelmente quinta-feira dia 8 de Agosto) e para esta mesma publicidade e procuramos:

Mulheres- **Atletas ou praticantes assíduas de natação**, entre os 18 e 25 anos.

Devem ter um corpo elegante e tonificado, com capacidade de resistência.

Este é um casting multi racial: Latina, Escandinava, Asiática ou Africana, para criar um universo abrangente na imagem da marca.

Ver imagem e descritivo em anexo

Acção:

Está sozinha numa piscina a nadar. Quando faz uma viragem, repara que de repente está cheia de nadadoras à volta e numa competição em mar aberto. Começa a nadar mais rápido para passar para a frente. Mergulha estilo free dive e quando vem à superfície, está numa prancha de surf a remar para entrar numa onda.

Nota:

1. Para o casting que iremos fazer, o que irá ser preciso é que as atletas façam a parte da natação e eventualmente possam mergulhar na zona mais profunda da piscina.

2. Não é obrigatório as candidatas saberem fazer surf ou mergulho de apneia. É importante mesmo que saibam nadar bem, o resto, quem souber, deverá referir isso como pedido

na apresentação da candidatura.

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Datas de filmagens e valores.

Datas de filmagens: 26 a 3 de setembro, onde precisamos de ter a tua disponibilidade entre 3 a 4 dias, se tivermos de viajar (dentro de Portugal)

Data de casting: 5 de agosto, 2ª feira, ainda por confirmar a hora e local.

Prova de roupa, com data e local ainda por determinar para quem ficar seleccionada para o trabalho

Direitos de imagem:

6 meses para Europa, Para todos os meios, TV, Internet, etc. + Uso de imagens fotográficas tiradas do filme para PLV (Pontos de Venda Local) + Revistas e Editoriais para Imprensa + Making of em filme e fotografia/ P.R- circuitos internos como reuniões, eventos tudo relacionado a relações públicas da Nike. Este último item pode ser utilizado para sempre.

Os 6 meses contam a partir da primeira emissão em TV.

Existe uma opção para comprarem um segundo e terceiro período de igual tempo (6 meses) que não está contemplado neste valor. O cliente se optar por ter no ar mas dois períodos de 6 meses terá de pagar um valor semelhante ao valor dos direitos de imagem.

Existem também outra opção para fotografia feita por um fotógrafo, algo mais profissional, que se for para avançar, tem um valor adicional aos que estão aqui descritos.

Existe também uma opção para o território americano o que é outro valor acrescentar. neste momento envio-te o que está perfeitamente definido e aprovado.

Valores:

- 500€/Dia de Sessão (multiplica-se este valor pelo número de dias de gravação)
- 50€ Prova de roupa (Se necessário)
- 50€/Hora extra (máximo de duas horas por dia e cobrado a partir de 12 horas de gravação).
- 250€ Dia de viagem (caso seja necessário viajar em Portugal)
- 3.250€ Para os direitos de imagem acima referidos.

Estes valores são pagos após execução do trabalho, contra recibo verde ou outro válido.

O casting e valores referidos são para um dos personagens principais, havendo ainda outros valores e possibilidade para ficar seleccionado como "duplo" (imagem não reconhecida)

Como se candidatar:

1º preencher a ficha de casting:

- <https://docs.google.com/file/d/1CfVRS0XpA05W5UANdnDAqeEOeqMnUGain4CtPX3CL6S-tJeagcIPkv5BWI9/edit?pli=1>
- 2º Enviar ficha preenchida juntamente com fotos de corpo, outra de rosto e ainda se tiver a praticar a modalidade referida
- 3º Enviar para nuno.pinheirodemelo@gmail.com e catarinaalvim@gmail.com (candidaturas até domingo dia 4 de Agosto preferencialmente)
- Por favor referir no assunto do mail "Nike- personagem principal natação" ou se for o caso "Nike- personagem principal natação/surf "
- 4º entraremos em contacto com os candidatos pré-seleccionados para combinar local e hora para casting

Qualquer duvida que possam ter não hesitem em entrar em contacto. (contactos em rodapé)

A informação deste mail é confidencial, pelo que não pode ser divulgada em redes sociais ou sites.

Nas redes sociais apenas pode ser partilhado o seguinte link:

<https://www.facebook.com/media/set/?set=a.593342667384953.1073741828.176148879104336&type=1>

ou consultar a seguinte página:

<https://www.facebook.com/pages/OUTCAST/176148879104336?fref=ts>

Mob: [+ 351// 936 192 080//](tel:+351936192080)

email: nuno.pinheirodemelo@gmail.com
www.pagelocation.com

MOVE MORE

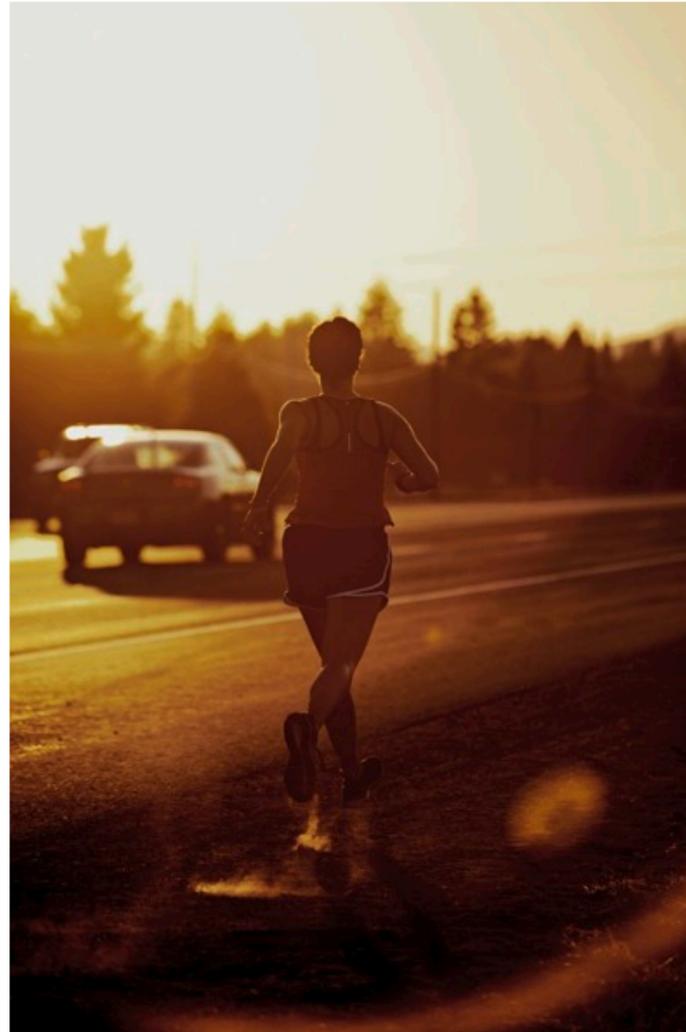
NIKE WOMEN
FIRST THOUGHTS / ADAM BERG



OVERVIEW

Women may be more selective about their competitive nature, but they're no less competitive than men when it comes to sports. I'd like to invent a new set of rules for Nike "Possibilities," a world where the everyday escalates into the nearly impossible and heroine athletes fearlessly meet unexpected challenges with determination and a touch of humour. The inspiration will be that passion and sport can take you where you never dreamed.

We want to begin each scenario quite normal and then push it and push it as the VO prompts the athlete with a playful challenging tone. The sport seems ordinary at first until it takes you into the beautiful. I'd like to dive into each specific sport and look at it from every angle to develop a unique cinematic context that visually escalates. We can then capture how the athletes feel when challenged in these settings. The perceptible internal shift always brings us back to the truth, even if the moment is beyond everyday possibility. At end, the film should be a rallying call to women athletes at every level, something exciting, smart, and exceptional.



APPROACH

The possibility to transition from the everyday to the spectacular always exists in a Nike world, but we also want personality and humanity in the film. This comes from identification with the hero characters: the three women are parts of one female archetype.

We're not showcasing the brand; our heroines live Nike "Possibilities." We want to get a feeling for them in the scenes to understand and appreciate the entire journey of the film. If we see a woman on a mountain, we know it's "her." If we see a woman in tennis clothes, we know it's "her," even if the "her" is a different athlete. If we develop the three to have the affect of one great character, then we see how you can live your life and enjoy it. You don't necessarily have to specialise in something - just be active.

One thing that would really benefit the film is to be close to the main characters. We will always be with them for the reaction. Whether in a panoramic landscape or a close-up on a foot or hand, we'll know it's "her" by how we shoot her. We follow the journey through the possibilities put in front of her. We'll know she's the one facing Sharapova, for example, without having to go into the back and forth of a tennis match.

I'd like to capitalise on each personality and focus on who she is, what she's doing, and how she's doing it. Her reactions to the escalating action are grounded, as she knows she has it in her, but the touch of humour in the VO goads her to grab it by the horns. We'll follow this same trajectory through each chapter.

As the main character of her own sport story, the heroine dictates what we see and where we move. She's looking somewhere, she reacts, and the camera turns to see what she sees. We are secondary to her, and we focus on her reactions, rather than her passively reacting to what we already know is happening. Little incidents up the tempo, and she takes what happens as a challenge. We can afford pauses in all that's going on. We can make one or two intricate camera moves to shift direction, but more than anything, we rely on the narrative to bring us forward with simple straight cuts.

Each heroine takes us by the hand, and we follow her through her story. It's like the passing of a baton in a relay race - seamless and forward moving.

The transitions will be subtle and unobtrusive between the scenes. There's no super magical effect. They are based on speed, motion, and attitude generated by our protagonists. They quickly find themselves in each new scenario and adjust to meet it. We can tap into the emotion to transition to the next stage, as the narratives flow into each other. The woman athlete is the glue. Some scenes will be more extreme than others so we can dip in and out of the intensity as well as appreciate the humour of the situation. One might trip in a moment while another gasps for breath, but they always find themselves and push forward.



NARRATIVE EXAMPLE

[This is a blue print for now, as I'd like to keep the script in development. Locations and Nike athlete availability will influence how some of the scenes go. The point is to first set up normal, and then introduce elements into the situations that make them weirder. This is the basic thinking for the film, and then we will develop it further.]

“If you can run late.”

A woman is running to catch the bus, and a flurry of snow slightly obscures her. Sort of like this example: [LINK](#).

“Run here.”

She's running on a dark track.

“Run there.”

She looks over her shoulder and starts laughing. We cut out and she's running semi-naked with friends on the beach. Track with her on the beach. 4 Nigerians in tracksuits overtake her. You stay on her face as they run past. We're with her, and she's like “What?”

“Run a race...”

The Nigerians overtake her, and she starts running fast.

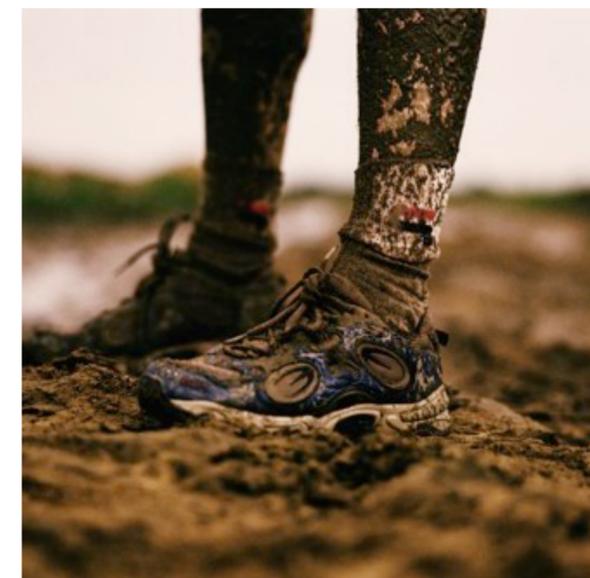
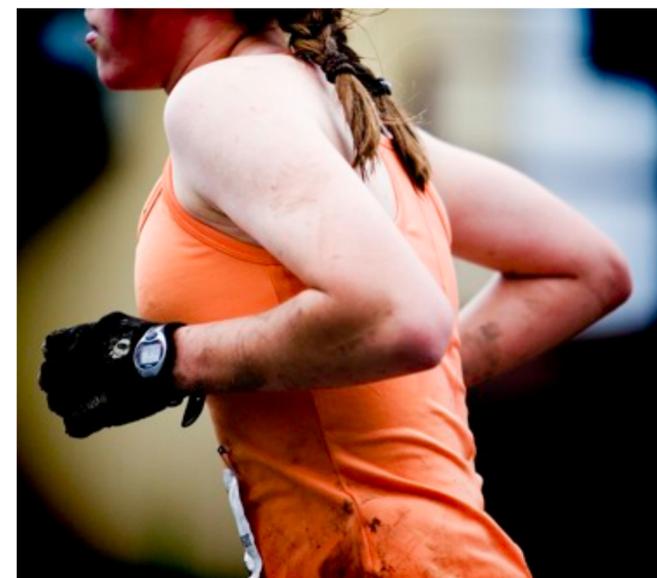
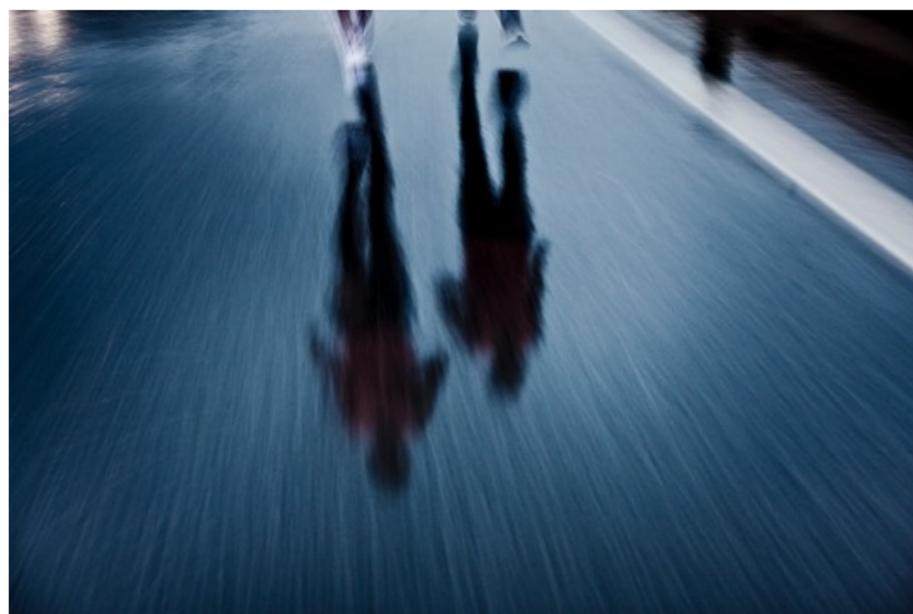
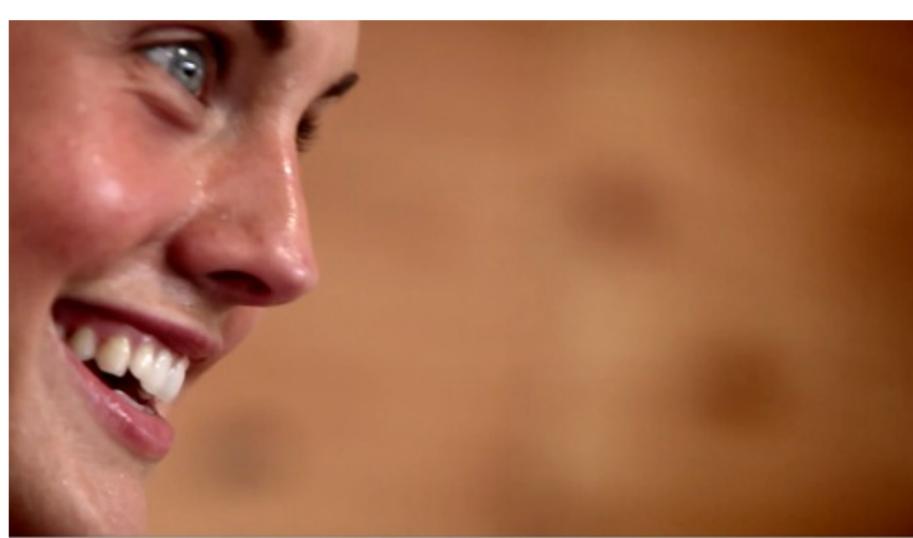
“No, a real race.”

We see the determination in her face. She picks up the pace to run really hard. Cut wide to see she's chasing other runners up a mountain in an ultra-race. Go from the close vicinity with her to being up on the mountain. She's slowing down, heaving herself up on to a rock.

“Now run a bath.”



“If you can run late. Run here. Run there. Run a race...No, a real race. Now run a bath.”



Then cut to her lowering herself into a bathtub. Covered in dried mud and still wearing her kit, she lowers herself into a hot bath.

We see her face underwater. Then she's coming up and another woman's face breaks the surface. She opens her eyes, and she's back paddling in a community pool.

"If you can swim a lap."

She turns around and a hundred swimmers are racing towards her in an open water race. She's now like, "Oh crap!" And she's swimming like mad with them.

"Swim another. Swim faster."

She's paddling alongside other competitors.

"Swim deeper. Get out of your depth... "

She's paddling, and we get closer to her, and we see she's lying on a surfboard paddling. She gets up as the wave comes in.

"Better get moving."



"If you can swim a lap. Swim another. Swim faster. Swim deeper. Get out of your depth...Better get moving."





She's looking over her shoulder, and we hear the wave rising. Then another woman looks like "Oh no!" and a volleyball is coming towards her. She smashes it.

"If you can hit this."

An intense, sweaty beach volleyball game. Our woman jumps up to spike the ball.

"Hit that."

She lands on a smaller court. And she's like, "Cool, I'm in a tennis tournament." Some people applaud her.

"Hit the circuit."

People fall silent, and look intently to the other side. She's like "what now?" and it's Sharapova looking pissed on the other side of the net.

Commentator: "Good luck hitting that!"

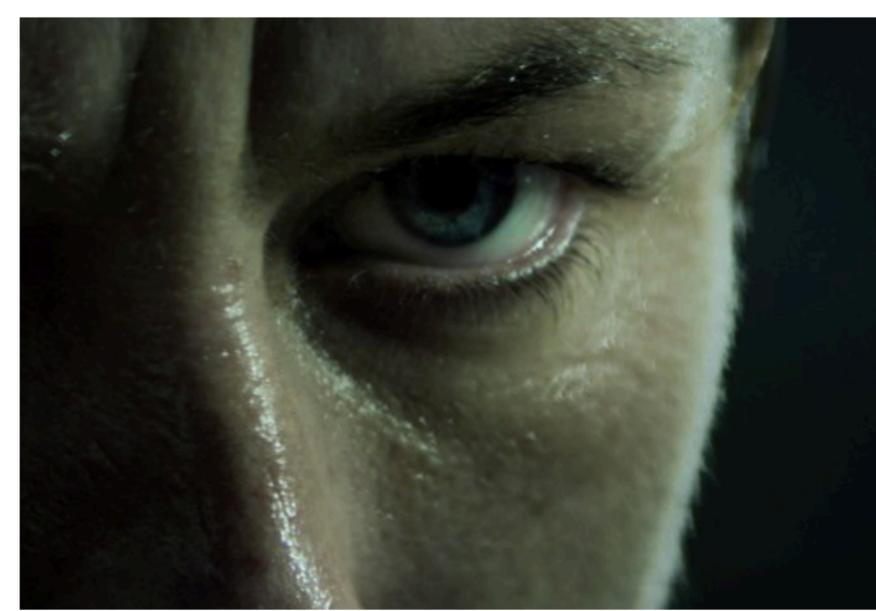
Maria Sharapova sends a driving serve in her direction.

TITLE: Just do it. Swoosh.



"If you can hit this. Hit that. Hit the circuit...Good luck hitting that!"





TONE & LOOK

The action should be top-notch and always dialed a bit higher than normal; however, the VO has a whimsical prompting tone that keeps us out of macho territory. The women's expressions read universal, even as the circumstances become more and more exceptional. Their adaptability should be second nature, and their behaviour transcends that of pure joy in the achievement. There's more going on than just doing it.

Part of what makes in-camera transitions so mesmerising is how the central character transforms right before your eyes. The women should wear sport appropriate clothes and use the right gear to imply an evolution, just as the VO prompts. Simply displacing a woman and throwing her into escalating challenges isn't enough to connect to the message. A balance between truthful time jumps with a touch of playful technique will keep the film accessible and inspired.

FILM STYLES & TRANSITIONS

The spot deserves a highly cinematic approach with organic in-camera transitions. They come from the idea of being thrown into something surprising yet seamlessly without distraction. Everything has an epic potential, even as we go in close for a reaction on a woman's face as she confronts a massive wave. Depending on the VO line, we can hard cut or create a half-set that the woman runs into. We can also introduce an element of snow in the street before hitting the mountain, for example. By using a few different techniques, the unexpected really is unforeseen.

Camerawork with the leading character is crucial in the transitions being seamless. The shift is character driven, sometimes spinning, and other times diving, running, or lunging, always alive and with a heartbeat.

Look at the Impossible Dream Honda spot. The cuts are simple as you just keep going with the character.

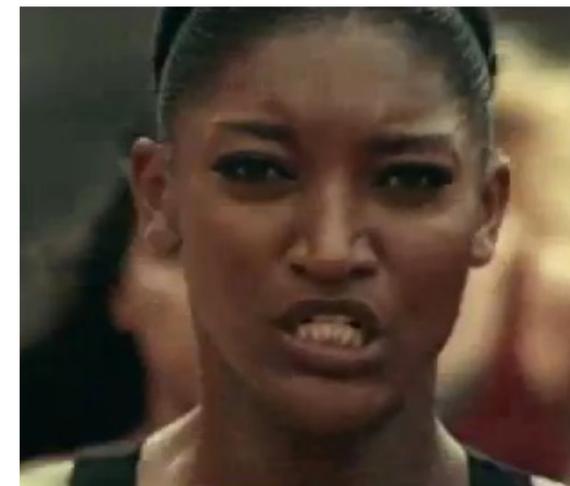
[Honda/Impossible Dream](#)



CAST

Anyone truly committed to sport knows everything about it: the highs and lows, the novice and high-end gear, the traditional benchmark event and the reinvention that pushes it to the next level. That's what hooks people into competition. The lead women athletes not only need to know how to do these sports, they need to connect to the journey.

We're looking at early 20's non- or semi-professional athletes. They need to run, swim, and play tennis with an ease that feels alive and on the cusp of something great. The sport lives in their bodies. We also want access to emotions and reactions. They should be a bit edgy, but not too out there, and speak to athletic women in the know. With an outgoing personality and aspirational looks, they'll connect with the 19 – 20's audience. They should even inspire women who are recreational athletes to take it further. In some cases, they're surprised by the change of scene. In others, they immediately meet the challenge head on without a second thought.

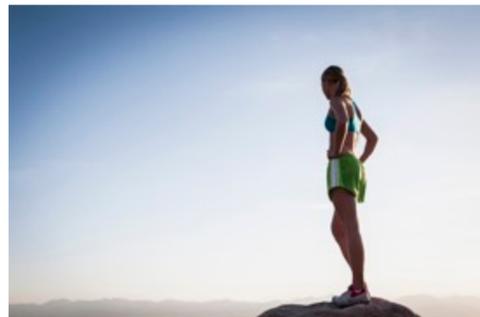
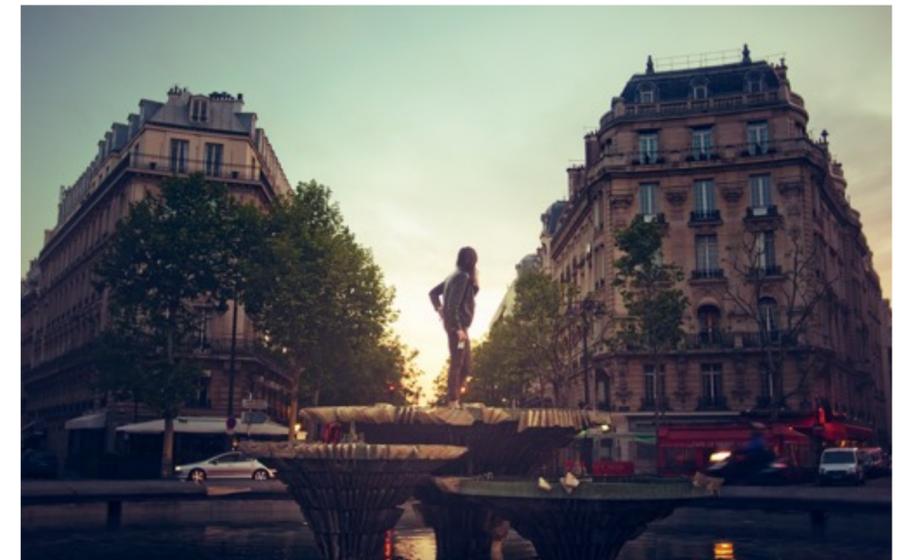
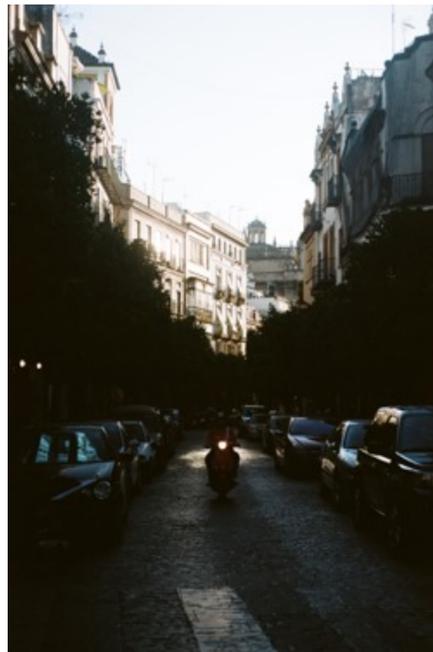


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OCATIONS

Both Spain and Portugal offer a variety of terrains. From surfing to the desert, we can cover a great range of landscapes.





SOUND & EDIT

Strong sound design and an original music track will define the film's atmosphere and edit. We should go on a journey with the sound, propelling us forward. We sense spatial distance with realistic references while the music accelerates the action. We can also get close to our heroines, hearing their breathing at times, or catching a grunt as one returns a volley. The music would have an upbeat momentum, but also plays with tension and suspense. We can never get too comfortable.

[Click this link for a reference.](#)

TACK SÅ MYCKET

Thanks for thinking of me.

- *Adam*