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**BRITISH ARROWS**

2017

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CRAFT CATEGORIES

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# THE BRITISH ARROWS 2017 CRAFT CATEGORIES

**THESE CATEGORIES & DEFINITIONS HAVE BEEN UPDATED.  
PLEASE READ CAREFULLY PRIOR TO SUBMITTING YOUR ENTRIES.**

For any questions, please call Devon at the British Arrows office on 0207 734 6962. We're here to help!

## AGENCY

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### WRITING

This award is for scriptwriting and can incorporate every element of the craft including plot, character, dialogue and voice over but we'll be assessing the overall contribution of writing to the finished piece. (An award-winning script does not necessarily have to include dialogue or voice over).

**The award goes to the Writer / Writing team.**

SUPPORTING PDF REQUIRED

- Original script approved at the final PPM (pre-filming).

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### NEW CREATIVE TEAM

A commercial created by a team in which neither creative worked for an advertising agency before 1st January 2015.

**The award goes to the Creative team.**

SUPPORTING PDF REQUIRED

— Biog of creative team (500 words maximum).

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## PRODUCTION

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### DIRECTOR - THE FRANK BUDGEN AWARD

This award is open to directors of live action and animated commercials.

**LIVE ACTION ENTRIES:** the jury will consider all aspects of the directors' craft from bringing a script to life with great casting, set design, location, wardrobe, shooting and post-production – all brought together to create a unified whole which excels in brand communication.

**ANIMATED ENTRIES:** the jury will consider all aspects of the directors' craft which are specific to animation; namely design, style, techniques, composition, characterisation (where appropriate), animation specific communication of the brief, direction of production and post production – all brought together to create a unified whole which excels in brand communication.

**The award goes to the Director.**

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### NEW DIRECTOR

This award is for a new Director embarking on their advertising career. The Director must have a maximum of three years' experience as a working (or full time or professional) Director to qualify. The film that will be judged needs to be specifically made for advertising purposes i.e. made for TV, cinema, online, branded content or interactive.

**The award goes to the Director.**

SUPPORTING PDF REQUIRED

— A biog (500 words maximum).

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**ANIMATION: 2D**

The award is for the craft of 2D animation of any technique where 2D animation is used exclusively to communicate the brief. 2D animation should constitute the body of the film and is not a secondary or post production element. This includes art and design styles and techniques encompassing drawn, painted, frame by frame manipulation of images created either by hand using traditional ink and paint techniques or a computer using programmes such as Flash or After Effects etc. Performance and acting in an animated character or creature should reflect personality, emotion and drive a connection with the viewer where empathy is key.

**The award goes to the Lead Animator or up to 3 animators from the team can be named**

SUPPORTING .MOV UPLOAD REQUIRED

— A 'making of' support film no longer than 90 secs.

SUPPORTING PDF RECOMMENDED

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**ANIMATION: 3D**

The award is for the craft of animation created using any 3-dimensional technique. It includes all design styles, character, creature, abstract form, environment, liquid, solid object or photo-real element where the ad primarily uses animation to communicate the brief, constituting the body of the film and is not a secondary or post production element. The award is for the illusion of either life or movement through the animators' craft. Performance and acting in an animated character or creature should reflect personality, emotion and drive a connection with the viewer where empathy is key. In non-character animation where movement and motion of objects create realism, or in a non-realistic, abstract or more designed style, the perfection of the motion must perfectly communicate the intention of the brief. This includes CGI simulation and animation techniques which are created digitally. It will include mixed media where 3D animation forms the greater portion of the film. It includes all physical stop motion, puppets, 3 dimensional models or objects which are animated or manipulated 'in camera'. This will include any character or non-character puppets and models made using any medium and of any size.

**The award goes to the Lead Animator or up to 3 animators from the team can be named.**

SUPPORTING .MOV UPLOAD REQUIRED

— A 'making of' support film no longer than 90 secs.

SUPPORTING PDF RECOMMENDED

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**CINEMATOGRAPHY**

This award is for captivating visual imagery where the craft of cinematography shines through. We're looking at everything from camera-work and shot composition to shooting style, lighting and technique that sets a moving image apart.

**The award goes to the Cinematographer.**

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**PRODUCTION DESIGN**

This award is for production design and art direction that makes a piece of film or video stand out. This can be everything from location, set design and model making to innovative ideas that add value and contribute to the production of a stunning piece of film.

**The award goes to the Production Designer.**

SUPPORTING PDF RECOMMENDED

— A supporting paragraph highlighting your journey, obstacles and pressures you faced and conquered, including any budget restraints and technical issues (500 words maximum).

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**IN-CAMERA EFFECTS** This award is for the craft of producing non-computer generated special effects, shot predominately live in studio or on location and captured in-camera. This can include, but is not restricted to, stunts, pyrotechnics and choreography.

**The award goes to the Head of Live Action SFX / Stunt Co-ordinator / Stunt Person / Choreographer.**

SUPPORTING PDF RECOMMENDED

— A supporting paragraph highlighting your journey, obstacles and pressures you faced and conquered, including any budget restraints and technical issues (500 words maximum).

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**CASTING** This award is for a Casting Director's craft in choosing exactly the right in vision actor or voice over artiste for a role. The kind of casting that elevates a piece of film with a performance and/or persona that no one else could have delivered.

**The award goes to the Casting Director(s).**

SUPPORTING PDF RECOMMENDED

— A supporting paragraph highlighting your journey, obstacles and pressures you faced and conquered, including any budget restraints and technical issues (500 words maximum).

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**BEST PERFORMANCE** This award is for the best performance by an actor, actress or voice over. Nominees can be the lead or supporting role and may be an adult or a child. We're looking for an outstanding performance that showcases the talent of the actor, actress or voice over.

**The award goes to the nominated Actor, Actress or Voice Over Artist.**

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**COSTUME/WARDROBE** This award for outstanding contributions to the costume and wardrobe on the set of a production, showing innovation and craft skills that go above the usual and elevate the final piece to new heights.

**The award goes to the Costume Designer.**

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**MAKE-UP, HAIR & PROSTHETICS** This award is for the specialists in hair, make-up and prosthetics whose craft turns actors into the roles they are playing with complete credibility, combining traditional craft and state-of-the-art techniques to create stunning visual results.

**The award goes to the Head of Make-Up, Hair & Prosthetics.**

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**VR / 360** This award is for brands, agencies, production companies and post production companies that have paired creativity with technology, generating immersive content that utilizes virtual reality, augmented reality or physical installations. Entries can include live action, pre-rendered or real-time content.

**The award goes to the Director.**

SUPPORTING .MOV UPLOAD REQUIRED

— A demo no longer than 2 mins showcasing the VR / 360 experience. NO logos, credits, in-vision or recognisable voice over from the entrant or makers of the commercial.

SUPPORTING PDF

— DOWNLOADABLE PDF

# POST PRODUCTION

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## **EDITING**

This award is for an outstanding example of an editor's skill. We'll be considering all aspects of the craft including pace, timing, storytelling, flow, visual treatment, effects and audio, and the winner will be judged to have elevated the final production through inspired editing choices.

**The award goes to the Editor.**

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## **COLOURIST**

This award is for outstanding achievement in the use of colour in a commercial. We will be considering all aspects of the craft and looking for a flawless piece of work that is both visually arresting and individual in style.

**The award goes to the Lead Colourist.**

SUPPORTING .MOV UPLOAD REQUIRED

— A BEFORE (on the left) and AFTER (on the right) split screen film. NOTE for the BEFORE side, the LUT used is usually a rec 709 or arri photometric set up.

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## **CGI**

This award is for outstanding achievement in the use of computer generated images in a commercial. Examples include CGI characters: human, creature, mechanical; effects simulations: particles, liquids; created environments: landscapes, architecture, universes. The CGI can exist in photo reel environments or fully CGI environments.

**The award goes to the Lead CGI Artist or up to 3 artists from the team can be named.**

SUPPORTING .MOV UPLOAD REQUIRED

— A CGI specific 'making of' support film as the Jury need to understand the craft that they are judging.

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## **VFX**

This award is for outstanding achievement in the use of visual effects, created in post-production by combining elements from a variety of sources including live action, practical elements, or computer generated. It includes any image that appears in a commercial that could not be captured in camera such as matte paintings, miniatures, Chroma key footage, stunt work, action sequences, surreal or other worldly augmentation, and computer generated elements and images. This award traditionally favours visual effects in photoreal environments as opposed to fully CGI work.

**The award goes to the Lead VFX Artist or up to 3 artists from the team can be named.**

SUPPORTING .MOV UPLOAD REQUIRED

— A VFX specific 'making of' support film as the Jury need to understand the craft that they are judging.

## AUDIO

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### **ORIGINAL COMPOSITION**

This award is for the composition of an original piece of music. We'll be assessing the creativity and craft of the piece itself along with its contribution to the overall effect of the finished film.

**The award goes to the Composer who created the original score.**

SUPPORTING PDF RECOMMENDED

— A supporting paragraph highlighting the process of creating the original soundtrack (500 word maximum).

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### **RE-RECORD**

This award is for the quality of the recording of the cover version chosen for a commercial. We'll be assessing artistic interpretation and sound quality and looking for something that has elevated the track to more than a simple copy of the original.

**The award goes to the Music Producer. The person, or company, who found the music track will also be acknowledged.**

SUPPORTING PDF RECOMMENDED

— A supporting paragraph highlighting the process of creating the re-record (500 words maximum).

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### **SOUND DESIGN**

This award is for technical excellence and creativity in the craft of sound design. We'll be listening for music, SFX and audio treatments and overall cohesion, and awarding the piece that is judged to have added a new dimension to the finished production.

**The award goes to the Sound Designer.**

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### **USE OF EXISTING MUSIC**

This award is for the ability to pick the perfect track for a commercial. This is a very particular skill as a music track can make or break a commercial, and it is this skill that is being honoured here. The award goes to the person, or company, who found the music track for the aired commercial. Please note that this does not go to the Sound Designer as we have a specific category for Sound Design.

SUPPORTING PDF REQUIRED

— A supporting paragraph on the decision-making process that resulted in the track being selected (300 words maximum).

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## OTHER

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### **STUDENT COMMERCIAL**

This award is for work that HAS NOT been aired. Work must have been produced in conjunction with an academic course at a recognised university or a listed body for an actual product or cause. Work entered in this category cannot be entered in any other category, and must have been produced within the eligibility dates of 25/09/16 to 01/03/17.

**The award goes to up to 5 students who were involved in the production of the commercial, highlighting the director**

SUPPORTING PDF REQUIRED

— A signed letter from your Course Leader confirming eligibility.