



THE
BRITISH ARROWS
2020

CRAFT CATEGORIES

HOW WE JUDGE CRAFT ENTRIES

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- This is an approx. 25 fold jury, split into four separate groups - Agency, Production, Post and Audio
- The jury is chosen by the British Arrows Board and signed off by the Chair of the Jury
- Experts from each group judge the entries within their specific field of expertise (i.e. Agency jury judge Agency categories etc.)
- The groups are split over three days, and the jury view and vote on every entry within their group
- All groups also view and vote on Achievement in Production, VR / 360 / AR
- The gold and silver winners, together with the shortlist, are determined at the end of each group judging day
- Any entries over 3 minutes in length are viewed in full by all the judges independently online prior to the group judging days, with a 2 minute clip viewed as a reminder on the day of judging
- Any VR / 360 / AR entries are experienced via the appropriate headset or device prior to judging in order for the jury to immerse themselves fully in the entry. A demo is viewed as a reminder on group judging days

2020 CRAFT CATEGORIES

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

AGENCY

WRITING

The award goes to the Writer / Writing team

- This award is for writing the script for a commercial/content
- The jury will be assessing plot, character, dialogue and voice-over
- Please note that an award-winning script does not necessarily have to include dialogue or voice-over

SUPPORTING PDF REQUIRED

- Original script approved at the final PPM
 - DO NOT SEND a transcript of the final film, unless the commercial was ad-libbed. In this case, both pre and post scripts must be submitted
 - NO entrant logos, credits, company or personal names from the entrant or makers of the commercial
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NEW CREATIVE TEAM

The award goes to the Creative team

- Submit up to 3 pieces of work, not a showreel
- Created solely by the new creative team, in which no member of the team has worked for an agency before 1st January 2018

SUPPORTING PDF REQUIRED

- A biog of the creative team (500 words maximum)
 - The date they joined their current agency, where the commercial was made
 - NO entrant logos, credits, company or personal names from the entrant or makers of the commercial
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PRODUCTION

DIRECTOR - THE FRANK BUDGEN AWARD

The award goes to the Director

- This award is open to directors of live action, animated commercials and VR/360/AR content
- Submit a single piece of work, not a showreel

LIVE-ACTION ENTRIES

- The jury will consider all aspects of the director's craft from bringing a script to life with great casting, set design, location, wardrobe, shooting and post production

ANIMATED ENTRIES

- The jury will consider all aspects of the director's craft which are specific to animation namely: design, style, technique, composition, characterisation (where appropriate), animation specific communication of the brief and direction of production and / or post production
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NEW DIRECTOR

The award goes to the Director

- This award is for a new director embarking on their advertising career
- The director must have a maximum of three years' experience working professionally to qualify
- A maximum of three pieces of work can be entered per entry, uploaded as separate films
- Do not enter a montaged compilation cut to a track

SUPPORTING PDF REQUIRED

- A biog of the new director (500 words maximum)
- NO entrant logos, credits, company or personal names from the entrant or makers of the commercial

ANIMATION: 2D

The award goes to the Lead Animator, or up to 3 Animators from the team can be named

- This award is for the craft of 2D animation of any technique where it is used predominantly to communicate the brief
- 2D animation should constitute the body of the film and not be 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 & paint techniques, or a computer using programmes such as Flash or After Effects
- Performance and acting in an animated character or creature should reflect personality, emotion and drive a connection with the viewer where empathy is key

PLEASE UPLOAD ONE OF THE FOLLOWING:

SUPPORTING .MOV / .MP4

- A 'making of' support film no longer than 2 minutes, showing the animation techniques
- NO entrant logos, credits, in-vision or recognisable voice-over from the entrant or makers of the commercial

SUPPORTING PDF

- A supporting paragraph highlighting the production process, the animation techniques used and any obstacles and pressures faced (500 words maximum)
 - NO entrant logos, credits, company or personal names from the entrant or makers of the commercial
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ANIMATION: 3D

The award goes to the Lead Animator, or up to 3 Animators from the team can be named

- This award is for the craft of 3D animation, created using any 3D technique, where it is used predominantly to communicate the brief
- 3D animation should constitute the body of the film and is not a secondary or post-production element
- This award is also for the illusion of either life or movement through the animator's craft
- This includes all design styles — character, creature, abstract form, environment, liquid, solid object or photoreal element
- 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 / or models made using any medium and of any size

PLEASE UPLOAD ONE OF THE FOLLOWING:

SUPPORTING .MOV / .MP4

- A 'making of' support film no longer than 2 minutes, showing the animation techniques
- NO entrant logos, credits, in-vision or recognisable voice-over from the entrant or makers of the commercial

SUPPORTING PDF

- A supporting paragraph highlighting the production process, the animation techniques used and any obstacles and pressures faced (500 words maximum)
 - NO entrant logos, credits, company or personal names from the entrant or makers of the commercial
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CINEMATOGRAPHY

The award goes to the Cinematographer

- The jury will be looking at everything from camera work and shot composition to shooting style, lighting and technique

PRODUCTION DESIGN**The award goes to the Production Designer**

- The jury will be looking at how the production design has brought the piece to life
- 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

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)
- It would be helpful to know if it was a studio and/or location shoot
- NO entrant logos, credits, company or personal names from the entrant or makers of the commercial

IN-CAMERA EFFECTS INCL. STUNTS**The award goes to the Head of Live Action SFX / Stunt Coordinator / Stunt Person**

- This award is for the craft and bravery 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 live puppetry

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)
- NO entrant logos, credits, company or personal names from the entrant or makers of the commercial

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

- This award is for a Casting Director's craft in choosing exactly the right in-vision actor or voice-over artist 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

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)
- It would be helpful to know if this was using street or traditional casting
- NO entrant logos, credits, company or personal names from the entrant or makers of the commercial

COSTUME / WARDROBE**The award goes to the Costume Designer**

- This award is for outstanding contribution to the costume and wardrobe on the set of a production, showing innovation and craft skill that goes above the usual and elevates the final piece to new heights

VR / 360 / AR EXPERIENCE**The award goes to the Production Team / Director**

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

NOTE: THE JUDGES WILL EXPERIENCE THESE ENTRIES ON THE APPROPRIATE HEADSET OR PLATFORM PRIOR TO JUDGING

- You will need to physically submit your VR / 360 / AR experience on a hard drive or device, together with the technical specification form which you can download from the entry site. These will need to be delivered to the British Arrows office no later than 6pm on Wed 8th January 2020
- Your main upload within the entry site must be a demo, no longer than 2 minutes, showcasing the VR / 360 / AR experience
- Once an entry has been submitted into the VR / 360 / AR category, it can also be entered into any other CRAFT category
- NO entrant logos, credits, in-vision or recognisable voice-over from the entrant or makers of the experience

ACHIEVEMENT IN PRODUCTION

The award goes to the Producers at the production company and advertising agency

- This award is for production that has been pushed far above-and-beyond in delivering the director's vision and achieved that aim with incredible results
- The dedication and craft of producers and teams who went the extra mile and then some, is recognised in this award

PLEASE UPLOAD ONE OF THE FOLLOWING:

SUPPORTING .MOV / .MP4 HIGHLY RECOMMENDED

- A 'making of' or 'behind the scenes' support film no longer than 2 minutes
- NO entrant logos, credits, in-vision or recognisable voice-over from the entrant or makers of the commercial

SUPPORTING PDF

- A supporting paragraph highlighting your journey, obstacles and pressures you faced and conquered, including any budget restraints and technical issues (500 words maximum)
- NO entrant logos, credits, company or personal names from the entrant or makers of the commercial

POST PRODUCTION

EDITING

The award goes to the Editor

- The jury will be considering all aspects of the craft including pace, timing, storytelling, flow, visual treatment, effects and audio

SUPPORTING PDF RECOMMENDED

- A supporting paragraph highlighting the editing process, the techniques used and any obstacles and pressures faced (500 words maximum)
- NO entrant logos, credits, company or personal names from the entrant or makers of the commercial

COLOURIST

The award goes to the Lead Colourist

- This award is for outstanding achievement in the use of colour in a commercial
- The jury 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

You will also be asked to state on the Entry Site:

- what camera was used i.e. film or digital
- if it was a single or multi-camera shoot. If multi then state how many.

SUPPORTING .MOV / .MP4 REQUIRED

- The supporting film has to be a FULL IMAGE SIDE BY SIDE with BEFORE on the left and AFTER on the right
- For BEFORE, the **LUT** must be a **Rec 709** and not a Log file.
- If the jury feel that the BEFORE has been altered to enhance the AFTER, the entry will be disqualified.
- NO entrant logos, credits, in-vision or recognisable voice-over from the entrant or makers of the commercial

CGI

The award goes to the Lead CGI Artist, or up to 3 Artists from the team can be named

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

PLEASE UPLOAD ONE OF THE FOLLOWING:

SUPPORTING .MOV / .MP4

- A 'making of' support film no longer than 2 minutes, specifically highlighting the CGI elements, which the jury will be voting on
- NO entrant logos, credits, in-vision or recognisable voice-over from the entrant or makers of the commercial

NOTE: THIS MUST BE A DIFFERENT .MOV / .MP4 TO THE VFX SUPPORTING FILM

SUPPORTING PDF

- A supporting paragraph highlighting the production process, the animation techniques used and any obstacles and pressures faced (500 words maximum)
- NO entrant logos, credits, company or personal names from the entrant or makers of the commercial

VFX

The award goes to the Lead VFX Artist, Lead Compositor or up to 3 Artists from the team can be named.

- 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

PLEASE UPLOAD ONE OF THE FOLLOWING:

SUPPORTING .MOV / .MP4

- A 'making of' support film no longer than 2 minutes, specifically highlighting the VFX elements, which the jury will be voting on
- NO entrant logos, credits, in-vision or recognisable voice-over from the entrant or makers of the commercial

NOTE: THIS MUST BE A DIFFERENT .MOV / .MP4 TO THE CGI SUPPORTING FILM

SUPPORTING PDF

- A supporting paragraph highlighting the production process, the animation techniques used and any obstacles and pressures faced (500 words maximum)
- NO entrant logos, credits, company or personal names from the entrant or makers of the commercial

AUDIO

ORIGINAL COMPOSITION

The award goes to the Composer.

- This award is for the composition of an original piece of music
- The jury will be assessing the creativity and craft of the piece itself along with its contribution to the overall effect of the finished film

SUPPORTING PDF RECOMMENDED

- A supporting paragraph highlighting the process of creating the original soundtrack (500 words maximum)
- NO entrant logos, credits, company or personal names from the entrant or makers of the commercial

RE-RECORD

The award goes to the Music Producer. The person or company who found the final music track used in the commercial will also be acknowledged.

- This award is for the quality of the recording of a cover version chosen for a commercial
- The jury will be assessing artistic interpretation and sound quality

SUPPORTING PDF RECOMMENDED

- A supporting paragraph highlighting the process of creating the re-record (500 words maximum)
 - NO entrant logos, credits, company or personal names from the entrant or makers of the commercial
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SOUND DESIGN

The award goes to the Sound Designer.

- This award is for technical excellence and creativity in the craft of sound design
 - The jury will be listening for music, SFX, audio treatments and overall cohesion
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USE OF EXISTING MUSIC

The award goes to the person or company who found the final music track used in the commercial.

- This award is for the ability to pick the perfect track for a commercial

NOTE: that this award 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 (500 words maximum)
- If this was deemed as a group effort then you can nominate up to 3 people
- NO entrant logos, credits, company or personal names from the entrant or makers of the commercial