



THE

BRITISH ARROWS

2018

CRAFT ARROWS CATEGORIES

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For any questions, please call Devon at 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 PROVIDE 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
-

NEW CREATIVE TEAM

The award goes to the Creative team

- Submit a single piece 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 2016

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
-

PRODUCTION

DIRECTOR - THE FRANK BUDGEN AWARD

The award goes to the Director

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

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 (no longer than 2 minutes each) per entry
- 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

- 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
-

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

- 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
-

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
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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
-

CHOREOGRAPHY

The award goes to the Choreographer

- The jury will be looking for work that is both visually arresting and individual in style
- The type of choreography that elevates a piece and connects with the audience, while contributing to the overall effect of the finished 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)
 - 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
-

PERFORMANCE

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

- This award is for the best performance by an actor, actress or voice-over artist
- We're looking for an outstanding performance that showcases the talent of the actor, actress or voice-over artist
- Nominees can be the lead or supporting role and may be an adult or a child
- Please specify who the nominee is, if it is not obvious

**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

**MAKE-UP,
HAIR & PROSTHETICS**

The award goes to the Head of 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

**VR / 360 / AR
EXPERIENCE**

The award goes to the Production Team / Director

- This award is for brands, agencies, production companies and post-production companies 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

PLEASE UPLOAD THE FOLLOWING:

SUPPORTING .MOV

- You must upload a demo, no longer than 2 minutes, showcasing the VR/360/AR experience
- NO entrant logos, credits, in-vision or recognisable voice-over from the entrant or makers of the commercial

DOWNLOADABLE PDF

- You'll need to complete the technical specifications on the form (available online from the entry site), and **physically submit the form with your hard drive**

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

**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 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
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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

PLEASE UPLOAD THE FOLLOWING:

SUPPORTING .MOV 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

SUPPORTING PDF REQUIRED

Please state:

- what camera was used i.e. film or digital
 - if it was a single or multi-camera shoot. If multi then state how many
 - NO entrant logos, credits, company or personal names from the entrant or makers of the commercial
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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

- 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 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

- 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 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
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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

**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

OTHER

**STUDENT
COMMERCIAL**

The award goes to up to 5 students from the team, highlighting the Director.

— This award is for a commercial/content that has NOT been aired

— Work must have been produced in conjunction with an academic course at a [recognised university](#) or a [listed body](#) in the UK for an actual product or cause

— Work entered in this category cannot be entered in any other category and must have been produced between 2nd March 2017 and 31st December 2017 inclusive

SUPPORTING PDF REQUIRED

— A signed letter from your Course Leader confirming eligibility