



Your passion inspires us

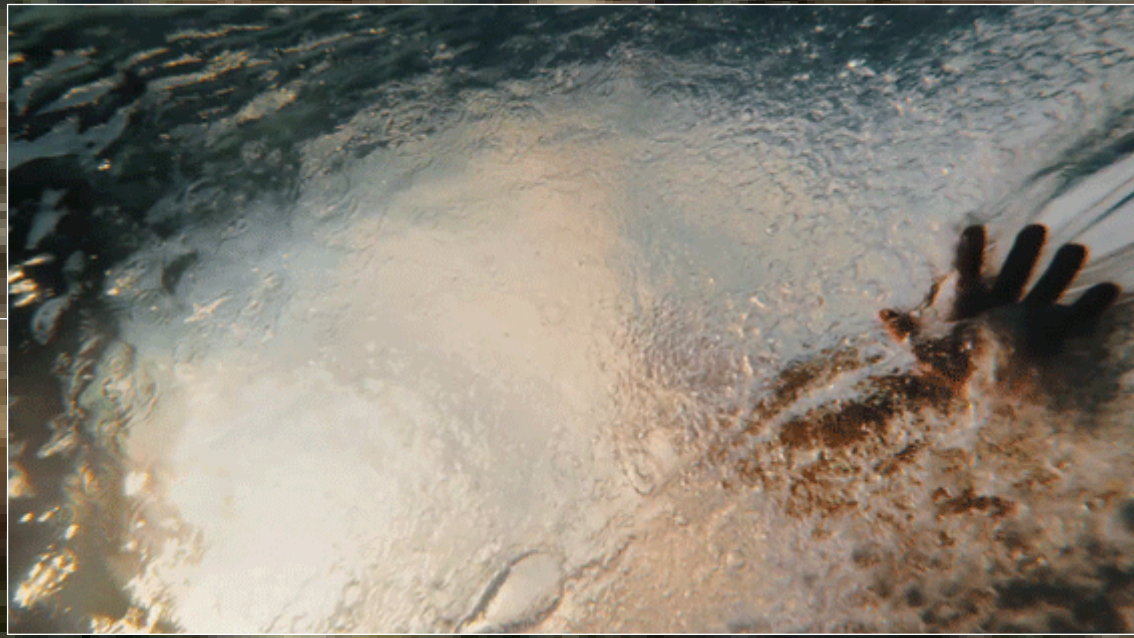
A Treatment by Ago Panini

INTRO

Cars are designed around us. They help us in all the many varied activities that challenge us every day. Cars are part of our inner world. Cars are safe places where we can be human. This 2022 Ford campaign is inspired by us, by what we -the humans- do, think and feel. And how our cars reflect all that...

LOOK & FEEL

Elegant and stylish, without being posh. We'll focus on real, natural, intense emotions. We will focus on what we feel when we drive, as well as what we feel when we're not. It is crucial for this project to be sincere and honest. Our goal would be to achieve four authentic, intimate commercials, where humanity, naturalism, believability, and lifestyle, all blow life into the car footage. We will also produce intense footage to be edited in all the different ways the client would need for the whole 2022 year. To do so, without simply "generating footage", we really need to focus on what is crucial for a great car shoot. (Please have a look at the attached document: "about car shooting").



A series of Premium Films

Ford is a premium brand. It's important that the audience gets that. Premium, but relatable. Ford is a brand where high end technology, state of the art design, and the ultimate safety features meet human feelings, stories, emotions. Ford is a warm, not cold, or distant. This is the emotional territory where this series of films belongs.





Locations,



light

& photography

A car belongs in its environment. The shape of a car, its design, comes alive once the car moves. And when a car moves, it becomes a living object. Because light, dimensions, locations, and architecture all have an effect on it. Light (and of course shadows) design the car, once on the road. Back lit, front lit, 3/4 side, all these lighting “setups” are essential to the portraiture of a car.

I suggest creating these films with the lightest possible crew, so as to invest in breathtaking locations. Because cars look amazing, intense and attractive, if they are shot in great places, places that allow the car to perform, to move, to run - on road, off-road. Places where the sun plays interesting games of light and shadows, whether we are talking urban, suburban or rural areas. A light crew (a Russian arm one, and a drone one) would be more than enough to achieve at least 80% of our desired footage. And a light crew can move fast and be ready early in the morning, without worrying about complicated production moves. A light crew can wait 'til the last ray of light, for that final drop of magic that makes a world of difference.

To achieve dynamic footage, it is crucial to have the car *performing* actions, and not just “being filmed”. We should shoot the car “through” elements (that means, for example, having the car driving straight, let’s say into the woods, with the camera vehicle running parallel, having some trees in between).

By doing that, a “simple” car shoot becomes emotionally compelling. Additionally, having counter movements (let’s say the car is driving south, performing a curve? well, the camera vehicle will drive north, performing the same curve in the opposite direction). And then top shots, amazing, impressive top shots that will shoot the car from incredible angles, surrounding it with landscapes, light, and shadows.





B E A U T Y

We will definitely have more traditional “beauty” shots, covering all the classics. But to edit them with what I mentioned in the previous section, would help the final result present the car in a less obvious way. But because we will have four main films, but many other to come out of the same material, I think it is far more important that this material is intense, powerful, and of course beautiful.

And it is crucial that our beauty shots are not “boring”, that would be a disgrace. We need our audience to fall in love with those images. They need a an honest, sincere quality.



Technology, interiors

These are two very important aspects to be considered. creating little actions, we will shoot all the tech specs of the car (eg: to present the 180 degree camera of the Bronco Sport, we could see the car moving through some complicated passages, like narrow streets, or anything with obstacles, so that we can appreciate the useful 180° camera).

It is important that every interior shot is shot using movement and natural light too. By doing that we will avoid the “catalogue” issue (interior details that look like pictures, not connected with the rest of the footage). Car interiors are designed to be shaped by light, as much

as the exteriors. And, exactly like the exteriors, they are affected by moving lights. Imagine that we are shooting the infotainment setup, as the camera is driving around a curve. We will have the sunlight “moving” through the cockpit, having projected shadows that will emphasize the lines of the infotainment set. The same will happen for the gear shift, steering wheel, but also seats, cargo space etc.





H U M A N O S



As we said, cars are designed around us. Ford is inspired by us, by what we do, by what we use our cars for. And so we will have many different moments, linked to the storyline the agency created for these cars. I'd love to have these moments as real and believable as possible. Keeping in mind our visual approach, and our positioning (a high quality brand, elegant, inspirational) we will stay close to our characters. We will "get" them in action, as well as having portraits, moments of reflection, actions that seem to be taken according to an 'inner' plan for the actors.

For instance, let's pick up Maria, the surfer woman appearing in Bronco Sport. It would be nice to have a part of her actions, some "abstract"- but- real shots, where she simply looks into camera, smiles, moves her hands through her hair in the wind, or stretches her back. Simple "human" movements, that "bounce" in the car. For instance, let's imagine the car approaching a curvy road, it would be nice to see her hands sort of "designing" the same curvy road in the sand. Or, let's say, the car is driving uphill, we could have her stretching her back, bending her body in the same way the car was "bending" when approaching the hill.



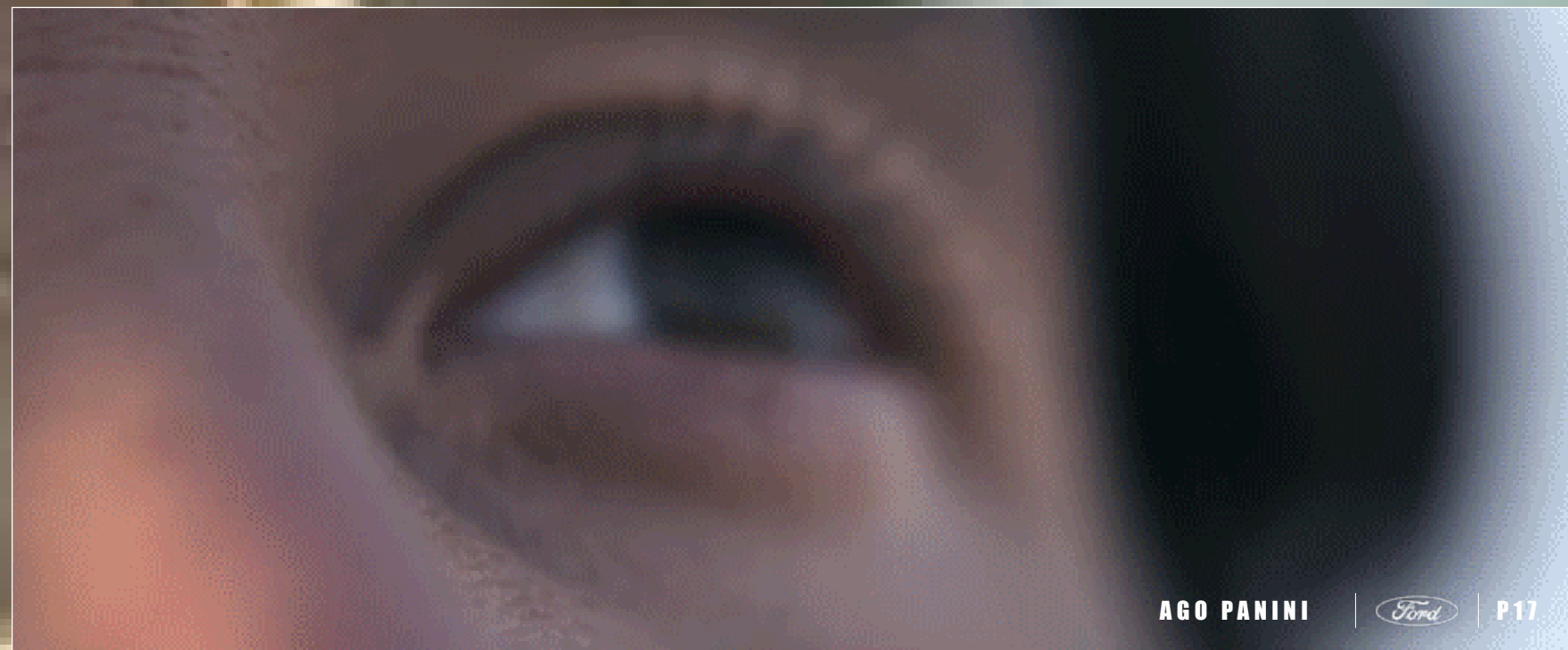
These are just few examples of a “philosophy” that I’d like to propose you. Camera and lighting-wise, I’d like to be simple and honest, finding very interesting locations for our setups, working mostly in natural light, with a mix of handheld and steadycam, so to be close to our actors, to be with them. Fluid, organic, natural.





“ Emotional Pictures ”

We don't have stories, we don't need them. There is no "Paulo is going to work and the falls in love". What we need is what I'm used to calling "emotional pictures". Images, little moments, that are self standing, self explanatory. Three or four shots that contain all the details we need. Like a photograph, in which we are able to understand everything we need, without movement, without a "before" and an "after". A Slice of life. Simple but powerful, intimate moments that could be shared and understood by anyone.



Transitions



I did different jobs centered on transitions (you had my Ferrari in the reel). Transitions can be approached in many ways. They could be tricky or simple, they could be “post produced” or “in camera”. Due to the fact that we need to provide materials that will be edited and re-edited throughout the whole year, I suggest to stick to the “allusive”/“side by side” ones. These transitions are mainly based on two similar images (or shots with similar camera angles) quickly edited one after the other, leaving the audience to “do the math”.

For example, let’s pick up Maria, in the Bronco Sport commercial. We have a close-up of her hair blown by the wind. The camera will be close, and in slow motion (so as to “mimic” water, which always looks slow), we go full screen, so that the image becomes sort of “abstract”. And then we cut to an image (should probably be stock footage) full screen of waves. We should be able to have the image of the waves before our shoot, so to “mimic” camera position and light. See? Nothing more than a “simple” cut, that leaves the future edits the freedom to use these elements in different ways if needed.



Similarly: in Maverick, we have Francesca signing the contract, remember? Good. So, let's say we have a medium wide shot of the action. Very natural: sunlight passing through the windows, then we cut to a super close-up with camera (in macro/diopter lenses mode) very close to the ink line just drawn by the fountain pen.

And so the fountain pen, slightly in the distance, is sharp, while the ink line is soft. We quickly cut to a wide shot (but with similar focus) where our Maverick is driving away, on a curvy road that seems like it stretches the same way the ink line was. Again, a simple cut, that works by visual similarity and not due to complicated (and intrusive) post-production or fades.





E D I T



It is hard to write about editing in a project like this one, but I think it is important to draw a sort of “editing philosophy” to apply to these first four edits as well as the upcoming ones.

So: rhythm first. Because cars are moving objects, and to “identify” them you need rhythm, a sort of inner one. So: slow, and then cut cut cut, then wide, suspended, then quick, fast, then a slowmo detail, and opening, human details, emotions, cut cut cut, and beauty shot.

I’m not crazy, I’m trying to have you “feel” the rhythm we need. Because some sequences (like the performances, where we need to underline agility, reliability, control) need a faster cut compared to the most emotional ones (like wide drone shots in magic light, that would help us “sell” the world our car belongs to). Lifestyle moments, not being real stories, should be told with fewer cuts, without necessarily being linear, but driven by feeling. As I mentioned, let’s take the moment where Francesca is signing the paper in Maverick. The action is simple: we need to see her in her environment (a

sort of museum like room, to suggest her art career, maybe two or three other people close to her, to suggest that that it’s an important moment), and then a cut on the paper. But what if we intercut, let’s say, Francesca’s close up where she smiles? It is a “non-linear” cut, but an emotional one. It means (and it is very easily read by the audience) that she is happy in that moment. Of course, the smile is not happening, in reality, during the signature. But is happening inside her. And so we see it.

Ok, now let’s start being more specific.

Modularity

A crucial part of the brief is to have “modular” footage, images that could work and be re edited throughout the whole year so as to give Ford everything they need to cover the upcoming year of communications on these four cars (and for all media).

In order to do that, the “raw” footage can always be used as needed. But we will also create “mini-blocks”, or, if you prefer, “vignettes”.

These blocks are all formed by a moment of lifestyle, and a moment on/about the car.

These blocks are sort of mini-stories (as I was saying, sort of moving instances, moments in time), each one telling something about the relationship between our lives, and how Ford was inspired by that when shaping these four vehicles. For example: - A woman is driving her Bronco Sport. Wind

blows in her hair. By Transition [see section above] we cut to waves that move like her hair. And we see the Bronco Sport driving toward the shore.

See? This is a mini-block. We do not need to know who the woman is, where she comes from. We know she drives, she is happy, she has the waves in her mind. And the shore is where she is driving to.

This mini block tells us that Bronco Sport is a car for travel, for freedom, for sport. This mini block tells us that Ford took inspiration from our need to be free, to feel the wind in our hair.

And this mini block could be associated with other mini blocks that boast other features, that add other inspirations, to create a whole commercial.



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But if we need a different balance (or describe a different feature), we can skip the hair and the waves mini block, and use (for example) the mini block about climbing:

A man is climbing a rock, out in nature. When he moves to place his hand on an upper handhold, we cut to see the powerful tyre of his Bronco Sport, speeding up on a last section of a rocky hill.

The same goes for the hair/waves mini block, we don't know the story of our man. We know he loves open spaces (as in hair/waves), that he likes freedom (same again), but this time we focus on Bronco Sport's climbing capability. And so we see that Ford takes inspiration from our passions, and in this specific moment, our passion for climbing.

These two miniblocks could be in the same commercial, if we need to focus on freedom and open spaces, but can also be edited with other mini blocks if we want to add features.

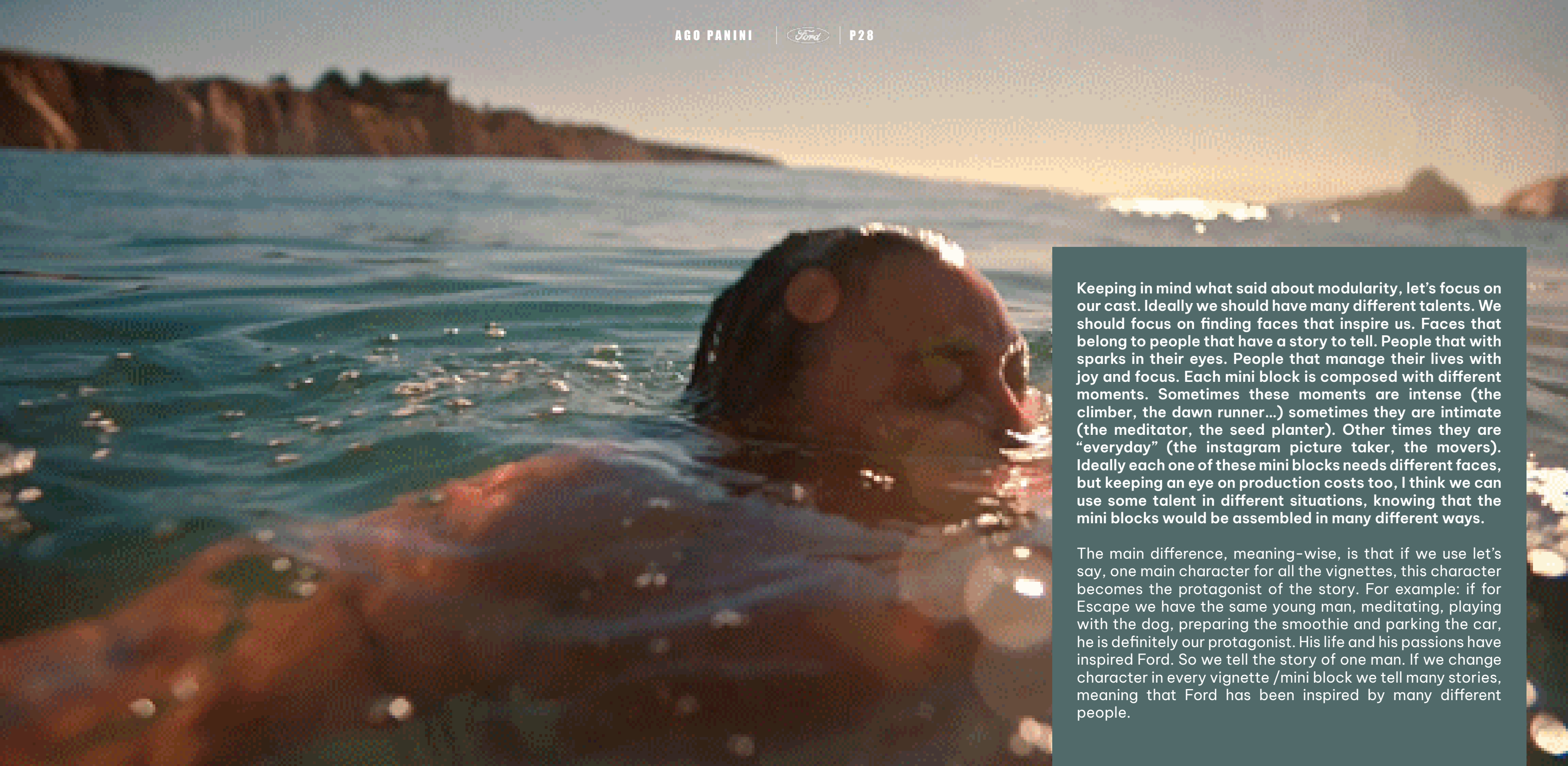
This is the kind of modularity we will work on.





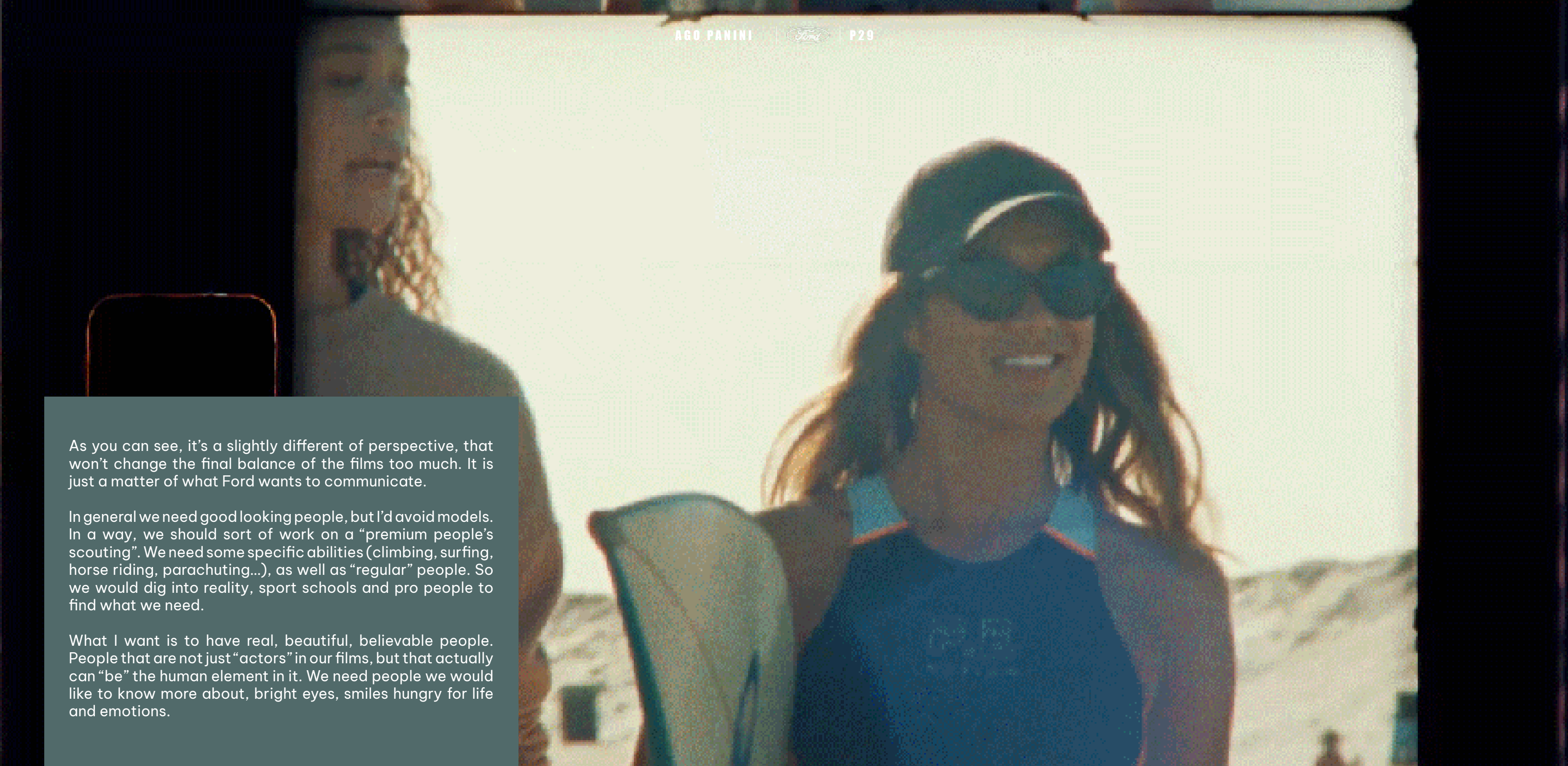
Casting





Keeping in mind what said about modularity, let's focus on our cast. Ideally we should have many different talents. We should focus on finding faces that inspire us. Faces that belong to people that have a story to tell. People that with sparks in their eyes. People that manage their lives with joy and focus. Each mini block is composed with different moments. Sometimes these moments are intense (the climber, the dawn runner...) sometimes they are intimate (the meditator, the seed planter). Other times they are "everyday" (the instagram picture taker, the movers). Ideally each one of these mini blocks needs different faces, but keeping an eye on production costs too, I think we can use some talent in different situations, knowing that the mini blocks would be assembled in many different ways.

The main difference, meaning-wise, is that if we use let's say, one main character for all the vignettes, this character becomes the protagonist of the story. For example: if for Escape we have the same young man, meditating, playing with the dog, preparing the smoothie and parking the car, he is definitely our protagonist. His life and his passions have inspired Ford. So we tell the story of one man. If we change character in every vignette /mini block we tell many stories, meaning that Ford has been inspired by many different people.

A woman with long blonde hair, wearing a blue wetsuit and a blue cap, is smiling and looking towards the camera. She is standing on a sandy beach with buildings in the background. The lighting is bright, suggesting a sunny day.

As you can see, it's a slightly different of perspective, that won't change the final balance of the films too much. It is just a matter of what Ford wants to communicate.

In general we need good looking people, but I'd avoid models. In a way, we should sort of work on a "premium people's scouting". We need some specific abilities (climbing, surfing, horse riding, parachuting...), as well as "regular" people. So we would dig into reality, sport schools and pro people to find what we need.

What I want is to have real, beautiful, believable people. People that are not just "actors" in our films, but that actually can "be" the human element in it. We need people we would like to know more about, bright eyes, smiles hungry for life and emotions.

The structure of the first films

We are now talking about these first three scripts from the agency, for the Ford Bronco Sport, the Ford Escape Híbrida, and the Ford Maverick. We will focus on the Ford Transit Curier later on.

These would be 20" commercials. Each one would be composed by 4 mini-blocks, and a final moving beauty shot. So, ideally, we are talking about 4" for each block, and 4" for the moving beauty final shot. But these lengths are not written in stone, they could stretch or compress, during further development, and the final chosen editing sequence.

As we said, these are just the first three commercials proposed. The agency created a very inspiring bunch of other mini blocks (5 to 7 more), to be realized, to be assembled as we said before, in future films. But, so far, let's stay focused on the first three proposals on the brief.





1

B R O N C O
S P O R T

The Ford Bronco Sport is made for wide spaces. Its lines are shaped by the wind, its bones are trained by nature. So this commercial would be great spaces, wonderful positive bright light, performance and emotions.



1st MINIBLOCK

- We open on a wide, aerial shot of the Bronco Sport driving on a wonderful tarmac road, in open nature.
- Car to car sequence of the Bronco Sport tackling curves with ease.
- In the driver's seat we meet Cathy, 30 something, dressed in a light colored shirt. Wind blowing in her curly long hair.
- The camera gets close to her (slowmo shot).
- [Transition to]. We see an aerial shot (stock footage/drone shot) of waves. The way they move reminds us Cathy's hair, blown by the wind.
- Intense car footage of the Bronco Sport driving as waves splash the shore.



2nd MINIBLOCK

- Something that looks like an electrocardiogram (but could be also a kind of visualization of music volume/bpm). but that also reminds us of the silhouette of a hilly road.
- [Transition to] dunes! Resembling the electronic "waves" that we have just seen, we cut to sandy dunes... and the Bronco Sport that appears from behind them.
- Slowmo shots of the wheels making spinning circles of delicate golden sand, while the sun is caressing the vehicle.
- In detail we see the G.O.A.T. being activated, for perfect control on any kind of terrain.
- One of the dunes is really high, so that the driver (could be Cathy, but could be someone else) can hardly see what is on the other side...
- And that's when the 180° camera "steps in", by helping the driver to see behind it.





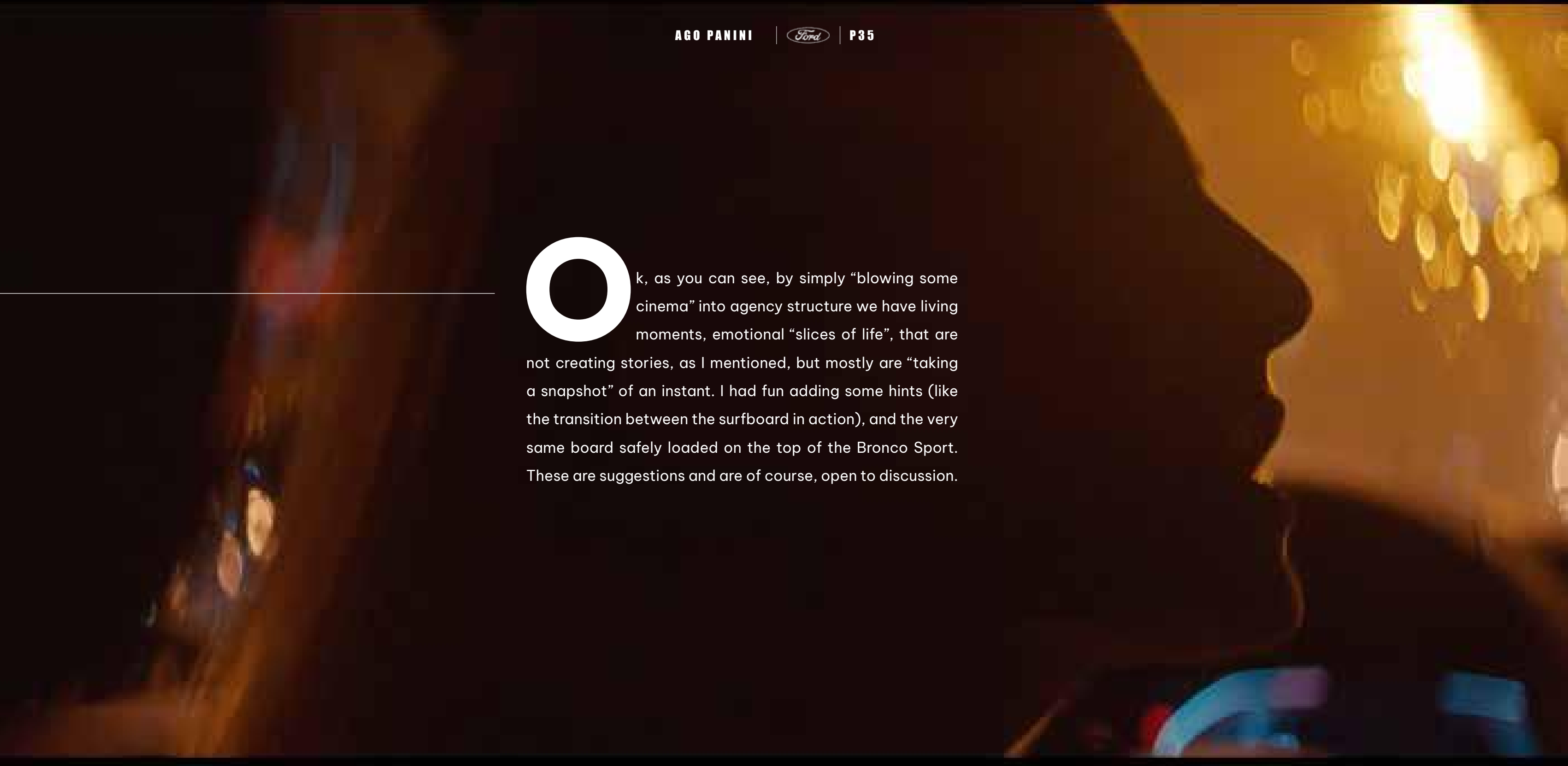
3rd MINIBLOCK

- An intense portrait of a young woman (could be Cathy again, or someone else: see the “casting” paragraph), shows us water drops running down her face. She is breathing, looking straight at the camera. It is an “inner” moment, something that is happening before, or during an intense activity... Light is embracing the scene. The short focus on the girl’s face doesn’t allow us to understand where exactly she is.
- Now (with handheld camera framing from the water’s surface) we see a surfboard sliding very close to us, splashing water.
- A drone shot shows us the surfer, the very same lady from our portrait before. The drone goes vertical on the surfboard.
- We cut (it is a sort of transition shot), to the surfboard perfectly loaded on the top of the Bronco Sport, shot with kind of the same camera angle (so a drone shot).
- Now we see the Bronco Sport in car-to-car footage, beautiful as it drives a wide empty road that stretches into nature.

4th MINIBLOCK

- Night is falling (but the sky is still deep blue: we do not want a “dark night” sequence), as the Bronco Sport (it could have the surfboard on top? Not necessarily...) drives on a highway.
- Close up graphic detail of headlights switching on.
- [Transition to] our driver’s wide open eyes. A similar light “crosses” around the iris.
- In detail we see the sport drive mode being activated.
- The Bronco Sport drives away
- Final beauty shot, in motion (could be day or nighttime)





Ok, as you can see, by simply “blowing some cinema” into agency structure we have living moments, emotional “slices of life”, that are not creating stories, as I mentioned, but mostly are “taking a snapshot” of an instant. I had fun adding some hints (like the transition between the surfboard in action), and the very same board safely loaded on the top of the Bronco Sport. These are suggestions and are of course, open to discussion.



3E S C A P E H Y B R I D

The Escape Híbrida lives in contact with nature and within open areas in the city. Its "green" attitude makes it the perfect vehicle for living life in connection with natural health. People who drive the Escape love animals too.





1st MINIBLOCK

- We open on a wide shot. We could be in an apartment facing a big city park (framed through a wide spacious and sunny window) or we could be at a city park, where green areas are surrounded by beautiful buildings. A young woman, right in the center of the frame, is doing yoga/meditating.
- In detail we see she is performing a “mudra” with her hands, they look like a leaf...
- [Transition to] When in eco drive mode, The Escape dashboard display shows ... a leaf that seems to mimic the hands.
- We now see the Escape driving through city areas, all close to the park. Carla moves smoothly through the city, with elegance and safety.



2nd MINIBLOCK

- With a “low angle” moving shot (maybe stock footage?) we see a flock of birds flying in formation: they look like an arrow aiming somewhere. Being a moving shot, it could seem like it was “shot from a moving car”.
- [Transition to] The same kind of moving shot, but this time it’s a top drone shot. The Escape is driving in the same direction as the “arrow”. The Escape could be driving through a green forest, (but if we want to keep it urban, it could be driving through a tree-lined avenue) The drone dynamically glides up to frame the car frontally.



3th MINIBLOCK


- A happy dog is running in the park. It's a kind of medium/long hair dog. Could be a border collie or something. Being wet, he starts shaking in that particular way, to dry. Shot from the front, in slow motion, the waterdrops around its body look like a circular shape...
- [Transition to] ... The circular shape of the Escape's digital cluster display with its meters that are moving in the same directions as the waterdrops...
- We cut to the Escape driving through an area of the city where there are flower shops.



4th MINIBLOCK

- We are now in a sunny kitchen (could be part of the same apartment as the yoga/meditation opening scene, it could also be the same person). A young man/woman is working on her morning healthy smoothie. We see several fruits around her blender.
- In a graphic top shot, we see all the colorful ingredients beginning to combine by the spinning blades.
- [Transition to] same kind of graphic shot of the steering wheel of the Escape, on the move. Two hands spin the wheel, as if parking.
- We see the Escape Active Parking Assist in action from inside the vehicle...
- And from outside. Now the Escape is parked in a nice "Greenwich Village style" area of the city.
- Final beauty shot, in motion (could be day or nighttime)





For this commercial too, I had fun changing some elements (like the shaking dog, that to me looks like a more interesting transition, as opposed to the frisbee scene that could be a little trickier). Again: everything is on the table for being discussion.



2

M A V E R I C K

Maverick is all about passion. No matter what passion you have, Maverick is your partner. It is a great car for getting out of the city, but for city life too. It belongs to wild spaces, as well as urban landscapes. Its shape, its loading area, its incredible tailgate's Flexbed are all trademarks for passionate people.



1st MINIBLOCK

- A man is driving his Maverick. We are in a “near the city” country area. The sun is slowly setting down. Everything looks magical...
- The man is wearing a light linen shirt, with sleeves loosely rolled up. Close up to see our man’s arm, partly covered by soft light linen, goosebumps rising...
- [Transition to] a wide shot (stock footage/real drone shot?) of a wheat field, in the very same golden hour, being gently blown by the wind.
- And in a sort of dream projection/memory we “see” what he is feeling/thinking about: his girlfriend, in the very same golden hour, waiting for him, seated with rocking feet, on the Maverick’s tailgate flexbed. She smiles warmly.
- We cut back to our man’s face, smiling, as the sun is bouncing all over the car’s interiors. (If we want to keep the memory/dream concept active, he could be still driving, in the same situation as the opening shot.)



2nd MINIBLOCK

- The camera frames with a medium wide shot: an art gallery. A white wooden floor, a light wooden table, with a sort of elegant minimalistic feel. Around the table there is a woman (is she the same one that was smiling to our man? Is she not?) ready to sign what looks like a contract, surrounded by three other people. They are all dressed in an elegant, clean way. Nothing excessive, but it definitely looks expensive...
- Extreme close-up to the wet, black ink line drawn by the fountain pen held by the woman. The black ink line looks like a curvy road aiming to a new place...
- [Transition to] With a similar camera angle, we frame a curvy road that seems like it’s stretching the same way as the ink line. But where we framed the ink pen in the previous shot, we now frame a Maverick, driving away.
- We spot the woman that was in the art gallery at the steering wheel, while the camera indulges some artworks loaded in the open trunk.



3rd MINIBLOCK

- A man is driving his maverick. It is now a bright sunny day. We see the car proceeding on an urban area.
- In the rear seat we spot our his backpack, partly open so that we can see a couple of cameras inside. He activates the electric sunroof.
- As he slightly squints his eyes due to the sunlight, the camera frames the sky beyond the rooftop.
- [Transition to] The camera pulls back from inside the photographer's eyepiece. The very same sky was framed by the Photographer. Alternatively, camera could pull back from the rear LCD monitor of the camera.
- We see that the Photographer is taking pictures of the sky, seated on top of the static Maverick, in a wide natural area.
- As he lowers the camera, we frame all his passion for searching the perfect image.



4th MINIBLOQUE

- Two friends are sharing a moment of joy, as one of them is driving his Maverick toward a great sunset. We can feel the passion.
- Now the camera frames the two friends in profile, having just the sunset in the background framed through the car's windows.
- [Transition to] with a similar camera position we now frame the two friends that are wearing helmets...
- ...happily biking their mountain bikes in breathtaking surroundings. The scene happens around an hour before the car moment, so the sun is a little higher...
- We now see the two friends (still wearing helmets and tech, but not too flashy...) bike suits, loading their bikes into the versatile tailgate.
- Once in the car, they activate the navigation system, that shows a route on the screen.
- Final beauty shot, in motion (could be day or night-time).



For this commercial too, I played with “cinema”, adding references to light situations, facial expressions and emotions.

So, these are my first approaches (based on the shooting philosophy and aesthetic I shared with you previously). Please keep these as blueprints, as sketches, as suggestions. As I said, these have to be very human, organic films, where cars appear to be in an intimate connection with all the elements of inspiration.

Now, let's spare few words for the...



TRANSIT COURIER

I think it would be nice (keeping in mind the same concept of modularity that we already share) to create a commercial (made of a variety of footage) where the doors of the Transit Courier work as our transition points. We know Transit Courier is the perfect vehicle for entrepreneurs and small/medium business owners. People that need flexibility, as well as reliability. All that, with Ford's classic touch.

So imagine that. We have Pablo, who is a bookstore owner. He is loading his Transit Courier with several bookcases. He closes the rear door.

Now the side door is being opened, this time by Lola, that owns a flower shop. She starts unloading flowers and plants for her shop, from the side door. Now the driver's door is being closed. At the steering-wheel we find Miguel, who owns a bakery. He drives through the city, as we focus on some of the tech features of the Transit Courier.

Now the Transit Courier stops. Miguel opens the rear doors...



And we cut from a reverse camera angle (inside the Transit Courier looking out) to see... Carmen loading her Courier with bags filled with stage costumes. Carmen is a stylist working for a theater. Boxes filled with colorful period costumes. And so on.

See? As for the other subjects, we could apply the same philosophy to the rest of the project: crafting a lot of footage of all the many features and situations that these vehicles could be part of. And by having an opening and closing door sequence for each setup, we can "cut" from one scene/story to the next one. And we can assemble all these moments in several different ways, depending on what we need...



Conclusions

This is a big project, that needs great confidence in High-end car shooting, because we are called to craft a lot of interesting footage that has to have the capability of getting different shapes, lengths, and formats throughout the upcoming season. In order to do that, as I tried to explain in these pages, we need to focus on locations, light situations, in order to create a variety of contents. And to speak to the people of 2022, we need to be perfect, intriguing, strong and committed. We have to be able to believe in what we see, and to offer to the audience: real high-end premium quality vehicles, “dipped” into a wonderful reality. Because the human touch in it, the human sensibility, the inspiration that comes from all the human passions, is the DNA around which we will craft our images. A beautiful car is like a beautiful jewel. To make it shine, you have to place it under the perfect light.

thanks for reading, looking forward to sharing this treatment -

Ago Panini