



EXCEDRIN
#MYgraine

NIC D'AMICO



TAYLOR JAMES

JASON GUERRERO

HELLO

Thank you for inviting us to pitch on this unique and super cool project!

So many people experience migraine headaches, and yet migraines are painfully lonely experiences. Understandably, that feeling that “no one else could possibly understand what I’m going through” is a prevalent feeling amongst sufferers.

Through the use of head-tracked projections, and imagery that migraine sufferers will uniquely relate to, this spot has the potential to really connect with its target audience. Its artistic expression of the many qualitative experiences of migraine sufferers can bridge that gap of empathy, letting people know that “they are not alone” in their experiences.

This in itself makes the call-to-action at the end all the more powerful, as it comes from a place of empathy and true understanding.

The following pages outline some of our ideas of how we envision the spot unfolding, how we would approach its execution, and our artistic vision of the content within.

NIC
D’AMICO



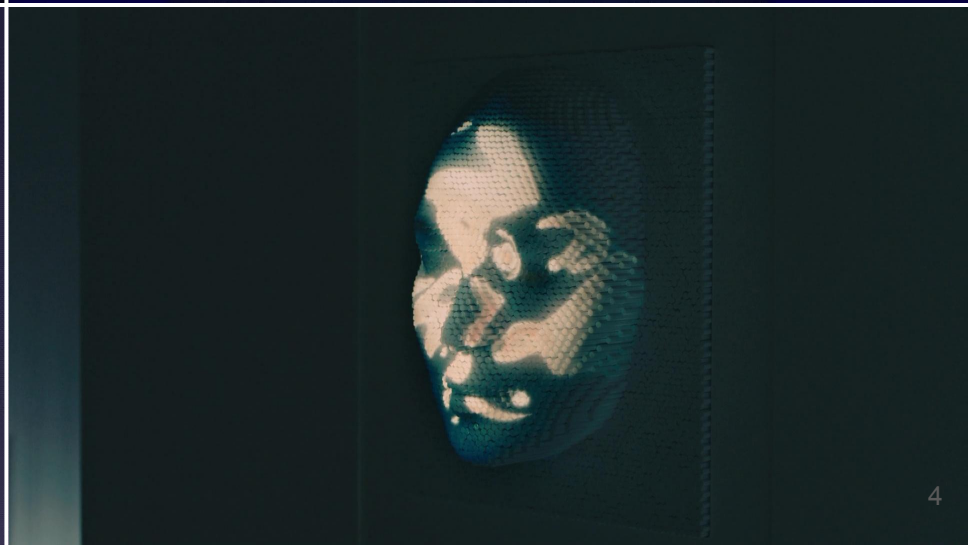
JASON
GUERRERO

CREATIVE VISION

Using words and phrases like: compression, caving, pressure, trapped, flickering and pulses in the script triggers me to find visual abstractions and geometric spatial trompe l'oeil that resonate emotionally with the viewer. What does pain look like? Or if pain was a character, what would it act like? How would it move? What color would it have? Would it have sharp edges that pierce the surface or fracture the skin?

This spot leverages a really cool use of modern technology that is visually impressive and has the potential to depict migraine symptoms in a very engaging fashion. However, we think that a key element in ensuring that the spot is successful is to always make decisions (eg. color, graphics, motion, casting, etc) that reinforce EMPATHY. Each migraine sufferer is UNIQUE, with their own set of symptoms, challenges and migraine journeys. We should therefore mold our spots in a way that speaks to our understanding of their unique plight.

For example, Ana, Celine, Emily, Ryan, and Noah should each have their own color palette, transition animations, and choreographed physical motions. We should light our set to reinforce the notion that the migraine experience is not only painful, but also lonely. The music we choose or create should convey that loneliness and feeling of helplessness. The camera should be hand-held and shot in one take with in-camera effects, to amplify authenticity. In isolation, each of these decisions might have minimal impact. But taken together, they will help to reinforce the ability of the spot to relate to the experiences of migraine sufferers on a personal level. By using empathy and authenticity to guide all our creative decisions, we will create a spot that migraine sufferers feel a real connection to.



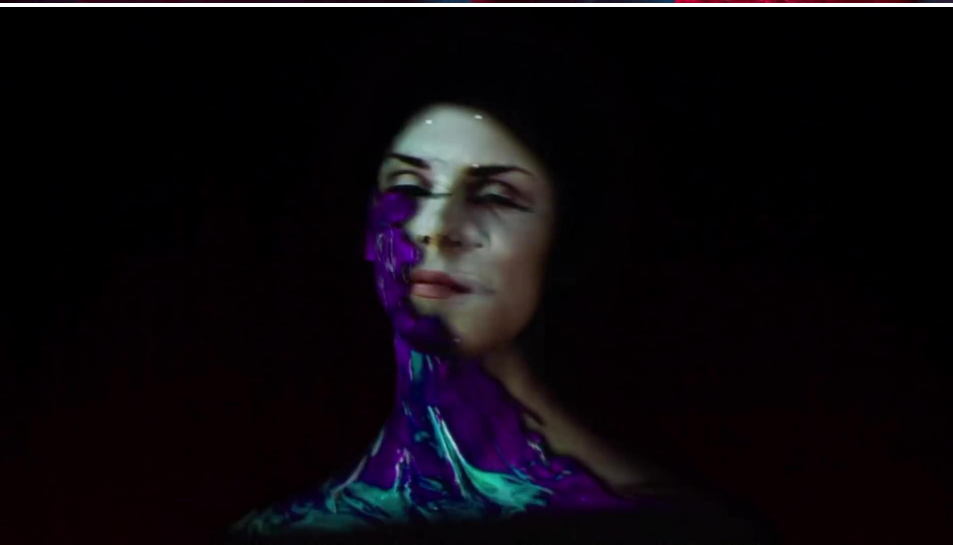
APPROACH

The key dynamic of this project is the intersection between three buckets of aesthetic determinants.

THE PROJECTED GFX CONTENT: Through the language of color, motion and texture, these visual elements will be designed to illustrate an abstract metaphor of pain and its effect on the human mind.

THE TALENT AND THEIR ACTIONS: How they interact with the projected content, timing of facial expressions, and the overall choreography synched with graphics will be an important factor creating a coherent narrative thread.

CINEMATOGRAPHY: How we capture that interaction from the point of view of the observer which is the ultimate target and emotional canvas. Abstract metaphorical projection attempting to portray a painful debilitating ailment, like a migraine headache, is an ideal visual platform to expand and portray an understanding of the patient's condition and feelings. Using an understating of the parasympathetic nervous system's response to visual stimulus as a guide, we will curate the GFX to maximum effect for emotional and empathic response. The viewer should get a feeling of tension at beginning and then relief after.



SYMPTOMS



VISUALIZING SYMPTOMS + PAIN

There is an endless amount of possibilities in how we represent these migraine pain symptoms. However, in considering the visual complexity of projecting onto a moving person, the motion of the camera, and the amount of narrative we wish to convey in a short amount of time, we believe that our approach to the graphics should be governed by 3 main rules: Simplicity, Fluidity, and Narrative.

The graphics should be SIMPLE in that they should be a “quick read”. They will need to share screen real estate with the talent & the environment, and will be in constant motion due to the talent-tracking hand-held camera. Also, the imagery will need to be readable on the human canvas onto which it will be projected. Therefore a level of simplicity will be essential in making sure our graphical representations not only work in isolation, but also synergizes with the rest of the visuals happening concurrently.

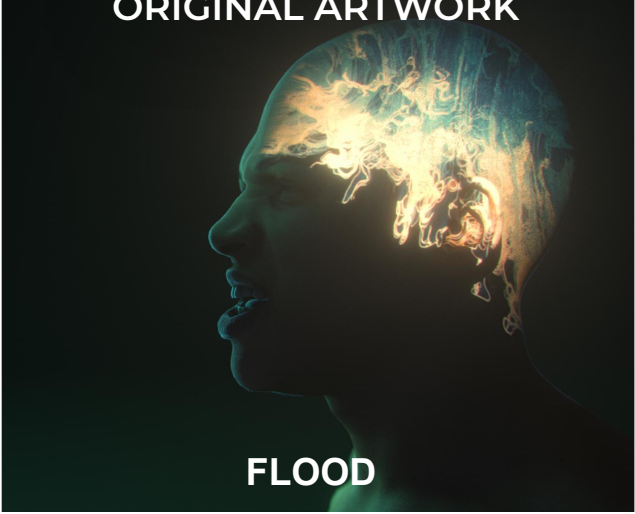
The graphics also need to be crafted in a way that is conscious of what comes before and after. So for example, if we know that FLICKERING will be followed by PULSES, we should design the flickering lights so that their motion, colors & character lend themselves to seamlessly and fluidly moving into a pulse graphic.

And lastly in terms of narrative, the graphics should be designed in a way that is instantly recognizable and tells the story of pain. The story we’re telling is ultimately a bridge expressing empathy towards migraine sufferers. Therefore we should always make sure that the graphics are designed to speak to these viewers in a visual language they can relate to.

ORIGINAL ARTWORK



BURN



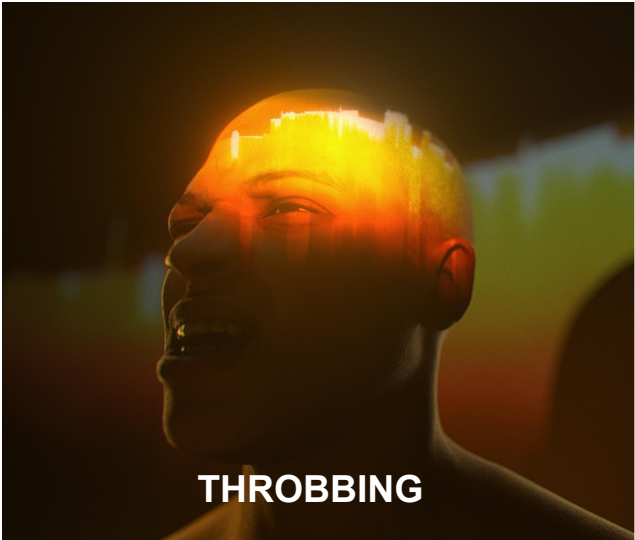
FLOOD



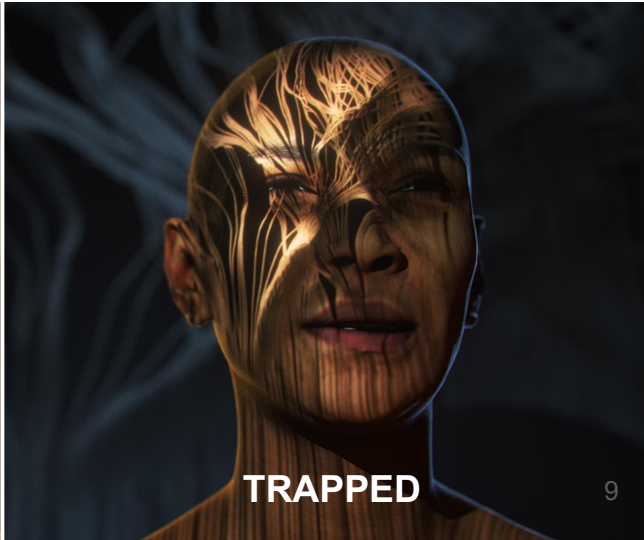
RADIATE



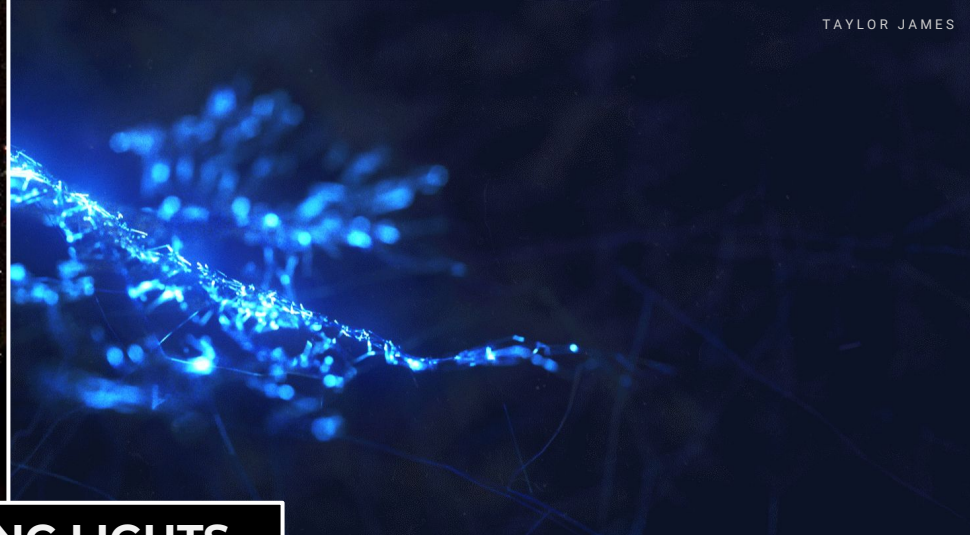
PULSE



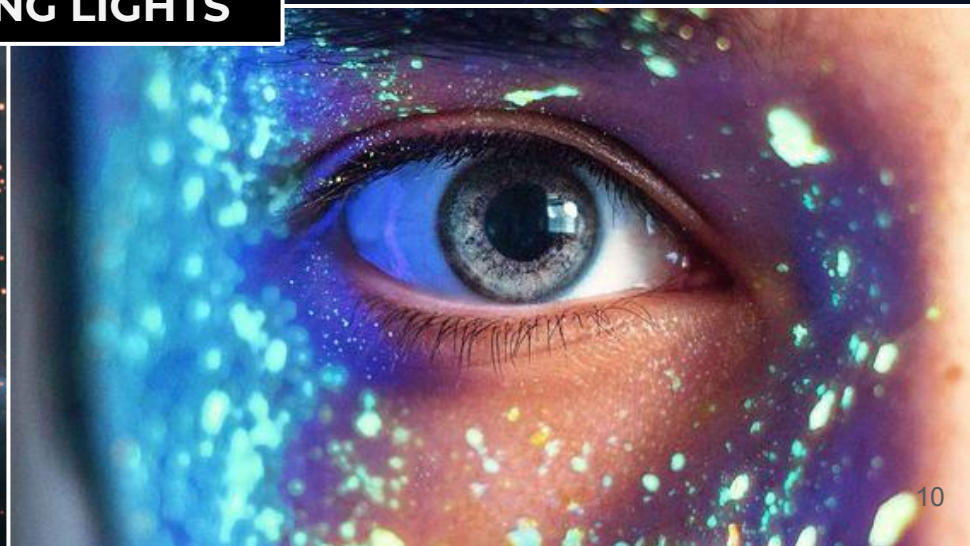
THROBBING

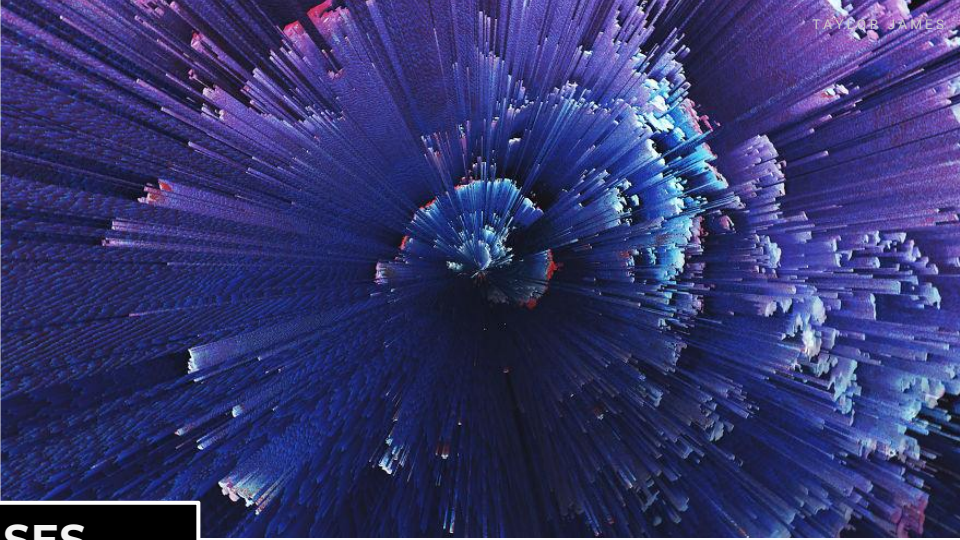
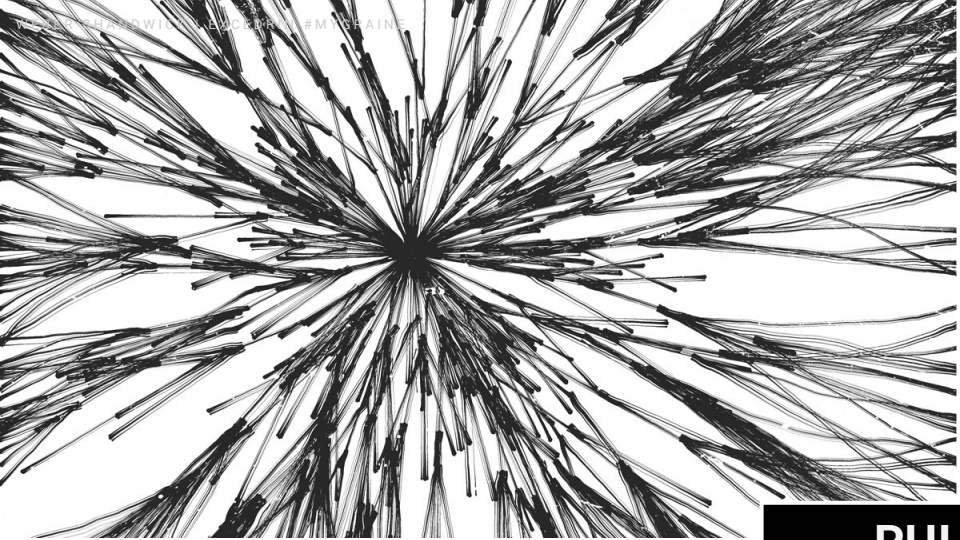


TRAPPED

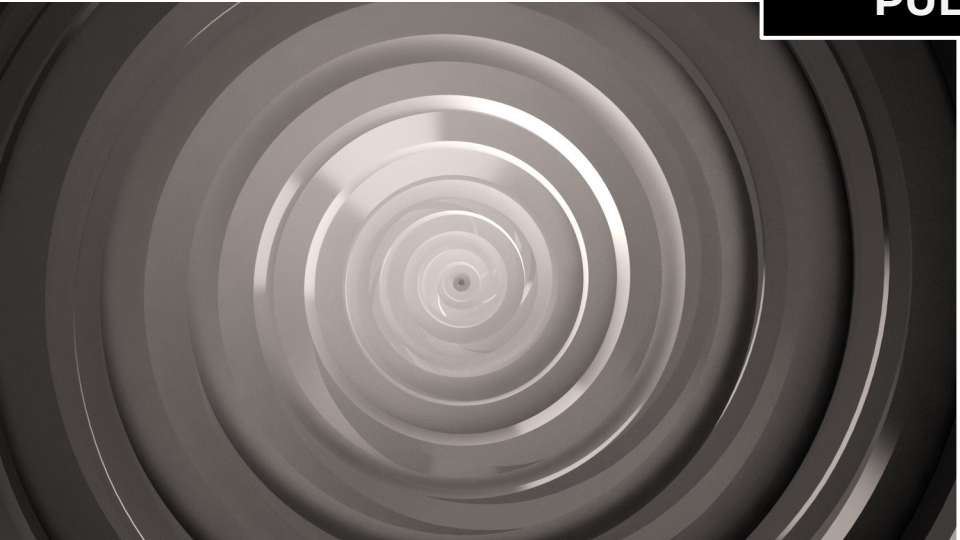


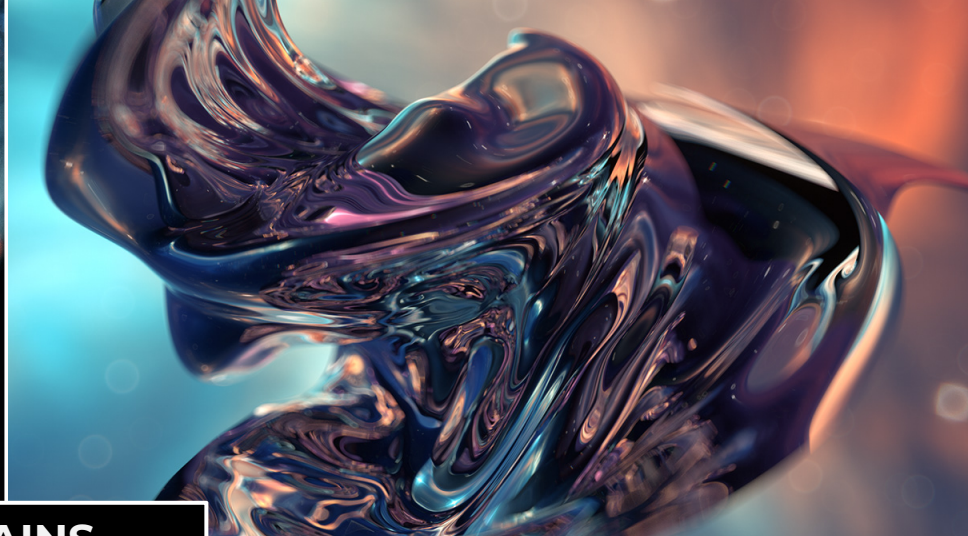
FLICKERING LIGHTS



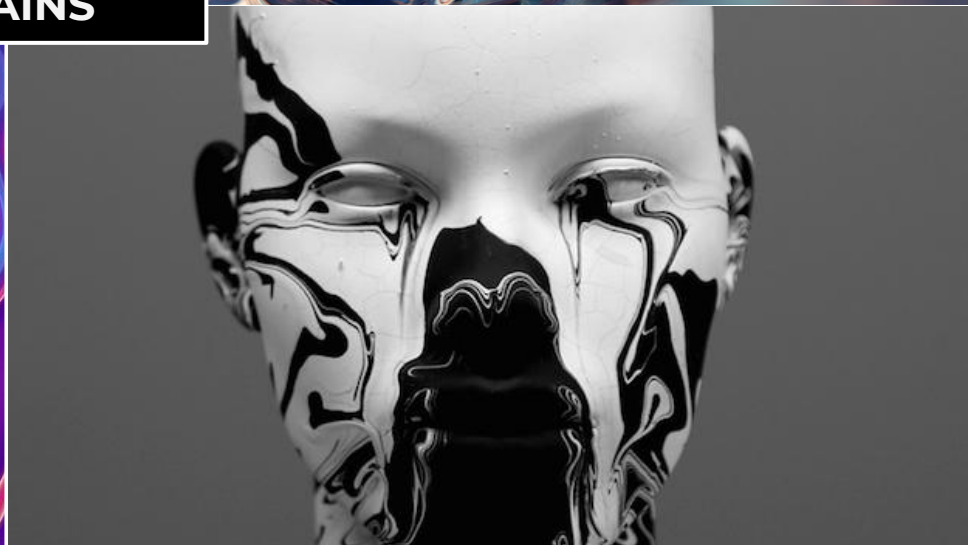
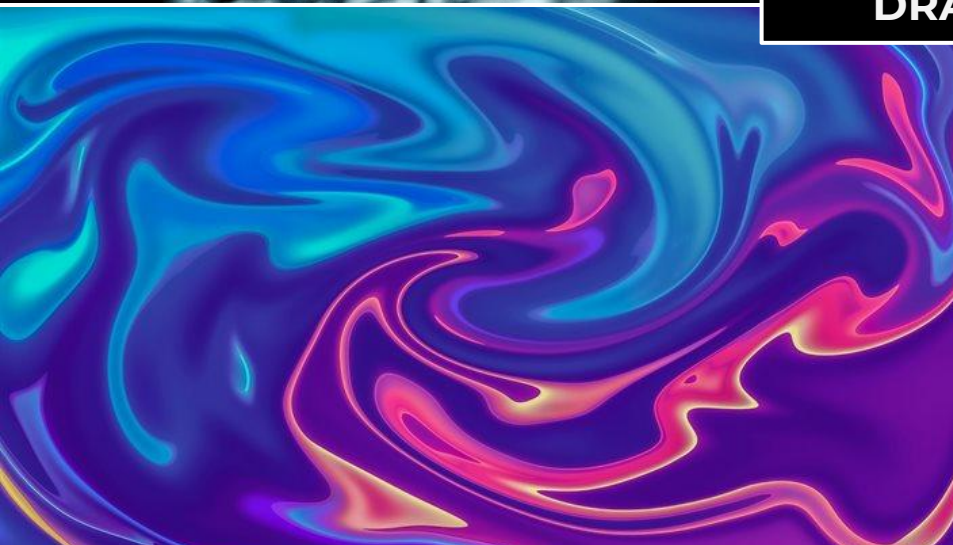


PULSES





DRAINS



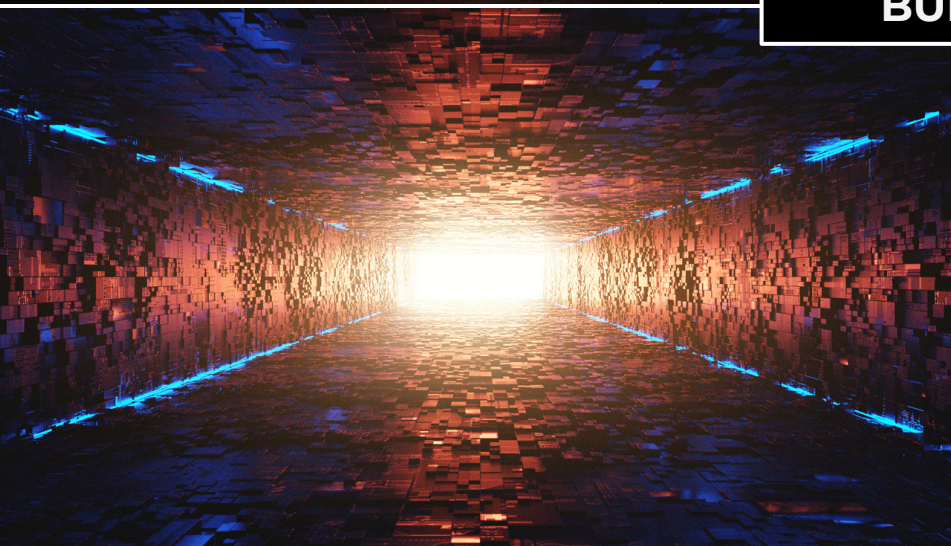
A man's head in profile, facing right, is shown against a dark background. The interior of his head is filled with bright, glowing orange and yellow flames, suggesting intense pain or a headache. The background is a blurred, fiery orange and yellow.

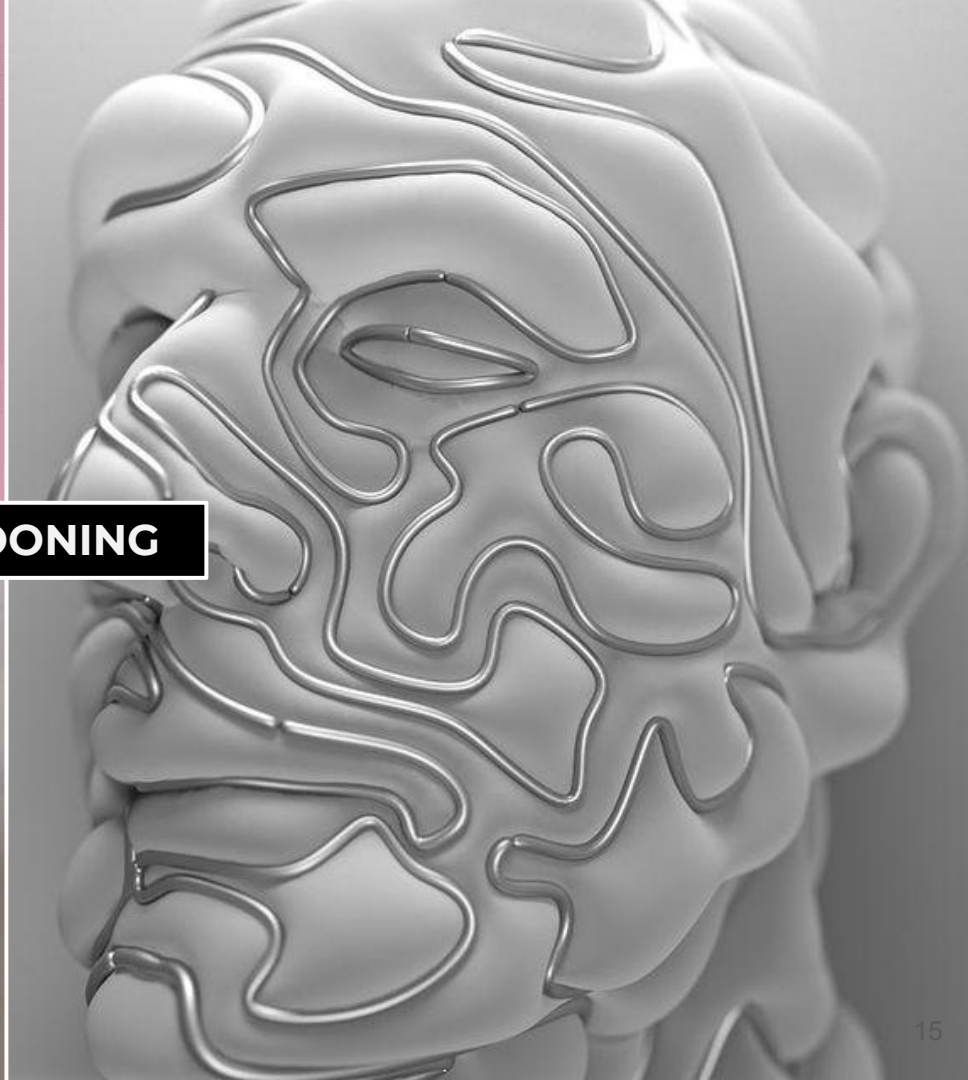
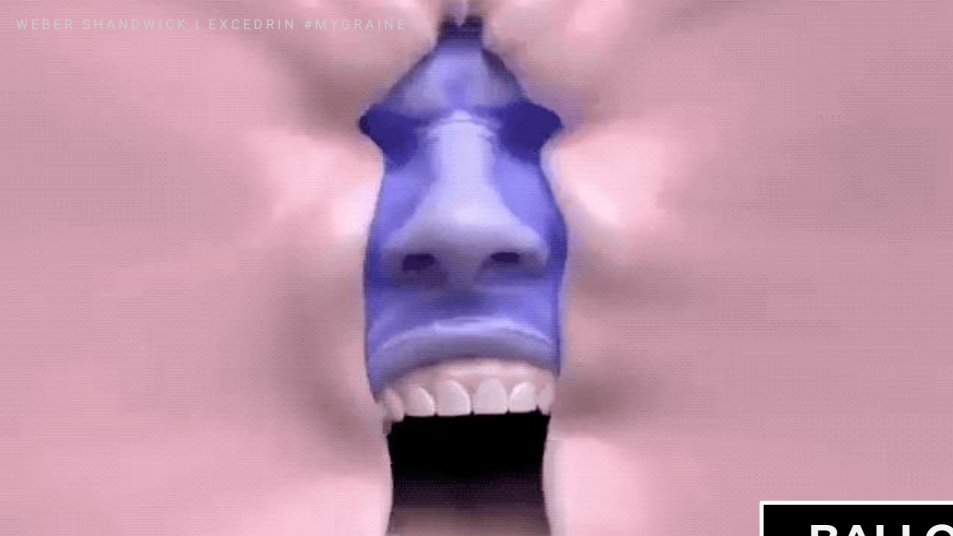
"Pain
BURNS
into my head"

ORIGINAL ARTWORK



BURNS





BALLOONING





"I feel
TRAPPED"

ORIGINAL ARTWORK



TRAPPED



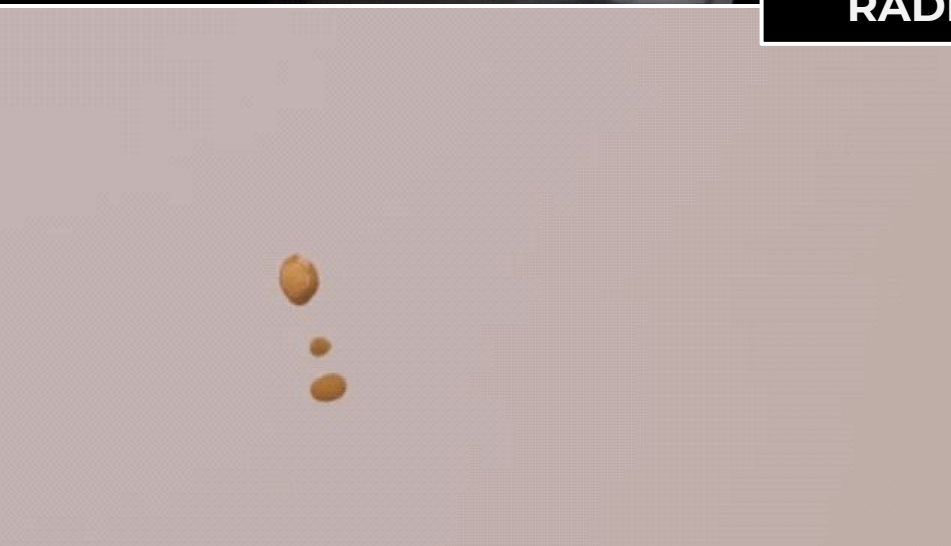


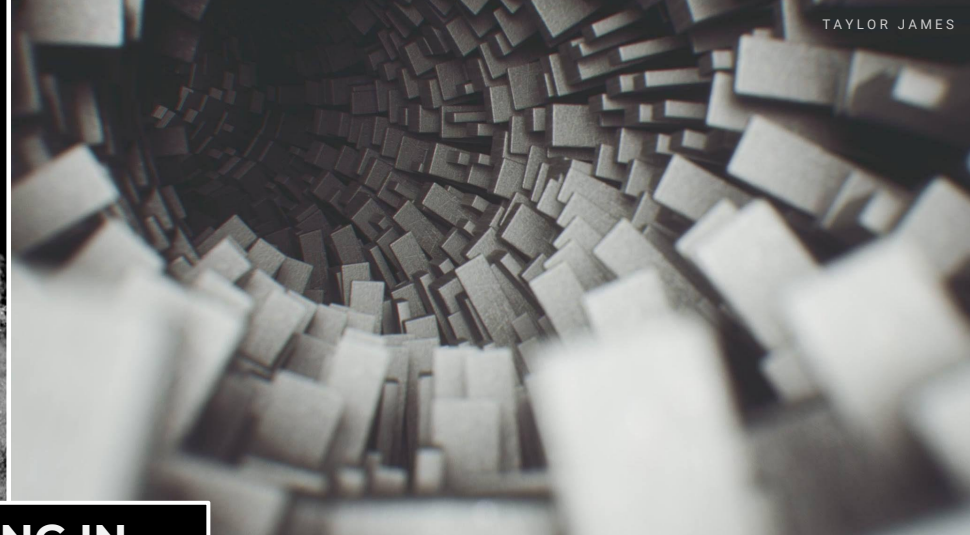
"Pain
RADIATES"

ORIGINAL ARTWORK

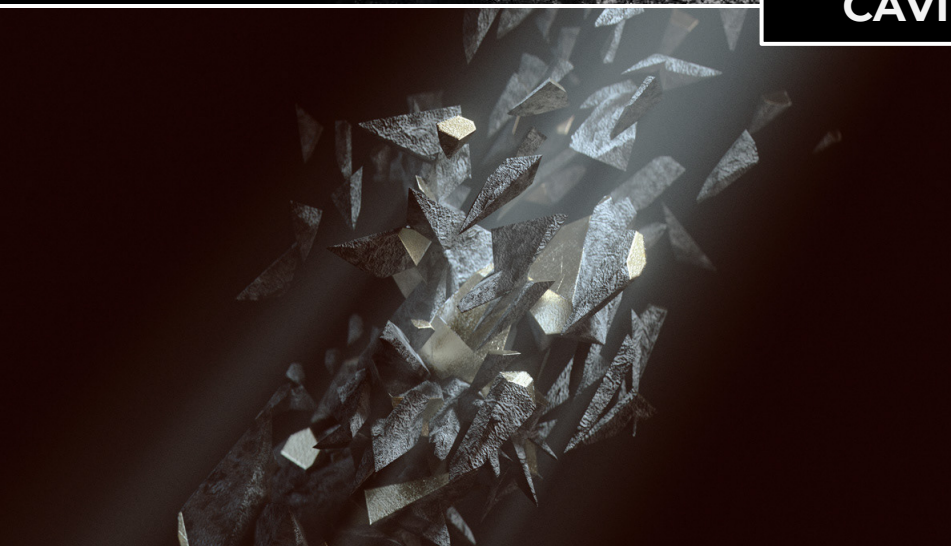


RADIATES





CAVING IN





ORIGINAL ARTWORK

DON'T RECOGNIZE MYSELF



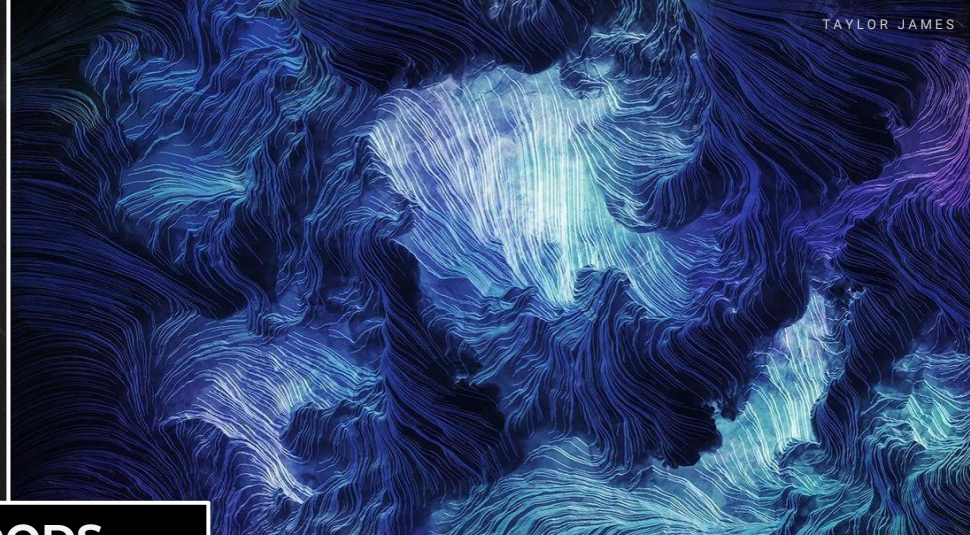
DON'T RECOGNIZE MYSELF



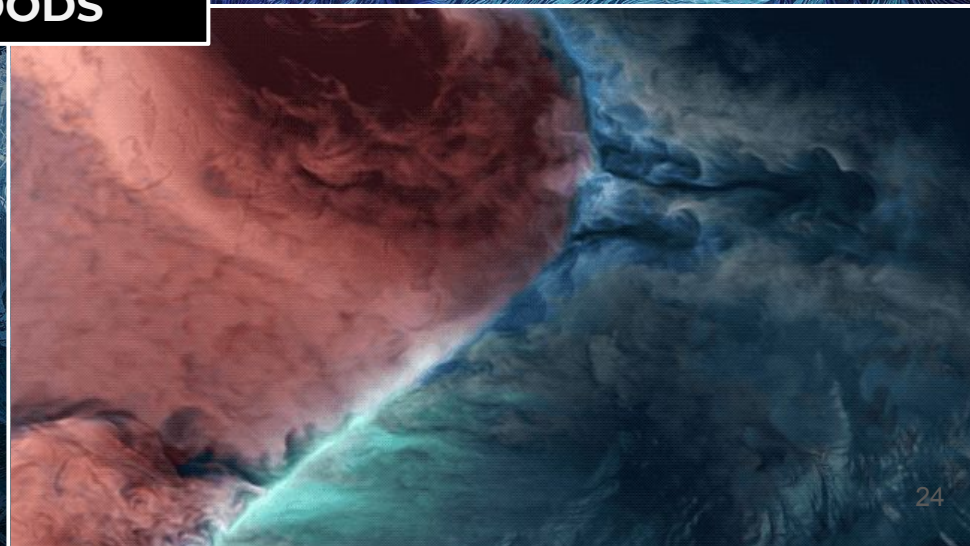
"Nausea
FLOODS in"



ORIGINAL ARTWORK



FLOODS



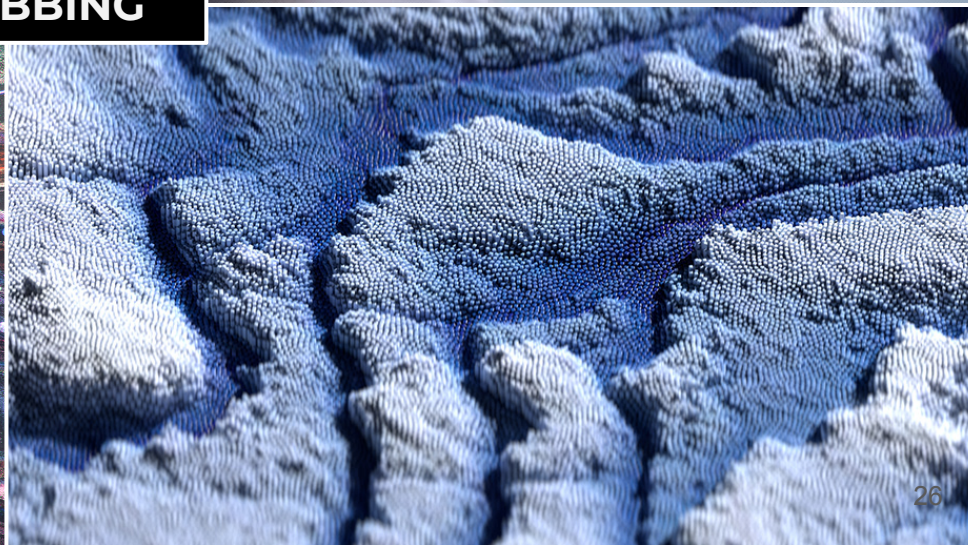
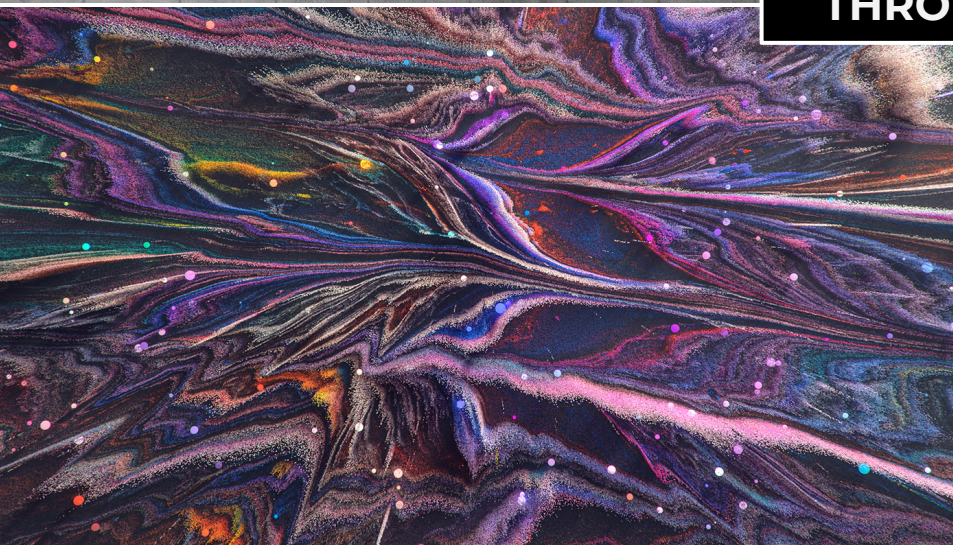


SQUEEZED





THROBBING





“It starts with a
PULSE”

ORIGINAL ARTWORK



STARTS WITH A PULSE



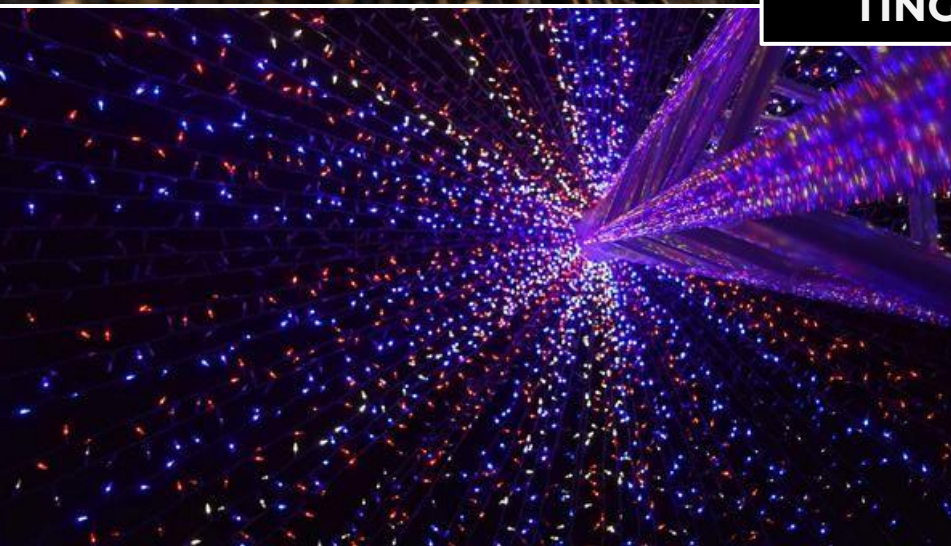


"A terrible
TINGLING
feeling"

ORIGINAL ARTWORK

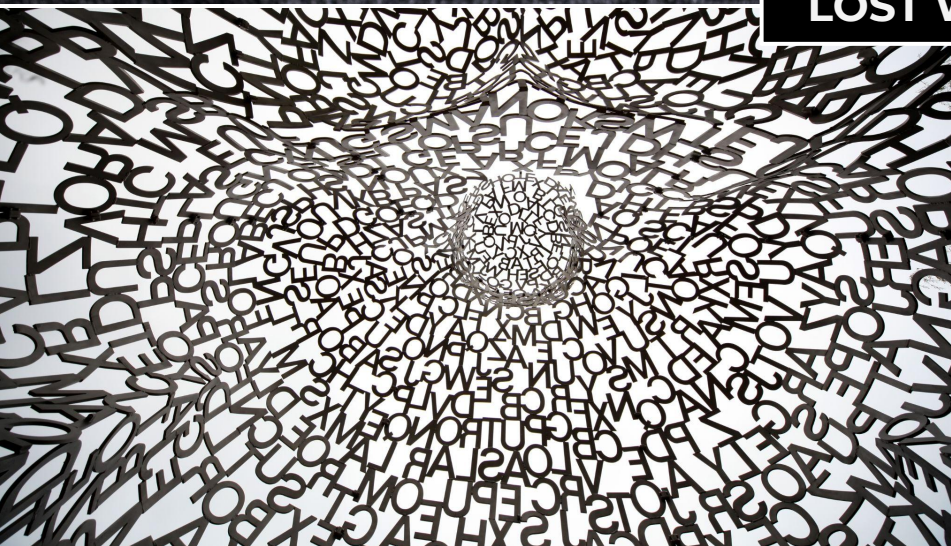


TINGLING





LOST WORDS



TALENT + STORYTELLING

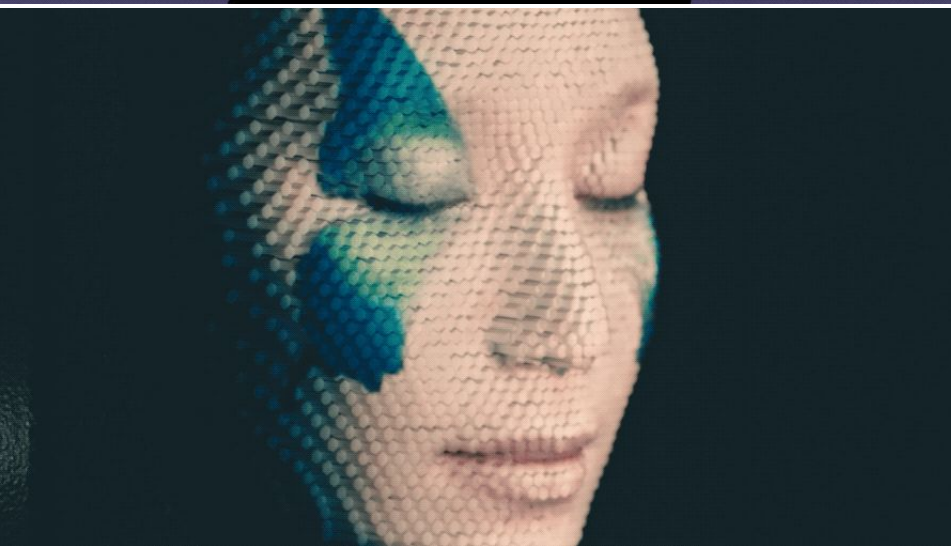
CASTING & PERFORMANCE

Our talent should be attractive, appear approachable, and have good complexion & and skin texture. They should have expressive features and have good control of micro and macro expressions that can be brought up on cue. Their eyes and eyebrows need to be able to convey emotion, and not be too deep set. Using a good natural actor who knows how to be subtle, and has solid control of their facial muscles, will enable us to leverage and amplify the tension between expression and content projected. It's within that interaction that we can choose the targeted transition of the migraine coming on, or as an outro representing the path to relief.

We'll want to make sure the talent is in motion, and that we choreograph that motion in a way that strengthens the narrative. So the talent's motion should be coordinated with the graphics, making sure sure that one reacts to the other, and each supports the story of the other.

TRANSITIONS

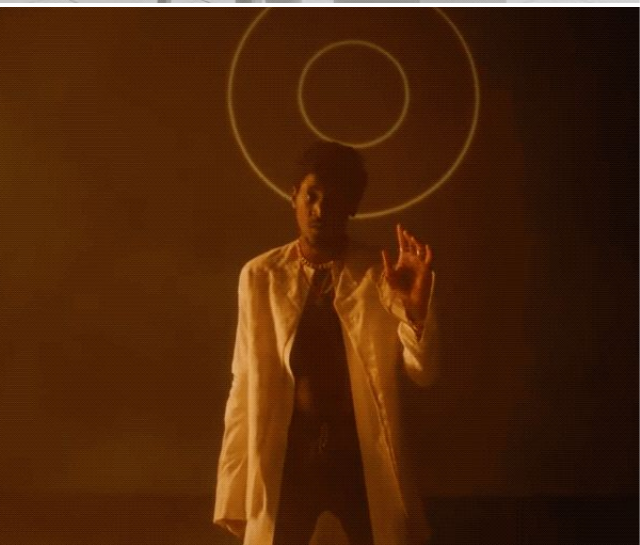
With several symptoms that we're portraying in each spot, we'll be sure to create each graphical representation in a way that lends itself to transitioning seamlessly from one to the next. So for example, if we know we will be going from BURN to BALLOON, we could create representations of burning that starts small, and then have glows that quickly expand, therefore leading to the depiction of physical expansion and ballooning. This also strengthens our narrative that all these symptoms are related, and contribute to that sufferer's unique array of migraine symptoms.



NARRATIVE FLOW

Imagine opening on an open set. We see our headache sufferer. She is barely illuminated, but we can see her eyes and her expression can be felt. A voiceover begins as a bed of music and sound design syncopate with the first inkling of visuals and action. It starts quickly as a curious articulated light then begins to appear on the skin around an ECU of the forehead, as though a laser was etching the temple of the migraine sufferer. It's the visual representation of the beginning of migraine pain. It quickly grows to reveal an abstractly depicted network of capillaries & nerve endings, all throughout the subdermal layer of skin rendered in 3D and dynamic with depth and spatial illusions.

We then see this abstract animation transition into different actions as pulses of what looks like nerve endings firing along with a heartbeat. This then triggers reactions in the actor's countenance, slight micro expressions of pain and discomfort, and music builds with as voiceover continues. The camera begins to move in, while some light spills towards camera from the back and potentially flares the lens as a transition to the net scene. This is complimented by a subtle engaging camera move or short zoom, something that sets up a triumphant transition to finding relief. As a transitional flare occurs towards camera the symptoms clear up and the projected graphic effects finish and resolve through their content loop. The talent holds the bottle and reveals the way to relief.



RELIEF WITHOUT SHOWING RELIEF

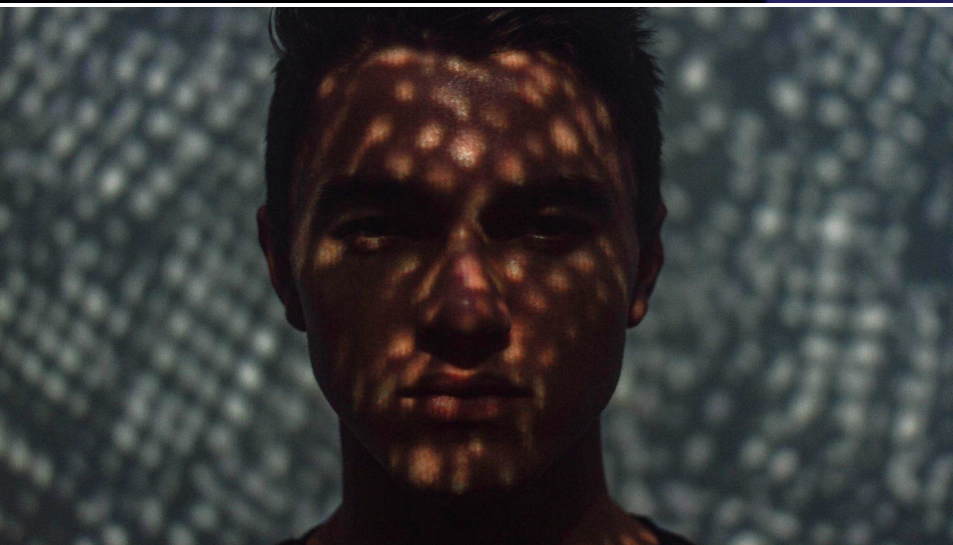
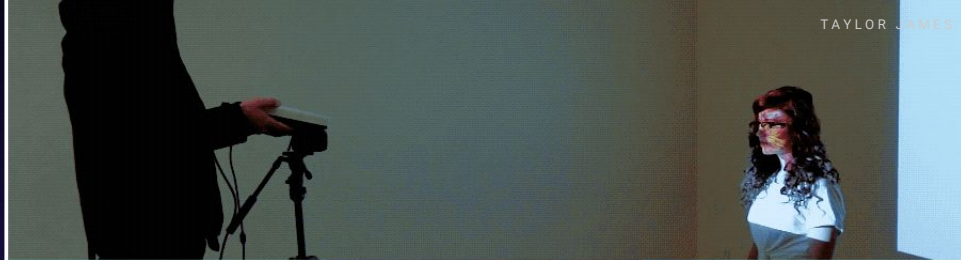
We will want to end the spot “narratively” with relief, without actually showing relief or the passage of time. In order to do this, the ending will be resolved by using the green ribbon which makes the Excedrin logo to “wipe away” the symptoms and bring on the normal lighting to showcase the sufferer and allow us to finally see their face. This will be a nice way to convey the emotional feeling of relief for our narrative, without actually showing the sufferer’s relief.

BACKGROUNDS + LIGHT + COLOR

One approach to how we treat the background is to project a complimentary effect onto the background for each symptom (ie. a similar graphic is projected onto the background as is being projected onto the talent). Another approach is to use the background as a complimentary color bleed to the projected graphics. So for example, if a ring of fire is being projected onto the talent, perhaps we also have an orange rim light between the talent and the background, and a soft blue rim light on the shadow side to really make the head pop off the background. And then these colors can bleed onto the background in gentle gradients to give the compositions some depth.

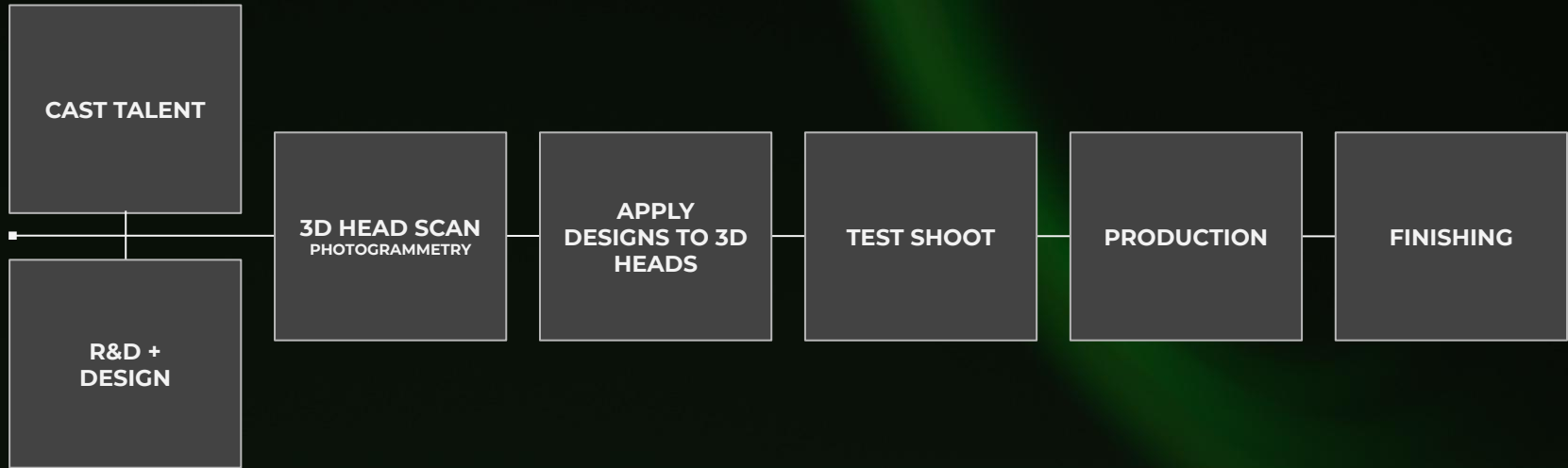
Both approaches have their advantages. Projecting the symptom onto the environment can make the composition feel more immersive and all-encompassing. But isolating the effect onto the head and just using color washes on the background amplifies the story of loneliness, isolation and pain that sufferers go through.

With the spot moving straight into the symptoms of personal migraines, we should save the green gradient and the Excedrin colors for the end, so as to not associate them with the pain. Therefore, the background cyc will be a neutral grey, thereby allowing us to control its color via projection. We will create a complimentary color palette (Staying outside of the Excedrin green) that represents the symptoms, and while we are cycling through the symptoms, we will stick to that array of palette choices. These colors will be used to amplify the depiction of the symptoms, and then contrast nicely with the end when we bring in the soothing green.



TECHNICAL APPROACH

MILESTONES



PROJECTIONS

Leveraging projector technology and precise camera positioning are crucial components of this potentially amazing spot. We plan to use a 4K low power projector for the face projections and a long throw lens to keep the projector a good distance away from the subject. This will also be crucial when considering the camera position and whatever its movement is. There will be some limitations as the cone of projection will not be an option for the camera position. The projection will follow the contour of the surface that it's projected on, and that distortion can work for or against you when trying to depict a projected image on something like a human face. It's important to take into account the lens selection of the recording camera and the lens selection of the projector, and find exactly the right balance between throw, power and resolution. 4K resolution with a long lens on a high-quality projector, with high quality files and playback is going to look great. Most of the examples on the Internet you see now are not maximizing the potential of this technique, and we're excited to explore it much further.

Deploying industry best video capture techniques, especially low-light high-dynamic range RAW video codecs will enable us to render the finest details with the least amount of distortion and artifacts. Projection is naturally very contrasty, pushing the limits of video capture and necessitating a smooth compressed log curve that will keep exposures from losing information in the blacks and highlights, thus achieving the most flexible 4k video source file to take into grading. Lens focal length will determine facial compression and how the architecture of the face is captured. Projections will follow the contours of the surface and the camera lens choice will be critical to the the overall look of the face. The projector will have interchangeable lenses to enable the projection cone to be positioned accordingly and the camera lens will have a lot to do with the exact position. It is also important to take into consideration the relationship between camera and projector position. That plays a huge role on how the projection distortion, due to topography of the surface, is visible in the final result.

IN-CAMERA

The camera-tracking & projection technique that this spot is based on, really maintains its impressiveness only when it feels like everything is captured in-camera. Once the viewer senses anything that was done in post, the impact of the video will be lost. Therefore, we should lean into that in-camera look as much as possible. This means doing everything in one take from the perspective of a single camera with cuts. It means no post graphics, and maybe even doing the endtag completely in-camera (also via projections, perhaps on the back cyc wall). I think that by fully committing to this approach we could bring a level of authenticity to the spot which will subconsciously evoke the viewer's empathy.

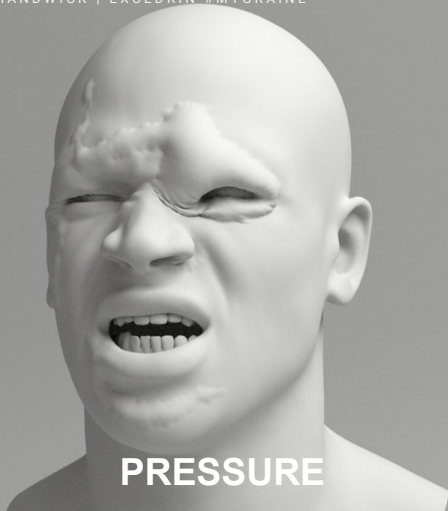
When watching the sample videos online of projections coupled with head-tracking, the moment that is most impressive is when you see the talent's head moving and realize that the projections are tracking onto it in real time. Using the magic of Touch Designer or Unreal the projected content will move with the projections in sync with the faces as they move on set live, This is a simple magic that allows the projections to feel not only mapped to the surface but connected to the subject by some unseen force.

UNIQUELY CUSTOMIZED CONTENT

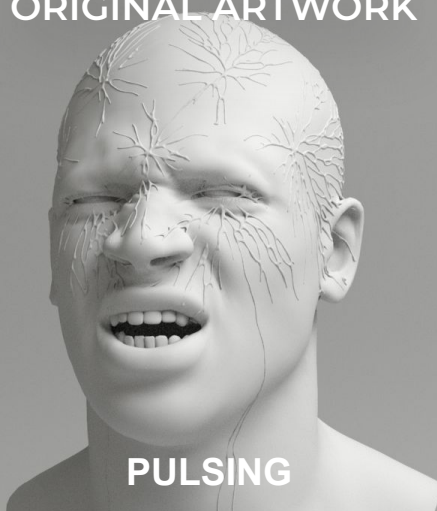
Crucial to the process of pre visualizing these renders on the human face, we will initiate a hi-res 3D scan of the actual faces of our talent. By working in 3D motion graphics with the exact registration of facial proportions as reference, we will be able to make the projection mapping more accurate with less adjustments on set. Also being able to show talent their faces as 3D models with the final projections in place will help them rehearse timing and interaction even before arriving on set. This approach not only allows us to create effects that are more precise and visually impressive, but it is in line with our approach philosophy of supporting the narrative. Just as each of our characters experiences a unique array of migraine symptoms, each of them also has a unique and tailored set of motion graphics made for their one-of-a-kind faces.

The following page shows some of the preliminary simulations we've done, and also illustrates how the graphics we create will be custom built for each individual talent.

ORIGINAL ARTWORK



PRESSURE



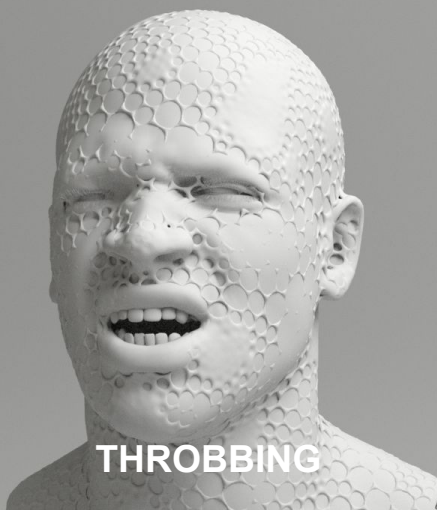
PULSING



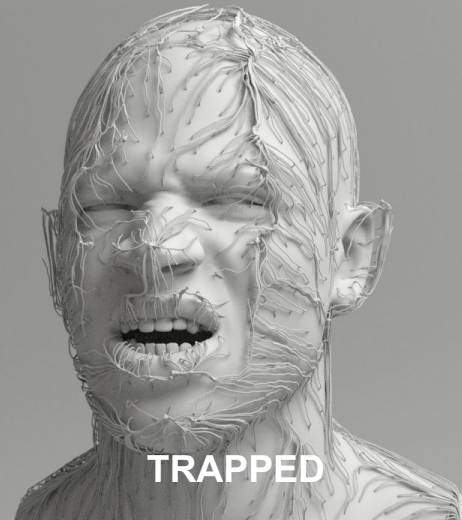
SQUEEZE



SWIRLING



THROBBING



TRAPPED

THANK YOU

