



iPad



Goalie Mask Project



Creative Treatment
By Andrew Proctor

July 2024



Hello Team,

Thank you so much for the great call and for reaching out with such an exciting project.

I'm a fan of hockey and have gone to a few games but I must admit, I'm no NHL expert. What I am an expert in is pairing stellar visuals with succinct narratives, and after receiving this brief and diving into research, the unique designs of goalie masks and the individual stories that surround them make for great films. It's such an expressive individual statement, and it's really something not seen in any other sport. Pairing that backdrop with an artist + cutting-edge technology, now we're stepping into my creative wheelhouse. In many ways, we're making films about custom pieces of art and the tools each artist used to create them.

The hockey mask is their canvas. The new Pencil Pro— their paintbrush.

This is where I feel truly connected to this project as a Fine Art graduate myself, I understand artists and the language of picture making. I'm excited to learn more about each artist we feature and find out how we best capture their process to highlight the key features of the new iPad and Pencil Pro and how it enables them to create their visions.

Let's jump in!



The Product.

While the artwork and design of the goalie mask is our focus, it's really the process of creating the art + the final product. Here, the process is where we feature our hero products, the iPad Pro and Pencil Pro, along with specific apps and features.

We'll capture the hardware and software through compelling compositions and macro-level camera work— keeping the style and tone in the elevated world of Apple.

Graceful, smooth camera moves that can be retimed in the edit and a clear central focus for each shot will be used, so that everything we capture cuts together beautifully for our :15 and :06-second window of time. Through an elegant treatment of the tech and UI, we can pack it with style, grace, and product.

My thought process is to capture an honest docu-series of the designers working, taking us through their artistic approach and methodology while photographically maintaining the highest possible production value and cinematic polish as we focus on the art and the tech.





The Product · cont.

Within each film, we'll capture macro-level angles and motion, gliding ultra-close with the pen in-hand as it moves over the iPad. We'll also experiment with more traditional cinematography to capture their graceful interaction with the pen and iPad. We move with them as they position their hand or through lock-off shots as they tap and interact with the screen.

We'll also capture wider, higher angles that show the whole screen, and I can imagine silhouettes of hands and shoulders lit only by the iPad. Our goal is to film a variety of both organic and highly planned shots to give our artists the freedom to take us through their creative approach while always highlighting the product in dynamic ways.

This combination of close-up and wide will give our films a fantastic and stylish flow. Our approach to the balance between product and art will give context to new features as we showcase a specific new Pencil Pro feature in each film. I'd even like to try locking our perspective to the Pencil Pro for a quick and dynamic interaction shot.

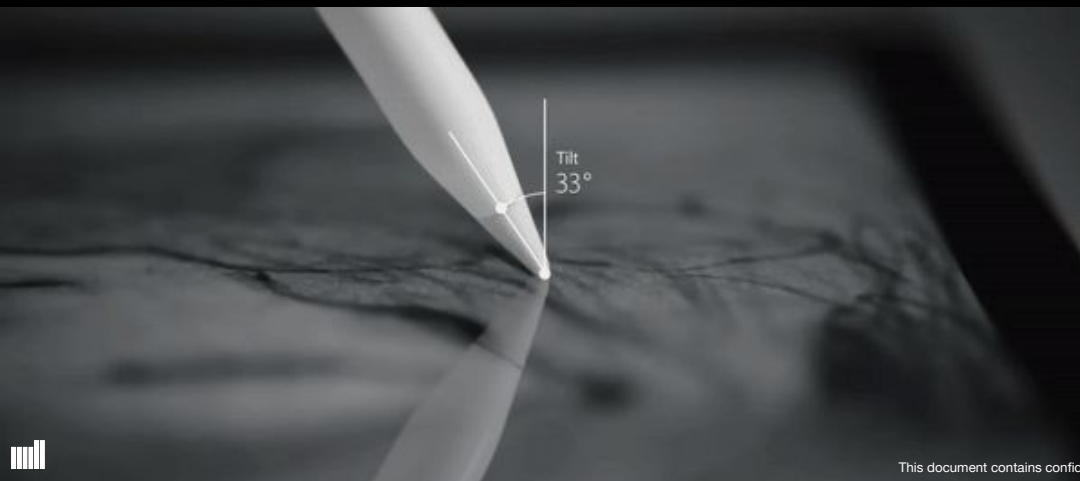




The Features.

We're giving our utmost attention to the artwork, the iPad, and Pencil Pro, but it's important to state again that in each of our films, we will hit at least one key new feature of the Pencil Pro. Not only do we need to highlight the new features, squeeze, barrel roll, double-tap, etc., but we need to see them in action as they directly impact the artist's work. We can always cheat this, but ideally, it would happen organically and should be a topic of discussion before our shoot. Knowing how and when they use a particular feature allows us to cover it in the best possible way, i.e., through the best possible framing.

We don't want to force something on our artists, but most likely, these are features they're already using. If not, let's open their eyes to some new ones. Things like pressure sensitivity or tilt, pixel-perfect precision, and low latency will come through naturally through our coverage, but it's those key new features we'll keep a close eye on.





Animated Artwork.

I love the intersection of live-action and animation; it's literally the two primary disciplines that have defined my career. I'm always trying to find that highly tasteful and yet bold line graphically, and for this project, I feel that the subtle animation of our artist's designs will push this film creatively over the top.

It doesn't have to be much, but just so (at one pivotal moment) we breathe life into their illustrations with a stripped-back cinemagraph-type approach as if we are seeing the actual creation. It's not that we're simply looking to animate the artwork, but more so aiming to animate a piece of their creation process.

This one-shot could be adding an integral piece to the work or the final touches. *We could also aim to tie this beat of animation to highlighting a new Pencil Pro feature- Barrel Roll comes to mind*


My goal is to blur the line between the artists crafting their designs on the iPad and the finished goalie masks. By diving in at a key moment and with simple layering and movement, allowing the art to live, we make the films more exciting and create a sense of awe by giving it that extra touch of Apple magic. It will also show how the features of the Pencil Pro truly give artists the feeling of control they need to create.







The Perfect Pair.



I'm thrilled to make these films happen, and the first step is a kind of casting session where we pair a diverse group of artists with an NHL goalie. Finding good match-ups is key, so we can either allow the goalies to pick an artist whose style they gel with or create matchups based on our own research and discretion. We may end up in a tough spot if the goalies all want to work with the same artist.

From there, we can help guide them where necessary with some key questions to help inform the art, i.e., what inspires them, describe their playing style, personality, etc. Then, we let our artists go to work prior to shooting. Here, we can also encourage them to use the features we want to highlight.



Potential Artists.

Here are 6 artist pairings based on varied style.

Stuart Skinner



Blake Stevenson

Delphine Dussoubs



Connor Hellebuyck

Felipe Arriagada



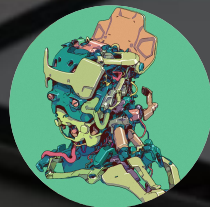
Joseph Woll

Marc Andre Fleury



Brandon Sines

Thacher Demko



Brian Sum

Calder Moore



Jeremy Swayman





The Shoot.

My goal is ALWAYS to capture as much in-camera as possible and then work in editorial and animation to craft each film.

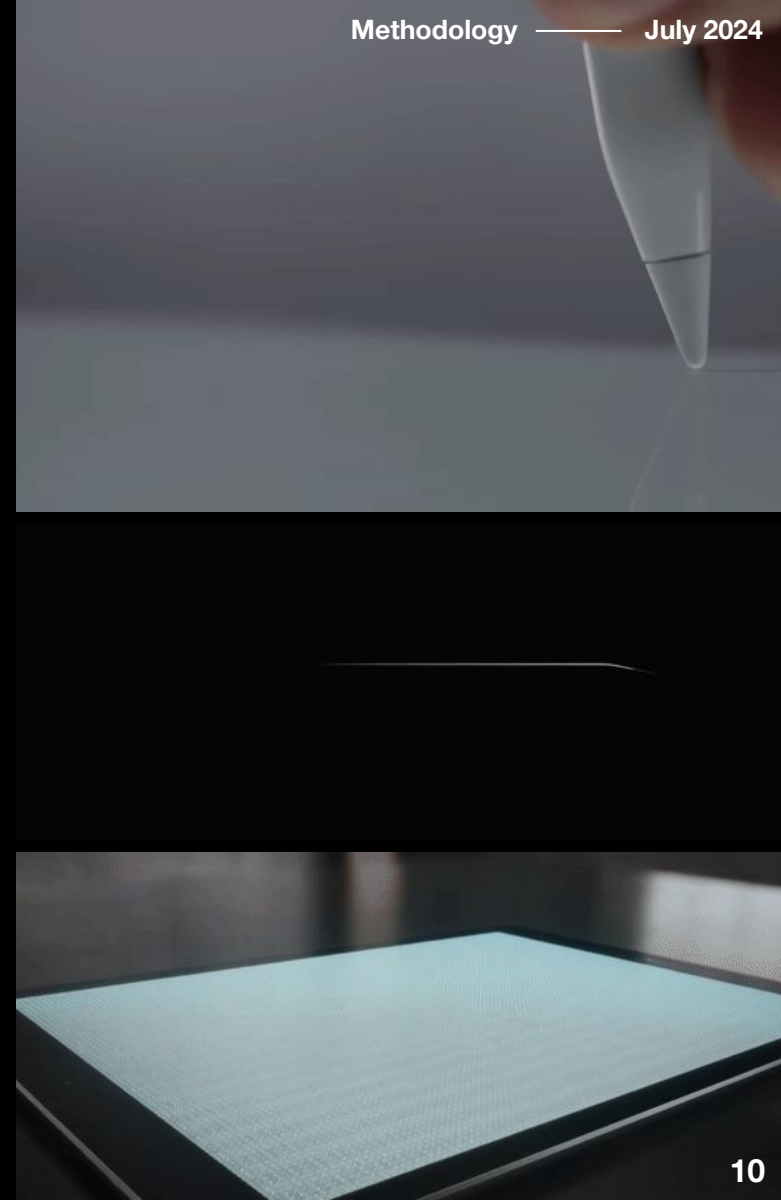
Our priority will be to capture everything we need with the iPad Pro and Pencil Pro + our artists. We'll plan to execute the most technical shots in each setup first and then move to subsequent coverage. With a number of high-interest shots being achieved with a macro lens and stabilized motion rig, we may want to rehearse ahead of time specific actions and moments we want to get in-camera.

For the finished piece, I love dramatic lighting against black on a turntable and shooting a range of coverage. In this setup we'll be able to move

through shots with each mask quickly, save for any special lighting requirement due to the design.

I like the idea of covering each mask cinematically like an Apple product, accentuating the design and art of the piece as they move and we move around them.

We'll also cover off a few over-the-shoulder shots combined with a few wider shots of the designers working, just so we have them in the can. This is why, even though I want to shoot everything against a black backdrop, I'd like the artists to bring some small things from their studio to make it a more personal space; it might be helpful for them and could become useful for us.



Pushing The Image.

While we are sure to shoot incredible practical imagery of our masks, we, of course, also want to consider and propose another option that will give us even more creative freedom. This would be to model each mask in 3D so we can explore it even closer and do things with our virtual camera that we can't achieve practically.

As masters of the craft, we feel more than confident in creating hyper-real masks, bringing all the natural textures and reflections you'd expect to life with incredible detail. As mentioned, this will also allow us to explore more dynamic cinematography as we interact with the mask. We can swoop down on it and get impossibly close, go through it, wrap around it, etc. There's even a chance that the tools and methods the artists use to create their designs will import straight into our pipeline. It's no guarantee, but perhaps worth investigating as this may open up some creative doors, with nominal extra costs.





Human Storytelling.

This project is not just a technical demo. It's about bringing the creation process to life and celebrating the convergence of sports, art, and technology. It's more than just a hype piece; it's also a real-life highlight reel of the tools available on the iPad.

We do this by interweaving small bits of the artist within the film; this can be as subtle as a hand grasping a pen; the human presence goes a long way. We amplify the connection as light moves over it, romanticizing the process. This naturally moves us to the iPad and the work being created before diving into the illustrations to bring them to life just before they're finished, and we end on the final work of art.





Made for #74.
:15

We see a clean white goalie mask floating in the air over a black cyc as a “Made on iPad” super animates on screen. The goalie mask is a blank canvas, dead center screen and is graphically striking and iconic against the black. It almost reminds us of the Apple logo! I wonder if we could play with something there.

We then cut to a center framing of an artist on an iPad in a dark studio lit only by their screen. We align the mask and the artist's screen to link the two with that cut, then punch in to show details coming to life, i.e., how the artist uses features of the Pencil Pro. We see them switching tools and how comfortable it is to use before the camera drops down and skims over the iPad as if mounted on the Pen, and we hear the distinct sound of skates on ice.

We then dive full screen on the illustration to see layers and elements animate and move into place as if the artist is composing their perfect layout.

Just as the illustration completes, bold white text writes the goalie's signature and number on the backplate. We zoom out while the mask does a smooth 180-degree rotation, giving us a full view of the finished and wrapped design. This brings us to our final front lock-up on the finished mask floating over the black.

SUPER: Made on iPad For Skinner



Made for on iPad.

:06

I love the simplicity and practicality of your scripts here. Let's add an extra dash of confidence as we let the artwork speak for itself. Your approach aligns with my concept of center framing everything— that way; we can cycle through all the designs without issue.

I also wonder about incorporating a little bit of movement with the masks. We could sync the rotation, for example, so the designs perfectly match up as we cut between them, or we can experiment with throwing the sync off a little bit in post, creating a bit of a jump for the eye. We can also play with adding a little post push-in and other subtle ways to elevate the short piece but keep it elegant and Apple.



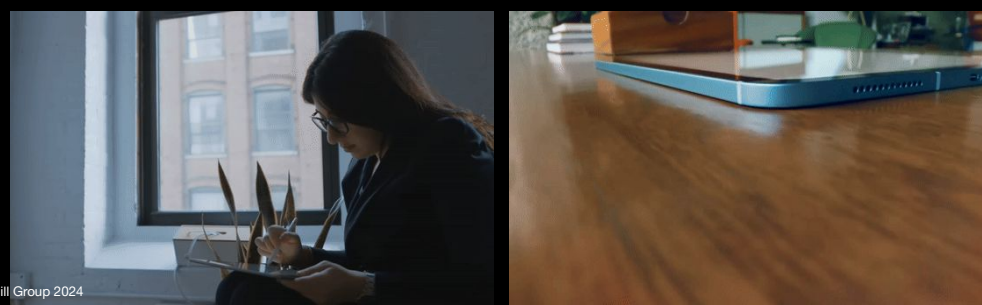


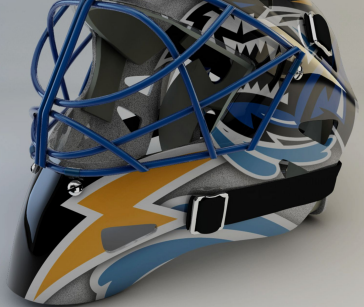
Voice-Over & Sound.

We'll want to feature a full sound design treatment of clicks and taps focusing on the interaction. Additionally, we can add other environmental sounds, such as ice skates cutting across the rink, fans screaming, or a stick slapping a shot. All of these can work in unison as we create a big, unexpected hockey atmosphere around the art and tech. Musically, I love the idea of creating a little variety by finding a unique track for each artist/mask. This track would speak to the style of the design and the goalie's personality, which means they could also vary in rhythm; one spot might be a bit more upbeat and poppy, while another might be slower with a bit more edge.

For VO, I love the idea of finding out what inspires the players and what inspires the artists. With this in mind, we could capture their thoughts and then feature their audio as the backdrop for our spots. Or, it could inspire the perfect short script for VO. We'd do this by first interviewing or sending an interviewer to record a set of questions with our NHL players; we could get this when they respond to the mask artwork request, i.e., what inspires you. On our shoot day, as we're filming with the artist, I'd love to roll sound on them and ask them questions about the work.

This audio, and potentially video if we're running b-roll on our shoot day, could be spun into additional content or, as mentioned, used as the audio backing to our commercials.





Capturing Stills.

With artwork so powerful and personal, it demands a proper stills shoot to give us an even closer look at the details and designs. On our film set, we'll also set up an area with a stills photographer to capture the mask in even deeper detail than our film camera. We'll also light and shoot the iPad Pro and Pencil Pro in this same dramatic lighting scenario.

We approach the stills section of our shoot slightly differently than a typical stills shoot. The reason is that while we cover off and shoot all of our elements, including the goalie mask, iPad, and Pencil, we compose the final layout in post. This will save us time on the day because we don't have to get the perfect shot on the day; we just get what we need to take the stills further in post.



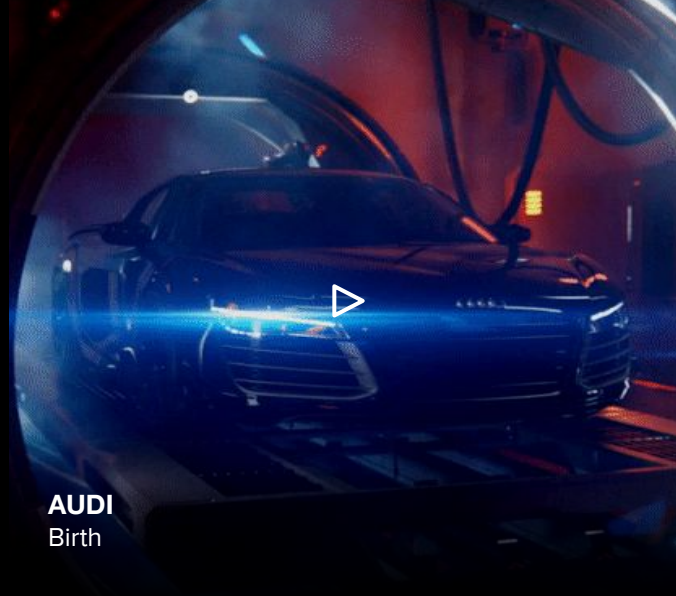
Our Director.

What draws me most to these scripts is my love for projects where creative disciplines and mediums overlap. I love the idea of following a project like this from inception all the way to delivery, which I think is something this project really needs: a creative partner who doesn't just shoot the content but lives with it in the edit, design, animation, and finishing phases.

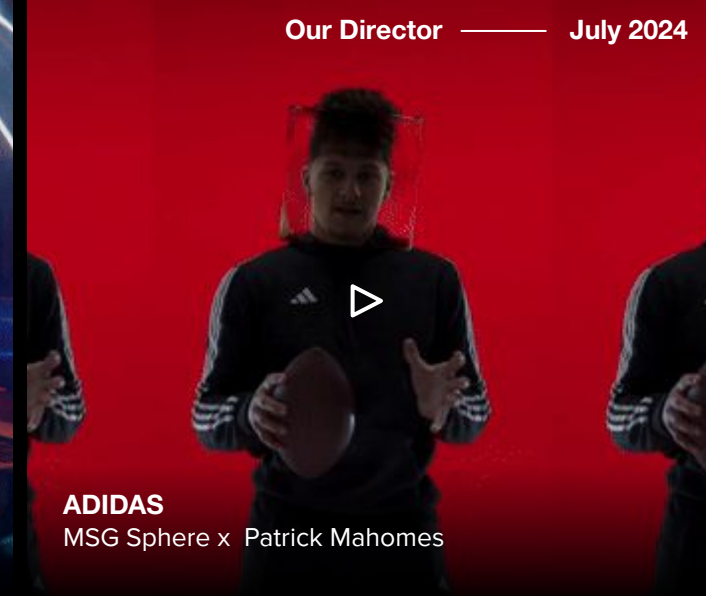
I'm a Fine Art graduate who studied Oil painting. I have a background in CGI, and I love shooting products like tech and auto in super cool ways. This is the type of campaign that was built for me.

Finally, as a fellow artist, I feel I can relate to the featured artists and draw out exactly what we need from them.

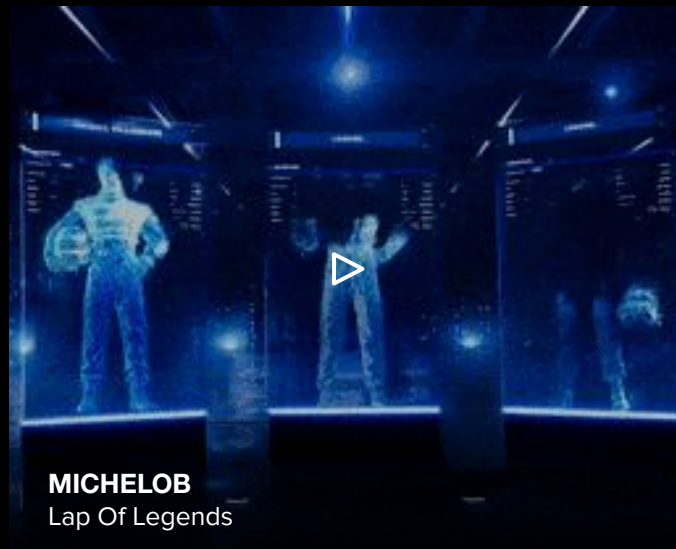
Andrew Proctor.



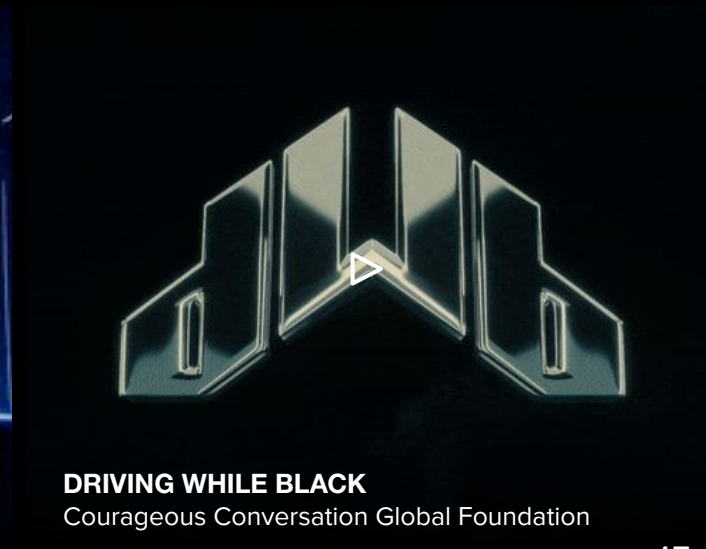
AUDI
Birth



ADIDAS
MSG Sphere x Patrick Mahomes



MICHELOB
Lap Of Legends



DRIVING WHILE BLACK
Courageous Conversation Global Foundation



Director's Reel.





Thank You.

While these are just my initial thoughts, you've laid the groundwork for a fantastic project—one that elevates athletes and artists as well as the hardware, tools, and technology they use in their work— what could be more consequential for a goalie than their mask? The needs of this project are becoming clearer by the minute, and we'd love to solve all the intricacies with you and make some stellar films together.

— Andrew and The Mill Team

