

# Walgreens



**HOLIDAY PINTEREST CAMPAIGN TREATMENT**

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11.04.19

# PINTRODUCTION

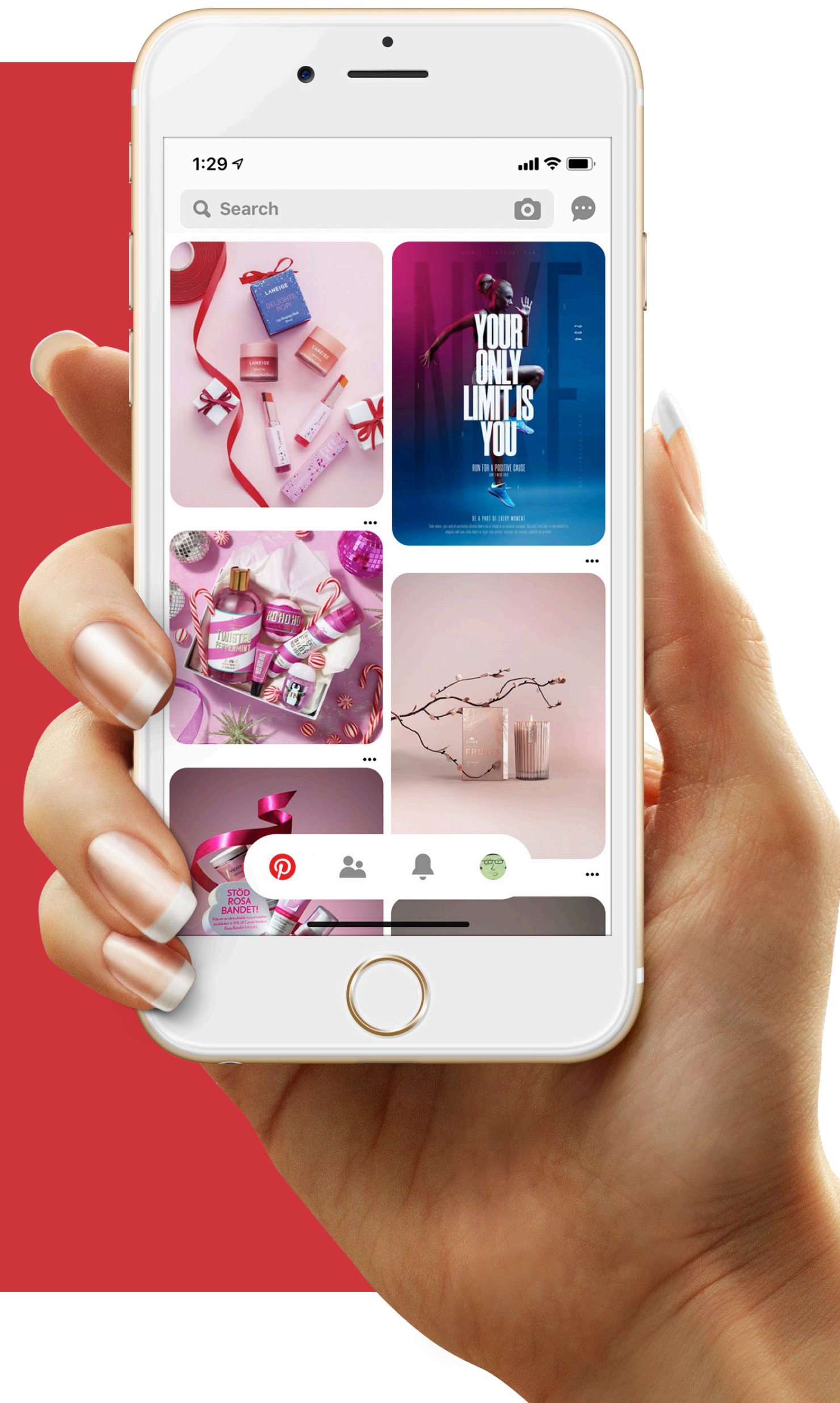
There's a difference between creating content on social and creating content for social. The latter is what we're poised to accomplish for the Walgreens Holiday Pinterest campaign. Using Pinterest for this campaign is smart. The creative concepts outlined in the deck are great examples of how to effectively use video (and carousels) on Pinterest.

Creating engaging, scroll-stopping, consumer-grabbing content requires thoughtful and deliberate planning. Brands can't bank on a targeted media buy to do the heavy lifting alone. Yes, that's a big part of it! Reaching the right people at the right time drives conversion rates. The groundwork outlined in the creative deck is awesome. It's thorough. Deliberate. Detailed. It screams SOCIAL FIRST! Social is often dismissed as an afterthought so it's refreshing to see this level of thinking at this stage. We love that this campaign embraces vertical and square aspect ratios over traditional 16:9. In fact the camera should be oriented vertically at times when shooting footage, while protecting for 1:1. A vertical first mentality is the perfect approach for the platform. And given the visual nature of Pinterest we're going to have a lot of fun building and executing these deliverables.

[#marketingjargon](#) [#buzzword](#) [#hashtagsdontworklikethat](#) [#yestheydo](#) [#clickthisone](#)

# CREATING GREAT PINS

Before jumping into the deliverables (aka the creative content) we want to take a moment and share a few director notes to keep in mind as you read through this treatment. These notes will create a level of realism within each deliverable. Jump-the-feed videos, moving video pins and carousels, all of these assets need motion. Even if the motion is implied as in the carousel examples—we'll get into this in more detail in a few pages.





Director's note numero uno!

# PERSPECTIVE AND DEPTH

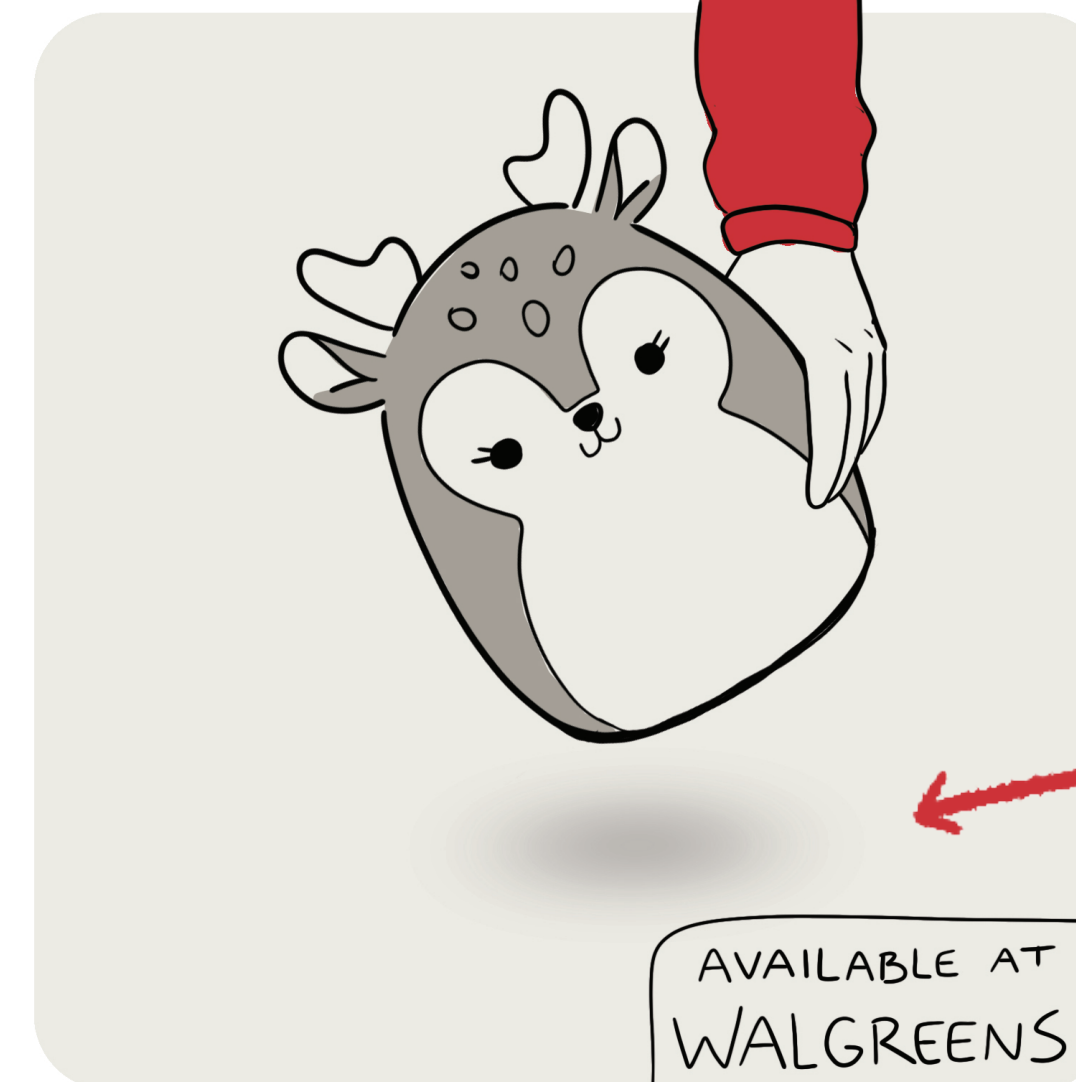
This is super important. Perspective and depth sell realism. Even in an all white product world, perspective can be sold with light, shadows and clean talent action breaking frame.

The Amazon example shows some depth and perspective. Light moves across the turntable as talent pulls it from the white scrolling product world to her living room. Those two scenes almost felt connected, albeit the two scenes lacked a consistent z-axis. This caused the turntable to move from a flat white world to a world with dimension. A subtle shadow below the turntable would have added a touch of depth to this example. Talent movement is crucial too in selling perspective. Talent should not be aware they are in an ad. Their movements need to feel genuine and matter-of-fact. The woman in the Amazon example was stiff and her eyes grazed the lens before her attention shifted from coffee to the turntable ad. With that said, this is a pretty good use of video in Pinterest.

Compare the Amazon example to the Digiorno one. Digiorno completely lacked depth. Which is a shame because the talent's face grabs your attention. So while the talent's action covered depth in spades the Digiorno ad with which he was interacting did not.



Talent extends beyond FRAME TO GRAB PRODUCT



Shadows & light move with PRODUCT

AVAILABLE AT WALGREENS

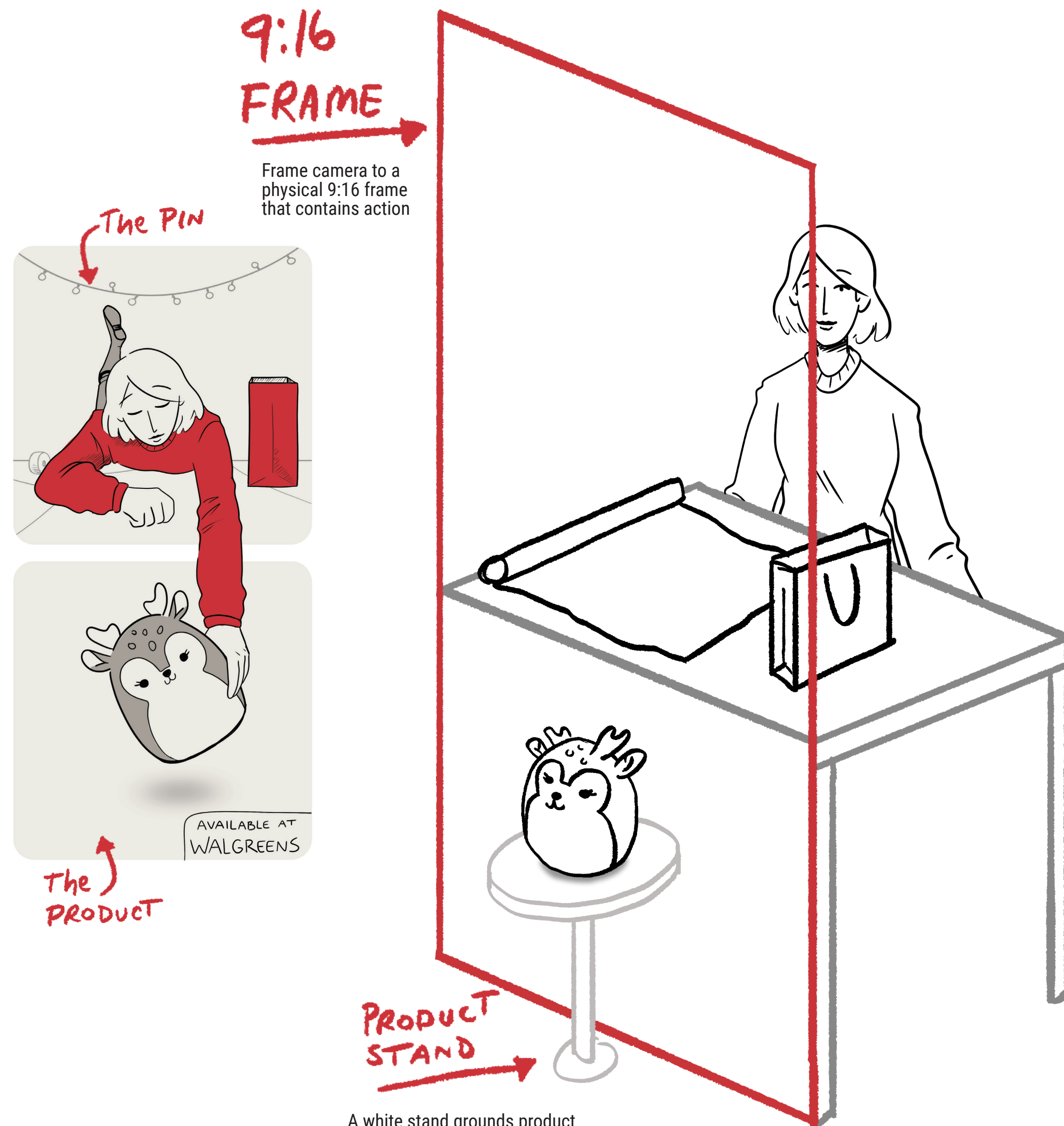


Director's note #2!!

# THE "PIN" AND THE PRODUCT

The Amazon and Digornio examples relied on post-production comping to jump-the-feed. Nothing wrong with that. Our approach includes post-production clean up and some VFX work, too. But what makes our proposed jump-the-feed technique click is deliberate in-camera framing.

We want to shoot each scenario practically. Shot-for-shot. Meaning we shoot exactly what we want to see in-feed. Check out the doodle to the right. Using forced perspective within the frame will help us to shape BOTH scenes at the same time. As talent moves the product from scene to scene the light, shadows and perspective move with it. If the product is a Squishmallow then the Squishmallow should squish as talent grabs it. If the product is an Apple Gift Card or a Jelly Belly Bean Machine then the sheen on the surfaces should subtly reflect light. We don't want a "static" product to move from scene to scene. This resolves the issue of inconsistent or flat z-axis in our jump-the-feed videos pins.



A white stand grounds product and will be removed in post



*The Third and Final Director's note!!!*

# MOVEMENT MATTERS

We realize those first two points are geared toward jump-the-feed concepts. Perspective and depth absolutely apply to the moving video pins and the carousel creative. But those each work with a single perspective. It's a lot easier to create a single scene that works beautifully.

But something that we want to bring to all three content buckets is movement. Jump-the-feed movement is obvious...and fun! But if we're looking at this body of work as a campaign then every deliverable should feel like it's designed for Pinterest. Pinterest is filled with eye candy from DIY projects to seasonal fashion, recipes, art—the list goes on and on. Branded content needs to mesh with the platform while simultaneously stopping thumbs.

That's where movement matters. Twinkling holiday lights border on moving video pins 7, 8 and 9 is a great touch. Including a hand in each scenario is a nice touch (no pun intended). Talent's hand arranging the basket in Gifts for Women, stuffing an item into a child's stocking, or removing an item to reinforce the holiday travel kit messaging are examples of optimizing video content on the platform.



**BUT HOW DOES  
*MOVEMENT* APPLY  
TO THE CAROUSEL  
PHOTOGRAPHY?**

**WE'RE SO  
GLAD YOU  
ASKED!**



Static Pins 13-17 & 18-22 (2 pins w/5 images per)

# CAROUSELS

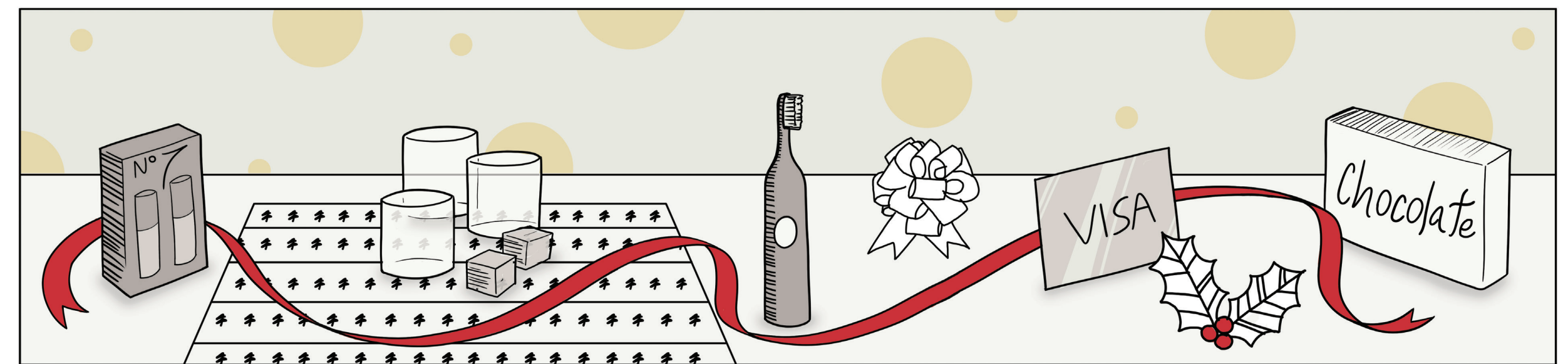
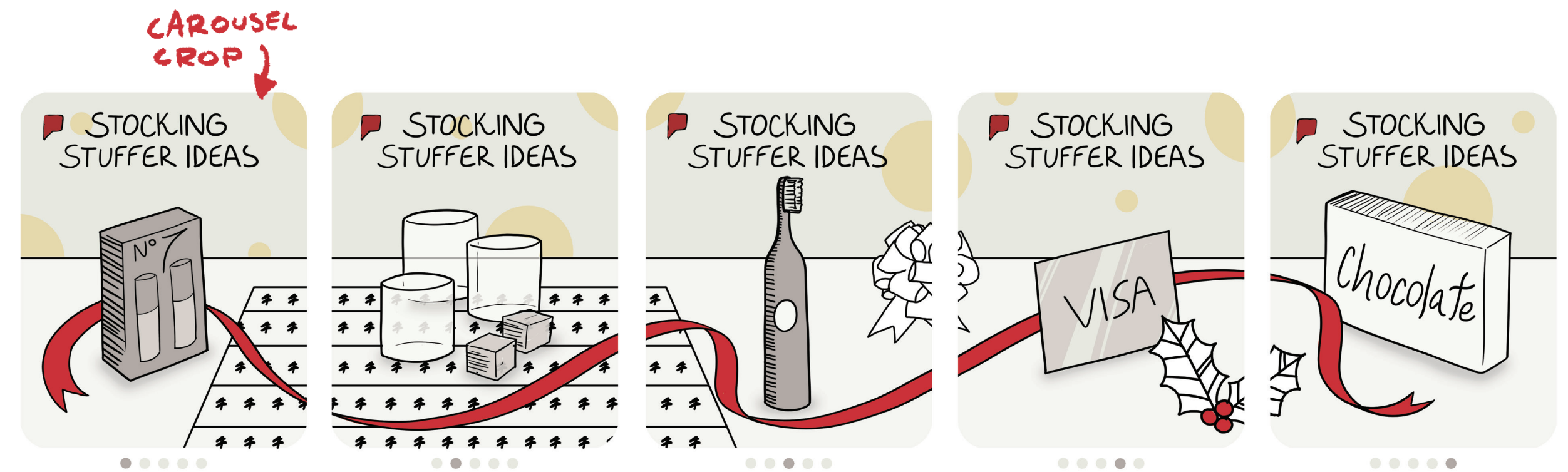
Even though these are static photographs the ribbon serves as a device to carry a left to right motion. Crossing in front of, behind, above and below product—the ribbon can dance from frame to frame. The Gifts for Men/Boyfriend and Stocking Stuffers static pins WANT to be two meticulously art directed table top shots. More specifically, two meticulously art directed table top shots comprised of five product arrangements adorned with a festive ribbon.

Meticulously art directed carousels are oddly satisfying to swipe through. Social platforms are flooded with carousel ads but very few take the time to compose each frame into one seamless image across multiple frames. [Aldi Uk's Instagram](#) is a great example of seamless social photography (best viewed on mobile). Although this is not a carousel example the meticulous art direction creates a consistent brand aesthetic as the seasons and product change. The static content moves through the feed inviting the viewer to scroll.

We'll start by art directing the Gifts for Men and Stocking Stuffer table tops to scale across five carousel frames. Then we'll shoot the full scene. Most importantly, the approved table top shots will be cropped to the correct aspect ratio (1:1 2:3 4:5) making the seam between frames invisible.

**Gifts for Men Products:**  
Gillette Holiday Gift Pack, Dashing Whiskey Glass Set, Electric Shave, Oral B Precision Black Toothbrush, Nautica Blue Fragrance Gift Set

**Stocking Stuffers Products:**  
Oral B Precision Black Toothbrush, No7 Lip Duo Gloss, Visa \$25 Gift Card, Dashing Whiskey Glass Set, Russel Stover Chocolate



Moving Video Pins 7-9 & 10-12 / Aspect ratios: 1:1 2:3 4:5

# MOVING VIDEO PINS

Let's talk through the moving video pins in two parts. Pins 7-9 and Pins 10-12.

First pins 7-9 first—the gift basket, travel kit and stocking stuffers. We touched on this earlier but it might be nice to bring a few moving pieces into these three pins. We'd love to include a border of holiday lights on each of these three pins. For instance, the light border pin 7 (Gifts for Women) could be soft twinkling gold lights. Pin 8 (holiday travel kit) could be red C9 bulbs to signify Walgreens and wellness. And the border lights on pin 9 (stocking stuffer) could be multicolored lights illuminating various colors. These borders would be created by our VFX team and comped into the final video asset.

As stated in the creative deck, pins 7-9 should each include a hand that interacts with the product—arranging the basket, stuffing an item into a stocking or removing an item to reinforce the holiday travel kit messaging.

**Pin 7 Gifts for Women Basket Products:**

No 7 Restore/Renew, No7 Lip Duo Gloss, Burberry Fragrance, OPI Nail Polish-Bubble Bath, Ferrero Collection tree

**Pin 8 Sickness Holiday Travel Kit Products:**

Walgreens Pain Reliever, Walgreens Children's Pain/Fever-Grape, Walgreens Cough Drops-Cherry, Walgreens Vitamin C, Complete Home Disinfecting Wipes

**Pin 9 Stocking Stuffers Kids Products:**

OL Doll, Funko, Reese's Christmas Tree Candy



**Moving Video Pins 7-9 & 10-12 / Aspect ratios: 1:1 2:3 4:5**

# MOVING VIDEO PINS

Pins 10-12 (last-minute gift card pairings) also require some post-production magic. These will be shot in two pieces—gift wrap and last-minute gift card pairings. Like the border lights in pins 7-9, the wrapping paper should be unique to each pin. The gift wrapping, bows, ribbons and gift tags should be from Walgreens, obviously.

To achieve the wrapping paper reveal we will shoot practical gift wrapped plates, wrapping paper over blue or green screen. The wrapping paper can be opened with either hands or rigged with monofilament to reveal the last-minute pairings. Our VFX will comp these gift wrap plates over the shots of the last-minute gift card pairings.

We will shoot the last-minute gift card pairings on location. Like the carousel photography, these arrangements will be art directed. Additionally, a secondary movement brings realism to these last-minute pairings. Steam rising from the Starbucks gift set mugs. A crackling fire in the background of the Netflix GC and throw blanket. Out of focus twinkling lights from holiday decor.

**Pin 10:** Starbucks Gift Card, Starbucks Gift set

**Pin 11:** Netflix GC, Throw Blanket

**Pin 12:** Visa GC, Hershey Kisses



**Video Pins 1-6 / Aspect ratio: 9:16**

# JUMP-THE-FEED VIDEOS

The director notes cover the technical side of the six jump-the-feed video pins. Using perspective and depth we will establish (on first glance) the “pin” and the product and use motion to bring the two worlds together. We can’t stress how important perspective and depth are to selling realism. They’re going to be a lot of fun to bring to life. They’ll feel real because they will be shot as such. Who knows, maybe another brand will use them as a creative example for something they want to do.

We are creating six of these video pins. We want to keep the action fresh in each one. We’ll be using the same technical approach—talent grabs gift then wraps it. Who they are, what they’re wearing, how they grab the product and how they wrap the gift can all vary. Different factors play into their actions. The size of the product. The distance they have to reach. If we frame tight and avoid talent’s face then we can get away with casting three people and account for two “looks” for them. Looks include wardrobe and table top/gift wrapping propping.

OR we can show faces and shoot two products per talent, if we can not cast 6 people. Our goal is to create six unique jump-the-feed videos.

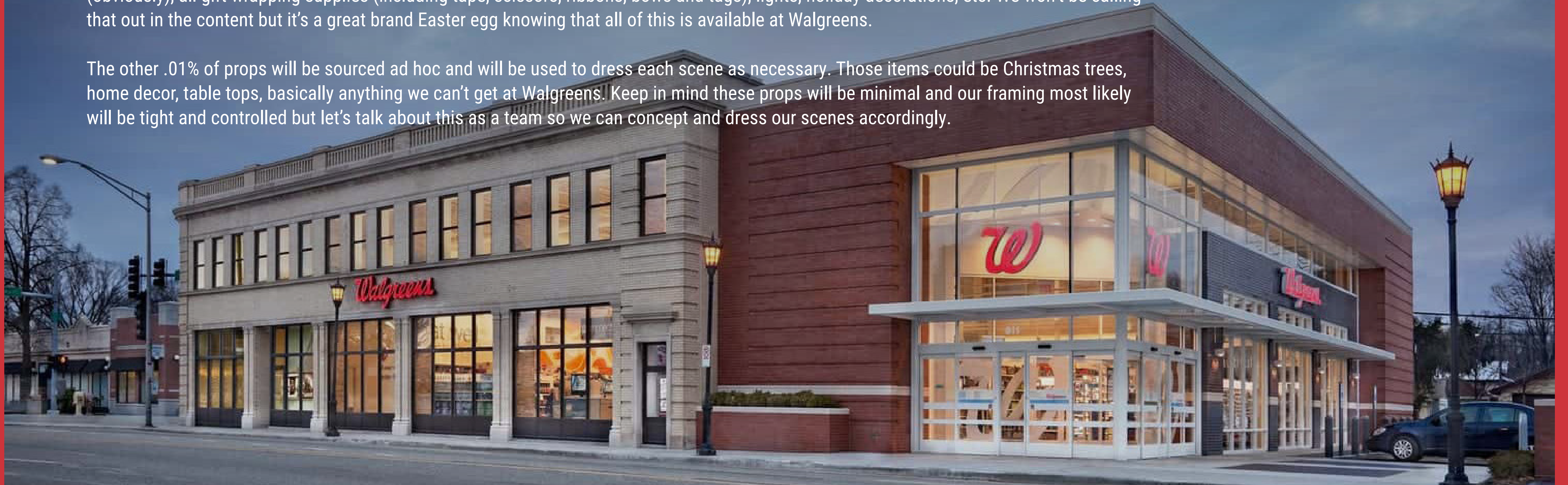


**Products:**  
23 & Me, Apple Gift Card, Jelly Belly Bean Machine, Squishmallow, Soap & Glory set, Wet 'n Wild Brush set

# LET'S GO SHOPPING!

No seriously. Let's go shopping...at Walgreens. 99.9% of our props should be sourced from Walgreens. This includes gifts/products (obviously), all gift wrapping supplies (including tape, scissors, ribbons, bows and tags), lights, holiday decorations, etc. We won't be calling that out in the content but it's a great brand Easter egg knowing that all of this is available at Walgreens.

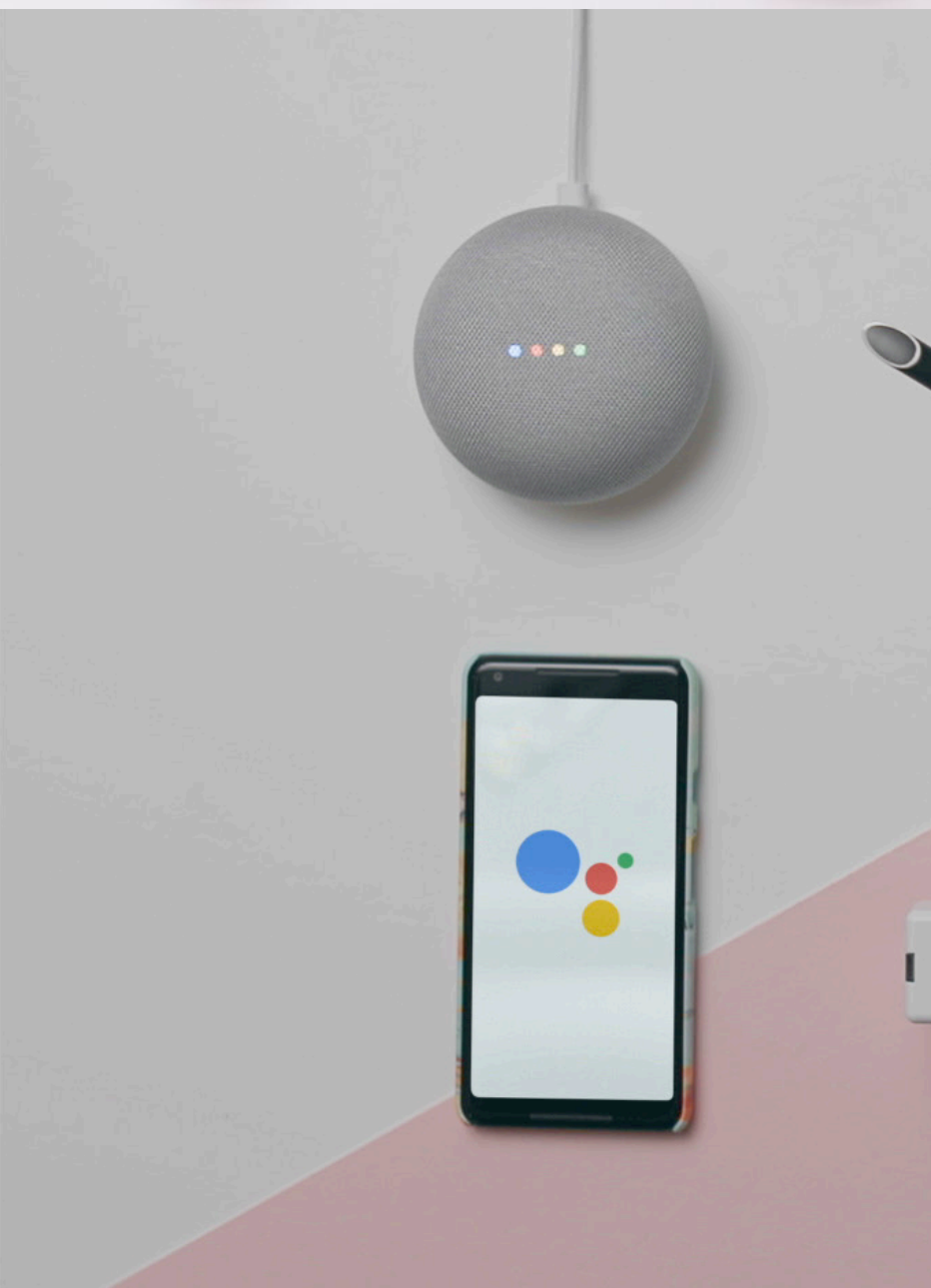
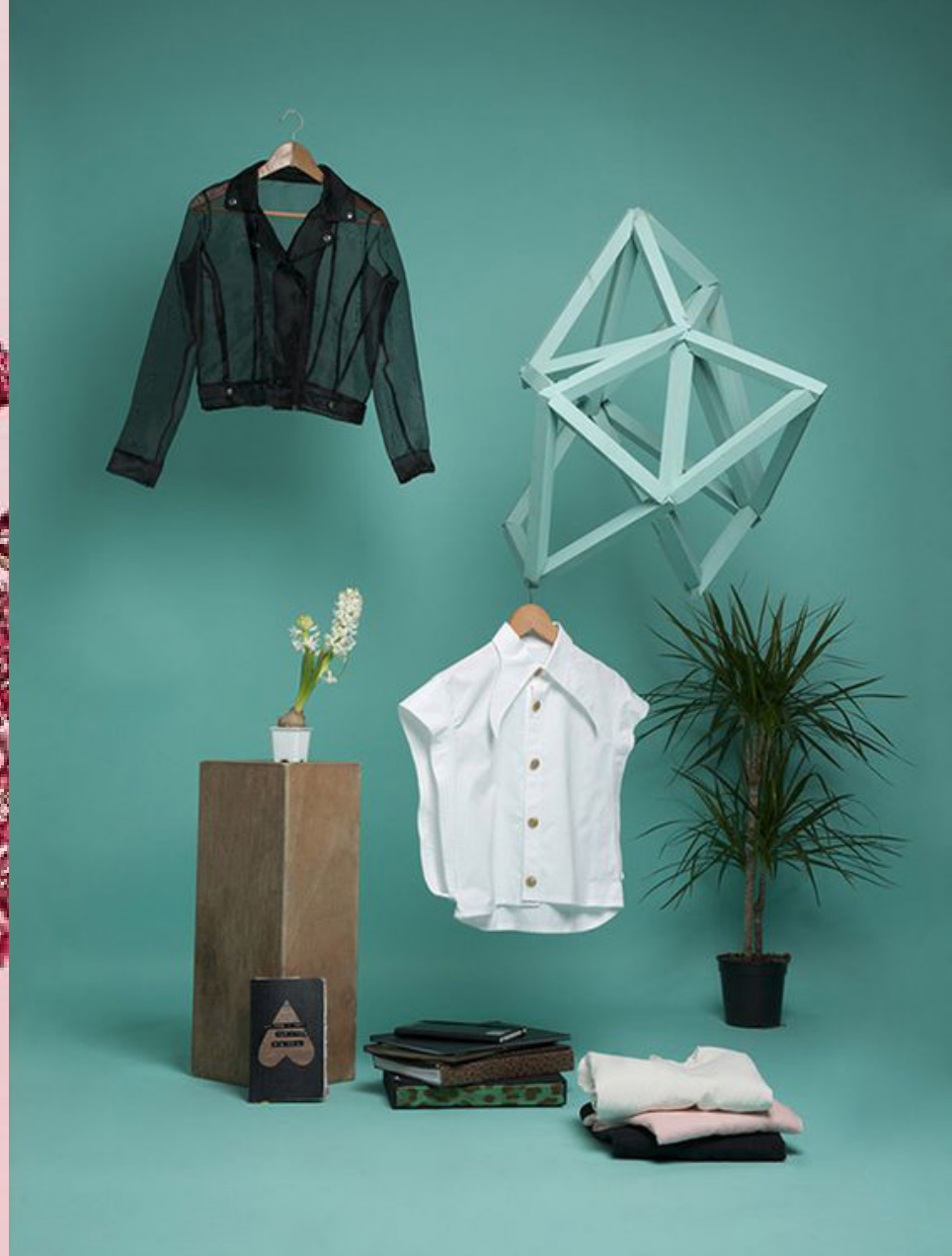
The other .01% of props will be sourced ad hoc and will be used to dress each scene as necessary. Those items could be Christmas trees, home decor, table tops, basically anything we can't get at Walgreens. Keep in mind these props will be minimal and our framing most likely will be tight and controlled but let's talk about this as a team so we can concept and dress our scenes accordingly.



HOLIDAY ART DIRECTION REF.



PRODUCT PHOTOGRAPHY REF.



ADDITIONAL HOLIDAY AND  
PRODUCT PHOTOGRAPHY REF.







CLICK TO VIEW REEL



free doctor visits



# ANIMAL CREATIVE PRODUCTION TEAM



**Michael Killen** / Partner + Director

Michael Killen co-founded Animal Inc. in 2001 and is the co-creator, co-writer and director of the ABC series Downward Dog, based on a web series of the same name. Michael and Animal have executive produced award winning documentaries including Blood Brother, a Sundance Grand Jury and Audience Award winner. Michael's work has appeared in commercials, feature films, and television, including the X-Files, as well as the iconic Taco Bell "Talking Chihuahua" commercials.



**Dan Magdich** / Director

Dan is a creative hybrid - director, designer, illustrator, writer and art director. Prior to joining Animal in 2017, he spent 12 years on the agency side of the industry as a Creative Director/Art Director building brand stories for Snickers, 84 Lumber, Field & Stream, Huffy Bicycles, Duck Tape, Nationwide, YellaWood, Cub Cadet, Reese's Peanut Butter Cups, NGK Spark Plugs, Maui Jim, International Delight and Woodford Reserve. Since joining Animal he's conceptualized and directed work for Google, Dropbox, Nationwide, GNC, WedMD, UPMC, Troy-Bilt and Pittsburgh Paints and Stains. His work has been recognized by AdWeek, Archive, One Show, Communication Arts, Graphis, AICE and the American Advertising Federation.



**Kathy Dziubek** / Partner + Executive Producer

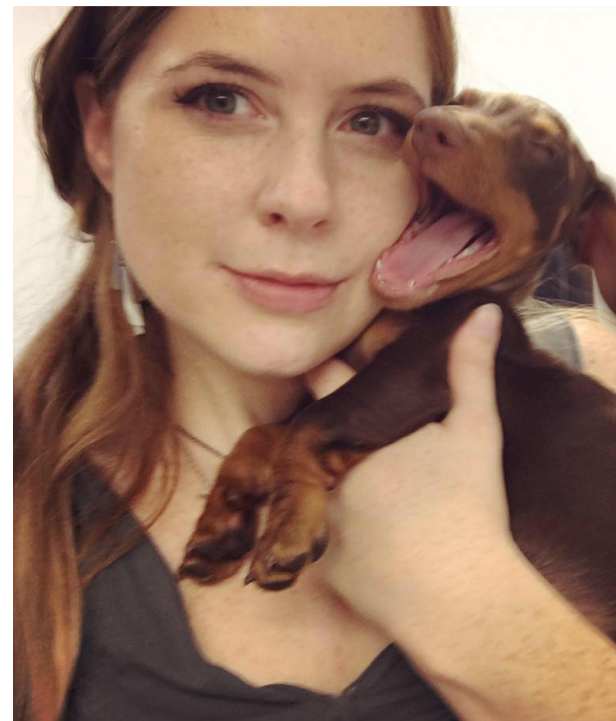
Animal co-founder Kathy Dziubek has more than 20 years experience. Her executive producer credits span a diverse body of work, including commercials, feature films and TV. Her work for brands such as Nationwide, the Pepsico Company, Pfizer and Verizon has garnered national and international awards.



**John Pope** / Cinematographer

John Pope is an award winning cinematographer who has worked on numerous documentary features, narrative films, and commercials. He served as the DP on Almost Holy (feature documentary executive-produced by Terrence Malick), as well as Blood Brother. Three of Pope's award-winning short films - Elgin Park, Alone, and Seven Days - became widely seen Vimeo Staff Picks. As a commercial DP, he's won several Addy Awards and has worked with clients such as Nationwide, American Eagle, and Razer. In 2013, he was profiled by Canon USA for his expertise in cinematography. John's passion for collaboration, along with gorgeous and grounded visuals can be experienced in every scene that he shoots.

# ANIMAL POST PRODUCTION TEAM



**Beth Voltz** / Editor

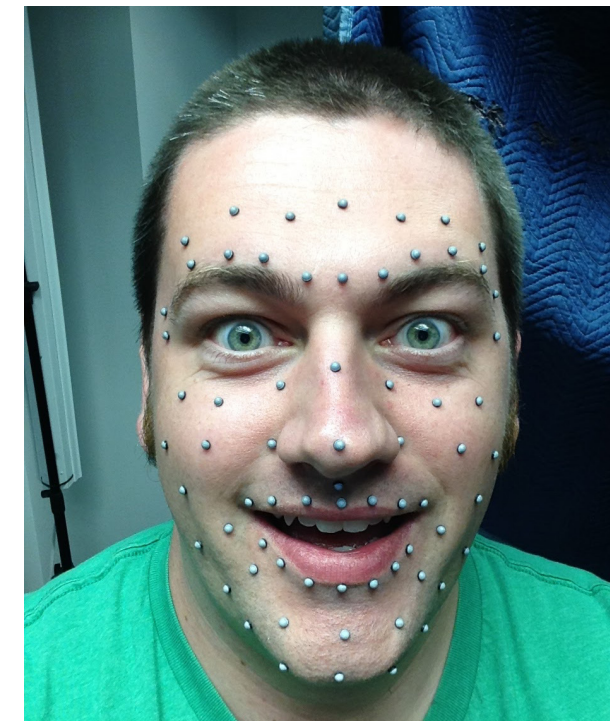
A storyteller at heart, Beth has been described as a lyrical editor, able to pull the subtle notes out of each of her edits. She was born on a farm in Grove City PA, the tenth child to a horticulturist and a mathematician/exorcist. She moved to Pittsburgh twelve years ago to pursue a career in editing. Since that time, Beth has worked on a wide variety of genres from commercials, music videos, to award winning documentaries and shorts.

Her most recent accomplishment is that of published author for her book titled, Shoebox Funeral, sharing her heartfelt stories about growing up on the farm she cherishes.



**Allan Stallard** / Colorist

Coming from a flame artist background with over twenty years of experience in post-production, Allan has a deep understanding of color theory and image composition. As one of the earliest adopters of RAW camera formats from ARRI and RED, Allan has used his compositing experience to bring the worlds of color grading and finishing closer together. Allan has developed the final look for countless commercials for Audi, Google, HP, GQ and Zippo, as well as narrative, and documentary, features including Blood Brother and Almost Holy. Allan forms genuine connections with storytellers in the room to take their projects to the next level.



**Nathan Voltz** / Post Producer

Nathan has worked professionally in the industry for 12 years engaging in all aspects of production. As a Post Producer with a focus on effects-heavy projects, Nathan has worked with artists and agencies to bring to life everything from talking animals to exploding zombies. His clients include Razer, Google, American Eagle, FedEx, H&R Block, GNC and Netflix. Nathan is drawn to the larger picture and enjoys seeing it all come together in the end.

## Visual Effects + Motion Design

Whether it's building a custom camera rig to travel 60 mph around a golf swing or writing custom motion capture software, our cg and visual effects team is a nimble group with a long list of credits including Red Bull, Fisher Price, and Google to name a few. Industry powerhouses such as ABC Studios, Legendary Pictures, Lionsgate, Netflix and Apple have trusted us to bring their ideas to life.

Our designers and animators work with a broad range of clients in the advertising, broadcast, and entertainment industries to create compelling stories through art. Clients include Walt Disney World, GNC, Nationwide and the National Geographic Channel.



# THANK YOU FOR YOUR CONSIDERATION.

Thank you for your consideration. This Pinterest campaign will be a lot of fun to build and execute. It's spot-on for the platform, audience and time of year. We would love to shoot these.

