**Juniper Island Productions - Question 2.3.3**

Provide a list of up to five (5) Ontario or Canada-based clients that your organization produced work for in the past 24 months. Provide a brief description of what you did for them (i.e., two to three sentences) in a single PDF file attachment.

* **Canadian Media Producers Association**
  + We produced their brand sizzle video, which played a crucial role in their branding strategy, including video and music editing, creative direction, animation, and securing rights to footage and music. View it here: [https://vimeo.com/907909480/9359f525ae](https://vimeo.com/907909480/9359f525ae?share=copy)
  + Designed signage for their Prime Time conference in Ottawa, enhancing the conference’s branding, visual experience and wayfinding. Additionally, we edited and made accessible their online event talks, delivering an average of 20 videos annually.
  + We’ve produced video event coverage for their Indiescreen Awards press conference and mixer at TIFF (1 landscape video per year for YouTube)
* **Subway Canada/Dentsu Creative**
  + Collaborated with Dentsu Creative to execute *Meat Cute*, a successful social media campaign for Subway. We managed all aspects of production, including directing and post-production, resulting in high engagement on social media platforms. Watch the summary video here: <https://vimeo.com/938818301/c939bc7d4f>
* **Rily.co**
  + As creative directors and social media managers for Rily.co, we have significantly grown their [Instagram](https://www.instagram.com/rily.good)’s following from 150 to over 36,000 in three years by producing engaging content that resonates with their audience.
  + We produce and post 3-4 social media videos per week for Rily, regularly spotlighting local Ontarian chefs
* **Toronto Metropolitan University**
  + We created a series of videos explaining to prospective students about their image arts graduate programs. 2 x 5 minute videos
* **Samuel Centre for Social Connectedness**
  + We created video coverage of their regular *Global Symposium on Belonging* events - including a mini-doc on the event and editing and captioning 20+ talks over 2 years
* **Metcalf Foundation**
  + We produced informational videos for their grantee community outreach - 2 x 20m landscape videos

**Juniper Island Productions - Question 2.4.2 - Best Creative/Parallel Work Example**

***Meat Cute* - In partnership with Subway Canada & Dentsu Creative**

**Creative**

View the campaign summary video - <https://vimeo.com/938818301/c939bc7d4f>

**Problem**

Dentsu Creative got in touch with us at the end of January with a last minute idea for their client Subway for Valentine’s Day. Their ask: could we stage a series of blind dates in a Subway and help people spark some IRL romantic connections? (IRL is internet-speak for “in real life”).

They were looking for a partner who understood the social media landscape, and who could take care of everything, including finding a way to film it, building out the crew, and all the directing and storytelling including all aspects of post-production.

We would have to film it 7 days later, and to release it by Valentine’s Day we would have to finish post-production 5 days after that. It was a tall order, but we loved the idea and we like a challenge.

They wanted to make sure that the dates were real, candid, and hopefully led to authentic connections. They wanted it to look as cinematic and premium as possible, while also having a fly-on-the-wall feel. Given the size of most cinema cameras (large) and most Subway restaurants (small) we didn’t have much space to work with.

Dentsu provided a street team and host to help us gather up the public and some simple romantic decorations, but the key to our success was going to be capturing the real emotional moments of our daters—and making it look good. With this in mind, we worked to roleplay every possible scenario ahead of time.

**Solution**

We immediately went down to the nearest Subway and began deciding on our creative solution. We would use smaller Sony cameras with documentary lenses, and capture 4 angles of the action, plus 2 installed GoPro cameras.

The store had to remain open and we weren’t allowed to use any lights, so we chose a table behind a pillar, affording our daters some privacy that would help them open up to each other. This table also gave us a view of signage and posters that were important to the client, as well as the best possible natural backlighting coming through the window.

Our creative director and director of this piece Johnny Hockin started his career as an interviewer at MTV Canada, and has conducted thousands of interviews in his career, so he has an understanding of the subtleties that are important for bringing people out of their shell on camera. In this case it largely meant staying out of their way and allowing natural things to happen. The best way we could encourage chemistry without meddling with our daters was to prompt them with open-ended questions on their subs (e.g. “what’s your love language?” or “if you could be any animal, what would you be?”).

Once we had captured 12 dates over the course of 6 hours of shooting, we picked things up in the edit suite. We put together rough cuts that emphasized everything that a social media piece needs. And we advocated for these things throughout the process - intrigue, a strong opening, and fast paced cuts.

Our biggest challenge at this point was the different needs of our stakeholders: the agency creative director was advocating for a piece that underlined the seriousness and importance of communicating in person. Meanwhile the Subway social team’s point of view was that it had to be fun, punchy, and controversial. We did everything we could to tick all the boxes while we deliberated as a group what the best path forward was. The Subway marketing team was a very effective arbitrator and as a result of the conversation and debate, we felt that the piece was made much better (fun, with a nod to the importance of IRL communication).

**Result**

By the end of our work, our favourite dates were cut into 2 x 15-second teaser videos to generate anticipation with the public, and 1 longer video (1:15) to pay off the campaign.

View the social media post here - <https://vimeo.com/951289585/bd9f4f0b43>

The results were almost immediate. Within a day of the teasers going up we saw views hit 500k between TikTok and Instagram posts. And after the smoke had cleared at the end of the week, the posts saw 10 Million views and over 8 Million engagements.

Like a fun reality dating show, the audience connected with our characters, wanted to know more about them, and loved bantering about the dates. It was a major success, right in line with what Dentsu dreamed of when they pitched the idea, and with the sassy fun response that the Subway social media team was looking for.

Dentsu was very pleased with the result, and further engaged us to create an asset to show for potential awards recognition (the [campaign summary video](https://vimeo.com/938818301/c939bc7d4f) posted at the top of the first page). We have since worked with them again as a production partner.

**Juniper Island Productions - Question 2.4.3 - 2nd Best Creative/Parallel Work Example**

***Howling: The Call of the Wild* in partnership with Muskoka Roastery Coffee Co.**

**Creative**

Watch the Short doc (15m) - <https://www.youtube.com/watch?v=FeGJw5FvMaA>

Social asset (15-second version) - <https://vimeo.com/944520693/53f9168ab1>

**Problem**

Muskoka Roastery Coffee Co. was interested in taking their brand storytelling up a level by releasing a documentary film that brought their customers more in touch with the Canadian wilderness roots of their product. While they roast their coffee in Muskoka, they sell it around the country and the world, and they had heard from their customers that a large part of their brand’s appeal was the way it stood for the wholesome majesty of the Canadian wilderness.

Their coffee is well made, carefully roasted, and their hope was that it can take you to a place of oneness with nature, solitude and connectedness. They wanted a film that could demonstrate their brand by doing that for the viewers. A film that might help the viewer feel more connected to nature, and that might inspire them to get out and enjoy nature themselves.

They tasked us with finding subjects for their film that might fit the bill, and gave us 6 months of research and end-to-end production time to come up with a film that fit this brief, as well as a number of social assets. While our budget was limited, as we had only $60,000CAD for the total project and a potential shooting schedule of 7-14 days, we had time to carefully prepare, and could build shoot days around various crew sizes, depending on the day’s needs.

The roastery’s measures of success were that they wanted the film to resonate with their core audience and their Huntsville community and employees, and they wanted the film to help their brand perception and awareness around the country as they prepared to move towards global distribution.

**Solution**

We spoke with over a hundred potential subjects, relating to 14 different topic storylines before settling on the Algonquin Wolf. The wolf’s embodiment of the stillness and nobility of the wilderness, its unique geographical relevance to the Roastery, and the intriguing scientific and Indigenous characters made it interesting to us and the client.

We worked closely with the client at every stage to select our stories and our approaches, providing them with research reports, storyboards, scripts, and cuts to comment on. The only way we were able to earn the creative freedom we needed to complete the project on budget was to give them as many chances as possible to weigh in and make them heard.

We worked with Waaseyaa Consulting’s Christina Luckasavitch, an Indigenous consultant who lives right in the middle of the wolves’ territory. She introduced us to well-known local naturalist Michael Runtz, who is one of the core subjects of the film. She also helped us collaborate with the Magnetawan First Nation, whose conservation activities around turtles are well known, and whose territory overlaps with the wolves. Their elders agreed to lend their time and knowledge to the project in exchange for some archival video work.

We worked with cinematographer Jack Yan Chen, a huge fan of the Canadian outdoors, to capture the look and feel of the piece - as immersive as we could, transporting the viewer into the bush, with teams as small at times as 2 people, at times as many as 8, hiking as much as 90 minutes into the back woods to capture our material.

One central problem of the film as it was coming together was that a large part of the relationship that locals have with the animals are the wolf howls that have been on pause for years (in large part due to COVID-19). Hundreds of people would gather late afternoon into the evening and howl into the air, led by naturalists like Michael Runtz. Our solution for this was to help dramatize one of Michael’s private wolf howls—the same thing can be conducted by private groups, and we sent a local family with Michael to learn how to howl and investigate whether they could communicate with the wolves by howling.

**Result**

By the end of our 6 month timeline, the film was completed and released to the public, along with 6 social assets, including a [15 second version](https://vimeo.com/944520693/53f9168ab1?share=copy). The client was exceptionally happy with it, and greenlit another budget for us to film our runner up idea (a film about a 24-hour canoe race).

The film was well received by the public, earning more than 50,000 organic views in a 3-month period, and increasing engagement on MRCC’s social channels. The follow-up film received 250,000 views and another round of positive feedback from the public, marking a successful campaign around the 2 films, and preparing MRCC for their brand positioning as they moved into global sales.

**Juniper Island Productions - Question 2.4.4 - 3rd Best Creative/Parallel Work Example**

***Spaces: Montreal and Spaces: Vancouver* in partnership with Red Bull Music Academy Canada**

**Creative**

Watch the 4-minute mini-doc: [https://vimeo.com/396733644](https://vimeo.com/396733644?share=copy)

**Problem**

Red Bull Canada’s media team was looking for content for the brand’s international YouTube Channel for music and their Music section of their website. They reached out to the journalists and producers that they had worked with before to take in pitches that could portray uniquely Canadian stories that their global audience would respond to.

They wanted to profile Canadian musical artists, but for the documentary shorts to be more than simply a profile: they wanted them to spotlight a story or trend in the arts scene and music industry that was defining the current moment. They also had mandates for diversity and inclusion that they wanted fulfilled by the work.

Our creative director Johnny Hockin had been working with Canadian-based artists as part of the Red Bull Music Academy team in Toronto, producing radio shows, podcasts, and video projects for the YouTube channel. Given this opportunity to pitch, he reached out to a number of artists in his network to find out what issues and stories were resonating with them.

One of the most interesting issues was around artistic spaces. Venues were shutting down, practice spaces and artistic spaces were becoming less and less viable, but Canadian artists were persevering and finding ways to make it work for them. This story of determination in the face of adversity played out in cities across the country, and was tied to some of the strongest and most powerful artists, and made a natural pitch.

Red Bull Canada was excited by the proposal and greenlit us for a 6-month production period, from pre- to post-production, with a budget of $50,000 for two films, one in Vancouver and one in Montreal.

**Solution**

Researching local artists, we identified compelling stories of artists persevering despite these challenges. This included internet radio stations and record labels run out of loft spaces, popular nightlife events that used cultural centres and underused community space, and artists sharing studio spaces with each other in their homes.

We pre-interviewed potential subjects and prepared them for inclusion, and then collaborated with Red Bull’s team as a type of jury to score potential candidates, measuring the strength of their story, their artistic output, the visual interest of their space, and their ability to be comfortable on camera.

Once we’d confirmed our subjects, we assembled small production crews of locals in each city, and made the most of our limited shoot days to achieve a cohesive story. We used young cinematographers, sound recordists, some of whom have had careers blossom in the years since we worked with them.

Documentary style shooting has its challenges, for instance in some cases despite our planning, the unexpected would come up - a space not being available anymore, or natural light simply not agreeing with us. But we maintained regular communication with Red Bull Canada's media team, sending shoot reports and planning for backup material in case of difficulty.

Because some of our subjects were concerned about the precarity of their spaces, we had to film them discreetly and secretly, in a way where we wouldn’t give away their location, which was an interesting wrinkle. Red Bull’s initial desire was to shine a light on these spaces, and perhaps even “make them famous”—but our team advocated for listening to the artist’s wishes in the name of bettering the story. Mystery and intrigue usually make for more compelling narratives. The brand eventually agreed with our take, and it helped to make the pieces stronger.

At the end of a summer of shoots, we delivered the 2 pieces on time and on budget.

**Result**

Our Spaces mini docs appeared on the Red Bull Music global YouTube channel as well as teasers and short forms on Instagram, Facebook and Twitter. The brand was so happy with the assets that they chose to later re-use the Montreal pieces as promotional material for the Red Bull Music Academy festival which took place in Montreal the following year.

After the project was complete we had delivered more than 20 different assets, and earned over 800k views across all platforms.

Our team continued to work successfully with Red Bull Music for another year until the global brand mandate changed to downplay music content and focus on sports.

**Juniper Island Productions - Question 2.4.6**

**Project, Production and Budget Management Processes**

Our goals with our projects are to see them through with highly organized and pro-active communication with our clients. To us, a successful project involves clear objectives and creative that client and team are aligned on going in.

We are always looking for a way to approximate the final product ahead of time and allow for feedback and signoff before we arrive on set, whether it’s clear scripts, rehearsals, running scenarios, or creating mock-ups. The worst thing that can happen to a project is that our client is surprised by the way things are delivered.

This is why our projects all start with clear cut *Statement of Work* documents. These include a work schedule, key dates, a comprehensive list of deliverables, a budget breakdown, a pay schedule, and executed signatures so that we all know that we’re starting on the same page. It’s an important reference document as we move through the project, and has been invaluable in the rare case of any misunderstandings or conflicts.

Producer Nina Gilmour was a trained actor and theatre producer before joining the team, and has worked professionally in the arts her whole career. She is extremely adept at organizing projects and working to help all kinds of personalities and points of view to get aligned and to see things through in a timely and efficient manner.

**Managing Timelines**

We have weekly internal standup meetings to go over project statuses and orient ourselves each week within our project timelines. We do the same externally with many of our clients, especially our long-term clients.

We believe in standing by our word, and we’re proud to say that we have never had a project to date go over budget significantly enough to require a major redefinition of a scope. All of our team’s time is tracked with a software called Harvest.

**Managing Budgets**

We create detailed budget breakdowns at the pitch stage for all our production costs internal and external (crew, equipment, travel, etc.), and we convert this to a working budget during the project, and an actualized final budget post project. As a young business less than 10 years in, it’s important to us to fairly and accurately quote work to our clients, and to watch our profitability and ability to pay our teams fairly.

**Managing Talent**

We have worked with non-union actors as well as on ACTRA projects, and we are in good standing with the union. Even on non-union projects, we have clear contracts and agreements that we use with featured artists and on-screen talent that cover all necessary rights issues to legally protect our clients and projects.

We have experience coordinating with talent managers or representatives for scheduling and logistics, and we work to ensure a respectful and professional on-set environment for all talent.

Our creative director Johnny Hockin has worked with just about every type of on-camera personality, having started his career as a broadcast personality himself, interviewing film stars and political figures, and moving to directing actors of all levels of experience.

He is also good at getting relaxed and natural performances out of non-actors, whether it’s a business leader speaking about their upcoming product or a regular family embarking on an adventure.

**Intellectual Property Rights**

We always obtain necessary releases and permissions for on-screen talent, locations, and archival footage. We have access to extensive music and stock footage libraries, and always obtain legal clearance for any copyrighted material used above and beyond our library access.

We have worked on a number of complex projects involving the use of extensive archival and personal footage, and in those cases, we have collaborated with freelance visual researchers to help us find and clear the rights to everything the project requires. Visual researchers have contacts in various archives and discounts at all of the footage-licensing libraries, and take care of all of the legal and organizational sides.

**Managing Subcontractors**

We have a network of regular collaborators that we work with, and can rely on. In all cases, we conduct thorough vetting and selection processes for subcontractors. In most cases, we handle all of the client-facing creative direction, and bring on help with execution, so most of our clients will not have to deal with any added administration or tasks with respect to other collaborators. In the rare case that a client project needs creative talents that we don’t offer (e.g. particularly stylized stills photography), we are transparent with our clients and let them weigh in before we hire talent.

We always established clear deal memos and/or scope of work agreements with subcontractors to make sure that there are no rights issues or misunderstandings.

**Team Assets**

Our studio has an extensive amount of gear, including a Sony FX6 camera, professional lenses, lighting equipment, and audio equipment. This can give us great pricing flexibility, as we set our rental rates based on our clients, e.g. we can give beneficial rates for good causes or projects with high alignment with our values, or to stretch a budget to work with a client we want to work with.

We use the Adobe suite as well as Davinci Resolve for our projects, but also have experience using Final Cut Pro and Avid. We have professional Vimeo and Google Drive and Frame.io accounts to help us deliver projects to clients and to allow client review of projects.

We have relationships with local studio spaces and can negotiate beneficial rates with them for shoot days.

All of our projects are minimum double-backed-up in secure hard drive storage, including all assets, footage and project files. If, at a later date, a project needs to come out of the archive, we will have it at the ready.