

First of all, thank you for the opportunity to put my thoughts to paper about this new, modern Italian Renaissance.

This film and the concept of capturing the ever-evolving spirit of the Italian people, immediately sparked a creative fire in me.

Poste Italiane is doing far more than moving with the time. It is actually *moving the time*. Now as it stands on the exhilarating precipice of being truly one with the people, being owned by the people, I want nothing more than to bring this complete fusion, this next organic symbiotic phase to life.

Our film must feel like the melody of the new national anthem that Poste Italiane is composing. Like a song, the images should always be in motion. We should feel as though we too are building to the crescendo moment of when Poste Italiane goes public.

There's change in the air. So in some of our situations we are seeing a moment, where the person is doing something new, experiencing something foreign in a local location. But in other moments, the contrast could just be in the details.

Starting on the next page, you will find my director's interpretation in greater detail. I have enclosed as many visual references as possible in order to best convey my ideas.

I have also proposed some alternative and additional vignettes and voice-overs. Particularly with regard to the :30's I have posited some ideas as to how to link the emotional content of the :60 with the day-to-day workings of Post Italiane.

Of course, nothing is set in stone. Please see these ideas as the next phase of our ongoing creative discourse.

Please do not hesitate to reach out with any thoughts or questions,

CHANGE

Change is exciting. Change can be intimidating. Change can be scary. Change takes courage. Change is uncomfortable. Change is rewarding. Change is inspiring. Change is....

Change is...the only constant.

The brilliance to this campaign is how you've shaped this entire movement around this one human experience. It is THE fact of life. Change.

And our job cinematically is to tap into that shared human emotion. That exceedingly understandable experience of what it means to face change in all its forms. It's all distilled down to this one human reality.

Our strategy ahead will be to find as many ways to make these beautiful moments unexpected and visceral. And to make the viewer instantly connect with the emotional essence of what our protagonists are experiencing. Our job simply put, is to turn the wrench of each individual moment so that it can be most felt.

I have put some thought to these notes and will suggest a few new ideas in terms of technique. But let's be clear up front, this is not a technique dependent spot. It's also not about framing and composing any one particular shot. This is a campaign that like the Apple spots here, is built on the fabric of ALL the shots together. It is more about the sum of the whole.

Similar to the Apple spots, in these films it isn't the situations themselves that are big, but rather the emotions that they invoke. Please be aware that in my storytelling section I have added small backstories. These are meant purely to contextualize the deep sentiments that our lens will capture.

My goal is to infuse context into each moment. We want to feel the change without having to visually see it.

At the end of the day, our audience will never know the full context. They will be left with a certain intrigue and mystery as to the story that's unfolding...

...And what is unfolding here is a new national identity not only for the Italian Poste, but for Italy itself. This is a spot that should unify the Italian people and in its humility tickle their patriotic pride.

WE ARE THE CHANGE....

.... That we are going to see.....

THINK HOW MANY TIMES WE HAVE CHANGED IN OUR LIVES. WE'VE CHANGED....

SCHOOL

Milano

7:52 AM, Monday

September 14th

Mother Francesca and seven-year old, Nico, have discussed this moment in detail almost every day this past summer. Francesca even once took him on a “dry run,” a few weeks ago. On that day in late August, the two walked to Nico’s new school and spent some time in the garden, just so he could acclimate himself to these different surroundings.

Today however, all that preparation is forgotten. Nico’s nervousness at what lies directly ahead is palpable in the frame. As we push in from behind the two, we experience everything from Nico’s POV. We too are brought back to this day in our own childhoods. That was a time when the new schoolyard felt so vast and foreign. It posed a big change from our kindergarten sandbox.

Behind Nico, the school’s architecture is steeped in all the tradition of Reggio Emilio. As the old, returning students rush past them, ready to greet the friends they haven’t seen all summer, we see that they all have tablet devices. This touch of modernity forms a subtle contrast to the centuries old academic tradition before us. We go close on Nico’s hand. It tightly clutches his mother’s hand.

Just when we know that Francesca is willing to stay here as long as Nico needs, he gives her hand one last reassuring squeeze, and lets go. Chin up, he steps forward into this brave new world.

WORK

Val Di Pesa, Chianti

5:25 AM, Saturday

May 3

The low hanging morning mist draws us into Paolo's new life. After forty years of working for Banca d'Italia, he's now getting accustomed to his new profession – head domestic gardener. Literally overnight, he went from managing a team of financial analysts to now coaxing the best performance out of his heirloom tomatoes.

Every recent retiree has felt this sense of being a bit at odds with their new mission in life. A part of them enjoys the leisurely breakfasts and slowly sipped cappuccinos. Yet, an earlier version of themselves wishes that it was a corporate messenger, not the postman at their door.

He reaches down to one tender, baby leaf. Satisfied with its development, he adjusts the vine on its post.

CITY

Rome

3:45PM, Sunday

Competition for this new position at Eni Spa was fierce. Coming from Otranto, Anna felt that she had absolutely no chance when competing against candidates from much larger cities.

It was however her particular insight into the energy needs of smaller locales that made her the ideal candidate for the corporate giant.

Now when we meet her, the apartment manager is handing her the keys to her new, Rome apartment.

Duffel bag still in hand, she curiously and excitedly crosses the empty space to open the shuttered windows.

We go close to witness her bag suddenly drop to the ground. The shadow from the opening shutters gently caresses its descent.

A moment later, we see the source of Anna's shock and awe. Over her shoulder we see her new majestic view of the ancient Coliseum. She is home.

**CHANGED ADDRESS:
(Alternative Vignette)**

Milan

8:04PM, Saturday

Sofia quickly pays the delivery boy, and turns back to Taddeo. He's been artfully arranging their dining table – a moving box, complemented by a steam trunk for them to sit on.

Just outside their window, we catch a glimpse of a cathedral, illuminated by moonlight.

Under votive candlelight – not because he's being romantic, but because their electricity hasn't been turned on yet – he toasts their new life together.

MAYBE WE'VE EVEN CHANGED COUNTRY

Venice

9:40PM, Thursday

An air of studious tension pervades the library at Ca' Foscari University of Venice. As our lens finds Xiaosong amidst her new Italian friends, in hesitating Italian she attempts to make her point about Machiavelli.

At first, we are behind her, just watching as she uncertainly points her pencil at the group in general.

We are brought back to that moment when we were the foreign exchange student. We so wanted to be part of the group, but the native words constantly escaped our lips and memory.

Her Italian is still a bit awkward, but when her friends clearly understand her, her face wreathes with smiles.

WE'VE CHANGED HAIRCUT

Palermo

1:03PM, Tuesday

Never one to take big fashion risks. Umberto is almost scared to take the barber's mirror to inspect his new hairstyle.

We completely understand him. Every time we put ourselves into a hairstylist's hands we can't help but wonder which new person will be staring back at us in the mirror.

A moment later, as he spins toward us, a slow smile slips across his face as he inspects his flattering new look.

AND PROBABLY SIZE TOO

Sardinia

9:03AM, Wednesday

It is time for Giovanna's weekly "weigh in." A small, anticipatory giggle-smile escapes her lips.

She steps onto the scale, and despite her thin frame, the scale's needle moves well past seventy kilos.

As we widen out, we reveal the source of her joy. She is six months pregnant.

WE'VE CHANGED BOYFRIEND

Florence

8:03AM, Friday

On platform thirty at Firenze Santa Maria Novella, over their shoulders we see a couple kissing in passionate desperation. It's as though they won't see each other for weeks or even months.

Everyone who has ever been in love, understands this kiss. It's one of those that we actually experience rarely in a long-term relationship. When we first start dating however, it is the tingling exploration that we look forward to at the end of every evening.

As the train pulls into the station, and the man regretfully ends the embrace, we reveal that this is not a young couple. Instead, Paolo and Rebecca are a couple in their 50s who recently met on the internet.

OR GIRLFRIEND

Rome

1:05AM, Saturday

The entire club moves in unison to a thumping, urban baseline. The place is one of those pop-up clubs that commandeered a building in a section of Ancient Rome. The cumulative spirit is one of a youthful, joyous insurgency.

Feeling as though we too are amongst the teeming dancing floor, we remember the last time we danced until we were drenched in sweat.

Our lens finds Rosa and Maria. The two have been flirting with each other all night. Now, as if telepathically knowing that the attraction is mutual, they both go in for a tender, first kiss. A weathered Doric column forms the backdrop to their impulsive intimacy.

AN ALTERNATIVE STAGING:

Maria, sits on the couch in her apartment, under the glow of her television. Rosa, in jeans crosses into frame. We don't immediately see that she is a woman. Rosa bounces down onto the couch next to Maria and gives Rosa a quick kiss.

So domestic in its simplicity, we can understand this sort of casual intimacy that comes when our relationship reaches the telepathic level.

It is in the close-up that we realize that they are a female couple.

WE'VE CHANGED HABITS

Genoa

9:07PM, Sunday

It took 75-year old Roberta months to convince her husband Adolfo to try sushi. Up until tonight he's had very staunch views that all food should be cooked first.

Adventures of the palate are always a risk. We don't want to appear unsophisticated, so we brace ourselves for the worst. All too often we find that we've discovered our new favorite food. We're left wondering what took us so long to step out of our comfort zone, in the first place.

Now, as Adolfo negotiates his sashimi with his chopsticks, the look on his face is one of pure boyish curiosity and playfulness.

SCHEDULES

Tuscany

7:08AM, Monday

Franco has always been a bit chubby. This January however, he decided that this was the year that he slimmed down. Still somewhat plagued with doubts, he sets his chronometer, tightens the lace on his trainers, and makes that first jogging step. He is taking a leap of faith in himself.

STYLE

Bologna

6:08PM

Alberto is incredibly nervous to meet Giorgia's conservative parents for the first time.

We understand his thoughts and feelings because we too have been under our future in-laws' critical microscope.

It was he, not she that insisted that he buy a new suit. Now he steps out of the dressing room.

He knows that if she approves of his look, he's won half the battle to winning over her parents.

LIFESTYLE

Turin

2:40PM, Saturday

Bianca always wanted nothing more than to be a mother. It took a while, but when Carmela finally came along it was as though her life was starting again.

Today, we track behind Bianca as we ride our bikes uphill. When we cut to see her face, we realize that it was actually Carmela's POV of her beloved Mom that we were witnessing.

Bianca takes a reassuring glance back at her daughter. The two's grey eyes meet, silently communicating one of mankind's most primordial bonds.

WE'VE CHANGED OPINION

East Berlin, Germany

November 9th, 1989

In a surge of human potential, East Germans push against the Berlin Wall, as others surge over it.

Change after all... is liberating.

ALTERNATIVE CHANGE OF OPINION

Sardinia

8:30PM, Friday

From the moment Pasquale set eyes on Renata, he knew that this blind date was not going to work out. *What were his friend's thinking?* Though she's attractive, this conservative girl is definitely not his type.

Meanwhile Renata wonders if she can make it through another awkward silence. The actual thought of it makes her subtly laugh to herself.

A light comes on in her eyes, and suddenly Pasquale understands that she's not boring, just incredibly shy. He starts asking her questions about herself, doing anything in his power to elicit that charming smile again.

Maybe his friends are smarter than he initially gave them credit for.

WE'VE CHANGED AIR

Naples

11:07PM, Saturday

This is it! This is the last time Danilo will be caught looking at other women. Over her shoulder, we watch as Elisa, his girlfriend, systematically tosses one tie after another out of their closet.

Meanwhile Danilo pleads with her to be rational. His hand gestures and body language says, "*but it was nothing!*"

AND WAYS OF TRAVELLING

Rome

12:08 PM, Wednesday

Just outside of Fiumicino, Fabiola quickly hops into an Uber. She shows the map on her smartphone to her driver. He is a man in his early 60s. He puts his printed *la Repubblica* to the side.

He casually nods to her and indicates the GPS screen on his car. He's got this under control and she's in great hands.

WE'VE CHANGED A TYRE OF OUR CAR

Bari

7:45 AM, Tuesday

Gia is the only girl in her family. Up until this very moment, she's always turned to her father or five brothers for all things mechanical. The last thing she expected to be doing in her work high heels was changing a tire.

We watch over her shoulder, as we share in this all too common coming of age moment.

Now however, she proudly inspects her handiwork, the first tyre she's ever changed by herself. She smacks her hands together and goes about her day.

WE'VE CHANGED THE CAR ITSELF

Catania

3:02 PM, Monday

Close on two sets of keys exchanging hands. Lorenzo has swapped his Fiat for a classic Harley Davidson.

He pops on his helmet, and he's off along a cobblestoned road. We see him zip past the ruins of a church.

WE'VE CHANGED MOOD

Venice

12:08 PM, Saturday

Sixty-five year old Mario, makes his way along the gelato display case. He can't quite make up his mind from the over thirty flavors. He shakes his head thinking, "*I remember when they were only three choices.*"

Out of the corner of his eye, he sees a young boy enjoying his chocolate gelato and receives a spark of inspiration.

An instant later, we see Mario exit the gelateria enjoying his own chocolate ice cream. A smile matching the one of the young boy, spreads across his face.

As he walks away we notice that he's wearing a pair of brightly colored trainers. They contrast sharply with the tailored jacket that he's worn every day for the past thirty years.

CHANGED DIRECTION (Alternative Vignette)

Rimini

4:32PM, Monday

Salvatore and Lucia casually stroll along the cobblestoned streets. As they take a spontaneous selfie, the clouds open up.

Always the problem solver, Salvatore quickly takes off his jacket. He tosses it over her shoulders and leads her back in the direction that they came. He finds them shelter under the gothic arch of nearby building.

Undeterred they he pulls out his smartphone once more.

CHANGED POINT OF VIEW

Padua

1:13PM, Sunday

Rocco's parents look on proudly as their son, Paolo, performs his first bungee jump. They themselves have done several and have finally convinced him to try something out of the ordinary.

We watch in wonder as he makes his dive, suspended from an ancient bridge.

AND WAYS TO FEEL CLOSE TO ONE ANOTHER

Milan

2:35 PM, Friday

Martina Skypes her Dad, Matteo from her tablet. In the background, we can see that his apartment is not very modern. There is a rotary phone still mounted to his wall. He makes an impatient gesture, as if to say, "*come on now, it's not really you that I want to see.*"

As if revealing the piece de resistance, Martina moves the lens to reveal her new son. He too is named Matteo in honor of her father.

CLOSING MONTAGE

Our lens takes a moment to caress each of the faces whose life changes we've witnessed. The landscape backdrops also seamlessly transition in time-lapse.

BECAUSE CHANGE IS THE BEST WAY WE HAVE TO GROW UP. IT'S TRUE FOR EVERYONE AND FOR US FROM POSTE ITALIANE TOO, AND WE KEEP CHANGING WITH YOU TO MAKE ITALY BECOME A SIMPLIER, QUICKER AND MORE BEAUTIFUL PLACE.

We go close on newborn Matteo. He looks toward camera, and smiles as though saluting the whole world, and the incredible life that's about to unfold for him.

The landscapes behind him continue to evolve endlessly.

SOME THOUGHTS ON THE :30's

As we discussed in the call, one of our key priorities is to invisibly incorporate the emotional portion of the campaign with our Poste Italiane imagery.

I feel that one of the best ways to achieve this is to reprise the protagonists from the :60 in the :30s.

We have several options here. Wouldn't it be interesting if we discovered that one or two of our players were actually Poste Italiane employees?

Alternatively, we could see our original protagonists directly interfacing with Poste Italiane's extensive services.

In this way, we would get to form an even deeper emotional connection not only to Poste Italiane, but also to our heroes.

Here are a couple examples as to how these vignettes would play out:

LORENZO from "WE"VE CHANGEED THE CAR ITSELF"

Imagine that Lorenzo, who just purchased his new Harley in "WE'VE CHANGED THE CAR ITSELF, " works as a Poste Italiane delivery truck driver.

We would see him, in his distinctive beard, walk up to a youg Nigerian woman's door.

A moment later, she would delicately remove the packing tissue from a traditional wedding dress.

FRANCO from "SCHEDULE"

We find Franco again. This time he's standing at the elevator at Poste Italiane's corporate headquarters.

He sees the stairway just out of the corner of his eyes. Smiling to himself, he heads in that direction.

A moment later, we see him sprinting up the stairs.

GIA from "WE'VE CHANGED THE TYRE OF A CAR"

We rediscover her proudly performing a banking transaction for a customer at a Poste Italiane office. She's in the same high heels and professional skirt that she was

wearing at the side of the road when changing her tyre.

**RENATA from "CHANGE OF OPINION"
(Alternative Vignette)**

Renata opens a long narrow box delivered by a Poste Italiane employee. The postal worker stands by, curious as to what is inside.

Perhaps he actually brazenly reads the note from Pasquale over Renata's shoulder, as we reveal a dozen long stemmed red roses.

VISUAL STYLE

These sorts of films virtually call out for a gently, subjective handheld lensing. Our imagery must be sharp and cinematic. These pieces' modernity will be expressed in the high quality of the imagery.

In the way classical storytelling, the shots should be so intimate that the images would be easily understood even without the voice-over's accompaniment.

Our color palette should be sharp, with a depth to the blacks. These are personal moments so the imagery isn't big. Imagine how Sofia and Taddeo's faces could glow under their votive candlelight, while the remainder of their new, empty apartment remains in shadows.

The Italian audience should feel as though they are looking directly into a mirror of how their daily lives currently work. It should remind them that they are a modern people, deeply immersed in and enriched by one of mankind's most influential civilizations.

CASTING

First of all, given that we have no scripted dialogue, in our casting process, we have to make sure that we select players whose facial expression and body language can express the width and depth of our vignettes' powerful emotions.

Our ensemble should represent a cross-section of the new Italian people. These are engaged participants in the digital age.

Take for example Renata in "CHANGE OF OPINION" she might be a beautiful ethnic mix of Ethiopian and Sardinian. Perhaps Nico in "CHANGE OF SCHOOL'S" father is Thai, while mother, Francesca is full-blooded Italian.

LOCATIONS

The Italian landscape and architecture will play key supporting roles in these films. Functioning with power of a Giotto fresco, they will be as unexpected, diverse and stimulating as our lead characters themselves.

I envision our landscapes to serve as reminder that Italy is a country that welcomes a state of flux. Wherever possible I would seed in the juxtaposition of modern behavior and mores with ancient architecture.

As I mentioned in my storytelling section, I would love to stage the club from "CHANGE OF GIRLFRIEND" in a centuries old cathedral. Imagine the strobing disco lights as they zap across the cathedral's main rose window.

It could be incredibly visually interesting to note that Mario's brightly colored trainers seem completely out place as they walk along the cobblestoned walkway, in "CHANGE OF MOOD."

A NOTE ABOUT SPECIFIC TECHNIQUES

Let's talk about focusing the first act on the shots from behind our heroes. This is the ultimate subjective POV, as we get to witness what our protagonist is experiencing right alongside them, in real time.

It might also be interesting to intersperse some shots of items that don't (or haven't) changed. Items we don't use – Fax Machine. Public Payphone. Film Camera. Cassette Tapes. Rolodex. Map. Pagers. VHS. Walkman. Discman. Floppy Disc. Typewriter. This would serve as a coy reminder of things that don't change.

I can easily see Franco from "SCHEDULE" clicking a mixed tape into his Sony Walkman as he sets off on his jog. The subtext – the last time he tried this was in the late 80s.

IN CLOSING

What a smart campaign. Such a clever way to build momentum.

The opening anthem is really about camaraderie and connectedness. We're telling essentially very human stories that we all share.

And our job is to get at these moments in every way possible with humor, heartbreak, inspiration. And what's great is that it's all surrounding this moment of change.

This is a change that can be exhilarating. But it can also be awkward. Scary. Uncomfortable. Hard. It can celebrate differences, or ease into them at a comfortable, signature pace.

And so in showing that in these short, subtle little moments we're showing our vulnerability as human beings on a rapidly changing planet.

I would love to work with your team to take this visceral look at all aspects of humanity. The exciting moments, but also the embarrassing moments, the heartbreaking moments and the moments that inspire us. Our job above all is to make these moments felt to the core.