it’s all about images and sounds,
sent by people from all walks of life,
and from all over the world.

to collect a sum of visions,
seen from every angle and perspective: 360 degrees.
I blink.
I see a world with a thousand beds. Made up, sleepless, creased, satin. High-backed iron beds, cardboard box beds, beds like ashtrays, resting place of cheap love and the cradle of the first expression. Calm... someone is snoring.
I blink.
I see mouths. Sweet and sour, barbacues, chewing, asking, begging, with clenched teeth. Big mouths that don’t fit, mouths chewed by time, useless mouths, mouths that learn... someone blows me a kiss.
I blink.
I see a finger pointing and a plate being picked up and happiness at a funeral. I see what is different, what is repeated. I see the same and the idea. I build trains of images with sound that wakes you up, that threatens, that shows how you live in your eyes, and what you are waiting for.
I blink...
and sometimes, I keep my eyes open.
1. DEFINITION*

 what for, how and why

“perspective and involvement”

J. Birmant - Paris

* an artistic media initiative that adores the world, its environment, its diversity; a vision of the world that defends solidarity, dialogue, and tolerance

a group of people that admire the search for art, knowledge, creativity, and imagination

a global network of curious watchers, excited to show, waiting to see hundreds of interconnected collaborators, linked by a common project, independent, autonomous, and socially responsible

recording sounds, images and visions all around the world...
1. DEFINITION

**what for**

"know yourself and you will know both men and gods," said the philosopher that's we want: to know. To know ourselves and to know you plurality as as the means and the end
to act as a bridge, a 'hub' for every person, vision and story that we see, that we feel and that we tell. To learn about everyone and about each one of us. To recognize ourselves in and as part of our peple, our environment, our cultures, our cities, our religions, our customs, and our lives
to contribute to the creation of a global culture, by permitting these visions to create a new form of audiovisual language, their own one; experience that uses observation to generate awareness, and respect, for human experience
to create
to collect a sum of visions, seen from every perspective and angle; to conform a mosaic of images, where every option becomes a look and THE look
360 degrees
1. DEFINITION

what, how & why

360° is a independent, self-supporting and socially responsible global network; integrated by normal people, by the vision of the “ordinary human been”, the watchers, this network generate audiovisual material all over the world.

This material is used by the in-house team in the 360° offices as prime material to create different products, and different business models.

In return, the network proposes projects with a social preoccupation, small and local, and the 360° office finds the resources and means to make these happen.

The in-house creative team sculpts the material into the appropriate product formats: clips, documentary shorts, festivals, merchandising, etc.

example:
a series of 50 x 3 minute documentary clips

the product format is proposed by the network, and could be sold as is
1. DEFINITION

how

The in-house business team develops product formats in accordance to the relationships created with clients and partners.

The in-house business team finds the most appropriate formulas, the most compatible alliances, to finance the 360° initiatives, and define the 360° products.

example:
partner with a thematic cable channel, and a clothes firm to produce a series of clips on a certain topic: for example, around the world, women using art for the service of their community.

The topic is sent out to the network, and the network generates audiovisual material related to that topic.
1. DEFINITION

**what, how & why**

simultaneously, [but not necessarily in relation to the product development process]:

the *in-house social service team* analyzes the social projects proposed by the network and heads the realization of those selected. This includes finding the funding -whether private, public or supranational- that is most compatible with the nature of the project itself. It might also include creating partnerships, with existing social organizations and specialists in social development, to make their infrastructure and know-how available to facilitate the success of these projects

**example:**
a founder proposes the creation of a children’s pupett theatre group in a marginal neighbourhood in Buenos Aires; the 360º team uses its social and corporate alliances to find financing for this project

3 teams and 1 silent partner: the creativity, the ingenuity, the will of the 360º community...
2. THE NETWORK*

method, why $360^\circ$ works

“i loved the experience, i just wish i could have had more time, to find more images”

[ P. Konstandarav - Athens ]

$360^\circ$ project has been set up by a group of likeminded founders in turn, they look for friends, acquaintances, groups, even institutions, that share the same affinities, with the objective of bringing new members to the community, who in turn will bring more members, and more members...

from madness to method, from method to network.
2. THE NETWORK

**concept**

360º is an online community that is guided by the 360º team, through constant feedback, to define, communicate, and create this solid network, unique and with a strong character, is the pillar of 360º.

The objective is to develop and consolidate a global network of watchers: brilliant people, full of talent, and committed to the 360º vision and mission. These watchers will actively participate in the on- and off-line network initiatives, taking part in the production of audiovisual material, and in the creation of projects with a social objectives.

For the first year, the principal objective of 360º consists in the development and consolidation of network and its growth strategy.
2. THE NETWORK

implementation

objective: active watchers in all continents, with global cover

the in-house team at the 360° office coordinates a group of regional facilitators. The facilitators are a group of stable collaborators, in charge of expanding the network in their region. They are distributed according to geographic location, language, and cultural interests. Each regional facilitator will organize regional network activities and be responsible for the follow-up on contacts made with other watchers, local institutions and organisations.

360° offers
- A platform for free and independent expression
- Creation of a new audiovisual language
- The experience of collective creation with social responsibility
- Be part of an artistic community

to develop, we put in action
- Contests & collective projects
- Festivals & events
- Electronic communications
- Alliance with existing projects [from NGO’s to artistic endeavors]
- Sponsorships [from private founds to supranational organisations]

“he contactado con mas de veinte personas en Túnez….y todos dijeron que se pondrán en contacto con vosotros…”

[F. Souai - Túnez]
2. THE NETWORK

solidify

the network is our competitive advantage...

our competitive advantage is our strongest capacity to captivate our watchers...

objectives: loyalty, commitment, continued growth, financial autonomy, creative independence

**to captivate, we communicate:**
permanent contact with the watchers, exchanging opinions and impressions on the material

- Publication in print and electronic
- On-line community tools
- Annual Festival, exposition of products and meeting of watchers
- Post-production follow-up
- On-line radio program

the continued promotion and exposition of the audiovisual material produced will add more prestige to participating in the project

**to captivate, we liberate:**
the opportunity and tools for self-government the project, will motivate watchers to be pro-active in their participation in the network, knowing that their input can directly affect the decision making process

- Voting and opinion on-line system about projects run by in-house team
- Electronics events on themes selection and specific propousals
- Regular request for suggestions, proposed themes, social projects...
2. THE NETWORK

**solidify**

to captivate, we share:

all watchers are financial partners of the network. The watchers offering
audiovisual material will receive a percentage of the benefits generated
by the final audiovisual product

- authors of audiovisual material and clips will have a
  percentage (around 30%) of products profits
- the percentage will be distribute in proportion to the material
  used in final product
- other percentage of profits (30% aprox) will be re-invested in
  the network, social projects, and artistic initiatives

to captivate, we watch:

the in-house network management team use continued contact with
watchers to help to understand needs and rising concerns, and respond
by adapting the 360° offer

- Communication and regular meetings
- Advanced projects and collective workshops
- Scholarships and collaboration with other projects

"...les puede interesan participar, sobre todo si tiene un fondo solidario...porque
desde allí las cosas se ven desde más cerca y la verdad es que toca cuando se
ve que desde lejos alguien quiere ayudar."

[ "Vlucht" Magazine - Amsterdam ]
3. POSSIBILITIES*

formats, models and examples

...deliber. señales de humo. yo hay mesura ,tatatatatatatatat, escribime a ver como resulto esta experiencia , estoy preparando otra cinta mas intensa , desde otro campo lúdico el arte popular en las calles de buenos aires, dale te mando un abrazo hermano.”

[Liber Escobano - Buenos Aires]

* Anything that the network is capable of imagining.
### 3. POSSIBILITIES

#### possibilities & samples grid

<table>
<thead>
<tr>
<th>FORMATS</th>
<th>series of clips</th>
</tr>
</thead>
<tbody>
<tr>
<td>corporate sponsorship</td>
<td>A food brand sponsors a series of 360° clips about Food and Behaviour.</td>
</tr>
<tr>
<td>government grants</td>
<td>A cosmetic brand sponsors a series of clips about Accessories and hairstyling.</td>
</tr>
<tr>
<td>co-production with other companies</td>
<td>Co-produce a series of clips about 360° experiences on different themes.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FORMATS</th>
<th>clips on demand</th>
</tr>
</thead>
<tbody>
<tr>
<td>corporate sponsorship</td>
<td>Your idea?</td>
</tr>
<tr>
<td>government grants</td>
<td>An airline company sponsors a book/dvd pack about “cool places all over the world.”</td>
</tr>
<tr>
<td>co-production with other companies</td>
<td>Your idea?</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FORMATS</th>
<th>events</th>
</tr>
</thead>
<tbody>
<tr>
<td>corporate sponsorship</td>
<td>Video and Social Projects Expo in several cities, financed by a supra-government institution.</td>
</tr>
<tr>
<td>government grants</td>
<td>Finance of a DVD format, part of the profits to be invested in developed world social projects.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>FORMATS</th>
<th>publishing</th>
</tr>
</thead>
<tbody>
<tr>
<td>corporate sponsorship</td>
<td>Your idea?</td>
</tr>
<tr>
<td>government grants</td>
<td></td>
</tr>
<tr>
<td>co-production with other companies</td>
<td>Your idea?</td>
</tr>
</tbody>
</table>
3. POSSIBILITIES

**model: 360° clips series**

<table>
<thead>
<tr>
<th><strong>product / format:</strong></th>
<th>thematic series of documentary clips, duration X minutes</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>themes:</strong></td>
<td>varied, as proposed by the in-house 360° team and the network</td>
</tr>
<tr>
<td><strong>method:</strong></td>
<td>the in-house 360° team proposes a theme to the network, or selects a theme proposed by the network. The watchers are given a set time to film images and sounds pertaining to the theme. The in-house 360° team edits the received material as showcases for sale in various formats and durations. The production of the series is completed post-sale</td>
</tr>
<tr>
<td><strong>distribution &amp; financing:</strong></td>
<td>pre-sales, co-production, investment</td>
</tr>
<tr>
<td><strong>business model:</strong></td>
<td>direct revenue from sales per territory</td>
</tr>
<tr>
<td><strong>financing alternatives:</strong></td>
<td>Co-production with thematic television channels. Corporate sponsorship by theme or project. State / Institutional grants.</td>
</tr>
</tbody>
</table>

**Example: tobacco**

A mini-documentary series on tobacco

<table>
<thead>
<tr>
<th><strong>themes:</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Culture:</em> habits, evolution of prohibition, smoking styles, advertisement.</td>
<td></td>
</tr>
<tr>
<td><em>Environment:</em> places where it is acceptable to smoke, where it is not, shops...</td>
<td></td>
</tr>
<tr>
<td><em>People:</em> stories of smokers by social segment, gender, age, etc...</td>
<td></td>
</tr>
<tr>
<td><em>Things:</em> boxes, accessories, brands...</td>
<td></td>
</tr>
</tbody>
</table>

**Finance & business model:**

- Direct sales.
- Sponsorship (anti-tobacco organisations).
- Grants (EU & Ministry of Health).
3. POSSIBILITIES

**model: publishing**

**product / format:**
- CDs (original music produced for videos).
- DVDs (CD + collections of clips, festivals).
- Printed material (books, magazines).
- Content (collaboration with new media, content on demand).

**themes:** projects on demand, based on the themes proposed by the 360° team, the network or by a sponsor

**distribution & financing:** coproduction, sponsorship, grants

**business model:** revenues by sponsorship, sales & franchise

**financing alternatives:**
- Co-production with publishers.
- Grants.

**Example:** DVD + book “The magical cities of Europe”

**product definition:** DVD with videos, music, photos, and short documentaries on “magic routes” of 10 European cities, recommending a tourist and activity circuit (a vision from all walk of life people, not experts)

**themes:**
- **Culture:** particular habits of each city.
- **Environment:** activities.
- **People:** ordinary people tell you magic stories about their city.
- **Objects:** historic locations, monuments.

**Finance & business model:**
- Sponsorship (Travel Agencies).
- Direct sales.
- Grants (EU and Ministry of Tourism).
3. POSSIBILITIES

**model: clips on demand**

**product / format:** series of video clips. Style, format, and content adapted to the necessities of the client

**themes:** varied, as proposed by the 360º team or by the client

**method:** needs of potential clients are identified by the 360º in-house team, which make pro-active proposals to clients on themes in accordance with the 360º spirit. The team requests images from the network on the themes, and the material is edited and formatted for the client

**distribution & financing:** pre-sales, investment

**business model:** direct revenue from sponsor

**financing alternatives:**
- co-production with thematic television channels.
- corporate sponsorship by theme or project.

**Example:** series developed for a local food chain

**product definition:** series of clips about food, developed for a cooking channel, sponsored by the food chain

**themes:**
- **Culture:** cultural methods and habits of preparing and consuming food.
- **Environment:** places where food is made, prepared, and consumed.
- **People:** styles of eating and cooking, cooks, what do you cook?
- **Objects:** utensils, silverware, food...

**finance & business model:**
- Corporate sponsorship.
- Co-production with thematic channel.
3. POSSIBILITIES

**model: events**

**product / format:** cultural events and expositions, with themes specifically developed for each event

**distribution & financing:** sponsorship, state grants, investment

**business model:** sponsorship, direct revenue from ticket sales, franchise

**financing alternatives:**
- Co-production with thematic television channels.
- Corporate sponsorship by theme or project.
- Grants.

**Example:** video and music festival

**product definition:** a video DJ festival, consisting of showcasing 360° videos interacting with shows put on by various DJs.

**themes:** selected for visual compatibility with video DJs.

**finance & business model:**
- Joint ventures with record labels.

**model: image bank**

*after 24 months 360° will possess a significant amount of images prepared for use.*

**product / format:** digital sequences, catalogued & classified, with all those themes developed by 360°

**method:** this model functions once enough material is accumulated. Image sequences are catalogued by metatags, which permit classification and search. The images are digitally stored, and easily accessed and used for specific aims

**distribution & financing:** partnership with existing image banks

**business model:** direct revenues from sale, and licensing of image rights
### 3. POSSIBILITIES

**long-term growth plan**

<table>
<thead>
<tr>
<th>1st YEAR</th>
<th>2nd YEAR</th>
<th>3rd YEAR</th>
<th>4th YEAR</th>
<th>5th YEAR</th>
</tr>
</thead>
<tbody>
<tr>
<td>develop the network</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>annual watchers meeting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>distribute profits incomes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>produce &amp; sell clips</td>
<td>produce &amp; sell clips on demand</td>
<td>produce DVD on demand</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st annual exposition</td>
<td>produce &amp; sell expo DVD</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>develop exposition franchise</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>internet radio &amp; tv station</td>
<td></td>
<td></td>
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<tr>
<td>on demand multiplatform</td>
<td>broadcast. tv st.</td>
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</tr>
<tr>
<td></td>
<td>imagebank</td>
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<td></td>
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</tbody>
</table>
4. TEAM*

* 360° in-house teams, founders and competitive advantage.

"about me? Twenty five... half way through my masters ...made several shorts. some awarded, others not. did a bit of everything...i like working with wood...time? i spend it in such a way that i don’t waste it. for there is less and less of it each day, right?"

[ Djordijje - Montenegro ]
4. TEAM

*in-house team*

The 360º team is made up of people from different cultures and experiences, and various professional areas that include arts, management and audiovisual productions; This team is advised by a creative board that generates new ideas, proposes creative solutions within the possibilities generated by the growth of the project

- **Creative Board**
  - analysis & proposals

- **Business Development**
  - strategy & development

- **Production Team**
  - creative director
  - writer
  - editors

- **Social Initiative Development**
  - project funding & follow-up

- **Festival Production Team**
  - management & partnership
  - creative director
  - fund-raising

- **PR**
  - partnership & alliance

- **Network Administration**
  - network communication
  - management of facilitators
4. TEAM

founders

The creation of 360º has been made possible with images sent by:

01. Alejandro Jaquotot, Madrid, Spain
02. Alexis Urusoff, Madrid, Spain
03. Belén Ávila, Quito, Ecuador
04. Cesar Marchesino, Villa Rivera Indarte, Argentina
05. Cesar Martín, Madrid, Spain
06. Chris Kemper, Barcelona, Spain
07. Claudio Ponce, Arguello, Argentina
08. Colman López, Madrid, Spain
09. Damián López Asia, Asturias, Spain
10. Dato Nikoladze, Atenas, Greece
11. David Cantolla, Madrid, Spain
12. David Hurtado, Lima, Perú
13. Djordjije Lekovic, Montenegro, Serbia Montenegro
14. Durval Avelino Filho, San Pablo, Brazil
15. Eva Ileva Balabanova, Sofia, Bulgaria
16. Fernando Francia, San José, Costa Rica
17. Geraldina Nielsen, Avignon, France
18. Gomar Fernández Bos, Valparaíso, Chile
19. Hugo Chacón [BASISM], Madrid, Spain
20. Humberto Matas, Madrid, Spain
21. Ikenna Carreira, Madrid, Spain
22. Jazmin Waschi, Aachen, Germany
23. Jorge O. Urusoff, Encarnación, Paraguay
24. Jose Datoli, Puerto Montt, Chile
25. Julio González, Madrid, Spain
26. Liber Escribano, Buenos Aires, Argentina
27. Luisa Castillo, San Salvador, El Salvador
28. Marcello Conta, Madrid, Spain
29. Maria Doolan, Madrid, Spain
30. Mauro Stemphelet, Montevideo, Uruguay
31. Nathalie Sheman, Beirut, Lebanon
32. Nicolás Economides, Paris, France
33. Nina Duvall, Reus, France
34. Patrick Dubois, Madrid, Spain
35. Pavlina Konstandara, Atenas, Greece
36. Sergio Urusoff, Córdoba, Argentina
37. Walter Di Moraes, San Pablo, Brazil
38. Wenick Carreira, Windhoek, Namibia
4. TEAM

collaborators

and collaboration, support and help of the following people:

01. Adolfo Gallego, Madrid, Spain
02. Alejandro Feijoo, Madrid, Spain
03. Antonio Corucuera, Amsterdam, Netherlands
04. Arturo Fernandez, Madrid, Spain
05. Carolina Matas, Madrid, Spain
06. Chin Jai, Madrid, Spain
07. Cibrán Vázquez, Madrid, Spain
08. Cristian Portilla, Valparaiso, Chile
09. Damaso Lapique, Madrid, Spain
10. Darío Flores, Eskilstuna, Sweden
11. Emilce Mira, Barcelona, Spain
12. Fabián Díez, Geneva, Switzerland
13. Fathi Souai, Madrid, Spain
14. Gabriel Alexandre, DF, México
15. Gabriel Flores Jair, Malme, Sweden
16. Guiseppe Flores d’Arcais, Rome, Italy
17. Gustavo Vivas Ussher, Honduras, Honduras
18. Hai Yang, Shanghai, China
19. Idoiá López, Madrid, Spain
20. Jackie Hall, Barcelona, Spain
21. James Shoutherand, Madrid, Spain
22. Jerónimo Centurión, Lima, Peru
23. John Doolan, Melbourne, Australia
24. José Datoli, Puerto Montt, Chile
25. José Maria Castillejo, Madrid, Spain
26. Justa Cantolla, Madrid, Spain
27. Katherine Hart, Madrid, Spain
28. Laura López Rodríguez, Madrid, Spain
4. TEAM

**collaborators**

29. Lisa Cunico, Singapore, Singapore
30. Luis Armengol, Madrid, Spain
31. Luis Jara, Melbourne, Australia
32. Mari Jordan, New York, USA
33. Maria Doolan, Madrid, Spain
34. Miguel Aldasoro, Madrid, Spain
35. Mijail Urusoff, Montevideo, Uruguay
36. Michael A. Mangicotti, Madrid, Spain
37. Nano Fernandez, Madrid, Spain
38. Nicolás Binfa, Santiago, Chile
39. Olga Vázquez, Barcelona, Spain
40. Pablo Pastore, Córdoba, Argentina
41. Pilar Menor, Madrid, Spain
42. Rafael Flores, Madrid, Spain
43. Rafael Perez, Sydney, Australia
44. Raquel Castillo, Madrid, Spain
45. Rubén Ferreira, Madrid, Spain
46. Sebastián Lebeau, Columbia, USA
47. Sidonie Paris, Avignon, France
48. Simon Vince, Amsterdam, Netherlands
49. Sinisha Juricic, Zagreb, Croatia
50. Soledad Cavada, Montevideo, Uruguay
51. Soledad Pérez, Córdoba, Argentina
52. Sophie Leferink, Brussuels, Belgium
53. Spiros Sbonias, Athens, Greece
54. Tommy Tommy, Paris, France
55. Victor López, Madrid, Spain
56. Vijai Saky, Bangalore, India
57. Vlutch Magazine, Amsterdam, Netherlands
58. Yang Jie, Shanghai, China

"Este proyecto me ha sensibilizado de tal manera que siento que nada me pasa desapercibido. “Miro” los más mínimos detalles y me siento en una actitud de “contemplación” con un respeto profundo y tocando “tierra sagrada”. Esto y el miedo a que me quiten la cámara me paraliza y no me atrevo a tomar tantas imágenes que se quedan grabadas en mi ser.”

[ Luisa Castillo - El Salvador ]
5. PROJECTS*

but... it moves.

“more to follow...hope you manage to do something with it, in the middle of everything you have now”

[ Sinisha Jurishic - Zagreb ]

* a global network of curious watchers, excited to show, waiting to see hundreds of interconnected collaborators, linked by a common project, independent, autonomous, and socially responsible

recording sounds, images and visions all around the world...

imagine the possibilities
5. PROJECTS

**pilot clips**

**pilot clips [DVD]**

**method and format**

The network was presented with topics, based on the 360° themes: things: toys, environment: trash, action/culture: breakfast, and people.

The received images were selected and edited by the in-house 360° team and shaped into a visual thesis statement. Through graphics and text an anti-thesis component was edited in, taken from comments and ideas suggested by the observers.

**pilot clips: opening sequence**

**pilot clips: closing sequence**
5. PROJECTS

pilot clips

pilot credits:
images, sounds and texts ideas from watchers of the 360° network;
Belen Ávila, Cesar Marchesino, Chris Kemper, Claudio Ponce,
Collman López, Dato Nikoladze, David Hurtado, Djordijje Lekovic,
Durval Avelino Filho, Eva Ileva Balabanova, Fernando Francia,
Geraldina Nielsen, Gomar Fernández Bos, Ikenna Carreira, Jazmin
Waschl, Jorge O. Urusoff, Jose Datoli, Liber Escribano, Luisa
Castillo, Mauro Stempelet, Michael A. Mangicotti, Nathalie
Sheman, Nicolas Economides, Nina Duvail, Pavlina Konstadara,
Sergio Urusoff, Walter Di Moraes, Wenick Carreira

direction, music and production by carried out by the 360° creative team:

Alexis Urusoff, general coordination and producer
Alejandro Jaquotot, direction and video editing
Patrick Dubois, original music
David Cantolla, team advisor and producer
Hugo Chacón (BASISM), design and motion graphics
Humberto Matas, “I blink” poem
Ikenna Carreira, network facilitator and associated producer
Julio González, creative & concept advisor
Michael A. Mangicotti, production assistant & video edition

bible credits:
images & ideas from watchers of the 360° network:

Alexis Urusoff, concept, general coordination and producer
Chapón Publicidad: cover printing
David Cantolla, concept & creative advisor
Ikenna Carreira, concept & originals texts
Hugo Chacón (BASISM), graphic designing
Humberto Matas, “I blink” poem
Marcello Conta, concept advisor and coacher

special thanks to:
Carolina Matas, Cesar Marchesino, Eric Guard, Fips Chen,
Fernando Francia, James Southeran, María Doolan, Mariano
Lopez, Pilar Menor, Sergio Urusoff.
5. PROJECTS

pilot clips: breakfast

Breakfast is the most globalised routine regardless of our cultural diversity.

These actions are repeated more than 3 billion times a day worldwide.

We simultaneously consume tons of food as energy in order to live.

Nonetheless, food is not the only thing we need to start our day.

Don't forget your emotions.

Have a nice day!
In a world where 30% of the trash is made up of abandoned objects.

In a world where 70% of the trash is produced by first world countries.

In a world where recycling means that some collect what others throw away.

trash happens.

trash matters.

WORK

Recycle yourself!
5. PROJECTS

**pilot clips: toys**

- Time children play per day:
  - Urban: 8 hrs.
  - Rural: 9 hrs.

- With adult supervision:
  - Urban: 8 hrs.
  - Rural: 1 hr.

- Toy units sold worldwide (2003):
  - 2.5 billion

- Percentage with an educational focus:
  - Less than 10%

- Spending a fortune on toys is no guarantee of stimulating a child’s imagination.

- What do you play at?
5. PROJECTS: 360° FOOTBALL

**it’s not just football***

* a script for a documentary series of X minutes shot in 30 countries, by Julio González Marini, Alejandro Feijóo and Alexis Urusoff; original idea for 360° by Alexis Urusoff

**objective**

to find the key to understanding why something so ancient and basic as football has become such a spectacle in its purest form.

¿why football?

- because it is inspiring
- because it is mass media culture
- because it is global
- because it is both, passion and business
- but what exactly is football about?, ¿football is just football or not?

**methodology**

*360 Vision °*. Plurality as as the means and the end. The creation of a mosaic of images through the collection of different points of view makes every narrative option not only e personal perspective but also a universal one... a look and THE look

*football and me*. The images used to cover this theme includes footage captured by observers, “ordinary” people, that can be recorded from the television (football being watched), people watching the game at home or in the stadium, without using images from TV networks.
5. PROJECTS: 360º FOOTBALL

synopsis

documentary open with successive images of football balls fading in and out. They differ in quality, texture and size, ranging from the paper ball to the professional ones that will be situated in a virtual middle field in which we can distinguish three parts:

- team 1: people of all ages playing football
- team 2: people of all ages “watching” football through the media
- team 3: the supporter, the commentator, and the football goers

people that play football, people that watch football, and people that admire football. These three “characters”, three ways of living the same phenomenon, three different points of view

each and every one of these parts can be developed independently. At the same time the stories inside them will integrate other themes related to the rest of stories: “anecdotes” based on suggestions (see “Bag of Ideas” in its complete version)

the narration can be simultaneous, parallel or transversal and enriched by different points of view of the “characters” about a determined sub theme (for instance all the fields, the field: ¿fans?, actors ...)

concurrently some sub themes will undergo an individualized treatment, because they only correspond to a certain part of the three (for example: Team 1: goals are loves, Team 2:¿instant replay?, Team 3: tailgating...) these shifts in points of view will be integrated as a football match, as passing the ball during the game

at different moments during the narration some segments will elaborate a synthesis that will be treated as a goal, depending on the strength and quality of the images that the network provides us
5. PROJECTS: 360° FOOTBALL

shooting plan (summary)

**timelines:** preproduction: 2 months / shooting: 2 months / postproduction: 3 months

**unedited material:** 30 hours of recorded tape will be obtained in 20 languages with copyrights for film movie, TV, DVD formats, exhibitions and multiplatforms

**tentative country list (30):** the invitation to participate in the shooting will be global and for all countries. *This is a tentative list of those we consider that should be involved in the shooting*

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**locations**

- **matches in the stadium.** Interviews and images from the home of the fans, the people tailgating, traveling to the stadium, the people entering the stadium, watching the match and leaving the stadium

- **in the bar.** Interviews and images shot in a bar where the game is on,

- **non-professional matches.** (at sports centers, at improvised fields, in neighborhoods, in the streets, etc.), interview players and “assistants”, images of the before, during and after matches.

- **shops.** Images and interviews at shops and specialized booths filled with football souvenirs

*Note: a complete versión is available (full script, shooting plan, pre production plan and budget)*
5. PROJECTS:

360°/IN.MIGRANTS.CON.VIVIALITY

intercultural multimedia observatory

within the frame of 360°, in.migrants.con.viviality is a multi-directional integrated project made for and by immigrants that promotes a communication network and strengthens the interaction between natives and newcomers through audiovisual communication.

its main objective is to fight stress, homesickness, abandonment; to communicate and promote the knowledge necessary to integrate immigrants socially, filling the gaps, integrating different cultures, elevating new ones. To register immigrant life, through sounds and sights, their culture and experience, simultaneously recovering their origin, their background, family, and friends.

those images are transmitted to both sides of the migratory process, to the society that receives them and to the audiovisual universe.

*this project will include the following formats and versions for distribution and interchange:

- familiar interchange: not entirely edited, material registered by the protagonists (DVD).

- a summary of videos for exchange, for study and research (dvd and internet)

- 26' documentary series (dvd, internet and formats for tv, festivals –35 mm, betacamsp, etc.-)
5. PROJECTS: IN.MIGRANTS.CON.VIVIALITY

the policy of today are the roots of tomorrow

general goals

- contribute to the transformation of immigration into an essential part of the development and enrichment of society, highlighting the cultural and creative potential of multi-cultural conviviality

- use communication contribute towards the integration of the cultural differences between immigrants and the new societies they encounter

- to succeed in actively involving institutions, companies and the social fabric of an accepting society in the process of knowledge, integration and coexistence of the phenomenon of immigration

specific

- to help to fight immigrant stress, homesickness, abandonment

- to facilitate understanding and cultural interaction inside the host society

- to communicate and promote, with audiovisual language, information about this social experience

- to give communities access to digital audiovisual technology, and project its use in the construction of a differentiated audiovisual language, as an appropriate tool of communication and creation of culture

- to accumulate experimental information in order to set standards for the creation of a multicultural observatory, an audiovisual platform that will amplify and reproduce the experience within a methodological frame.

- to produce and distribute the findings of the experience in various dynamic formats, and adapted to fulfill current industry needs: documentary series, tv programs, short interviews, clips, internet, etc.
5. PROJECTS: INMIGRANTS, CON. VIVIALITY

experience, your culture enriches us

methodology: when, how and where

by way of immigrants associations and specialised NGO, video cameras will be delivered to specific immigrant groups, divided in autonomous communities – with the aim for them to record their own personal stories.

they must tell the story of their migration – the journey of immigration – the arrival, integration, their background, their vision of the city, their habits and adaptation, what their life is like, how it evolves, what they encountered upon arrival, what has been “lost” and what has been “found”

once the recording process is finished in Europe, we’ll send a copy to the immigrant’s family at home, repeating the recording process, in which they in turn will tell us what the immigrant’s place of origin is like, the departure, who misses them … family, friends, the neighborhood …

when this process is over, we’ll distribute copies to both groups, and their backgrounds, as well as the host society (ONGs, libraries, etc.).

all this work will be coordinated by a social and creative team that will monitor the evolution of the experiment. The 360 team will guarantee the coherence of the images recorded, and maintain the necessary quality for editing a documentary containing the 360° experiences
5.PROYECTS: IN.MIGRANTS.CON.VIVIALITY

action plan: but it moves ...

desirable reports
- for the pilot experience, capture images and sounds of the lives of 20 (twenty) immigrants across Europe: their culture, experiences, and at the same time recovering their origin: their background, family, friends; then, those images will be transmitted to both sides of the migration and to the host society
- to encourage the use of the video as a means of communication and cultural interaction
- achieve visibility for sponsors in the corporate image and public communication of the project
- to produce and distribute a documentary showing the 360° experience and the stories of the protagonists.

scheduled activities
- assessment, identification and selection of groups for the shoot and give them the criteria to carry out the same, topics, basic narrative structure, etc.
- contact and follow the protagonists (local and foreign) establishing the criteria and basic training, delivering the camera
- monitor both groups regularly, give technical and content support
- revision and editing of audiovisual material in the selected formats

diffusion
- mention of the official announcement and the event through the press, internet and radio
- distribution (1,000 copies) to the participants, social and public organizations: a “premier” screening with an organised debate
- participation in video and film festivals; internet distribution, magazine reviews, tv magazine shows, and documentary banks; alternative, tv channels distribution

Note: a complete versión is available on demand. (full script, shooting plan and budget)
6. LAST PAGE*

*just one option for sponsorship and working together.*

your logo here

sponsored by

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world watchers community