



CINEMARK™

PEDRO

[n'the world]

O.

TREATMENT BY DIRECTOR PEDRO OLIVEIRA | CINEMARK

WHO'S THIS PEDRO ANYWAY?



I know no strangers, only friends I haven't met yet. As a kid, I wanted to be buddies with everyone, and my brand, "Ntheworld," literally means "everybody" in Portuguese, my rusty native language. My favorite thing is making people laugh (peanut M&Ms are a close second), and that energy often carries onto my set. No drill sergeants, just passionate creatives working toward the same goal.

Born in the countryside of São Paulo, Brazil, to a family of banana farmers, I like to think I bring a touch of my "latinidade" and southern spices into my colors and imagery. I now call Palm Springs home and love hiking deserts that seem lifeless at first but reveal so much if you pause and look.

Ultimately, I just try to be kind and hope to leave this planet a little better than I found it.

INTRO DUCTION:

Having been raised in the countryside, away from pretty much everything except the town's lone supermarket and the beat-up soccer field behind our farm, the wonders of the "big city" were something we only experienced through our Philco black-and-white tube television.

Morning cartoons. The 7 p.m. soap operas. "Shhh... Talia is about to tell Carlos Daniel she loves him." And, of course, our favorite part of the day: Hot Screen, a 9:30 p.m. segment on public television that replayed some of Hollywood's greatest hits.

It was magical.

That passion for movies eventually led me down the path of storytelling, but it also sparked an obsession with experiencing film the way it was meant to be experienced: in a movie theater.

It wasn't until I was 12 years old, when my teacher Odila organized a field trip to the big city, that this dream finally came true. And what a dream it was.

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The smell of buttered popcorn. The cold air conditioning soothing my skin, perpetually sunbaked by the Brazilian summer. The soda fountains. The extra candy after the popcorn. Even before the movie started, the experience had already left its mark on me.

Then came the main event.

The giant screen. The darkened room. The hum of the projector. The surround sound.

I could barely pay attention to the movie itself. I was completely captivated by the experience. And somewhere in that moment, I knew this was what I wanted to do for a living.



INITIAL

A few years later, after leaving the countryside, one of the first things I did was purchase a season pass to CineRoxo, a Cinemark theater. I spent countless hours there, day after day, watching every film I could. The magic never faded.

To this day, my favorite way to watch a movie is in a theater. The smell of popcorn, the blast of cold air conditioning, the towering screen. They still have the power to transport me back to that day, when a wide-eyed 12-year-old Pedrinho walked into a movie theater for the first time and discovered a world he never wanted to leave.

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TONE AND MOOD

DIRECTION OF PHOTOGRAPHY:

When I think about movies, I think about Kodak. I think about nostalgia. I think about lens flares, neon lights, and the feeling that you're watching a memory rather than a scene.

For the visual tone, I envision something that sits comfortably between nostalgia and modernity. Warm highlights, rich contrast, practical neon lighting, subtle haze (where permitted), bold primary colors, and the occasional eye-catching flare that reminds us we're watching something cinematic. Not overly stylized, but unmistakably movie-like.

I want the imagery to feel immersive and tactile. We should feel the glow of the marquee reflecting on someone's face, the warmth of the lobby lights, the cool blues and reds spilling from arcade machines and theater signage. Light should not simply illuminate the scene. It should help tell the story and evoke emotion.

Camera movement should feel observational rather than manufactured, as though we're moving through these memories alongside our characters. A mix of intimate close-ups and wider environmental frames will allow us to capture both the personal emotions and the communal experience that make movie theaters special.

Most importantly, I want every frame to feel like it could have been pulled from a favorite film. The kind of image that makes people pause for a second and think, "I remember that feeling."

VISUAL REFERENCES:

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HOW THE SAUSAG... POPCORN IS MADE

My approach to imagery is pretty similar to my approach to life: we move fast. Very fast. Matter of fact, 1/1000th of a second fast. We ain't got no time to waste, Stewart. But if it ain't fun, I'm probably not going.

FAST MEANS FAST

We have nearly 150 images to cover across different scenarios, so we cannot waste time. As cliché as it sounds, we have to move like clockwork.

And when I say fast, I mean fast.

My approach to still photography is very, VERY similar to my approach to directing film. I shoot in burst mode because I want real moments, not posing. (Ugh. More on posing later.)

I want the laughs between the laughs. The split second before somebody breaks character. The movement. The little imperfections that make people feel human.

By capturing every movement, expression, and gesture, we make sure we have every frame possible to choose from. That gives us the freedom to pick the absolute best image from a scene, and sometimes even repurpose those image sequences into animated GIFs and motion assets.

Simply put, I'd rather capture life happening than ask somebody to pretend it's happening.

NOBODY DOES THIS ALONE

The "Ntheworld" in my brand means something.

I've always believed that the best work comes from great people working together.

I am incredibly proud to say that my entourage is made up of some of the best professionals in the business. Producers, lighting techs, casting directors, retouchers, colorists, editors, and enough creative weirdos to keep things interesting.

When you hire Pedrito, you're not just hiring a photographer. You're hiring a support system of talented people who have been doing this long enough to have invented the rodeo.

Over the years, I've built relationships with people I trust with my reputation, and that trust shows up in the work.

BUT... WE LOCAL, MA'AM.

Pedro is in Lake Highlands. My producer is in Lakewood. My Digitech is in Plano. My Gaffer lives in the Arts District. My casting agencies are Dallas-based.

I'm a big believer that Texas, hell, Dallas, has everything we need to produce world-class work without having to source from other parts of the country.

Whenever possible, and without affecting quality, I prioritize hiring people I know, love, and can call before and after a campaign to have a cup of coffee with.

Now, if my sentimental argument doesn't move the needle, let's talk money.

"Money ain't grow on trees, Pedro."

My mom used to say that all the time.

By sourcing locally, we save on airfare, hotels, rental cars, per diems, and all those little expenses that add up frighteningly fast. That's money that can be spent where it actually matters: on better locations, better talent, better production value, and ultimately, better imagery.

Supporting local talent is good for the community.

But it also makes a whole lot of business sense.

THE OBSESSION WITH POST

I'll talk more about post-production later, but it's worth mentioning that color and post are some of my biggest obsessions.

Having started in the editing world, I stay involved in every step of the process. Every image goes through my hands before it gets delivered.

My goal is pretty simple: make sure we deliver the best imagery possible.

Whether that's refining color, cleaning up distractions, dialing in skin tones, or making sure the final gallery feels cohesive, I'm there from beginning to end.

We generally don't miss by a lot, but I promise you this: If you're not happy, we're not done.

CULTURE MATTERS

Technical excellence is important.

But so is the environment in which the work gets made.

One thing I'm particularly proud of is the culture we've built on our sets. We strive to create an atmosphere that is welcoming, collaborative, and genuinely fun. Harassment and discrimination have absolutely zero tolerance in our productions.

I firmly believe people do their best work when they're comfortable enough to be themselves.

At the end of the day, we're all spending long days together trying to create something special. We might as well enjoy ourselves while we're doing it.

And if we're not laughing while we get the job done, we're probably doing it wrong.

Now, enough about process.

Let's go make some pictures.





STORYLINE: REVIVING A PASSION.

Netflix. Paramount. Hulu. Amazon. Streaming, streaming, streaming. Ugh.

While the lure of convenience is hard to ignore, I envision this campaign as something that reconnects audiences with the nostalgia that going to the movies still brings me today.

At its core, I want this story to remind people of something streaming can never fully replicate: the shared human experience. The theater is one of the few places left where strangers willingly gather to feel something together. To laugh together. To gasp together. To cry together.

I want to showcase moments that can only truly be experienced in person at a movie theater: the fear in someone's eyes when a T-Rex suddenly bursts onto the screen, the tears welling up when she finally says yes, the banter between friends in the lobby before the show, the wonder of a child seeing their favorite superhero on the big screen for the very first time.

Because, at the end of the day, movies were never just about movies. They're about moments. They're about the friend who whispers, "No way," right before the plot twist lands. They're about the collective gasp when the villain finally appears. They're about laughing at a joke that somehow becomes funnier because two hundred other people are laughing with you. They're about the teenager on a first date, the family on a Friday night out, the kid seeing a superhero on a screen bigger than life itself. The movie is only part of the experience. The rest happens in the seats, in the lobby, in the parking lot afterward, and in the memories we carry home. That's the magic no streaming service can deliver, and that's the magic I want this campaign to celebrate.

CASTING:

Preaching to the choir I am, but casting can make or break a production!

We have all been there: A meeting, a date, a situation with our family or partner in which the person's reactions aren't genuine; where someone is fake laughing, or pretending to be in the moment. Can you spell cringy?

My approach to casting is collaborative: I generally go for the "no ego, no drama, and willing to be a bit silly on set kind of talent. Most importantly, I envision a cast who is naturally drawn to spontaneity and who are genuinely passionate about their craft- IT-REALLY-MAKES-THE-DIFFERENCE!!

For this campaign, I want it to be inclusive. While we will be focusing on youth, energy, and spontaneity. I want to see an array of genders, ethnicities, and ages, delivering the message that Cinemark is for everyone and anyone!



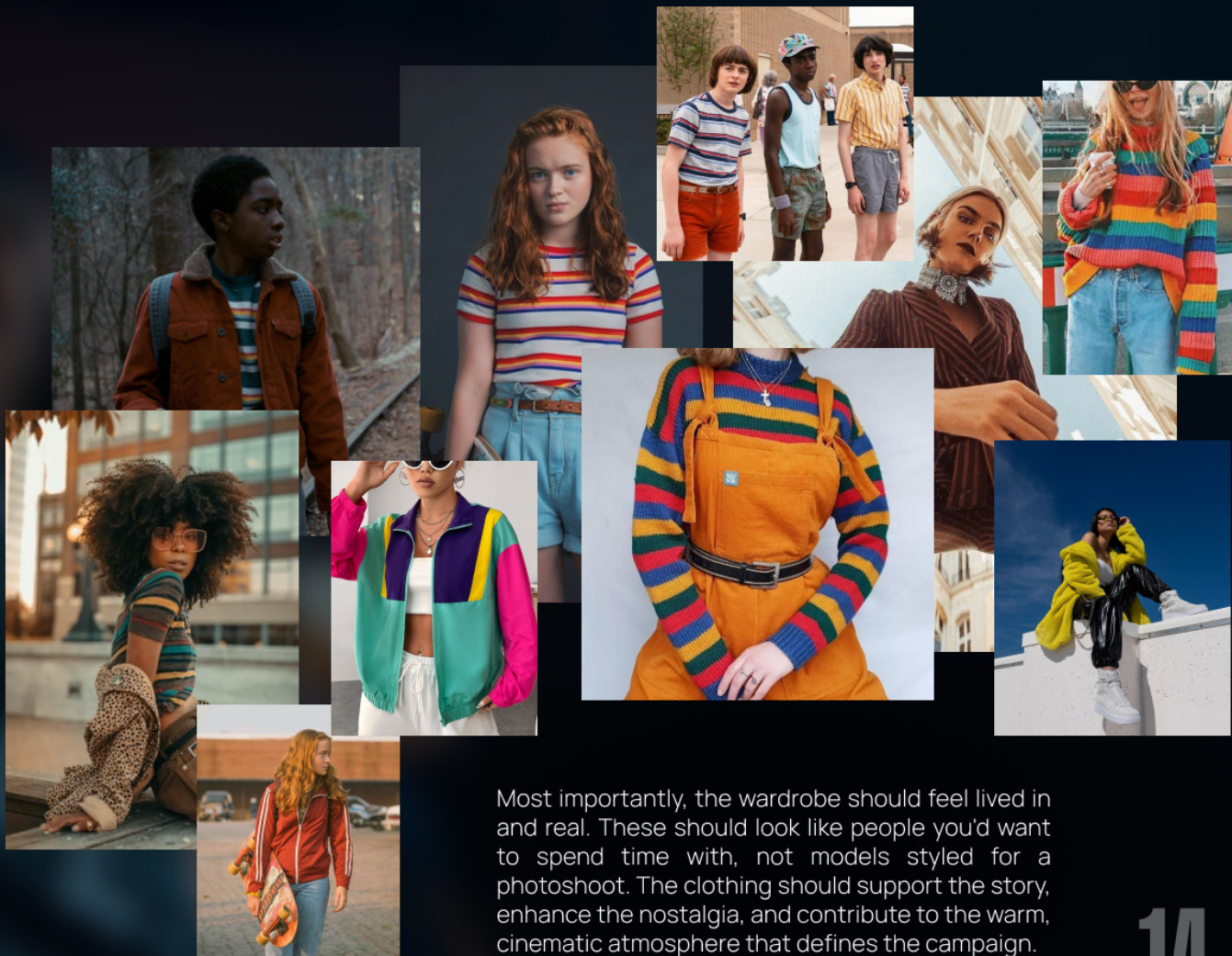


WARDROBE:

I am a firm believer that wardrobe, much like casting, can make or break a campaign.

For this Cinemark campaign, I want to get back to simple while keeping it stylish. I envision solid, vibrant colors paired with the occasional geometric pattern, all grounded in an earthy, approachable aesthetic inspired by the 80s and 90s. The goal is to create a look that feels timeless, authentic, and full of personality without distracting from the people wearing it.

I want the wardrobe to bring energy and visual richness to the frame while allowing our cast to remain the focal point. Think color blocking, textured fabrics, vintage-inspired silhouettes, denim, casual layers, and subtle pops of color that complement the Cinemark brand palette. Nothing overly trendy or fashion-forward, just flat out cool.



Most importantly, the wardrobe should feel lived in and real. These should look like people you'd want to spend time with, not models styled for a photoshoot. The clothing should support the story, enhance the nostalgia, and contribute to the warm, cinematic atmosphere that defines the campaign.

POST PRODUCTION FLOW.

I pride myself on having some of the best retouchers and colorists in the industry on my team, many of whom I am fortunate to call friends.

From the very beginning of the process, I collaborate closely with my retoucher and colorist to ensure the imagery feels authentic, polished, and emotionally engaging. My goal is to preserve the honesty of the moment while enhancing it with rich color, subtle texture, and the warmth of classic film photography. I am particularly drawn to the timeless character of Kodak film, with its beautiful color rendition, gentle contrast, and natural grain structure.

In post-production, I see my role not as changing reality, but as elevating it. Through thoughtful color grading and meticulous retouching, we can enhance the energy of the frame, enrich the palette, and create imagery that feels immersive, memorable, and worthy of the big screen. The end result should feel vibrant and aspirational while remaining grounded and believable.

My workflow is highly collaborative, and client feedback is welcomed throughout the process. Open communication ensures that every image not only reflects my creative vision, but also aligns perfectly with the goals and expectations of the Cinemark team.

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SUGGESTED CALENDAR

MID-AUGUST

PRODUCTION / SHOOT DAYS /
RAW FILES DELIVERED SAME DAY

LATE AUGUST

CLIENT SELECTS DUE (WITHIN TWO
WEEKS OF RAW DELIVERY)

EARLY SEPTEMBER

FIRST ROUND OF RETOUCHING DELIVERED /
REVIEW / CREATIVE ZOOM MEETING (AS NEEDED)

FOLLOWING WEEK

SECOND ROUND OF RETOUCHING DELIVERED /
FINAL REVIEW / CREATIVE ZOOM MEETING (AS NEEDED)

**SECOND WEEK
OF SEPTEMBER**

FINAL DELIVERABLES PROVIDED TO CLIENT.

WRAPPING THINGS UP

I feel incredibly fortunate to earn a living through my creativity, working alongside some of the most talented individuals on this planet. The opportunity to blend my passions for storytelling, photography, and people into a single place is truly a dream come true.

As a child, I never could have imagined that names such as Coca-Cola, Universal, Toyota, ,Natgeo, and now, fingers crossed, Cinemark, would one day offer me the chance to shape the face of their products and brands. I approach this responsibility with the seriousness and dedication it calls for.

It is an honor to be entrusted with this role. From the bottom of my heart, I promise, alongside my team, to meet and exceed your expectations, while committing to creating timeless imagery that not only captivates the eye but also hopefully will resonate deeply with the hearts of your audience.

Thank you for this awesome opportunity.
-Pedro Oliveira

