



GODIVA

Director of Photography Treatment

BY
PAUL REGAN



“LOVE?”

*Biochemically, it's no different
than eating large quantities of
chocolate.*

”

AL PACINO as JOHN
MILTON,
DEVIL'S ADVOCATE

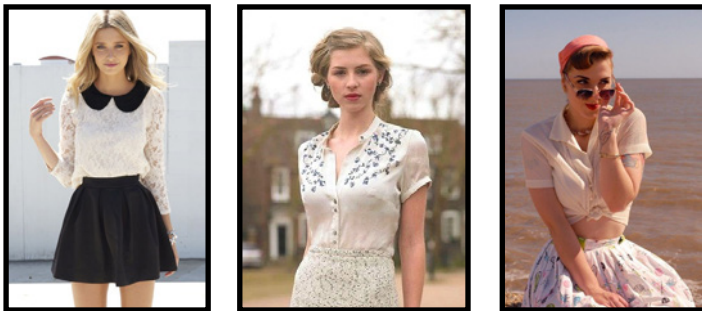


Thanks for the chance to pitch on this.

Some people will do anything for love, some anything for chocolate. This film is about the latter. To make this work, we need to combine stunning naturalism with a gentle narrative and sensual branding.

To make this work, we need to combine stunning naturalism with a gentle narrative and sexy branding.

Here's what I believe we need to do to accomplish that:

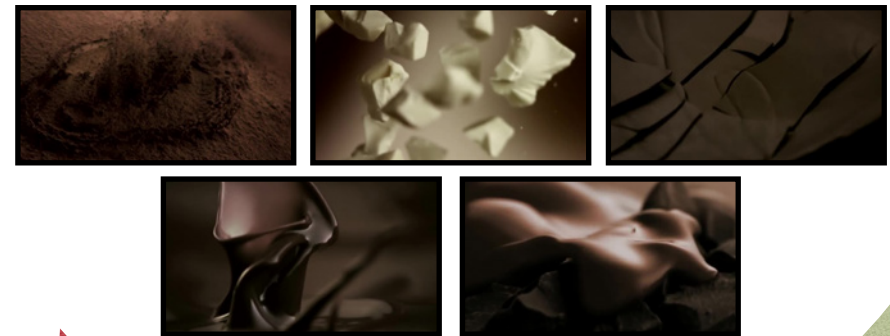


A POLISHED NATURALISM IN THE CINEMATOGRAPHY

Whilst this is very much the ordinary world, we should get a sense of intimacy, humour and play in the action between these characters especially when the box opens and brings us to the extraordinary world of Godiva.

OUTRAGEOUSLY FABULOUS CHOCOLATE PHOTOGRAPHY

This should be no ordinary food porn. Instead I plan to really stretch the boundaries of how smooth silky chocolate looks and feels like, in an intimate and sensual sequences that take us on a journey into the girl's mouth.



OVERVIEW

"Beauty has a lot to do with character."

I think we are all on the same page in wanting to see a naturalistic slice of life where Godiva chocolate shines as radiant, beautiful and cinematic. Crucial to pulling this off is visuals so stunning they awaken our tastebuds.

I want to shoot a believable, charming sequences that are spontaneous and anchored in reality. Looks wise it will be light and engaging but initially not overly lit. I want to go close, and completely immerse the audience in the experience of

munching on our product.

By treating Godiva chocolate as our star, it should start with a clipped and minimalist feel and by that I mean a 'no light light', 'no make up make-up' and 'no acting acting'. Then once the box opens, we are drawn into the Godiva universe with a focus on the luscious fluidity, deliciously dark colors, milky melt of our product.

Quite literally a feast for the eyes.



CINEMATO- GRAPHY

"To love beauty is to see light."

- Victor Hugo

I want a crisp modern, dynamic look. We need beautiful light to lend an elegance and real quality to the product. The board is rich in action and engagement so the lighting needs to reflect that by being vibrant, bright and rich.

To start, I'm looking for a polished naturalism with rich and vivid lighting from a natural source whilst also using medium to long lenses to get a shallow depth-of-field. The camera movement should not distract from the movement of the chocolate.

For the most part the camera will have a very fluid and loose style. To enhance this, we can add foreground and background

elements in the shot like cocoa dust and flakes to capture the depth and space for that amazing layered cinematic look. Overall in keeping with the narrative and performances, we want this to feel involved and absorbed, much like the moment the Godiva box is opened.

The shots will be a mixture of some static, and some breathing. That is to say the camera is sometimes hand-held but it's kept relatively still by the cameraman. The result is a loose yet unobtrusive, observed quality that will serve to really cement the fact that this really is a brand that prides in its quality.



Now moving onto the product in situ photography, I think with the pack we'd be best served going cropped and macro for a sexy look with short, fluid camera movements. We can contrast this when we see the product in situation: I think it has to stand out more than it currently does in the agency board; the background and talent needs to be a little more defocused. We also need a little interaction between protagonists and pack.

FOOD PHOTOGRAPHY

I think we need to look at the demo from two perspectives:

1. The point of view of the girl from the Godiva chocolate she's going to enjoy – the external view.
2. Her feeling while she's enjoying it – an internal realisation

Let's start with the first:

THE POINT OF VIEW SHOT:

This shot links the live action with the demo so the background should match the live action. I suggest we shoot the chocolate on a chroma key background so that we can replace it with a plate shot from the live action crew. The Godiva chocolates should be a perfect

mock up to exactly match the aspect and angle and we need to ensure nothing begins to melt during the shoot.

Next we need to create the sense that the chocolate is going into the girl's mouth from her point of view. This needs to establish a link with the following enjoyment sequence and add that dynamic David Fincher type feel. So I suggest a diving movement with the camera entering into the chocolate. We can do this with a Revolution lens system using a wide lense and a mini crane effect.

Now the brief mentions a pistachio falling on top of the Godiva chocolate. I would suggest we rethink this for a couple of reasons. Firstly, it's not consistent with the idea that we are seeing this from her perspective before she

tastes it. Secondly it doesn't really fit with the principle that this demo is not telling us how this chocolate is made but is rather an expression of enjoyment. Instead I would suggest shooting the Godiva chocolate with the pistachio already on top of it, just as the girl finds it in the box. Then when the camera dives into the Godiva, the focus will be on the pistachio.



FOOD PHOTOGRAPHY

"Show don't tell"

THE ENJOYMENT (SEVERAL SHOTS):

Now this sequence has to be sensual, organic, abstract and impressionistic. We're leaving the ordinary world and so can take artistic licence and must feel rather than describe. So we need to create a visual sensation that we are inside the girl's mouth, tasting and relishing the Godiva chocolate with her. To achieve this, I suggest shooting extreme close-ups of the textures interacting with each other all filmed in an abstract and organic way with different steps of the sensations: breaking, floating, waving, melting and binding. Once we mix these together in a quick and snappy edit, we can create an almost subliminal effect

of mouthfeel and enjoyment. Especially when we add sound design to enhance the different feelings and effects.

Here's some sound design and edit references :

[REDDS - Redds Me](#)

<http://www.youtube.com/watch?v=5TC5nrm8iHl>



[1848 - Seduction](#)

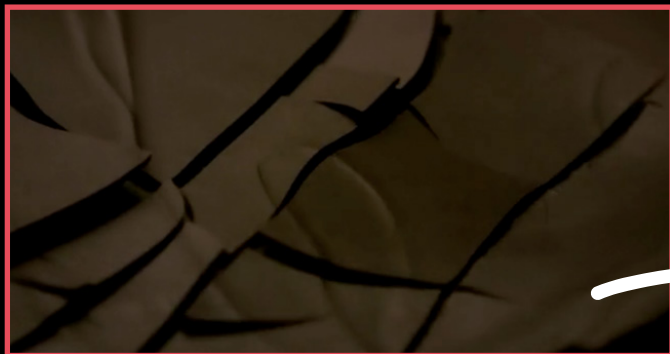
<http://www.youtube.com/watch?v=Rr-0BmMY9e8>



MY PROPOSAL OF SHOTS FOR ENJOYMENT SEQUENCE

SHOT 1:

Cracking of a thin solid chocolate layer evoking the breaking of the chocolate cup:



Trufalier (0:05)
<http://vimeo.com/55349337>

COUNTER-EXAMPLE

This shot is the opposite of what we want. It has too much 3D manipulation and looks too artificial.



Roshen Bitter (0:03)
<http://www.youtube.com/watch?v=D-1QGDnScUU>

References for bursting:

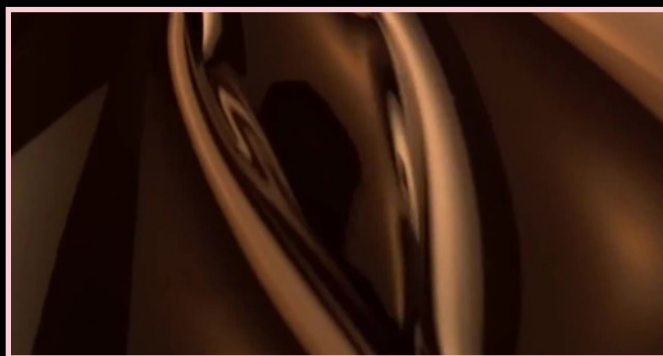


1848 - Seduction (0:26) + (0:37)
<http://www.youtube.com/watch?v=Rr-0BmMY9e8>



SHOT 2:

Abstract wave of white soft cream. (NOTE: Actual shot will be seen a white cream instead.)



1848 - Seduction (0:24)
<http://www.youtube.com/watch?v=Rr-0BmMY9e8>

SHOT 3:

Opening waves of white soft cream revealing green nut praline layer. This can also be shot in reverse. (NOTE: Actual shot will be seen a white cream)



Chocolate Montage (0:10)
<http://vimeo.com/71891565>

MY PROPOSAL OF SHOTS FOR ENJOYMENT SEQUENCE

SHOT 4:

In a closer angle with more perspective, a wave of white soft cream coming from the green nut praline layer. This can be shot in reverse (wave removing).

NOTE: Actual shot will be seen a white cream

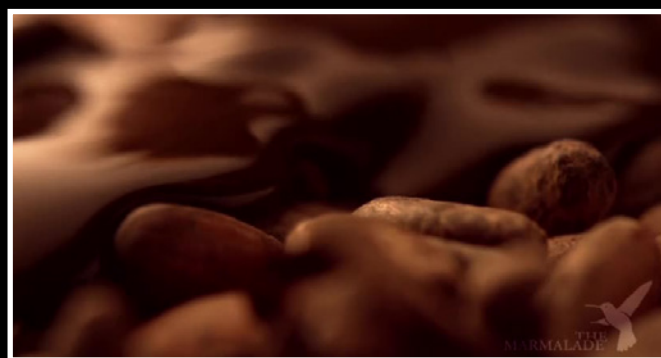


Chocolate Montage (1:22) + (1:23)

<http://vimeo.com/71891565>

Trufalier (0:11)

<http://vimeo.com/55349337>



The Marmalade Reel (1:33) + (1:34)

<http://www.themarmalade.com/reel>

MY PROPOSAL OF SHOTS FOR ENJOYMENT SEQUENCE

SHOT 5:

The green nut praline layer is cracking in two parts. Some melted chocolate comes up through the fissure. Some white soft cream can still be seen on the sides. (Chocolate is seen as nut praline layer):



1848 - Seduction (0:26) + (0:37)

<http://www.youtube.com/watch?v=Rr-0BmMY9e8>



Reference for the melted chocolate coming up through the nut praline layer fissure:



Choc on Chocolate (0:57)

<http://www.youtube.com/watch?v=SkmorPK-Ofk>

WRAP

I hope I have expressed my enthusiasm for this board. We have a gorgeous product, and all we need is to do is bring it to life.

Deadlines are closing so please understand that this is simply an initial collection of thoughts on how I can best approach this idea. From a glance at the schedule, I see that we should move from a storyboard to a shot by shot shoot board and frankly the sooner we can start working on these details, the stronger the final commercial will be. Time spent in pre-production is never wasted.

I am ready to move forward so please do not hesitate to contact me for any further clarification.

Merci.

PAUL

