



PERSIL

"Family"

A DIRECTOR'S TREATMENT





“...clean aesthetics of Clinique meets the goodness of Kellogg’s in Asia.”

Thank you for the opportunity to pitch for this commercial. I love its clean simplicity, both literally and metaphorically. I envisage this as a light, bright sparkling film with a slightly cosmetic feel. If I was mixing advertising brands, I would say the brilliantly clean aesthetics of Clinique meets the goodness of Kellogg’s in Asia. The whole film needs to reflect a wholesome and healthy home environment that is both welcoming and aspirational.

This script is all about trust: a father’s trust in his son to look after the home while he’s gone and a mother’s trust in to keep her family clean and looking their best. Trust is the foundation of all human relationships. The visual nuances of trust are facial expressions, body language, smiles and unspoken communication. I’m charmed, the simplicity of this script and its approach will stand out from other commercials to be visually unique and memorable. Each and every aspect of the film will reinforce the cleaning superiority of PERSIL.

The key objective in this film is to communicate a mother’s consummate faith in the unique cleaning power of PERSIL.



The story is about how a father gives his son his trust to act as the man of the household. All performances need to be charming and believable. We follow the son as he takes his new role seriously and proves to his father that he is man enough to stand in his shoes... or wear his shirt.

Tonally, the main challenge is to amp up the superior cleaning power of PERSIL whilst building an authentic connection between the child in the commercial and the viewer so that they actually feel for the trials and tribulations of our little hero.



CASTING



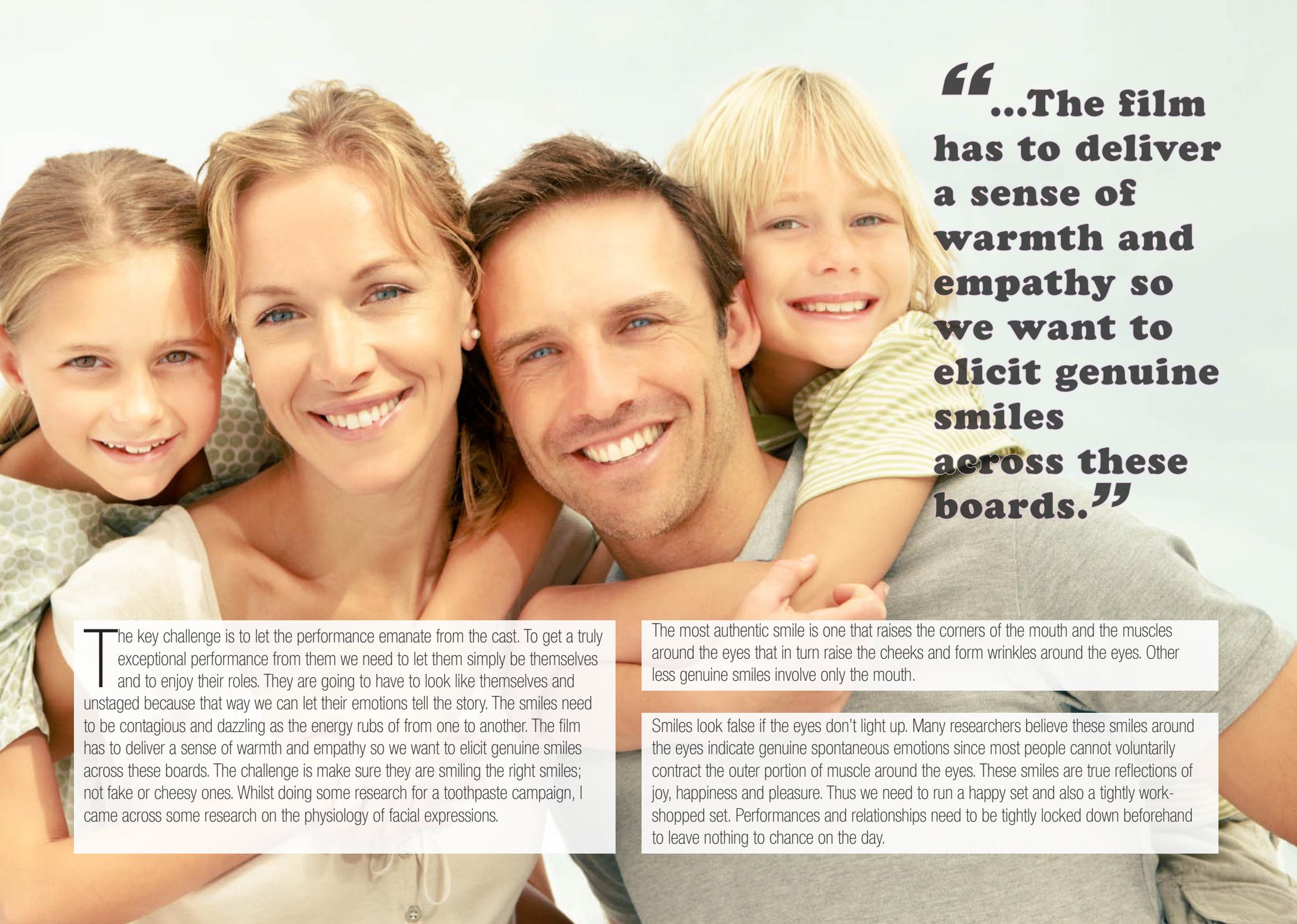
“...We have to be able to see and feel the bonding, eye contact and unspoken communication between them.”

Talent selection and casting is critical. Not only do we need to find talent that can deliver the right performances, they must work well together and resemble a family in terms of physical attributes, skin tones and features. In any performance-based concept, casting the right talent becomes more important than the actual shoot.

The key production values here are realness and believability. When we get them right, we will have the spot nailed. Fortunately none of these need to be left to fate; we can ensure a successful shoot by meticulous pre-production. The best casting strategy will be to look for a range of talent and then workshop them so that we can get the right combination to deliver the best performance. We have to be able to see and feel the bonding, eye contact and unspoken communication between them.



PERFORMANCE



“...The film has to deliver a sense of warmth and empathy so we want to elicit genuine smiles across these boards.”

The key challenge is to let the performance emanate from the cast. To get a truly exceptional performance from them we need to let them simply be themselves and to enjoy their roles. They are going to have to look like themselves and unstaged because that way we can let their emotions tell the story. The smiles need to be contagious and dazzling as the energy rubs off from one to another. The film has to deliver a sense of warmth and empathy so we want to elicit genuine smiles across these boards. The challenge is make sure they are smiling the right smiles; not fake or cheesy ones. Whilst doing some research for a toothpaste campaign, I came across some research on the physiology of facial expressions.

The most authentic smile is one that raises the corners of the mouth and the muscles around the eyes that in turn raise the cheeks and form wrinkles around the eyes. Other less genuine smiles involve only the mouth.

Smiles look false if the eyes don't light up. Many researchers believe these smiles around the eyes indicate genuine spontaneous emotions since most people cannot voluntarily contract the outer portion of muscle around the eyes. These smiles are true reflections of joy, happiness and pleasure. Thus we need to run a happy set and also a tightly workshopped set. Performances and relationships need to be tightly locked down beforehand to leave nothing to chance on the day.



MOOD & TONE



I like the way this commercial starts, with dad leaving for a trip. This is an emotionally charged moment. Perhaps is the first one he's been on. Imagine explaining that to a little boy; that daddy won't be around when he goes to sleep at night. It's a very serious issue for a child. Mishandling it could create a sense of abandonment. As we go into this commercial, I want to create a child's perspective. A world that seems a little bigger than ordinary, just like it does when you are young. It's new, exciting, and perhaps a little daunting. The two anchors in your life are your mum and dad. They should also have an aura that makes them appear a little larger than life. To achieve this, I would be using discreet camerawork to create an air of intimacy between the characters and the viewer. Having the camera at child's eye level is a good way to tell the story through the boy's eyes. We feel the camera moving which gives us a sense of change and transition. The board is rich in family life, trust and innocence so the lighting needs to reflect that by being calm, bright and rich.



Whilst the setting is domestic, the art direction is critical here, the family and the sets need to look real right down to the last details. Set dressing needs to be inspired and authentic – homely and contemporary not too modern or austere. This flows through the cinematography as well as the light needs to be matched to the time of day, lunchtime or evening. A general word on styling and wardrobe - the outfits need to reflect the mood and colours of each sequence. They should be bright and clean.

Let's go through the commercial frame by frame.



FRAME 1

It's an emotionally charged moment as the commercial opens on the father leaving for a trip. We don't know how long for. The trick here is to balance the little boy's sadness at seeing his dad leave with his pride at being given the role of man of the house.

[When in the bedroom as dad packs, to make clear dad is leaving on a business trip, possibly have him also put a tie in the suitcase]



FRAME 2A

This should be the moment between father and son that visually presents their relationship. It's a moment of pride, trust and love. Finding a mix of sadness yet happiness in sharing the given moment. As a father myself, my work has me traveling a lot, while I can see the sadness in my daughters eyes every time I leave and the happiness as she knows I will always come back for her. I've also realised that I'm relatively sad leaving her behind. So, while dad is the strong and confident man we need him to be, we should look into finding a moment where we see thus feel his own inner emotion. We should also look into introducing his mother; she should look endeared as she stands in the background in the bedrooms doorway looking on. The most important the scene needs to come across positive.



FRAME 2B

We should also look into introducing his mother; she should look endeared as she stands in the background in the bedrooms doorway looking on. The most important the scene needs to come across positive.

[An embrace, a kiss locks and secures the love and relationship between father and son. Lighting should be natural and clean, allowing a window to be the main natural source. I found this reference above of a mother and daughter. The image is bright, clean yet still rich in colour and contrast.]



FRAME 3

Once our boy puts on dad's shirt. He could be standing in front of a mirror as he is trying to look as adult as he possibly can in a shirt that is at least 20 years and ten sizes too big for him. This also then opens for an opportunity to establish the relationship between mother and son as she rolls up his sleeves, then smiles on proudly.

[A little boy wearing dad's shirt adds instant cuteness to the visuals and scenarios to follow.]



FRAME 4

Down to the shops with mum. Lighting wise I would make sure this looks like a different time of the day. This recreates the passing of time and the sense that he is wearing the shirt 24/7.



FRAME 4B

Rust stains are tricky and anyone who has ever done the wash knows this. The scene speaks for itself. What we need to do is ensure that when the shirt comes in contact with the rusty railing, the scene is done in a real and believable manner rather than forcing this and come across unbelievable.



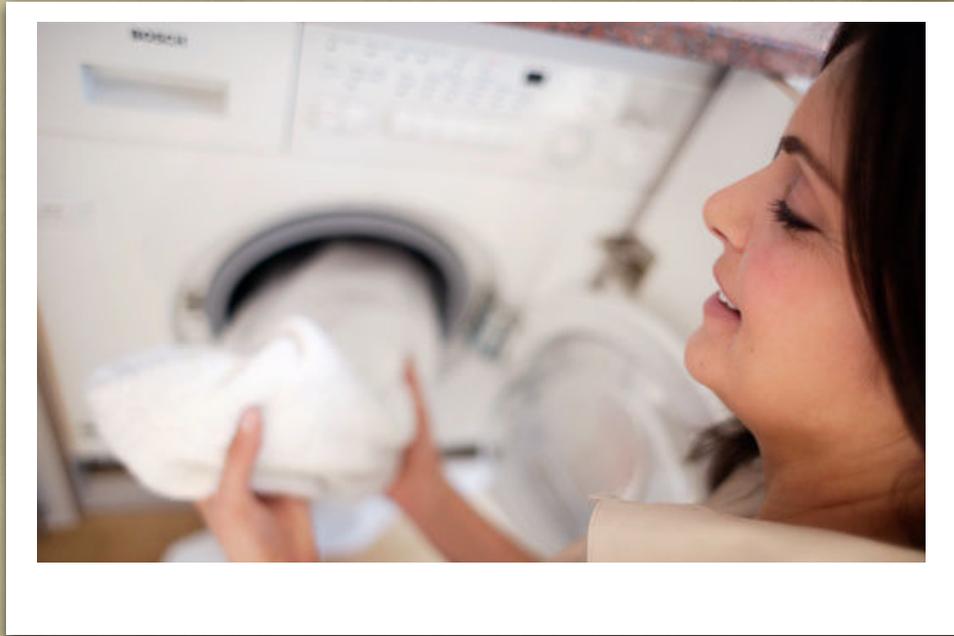
FRAME 5A/B

The revenge of the greasy plates. As stains go, this is a pretty simple task. The boy's performance is proud as he goes about doing the chores his dad would normally help with.



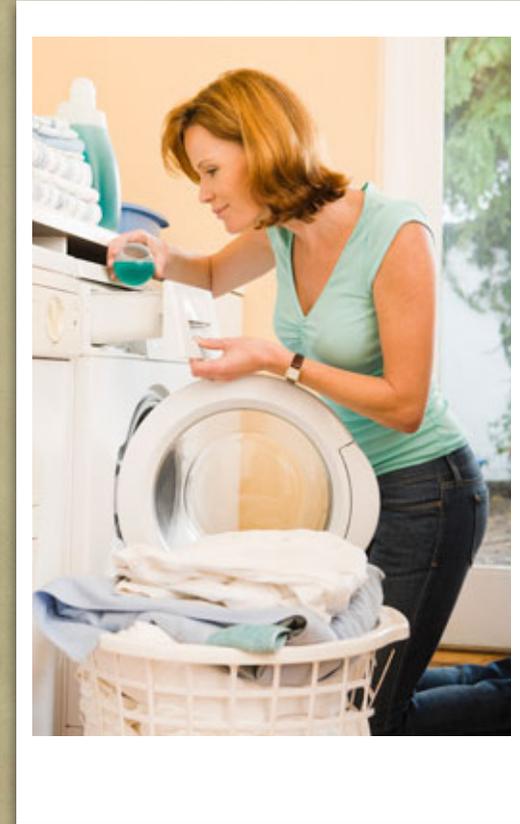
FRAME 6

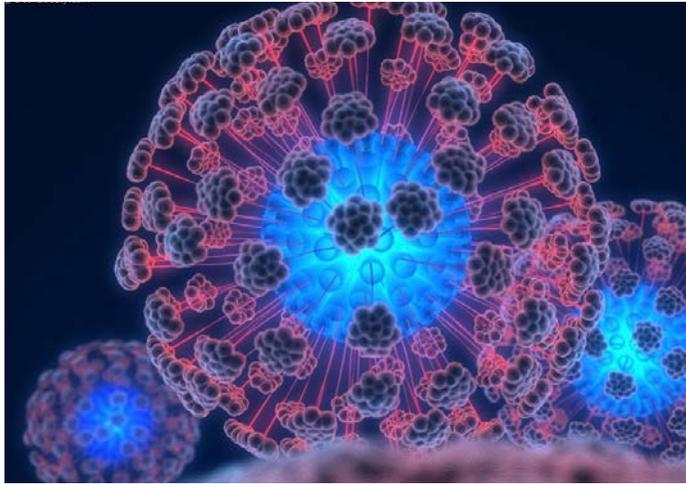
The challenge here is to capture the boy's dismay at the stains on his father's clean white shirt. It should be a real crisis moment for the kid and we want to share his dismay. From here disappointed he should look at his mother for help to save the day. This is another moment where the mother can play a stronger roll and visually secure the family bond.



FRAME 7

Fortunately mum knows what to do. We should have her in a limbo environment that could be anywhere in the house.





FRAME 8A/B

Enter the saviour... DETERGENT to the rescue, where we introduce the graphic heart of the cleaning properties of DETERGENT – DETERGENT PROPRIETARY TECHNOLOGY. We'd be looking at animating the DETERGENT PROPRIETARY TECHNOLOGY from the pack as it glows.



FRAME 9A-D

Now we embark on the real product story of DETERGENT. I'd like to spend more time in seeing how best we can design the visuals for the demo sequence as to deliver this as a 'wow' moment without having to complicate the visual communication.

When it comes to shooting the split screen work the left-hand side of the screen with a white shirt in the blue bowl is obviously relatively simple. As we demonstrate common tactics (scrubbing and brushing) when normally washing by hand.

For the shirt on the right, we'd be looking at allowing the shirt to have a sense of slow-motion movement as if underwater. Then mix the post and the real-life action as the animated coloured speckles zero ion on the stain and penetrate it. We need to give the pack prominence. But it should not interfere with the action.



FRAME 10

As mum grabs the white shirt with a flourish we move the left split screen away. We will shoot this sequence in slow motion and use a fan to create some wind so that the shirt can catch the breeze. I'd like to explore having an on-camera lighting change, as if when mom holds up the clean shirt to give the sensation the sun comes out as to deliver the desired glory shot.



FRAME 11

This is the signature shot of mom and son. It is imperative that the white shirt almost glows against the contrast of the boys blue T-shirt and the mum's white blouse.



FRAME 12

Dad's triumphant return. I'm looking at focusing on the boy's expression as he runs out to embrace his dad. Smiles are contagious. In this shot we also establish mom, all smiles and happy that her husband is home - she follows slightly in the background so as to allow her 2 men to have a moment before joining them.



FRAME 13

This should be the iconic shot commercial. The family reunited. It's a combination of dad's joy in seeing his son and wife along with the little boy's excitement at seeing his father. In slow motion we catch son leaping into his dad's arms as dad holds him up as his 'Man of the House shirt' ripples in the sunlight. Mom then joins into the embrace. This scene will be beautifully $\frac{3}{4}$ backlit, working with directional sunlight to paint the scene delivering a clean and fresh picture.

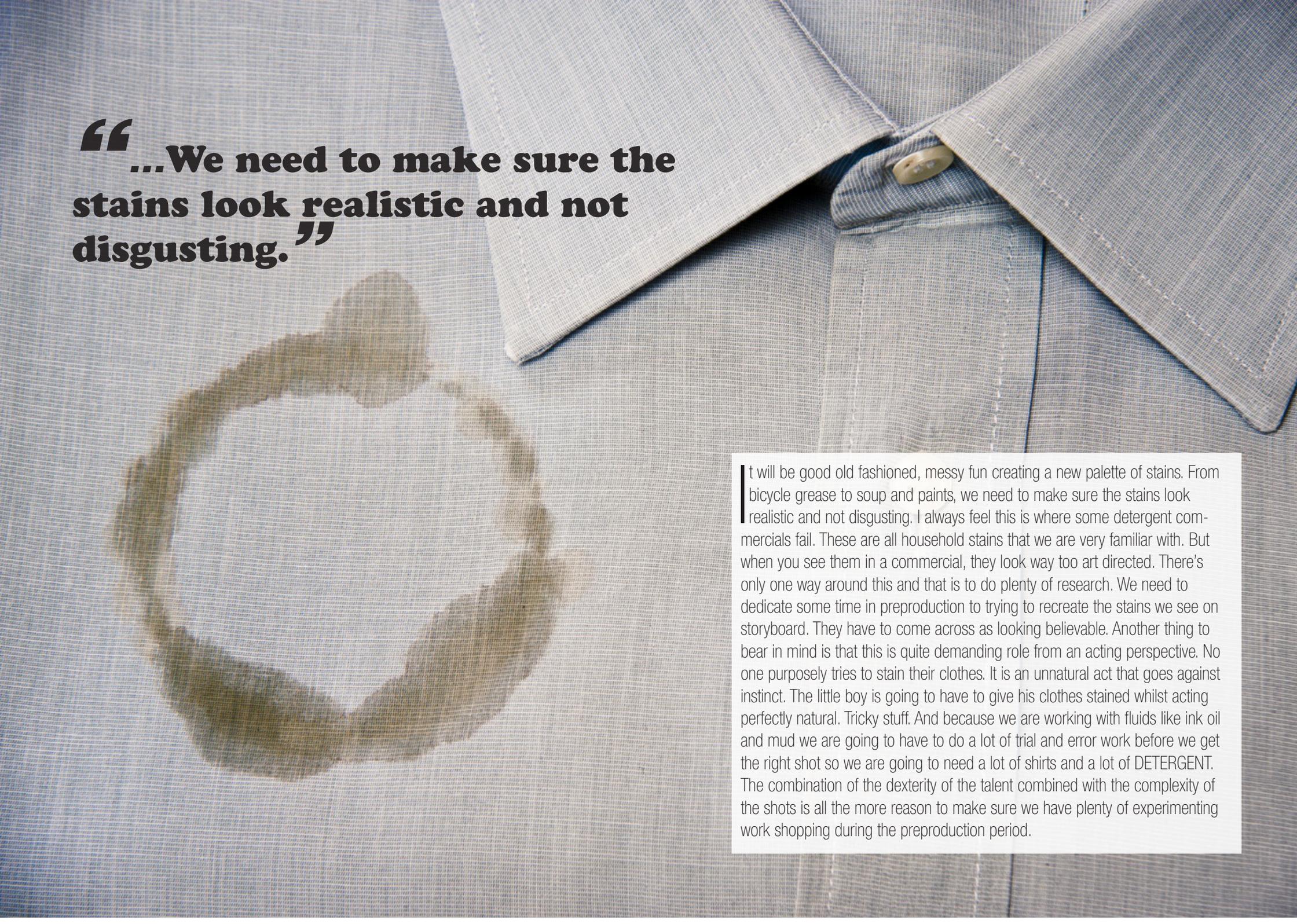


FRAME 14-16

Cut to PERSIL pack shots and end hand swipe followed by PERSIL logo and PERSIL sign off.

A collage of laundry-related images. On the left, a window with white blinds. In the center, a white dining table with white chairs. On the right, a white front-loading washing machine with a glass jar of laundry detergent on top. To the right of the washing machine is an open closet with shelves holding folded towels and a hanging garment.

STAINING SITUATIONS



“...We need to make sure the stains look realistic and not disgusting.”

It will be good old fashioned, messy fun creating a new palette of stains. From bicycle grease to soup and paints, we need to make sure the stains look realistic and not disgusting. I always feel this is where some detergent commercials fail. These are all household stains that we are very familiar with. But when you see them in a commercial, they look way too art directed. There's only one way around this and that is to do plenty of research. We need to dedicate some time in preproduction to trying to recreate the stains we see on storyboard. They have to come across as looking believable. Another thing to bear in mind is that this is quite a demanding role from an acting perspective. No one purposely tries to stain their clothes. It is an unnatural act that goes against instinct. The little boy is going to have to give his clothes stained whilst acting perfectly natural. Tricky stuff. And because we are working with fluids like ink oil and mud we are going to have to do a lot of trial and error work before we get the right shot so we are going to need a lot of shirts and a lot of DETERGENT. The combination of the dexterity of the talent combined with the complexity of the shots is all the more reason to make sure we have plenty of experimenting work shopping during the preproduction period.



NEXT STEPS

A photograph of three people walking away from the camera on a beach at sunset. The sun is low on the horizon, creating a bright, golden glow and long shadows. The people are silhouetted against the bright sky. The person on the left is wearing a long-sleeved shirt and pants. The person in the middle is wearing a long-sleeved shirt and pants. The person on the right is wearing a long-sleeved shirt and shorts. They are walking on a sandy beach with waves visible in the distance.

Please understand that this is a collection of thoughts on how we can best approach this idea. The more I work on the idea, the more it reveals itself. From here I want to start researching shot by shot and building moments.

Every great commercial is a short film with its own rhythm, pace and personality. This board has all the right elements to make an outstanding spot. Focusing on the little details that will really bring out our story and setting. We're all about creating magical moments and I'm sure we can do that with this film.

Thank you for reading over my initial ideas, I look forward to hearing your thoughts on this. Please do not hesitate to contact me for any further clarification. I've really enjoyed working on all the above.

I would love to be involved in its execution so please do not hesitate to contact me for any further clarification.

Thank you.



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A TREATMENT BY *NAME HERE*