



CHANEL

“LE BLANC”

TREATMENT PREPARED BY
PAUL REGAN

TIME TO GET MY *DANCING SHOES ON!*

**IT'S ALWAYS A PLEASURE TO WORK ON
BEAUTY AND ESPECIALLY ON A PRODUCT AS
BREAKTHROUGH AS CHANEL LE BLANC.**

This is a gorgeous and direct concept that will resonate with our target across South East Asia.

I really appreciate you asking me to look at this. I'm super charmed by its fun and simplicity. We'll make a fabulous spot that will be a joy to shoot and watch. And with the approach that I am planning, this film will stand out from everything else in the break to be visually unique and highly memorable.

Now it's my job to make sure each and every aspect of the film will reinforce the natural and nourishing qualities of Chanel Le Blanc so let's get started...





FEW BRANDS CAN MATCH CHANEL ...

Few brands can match Chanel. For close on two centuries, the Chanel premise is that beautiful light soft skin is a woman's best asset. That concept is central to the script.

Skin needs proper care and attention to look and feel great.

Now whilst women may spend a small fortune on their clothes, their hair and even on make up, they can tend to take their skin for granted... especially in those under-exposed places that the idea highlights.

This is a chance to show how all your skin could be as perfect and flawless as say the skin at the underside of your arm.

That's the magic of Chanel Le Blanc. The potential for fairness and beauty is all within us. Thanks to Chanel, every woman can aspire to be her 'lighter' self.

The key objective in this film is to communicate the benefits of healthy, light and gorgeous skin and the Chanel Le Blanc approach to caring for and moisturizing all kinds of skin types.

The commercial shows the fast and efficient moisturizing energy that can equalize the tone of your skin and lighten it up so your natural beauty can shine through.

My job is to both amplify the idea and showcase it in a bold new way. I want to highlight the attributes which for me are crucial to the success of this film.

Most critical is to create a visual world that portrays the main idea and puts it in a box - both literally and symbolically.

In order to highlight what's in the box, we will need to think outside of it...







DANCE,
DANCE,
DANCE.

CHOREOGRAPHY IS NARRATION...

Its role has expanded from being an important factor to critical the success of this spot. It is much more than "just" choreography: the dance is the storyteller.

The moves reveal the parts of the body which are paler, the parts that do not usually see the light of day. The choreography literally brings to light the hidden skin and gives it its chance to shine. It also blends the vibe, pace, coolness and freshness into a breath-taking combo of sharp and soft fluid movements.

We're going to cheat a bit. My approach is to cross cut between the group shots to the individual ones so that when we reveal the skin through the boxes, this will be portrayed each time by a different talent.

To pull that off, we'll need to have the perfect blend of moves, ones that fits the

group and that also fits the close-up shots of our talent. Right now, I'm thinking of developing two different dance routines to exploit the differences in the Thai market and Indonesian market.

Both routines will be similar but not identical. They can incorporate slightly dance moves, as each market requires the dancers to show off different swatches of skin from different parts of the body. More flesh in Thailand and less in Indonesia ;)

Yet each film will be surprising and seamless.

Tonally, the main issue is to amp up the rejuvenation and equalising story whilst building a strong and intimate connection between the women in the commercial and the viewer so that they actually feel they are privy to one of best kept secrets of modern day living.



I'm also highly sensitive to the fact that our talent are not all dancers. That means we will need to create choreography that looks amazing and works for everyone.

The division between the wide shots or group shots to the shots where we see the box and the swatch of fair skin will help this. That's because I don't intend to create just once choreographic routine but one for the group shots and one for the individuals.

The combination will help us create a flawless movement, without ever noticing the differences of skills.

Style wise, I like the direction of hip hop and RnB not too fast or pacy. The choreography as mentioned above has a pivotal role to play as a narrator. It drives the reveal of the fair skin so it can't be too hectic, or abrupt.

Instead it has to be visually stunning, create flow and also showcase the story in a whimsical way. The music brings a cool factor to it all: freshness, attitude and charm but still always natural and clean which fits the genre. That way we get the best of both worlds!



LADY IN PINK

ART & MOOD

*I want to turn this into a subtle extravaganza of **lights** and **colour**.*

This will create a stunning canvas for the idea of boxes highlighting fair skin. It's a sophisticated and visual way to showcase in the talents of the art department.

As I'm thinking of two sets of choreography, one for the group shots and another for the individual ones where we go tighter, I would suggest using two different sets for this project.

Yet each will share a unifying mood and tone: same colour scheme and pink and white colour pallet combined with gorgeous, bright natural light.





TIME TO **SHINE!**

For the set for the group shot, we will prop a modern dance studio. But not a white one as we usually know them.

Rather we'll cast one in light pink one with plenty of windows to allow heaps of natural light. The design itself will be clean and minimal. It will offer a lot of natural flare with a freshness that's young and modern.

The other sets are more like mini sets to highlight and emphasize the magical moments of revealing the skin within the boxes.

The main reason I suggest having these mini sets is that their background will be minimal

and clean to highlight the key moment the white box which captures their skin.

Also, as we will cross cut between the group shots the two sets of choreography this will make a smoother flow and easier for us to transition.

Not forgetting of course, it all makes for gorgeous eye candy. These differentiated sets will elevate the entire look and keeps the viewer always intrigued with a really cool modern feel.

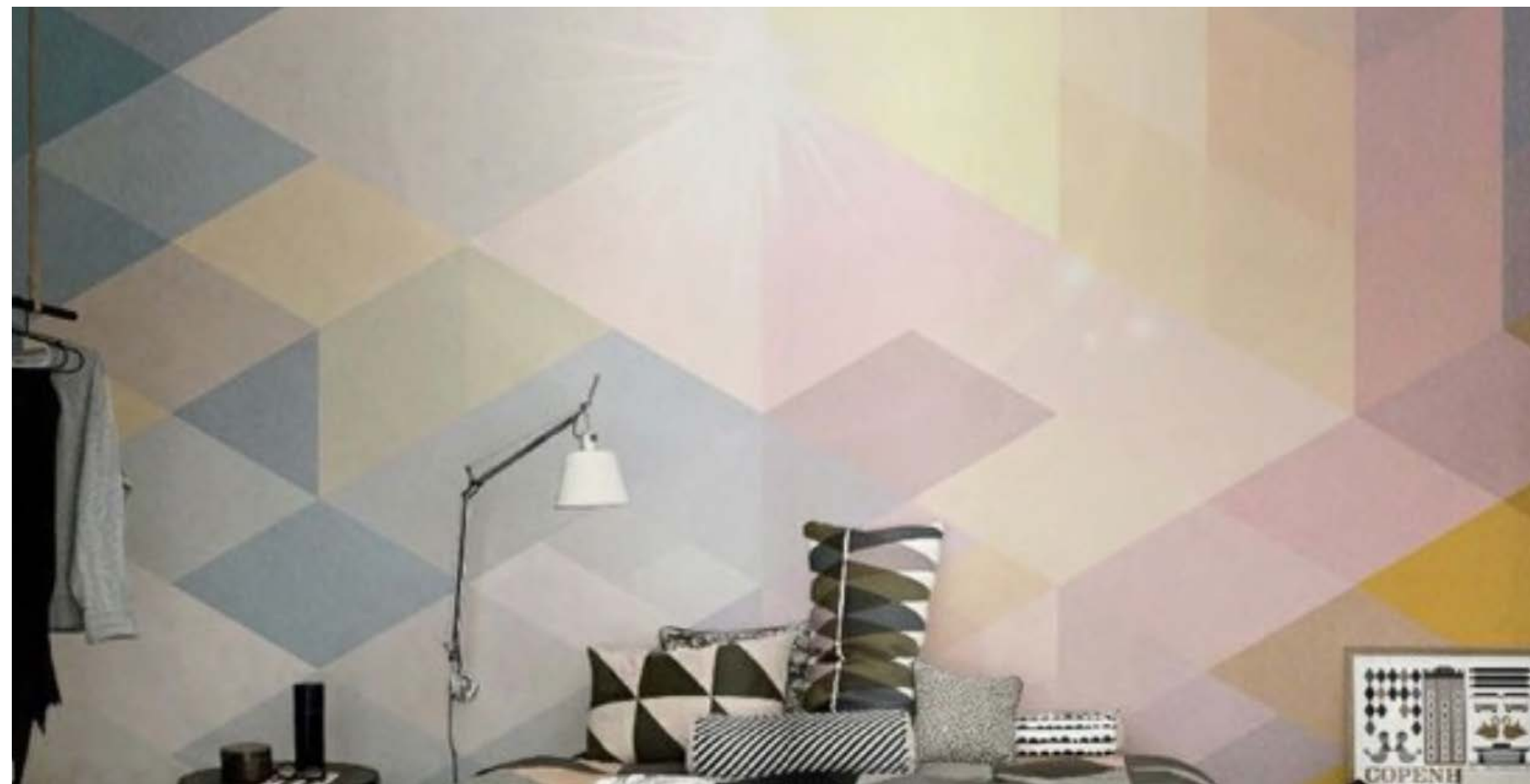
NOW... HERE ARE A FEW MORE IDEAS TO EMPHASIZE POWER OF THE ART AND SET DESIGN.

BOXES

Besides the graphic box that captures the fair skin, I also want to thematically use the geometric square icon in the set itself.

We can incorporate it into the pattern background of the wall and as a mix of light boxes and solid ones.

This increases the campaignability as it acts as a subtle visual reminder for the idea's device. The boxes slightly stand out in the set to emphasize the idea that thanks to Chanel you can bring your skin tone to its natural tone.





COLOUR LIGHT

The colour pallet is: pink, light pink, skin tone and almost white as well which will come from the light and windows. Natural light is extremely important here. It will literally shed light on our dancers and bring them to life. Streaming down coming from the big windows, this light will bathe the action in beauty and freshness, and bring a natural flare to it all, which is sync with the product and the idea - natural, fresh, organic.

A cool combination of real and designer: on one hand it looks like a dance studio, on the other it is art directed like a stage set. The look is young and cool and in sync with both the idea and the music. That said, it always puts the idea in the centre which is why the two set idea works best.

Less. Is. More.

Minimal is best. We don't need a crowded frame. Instead this script all eyes will be on our dancers. The art direction needs to emphasize that. Minimalistic, clean and modern is the way forward in all aspects on this shoot.







PACE. | EDIT. | CINEMATOGRAFY.

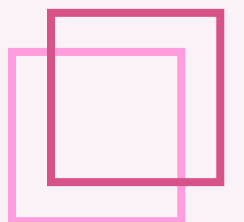
THE BEAUTY OF RHYTHM IS UNIVERSAL. IT DOES'T BELONG TO ANY PARTICULAR CULTURE.

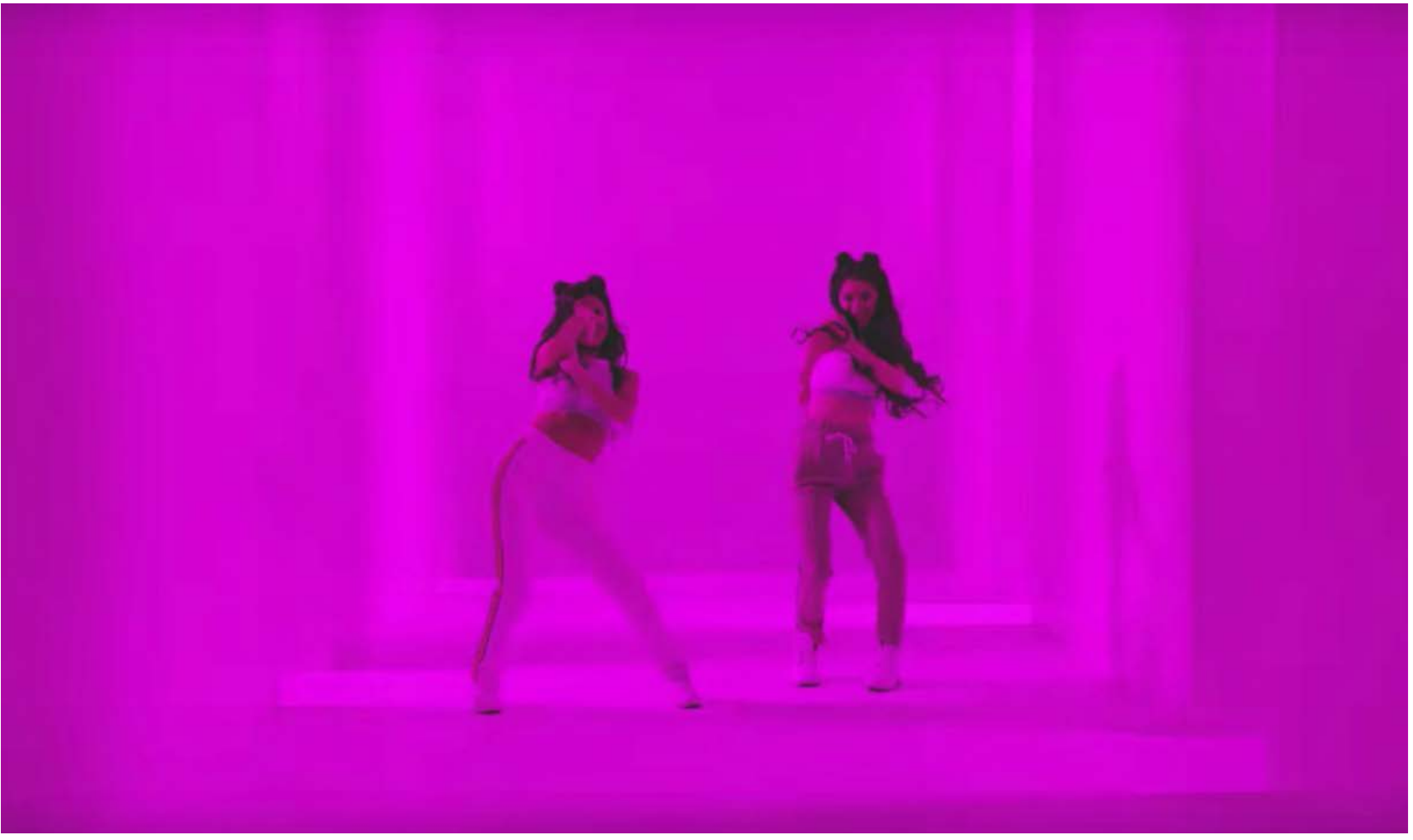
These spots are all about pace, rhythm, and highlighting moments whether they are in the edit, audio or on screen in the dance. I intend to play slightly with speeds. That way we can shoot both in slow motion and regular speed so it all blends into a beautiful 'mess'.

Besides playing with speeds, the edit itself will create a flow from start to finish that's modern, fresh and clean.

The real trick here is to make sure the camera moves are incorporated into the choreography of the dance so that they can capture it to maximum effect.

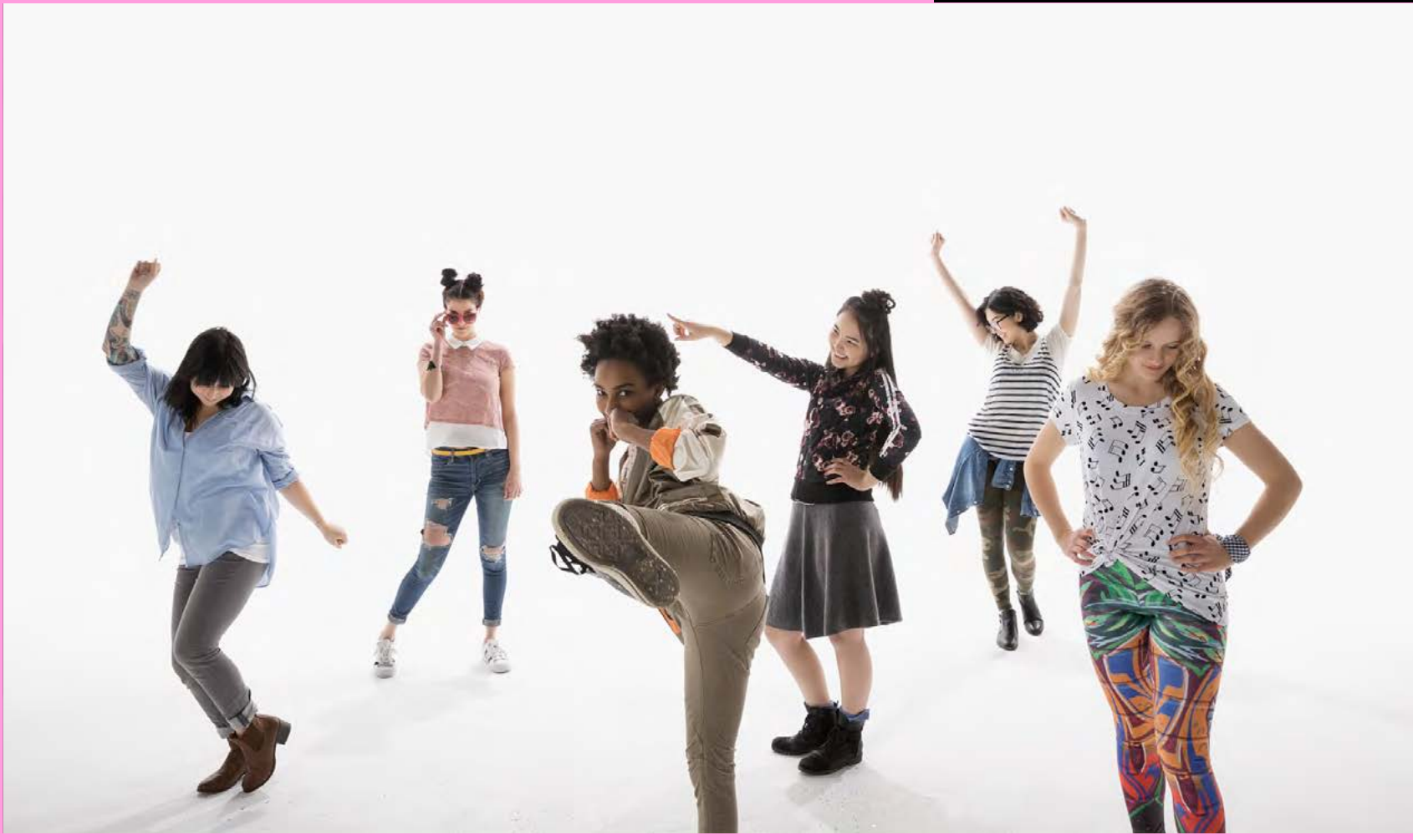
The camera needs to be static, to let the dance moves shine, to show the skin, boxes and reactions. The combination of the speeds, edit, music and choreography are full of rhythm and movement combined with static camera will create the desired effect for our story.







500px



500px



MUSIC.

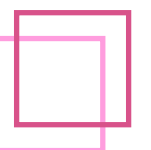
THE SOUNDTRACK IS GOING TO PROVIDE THE AUDIO BACKBONE TO THIS FILM AND WILL TO PLAY A PIVOTAL ROLE.

As discussed, I definitely agree that RnB, hip hop or urban is the way to go. It needs to be an uplifting, elevating music to carry the action.

The music itself has to be modern, fresh but even more so. It needs to feel organic and friendly... not cold and dark, with lots of live instruments to add character and flavour. Then we are guided by a voiceover that neatly and succinctly delivers the key brand proposition.

What's critical is finding our hook. The track or song has to have a strong repetitive hook, even more so a "pause" in between the hooks, like **GET YOUR FREAK ON** as I mentioned in the call. That pause isn't necessarily a silent moment in the track, but more of a moment that will emphasize the box moment in each scene.

That way, the music has parts and an escalation in it which highlights the pause moment in each scene. The rhythm or pace should not be too fast or over powering. It needs to give "room" for themed of each scene.



That means that the score cannot be too pacy or too choppy.

Instead it needs to have a good solid flow so the movements are not too abrupt or chaotic. The dance routine and choreography needs to be energetic, but also not too fast.

Sound design has to be immaculate to punctuate the skin shots with the rhythm and beat. As a starting point here are a few references, I think work well:

- [Amerie - "1 Thing"](#)
- [Skrillex and Diplo - "Where Are Ü Now"](#)
- [Beyoncé - "Love On Top"](#)
- [Beyoncé - "Crazy In Love"](#)
- [Justin Timberlake - "My Love"](#)
- [Dizzee Rascal & Calvin Harris - "Dance Wiv Me"](#)
- [Azalia Banks - "212"](#)
- [Jain - "Makeba"](#)





CASTING. | PERFORMANCE.

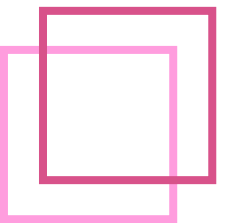
THE KEY CHALLENGE IS TO LET THE PERFORMANCE EMANATE FROM THE CAST.

We need a talent call for diversity: young women with amazing skin and dance skills who are charismatic and fabulously good looking with a definite model look.

To get a truly exceptional performance from them, we need to let them simply be themselves and 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 comes off them to into us. The film has to deliver a sense of warmth and empathy that rubs off onto the audience like soothing lotion on tired skin.







BOXING CLEVER



Here are some ideas for the ending of each scene to showcase the box. This is the payoff where the fair skin is highlighted.

I'd love to further develop it and have an open discussion in pre-pro because it's vital to the success of the story.

Due to the fact that each movement reveals parts of skin, it's crucial to pause on it, whether it happens cinematically or organically by the dancers. The end of each move allows the skin to be revealed.

The choreography leads us to that part, which ends with the box highlighting it. For those critical moments throughout, I suggest a couple of options.

The first is bullet time: a highlight that comes at end of the dance move that is magnified and highlighted. This technique

allows us to not only emphasize the moment visually but also to convey the attribute of the product in a visual way.

It also allows us to be more playful with the moves, wherever they happen like a jump, in the air, backwards and so on like [here](#).

The second option is a pause in the dance move, at the end of it. That creates an escalation of the dance movement. So by the end of it, we pause for a mere second and bring in the box.

It's very similar to how what is portrayed in the script but with more drama as this option has both a pause as the dance move combined with a pause on the screen. This amplifies the effect and gives us enough time for each box to do its work in a clear, clean and definitive manner.



TICKING THE BOXES

BEFORE WE DIVE INTO THE STORY, THERE ARE A FEW POINTS I WANT TO EMPHASIZE.

I'm very region sensitive. The Thai version and Indonesian one will probably need a different approach, due to different market tastes and cultural sensitivities.

Happily I have extensive experience with working on dance oriented commercials, music video and so I know we can deliver exactly on what's appropriate and relevant for each target market.

Getting the talent equation right. Besides the models-dancers, we also feature talent who aren't professional dancers. The issue is that they all need to look like one unit on screen.

That's something else I also have experience with having shot more than my fair share of dance oriented commercials and music videos with models and talents who are not professional dancers, most recently even with a big Indonesian artist... Anggun.

NOW LET'S SEE HOW ALL THIS PLAYS OUT.



THE

LAST BOX

(story pt. 1)



Our movie escalates throughout the choreography.

Each dancer reveals and unveils a piece of skin which is usually not shown or exposed to the sun.

Each dance move reveals another piece of the "puzzle" while the choreography acts as a story teller but also set the tone and mood to our entire spot; young, cool, fresh and funky.

The way I see it, our story flows immaculately from one box to the other.

It moves seamlessly from a group shot of the choreography, to a single shot which reveals another box accompanied by the relevant VO.

Each box out the first three says the same thing but in a different way for each different woman.

It drives home the idea that our skin is fairer than we think. We see its natural and fresh beauty amplified on the screen due to the effortless movement from the free spirited dance routine which unveils the untouched skin.

All these sequences are in service of the same idea that will be revealed within the final box.

Until that part, it's all about setting the right tone.

We set up the ending through the progress of the routine within our group and through the choreography.

Then when the forth box comes, our dancer takes initiative and leads us to the pay off. In the final scene, the group shot continues dancing to the beat in the pink studio.

Then we cut to a single shot, where our talent executes a fierce dance move. She spins around and when the hook's pause comes into her dance move she reveals the inner part of her hand, the one that usually doesn't see the light of day. Like the other boxes, it highlights the fairer part of her skin.

The pause in music brings the box in and above it the word TRUE appears.

VO: THAT IS OUR TRUE SHADE AND IT'S THE BRIGHTEST OF ALL...

THE

LAST BOX

(story pt. 2)



The camera goes even tighter: whether it's with the bullet time or with the pause in the frame.

She literally grabs the white box.

The graphic white box is now in her hand. She moves it like it's part of the dance routine.

We cut wider just to see the white box with the colour of her fair skin it.

She holds it frontal to the camera.

It shows that her facial skin tone is much darker than the one in the box which is the skin tone that doesn't usually catch sun. She looks at it then she looks at us, whimsically as if she knows the secret.

Her flawless smile makes no room for mistakes: she turns on full charisma of a strong young woman who knows what she wants and what to do!

She moves the card across her face, on the beat, like part of the routine While we hear..

VO: WITH CHANEL LE BLANC...

She moves the box across her face, in one moment the box covers her almost completely emphasizing the contrast between the colour in the box and the colour of her face.

When she finishes the move, from left to right her face is revealed again only now her skin tone matches the skin tone in the box.

"Mission accomplished" now her skin tone is lighter and fairer.

Cut to all the other girls simultaneously doing the same as if it's part of the dance routine.

They all follow suit.

Then in a short sequence of fast cuts on the beat, all of our talents move their boxes as well. This extra scene maintains the tone and drives the flow for the grand finale.

As soon as they see her revealing her fair skin, they do the same in a tight sequence similar to [here](#) from 0:39-0:44.

THE

LAST BOX

(story pt. 3)

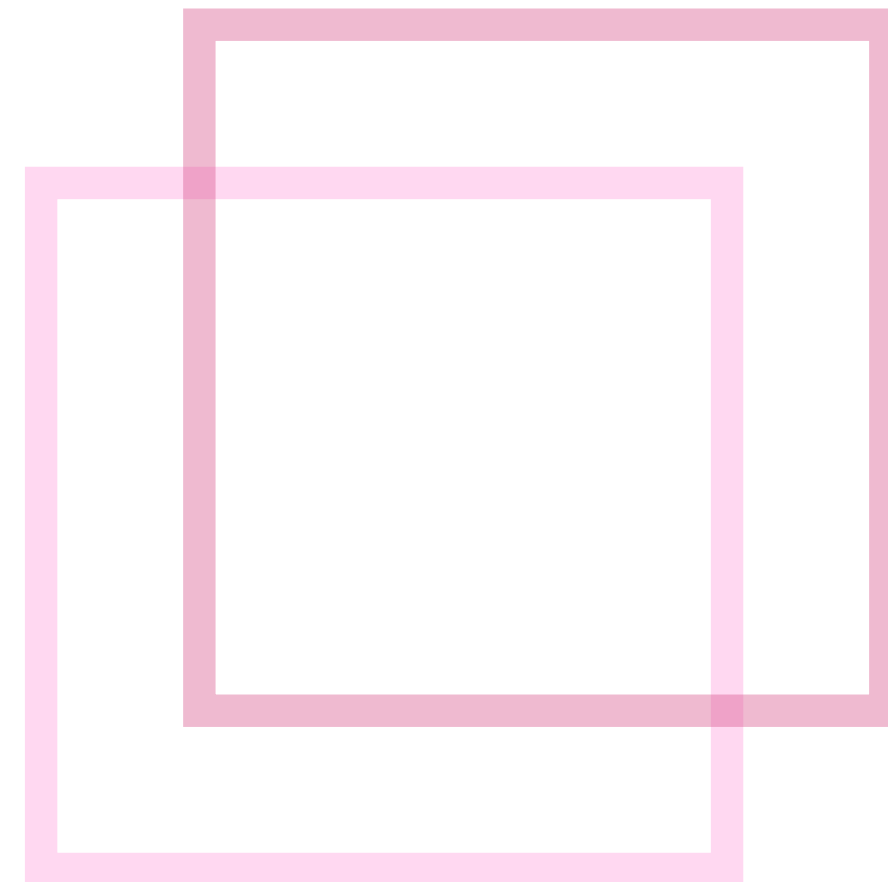


Finally we cut to the group shot again as the music escalates and gets to its final climax.

The VO continues and we cut to the pack shot and logo.

The other dancers in the background are out of focus and the camera dollies until we can only see the Ponds pack on the pink background.

TITLE- LIVE TRUE. CHANEL.





STYLING

*The whole look should be
modern and young - clean and fresh*

. It shouldn't be diluted with too many not too many colours. We want a light palette on a white, pink and grey scale with some light denim as well.

I want to make sure it's not dark but young and cool especially when we put them in a group shot. Then even though they dressed differently, they create a final shot that is cohesive and coherent and not crowded with too many colours.

Also we don't want to go too tight with the outfits. Wardrobe should help convey the dance moves. The dance moves reveal the outfits so they need to flow and sometimes be loose so the dance routine can reveal the fair skin.





SKIN PHOTOGRAPHY

I'll blend the 'wow' shots seamlessly mixed with the footage of the main body of the commercial so they don't stand out as separate entities and belong to the action. I believe they are necessary to give the viewer the reassurance they need.

Once again this is a natural element that serves to underpin Chanel role in equalizing fair and healthy skin. To make sure we don't get any surprises on the shoot, I want to do test shots on the talents' skin and make sure we have the full sequence nailed down before the actual shoot.

I want to capture these women's reaction without compromising spontaneity and performance.

*Light, Glowing and Natural Skin
are the three main attributes.*

Our talent has to have an edge: an attitude that the target can relate to whilst still maintaining the aspirational qualities of the brand. So the skin is reassuringly gorgeous throughout but it is not featured this time as a succession of beauty shots. Rather they are part of the natural flow of each commercial.





WRAP

THANKS FOR ASKING ME TO TREAT. IT'S A BOLD IDEA WITH ENORMOUS POTENTIAL.

This is simply an initial collection of thoughts on how we can best approach this idea. From here we move from a storyboard to a shot by shot shoot board when we will need to work side by side with the art dept, choreography team and the props crew.

The lighting needs to match the mood we are aiming for: cool, confident and modern. Of particular importance is the light on the skin which we need to keep soft, beautiful and natural.

I want to concentrate on this by planning and testing with my DOP using lighting that delivers a controlled depth of field to really bring out the beauty of the skin, the talent and the product.

I hope I've communicated my excitement for this spot. It's an elegant and simple and I would love to be involved in its execution. The film's realization needs to be detailed and precise and the sooner we can start working on these details the stronger the final commercial will be. Time spent in pre-production is never wasted.

Any questions, give me a call.

Let's go be beautiful!

PR

