

MULLENLOWE
LONDON



PRODUCT DEMOS

TREATMENT BY

DIRTY



INTRODUCTION

We love the new approach to your Persil product films.

Three different scripts, with three different routes, but they're all united by a confident, fun, playful, curious voice. We'd love to help you develop this voice and translate the scripts into characterful, standout films.

They all sit left of center, and defy expectations of what a product film is. Product films have long existed in the realms of the dry or the literal, so it's really refreshing to develop ideas on a series of films that breaks that mould.

The films should appeal to a new audience who should find the films entertaining, shareable and informative.





ROUTE
ONE

There's a current trend for playful moving gifs and looping videos (Boomerang, Instagram) and we feel it could work really well here. Subtle movement will work better, as will movements that play with gravity or angles that catch those offbeat moments, or catch people at vulnerable in-between moments. Composed of fast cuts, picking out the funniest, most-stand out little moments of oddity and intrigue.

Simple camera movements: it's all about the action from each of our characters, the humor from the edit and a fun crescendo build. We think it'd be really playful and eye catching to pair very natural, warm tones, with spots of graphic color - which also allows us to emphasize the dirt on clean, eye catching fabrics.

Tonally, the film should feel warm, look very natural, and of course be beautifully shot in everyday locations. We'd shoot each setup in exterior locations, which also offers balance to the other two films - which are both set indoors.

STORY

Having looked into other examples of this technique, some of the videos that we feel stand out move incrementally through a story, teasing us out. Will they, won't they-type vibe!

We like the idea of choosing three key scenes, similar to the below:

- **Picnic in the park: food being thrown/ cream/ ice cream**
- **Painting in the back garden, finger painting, paint fighting**
- **Puddle jumping, with wellies**

We would use the following structure in each of the films to highlight the speed and ease of the product:

Action > Stain > Washing machine > Clean

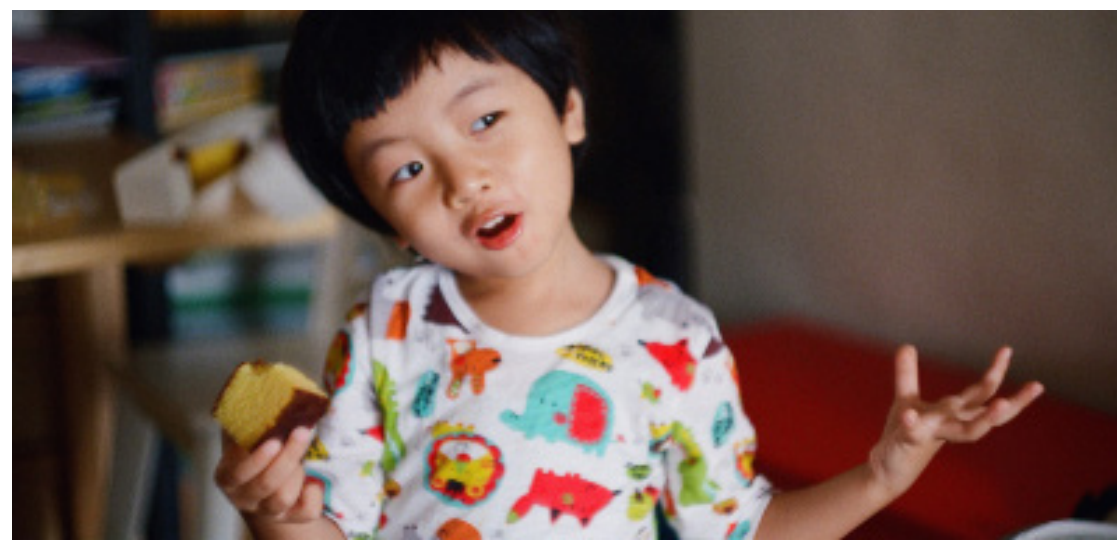
We would cut quickly picking out the moments of fun... until... **kapow!** A crescendo builds when we reveal the dirty goodness in all of its glory. It might be nice to have close ups too: mid-air food being launched, muddy water, paint splashing. Cut, cut, cut. It's quick, but we take note of the important bits. We cut to the product, the drawers of a washing machine opens, then to the abstract spinning cycle of a washing machine, all in jump cuts.

Because this approach is very movement-dependent, we've made a little film to give you a few ideas on the type of mood we feel could work well:

<https://vimeo.com/175749169/52a38002b0>

With this in mind, please discredit the length of the film - we've gone a little over to show you further examples of the fun that can be had!





SOUND DESIGN

Instead of a single piece of music, the film will be composed of layers of sound from the world of the film that creates a natural rhythm and build.

We love Stomp as a reference point so that we create rhythm from building everyday noises and sounds into melody.

The edit will be fast, to-the-point, so the audio bites of splashing water, moments of laughter or squashing of ice cream will be fun, playful and sound amazing on loop!





ROUTE T W O

The humor here comes from pairing a cinematic, slightly surreal scene, with an unlikely hero boy, racing forward in slow motion, giving him the rare cinematic treatment. We like him because he cares, and because he is putting his all in to it.

He is a geeky-sort of boy. He wears glasses and has a skinny build. He wears his PE outfit. We could see him almost trip up as he runs forward. There's something really charming about seeing a warrior's determination in the frame of a skinny boy.

We're in a studio with a white graphic backdrop. There are pools of light that pick up little details, creating a heightened atmosphere.

He runs forward as our camera moves backwards. We shoot this in high speed and pepper this footage with fast cuts of close up shots of him running, and also close up shots of elements that he runs through.

He runs through showers of grass, juice, mud, tea, ice cream, powder paint and whatever other pesky, mucky items we can think of. The elements should appear from off-camera in a really natural way, and incrementally become dirtier and bigger the further into the film we go. For instance, the liquid should fall elegantly, as though from a sprinkler, and not at all like a human being is spraying it or throwing it from off-screen.

Additional idea: we could also reveal items of clothes that fall behind the boy. These could be repetitions of what the boy is already wearing.

Despite the increasing mess he runs through - and the greater mess his clothes find themselves in - he has a look of determination about him. No amount of dirt is going to stop him.

We cut to an end frame. He disappears momentarily - there's a moment of calm, a beat.

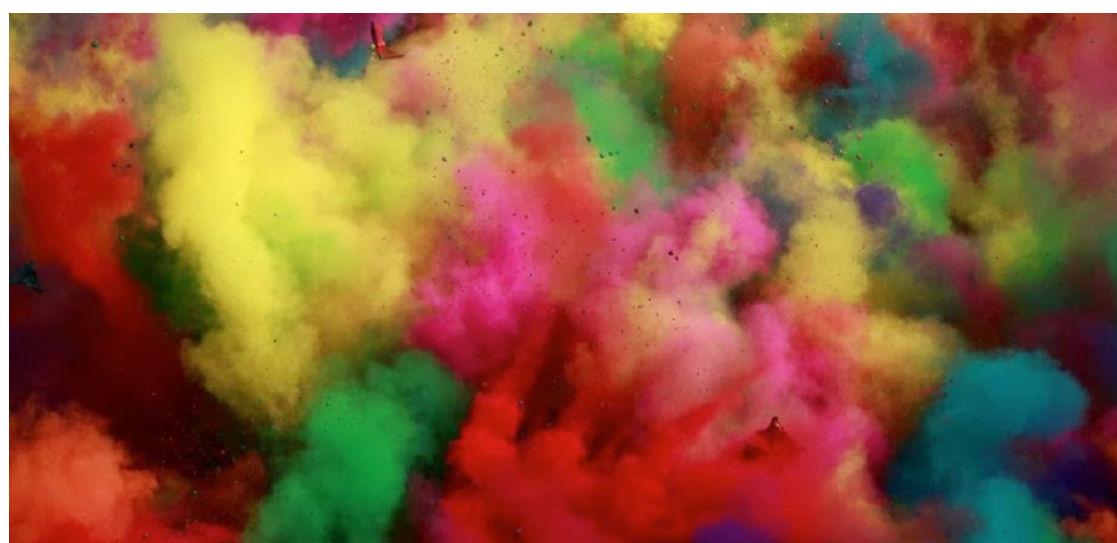
... but he bursts through, legs first, like a bulldozing American footballer. We see fragments of the paper texture bottle rippling, bursting. The energy is matched with music, as he emerges at the height of a crescendo.

The boy emerges the other side spotless, and the light - this side - is now brighter and cleaner.

Once the boy has emerged through, and left camera, we then cut to a portrait shot of the boy looking proudly into camera, with a noble look about him, framed in a way you might expect from a Wes Anderson film.

Cut to Persil logo/ tags.





MUSIC

To heighten the contrast between the boy and the colourful world around him, it'd be great to have a really dynamic, big sound - perhaps something with a beat that drives him forward.

The track we use should have a cinematic feel, and it should naturally pair with our high speed footage of our hero running through the various elements with determination and vigour.

The music could have a crescendo moment, or a moment of release at the end where the music settles as the boy emerges in fully clean clothes.

VIDEO REFERENCES

Here are a few video references we feel have got some really interesting things going on, relating to this idea of movement, energy, running, and the revealing of materials and elements.

Holi Festival of Colors

<https://www.youtube.com/watch?v=Hh-o5g4tLVE>

These type of powder paints look great in slow motion, and have a consistency that would look brilliant with our boy running through.

Schwartz 'The Sound of Spice'

<https://www.youtube.com/watch?v=LGmDp-2JK-vo>

Really nice shots of elements in air, which we could look to borrow from, and which we could cut in with the running shots. It'd be great to see what we can do in terms of creating the plume-like effect.

Argos 'Brilliant'

<https://www.youtube.com/watch?v=5GggX-ZBMZfU>

Great example of moving backwards in one fluid take, revealing objects and elements around us, as per original script. We could look to glean small elements of this great ad such as revealing more dirty elements the further into the film we go.

Levis 'Odyssey'

<https://www.youtube.com/watch?v=i-7hzyr0tttU>

This reference has been included because we love the use of pace, use of camera angles, determination from the character and energy of the crescendo used here which we think would be lovely paired with the sweet young boy!



ROUTE THREE

INTRO

The trick here is to quickly and efficiently characterize and personify the relationship between the product and the dirt on the shirt itself. We should clearly know that the product has the on-screen dominance and has the ability to clean up super quickly.

The dirt will be a blackcurrant squash, or a juice stain, and will react, dissipate and shoot off into different forms with the powerful presence of the product.

Boom!

STORY

We're in a real, live-action kitchen-area or a laundry-type area. Natural light pours in, and the setting is warm. A shirt floats in mid-air magically.

A hand comes into frame and brings a bottle of product onto the surface.

Boom.

It comes out of nowhere, catching us off guard. It's a powerful moment. Immediately, the spot of dirt breaks apart and rushes towards the edge of the shirt, with sound effects amplifying the effect of dividing dirt.

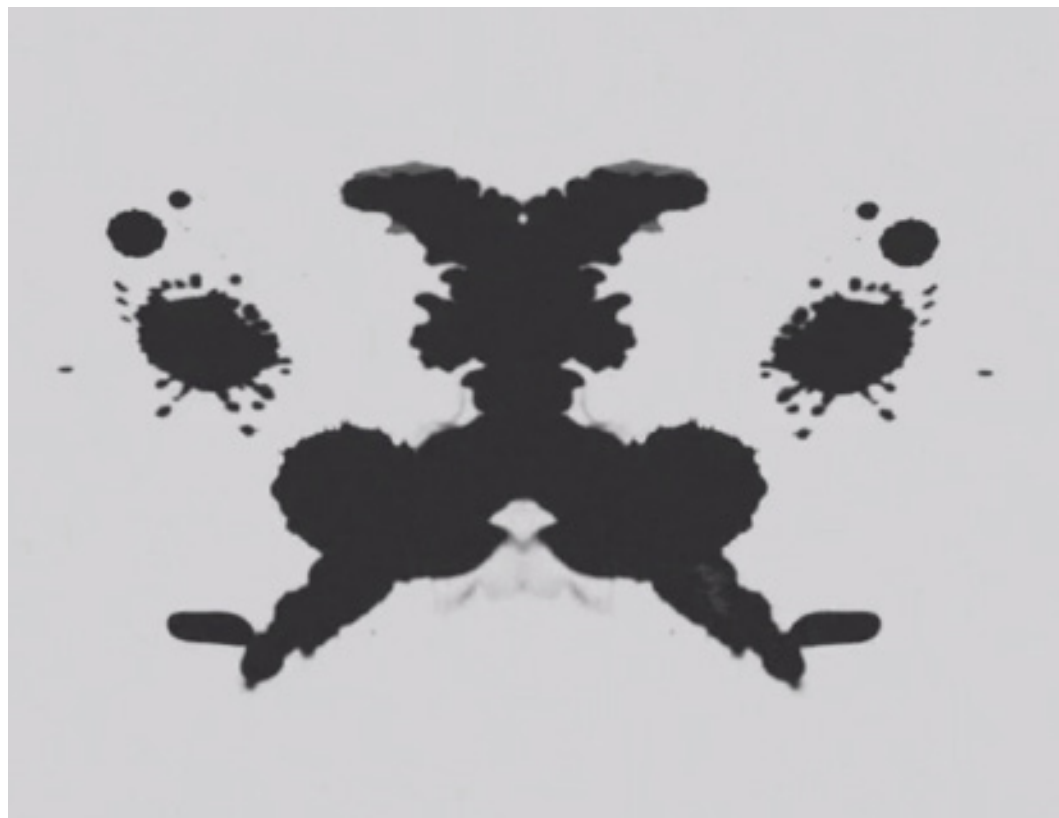
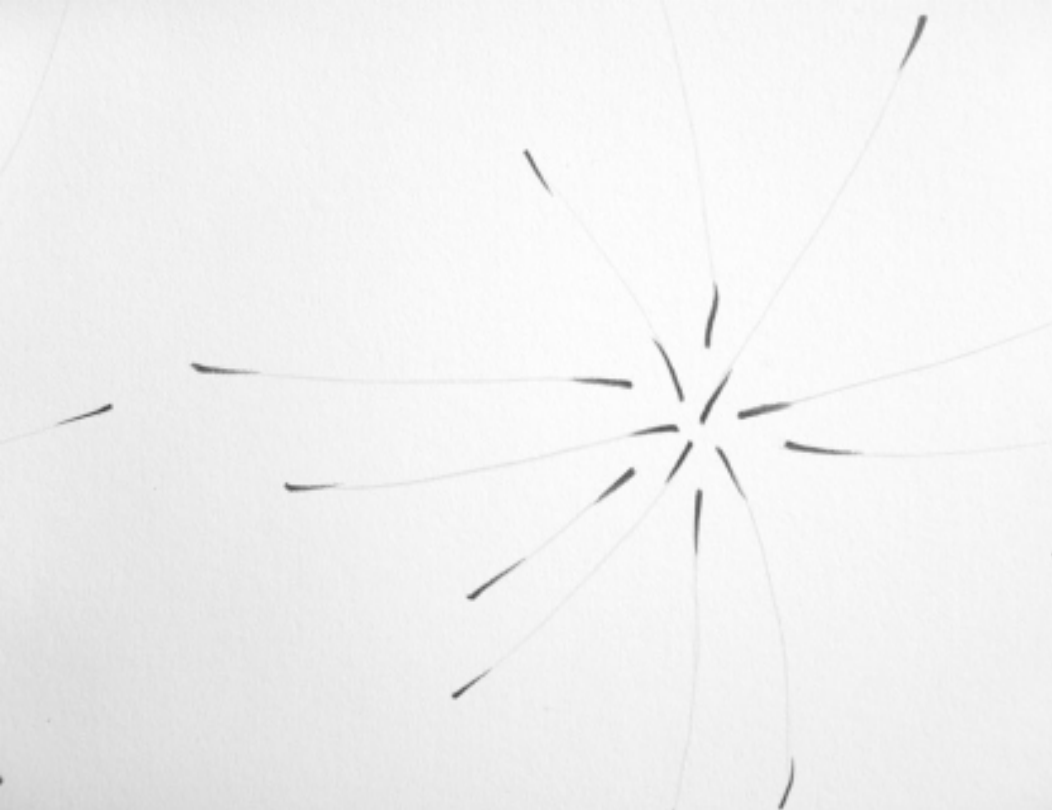
Woosh.

The dirt makes it to the edge of the shirt like tunnels and leaps off, taking flight into the air like migrating birds.

We end on a wide of the shirt looking clean with the product nearby lit beautifully, looking bright, having witnessed the scope of it's power.

Cut to Persil logo/ tags.





TECHNIQUE

We love the idea this film is rooted in the real world, in a real kitchen or laundry-type room, combining animated shapes and patterns on the shirt which should embrace the slightly magical mixture of mediums.

We'll shoot the shirt for real, and look to comp directly on to the fabric in post, with our focus being the relationship between the characterized product and the dirt.

We imagined the dirt to be a liquid stain - like a blackcurrant juice or squash - which gives us more flexibility when it comes to the way we apply motion.

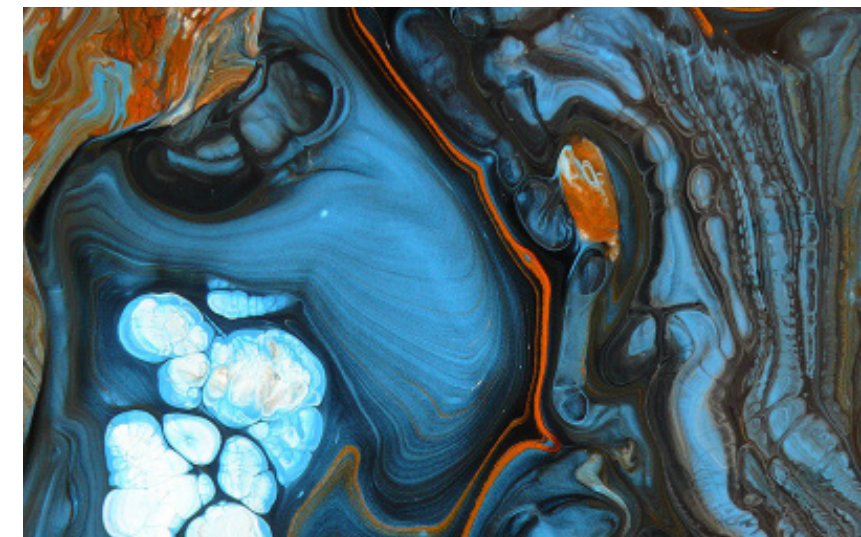
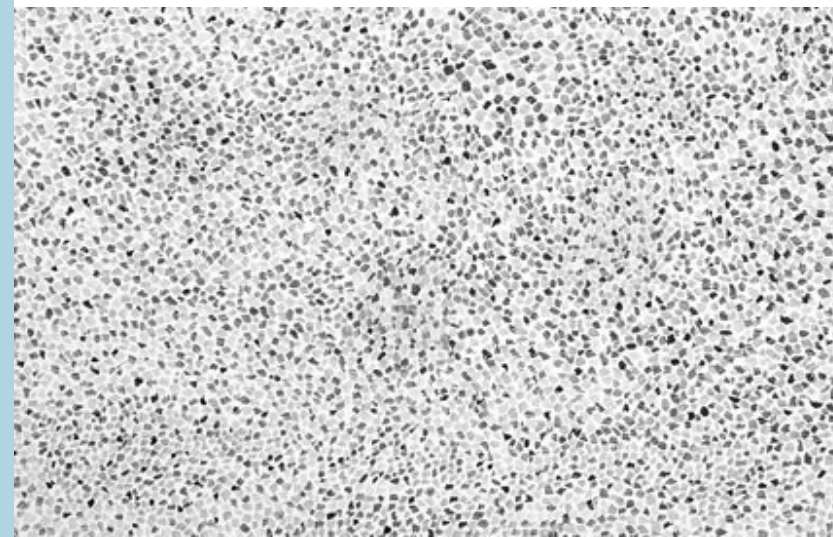
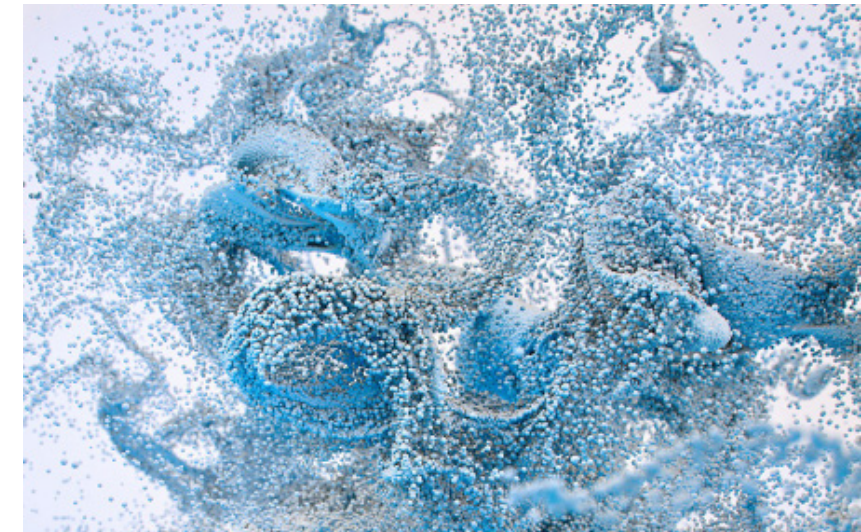
The more fluid the stain, the more elegant we can make the animation, and the more control we have on the way we go about telling our story.

SOUND DESIGN

Similar to Route One, we feel we're better off concentrating the audio to layers of sound design, rather than apply a piece of music to it.

It will also allow us to efficiently give our dirt character and personality through the little noises and reactions the dirt gives.

In doing so, there will be a natural rhythm and build, and it will elevate the playfulness and charm.





CHARACTERS & WARDROBE

Our cast will be formed of a mix of boys and girls aged around 10, with interesting faces, who also are capable of getting up to a bit of mischief through their curious disposition. We're on their side because they're instantly likable, and because we know that at their heart, they're decent kids from decent families.

Route One will have two girls, and one boy. It'd be great to see the girl jump in the puddle, giving it some attitude, and generally avoid pandering to any gender stereotypes.

Route Two will have a hero boy, skinny, perhaps wear glasses and perhaps have a look that borrows from the 80's, or one that plays on that geek-chic look that is currently on trend.

Both routes will have careful consideration towards wardrobe. The clothes they wear should have a style and palette that allows the dirt to easily show up. I.e. no graphics, no prints, no text. All wardrobe choices from across both films should feel harmonious with the campaign as a whole.

We generally like the idea of having a soft color palette with one bright spot of color on each character - which could be wellies, socks, or a bit of detail on their clothes. Something that makes the characters stand out a little more from the background.



THANK
YOU

DIRTY

alex@dirtyfilms.uk
www.dirtyfilms.uk