

FERRERO



TREATMENT BY
JACEK **BY**
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**THANK YOU FOR INVITING ME TO THE PROJECT. APPETIZINGLY BEAUTIFUL
AESTHETICS AND ELEGANCE.**

**And now, I would like to invite the viewer to another world. I love the shots you proposed
in the brief, it is absolutely my world. Something that becomes magic, something that
won't really happen. And this is beautiful! Magical, like Ferrero's "magic dust".**



MAGIC DUST...

I would like it to be a very delicate element, but emphasizing the amazingness of our film. It's a bit like in a magic factory, incredible things happen. As if by touching a magic wand we touch something amazing.

I would like it to be **VERY DELICATE. NOT TOO MUCH!**

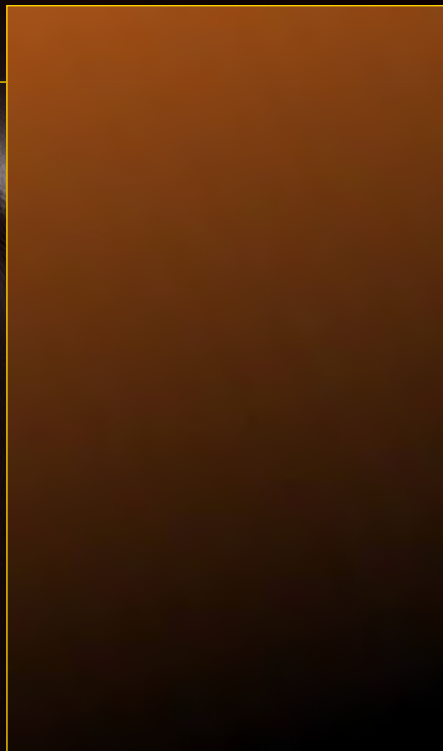


BACKGROUND

We have to include two types of Ferrero in the visual assumptions -

Chocolate / brown: But the background is not solid. It is with a slight gradient.

White: The same is here, we do not have a solid white background, but with a slight gradient.



MUSIC

The music should be modern and a bit unpredictable. We have a lot of magical moments.



SHOT #1: THE CHANGE FROM A CIRCULAR FERRERO ROCHER INTO A GOLDEN EGG.

Here I would like to use morphing in the post. But most importantly, also the mentioned "magic dust". The circular Ferrero begins to rotate around its axis. Suddenly it speeds up, and a "magic dust" appears and turns them into a Golden Egg.

CGI: How does a wrapper disappear? As Ferrero begins to spin, the wrapper begins to turn into "magic dust" particles, and spin faster and then „magic dust” explodes, revealing a new shape - the Golden Egg.

SHOT #2: JUMPING TO CAMERA



Our GOLDEN EGGs line up composition. Of course, we can agree on how many there will be and what it should look like. It is important for me that the middle Golden Egg jumps to the camera.

I remember during our conversation that you were for the idea that the egg jumped up to the camera and hit the lens and break?

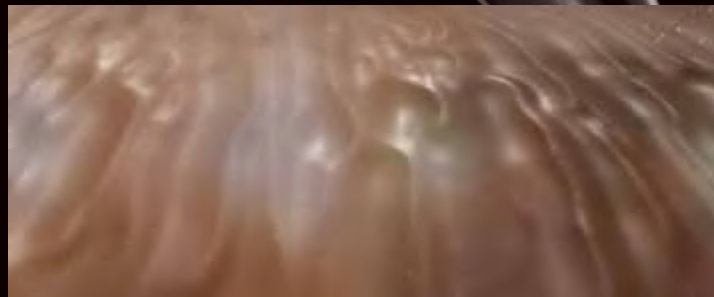
I would like to propose a different solution. I think the egg should jump, but we should keep our magical mood. Hitting the camera will be too strong, from another world - the normal world.

In our world, we don't have to explain why something breaks :)

So, when the egg suddenly jumps up and comes close to the lens (but doesn't touch it), then the magic cracks the egg. A very delicate "magic dust" emphasizes the moment of cracking.



SHOT #3: CRACK



I would like the egg to bounce slightly all the time, thanks to this we will get to know the new shape of the Golden Egg.

But what is most important in the moment of cracking? Is the surprise of the viewer.

We don't show what's inside right away.

At first, when the egg jumps, the shell will only break. We'll see a line of cracks. A bit later, in a different camera position, the pieces of chocolate will jump away, revealing a beautiful inside with chocolate.

CGI: The crack moment should be done in CGI. Interesting lines, cracks that spread over the shell like a "spiders web"

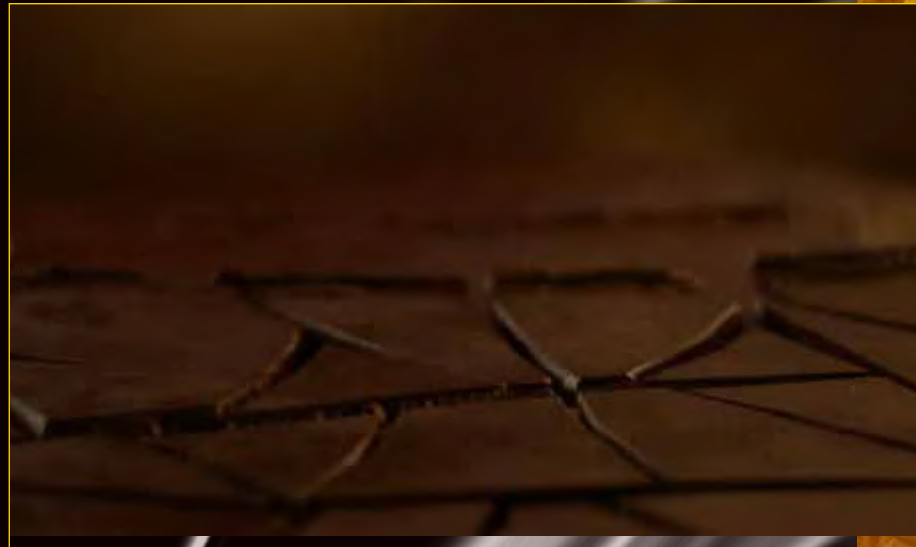
SHOT #4: CRACKING

We change the angle of the camera - now we are really close, closer than in the previous shot when the egg just broke.

In this very appetizing close shot, we see how almost the entire part of the frame is filled with a cracked egg shell, it is a very quick editing along with the earlier shot. The egg stops spinning and suddenly a few chunks of broken chocolate pop off, revealing a beautiful inside.

CRUNCHINESS

It is important that the cracking of the chocolate emphasizes its crispiness and that the crust is tough and appetizing.



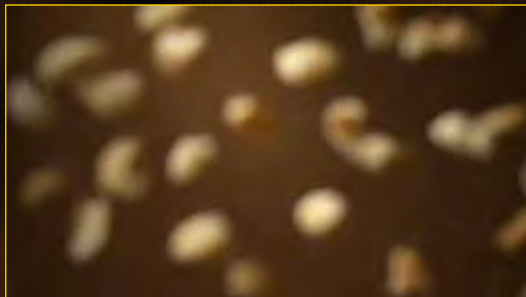
SHOT #5: GOLDEN EGG INSIDE



Through a hole made of several broken pieces of chocolate, we can see a beautiful chocolate cream mass with pieces of nuts and wafers. But what's important, we're not showing much yet. It's a bit like the curiosity of a child who has yet to discover the whole dessert.



SHOT #6:



BEAUTIFUL CREAM

Now we are just showing what are the ingredients.

A thick chocolate mass rolls appetizingly, and small pieces of nuts and wafers falling into it. The whole thing resembles the effect of creation. The creation of the work. I would like to describe this sequence with two shots, wider and closer. That we focus on two ingredients, and come very close to the chocolate to see its beautiful structure.



SHOT #7: PRESENTATION OF THE GOLDEN EGG



This shot is supposed to be the most appealing. This is where the emotion has to play out. We see a cracked Golden Egg, and a thick cream is oozing from the crack.



SHOT #8: THE GOLDEN EGG COMES OUT OF THE CHOCOLATE



I would like the Golden Egg in this perspective to turn around its axis when it comes out of the chocolate. It will be a very good reference to the initial shot.





SHOT #9:

WRAPPING THE GOLDEN EGG

And just like the round Ferrero at the beginning: the Golden Egg spins around its axis, there is a “magic dust” from which the wrapper starts to be built ..



SHOT #10 - FALLING

I like this shot very much. The camera is in TOP SHOT position, Golden Eggs are falling from the camera lens. The perspective is clearly down, we can see the Golden egg falling down, but thanks to the fact that it is spinning slightly, we can see their sides.

SHOT #11: PACKSHOT

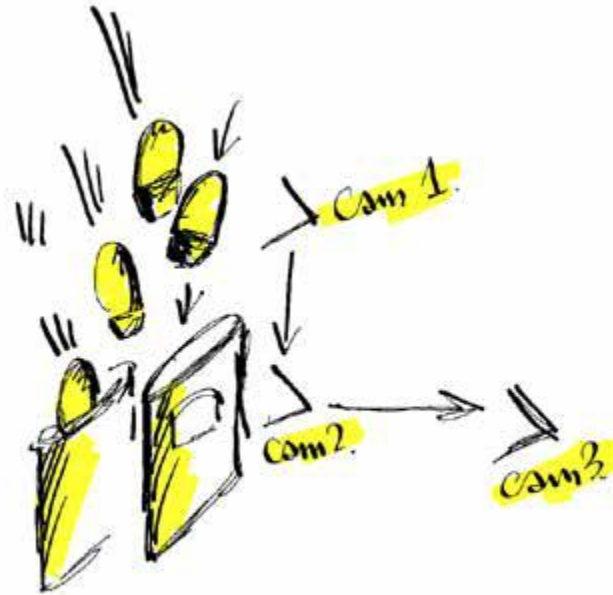
The camera is on the side, we following the Golden Egg like they fall elegantly as it twirls. We shoot each flying Golden Egg separately on the passes and in post-production we decide how many will fall.

But what is important is the movement of the camera. Because the camera follows one of the flying heroes (cam 1), and goes down to the package. Then the camera goes to the general set and we see all three packages, no longer flying Ferrero. All Golden Eggs have already fallen into packages. Thanks to this move, we do not see how much Ferrero finally fell inside. And the packaging is shown in an interesting way.

TECHNICALLY,

we realize one falling Golden egg for each type. The rest will be added in post-production. Packaging for light reference should be on set as a mockup. But finally online postproduction, should refine all the elements of the packaging's and falling eggs.

The movement of the egg should be controlled and programmed using the model mover





Of course, I'm open for conversation about all our shots.



LET'S DO
SOMETHING SPECIAL
-Jacek Szymanski