

NIVEA DIRECTOR NICK VECCHI
tempomedia

NO MORE HARD WORK

This is a film that is to demonstrate Nivea- In- Shower Make-Up Remover - NO MORE HARD WORK. It is to show how easy it is to use, while also expressing how gentle it is on your skin. Central to expressing how easy it is to use is the tagline NO MORE HARD WORK.

With this in mind I want to create a film that is a perfect balance between performance and beauty, one where style and character come together in equal measure. This is a film about authentic women that are a little daring. Women that don't take themselves too seriously and have a sense of humour.

This is a film that will use vignettes to express Nivea's new approach to make-up removal as well as the feel good factor it gives. It is a film that will give women a sense of relief that they can kill two birds with one stone. Get rid of the days make-up all while appreciating the benefits that come with a shower.

The crux of this film is to express the details that will give it a heightened sense of reality. A feel good factor that the viewer naturally buys into. In cinema this is called the "suspension of disbelief". A moment when the spectator lets go of the true reality of the world we live in and buys into an "idealized" reality. Nivea- In- Shower Make-Up Remover - NO MORE HARD WORK, is bringing this suspension of disbelief to reality. No more difficulty removing make up. You can have your cake and eat it.

NIVEA - No More Hard Work will tell the story of our 3 protagonists expressing their frustration at taking their make up off. Our 4th and main protagonist seems to have a more calm and confident approach when she looks in the mirror. She obviously knows something the 3 others don't. It is very clear from the script that it falls into a classical 3 part storytelling arc.

NO MORE HARD WORK

There is a classic “cause” and “effect” logic in this film. But it is also a film of 2 halves. One half quirky, daring, character performance driven, the other half Beauty driven, Visually inspiring all while fulfilling the promise of make up removal while showering.

- 1 Introduction of our main characters. They need to remove their makeup (mascara)
- 2 The expression of the Nivea- In- Shower Make-Up Remover - NO MORE HARD WORK.
- 3 The resolution of our main character’s use of the product. Her eyes feel cared for and are radiant. She also feels good from head to toe.

The 3 structure arc all brought to a resolution through Nivea in-shower make-up remover. NIVEA NO MORE HARD WORK

I want to create a powerful visual piece based on the magic of pure story characters as well as elements of macro, texture, liquids and steam concluding in a wholesome joyful feeling. We are to feel like we want to see this visual opus again just to make sure we grasped every detail. It has to reach an overwhelming sense of character and a little daringness all while achieving an inspiring level of beauty.

Women have to see this film and recognise elements of themselves in the vignettes all while wanting to feel like our main protagonist who uses NIVEA NO MORE HARD WORK. Essential to this film is the natural sense of proximity women will have watching it. They are to feel close to the characters in the film.

This film will be single minded in its pursuit of intrigue and story telling. Every dynamic element of the film will be reflected in the editing, the music, the camera movement/style, the different angles, and of course the soundtrack – each of the elements working together to create a unified whole.

LIGHT / LOCATON

The settings for our film are abstract modern bathroom areas. They need to feel like a believably lived-in space rather than a studio of advertising land. Although we do not see clear details in focus behind the foreground action, we convey the sense of space, contemporary design and the brightness of high-key lighting. It has an indoor feel as if natural light was pouring through large windows.

Small lights can be places along the walls top and bottom to give an edge to an extra dimension to the space.

The dominant blue hue of Nivea can be quite cold so I suggest complimenting Nivea's dominant blue by adding some extra slightly warmer sources of light. This can be controlled in the grade also. It will soften the look of the skin, thus making the texture of the face elements seem gentler and more beautiful.

The light technically will have to have a level of backlight to it. (This does not mean flare). It will provide a non direction beauty light texture.(please see reference).

As the time of day where women take off their makeup is in the evenings I believe having windows in the bathrooms could be very confusing. The light will have the same texture as natural light. We just won't see the window frame as a light source.



SETTING

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BATHROOM / ART DIRECTION

The bathrooms have to feel lived in. They have to feel they are part of the real world. We are not in wet rooms design for space ships or hotel rooms. These are bathrooms that fulfill women's needs on a daily basis. They have to feel comfortable in them as if it was their own.

To achieve this we will have elements that express the characters of our protagonists in each vignette. Each bathroom will have a different pattern or hue of blue. The mirrors will have different sizes as will the basin tops and what is on them. Key to the bathroom sequences is that we distinguish between the vignettes (Different scenarios) by what is in the background in the mirror reflection of the protagonist (e.g title shape, colour, mosaic, texture) and the way each bathroom has a slightly different style of light. All while keeping with a beauty lifestyle approach.



ART DIRECTION

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HERO BATHROOM / ART DIRECTION

FILM NIVEA NO MORE HARD WORK / DIRECTOR NICK VECCHI

CASTING

I am including the girl types I believe would work well in this film. These are purely references.

This Nivea film has 4 protagonists. Three of them will have a reduced time on screen. This however makes their casting as important as the protagonist. They are to be memorable and be part of the story telling, not an afterthought. Their presence and performance is integral to the whole tempo of the film.

CASTING / PERFORMANCE

In the casting we are going to demand that the female protagonists perform as if they were in a feature film. They will therefore have to be very good at using all the acting knowledge they have to play their parts.

The film format will not allow us to develop the artists personality, however they should emanate a natural drive, that of a good modern personality and certainly very at ease with themselves.

The protagonists must be able to express themselves as a “live” still photo. As with the shower mascara scene, every shot must have the power of a beautiful still, and contribute to the story.

This film is deceptively about performance.

In this light it is essential that each character in her own way embodies these thoughts in her vignette. It is important that there is their individual approach to the way they play their part. I would very much like that each character have a back story to who they are, and what has happened that day running up to the moment they take off their make up. This will help to achieve a genuine performance, but also help them express genuine confidence and true authenticity.

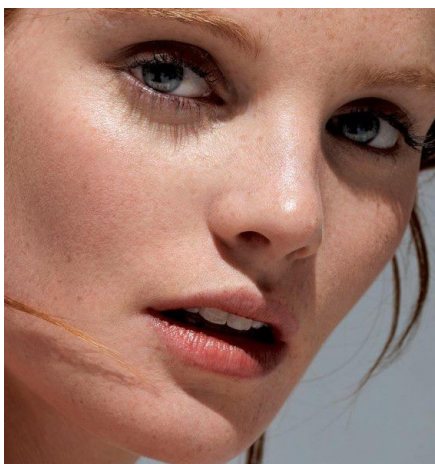
The bathrooms setting in which they act their part are support characters to their performance. They are where their expression of frustration as well as solutions come to life.

In this light all 4 characters have to have a distinctive style in their performance not just have good looks.



GIRL / 1

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GIRL / 2

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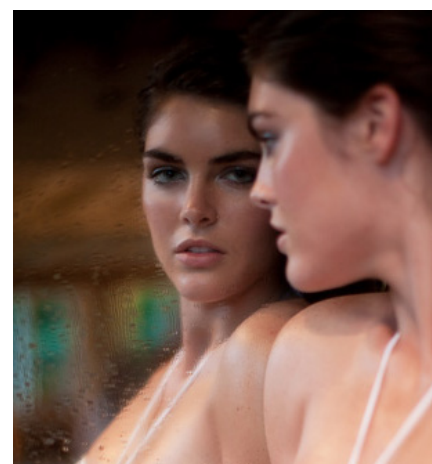


GIRL / 3

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OUR HERO GIRL

The main character (Hero) will also have to be more physically confident to be able to perform unclothed in a shower in front of a full crew, she also has to encapsulate the mysterious beauty and sensuality of the film's atmosphere. She will be highly attractive, with perfect skin that has a soft, youthful texture. As she inhabits the spirit of the piece, she should be playful and inquisitive, delighting in the game-aspect of the task she is undertaking. Everything comes naturally to her; life is a glorious adventure and she is unphased by washing her makeup in the shower. In fact, she feels totally at home and expresses joy and smiles at the experience. She epitomises a modern young woman who is taking good care of herself and her body.



HERO GIRL

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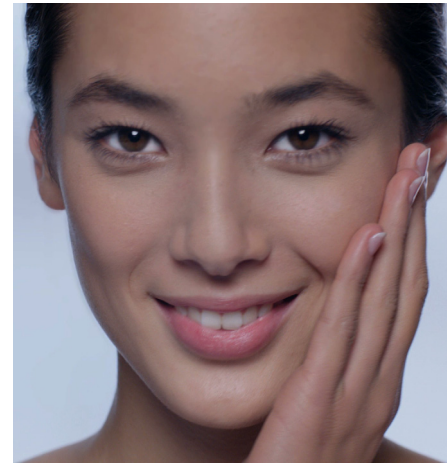
BOTTLE / ART DIRECTION

The bottle shots will have to be lit as if they are part of the live scene. They will have to be prepped properly so they look as appetising and perfect as possible.

The close up shots are particularly technical and detailed and I can't emphasise enough how important they will be to the visual execution of this film.

Some of these shots can be shot as elements to be composited in Post production. I truly believe that it is always best to get as much material in camera.

This approach is to make sure that Nivea's NO MORE HARD WORK bottle (tube) will be able to be integrated into the film in the best possible manner and stand out.



HANDS

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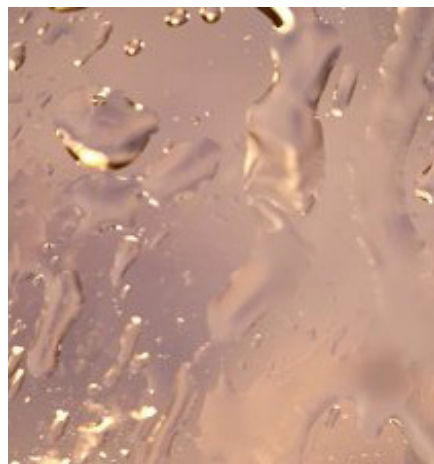
LIQUID/SKIN/EYES/MAKEUP

When it comes to shooting the shower droplets, we want to have it looking as realistic as we can. It will of course be exquisitely lit and perfectly framed, so that I pick out every intricate detail as they fall on our protagonists eyes and skin.

It will be essential to make this important sequence of the film not just beautiful but epic. It has to stand out and or inspire. It has to elevate the spectator from seeing something captured in a scientific way to perceiving it as a pure moment of beauty. There has to be a sense of inspiration as the makeup flows off the skin.

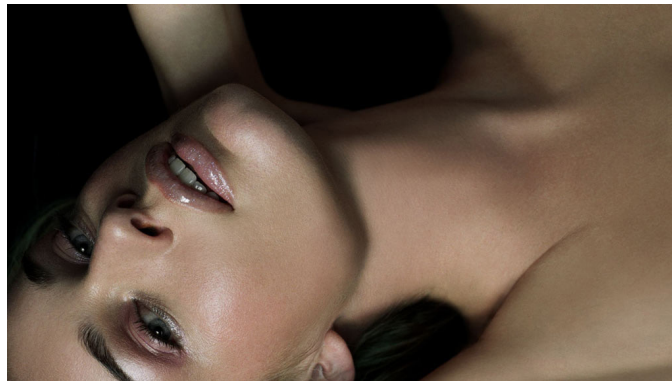
I would stress that all the footage on my reel is shot in camera. Nothing comes from post; everything - even all the liquids - is filmed for real. Take my film for Redds as an example; there's no camera trickery, no post production - what you see is what was shot on the day. So I have no problem shooting this kind of material, and with this project I will ensure that our lighting conveys that authentic look that we are after: enhanced reality under close observation.

It is also important that the makeup and mascara are tested before we shoot. So that on the day we have a very clear idea of the intensity of the water droplets from the shower that have to be applied to the make up without irritating the skin or harming/hurting the protagonist. It is also important that the water and makeup running off the face/skin has to be harmonious. It has to have a beauty quality to it, so as to stay in tune with the cosmetic elements of the film. This will also reaffirm the gentle non aggressive nature of Nivea in-shower make-up remover - NIVEA NO MORE HARD WORK.



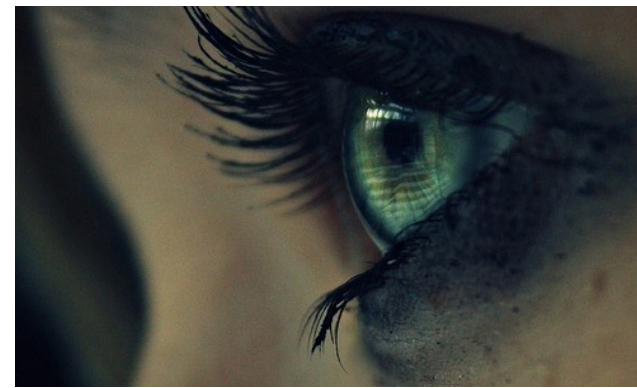
DROPLETS

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SKIN / EYES

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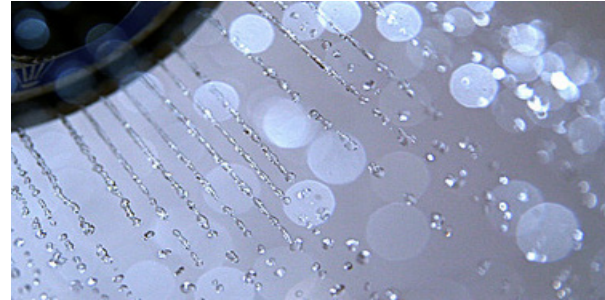
SMUDGED EYES / GIRL 1

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SKIN / SHOWER

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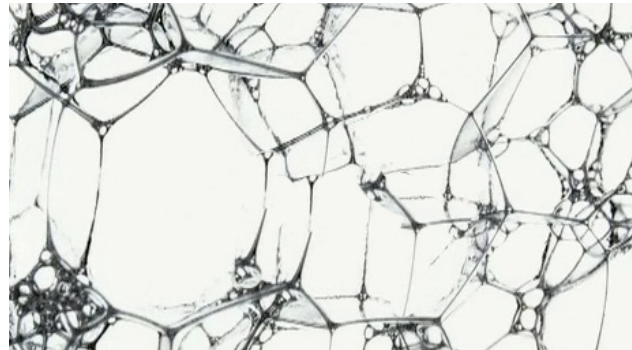
SHOWERING

FILM SCHAUMA NECTAR NUTRITION / DIRECTOR NICK VECCHI



FACE WASH / GIRL 3

FILM NIVEA NO MORE HARD WORK / DIRECTOR NICK VECCHI



PHOTOGRAPHY

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PHOTOGRAPHY

The photography in this film will be essential. This film will live or die according to how it is shot. It will require a mix of high speed and traditional speed. There should also be scope for putting cameras at challenging angles to enable the expression of the actors. It should also have a looseness all while having discipline to capture amazing shots of hair.

Different frame rates, as well as different tricks will have to be used to express the full scope of the hair as well as the lush petals and nectar that will bring cosmetic appeal to the film.

EDIT

In the edit it is important to have a lot of variety in terms of shots when creating a dynamic musical/visual sequence. This commercial must allow enough time for the key shots to reveal their beauty and emotion, so the pace of the edit will vary throughout to build moments of extreme activity to moments of relative calm.

SOUND

Sound is very important in a commercial it can lift it to the next level. I therefore think there are 2 routes that we can look into.

- 1 The music can play a unique differentiation to each vignette. Giving a clear characterization to each scene. This is a direction that can be looked into.
- 2 The other option is to have 2 different types of music for the 2 halves of the commercial. Vignettes/Beauty.

SHOTLIST

- 1 We open on a side shot - small tracking move as girl 1 walks out of the shower. She is slightly blurred because of the shower glass. Instantly she becomes totally focused. There is something running down her cheeks.
- 2 Cut to close up of girl 1. Her eyes widen expressing surprise at mascara running down her cheeks. She laughs at herself and smiles. (Please see Ref. Smudge Eyes Girl 1)
- 3 Girl 2 walks into an empty mirrored bathroom. She goes straight up to the mirror and leans in up close as if she has something in her eye.
- 4 Cut to close up. She is pulling at the caked mascara on her eyelashes.
- 5 Intercut. Macro shot of eye and eyelashes looking caked in make up.
- 6 Cut back to close up. She she sighs and roles her eyes with humour.
- 7 Cut to Girl 3. A face plunging in to water. We are looking up at a face eyes closed underwater that is rubbing soap off of it. (please see Ref: Facewash / Girl 3)
- 8 Cut to: Face lifting up covered in water and soap around the edges. Drops running down her face. She looks in the mirror to see if her face is clean with intrigue.
- 9 Cut to Girl 4 (Hero). She leans into frame casually and has a look at her face in the mirror reflection. She lift her hand to her eye.

SHOTLIST

- 10 Cut to Close up of very captivating eye. Her finger from the previous frame dust away a spot of mascara.
- 11 Cut to Looking up to the head of a shower. Droplets fall towards the viewer in slow motion. They splash into the viewer. The transparency gets wet. Like the a glass shower panel
- 12 Cut to Through a glass shower panel we discover our hero under the shower. There is steam that lift around her. She is in the initial moments of bliss.
- 13 Cut to: A hand grabs the Nivea make up remover tube while under the shower. The droplets are falling on it. The scene is slightly over cranked giving the scene just a very small touch of opulence.
- 14 Cut to: Very casually a hand squeezes some Nivea make up remover onto her other hand. Droplets like in the previous scene are just ever so heightened in reality.
- 15 Cut to an medium overhead shot of our hero hashing her face with the nivea cream she has just dosed on her hands. Her hands are running over her closed eyes as she gently massages her face.
- 16 Cut to a close up shot of our hero her hands still rubbing her face. Mascara is running down the sides of her eyes. Droplets of water are running over her face. She is smiling and seems to be loving her make up cleaning moment.
- 17 Cut to: Macro close up of her closed eye. The final touches of mascara are running off the side of her eye as the droplets of water splash over her. It is a scene that looks magical in its heightened reality. She walks forward (towards camera) out of focus through the drops of the shower.

SHOTLIST

- 18 Cut to. Close up We discover the face of our wet makeup-less hero. She looks natural, radiant and fresh in that no make up look. The shower still on in the background droplets falling and steam still rising.
- 19 Cut to. Close shot of hero walking out the shower lifting a towel to her eyes. She looks down at the towel and smiles.
- 20 Intercut of her POV. The towel in her hands has no remnants of mascara on it .
- 21 Cut to Medium Close shot She smiles to camera and throws her clean white towel to the viewer (camera). It fills the screen.
- 22 Cut to. Close up of hero running her hand down the side of her face smiling and feeling naturally radiant.
- 23 Cut to. Pack shot. The Nivea Tube is on a wet ledge in the shower (Could be the same or same style as in shot 11) Droplets are falling in the background.
- 24 NIVEA BLUE

FURTHER CONSIDERATION

I plan to shoot all of the scenes in a controlled studio environment. This has several upsides to it. First of all, we keep full control over our working environment and make sure to be able to work according to a neatly and thoroughly planned schedule and shot list.

Let me point out again how important an extensive pre-production period will be, with testing all the effects beforehand to see what works under which circumstances and how much time is needed for it. This is the only way we can know how to plan the shoot and make sure not to get stuck at any point. Of course, most importantly, it is all about getting the desired results, namely magical and impressive product shots and enticing and powerful story images.

Our shared goal is to shoot all of these scenes and create amazing effects in front of the camera, using droplets, make-up and our protagonist.

Of course, the possibility to enhance carefully selected shots with CGI is always at hand.

But we will only make use of this if necessary or desired for a certain effect. All elements will be shot in camera.

I have a lot of experience in macro photography and the production and design of flowers/petals and elements as CGI. I prefer shooting as much as possible in camera, which I believe leads to the best results, and which is reflected in my previous work.

TO FINISH

Central to this film will be the vignettes and the characterization that emanates from the different women. They are small fragments of a woman's mascara moment. They embody the frustrations of all women that need to remove their make up. It is a ritual that they all put up with on a daily basis. This new Nivea In-Shower Make-Up Remover - NO MORE HARD WORK is the light at the end of the tunnel.

Our film should feel young, modern, feminine and contemporary. With a modern sense of style and sophisticated fantasy without going over the top in glamour. It should have a timeless style. This commercial has the potential to be beautiful and amazing from macro shots of eyes, droplets and make up through to beauty shots of our protagonists and their performance. All tied together in authentic bathrooms with immaculately prepped make up effects and shower water droplets.

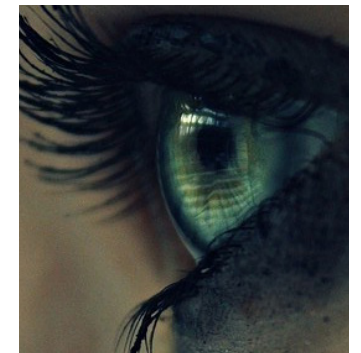
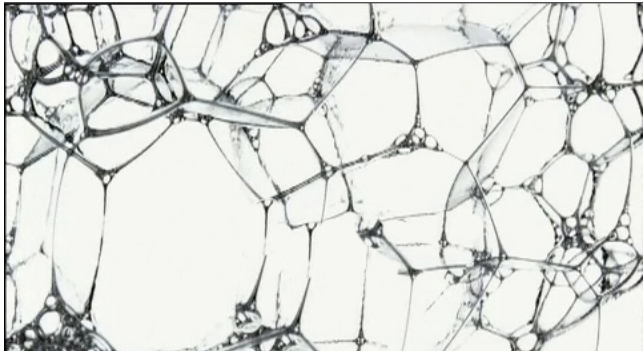
Most importantly, it will look and feel genuine because we will be shooting it for real, capturing the intricate authenticity of each detail and every wonderful performance.

With my camera picking up all these unique, observed lifestyle moments, we will create a premium-quality visual delight.

I'd be thrilled to work with you on converting this authentic script into an elegant piece of work, so please don't hesitate to get in touch with any questions you might have.

Thank you,

Nick Vecchi



MOOD

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