



# own your zone.

Treatment by **focus creeps**

COTY

friend ///

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“ In positive psychology, *flow*, also known colloquially as being **in the zone**, is the mental state of operation in which a person performing an activity is **fully immersed** in a feeling of energized focus, full involvement, and enjoyment in the process of the activity.”

# I'M IN LOVE WITH THIS BRIEF.

Thank you for sending it to me!

It's something I can really relate to - in fact it's something that everyone can relate to. **It's about the moment where you're free and totally in sync with the universe.**

Ever since the beginning of time people have been "getting into the zone". It's part of the human experience, and something which everyone has their own personal version of.

This story is about how you get into the zone, the feeling you get when you're there, and the positive impact the process has.

These fragrances are the 21st century take on communicating with one's inner self. Our films are made for a youthful, conscious generation who understand this concept deeply; we're going to speak directly to them in an evocative, vibrant visual and sonic language that will inspire them.



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approach  
approach  
approach

**THE ZONE** is something that we all have in us, but can be the hardest place to reach.

It takes persistence. The zone is where you are free; It's where your ego dissolves, and you become a true champion - whether artist or athlete. STRK and UNLSH put us in the fast lane and supercharge us in getting there.

Artists and athletes have rituals to access what is essentially a superpower that surpasses self-doubt, and comes from within. Some people meditate, keep superstitious objects around, from burning incense, to blasting music - there are so many unique ways to kick off the process of getting there.

We will represent this process and all the complex feelings in an energetic, visually rich way. We will watch our featured artists harness this power on screen, using these powerful scents to help them reach the zone.

We will do this structurally  
by focussing on these ideas,  
**split into 3 acts:**

### 1) the ritual



### 2) the zone



We will break down the sense of space, memory and sound that are capable of evoking a powerful and super-focused mental state.

### 3) the payoff



# look

and



# Feel

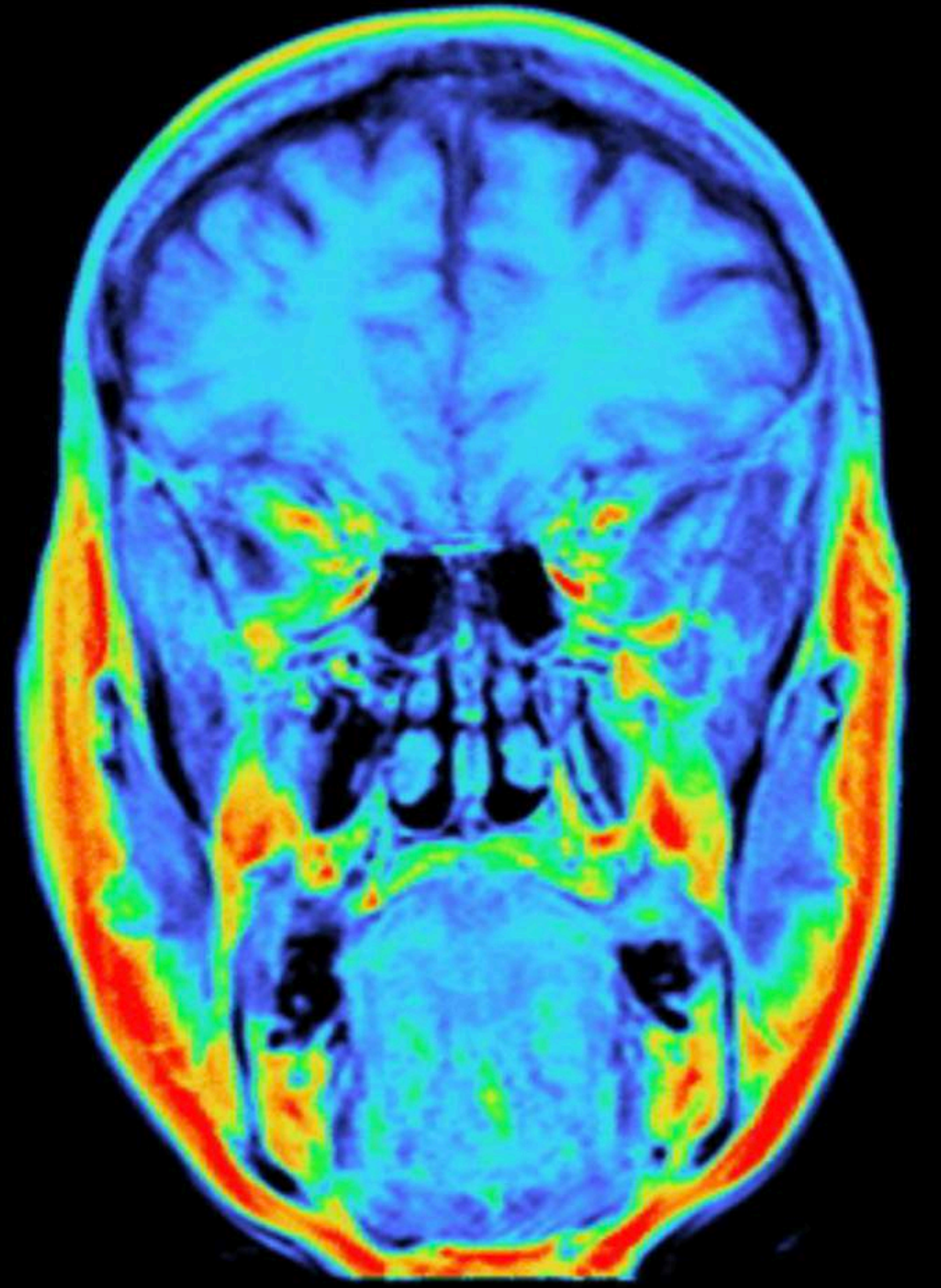
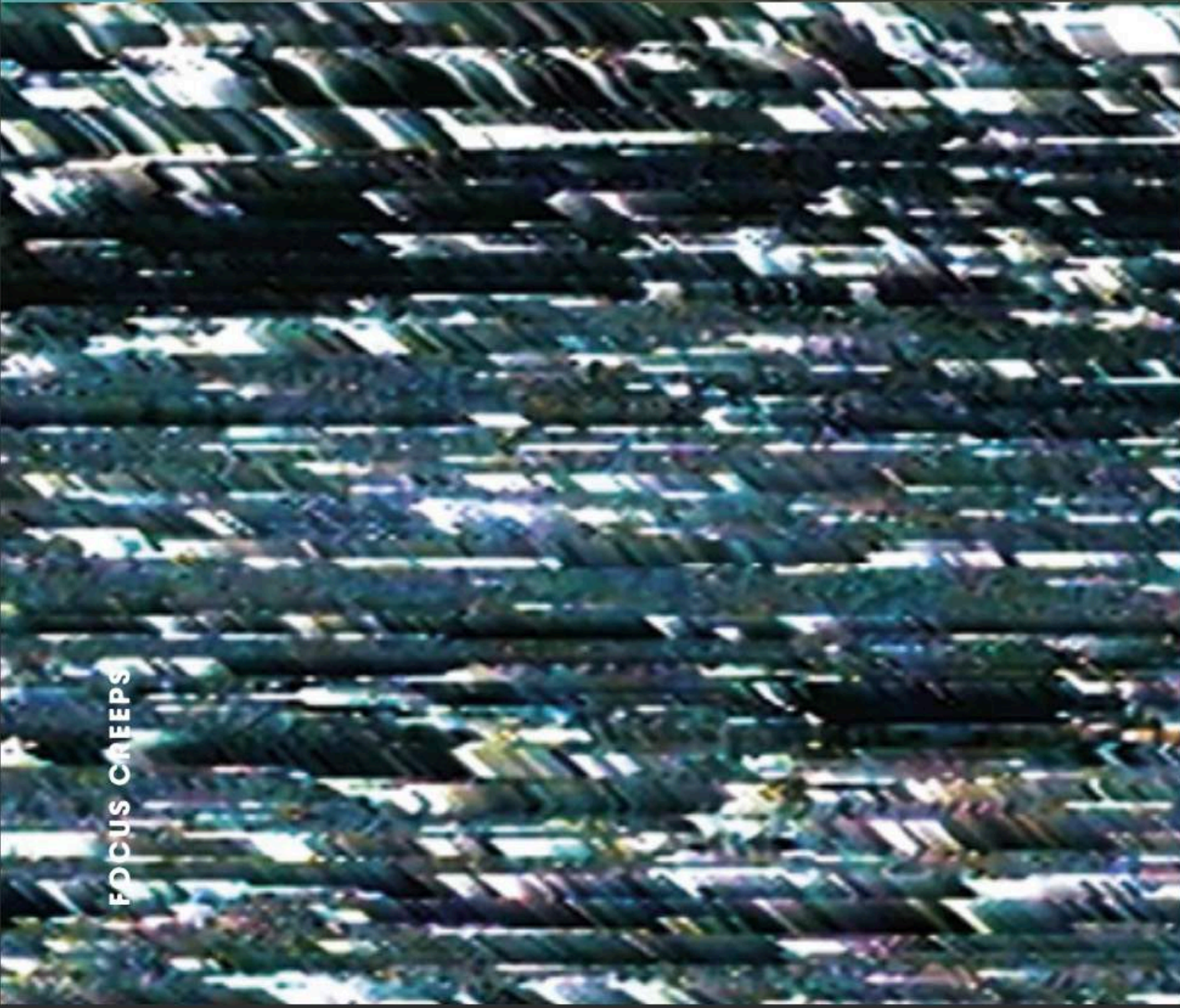


# THE LOOK OF THIS IS EVERYTHING

The background research and science of UNLSH and STRK have been proven scientifically, so it's our job to take these ideas and express them on an artistic and athletic level that's exciting and relatable.

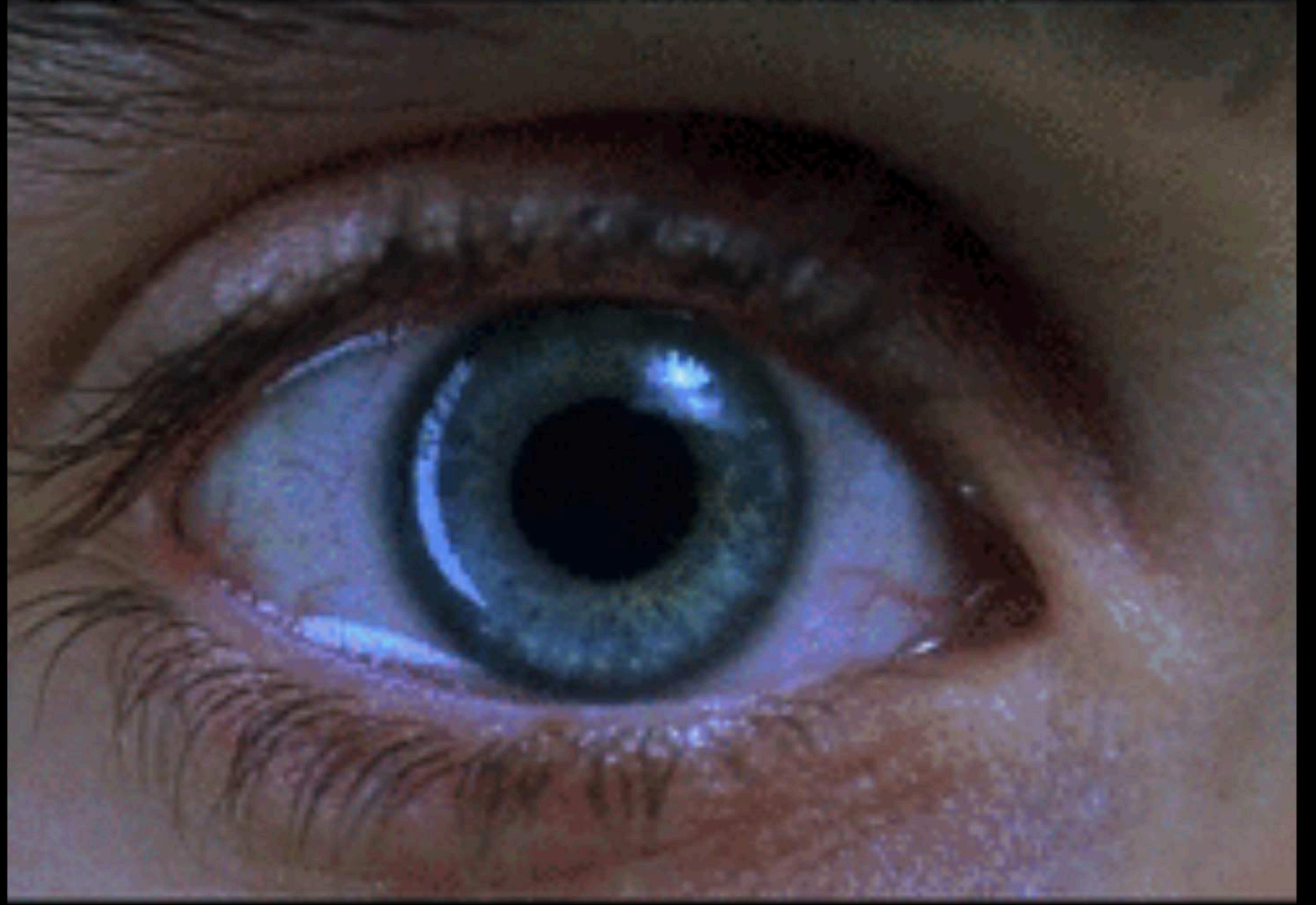
Our artist's senses awaken with a burst of each fragrance; we'll capture this in ultra slow motion. Once the burst happens, it transitions us into the 'zone moment' - split screens are introduced with multiformat camera footage and vibrant clips that illustrate the parallels between the artistic and the physical.

We will deliver this message in beautiful visual bursts; Think of moments with a duration of a GIF. For that reason I'll use split screen, short looping GIF effects and different camera formats to show simultaneous stories. Flashes of imagery will represent the breakthrough into the zone which we will return to again and again, triggered by the memory of the fragrance. A riot of imagery that builds.





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# Location



# LONDON

I think our city is extremely important to capture the spirit of the artist and athlete in their amazing urban habitat. After having put a lot of thought into this, I've decided to focus on London as our main location.

London has always set the standard for fine art and football, and every successful artist and athlete will inevitably end up there,, and share an intimate relationship with it. Our films will use London as the backdrop for both of our narratives to weave together.

For a global campaign this is exciting and after all our conversations - London just feels right; it's the centre of the world - bridging Europe and the Americas. Right now in particular, popular culture is looking towards London as it's experiencing a really cool, authentic renaissance in many things like Urban music and contemporary art. It feels epic, inspiring, with a youthful cool energy that will appeal to your demographic.



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# scriipots

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The scripts below share a **similar structure**, but *different stories*.

They focus on the idea of scent being an evocative and essential part of being in the zone.

The central idea is that there should always be ways of **bridging the worlds of art and sport**, and this **structure** will allow us to do that.

The most important thing about these scripts is that they speak about what it's like to be in the zone, and what it's like to get to that **moment** which allows you to release your **inner champion**.





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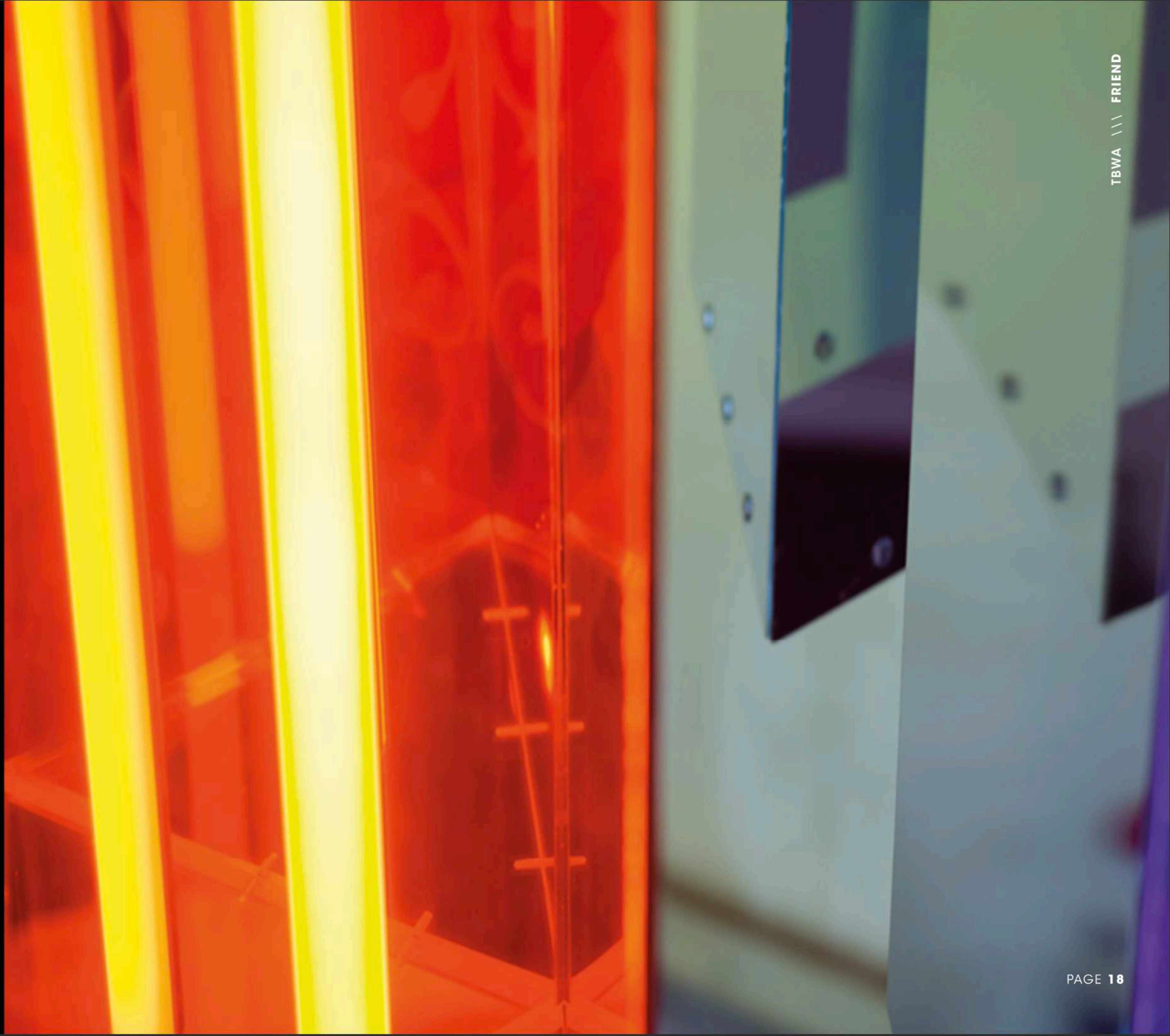
the scripts

# female / UNLSH 90”

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I am really impressed and excited by the suggestions you sent over for our main female persona. I am very inspired by conceptual art, and people like **Es Devlin** and **Liz West** are perfect representations of what make **UNLISH** as powerful as it is.

I'm excited to be able to work with a more conceptual visual artist, as her work will visually enhance our final piece. For the purpose of this script, I have used **Liz West** as the leading character.



For the **female**  
**visual artist** we  
begin with her  
*ritual* of waking  
up and getting  
**into the zone.**

We open on a macroshot of Liz West's eye, a beautiful cinematic close-up. Everything feels naturally lit, but there is darkness behind her - water from a sink hits her face. This is ACT 1 - the RITUAL.

Cut to her hand as she slides it across a kitchen counter - which we follow to reveal her space. The world she inhabits is bright and fresh, alluding to the ingredients of UNLSH. Short but calm shots moving together. We see her house - organised, stylish. Dashes of bold colour and art. She stretches across the living room floor.

The transition from ritual and into the zone is bridged by her spraying the UNLSH scent - her senses now fully awakened. At the moment she sprays, we see the mist of the scent in front of her appear in slow motion. She closes her eyes, takes a deep breath, opens her eyes and our story then splinters into two narratives (represented by two wardrobe looks, the first, is art, the second is fitness). This is ACT 2 - the ZONE.

In our first sequence, she is in London, in her Adidas running gear. It's early morning, she is alone; she runs through the winding city streets of Shoreditch and Clerkenwell as light drizzle beats down on the cobblestone streets. In dynamic, moving shots we see her running through these city spaces. Her breathing intensifies as she's running. Birds fly from the sidewalk. The music and sound builds.

We cut in montage shots of her working out in her apartment - hardcore fitness, using elements of her apartment as her gym. She performs clapping push-ups against her couch, tricep dips off a table, macro shots of her expression as she performs perfect leg raises to the ceiling.

Simultaneously, our second storyline starts, shown in energetic cuts and split screen. She starts to talk about process and 'the zone' in VO - narrating and accentuating her journey. Liz is dressed in everyday clothes - she enters into a dark gallery space, switching on a light installation.



# We continue to cut to her run in London as she passes iconic landmarks -

Waterloo Bridge and the Barbican disappearing into the background as we focus on her expressive face. She dodges some headlights, stepping up onto a curb under a bus stop. Cutback to her apartment, slo-mo shots of her doing pull-ups in the door frame. On the street, a neon light flickers - a poster within the lightbox has come loose. she stares, mesmerized, reaching her hand up, pushing the red poster back in. Cut to her adjusting a neon tube in an installation in the gallery space, which begins to glow red.

Our two stories continue to run parallel to each other, as multiple film formats bring the imagery alive. She runs through a dark alleyway (caught on CCTV), an industrial vent blowing steam into her face; she kneels down, blowing atmosphere from a smoke machine - bringing her piece of work to life; she's tired, frustrated, the wind blowing right through her - she steps back from her piece, frustrated with something.

She is recalling all the inspirational sensory experiences she encounters in life and in her fitness regiment.

ACT 3 - THE PAYOFF : Liz meets a group of friends coming out of a warehouse, they are smiling, congratulatory. She is seen running back to her flat - stepping inside, hanging up her Adidas windbreaker, turning on the light switch. Liz is now at her opening in, and turns on her installation, it's packed. She turns to smile at the crowd. She can thank the zone, and all it represents, for her achievement.

**Fade to shot of the UNLSH flacon with 'OWN YOUR ZONE' graphic and logo lockup.**

the scripts

# male / STRK 90''

The first person I thought about when writing this script was actually Stormzy; he's a truly distinctive voice in the UK, and someone I know will bring a lot of attention (in the right way) to the project overall. If we could secure him that would be fantastic. However, I loved the other options presented, especially Kojey Radical. For the purpose of this treatment, I'll be writing for Stormzy.

This story follows the same 3 act structure - the ritual, the zone, the payoff.

# For our male artist we begin with his *ritual* of waking up and getting into the zone.

The world he inhabits is warm and a slightly darker, bold palette, alluding to the ingredients of the fragrance. Short but calm shots moving together

Like with our female artist, the transition from ritual and into the zone is bridged by him spraying the STRK scent.

At the moment he sprays, we see the mist of the scent in front of him appear in slow motion. He closes his eyes, takes a deep breath, opens his eyes and there's a blank white page in his notebook. Like our female lead, it then splinters into two narratives (represented by two wardrobe looks, the first is casual, the second is fitness). VO begins here.

The first storyline finds Stormzy in his studio, beginning his writing and rehearsal process. He looks out the window, light beaming down on his face. He's in front of the blank page and starts to write. He's in the zone and his body and mind harmonize.

Simultaneously, the second storyline starts, shown in energetic cuts and split screen.

After spraying, he goes out into the world and begins his own training - running, dribbling a football to himself on a concrete pitch. This is his home - this is London.

While he is writing, he is recalling all the inspirational sensory experiences he encounters while training and playing football, and in the rumble of his city. Cut to night : he meets friends outside a busy venue. Cut back to day - he fistbumps his friends on the concrete pitch, a match begins.

In a moving slow motion shot, he charges at a friend and makes eye contact. We hit this idea home with flash frames of his nervous system and mind lighting up with MRI scans, thermal imagery and rough 2D animation overlay. V/O continues, words that gradually form a descriptive, evocative idea about getting into the zone.







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**Stormzy walks  
through South Lon-  
don, recording his  
words into his mo-  
bile phone. Rhym-  
ing, lyricising.**

He leans against the side of a corner store and writes in his notepad while timelapse of passers by are a blur all around him - he draws inspiration from the sights, sounds and smells all around him. . Cut back to the game, he runs through the opposing team's defense in a series of moves. He's in the zone as he kicks the ball through his opponent's legs - cut to him in a moment of accapella / freestyle which grows in intensity as his crew gather around him. Cut to night inside the venue, where people are hyping him up before a show - he is saying the same words there.

At the end of rapid cuts, we see a shot of him ready to take a penalty - and he pauses. The camera crash zooms into a closeup. His eyes are closed. Eveything is silent. He breathes. There is a moment of stillness and quiet.

He opens his eyes. He is standing in front of an audience, performing to a crowd at an Adidas x Coty sponsored event who are going wild. He looks confident, formidable. Super charismatic. He's owning his zone.

**Fade to shot of the STRK flacon  
with 'OWN YOUR ZONE' graphic  
and logo lockup.**



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**art** *direction*

The **colors** should be **vibrant** and *alive*, and relate to the scent notes in each fragrance.

**UNLSH** is bright and fresh. **STRK** is darker and warmer. The look of the interior locations will be crisp, but with a sense of detail that makes them real.

Mise-en-scene will be on point - everything we see in the frame should have a sense of tone and color which come together to make the imagery arresting and almost hyper-real. A sense of structure, and an effortless sense of style. When we're outside, we have opportunities to use interesting objects and spaces combined with carefully selected styling to kick the vibrancy up a notch. The two worlds will be tonally complementary, allowing us to combine them for our TVC.

Our art direction and production design team will be crucial in creating these worlds, and collaborating with them will be fun!





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CINEMATOGRAPHY  
**CINEMATOGRAPHY**  
CINEMATOGRAPHY

**Framing this in clever ways, and moving the camera to create a sense of dynamism will add extra layers of visual interest and energy.**

A crash zoom, a camera moving with pace. Rotating... we want a DP with an edge, someone who knows how to capture moments as they happen as well as perfectly craft a shot when we need it. A master of light and motion.

I've worked a ton with **Frank Mobilio**, **Mike Regan** and **Stuart Bentley** - they'd all do an amazing job on this. Each of them are capable of capturing immediacy, as well as carefully planning technical shots.





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**We'll weave seamlessly between our different film formats - unique and gripping to watch**

## • tvc edit

The way we shoot will utilize a lot of 4x3 framing on 16mm film, standard def video, and our main A camera: an Alexa 4x3, allowing us to crop to different aspect ratios for different purposes without sacrificing resolution. We can use the selection of imagery that we gather in the shooting process to create energetic teasers and mini edits, as well as tons of cool social content.

We'll weave seamlessly between our different film formats, making everything feel epic and artistic - gripping to watch. Every shot is part of the story as long as it sticks from point A, the ritual, to point B, the zone, and beyond.

I love working with [Nick Gilberg](#), and I think he would be great for this project. However, I'm also a huge fan of using [Cut + Run](#) in London, who have an amazing roster of editors. We can collaborate on making these decisions together.

## • social content

I plan to capture these scripts in a modular fashion; There can be infinite variations of edits and the way that I shoot is to encourage that. To find seeds of stories and capture coverage that we can unpack in the edit for social and cutdowns, to provide as much content as possible.

Because stories aren't experienced in a traditional linear narrative anymore by the youth, I don't want to tell our story that way. I've created rules that allow our story to bleed into a social media story but then plants a seed of backstory to our subject's story in the main broadcast edit. I'd love to promote a show for both artists that is initiated by their social media accounts but then links to Adidas' social media account for them to gain access or tickets to the show. I would suggest creating a lo-fi and cool live stream of the show that we can include in our edit later as well with the raw footage we capture.



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# the product

# The flacon should be integrated in a natural way within each film.

The shape of the bottle will be visible, but subtle. When we see the mist, it should be fine and crisp and bring back a memory of the experience of seeing and smelling a fragrance yourself.

When we see the product at the end of the film, we will light it in a premium and beautiful way. This is a fragrance film, so there should be incredible attention to detail here - we will make sure we nail these shots as much as any other and make them beautiful

My plan is to shoot the packshots two way: Firstly, in the artist's homes using natural light, backlit by sunlight. Traditional, effective - they'll look great.

For my next approach, I will capture still images of the products and animate them in a GIF style so that we can flash frame more graphical frames of the product in a constant inspirational reminder of how the fragrance is interlinking all of the simultaneous stories and imagery. For the still image approach, think of an animated sticker in Snapchat or Instagram stories. I will cut out the product and create effects so that it can strobe and create analog trails with my video synth that I will bring.



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**casting**

The kind of people we're going to be working with are talented, passionate, uniquely good looking, performative, animated, colorful, and charismatic.

**I think the deciding factor will be who we cast.** I love the selection you've come back with from Des Hamilton in London, and I've used them herein as examples. I am equally excited to be fluid, and continue this process collaboratively in order to find the perfect cast for our films.

**We have lots of options, there's so many amazing young creative people right now!** I am 100% flexible and have designed these ideas to accommodate the right people.



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# PERFORMANCES

How do I plan to connect with the artists and collaborate with them? Find out how they talk. Not all visual artists are perfect poets, not all poets are perfect performers. We want to find out how they talk, what they sound like, how articulate they are. We will find people that grab your attention and don't let go. They tell a story and have you captivated. Their words should have a rhythm and sense of unpretentiousness about them.

I started out in film by documenting artists and bands. I spent time documenting Vic Mensa for Fader and many summers before that on a rock and roll festival tour making a film, and even had the chance to speak to artists about makeup - the point being that I can connect with artists and understand their creativity.

**Art is a big deal**, and we can enthuse with them about it. We can inspire them in conversation, and use audio recordings to decide who has everything we're looking for. What could be more exciting for a visual artist or an artist focused on words than to propose a collaboration that hinges on a crucial sense, like smell, and its role in getting into the zone? How do they use their senses and heighten them in a process? What's cooler than being approached with a proposition to explore personal rituals they've developed to get into the zone and be at their most creative and focussed?

What's their approach?



## CASTING: EXTRAS

I'd like to put a lot of attention on including extras. It's important to me to not only represent individuals properly but the scenes within youth culture as well. A stylised authenticity.

Once we cast our heroes, I like to encourage them to bring in friends. Having a genuine group of friends together can bring a lot of priceless production value. True emotions unfurl and candid smiles are abundant. Once we are all comfortable with each other I like to have a grab bag of cameras, analog and digital and hand them cameras to run off away from the production and client and capture some of their own experiences.

I'd like to cast four extras per main talent so eight featured extras total. I will ask for head shots of their closest friends and cast from them in addition to their suggestion of who will bring our hero to life and feel comfortable yet animated.

What makes this project stand out is these are real artists, not just a bunch of hired models looking cool. It's our job to capture the authenticity, the connections between these exceptional people and their friends who inspire them.



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**wardrobe ///**

**/// styling**

We will pick a palette of **colors** and **silhouettes** from the current collections, capsules and archives to give a good spread of incidental **Adidas** branding.

Not too much - there should be a balance between fitness and casual. Suit pants and a t-shirt for our poet? Painters overalls and a sweater for our artist? The most important thing is getting the balance right, so that what we see on screen feels like a believable but stylised world.

We'll work with a stylist who has a graphic and eclectic approach, someone who can blend the fitness world with the casual/work world in a way that works authentically.



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MUSIC

SOUND DESIGN

FOCUS CREEPS

MUSIC

SOUND DESIGN

TBWA // FRIEND

# The music and sound should be as sensory and inspiring as the visuals.

When you hear the soundtrack, it should have a deep and resonating feel that pulses with the beat of the edit.

The score should feel textural spacious enough to let sound design breath in between the gaps of the composition. The sound of breathing, the sound of the perfume mist. At first the score should feel integrated with the senses with an organic dissonance. The story is about scent therefore the visuals and sound design should do the heavy lifting to narrate the experience.

Here's an ad that plays with this idea for sound, but I feel we could push it so much further:

[WATCH HERE](#)

I made you this 8 track inspirational playlist. There is a good selection of sounds that really made me feel something because of the way they use simple notes:

[LISTEN HERE](#)



COTY

**thank you!**  
**thank you!**  
**thank you!**