

STRICTLY CONFIDENTIAL

Igor Zimmermann
H&M Divided — BlackPink;
(25.Mar.2021)

— Campaign Treatment





— *Introduction.*

Introduction,

Thank you for yet another exciting and deeply insightful brief. It's been a pleasure taking part of these sparkling creative ideas and the sharp, layered, insightful strategy which it rests on.

It's a very endearing and humanistic approach to creating content.

Our campaign is a celebratory collage of a Gen Z person and contemporary means of self-expression.

I have read through Dazed Groups "The Era Of Monomass" which does a brilliant job of dissecting the mechanisms of today's youth culture — and how to engage with it in a meaningful way.

Your concept is a brilliant angle for a world where hyper-individualism and mainstream trends coexist in peace.

Focusing on a single character expressing her fluid identity in a space where online and IRL intersect is ripe with creative possibilities for a standout campaign.

It's a simple concept rich with possibilities to make nimble leaps between moments covering a range of feelings such as tender, funny, challenging, silly, a fantasy, poetic or simply beyond words. The sum of it which adds up to a varied portrait of our protagonist — with lots of candy for our senses!

Many lifestyle campaigns aimed at our audience fail to connect because they feel performative. They use outdated visual language and the Gen Z cast is tasked with acting out stereotypical and reductive behavior. It feels insincere and lacks surprise! Using glossy production techniques has its time and place but does indeed not feel relevant to our idea.

The difference between observing yourself and being observed through a commercial lens is crucial to our film. So is nuance. She will not come across as an influencer doing a fashion promo with her iPhone. I want it to feel like our lead talent is recording herself, looking at the world around her, playing with filters and exploring her identity for her own sake.

I see "self-expression" as our core theme. AR-filters, make-up, hair styles and selfies are all different means to it and of equal interest for our film.

Our film will stay true to how Gen Z behaves and play with expressing emotions. Maybe putting on an emo sad filter when you are happy or just bored or flipping the finger to contrast a cute filter. They are astutely aware that social media is not a true representation of someones life and are having fun with it.

Our campaign has an in-the-moment feel which we can create by adding random details and contexts or showing her on the go to make it seem like she shot something fun and random while busy with life.

I must say that every element in the brief is incredibly strong and inspiring in its own right. I love all the moving parts, and am very excited about how they can elevate each other and the collection to even greater heights when we bring them together. My approach is designed to be organic and dynamic without one element overpowering anything else. Our campaign will be a fun front-of-shop for those first time customers we hope to reach.

Lets strive to deliver a yes to the following questions:

Is it authentic and... do you ♥ it?

Content Brief,

Content Brief,

Stills and moving content featuring a Gen Z wearing the H&M ♥ Blackpink collection featuring actual AR filters.

BRANDING LAYER (PAID)

1x 15 sec film

1x 6 sec film

PRODUCT STORIES (PAID and PR)

1x 15 sec film

1x 6 sec film

ORGANIC

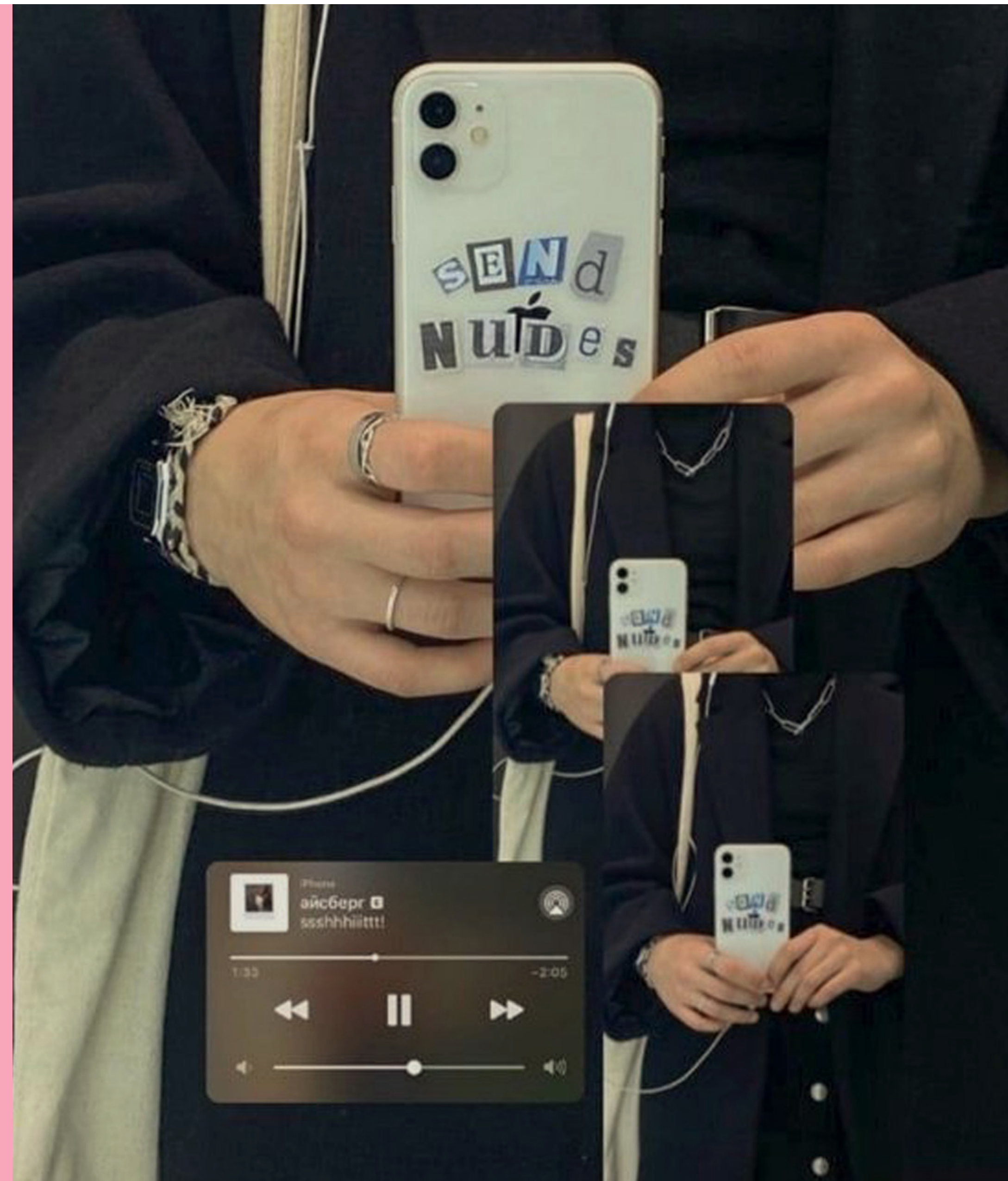
1 x IG Story

1 x In-feed

1 x In-feed/ IG Story

STILLS

8 x Screen Grabs from film



Specificity,

Specificity,

Our campaign will be tightly curated to speak with a distinct voice. "Authentic" and "elevated" are important lead words. Elevated in the sense that we make the most interesting choices at every point and take the most subtle details into account for things to ring true. I want us to not only be inspired by youth culture but add something to it by taking part of the conversation.

"Typical" does not engage — lets be extraordinary!



Story,

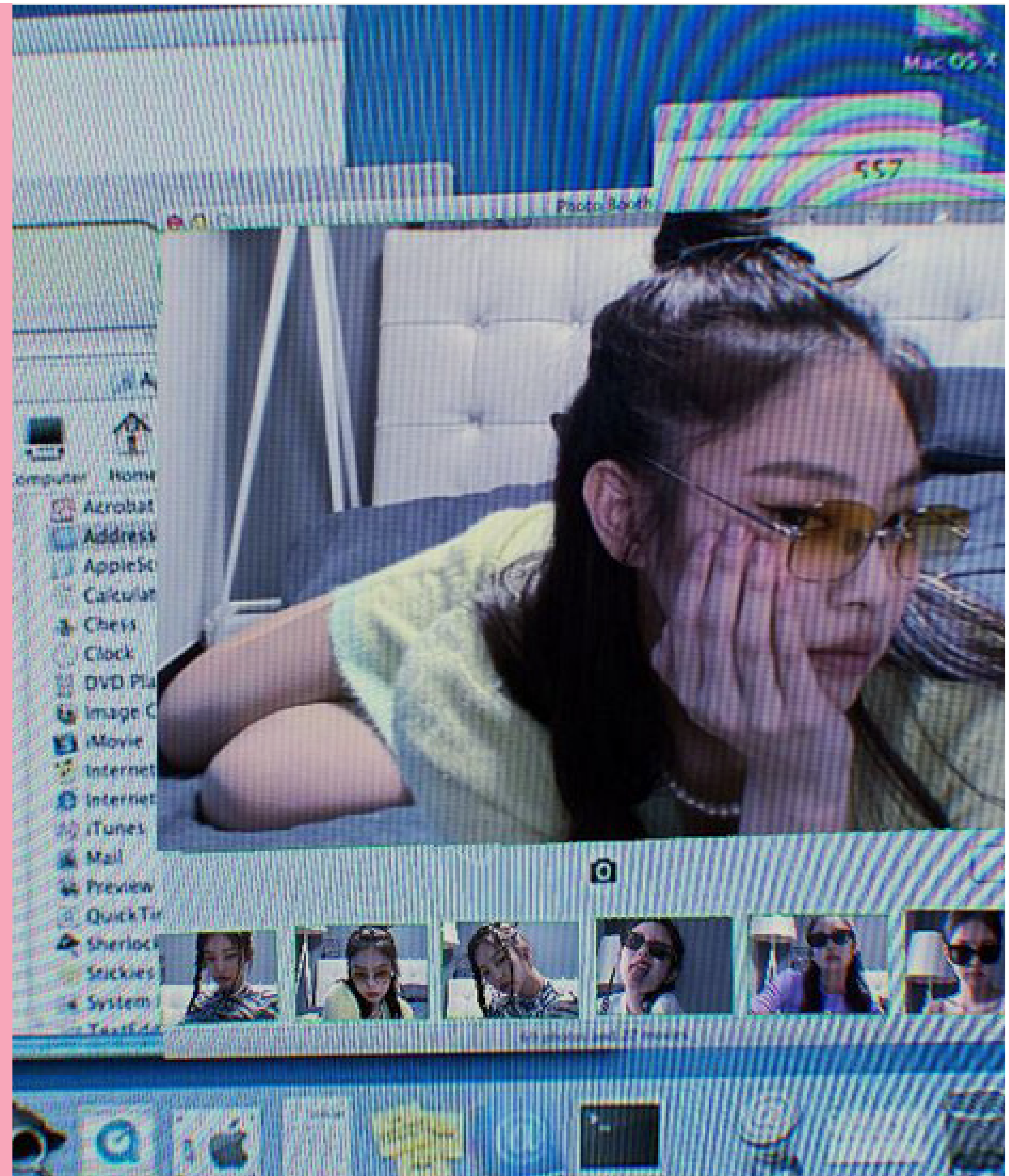
Story,

Our campaign features footage of a young female in Seoul taking selfies, playing with filters and exploring different expression as she wears the collection.

The main film "Inspirational Story" is a mixed media collage made up of footage from our protagonists camera roll.

Our point of view is consistent in its self shot perspective and so is her performance. She will behave as you do in these situations.

The other deliverables will expand upon scenes and aesthetics from the main film.





Casting,

Casting,

The character we portray in our film is a creative mind comfortable with expressing herself beyond the norm. There is always a driving impulse when she shares something on social media — be it a mood or a weird thing she saw. Her feed is in a state of constant evolution which each post different than the next. Our scenes will be a collection of these varied moments. Unlike an influencer of bygone days constantly picking up the phone almost like reflex to perform the same kind of content over and over.

She loves Blackpink. Like most of Gen Z her taste in music is varied and other favorite artists are as likely to sound completely different than being another group from Korea.

What makes Blackpink unique is the way that they are able to transcend and dismantle the label of K-Pop. They are currently the most popular girl group in the world.

Which is to say that their fans are not a homogenous group. It's not music which inspires a tribe. Their dance and music is bringing their fans together with an encouragement to be yourself — your many true selfs.

Our lead talent will be a young woman in Seoul. As for personality I'm open for anyone who is genuine and has a unique presence fitting the description I've outlined.

As we search for the perfect cast to embody this character there are some solid requirements which are crucial for our shoot. How our talent is in everyday life and privately won't be enough, since the shoot and what we will ask from her is a very special kind of situation. We are not making a documentary. To nail the performance she needs to be able to take direction and engage with our creative concepts, without it diminishing her sense of agency and what makes her special.

Us not being able to shoot the AR filters, but capturing behavior as if we could is also something I keep in the back of my mind.

She should be comfortable filming herself, posing and taking selfies — this behavior must be baked into who she is. As she will be doing most of the shooting — I'm looking for someone with a sensibility and knack for the taking the kind of videos our project requires.

The styling we aim for is very ambitious. For us to be able to create eye popping imagery with an authentic attitude we need to find someone who carries it effortlessly. Too much of a make-over will be an uphill struggle instead of a fun collaboration. The way I see it she is the one making the filters cool rather than the other way around. My dream cast is someone who herself is creating the kind of content we are referencing and is ready to play along with us. It's a rare persona. I was able to spot one such potential individual while researching this treatment — which we can use as a casting reference and invite to a casting session.



— Hyoxxi Lee

©HYOXXI





Cinematography,

Cinematography,

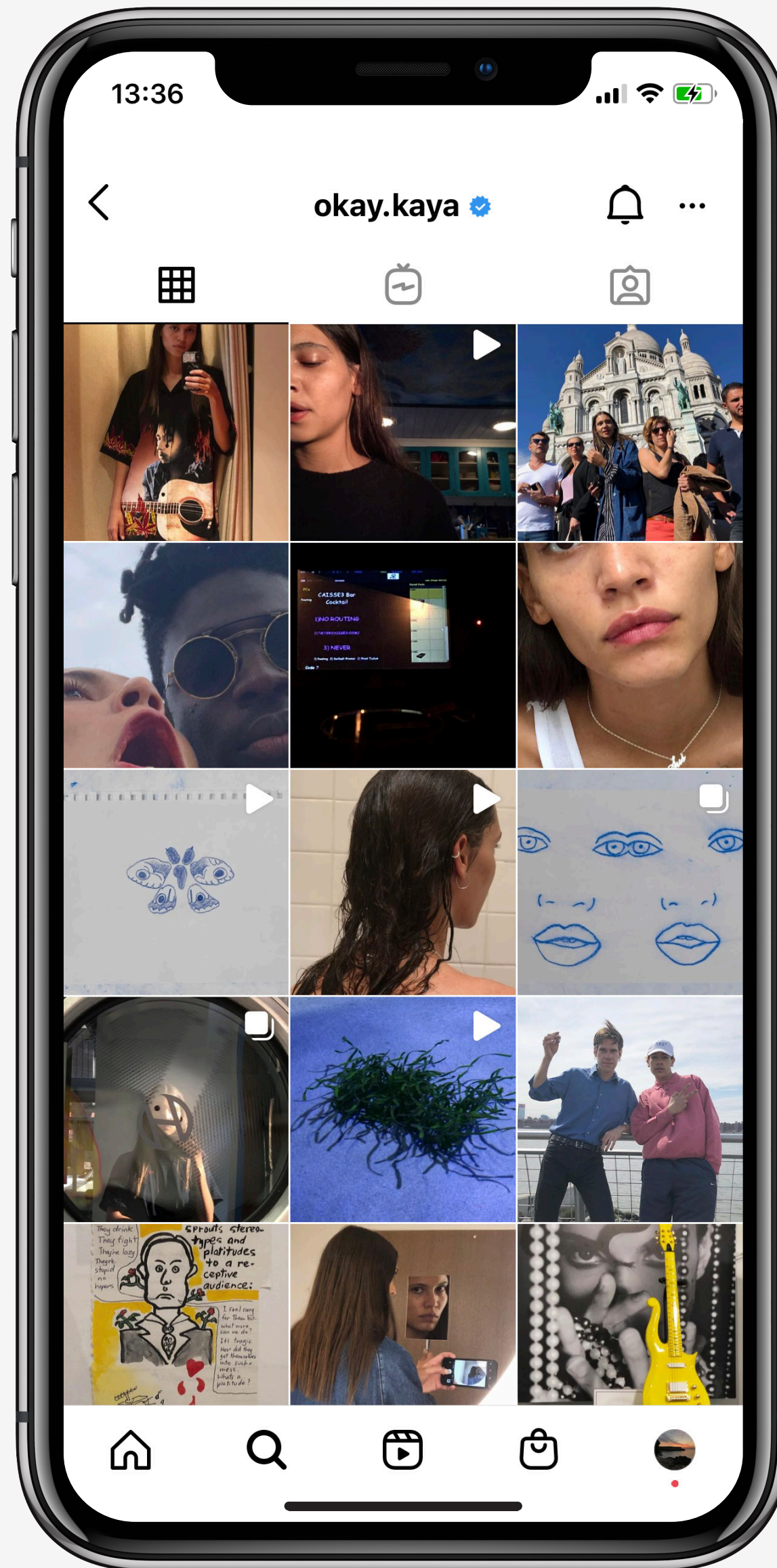
I love instagram. Just like the trope of ”diamonds forming under pressure” — creativity thrives on limitations. Inspiring iPhone aesthetics which are platform native have sprung out of these DIY conditions. A new visual language by ”non-professionals” with a knack for elevating how they see themselves and their surroundings. It is genuine, but fucking with the notion grey zones of what’s authentic is also part of the allure. The iPhone aesthetics of our campaign will tap right into this sensibility.

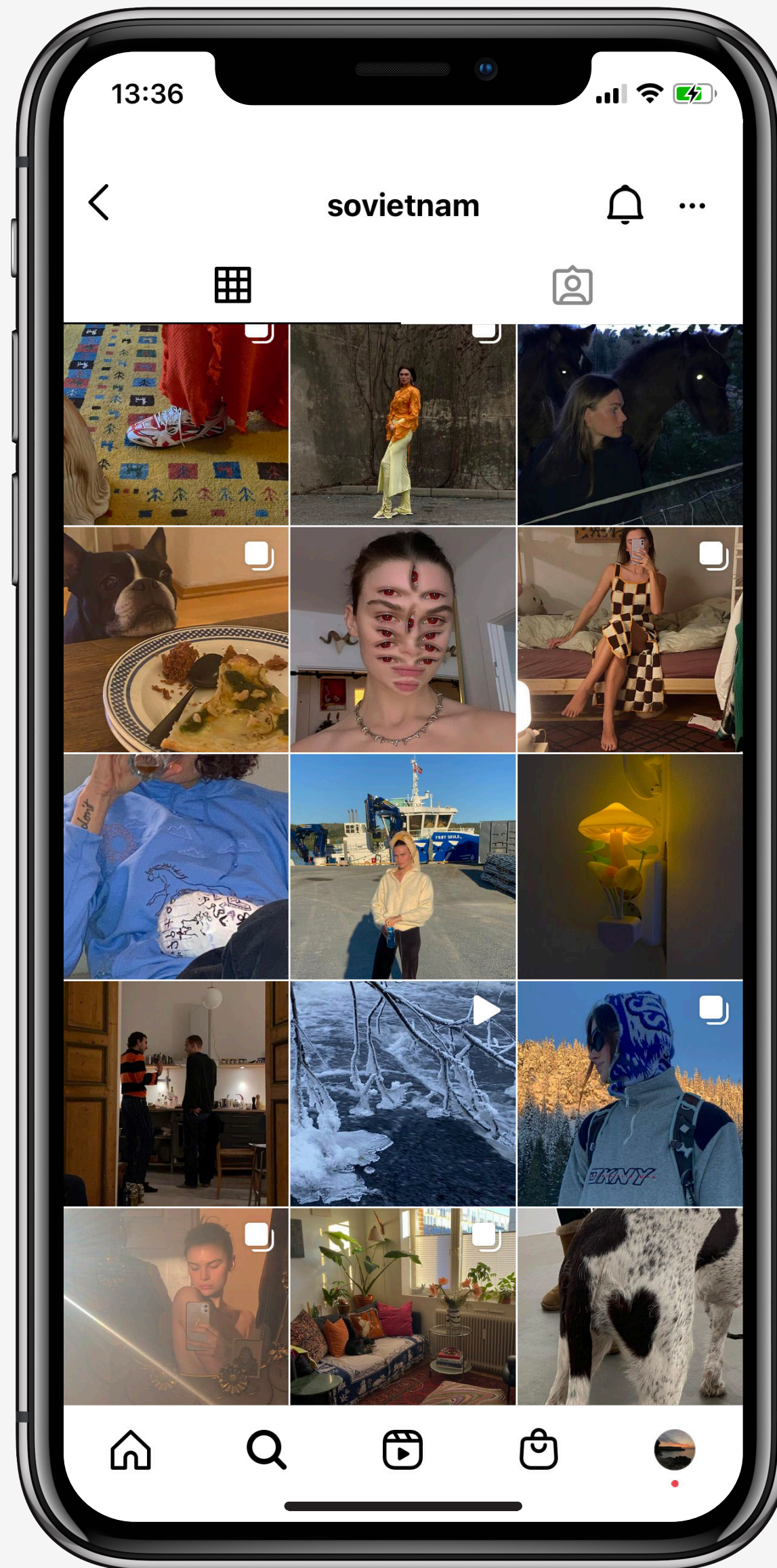
EXAMPLES:

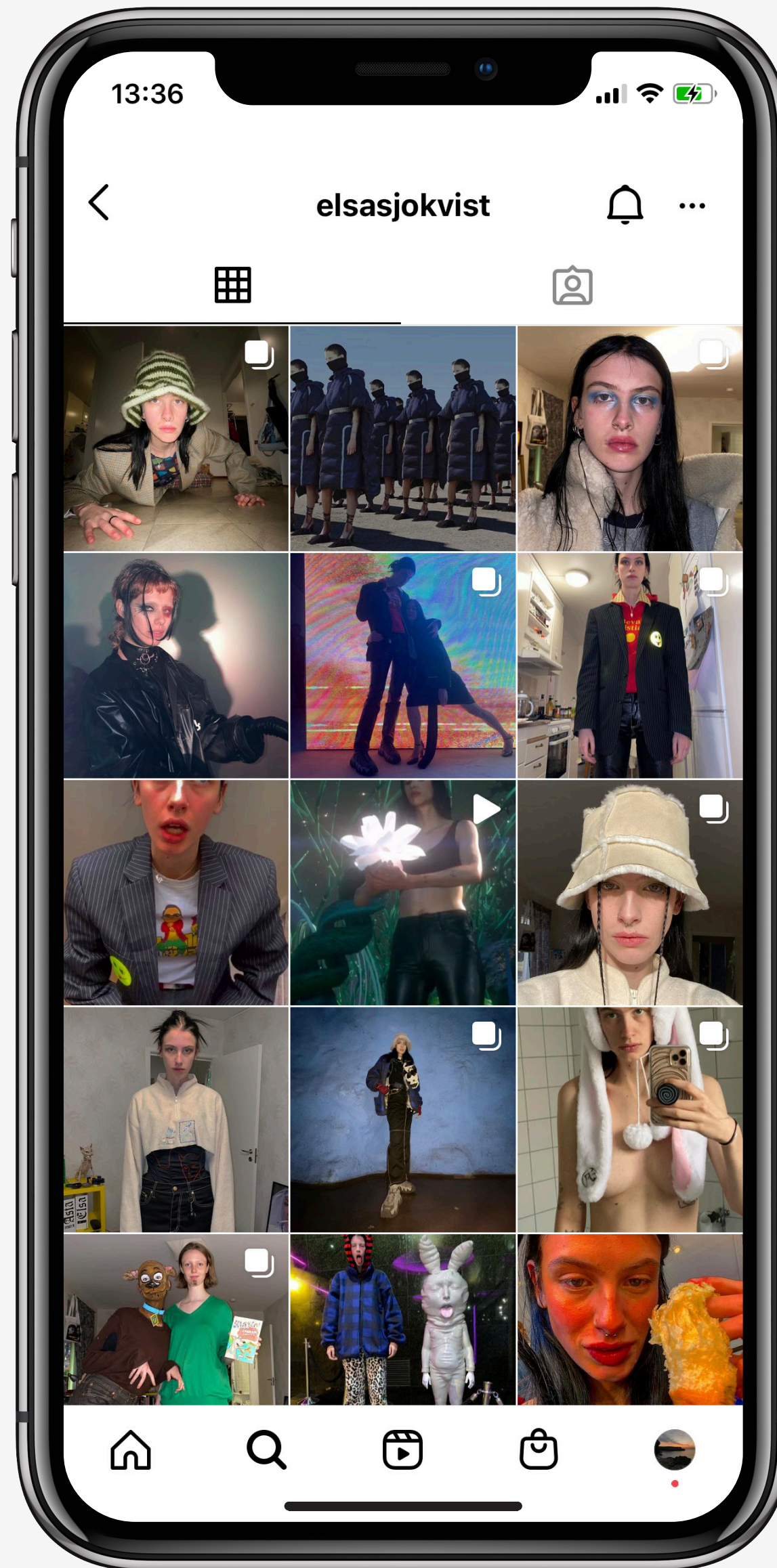
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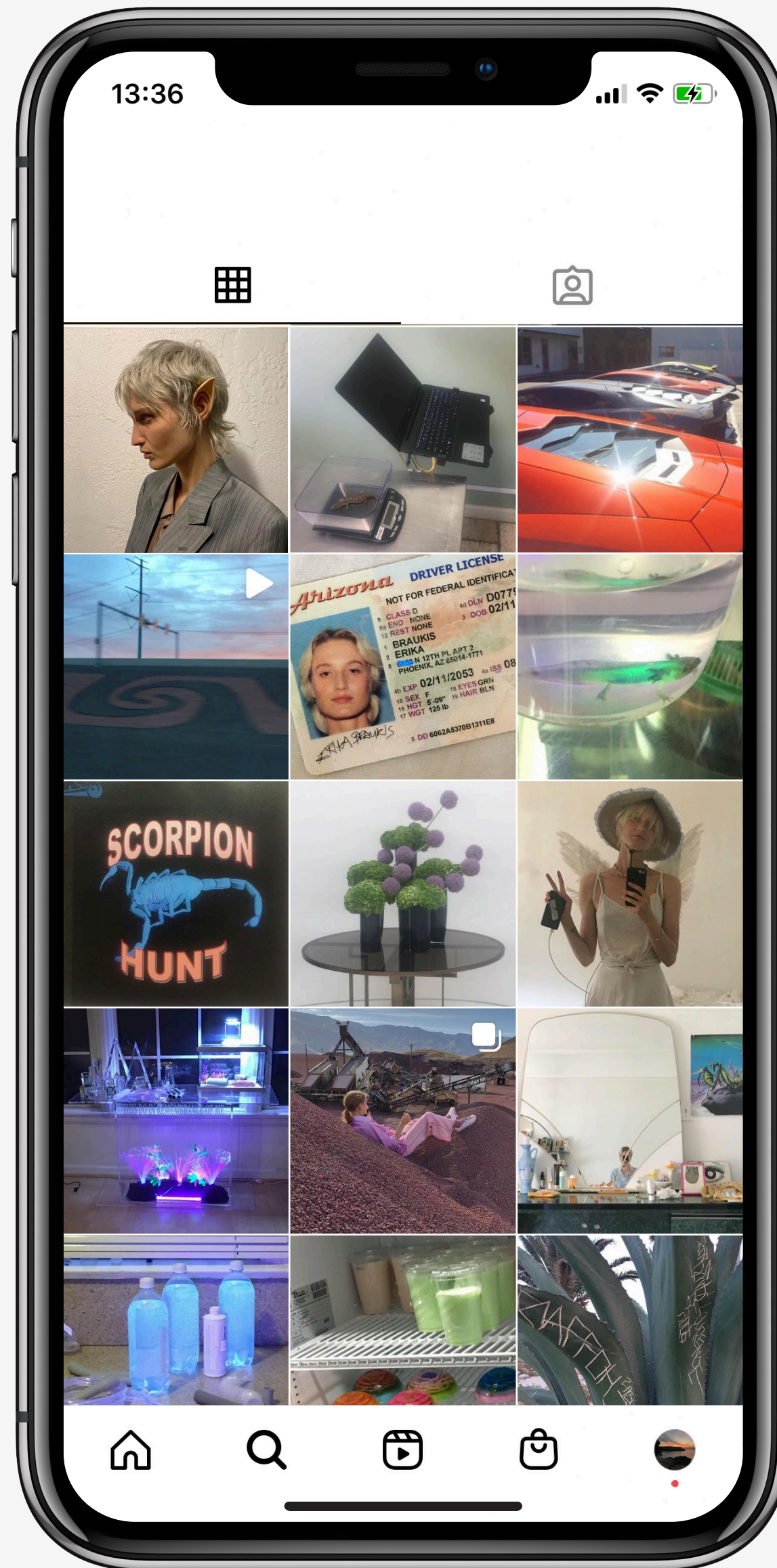
<https://www.instagram.com/okaykaya>

<https://www.instagram.com/elsasjokvist>









Hair & Make-up, AR filters, and photographing yourself through distorted mirrors all seems connected and sprung from the same place. With everything else going on in terms of performance and visual flourishes I don't feel like we need the added layer of mixing too many different cameras and should stick to the concept of the camera roll. I'd rather change up what's in front of the lens. That said, we can play around with iPhone accessories such as a fisheye lense, or a 360 camera operated by your smartphone and as it allows you to transfer footage to your camera roll. I love the idea of filming your laptop with the Photo Booth window open so lets definitely do that.

In practical terms we will shoot handheld or on a tripod using an iPhone and a 360 camera for specific purposes. We stick to a self-shot perspective. Our shots will be selfies using both the front and back lens (reflections),

self-staged setups (tripod) or a POV. The art of it all lies in the framing, zooming, movement, and action in front of the camera.

Instead of using an iPhone as a cheap way of recreating traditional imagery I want to focus on what makes it distinct and embrace its imperfections. Like the way the image quality breaks apart when you begin zoom in a lot.

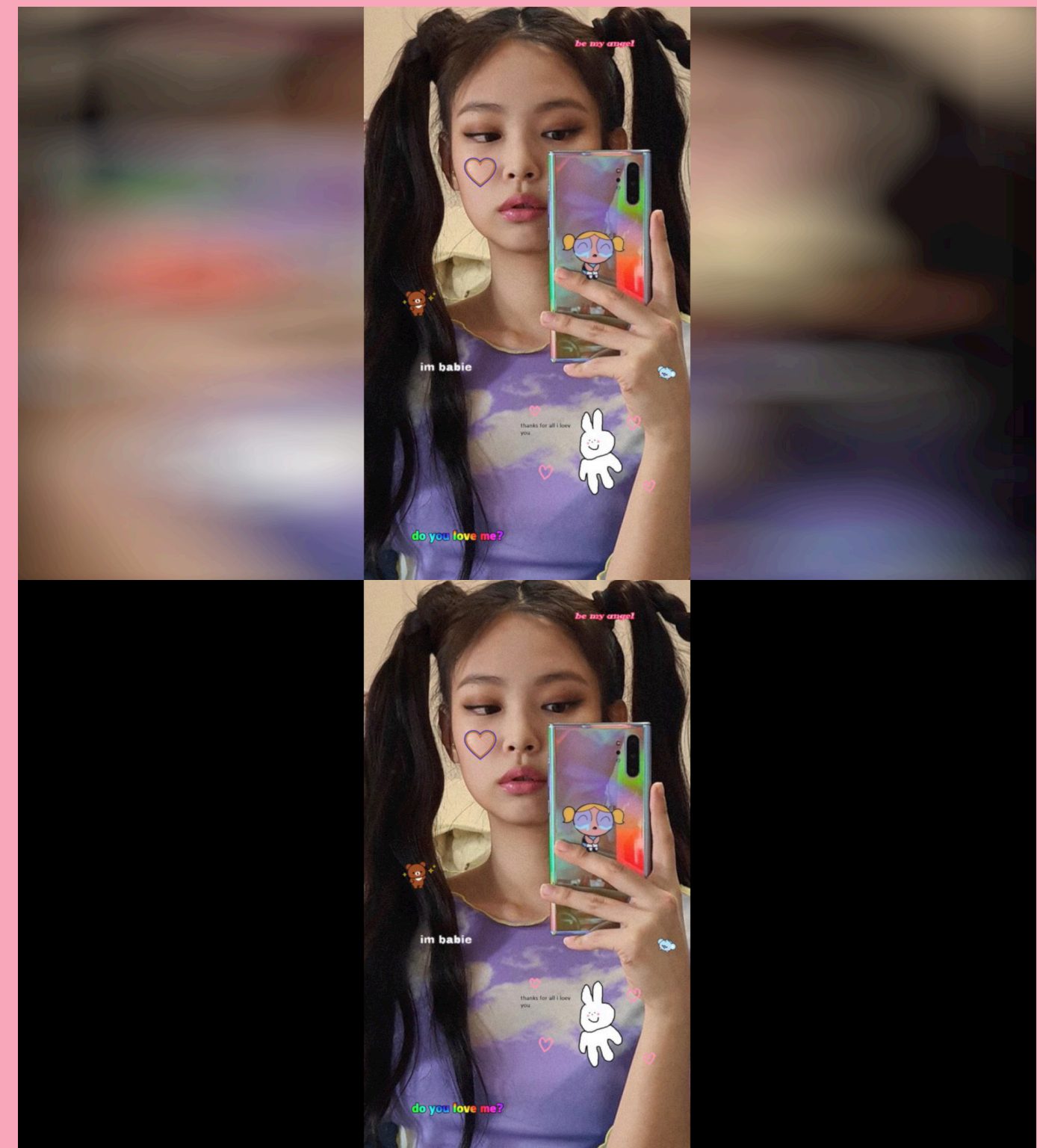
With a naturalistic approach limited to available or source lights, time and place is what makes the image. Which is why we will do a light study on all locations before the shoot to make sure we capture moments which would make someone carrying a smartphone at all times stop in their tracks to record something.

All the filter apps we reference are vertical, and since we will see how our talent holds her phone in a good bulk of the campaign I would ask us to commit to a 9:16 shooting format. Cropping a landscape picture within this frame won't look great. For the 16:9 version I would add black bars on the sides, or blur the background as is common in the kind of user generated content we are referencing. I think both options are a really cool way to reinforce the authenticity of our iphone narrative!

Youtube has supports for vertical videos by playing them fullscreen on smartphones and automatically adding bars on the sides for desktop users. Going vertical instead of landscape is also an option.

Travis Scott Music Video:

<https://www.youtube.com/watch?v=xZCzGHq6SZ8>



Shoot,

Shoot,

Our shoot will be completely controlled and all scenes pre-planned. The talent we cast is chosen to represent a Gen Z character as she outlined in the brief and my treatment. Our idea of compressing the most standout moments of an imagined camera roll has to be completely staged for practical reasons — as we don't have the luxury of letting her film herself for the extended period of time needed to strike gold in real life. In this sense our lead she is an actor, gracing our ideas with her personality. We will have a crew and be able to direct and follow along on a livestream. In short, the film is carefully planned to not feel constructed.

AR Filters,

AR Filters,

AR (Augmented Reality) filters are an interactive graphic layer superimposed on top of your live video on your smartphone. The way AR filters become enmeshed with the fabric of reality is through tracking. At this current stage there are three main ways of tracking.

FACIAL TRACKING

Tracks the geometry of a person's face.

PLANAR TRACKING

Allows the user to place an object within the real world.

BACKGROUND SEGMENTATION

Separate someone from their background. Limited to "from the chest up".

H&M ♥ BLACKPINK — DIRECTORS TREATMENT

FACIAL TRACKING

Tracks the geometry of a persons face.



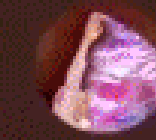
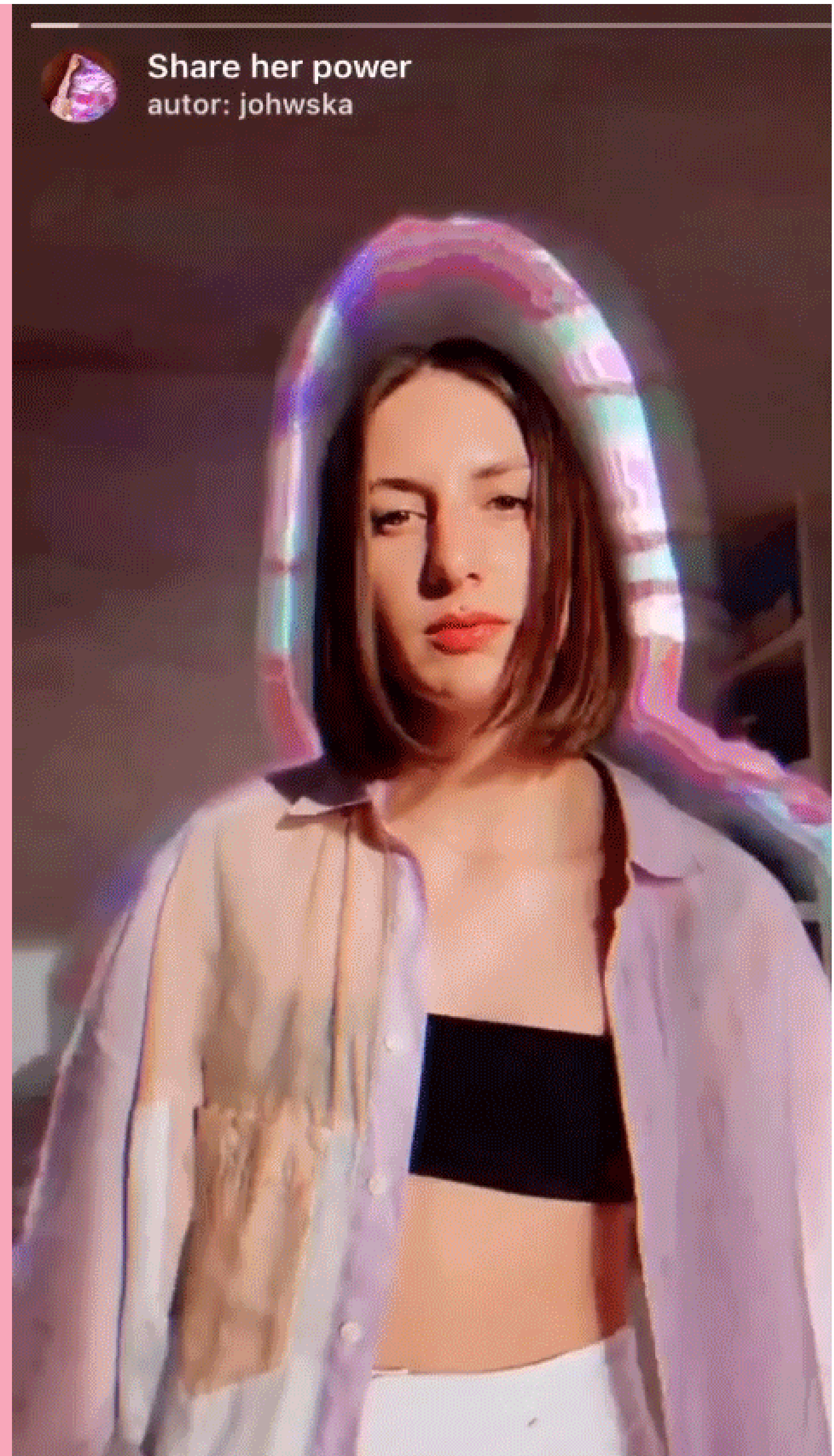
PLANAR TRACKING

Allows the user to place an object within the real world.



BACKGROUND SEGMENTATION

Separate someone from there background. Limited to
”from the chest up”.

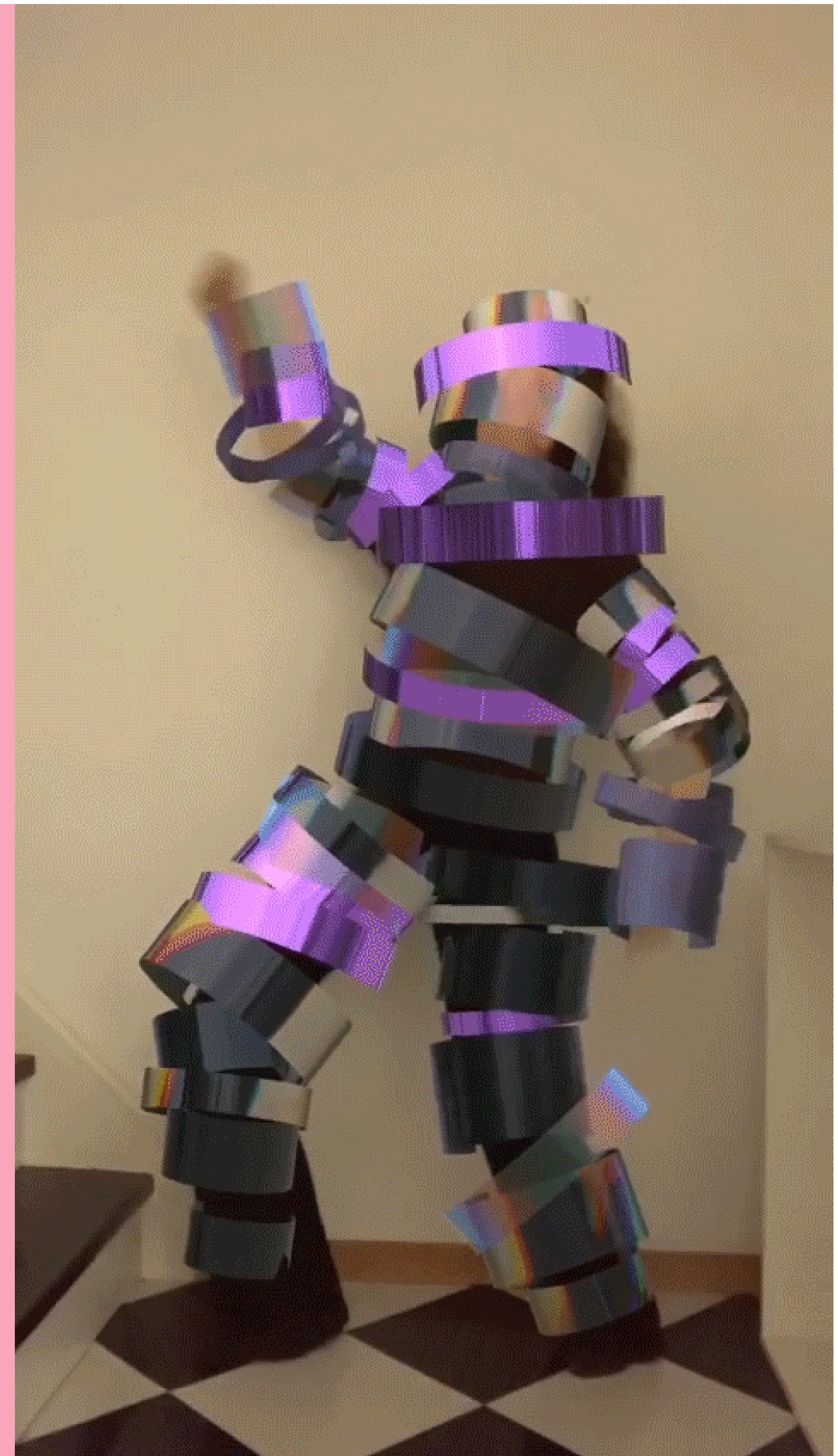


Share her power
autor: johwska

BODYTRACKING

The most popular filter making interface is Spark AR. The holy grail for filters is full-body tracking.

Facebook developers still seem to have long way to go towards developing a full-body 3D tracking. Snapchat launched a body tracking feature in August 2020. It is still in its infancy and accounts for a minority of all filters.



I don't see AR filters as a traditional special effect. They are both tools and accessories. Just like styling, their impact comes from how and when you use them. Rather than doing a take on the "concept" of filters I would like to stay true to how they look and work and be creative within that framework. Each filter scene will have a strong idea or art direction angle on how it looks within the location we pick to make for an iconic final image.

A key to engaging with any culture is educating yourself and developing a sensibility towards all of its nuances. I've dug deep into aspects of AR which I was unfamiliar with to see where the bar is at. Reaching out to collaborate with individuals which are on the creative frontlines of the fields we are entering is going to be an important part of the approach. Our campaign introduces our audience to custom AR filters, but our filters might in turn lead others to discover our campaign through the content

created by its users. They will be intuitive and easy to use. Lets create fun tools that our audience will want to use.

The H&M ♥ BLACKPINK collection has a distinct color scheme. We will tailor the color palette of our filters to tie into it and the Blackpink universe. Likewise I would like to unify the aesthetics of the animations somewhat to reinforce this even further. Not exactly the same, but varied in a way where they feel pleasing together.

A shiny music video style with a touch of fantasy seems appropriate for BlackPink and considering what kind of filters our character would pick given her cool hairstyles and makeup. I believe she would be just as picky with her choice of filters and the rest of her personal style.

Hypermodern 3D graphics will look really cool and contrast nicely on top of our lofi iPhone footage.





ASSORTMENT PROPOSAL

Ris W.27 Thursday July 8:th

SAMPLE APPROVAL DEADLINE w.8-9 / PHOTOSAMPLE DEADLINE w.13-14 / PHOTOSHOOT w.16

NOT FOR EQUATORIAL
COUNTRIES



TERRY CROP L/S TOP



TERRY SHORTS



BIKERS

ONLINE
UNIQUE



FLEECE HOODIE

APPROX 12(15) GARMENTS
12 ACC

EQUATORIAL UNIQUE



TEE

EQUATORIAL UNIQUE



TERRY SHORTS



TERRY JOGGERS



TEE



MICRO TEE

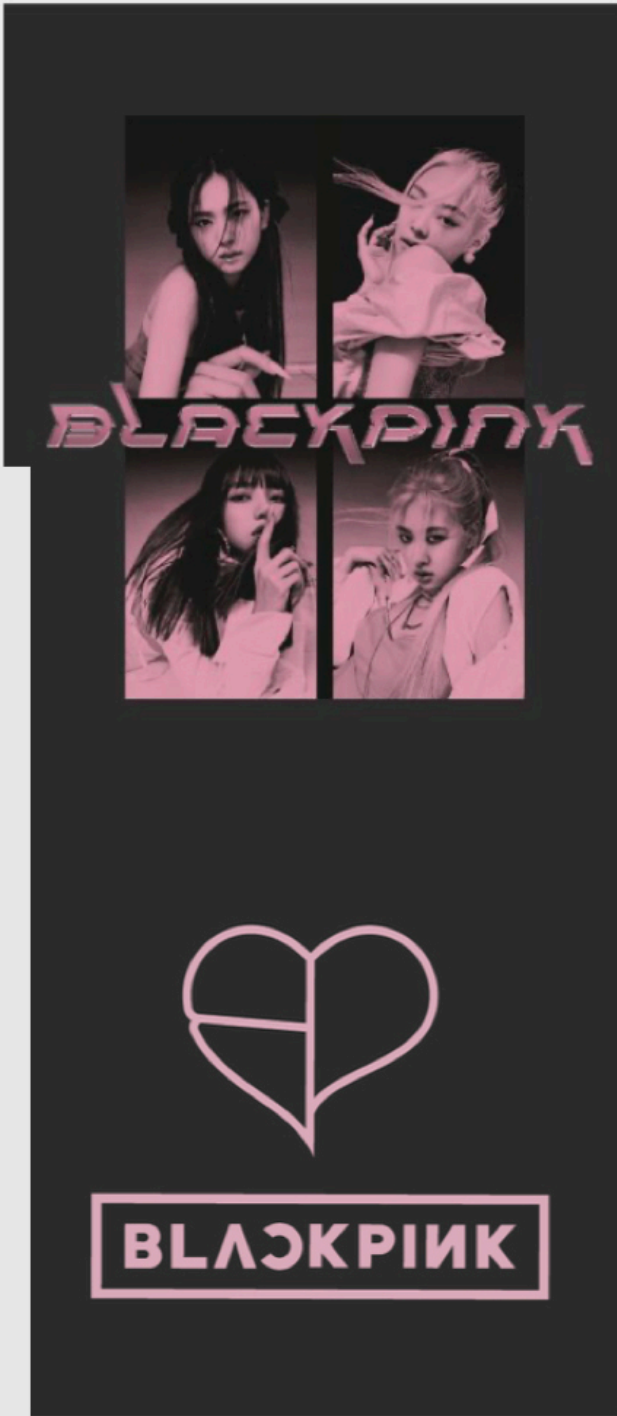
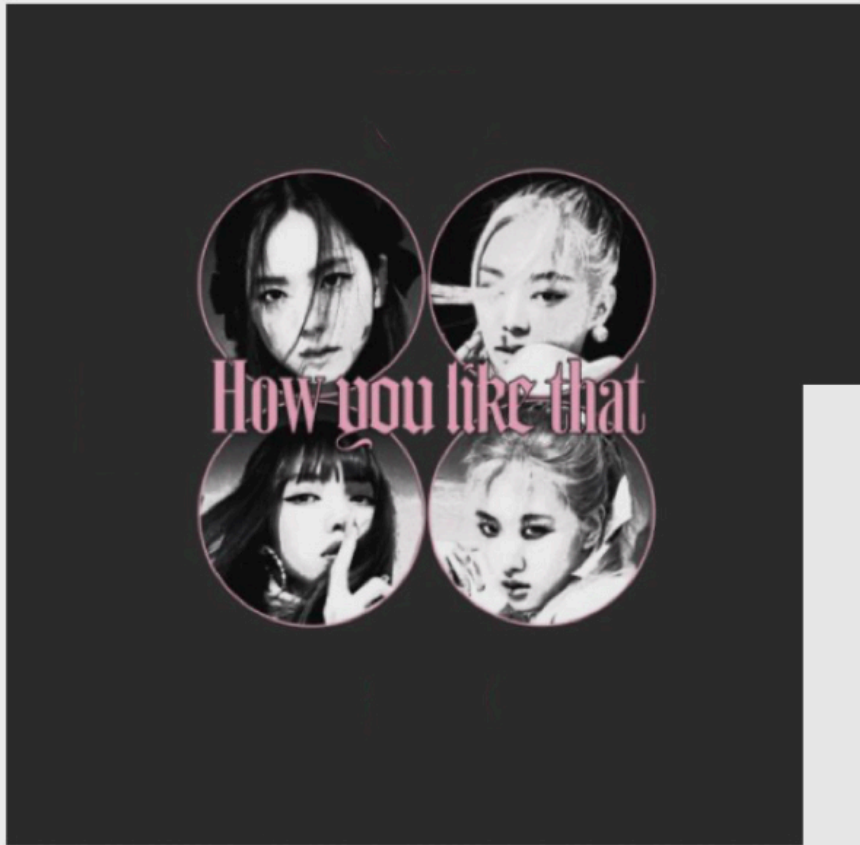


CAMI DRESS



ARTWORKS AND GRAPHICS

BLEACHED TIEDYE/PHOTOPRINT/TEXT LOGO/ 'TATTOO' MOTIFS







Location,

Location,

Our locations will do a lot of heavily lifting to make our campaign feel personal. Each location allowing us and new glimpse into her world. Our space will be different than a typical fashion campaign. It's not the same-old but shot on an iPhone. Selfie culture has taught us to always be on the look out for a surprising angle of ourself, or odd details in our surroundings — turning every weird reflection or graceful light into a potential selfie moment.

It's important that the locations we pick feel accessible in the sense that they are never part of a glossy lifestyle.

The home environment of our character is not our talents real home — unless of course we luck out and it is the perfect fit. We will look for an area which has everything described in the scripts and throughout this treatment and aim for finding something we love which does not require any big company moves.

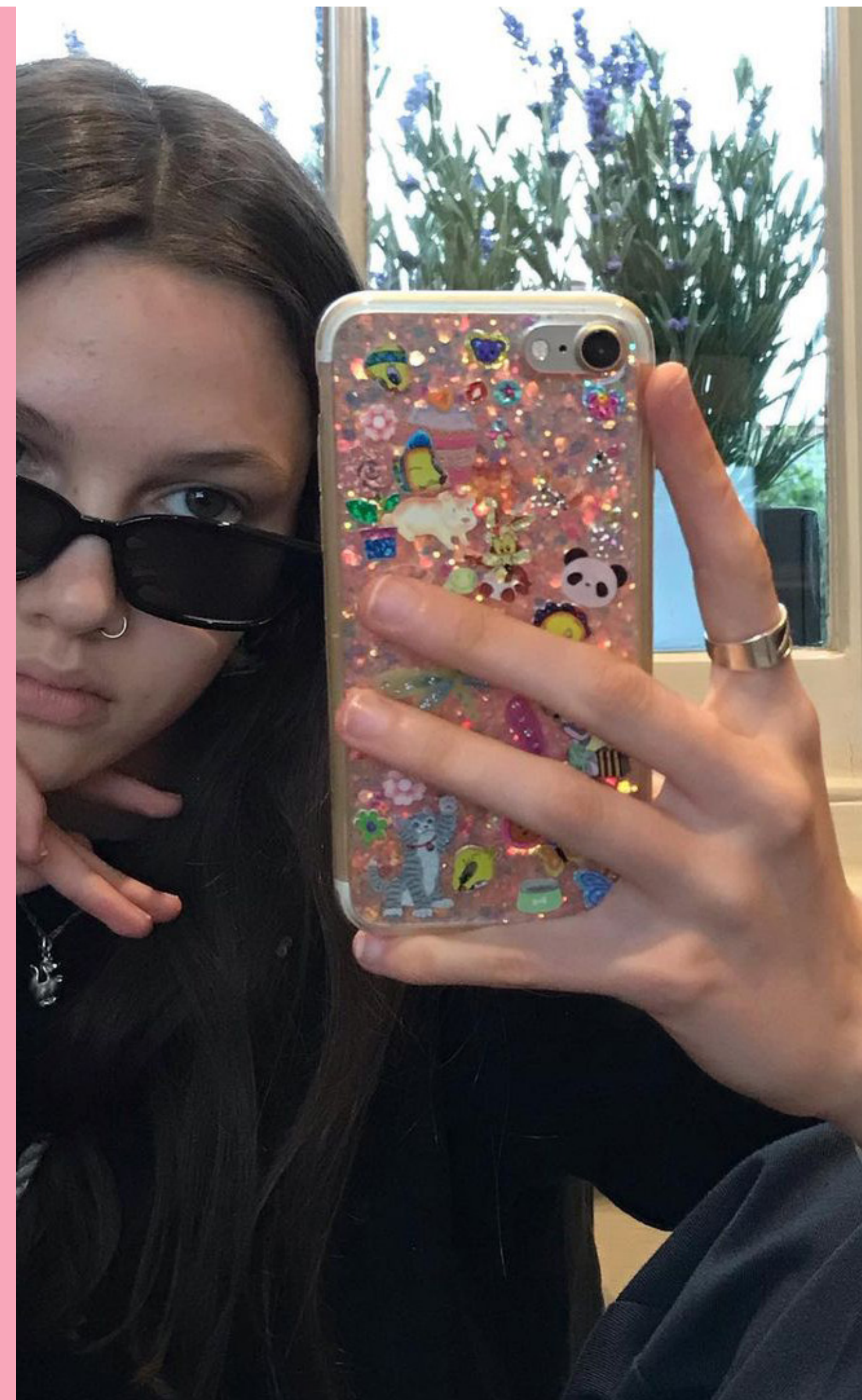
Production Design,

Production Design,

Production design will play an important part. Even though we are not doing anything on a massive scale, our project will require keen attention to details. Seoul will have a lot to offer us as a base layer which we will elevate in a variety of precise ways.

We will set design her home environment to our liking. Certain ideas might require specific props such as certain mirror or a floral arrangement. Personalizing her iPhone is something we could consider. The messiness of real life is part of our expression so I will want to add stuff to the background or on the floor so the image comes alive with verisimilitude and doesn't feel flat.

I would account for building in various mirror elements in real locations as seen in the script moods so we can shoot those shots without moving location.



Hair & Makeup,

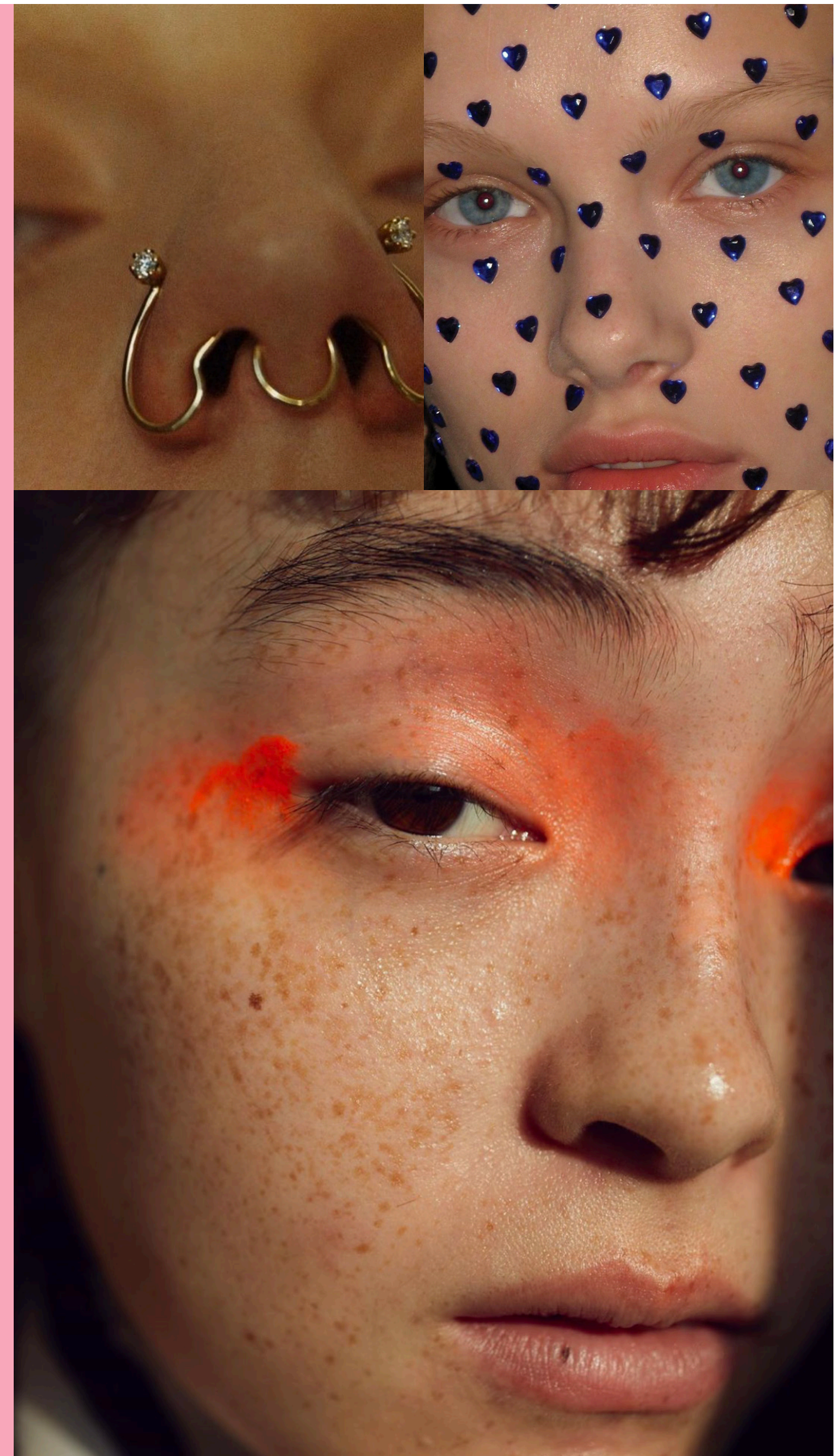
Hair & Makeup,

I love the direction presented in the brief.

There is an exciting feedback loop between filters mimicking the real world and the real world now mimicking filters. It has opened up for exciting new expressions free from notions of realism. To be able to show off even more styles and pick up the interplay of real-world filters and virtual ones I would love to add a scene with a wig.

Maybe we could collaborate with hair artist Tomikono.
https://www.instagram.com/tomikono_wig

Lets keep the styling our models hair varied. It will be hard to have time to switch colours and cuts for practical reasons — but I would love to switch up the make-up as much as we can.





Styling,

Styling,

Each shot in our film would ideally be styled in different outfits showcase the full scope of the collection and for our idea of glimpsing different moments from someones life.

It would be nice to incorporate how you wear clothes in real life to give our character attitude. Maybe it's a warm day and she has tied her hood around the waist as she takes a mirror selfie.



Editing,

Editing,

The two most important guiding words for me in the edit as well as the shoot are collage and iteration. Iteration is key in developing any kind of new and striking ideas. Our campaign should feel like the definitive version of a fresh idea rather than a first stab at it — which means building iteration into the process. The act of building something, assessing it and rebuilding it based on new knowledge. We are only making this once — so lets build some creative headroom into it if we can.

We need to record more moments than we'll use in our final edit to be able to make intuitive connections. I'll try as many different expression and variants on her performance for each scene as we have time for try variations in how she films it — zooming at different speeds, framings, movement.

A collage is characterized by playfully combing a set of elements, which means having more pieces to work with than our final piece.

Postproduction and offline will ideally be more cyclical in nature than linear on this project, as I want to have the ability to reassess the edit and CG with our animated elements integrated into the footage.

The goal of the edit is to show as much as possible, while finding connections and juxtapositions between shots as it flows to our music and sound design. Mixing flash cuts with longer moments will keep our viewers on their toes.

Like a firework with sudden bursts and slow sparkles.

Sound,

Sound,

The sound of our campaign will be delicious! There are many elements to play with and pay different attention to. It will drive the edit and there will be many of elements to play with and attenuate at different points to create a dynamic whole.

It would make me really happy if we can make our 15 second film feel like either 3 seconds or 45 — that is rich and fast!

REALISTIC SOUND

I would like to incorporate source sound from our iPhone footage to enhance the reality and the feeling of jumping in time.

SOUND EFFECTS

We'll use sound design to attenuate our AR filters and the 3D animated campaign logo, as well as explore what

we can create fro scratch in terms of realistic source sounds for our scenes.

COMPOSER

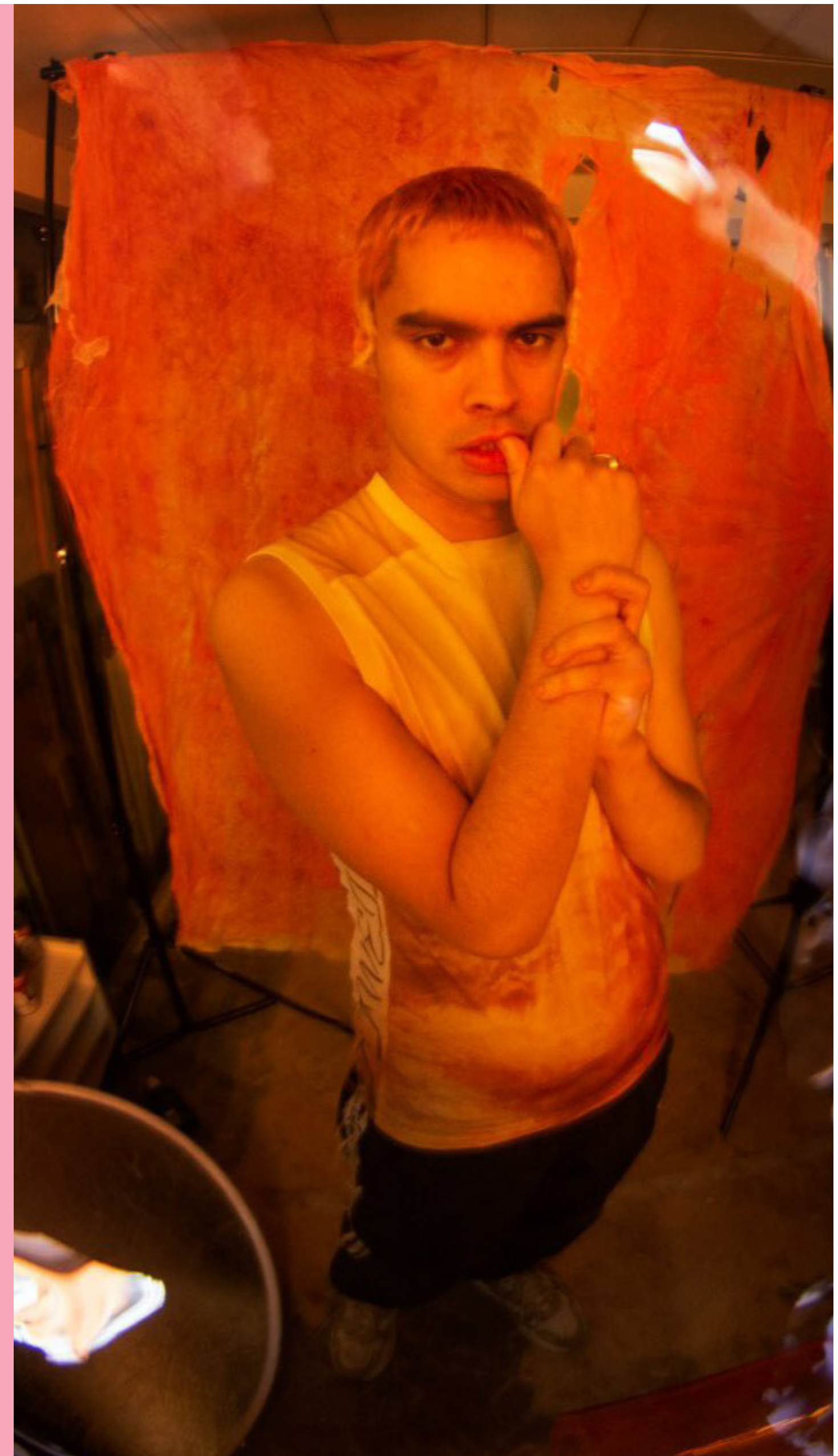
I use music as sound design on all of my projects and always feel like the more we can bake into it the better. The goal is for everything we hear to feel of a piece. The collaboration between me, the editor and our composer creating our soundscape during the edit is crucial as we craft the language of our film.

I would love to reach out to artist and producer Sega Bodega. There is great energy, cool sounds and impressive variety within his work- I'm excited about the creative possibilites it would open for us.

Sega Bodega

Salvador Navarrete (born 16 February 1992), better known by his stage name Sega Bodega, is a Scottish music producer, singer, songwriter, DJ and co-head/founder of record label and collective NUXXE. Sega Bodega is known for his futuristic, bass-heavy and leftfield takes on electronic and club music, fusing various elements of UK bass and hip-hop music, deconstructed club, and trip hop music into his songs. He has also been heavily associated with the hyperpop music scene. He rose to prominence producing tracks for London-based rapper, co-founder of the NUXXE label and close collaborator Shygirl, gaining attention from the likes of Rihanna, using various NUXXE tracks for her Fenty Beauty commercials and fashion shows. Sega Bodega released various EPs before releasing his debut album, *Salvador*, in 2020.

[Spotify Link](#)





— *Scripts,*

Script,

Scenes will be a work in progress and evolve throughout the process of making this great film. With each shot being a new visual moment we will of course want to shoot as much as we can, and with great variety.

The amount of scenes will be decided based upon location(s), budget and shoot time. The amount of filters and VFX will be based upon creatives, edit, schedule and budget.

”Inspirational Story”,

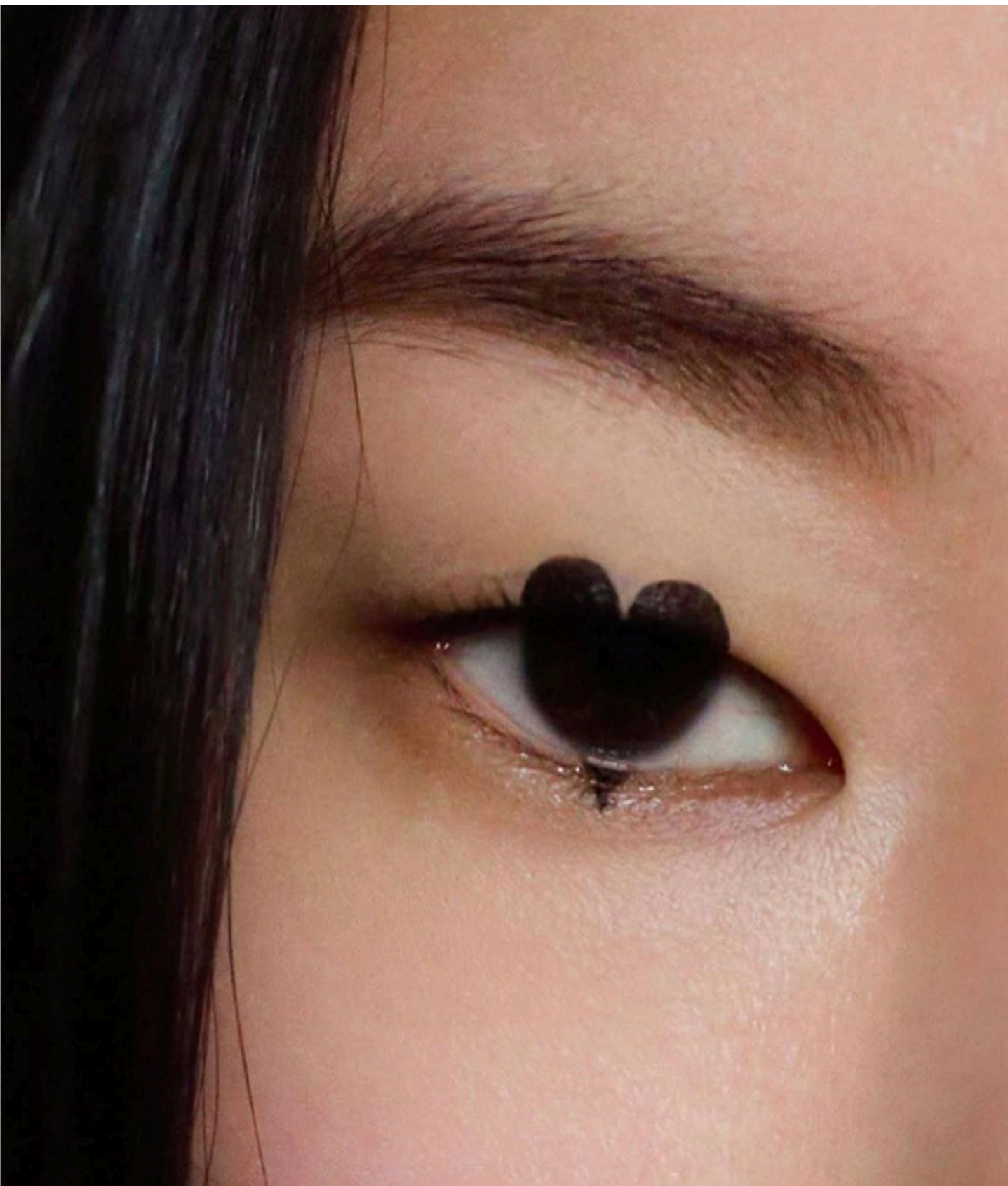
SCENE 01

Our first shot introduces us to the character and charm straight away. As well as her cool style and our imperfect iPhone aesthetics.

She is at home and zooms in on her reflection in the mirror to capture the heartshaped eye makeup she has just put on.

Maybe she say's something short in Korean "Not too bad". We'll try different attitudes.

Cool metallic shiny CG shapes suddenly grow organically on top of our image as we cut...

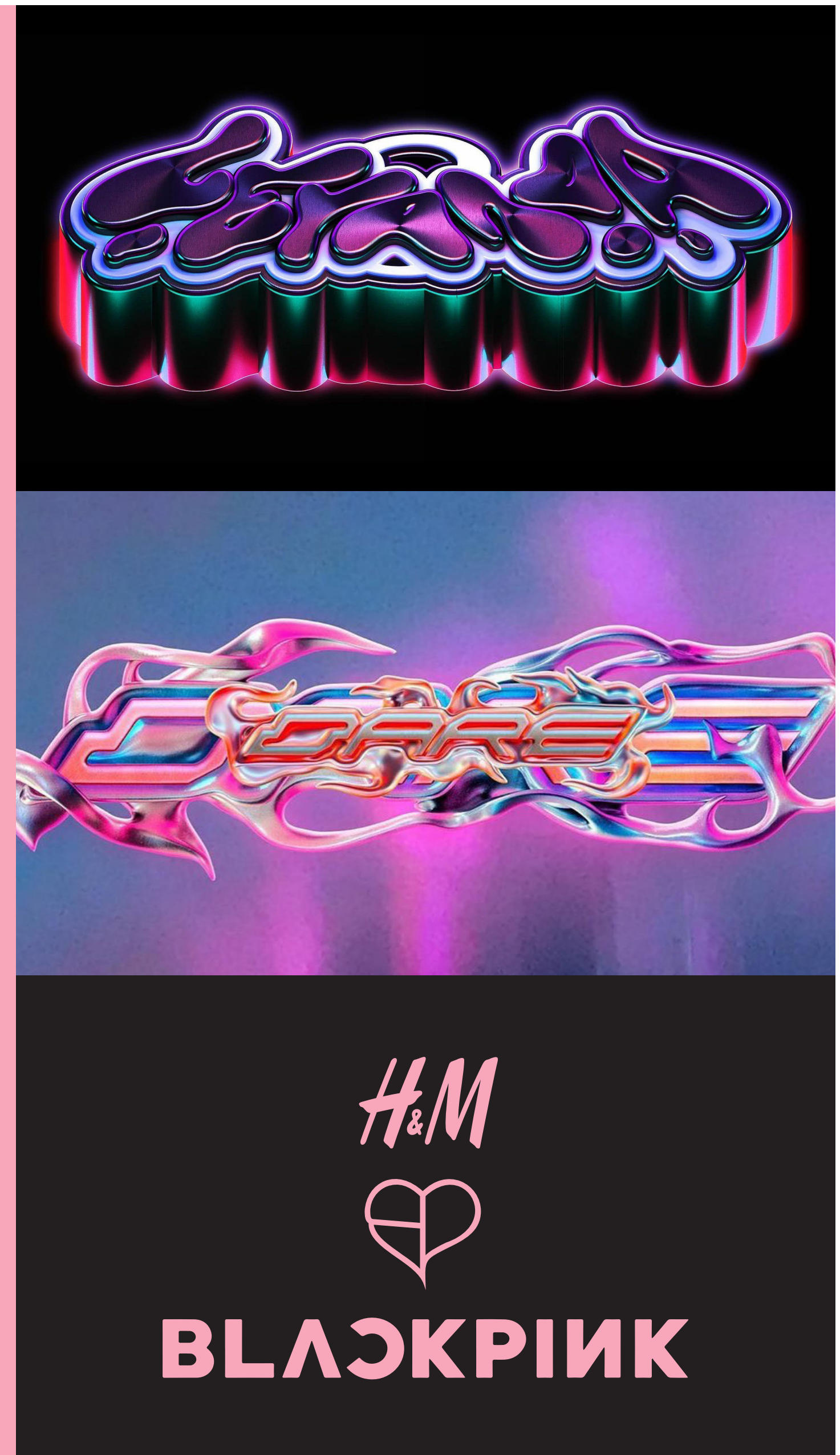


SCENE 02

The 3D "H&M ♥ BLACKPINK" is animated forth and appears on top of new iphone footage from the camera roll.

We hear awesome sound effects choreographed to follow the fast and intricate animation. It lands with a cool dramatic impact as the music of our spot kicks in.

The animation never becomes completely static — there is always some transformation going on within it or a travelling light effect.

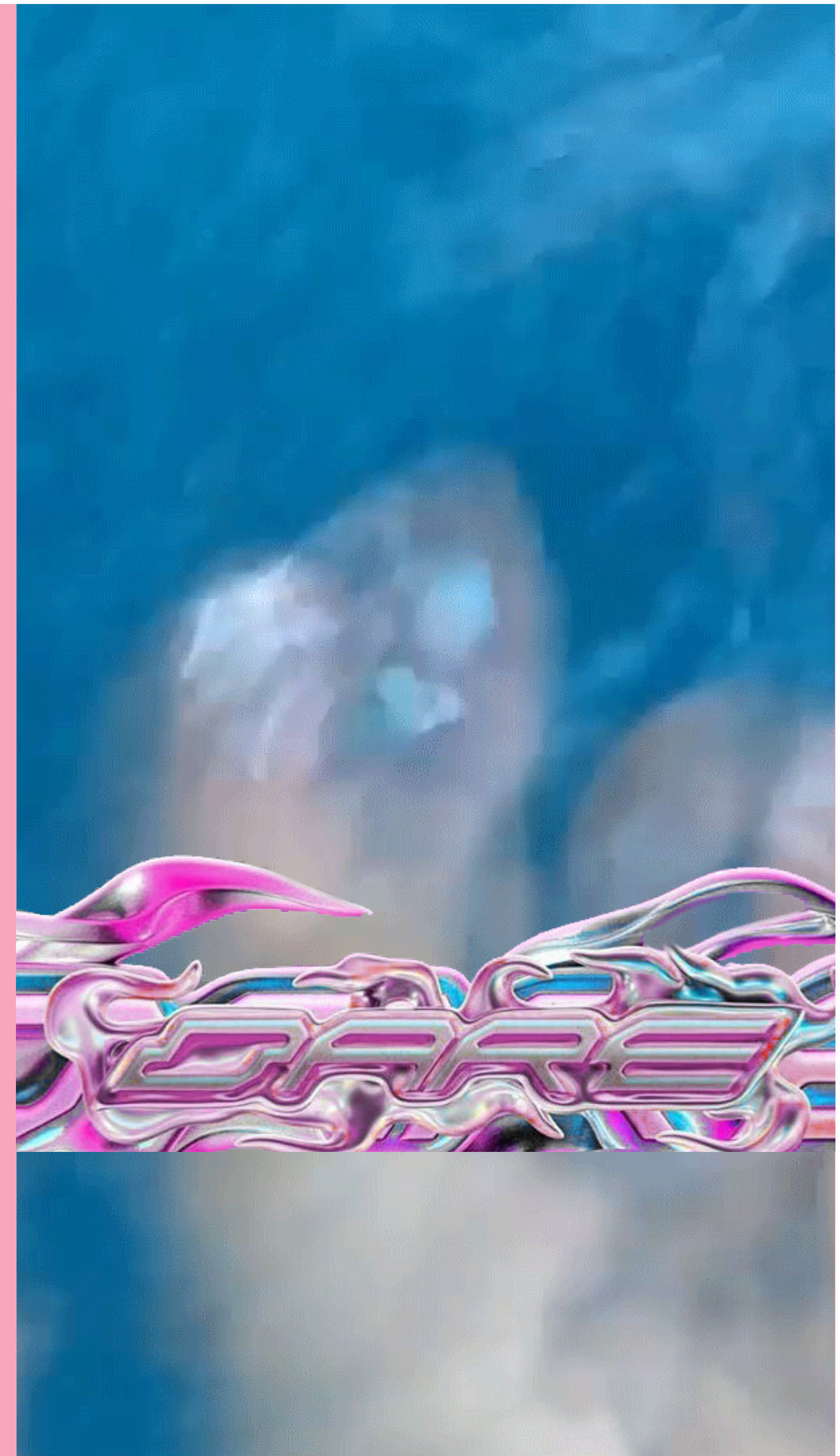


SCENE 02

The iphone footage in the background layer is something calm which doesn't compete with the logo — but still intriguing and adds to our story.

For example a closeup of her hand with cool nail art as she films it through the water stream of a fountain.

An unexpected shot which reinforces the personal nature of our campaign as the logo shines on top.



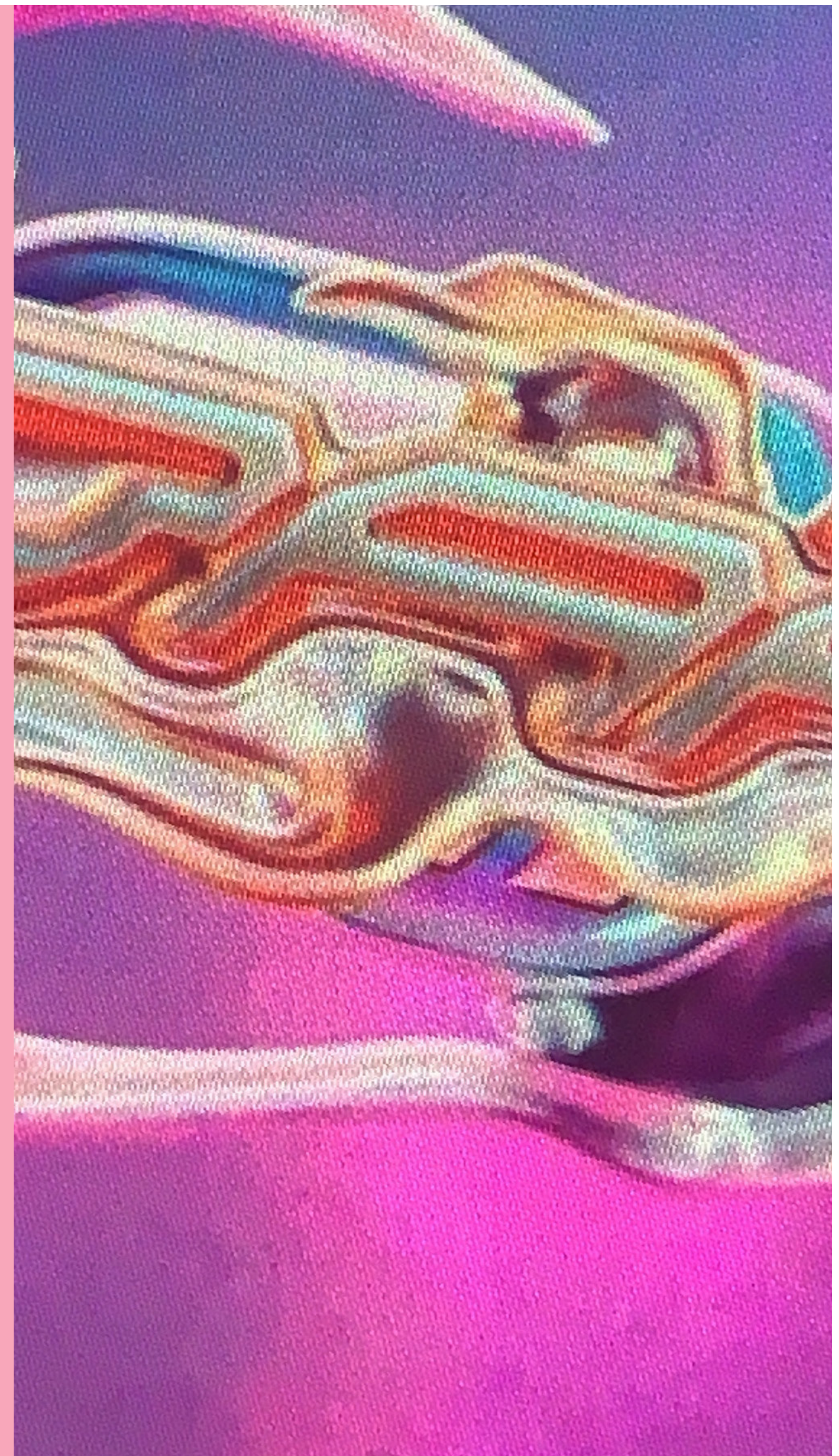
SCENE 02

In the very last frames of our logo sequence we flash cut to a closeup of the footage recorded from a computer screen.

A small flourish to keep us on our toes.

If you thought this is a polished commercial and you know where we are going... think again!

This has a different energy.



SCENE 03

An elevator selfie using a 360 camera.

The elevator has a mirror and our wideangle perspective swirls in an interesting way.



(Filter scene)

SCENE 04

We cut to a wide shot our talent posing as an AR filter makes 2 or 3 beautiful asian dragons swirl in the air around her. She does a self-embrace with her arms crossed acting like a regal queen of dragons.

Maybe the phone is on a tripod. Or handheld by a bypasser she has asked to help out with the shot.

Our location is a public space.





(Filter scene)

SCENE 5

POV shot as Gen Z walks up to a cute white fluffy dog using a filter giving it horns made up of green flames and replacing its face with a portal to another dimension.

It's a quick blink and you miss it shot which charges our spot with a moment of cheeky surprise.



(Filter scene)

SCENE 6

A scene with a cry filter.



SCENE 7

It's night!

The girl is fooling around with a nightvision camcorder. The LCD screen is flipped to the front as she frames up a selfie while zooming in on the screen with her iPhone.

The screen displays a nightvision view of her wearing a white cap from the collection.



SCENE 8

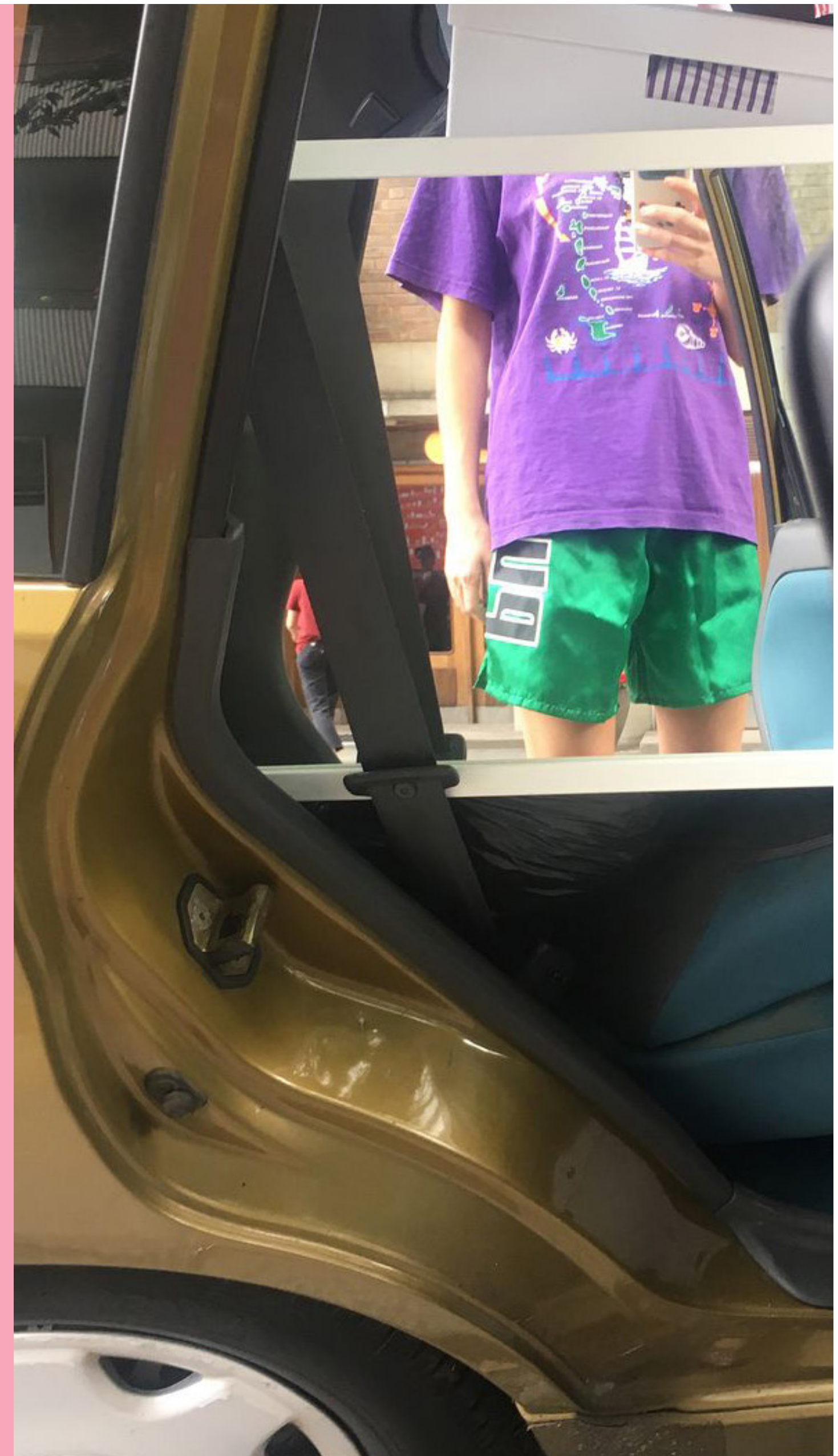
A random array of mirrors on the street in public. One of them is aimed at her. We see extras in the background which makes the scene and our spot feel very real in a cool way.



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SCENE 8

Another way to do it.



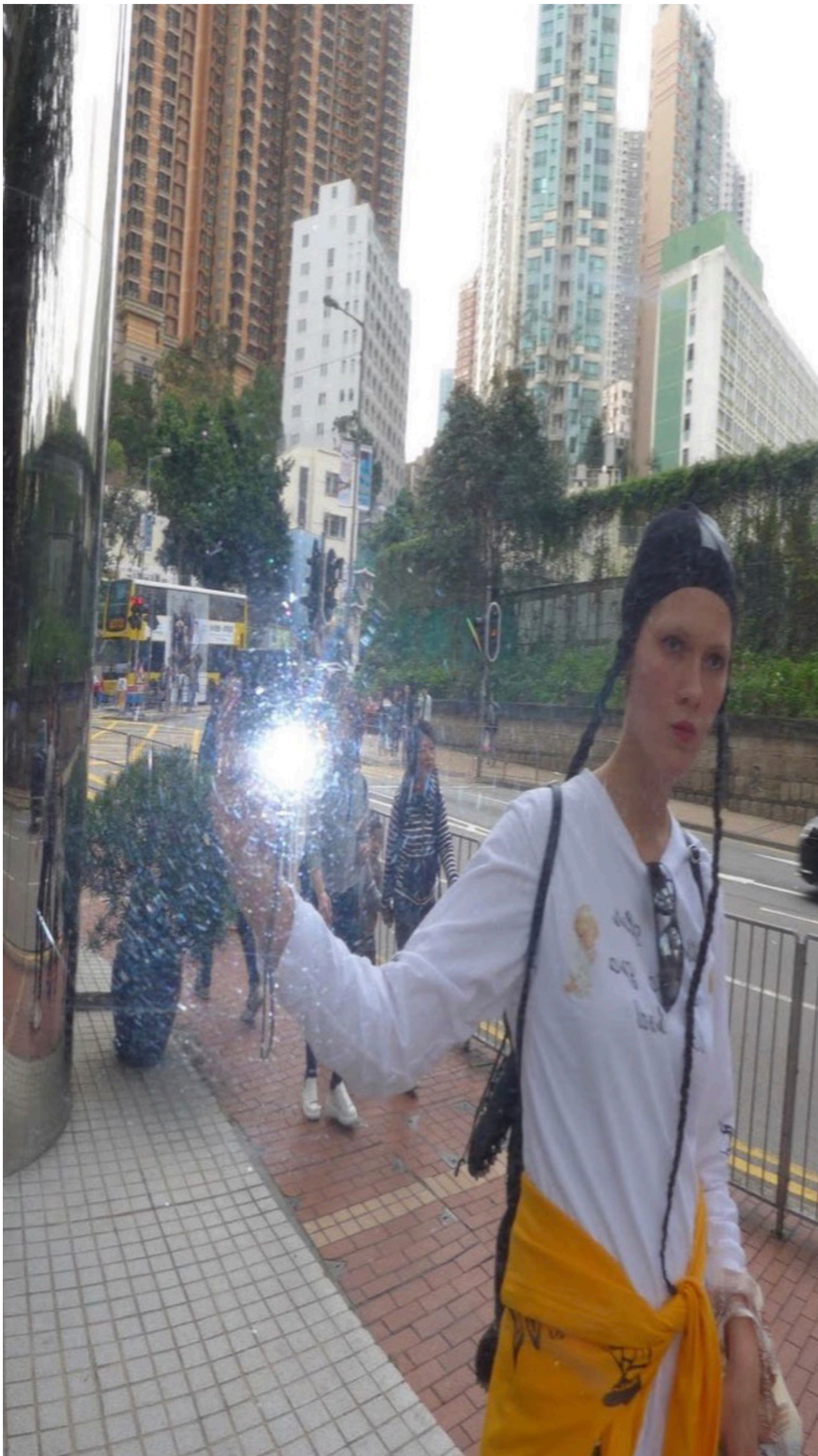
SCENE XX—XX

The shots in our film are not equal lengths. Some are just short glimpses. We need a variety of angles and framings to keep the energy going and balancing out those with "ideas" with pure bursts of mood to break it up.

Abstract bits and pieces which will be useful in the edit. Reflections of various forms and extreme selfie closeups of her and clothing.







SCENE 9

At home! Smartphone on tripod. Trying out clothing and seeing how it fits. Getting ready to sell the collection on Depop ;)

Approaching and stepping away from the phone to start and stop the recording. We'll have moments to choose from in the edit.





(Possibly Filter)

SCENE 10

Filming herself on the photobooth app on her laptop. She is laying in bed and we see the full outfit.

There could be an AR Filter on top.



(Filter scene)

SCENE 11

A quick overhead shot in motion while walking with a face filter.

Maybe an escalator instead of the street because of the cooler texture.



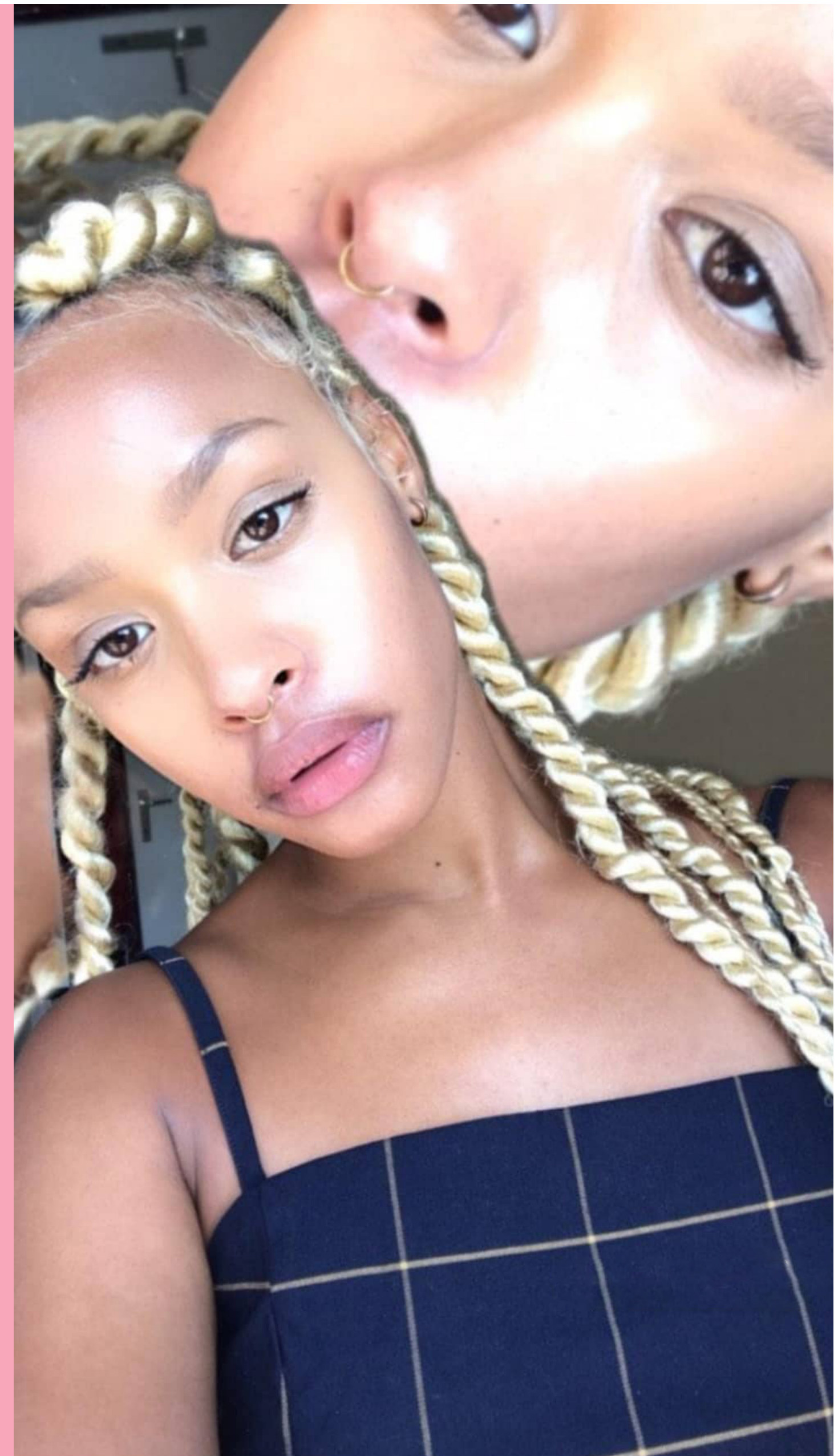


(Filter scene)

SCENE 12

”Multiple copies of her” AR filter.

Maybe this is where we use the wig?



SCENE 13

Our talent films her own reflection in a chrome vase with a beautiful flower arrangement. The bucket hat from the collection is placed in front of it.



(Filter scene)

SCENE 14

Sunset almost dark. She uses a lightning AR filter on her face which makes the whole scene very cute and heavy metal. Good opportunity for sound effects!





(Filter scene)

SCENE 15

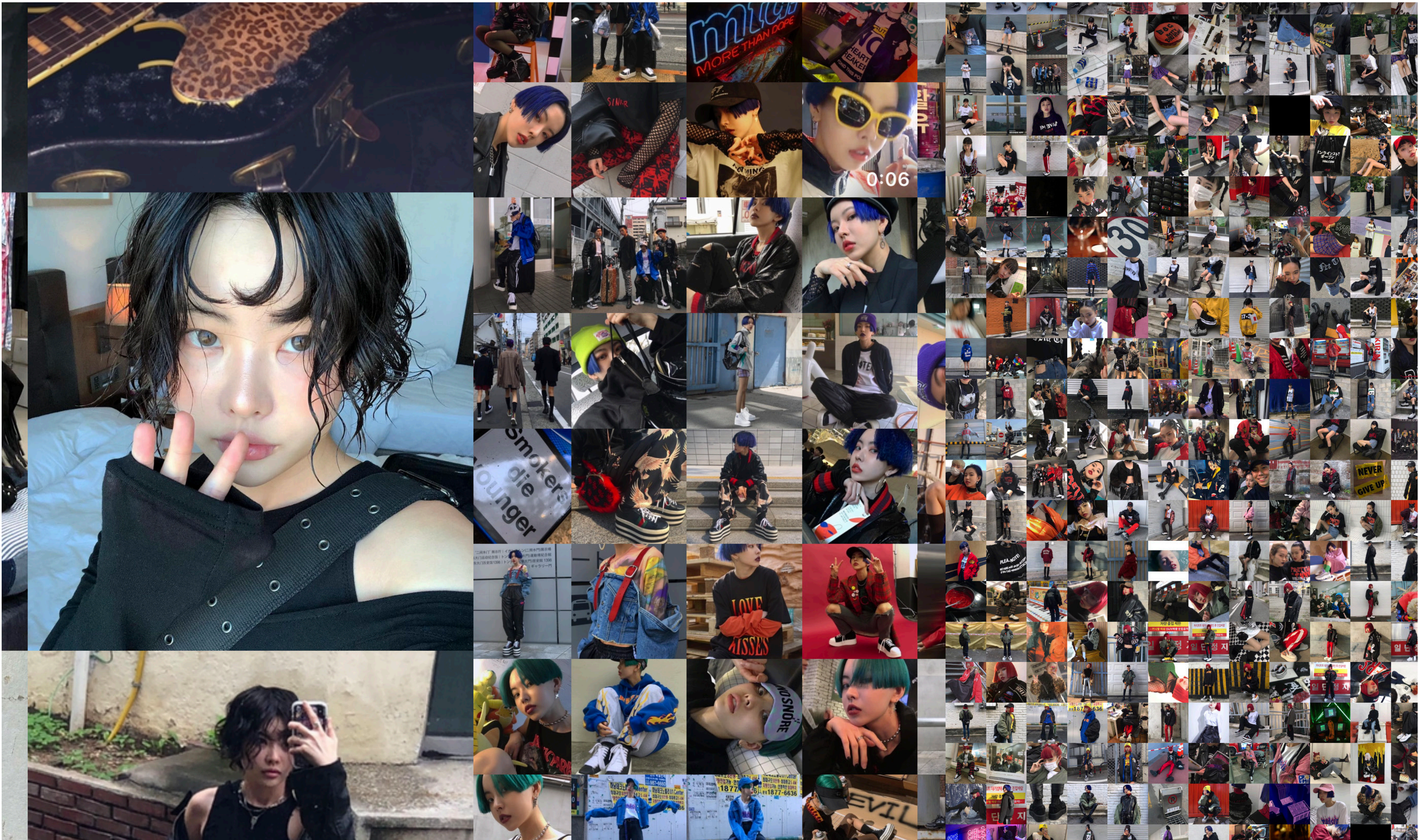
Using a hair or background segmentation filter.



TRANSITION

We suddenly zoom out from our previous shoot to find that is just one of many moments in a massive camera roll including all the scenes we have seen up until this point as well as the other deliveries in our campagin.

A fast little flourish as we cut mid-zoom to...



FINAL SCENE

Our final scene is a cheeky take on a packshot and encapsulates our whole approach!

It's a mirror selfie in the laundry room. We see our talent reflected deadpan in the washing mashine as the pink and black collection spins around inside — in addition to the T-shirt she is wearing. Our soundtrack has a cool spinning sensation to it.

The red H&M logo is superimposed on top.

We don't want this spot to stop.

But it does...

So we watch it again :)



”Product Story” + IG,

Product Story + IG

CONCEPT

The "Product Story" expands on the same concept as "Inspirational Story" by diving deeper into the camera roll of our character.

The "Product Story" will be exclusively shot using a 360 camera as we see our talent use it in different environments. It allows us frame the talent full-figure to reveal the full outfit or move in for a closer look.

The camera is operated by our talent with the same self-shot feel and behaviour as the rest of our campaign. She's not a model with a selfie-stick — she's a person having fun with a camera. She can use it with a selfie-stick or hold it in her hand as she films herself in different surroundings.

360 EXAMPLE:

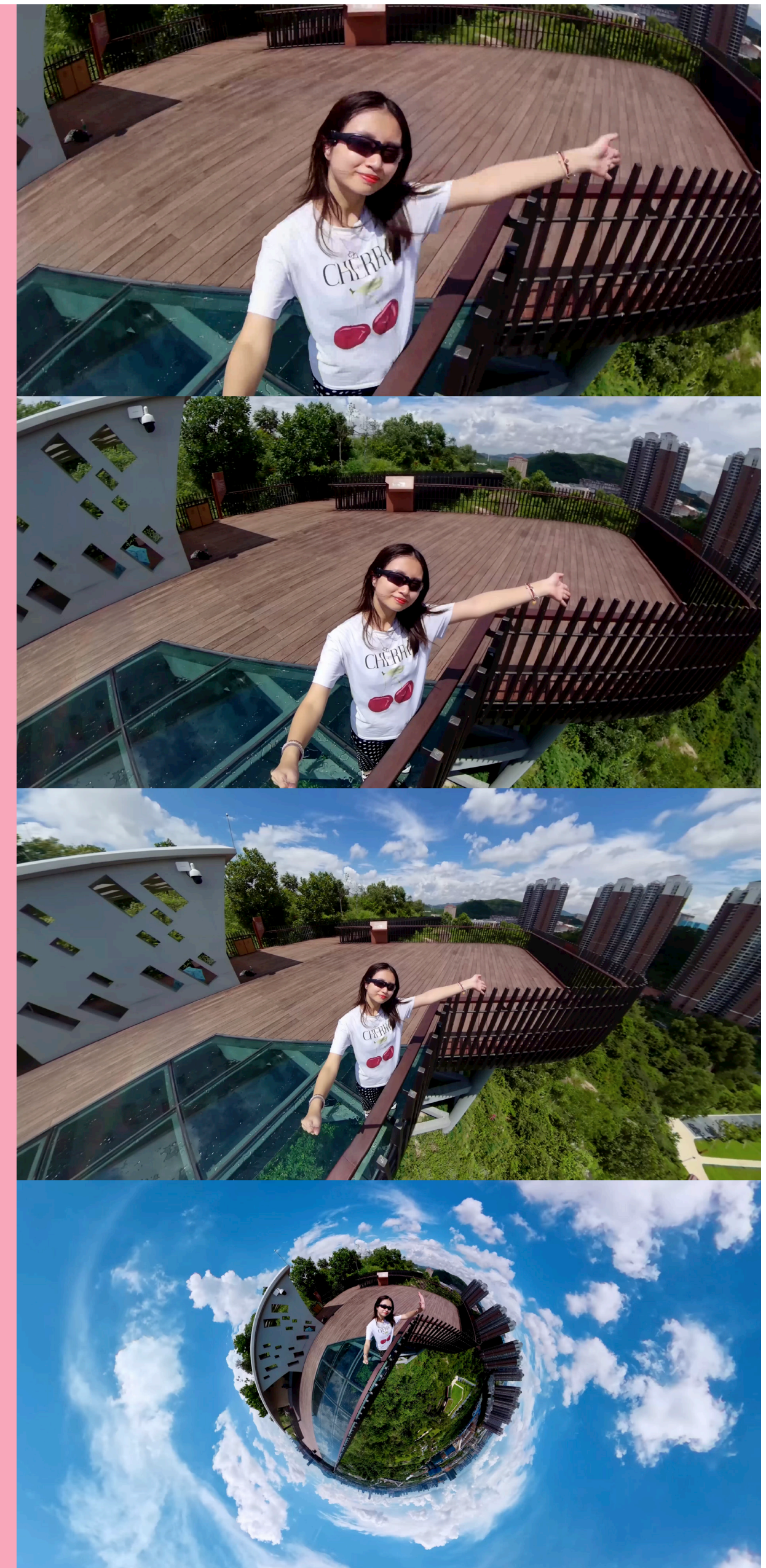
Loewe — "Show in a box"
<https://vimeo.com/439945380>



Product Story + IG

360 ° EXPLAINED

A 360 camera captures a full recording of its surroundings in every axis. Imagine standing inside of a globe. The globe is the recorded footage. How we view this flattened globe within a 9:16 frame is adjusted in post — we can move freely between a normal perspective or extreme wide angles.



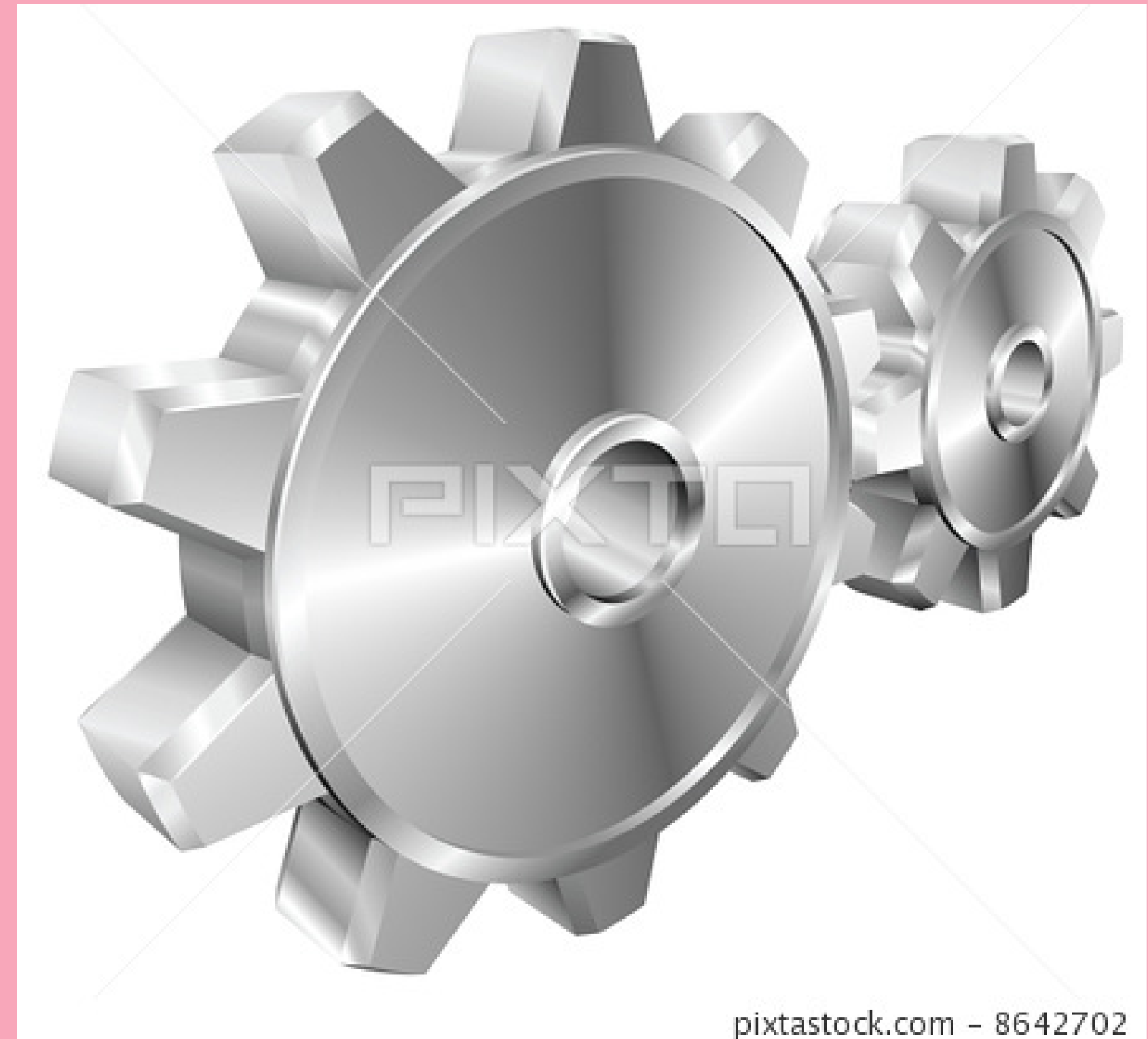
Product Story + IG

PRODUCTION & 360 SETUPS

There needs to be logistic synergy between the "Inspirational Story" and "Product Story" for us to be able to pull off either of them. Ideally most outfits and locations in the "Inspirational Story" can be used for "Product Story" so our shoot can flow.

"Inspirational Story" is based on site-specific scenarios and "Product Story" on a technique which can be applied in a variety of spaces. We will develop the creative further and plan for "Product Story" as the logistics of our "Inspirational Story" fall into place during pre-prod.

Let's equip our location scout with a 360 camera and see what we like. A park with tall trees surrounding us can be just as nice as a confined elevator with a mirrored wall and its endless reflections.



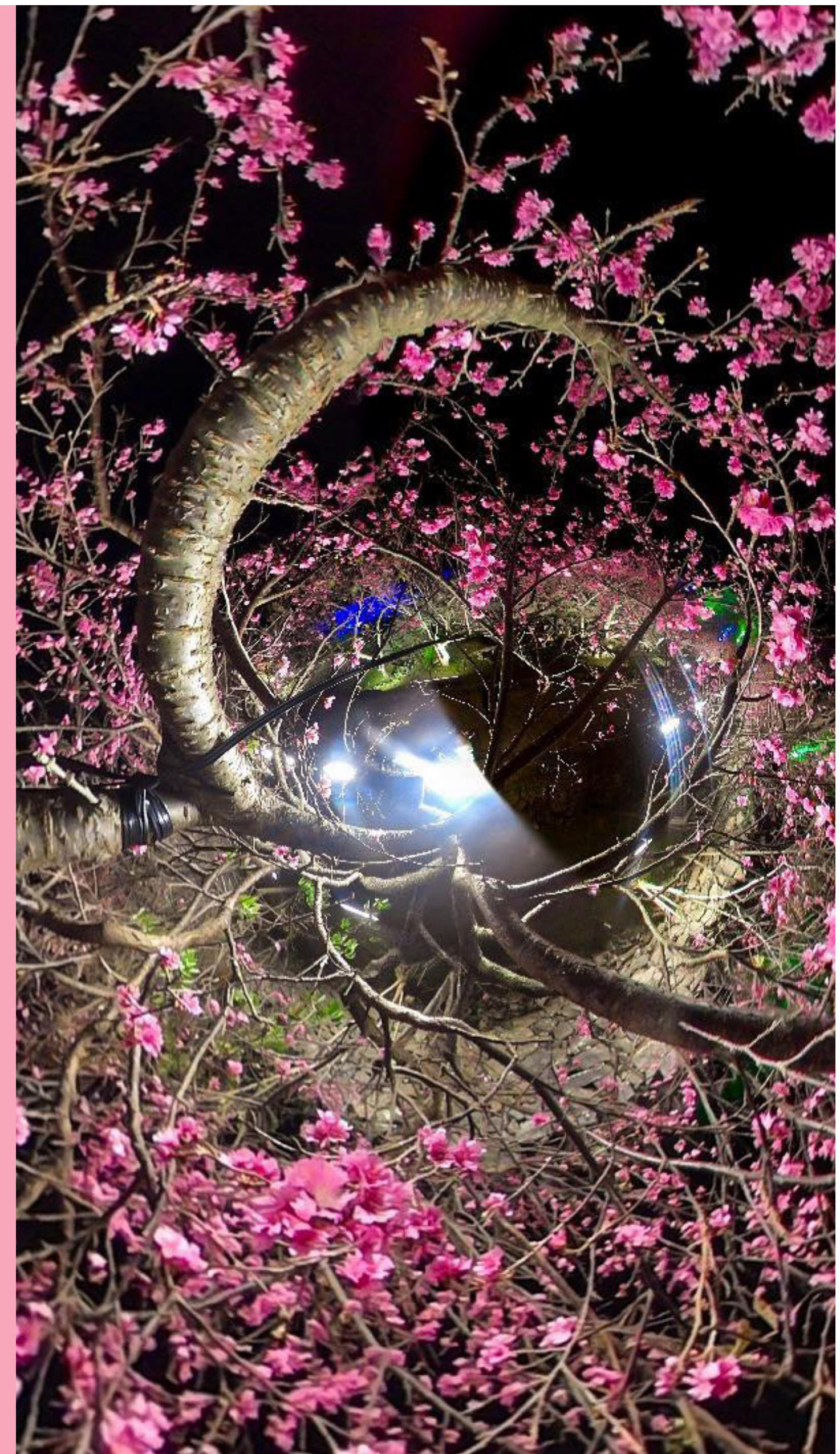
Product Story + IG

PRODUCT STORY

The Product Story will be an edit of all the 360 setups we shoot. It will be driven by a propelling piece of music composed uniquely for this delivery by the same composer as "Inspirational Film" but tailored to its specific needs.

PRODUCT STORY IG

The "Product Story IG" story chapter consist of a single longer shot from the "Product Story" film. They can be different takes and framed differently. They feel like cool raw footage from the camera roll and have no music, just natural sound desing from the environment.



”Inspirational Story IG”

Inspirational Story IG

Let's discuss!

Time and money and what you like are the deciding factors here. Here are four creative options:

— "Inspirational Story" 15s in all its 9:16 glory where each tap starts in very different moment. It's going to be an amazing film — so why would we want people to catch this iconic work as often as possible? And it has our filters in it!

— 360 frozen moments with CG elements + The 3D animated campaign logo

<https://www.instagram.com/p/CFO6czvhNRT/>

— 360. But a lot more experimental and perhaps abstract than the "Product Story" and with the gnarly 3D animated logo superimposed on top — maybe even different variations of the animation if possible.

— Creative scenes from the "Inspirational Story" script which we are not using in the 15s — Cool AR and Selfie moments.

Actual AR Filters,

Actual AR Filters,

I would propose turning these 3 effects into actual filter as they are varied in their appeal and each use a different tracking method.

H&M ♥ BLACKPINK FACE IS THE SPACE FILTER

A filter tracked to your face. Beautiful, mesmerising and cool. Suitable when you don't feel like showing your face but wanna post.

H&M ♥ BLACKPINK MULTIPLY FILTER

Separates the user from the background and multiplies them. We could add a shimmering pink effect to the outline to tie into the campaign. Good for when you wanna goof around!

H&M ♥ BLACKPINK DRAGONS

Places CG objects into the real world. In this case two dragons which swirl around in the air and land on the ground around the user. Allows you to be awesome and impress friends!

