



Marshalls®

Brand Campaign. September '24

Wieden
Kennedy⁺

Hi Max

*Thanks so much for taking the time to a look at this.
We're really excited about the work on the following
pages and hope you are too. We'd love to chat about
how we could push it even further together.*

Thank you!

The W+K Team



BACKGROUND

THE LOWDOWN

Marshalls is an American discount store, which means designer deals for regular people prices. Yay!

Marshalls is all about their 'buyers', a team of hustlers who go around the world securing incredible deals on the most amazing products. All so that Marshalls customers can buy them for insanely good prices.

[THIS](#) and [THIS](#) and [THIS](#) are Marshall's previous campaigns which featured the buyers. They explain it all.



WHERE WE WANT TO BE

In the first few campaigns, we introduced the world to what a buyer does and how hard they hustle.

This time round, we want to evolve the work and take it up a notch.
The quality. The fashion. The hustle!

But most importantly, the point of view.

We're giving the work a provocative message. We're introducing the world to WHY we hustle...



A photograph of a person from behind, wearing a red poncho and red pants, riding a green motorcycle. The person is leaning into a turn on a grassy field. The background is blurred.

THE IDEA

A woman in a black dress with a large floral necklace is singing into a microphone. She is surrounded by other people in a formal setting. The background features a chandelier and a grand piano.

Only a select few are able to
afford great quality without having
to compromise



But Marshalls believes that *everyone*
deserves access to the best quality
fashion, accessories and homewares
without the compromise



You shouldn't have to choose between
lunch and luxury lipstick.



Or settle for polyester when you deserve silk

A woman with blonde hair, wearing a light-colored leather jacket over a white t-shirt, is looking upwards towards a large, ornate chandelier made of numerous small lights. She is standing in a room with dark wood paneling and a window showing a view of trees. Her right hand is raised, pointing towards the ceiling.

Italian leather should NOT be a pipe dream

A woman with curly brown hair is shown from the chest up, wearing a dark, patterned top. She is holding a pair of chopsticks and eating yellow ramen from a white porcelain bowl with a red floral border. The background is a vibrant, out-of-focus red and green, suggesting a festive or celebratory atmosphere.

And real porcelain shouldn't break the bank.

A dramatic, close-up photograph of a woman's face. She has her mouth wide open as if screaming or shouting. Her eyes are partially closed, looking upwards. The lighting is low-key, with strong highlights on her forehead, nose, and cheekbones, while the rest of her face and the background are in deep shadow. The overall mood is intense and expressive.

No more picking between quality and value.
It's time to yell, "*I WANT BOTH!*"

A woman in a white dress and hat sits in the back of a car, surrounded by numerous shopping bags. The bags are various colors, including red, blue, and white, and some have "Thank You" written on them. The interior of the car is visible, with seats and windows.

**Because we believe that
EVERYONE DESERVES THE GOOD STUFF**

A photograph of a woman with long, straight, vibrant pink hair walking away from the camera. She is wearing a dark, patterned sleeveless top and blue jeans. She is walking through a crowded city street at night, with blurred lights and other people visible in the background.

THE FILM

EVERYONE DESERVES THE GOOD STUFF

This year, Marshalls are putting a stake in the ground to show their commitment to quality and value by explaining *why* we hustle for people.

This should feel like an upbeat, powerful anthem that stands for democratising the world of fashion. At a time when the wealth gap is pretty monumental in the U.S this could feel quite punchy.

Our spot introduces real-life compromises that consumers make in pursuit of quality, on trend products, before following our buyer as she demonstrates how Marshalls hustle to ensure that no one has to make these sacrifices again.



Film

We open on an over-the-top ornate display of beautiful designer product. Trendy handbags. Mesh slingbacks. Exquisite trenches. It all looks amazing, but it feels a bit unattainable.

VO: *You can have whatever what you want... for a price.*

The camera pulls out to reveal it's a window display in a city boutique. A lady is staring longingly at a very expensive pair of designer heels. She walks away, disheartened that she can't get her hands on good quality.

VO: *Designer? Only if it's a rental.*

We see a woman shoving a packet with tulle sticking out into a mailbox with all of her might.

VO: *Latest trend? Sure, if you don't mind what it's made of.*

A lady swings a trendy handbag over her shoulder. As she does the bottom of the bag breaks and everything that was in the bag explodes all over the street.

We follow the bag buckle as it rolls along the sidewalk. A leather heel stops it. We pan up to reveal a squad of Marshalls buyers, wearing sleek outfits. One is holding a Marshalls clipboard, not happy.

In camera, the lead buyer says:

Buyer: *That's not how we do it!*

The camera whips to see our buyer in action. We're suddenly panning through the doors of an Italian leather atelier in Florence. The VO continues.

VO: *At Marshalls our buyers hustle 24/7 to find you the most in-vogue items at the most un-vogue prices.*

Our buyer is analyzing the quality of a beautiful handbag. It's a better version of the broken bag. The stitching is immaculate. We glimpse 'Genuine Leather' stamped on the strap.

VO: *Italian leather that isn't a pipe dream.*

The buyer gives a knowing nod and circles her finger in the air, as if to say 'let's round 'em up'.

VO: *Porcelain that won't break the bank.*

Cut to our buyer in a Portuguese ceramics studio. We see intricately colored plates, bowls and mugs. Our buyer's eyes light up as a fiery kiln is opened, revealing the finest porcelain dinnerware. She clicks the top of a Marshalls pen, ready to seal the deal.

VO: *Girl math's a joke. We GOT you.*

Our buyer tosses away an overly girly calculator and steps on it with her designer stiletto. It cracks in half dramatically.

Film

VO: *You deserve lipstick that lasts longer than lunch.*

Now our buyer's in a fancy beauty studio. We see the swankiest palettes and lipsticks in every color. We see endless swatches on her arm. She's testing out a shade on her lips. It's so pigmented. She grins.

VO: *Why settle when you really want silk?!*

We cut to our buyer in a seamstress' studio. We see a mannequin in a chic pink power suit. She runs her hand over the silky material. Satisfied, she shakes hands with a vendor. *Deal done!*

VO: *We refuse to live in a world where not EVERYONE gets the good stuff.*

She bursts through a fire exit that's conveniently placed next to her.

VO: *You should get what you want! Every. Single. Day.*

She tosses a gorgeous stiletto in slow-mo and it rips through a tacky SALE sign hanging outside a store. This is where we start to see real consumers throughout America, going about their day-to-day lives enjoying incredible Marshalls products.

VO: *Only the best is good enough for you.*

We see a mom looking fabulous at her kids soccer practice.

VO: *And you,*

A college student is eating mac 'n' cheese from an exquisite bowl.

VO: *And you,*

We see a pair of elderly sisters playing mahjong wearing the most fabulous oversized sunnies and bejeweled rings.

VO: *And YOU!*

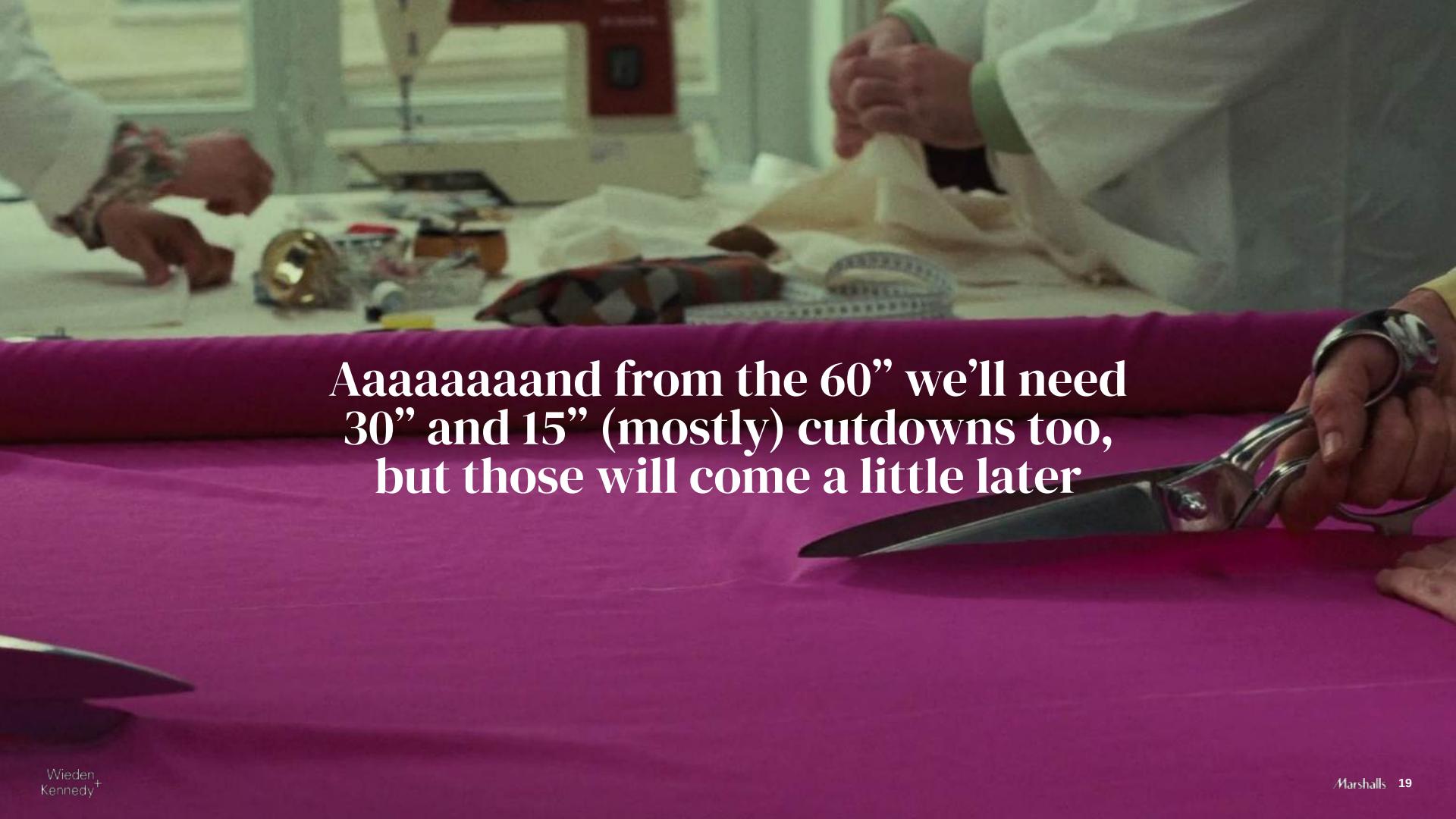
We see more and more people living their best lives.

We end on a woman dressed in an epic fringed white suede outfit, riding a horse out in the country. It rears in a dramatic, iconic way, as bold titles thump triumphantly on screen.

Supers: *EVERYONE.
DESERVES.
THE GOOD STUFF.*

We cut to an end card.

Marshalls. *We get the deals. You get the good stuff.*

A photograph of a person working on a garment in a workshop. In the foreground, a hand holds a pair of large, shiny metal scissors, poised to cut a vibrant red fabric. The background shows a workbench cluttered with various sewing tools and materials, including a measuring tape, a small bell, and some pattern pieces. A person's hands are visible, one holding a piece of white fabric and the other adjusting a green garment. The scene has a warm, slightly grainy texture.

Aaaaaaaaaand from the 60" we'll need
30" and 15" (mostly) cutdowns too,
but those will come a little later

CASTING

A close-up photograph of a woman with long, wavy hair, looking off-camera with a thoughtful expression. She is wearing a patterned, sequined garment. A red pen is held between her fingers, resting on the fabric. The background is slightly blurred, showing what appears to be a casting call or audition room setting.

THE Buyers

THEIR PERSONALITY

The buyers are the face of Marshalls, so we need to be extremely mindful on how we show them.

Getting the best deals for Marshalls customers is their bread and butter.

They have an expert eye for quality and a nose for a good deal. They know exactly what they want and are skilled as heck when it comes to get it.

From the way they walk, to the way they talk, to the way they hustle — they ooze BIG personality.

They should be friendly, but be slick as heck in everything they do. Our buyer should feel like the best friend that's got your back.

**There's an option to create continuity with previous campaigns by using an actor we're used in the past, if that's something we're all keen on. Let's chat!*



THINK MIRANDA PRIESTLY

...If she was your best pal.



THINK SAMATHA JONES

...If she was hunting down your
perfect outfit at a perfect price





THINK KAMALA HARRIS

...If she was fighting your corner.

THEIR LOOK

Fashion is *everything* for a buyer.

So they HAVE to look the part.

Whether they're checking out porcelain in Portugal or hustling a deal on luxury lipstick, they're doing it in style.

The looks in the spot should be modern, fun and aspirational but still accessible. Business chic but not too high fashion.



THE Compromisers AKA EVERYONE ELSE

REAL PEOPLE

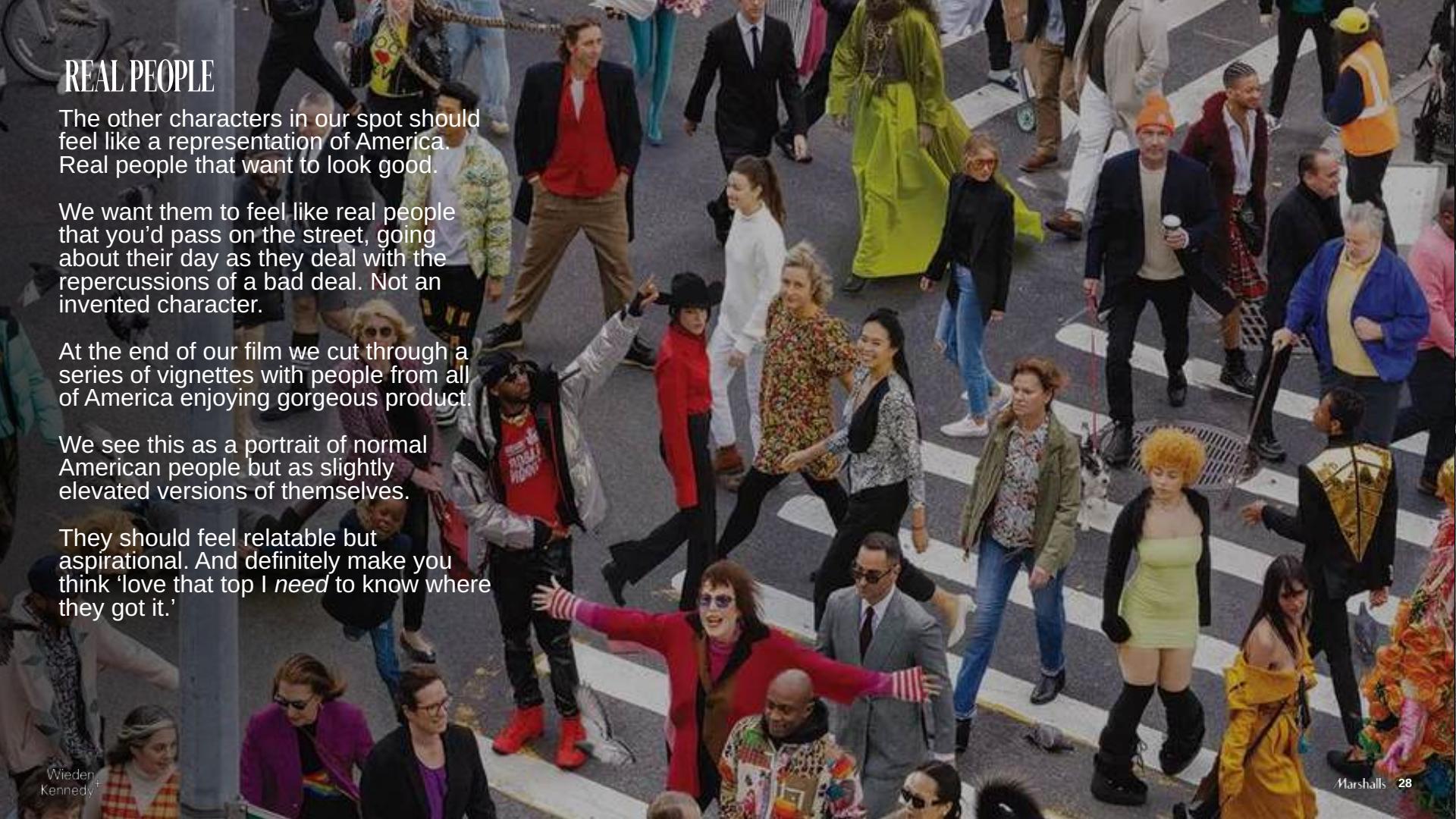
The other characters in our spot should feel like a representation of America. Real people that want to look good.

We want them to feel like real people that you'd pass on the street, going about their day as they deal with the repercussions of a bad deal. Not an invented character.

At the end of our film we cut through a series of vignettes with people from all of America enjoying gorgeous product.

We see this as a portrait of normal American people but as slightly elevated versions of themselves.

They should feel relatable but aspirational. And definitely make you think 'love that top I *need* to know where they got it.'



LOOK & FEEL

A photograph of a woman with long, wavy hair, seen from behind, walking away from the viewer. She is wearing a red dress with a large, colorful, abstract patterned skirt and red high-heeled shoes. Her right leg is slightly bent as she walks. The setting is a modern interior with dark, polished floors and walls covered in large, dark, speckled tiles. In the background, there's a glass partition and a metal door. The lighting is bright and even, reflecting off the surfaces.

THE World

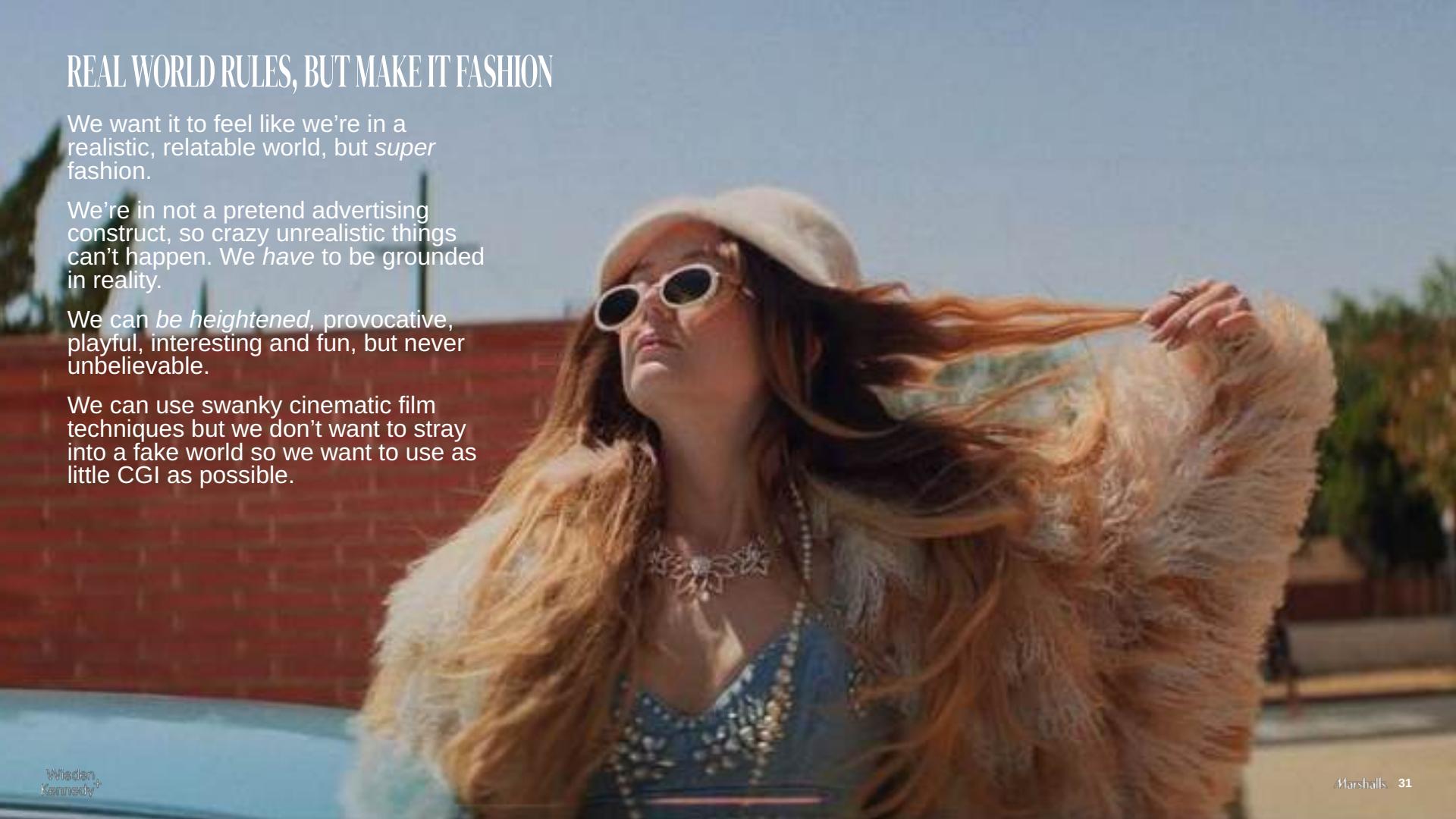
REAL WORLD RULES, BUT MAKE IT FASHION

We want it to feel like we're in a realistic, relatable world, but *super* fashion.

We're in not a pretend advertising construct, so crazy unrealistic things can't happen. We *have* to be grounded in reality.

We can be *heightened*, provocative, playful, interesting and fun, but never unbelievable.

We can use swanky cinematic film techniques but we don't want to stray into a fake world so we want to use as little CGI as possible.







THE Fashion

VOGUE BUT NOT TOO VOGUE

The Fashion, of course, for a fashion & homewares brand is *incredibly* important.

We can't go too runway that we become unattainable, but we need to push on the fashion to make it feel aspirational and premium as possible.

Something that wouldn't be out of place for a vogue advert, but not high-fashion so it turns people off.

Like that friend who shops on a budget, but styles it so incredibly well that you think they should be a stylist because how the hell did you make a random scarf look like Gucci.



THE Tone

FASHION, FUN, AUTHENTIC, SLICK, COOL

Finding the tonal balance in these films is going to be super important.

It's a rallying cry, calling out that we have all had to compromise far too much, so obviously there is an earnest message in there.

But what we don't want to do is make it too serious or hard hitting. It's about getting your hands on a bloody designer handbag, afterall. It's meant to be fashion & fun!

But on the other end of the stick if we're too comedic or frivolous, it cheapens our purposeful message, especially because we're showing a portrait of America at the end.

Marshalls call their tone of voice 'The Best Friend Lens', which means we're not too corporate, we have attitude and personality, but we're not cold, snobby or unlikable. We've got your best interests at heart.



THE Music

THE TRACK

We'd love to get your thoughts on music.

We're looking for a modern and fashionable thumping track that captures the energy of the film. A track that adds to our playful fashion tone without taking itself too seriously.

We're super open to getting someone super current to cover an existing track too, e.g. Chappell Roan covering Edge of Seventeen.





AAAAAND BREATHE

This is where we've gotten to.
We'd love to hear your thoughts on how
to push the ideas, from the visuals to
the VO. We want to craft every detail to
make this as fun, playful, energetic and
fashionable as it can be!

THANKS!