

MILO

YOU'VE GOTTA BE MADE OF MILO

DIRECTORS TREATMENT



INTRO

What I love about this Milo campaign is that core idea is about embracing and displaying values available to all, whether representing your country at the Olympics or running around a school athletics track, whether on the green turf of the All England Tennis Club or bitumen of the local court down the road, values that recently have been long-overlooked. When once professional sportsmen and women were truly celebrated for achievements that filled us, the onlookers, with admiration, respect and inspiration – they are more often than not making headlines for the wrong reasons.

I have to admit being a good sport has not always come naturally to me either. I win hard, and lose even harder. That is why the core message in these scripts instantly drew me in. As an adult, and especially an adult with my own kids, I reflect often on what example we are setting for our kids. Bad sportsmanship is literally in our faces everywhere and etched on the faces of those who we want to look up. On the news, shared on social media and printed in the papers. Sadly, rather than making us turn our heads away, today it often fuels us. I would love to be made of the real right stuff epitomised in these scripts; more importantly, I want my twin daughters to learn this.

That's what is so powerful about this campaign. We're not just selling a product, we're drawing a line in the sand and saying "no more." We, the people, are now committed to communicating an inspiring code for adults and children of all ages to reflect on and live by.

By embracing the communicative powers of good vs bad – creating a clear tonal definition between the two – all approached with a raw yet cinematic eye - we have the opportunity to create an edgy and kinetic edit that captures, embodies and delivers the underlying call to action. 'You've gotta be made of the right stuff. You've gotta be made of Milo.'

APPROACH

These are not going to be your average series of TVC's. Even at first glance I knew that by taking a dynamic mixed vision approach, carefully weaving archival and in the moment footage, creating a high-energy edit that has our hearts racing one second and then offering moments of pause and reflection to catch our breath the next, that this film will be special. What needs to be very clear in our film is what is bad, and what is good and how I'd like to approach this is by creating a clear, tonal shift between these two values in how they are portrayed and treated.

To do this I would like to give establish a set of visual and tonal rules. The way we approach all aspects of the "good" footage should reinforce and deliver the frenetic and fun vibe - as we tap into the high energy of the kids - while the "bad" footage in contrast should feel static, refrained and cold. Our "good" footage will have added camera movement, colour and vibrancy in the scenes - where our "bad" footage will be feel distant and negative in both energy and colour. Part of these films core message relies on this distinction being very clear and also easy to take in - so it will be a big focus for me during pre-production.

I would like to shoot all of the "good" footage to look candid and in the moment. Our camera will move as the casts moves, feel what they are feeling; capturing the moments that are scripted and also seeking out heartfelt and fun moments that are external to what's in the script, as this is where we will elevate this spot and have huge impact in the final emotive edit. I'd like to shoot moments both at real time and high speed, cutting between the two, and also using speed changes will give us the ability to give power to moments of high emotion.

In contrast, the "bad" footage should feel static, observed and watched (by an implied third party). We watch with the watcher/s on the home television, on an iPhone, televised on the big screen at a game, repeated multiple times on a televisions in a store or in print on the newsstand. I also like the idea of going full-screen, full of pixels and impact in our opening montage before the tonal shift onto our tennis player. Depending on the shot - the "bad" footage will either be captured with a static floaty frame, or a slight push in for added drama to what we are seeing.

To paint a picture of the energy, vibe and grit I would like to bring to our film, I want to reference this [Lionel Messi - Gatorade Ad](#). It interweaves the lows and highs, the ups and downs to produce an inspiring and energetic edit. The breaks in pace and changes in tone shape the emotional journey and I can see how the tonal shifts in our edit can be shaped in a similar way. The world slows down, the music stops - before BAM!! - we're off and running again.

I would also like to incorporate interesting transitions from scene to scene. Whip pans the transition the energy of the watched archival footage, into the scene of our soccer girls for example. Action cuts that contrast and compliment. All transitions will be carefully crafted in pre-production, but it's the edit where they will come alive.

There's no doubting that the performance details are going to elevate this spot and where possible we must seeking out and create heartfelt spontaneous moments, beyond what's scripted to embellish what's on the page. The look the boys give each other as one of them helps his opponent off the ground. The graceful yet fierce energy delivered by our soccer girls. It will come down to performance direction, and I have a lot of experience working with kids, with real people and also in documentary - where you don't create real life, you shape what is in front of you to tell the story.

When approaching our shoot day, I'd like to prioritise giving ourselves the flexibility to travel to a range of varied locations and film at the best times of day. The more contrasting emotive variation, the better for this style of storytelling, which is why we are suggesting having one full crew and client shoot day; in combination with two reduced skeleton crew days. There's a lot to cover here, so it's important to keep us light and flexible. A smaller crew also benefit us in creating the perfect environment to capture intimate nuanced performances and off-the cuff images especially as we will be working with a real cast. We should be reactive and able to roll with whatever comes our way on the day.





THE SCRIPTS

What I love so much about both of these scripts is the scope they give us to capture and communicate the core essence of the idea and call to action. Being a perfectionist seeking the imperfect - combined with my love of creating a back-story for cast performance - I've made subtle developments to selected scenes in order to make sure all of our scenarios are real and inclusive.

This is how - as a filmmaker - I envision bringing the scenes to life. The suggestions that follow are just a starting point - everything is up for discussion as moving forward it should be a collaborative process

THE 30 SECOND FILM

Our film begins on a lounge room television set, shooting past a father and son watching the game.

On screen a player is up close and personal in the oppositions face. The room is filled with the televisions sound of the roaring crowd.

We cut to the watching boy. Light flickers across his face as he takes it all in.

Our montage of images begins just before our VO kicks in.

VO: When did winning at all costs become all we're about?

We cut with action and camera movement - observed - sporting moments where athletes and crowds are demonstrating the wrong kind of behavior.

We see this footage in multiple ways... repeated on a set of TV screens at an electronic store, viewed an Ipad, we cut in full screen so tight we can see the pixels. It will all have an archival and watched look and feel to it.

Suddenly the tone shifts. We are now in the moment.

A young tennis player lifts her face to camera, determined and hungry. Just as we lock eyes with her the spell breaks and she returns a serve. Again and again she fights for every ball.

VO: We should be cheering for those who fight for every ball...

She doesn't give up. She even let's out a little Lleyton inspired 'c'mon' when she wins a point.

VO: ...not fight.

We then juxtapose this with footage of a group of kids crowding around a smart phone. On the phone screen a professional female athlete is fighting with the chair umpire.

VO: Our words should inspire...

We cut to a group of kids in a rugby clubhouse watching with quiet concentration as their coach runs through the play. We then cut to them huddling on the field giving each other a pep talk, the camera shooting from a low angle up at their faces.

We see a quick shot of game action before we cut to...

VO: ...not sledge.

...a big screen at a professional game. We see an extreme close up of an adult sportsperson sledging their

opponents; you can almost see spit fly from their mouth such is their emotion. The big screen image switches the camera onto the crowd, thirsty for blood they react to the play, our camera jumps in tight.

VO: And making headlines for the right reasons...

We cut to an evening local soccer game. We see a girl pull off a skilled tackle before smashing a goal.

An AFL girl's team approaching a green crepe banner 'Congrats Evie! 50 Games!'. Although a little embarrassed, Evie can't wipe the smile of her face.

VO: Should be more important than just making headlines.

We cut to see a newspaper story of some rugby league players up to no good. We see it as a moving POV at a magazine stand as a young kid stops to read the headline.

VO: Yep, it's time to stop cheering for the wrong stuff.

We cut quickly through a series of contagious inspirational moments, the energy of the film stepping up a notch.

Two basketball players from opposing teams celebrate after a beautiful layup.

Our girls soccer team all do backflips on the field, mimicking their idol - Sam Kerr.

Our rugby boys pile on top of each other after a hard fought win.

VO: MILO believes it's up to all of us

We cut to the sideline of a soccer game where cheering parents watch on. A siren is heard and as a team celebrates, our boy from the opening scene offers his hand to his opponent to help him up off the ground.

VO: to teach the next generation to be made of the right stuff.

We see dad put his hand around his son as he walks from the field before cutting ahead in time to see them animatedly discussing the game over a glass of MILO.

VO: You've gotta be made of MILO.

We see a MILO on the table next to a kid's sports bag.

We finish the film on a sound mnemonic over the end frame. Similar to a sting, it gives the film an iconic



15" SCRIPT 1 - YR 1

A young tennis player lifts her face to camera, determined and hungry.

VO: There's those who like to fight for every ball....

Just as we lock eyes with her the spell breaks and she returns a serve. Again and again she fights for every ball.

VO: and those who like to fight.

We break this scene with a montage of athletes fighting during sport. Both verbal and physical. This is seen through vision of a TV like a live broadcast.

VO: We'll raise a glass to those that are made of the right stuff.

After the game we see her in the car with a thermos of MILO as mum and her both cheers their thermos lids of MILO and share a moment in the carpark after the match.

Super –You've gotta be made of MILO.

We finish the film on a sound mnemonic over the end frame.

Tin pop, foil being torn, milk pouring then a spoon clink.

15" SCRIPT 2 - YR 1

Our film opens on under 12's soccer showing a team working together to win, we focus in on our hero boy.

VO: Winning at all costs.

We cut to quick montage of moments of cheating. Whether it be an obvious dive in soccer or a more emotive jostle between players.

VO: That's not really winning.

The boy offers his hand to his opponent to help him up off the ground

VO: To us, Victory tastes best when it's earned.

We see dad put his hand around his son as he walks from the field before cutting ahead in time to see them animatedly discussing the game over a glass of MILO.

VO: Just like a MILO.

Super – You've gotta be made of MILO.

We finish the film on a sound mnemonic over the end frame.

Tin pop, foil torn, milk pouring - then a spoon clink.

15" SCRIPT 1 - YR 2

Our film begins with a montage of kids showing good sportsmanship.

VO: To the ones who are first to shake hands after the game...

A group of soccer girls rush in to give each other post game handshake.

A couple of boys finish an exhausting game of rugby with a handshake.

VO: or pick someone up off the turf.

A boy picks up a defeated soccer opponent off the ground.

Opponents give each other a heartfelt hug / slap on the back after a game of girls AFL.

VO: We've got a MILO for those made of the right stuff.

We then see a nice moment of dad and son walking away from the field. The son enjoys a ready to drink MILO premix, as his dad gives his hair a proud rustle.

Super – You've gotta be made of MILO.

We finish the film on a sound mnemonic over the end frame.

Tin pop, foil torn, milk pouring - then a spoon clink.

15" SCRIPT 2 - YR 2

Our film begins with a montage of kids as a siren signals the end of a game.

VO: To the ones who know winning gracefully is more important than just simply winning.

Our girl AFL players show a genuine 'better luck next time' moment.

The rugby players congratulate the opposition with a handshake.

The soccer girls give each other pats on the back, and one lifts her opponent playfully in the air as they jog off the field together.

VO: That's what a real winner looks like to us.

We end on a group of soccer boys, from both teams, all having a laugh and a MILO together after the game in the locker room.

Super- You've gotta be made of MILO.

We finish the film on a sound mnemonic over the end frame.

Tin pop, foil torn, milk pouring - then a spoon clink.

THE LOOK

The overall look won't feel straight-up like a typical mixed footage edit because of our approach in how it is all viewed.

The in-the-moment footage of the kids will feel candid, off-the-cuff, yet still treated in a filmic way. I'd like to go for a hand-held moving camera look, interesting focus, negative space and older style wide-angle spherical lenses. A good reference for visual style is this [Football Federation](#) 'What heroes are made of' film. The in the moment sporting moments are a great illustration of action and whip cuts used in a way that take an edit to the next level, and the creativity we can embrace with mixed footage

Our archival footage will be filmed with the same eye, however the tone and energy will feel so different. As mentioned, it needs to feel observed... on the big screen at night, shooting past people onto the screen of an iPhone. I also love the idea of jumping-in full-screen for full emotive impact. We need to be in the audience's face with this negativity, matching the on-screen impact, if only for a beat.

The end result overall should feel tangible, energized and with a visceral quality to the images. By using wider lenses and coming in close proximity, we capture the presence of the performances. We should feel immersed in the vibrant sporting atmosphere and taken aback by the "bad" footage.

To ensure the films are grounded with a sense of realism, we will shoot our selected scenes with predominantly natural and available light. Each scene should feel like the lighting appropriate to its environment, while also creating a modestly theatrical contrast and variation between the different settings – home interiors, dusk, dawn and the bright light of day. As light creates emotion and atmosphere we should plan our schedule around getting the best light possible and shooting at the most appropriate time of day for each situation.

We'd eschew the negative de-saturated grade for a positive look, with raw, real colours and a natural feel. Images should feel authentic and right here, right now, not a reflection of the past.



CASTING

As these films will be aired in both NZ and Australia – I would love these two culturally diverse countries to be reflected in the casting – without resorting to clichés. I will be steering clear of ‘catalogue kids’ and will lean towards the quirky and real. Our cast needs to be a mix of both the memorable and the completely ‘normal’ – but most importantly they need a spark. I want to make sure their passion, drive and contagious energy comes through on camera.

When approaching diversity, this could also be a great opportunity to cast indigenous kids from both countries. We could look for a tennis player who identifies as Aboriginal Australian or a featured Rugby Boy who identifies as Maori. In saying this - I would like to keep this call for diversity as a general overall focus for casting so we don’t box in characters. A multicultural look will also be a focus for us when casting our background extras to compliment and work in naturally with our specified featured cast.

Through a spin on the traditional casting method – I would like to cast real kids, who play real sports – and play them well! During casting we will be reaching out to the usual talent agencies, but I would also like to approach local sporting clubs. This way we have the opportunity of casting groups of kids who already have an existing relationship, which will ultimately lead us towards more genuine and candid performances.

When approaching our featured adults, I would like to firstly cast the kids, and then cast appropriate adults who can bring with them an authentic family look, but most importantly a warm performance to bring the scenes to life. In a way, these films are almost a kid’s world point of view. They are the observers and it’s them who are in the moment - so it will be the kids who will be bringing these films to life.





ART DEPARTMENT

Milo owns this green and the suggestion of tastefully weaving this colour across the film's tonal palette is a great idea. Imagine our goal-smashing-soccer-girl with a green ribbon braided into her hair, the AFL players running through the club's green banner, or our soccer team using a shade of green as part of their team strip. It shouldn't feel forced or obvious, but is a great way to give a subtle nod towards brand recognition, our visual signature. This [Australian Red Cross](#) film is a beautiful example of colour woven into a film. Although it has taken a more stylised approach, you can see how effective colour association can be when addressed cleverly in pre production.

To ensure we 'keep it real' aesthetically, I think we should approach our overall art direction with the idea of 'augmenting reality'. For wardrobe and propping this will work with the cast's own wardrobe and sporting equipment – only adding sourced pieces and uniforms when reflecting the MILO colour palette and eliminating other brand affiliations. In the past this has always given us the best result especially when casting people, leaning on their own personalities.

Overall I want each scene to look and feel real, raw, relatable. In terms of propping and styling each location, this approach also helps us move through scenes efficiently. This way we'll be able to cover-off the variation of looks that will give these films their life.





THE SOUND

Although these films will have an underlying beat driving them, I see sound design as being essential to enhance each scene to build the rhythm of the edit. As each scene will have it's own sound design, it stops the films from being otherwise a montage and transports the viewers into each scenario, if only for a short moment. The vignettes suddenly become real life and not something that just flashes up before our eyes. The sound can be something as subtle and simple as the faint hubbub of a crowd, the sound of distant city traffic or the steady breath of our tennis player.

The sound design should never distract from our footage, it should only enhance – and with the rhythm of the edit running through these films it will only create another layer to add to it's playful drive. It will also be especially effective for our archival “bad” footage - helping bring to life the negative. There is also the chance for sound design to overlay from one scene into the next, which will help link the moments with edit flow and interest.

For the music track, we will be looking for a pared back electronic beat that drives the film. It should be intrinsically linked to our sound design, working together to punctuate and allow thought to our “bad” moments, and energetically lift our “good” ones. I can imagine for our 30 second film that we would open on a raw and emotive ambient sound design score and our track would dynamically kick in with our tonal shift when we first lock eyes with our determined and fierce tennis player.

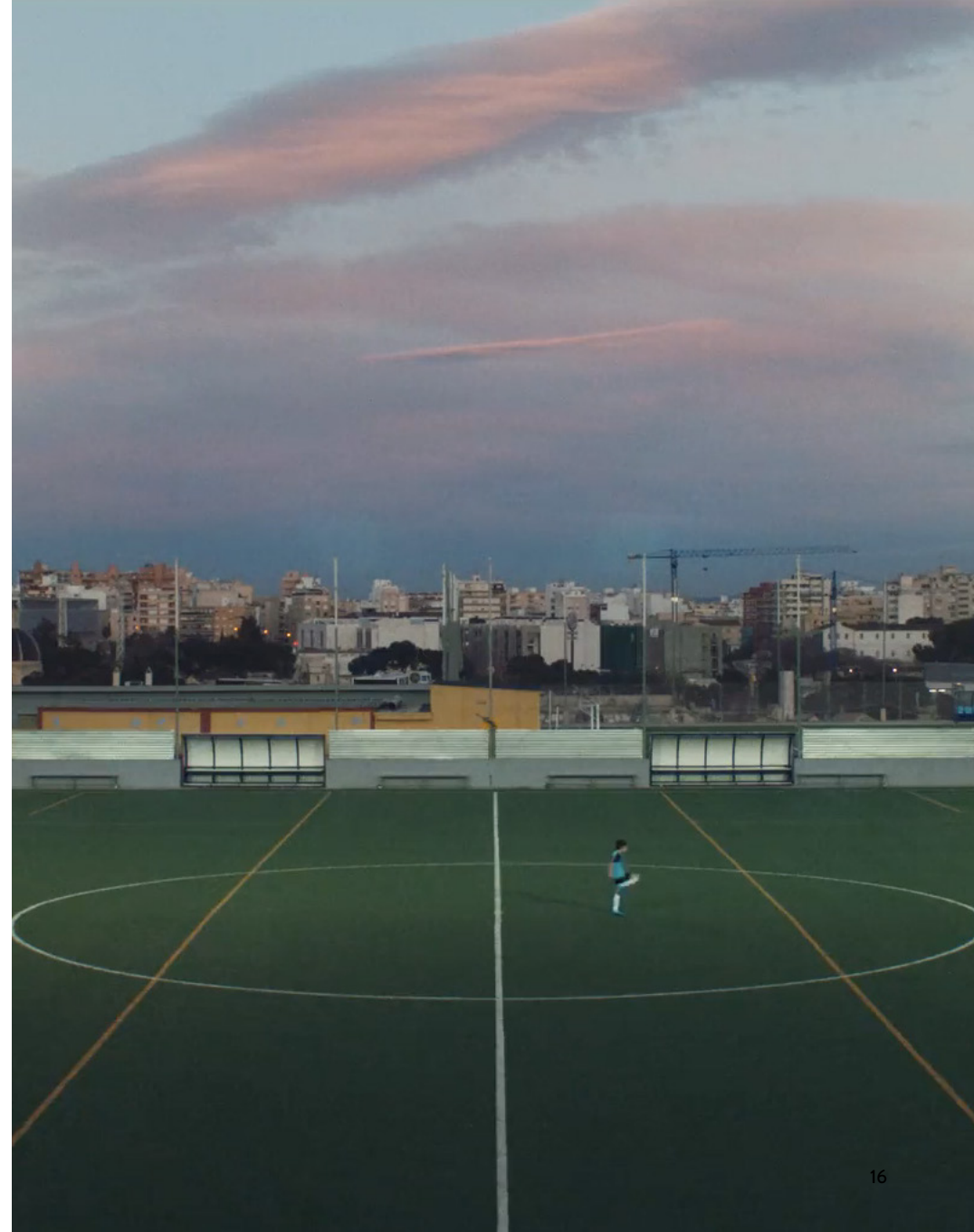
I hate to admit it, but I don't mind a good ‘sting’. So for now I've scripted in the sound mnemonic. With the pop, foil, milk, spoon sound design we are creating an iconic ending for an iconic product – and what better way to end a film that will be built from the ground-up, emotively from sound design.

LOCATIONS

To authentically capture these scenes we need to be in real environments. Although I will always look at locations for their graphic qualities, we will ultimately be driven by their ability to clearly communicate something about the people within the scene or the idea - and hold a tonal nod to the Milo brand colours.

We also need visual diversity, which will be achieved through clever location sourcing. We will choose our house location that offers up both a kitchen and lounge room, and an interesting driveway for our basketball scene. I would like to suggest we shoot at an indoor tennis court for a graphic interior look and soundscape, and when we select our sporting ovals, we will be looking for locations that offer up different angles, different fields, different backgrounds – city and suburban – adding to the scale of the film.

As we dive further into production and script development, we'll be able to put together a short list of options and what will work best logistically and creatively.





THE TEAM

I always believe a filmmaker is only as good as the team they surround themselves with, so I thought it might be worth mentioning who I'd like to bring to the table.

The first would be the great collaborator and friend [James Brown ACS](#). His observational yet cinematic eye and approach on set will be perfect for achieving this vision. He shoots the hand held look like no one else and can work fast to capture those fleeting moments without too much finessing, creating the imperfect images that will bring this campaign to life as The Director of Photography. Not to mention he is a keen sportsman & has a lot of experience capturing sport and the energy that comes along with it.

The edit is where the magic will happen and we would love to put forward [Joe Morris](#), who has the perfect folio to execute our vision. He is also a lover of great sound design, a great work ethic and has a strong sporty daughter - so will be able to relate to the themes at hand.



THANKS

I'm sure it's apparent that I'm very keen to direct "You've gotta be made of the right stuff".

It's rare to have a project to pitch on which has substance and an important message, in this case, empowering the next generations to own their own actions, to be determined and confident. For the current generation - parents and guardians - the ambition has to be that their take-away is that of embracing the core values of this campaign and to nurture them in their children.

If the kids watching these spots are left with just one thought, just one - "I wanna be like the kids in the ad's" - then the job is done, not just for now for the brand, but forever for the community at large; this is a legacy spot.

This Milo campaign has a singular energy and spirit to it, and I think we can really tap into that feeling to make something very exciting. I have directed many stories over the years encompassing performance, action, drama and these scripts would be a labour of love for me.

Thank you for the opportunity.