

CASTLE MILK STOUT TVC - 'HANDS' TREATMENT BY [REDACTED]

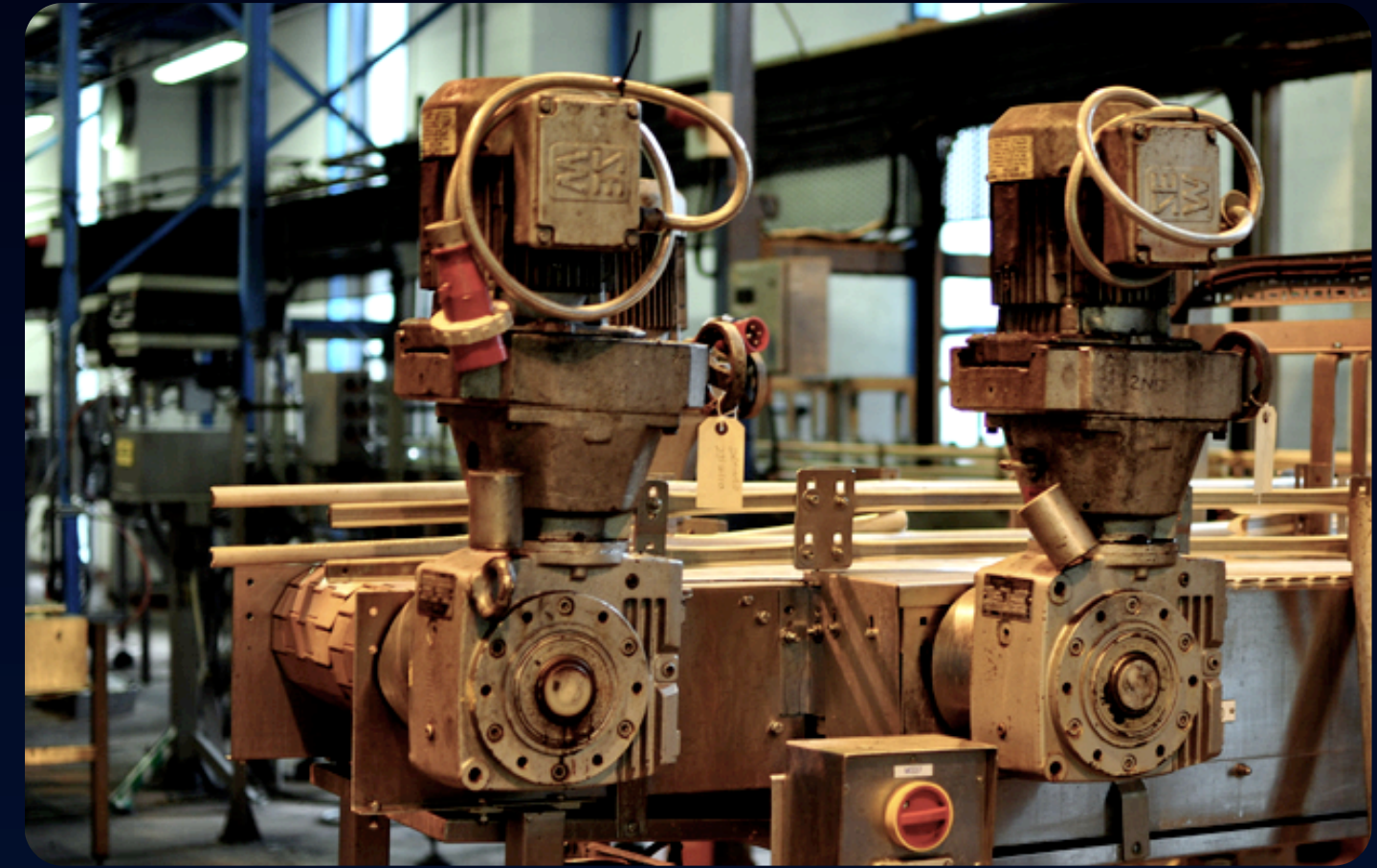


DIRECTOR'S INSIGHT

This commercial, which shows the slow, careful process that is followed when crafting Castle Milk Stout is a modern day romanticization of the milk stout process. The intention is to show the time, the care and the love that goes into making a beautifully balanced milk stout, something that can't be rushed nor forced. It's about gently coaxing it along and savouring the process, starting with the care taken to select the perfect ingredients, the time taken to allow it to ferment, the careful monitoring of the perfect conditions, all resulting in the ultimate slow-brewed milk stout.

As much as possible though I'd like to incorporate a human element, of course that is partially shown by the variety of hands that make a contribution along the way. I want to create the feeling that each one of these people take care. Each one of them are meticulous in their contribution. Each one exhibits patience and precision. Because as a consumer, I would like to purchase a product that has been made attentively and lovingly. And so this human element is crucial in our portrayal of what makes Castle Milk Stout so special. I would therefore like to incorporate gestures that show the care and time being taken. We need to be able to sense these people, feel their presence and recognise their care.

Many ads have been shot showing a brewing process and so to make this one truly stand out, I'd like the overall art direction of the commercial to be inspired by the colours of the Castle Milk Stout label - to really use the gold colours and blue accents of the brand throughout the ad. So the equipment, the gauges and the imagery are shown throughout using this colour language with a very golden, coppery overall tone while we use a wash of blue - either in the shadows, or shining on or reflecting off other elements in the frame. Not only will this combination of colours enhance the brand recognition and identification, but it will also result in a very unique and totally contemporary feeling. This has not been done before and will look original, current and very interesting visually.



FILMING TECHNIQUE

In portraying this process as slow, relaxed and carefully crafted, I would like to create really beautiful and appealing shots using the industrial elements within the brewery. Although typical brewery interiors are rather clinical and industrial I believe that by framing elements and carefully lighting them, we can create really graphic and visually interesting shots. By incorporating a few cutaways, such as a reflection on a wet floor, or steam rising off a tank, revealing for a brief second a view of the tuns, before steaming over again, we can create some really visually captivating imagery.

I'd like to film the liquid elements of the commercial on the Phantom so that we have really beautiful, high speed imagery for certain aspects that include movement such as the pours. So I may use it for not only the milk stout pour prior to the final sip, but also for the caramel pour into the mush tun, possibly for a shot of lifting steam and even for the hops spilling poetically from the man's hands in the initial scene.

Once we're in post production we can adapt the scene and the lighting to further romanticize and idealize the environment. I would like to incorporate golden pools of light (to replace the harsh fluorescent lighting that we'll probably be shooting in), and also probably enhance the stainless steel surfaces to look more coppery/brassy. And as much as possible I will include light streaming in through a window, interesting light reflections off bright shiny surfaces, and hide ugly portions of the setting in dimmer light or by being out of focus, all of which will be washed by the blue CMS accents. This will create quite a moody, but very modern look and feel.

In addition, in post, we could add additional tanks or machines in 3D as required to make the brewery seem bigger, but also to hide elements that are not as appealing. In this way we can create a contemporary environment in a real brewery but heighten the visuals in a graphic way.



HANDS

To be able to portray the patience and emotion that goes into brewing Castle Milk Stout we need to use a wide selection of hands - different ages, different colours - but more importantly I want to carefully consider how the hands move. They need to be quite still, quite calm and almost reflective, not rushed. They seem to stroke and caress the equipment and instruments with tenderness, really demonstrating that they are hands that belong to craftsmen. They have a gift or a talent for creating this beer. It's similar to a person who hand crafts a unique piece of furniture or a potter at his wheel. The hands are the mechanism of creation. They move slowly and carefully, with thought and intention. And so the various shots with the hands need to be portrayed in this careful way to create a message that is rather subtle but is enhanced by the overall mood, the look and feel of the filming as well as the voice over and music of the commercial.

INSPECT

This shot in the germination room can be a really beautiful opening scene. I'd like the camera to focus on the strong weathered hands as they scoop up a handful of green hops. By using a long lens, the rest of the germination room can be slightly out of focus but the industrial features will still be visible.

In this shot to show that these hands care about what they do, I would like to show the thumbs almost drifting over or sifting through the hops as if checking the quality. This ingredient is critical to the process and so the patience and the care starts right at the beginning. These hands need to ensure that only the best quality hops enter the process and here we see them actually 'examining' this ingredient.

These hops germination rooms are currently available in George and so I'd recommend that we shoot some plate shots of the facility in George and then shoot the hands, which will be composited in later in post.





WATCH

Quite quickly we need to introduce the element of time and patience to demonstrate the concept of going slow and being relaxed. This shot allows for a beautiful opportunity to use natural light streaming in through a window, lighting the wrist watch on our next person's wrist. He gently tilts the face towards him to catch the light and we could even introduce a little lens flare here or use it as a transition to the next scene.



SAMPLE

This action of sampling introduces our third set of hands and this is the first time that there is a 'real' action that is part of the brewing process. This needs to be demonstrated slowly, possibly even capturing some of the mash in slow motion. We can see light reflections off the pipes and the hands slowly pour the sample into the flask, moving with care and precision, before holding it up to the light to examine.

Sampling obviously also demonstrates that the brewing process is done with care, that all the elements and the progress is checked and considered.



POUR

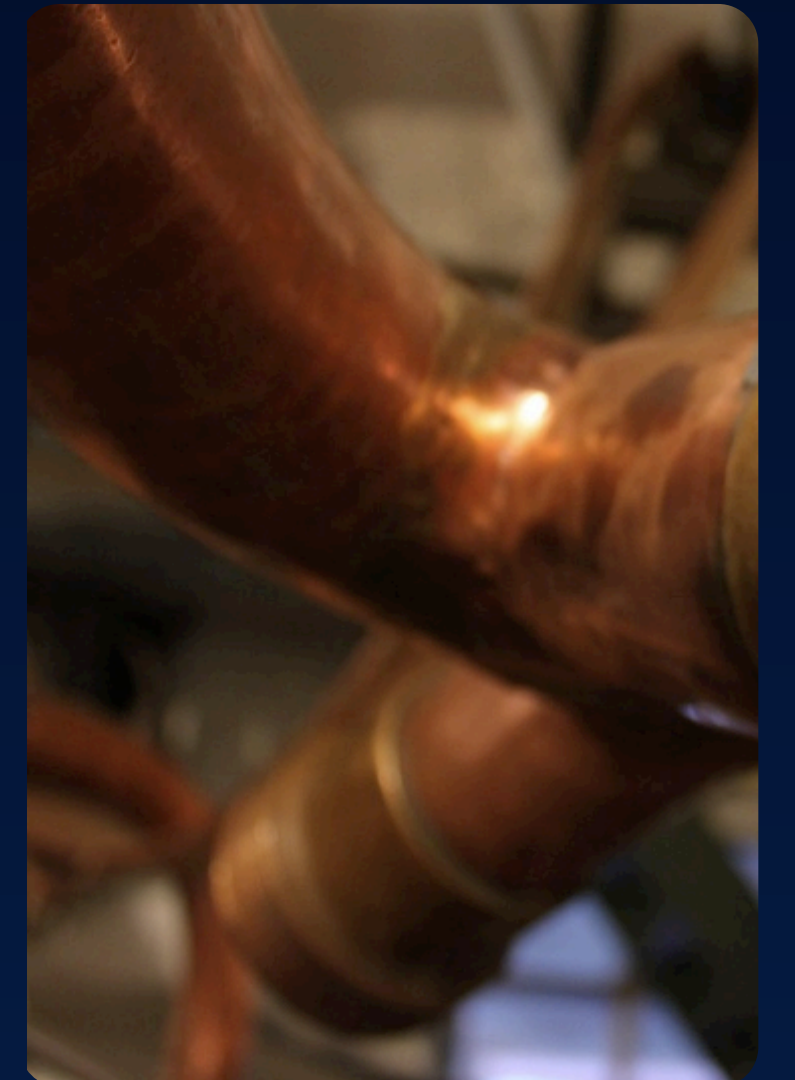
Then we show the next pair of hands pouring the hopped malt extract into the mash tun. I would like to really hone in on the gorgeous silky golden liquid and the sensual way it pours out of the container. Again this should be done slowly and with care. With careful lighting we can pick up some beautiful highlights and colours in this scene, making the entire process seem slightly less clinical and much more appetising.





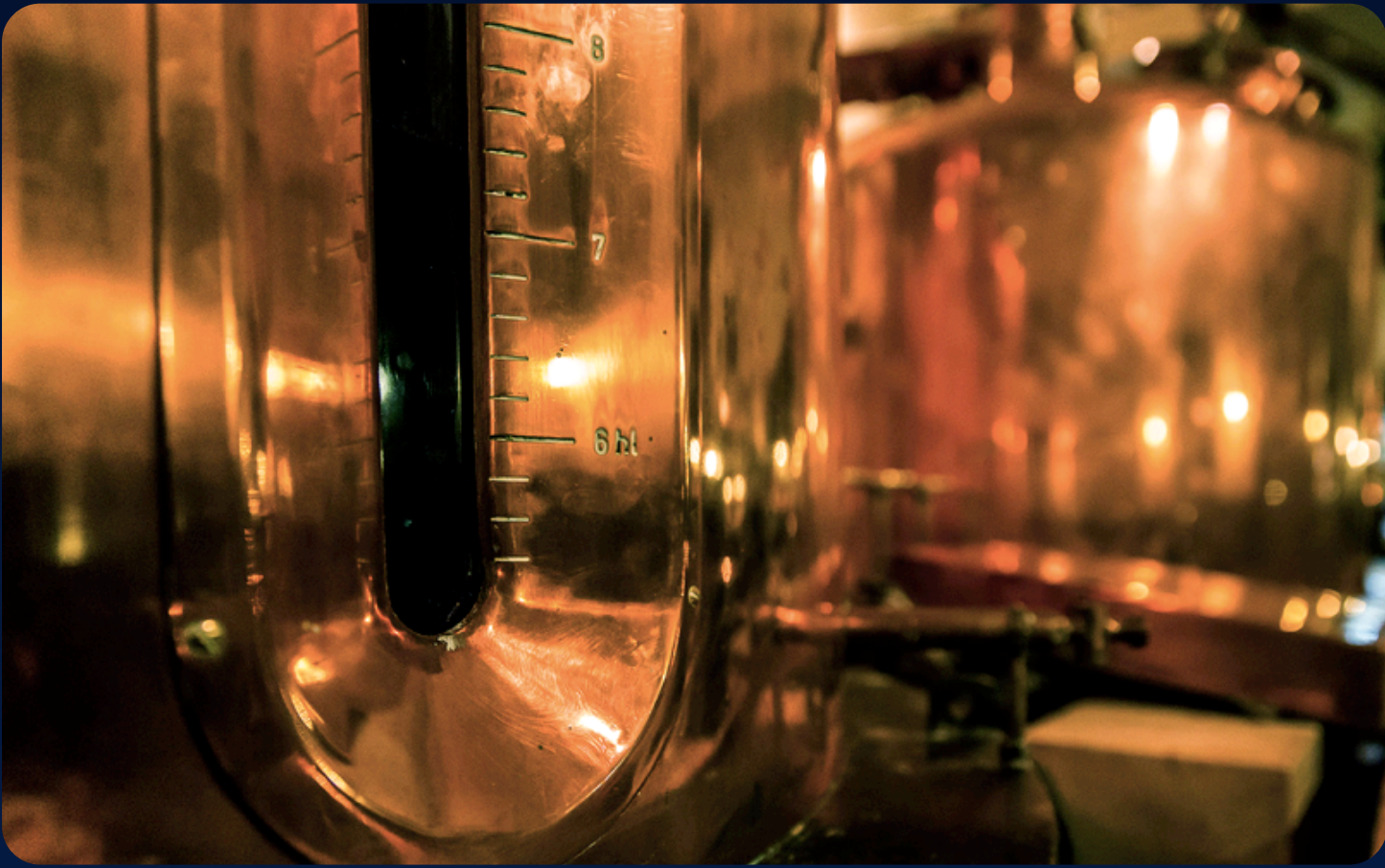
WAIT

We see a hand gently running along a cold brass pipe - the condensation droplets slowly run together and form little droplets that drip off the bottom of the pipe. Here it's important to ensure that the shot doesn't read as impatience so I'd prefer to remove the 'tapping' fingers and rather have them drift slowly along the surface, as if we have all the time in the world. There's just no need to stress or rush - everything will happen in good time, as it should.



CHECK

The final shot in the preparation process is of our final pair of hands, one balancing on the edge of the fermentation window, while the other shuts off valves and we see the pressure dropping on the pressure gauge. Clearly the brewing process is finished and the Castle Milk Stout is finally ready to enjoy. The patience and waiting have paid off.





CONSIDER

I'd potentially like to incorporate a few quick cutaways in the body of the spot that would achieve two objectives. I'd like to include a possible shot down a corridor that shows the silhouette of two characters in lab coats at the far end. They are back lit and their faces and identities are completely hidden. Maybe they are chatting to each other and checking something on a clipboard or holding a sample up the light. Possibly another cutaway shot could be a shadow or blurred reflection in one of the tank's surfaces. Again we won't be able to identify a face nor actually see any features but we can sense or feel a person's presence and see his movement. Another alternative is to see a pair of legs reflected in the wet, glossy surface of the floor, with both blue and golden highlights. All of these options incorporate some play of light, a reflection, a shadow, a silhouette.

I'd like to shoot them and have them for consideration in the edit as these quick touches help to increase the human element and participation in the process - ever present and constantly vigilant, always participating in the process. And secondly, they help to convey the process of time. While the brewing process happens, people have the time to discuss the quality or the clarity, they have the time to check the fermentation process, they are there to make sure everything is perfect.

SAVOUR

We see a tight pouring shot, with the bubbles shooting into the dark liquid of the milk stout, and slowly rising to the surface to form the perfect, milky white foam cap.

We see a man take a sip of the milk stout. This shot is framed very tightly and we see very little of his face - his identity, age and possible prosperity are not obvious. The glass is perfectly chilled and we can see the fine mist of condensation as he holds the glass.

I'd like to make the background quite modern and electric, with out of focus twinkling lights, possibly in the blue range, creating the impression of an upmarket location.





The pack shot will also be filmed against a similar backdrop of sparkling, out of focus lights, with the bottle and glass of milk stout lit in the foreground. The beer bottle will slide across shot from the right, where the supers appear.



LIGHTING

I'd like to make use of quite moody, dramatic lighting. Using the CMS colours as a reference, I'd like to use large pools of coppery/golden light that fall on the key elements, or central object for a particular scene, with the rest of the image almost in shadow, with a blue shade or wash. The blue lighting can be used to reflect off walls, wet floors or other reflective surfaces. My intention is not to overwhelm the golden light in any way but the blue hints in the background may take up $\pm 20\%$ of the frame and will complement the pack shot images that contain the blue twinkling lights. So the overall commercial will have a gold and blue feeling which would be quite different to the norm. A great deal of this effect will have to be achieved in post production but it really will create a very graphic, interesting and modern feel to the spot.



VIDEO REFERENCE

This video montage portrays the patience, time and craftsmanship that is required to create something sensational - such as a slow brewed beer. These ads contain many of the elements that I have been explaining, slow, calm movements, the caring, intentional movements of the hands and a gentle track that allows for the passing of time and the feeling of being completely 'un-rushed'. It also includes some of the other 'human' elements that I am considering, such as a dark silhouette, reflections on a wet floor, industrial (almost ugly) settings filmed artistically and graphically. The long lensing, grade and lighting, are also beautifully done to allow the viewer to focus on the single movement, the one central action, without looking too carefully at the surroundings. And in the shots where the surroundings are seen, even though they are not classically beautiful, they've been framed and lit in a way that results in a visually graphic shot. Very moody, and very relaxing to watch.



LOCATION OPTION

These photographs were all taken at SAB, Newlands last week. So while all the tanks and equipment are stainless steel, with the right lighting and grade, I believe we can achieve the various shots that are required, while giving them a modern, yet romantic feel. What is also great are the large windows with natural light streaming through in areas, as well as the greenery that could be great as an out of focus backdrop.





**THANK YOU FOR THIS OPPORTUNITY, TO PRESENT MY
IDEAS FOR CASTLE MILK STOUT. I LOOK FORWARD TO
COLLABORATING WITH YOU ON AN INSPIRING SPOT.**



Insert the Amstel ad

AMSTEL VIDEO REFERENCE

This reference which I shot for Amstel has a similar message of patience and waiting, of making sure that the ingredients are just perfect, and that the necessary time is taken. Nothing is rushed. It has some of the elements that we have been discussing previously in this treatment.