



PERSIL

DIRECTOR'S TREATMENT BY



DIRECTOR'S INSIGHT

The original spot that has been provided as a reference for the reshoot is a really heartwarming and delightful ad. I really love it and would relish the opportunity to work with you on the recreation. The commercial has a lovely lighthearted tone and it celebrates being a child. The sense of carefree, endless days. Endless days with unhindered freedom, with a sense of purpose without any obstacles. Of going on an adventure with your friends, or planning a mission.

This little group of boys have decided that today is the day that the training wheels come off the bicycle. They are ready to learn to ride the bike unaided (except for help and support from each other). This sense of camaraderie and genuine friendship really comes through for me - you can just see that they love spending time together. They're not competitive but rather show real caring and support for each other. And this cute little story make adults feel a sense of pride watching kids similar to their own being independent, growing and learning, but also it creates a sense of nostalgia - for those days of their youth when life was so much easier. There are a number of values that come through in this little tale - the benefit of doing things together and working as a team, not being afraid to fall down and trying again, and most importantly just being yourself and celebrating each day.

I believe I can remake this ad successfully and that there may even be a couple of ideas that could possibly make it even better.



LOCATION

I get the very strong sense that the space the boys 'work' and play in is a community space within a neighbourhood. There are houses and apartments around the field - and we get a glimpse of people from the area watching over them. With curiosity, but also to make sure that things are going ok.

I like the feeling that one gets of this being a very middle class, authentic area. It's not a very affluent area but that makes the emotions more believable and real. The field could either be a dusty area, or a scrubby grass space with patches of mud and dirt. As long as the boys have space to move and to get dirty, and that it finds itself within an environment that feels like part of a community, it could work.

If we can't manage to find a location that is surrounded by a high chain link fence I would consider dressing it with one. I appreciate the presence of the fence - it creates a boundary through which the neighbours peer to see what the boys are up to, it contains their action so that we know they are safe, but it also adds to the gritty texture and feeling of place. The field or playing area should feel 'unbeautified' and certainly 'un-art directed'.

The sense of the location adds to the grace and charm of this story - the kids are doing it for themselves. There's no hovering, anxious parents. It's not a white picket fence neighbourhood. It's not modern. It's real. The setting is real, not slick, and a bit clumsy and that makes us appreciate the story all the more because it reminds us of what it felt like to learn to ride our own bikes so many years ago.



STORYTELLING

In the original spot the edit has followed a non-linear path. The story is not precise. It's not orderly. There's a childishness to it. A naivety that creates a sense of playfulness, just like our characters. There's clearly a purpose....but we'll get there when we do. I really enjoyed this loose editing style, with scenes getting interrupted by cutaways to the neighbours or other children in the area, the boys not always being completely focused on the bicycle and the riding but also getting distracted by their silly games and interactions. I'd definitely like to maintain that loose and playful feeling.

However I do believe that we can strengthen the story by really trying to reveal their motivation - learning to ride without the training wheels. On first viewing, it wasn't that clear to me that they were removing the training wheels - they just looked like little boys working on the bike together. I'd like to strengthen that element of the story. Possibly when we see them for the first time one of them is pushing the bicycle into the space and we can see the training wheels, before the group goes to work on them. This way it helps us to understand their struggles once the stabilising wheels come off and it makes more sense why they fall so often. It'll help the ad to resonate with the concept of 'never giving up'.

As they work together they are completely engrossed in their task. They seem completely unaware of the camera and their entire focus and discussion revolves around the adjustments to the bike. Here we can really capture some interesting angles by making use of more than one camera and using long lenses to stay out of the boys' way while still capturing the details.





LEARNING TO RIDE

And then the bicycle is ready. During the riding (and falling) scenes I'd also like to capture some closer shots - feet searching to find the pedals, a cycling helmet being strapped to a friend's head, testing the brakes, and faces full of concentration as they take off.

And exactly as in the original, the little boys will help each other along - one pushing the other to get going, giving instructions on which direction to ride in, helping a fallen friend get up and try again. The charm of this ad lies in the interaction between the boys as they encourage each other - it's those moments that make it more real.







FILMING TECHNIQUE

There are elements in the final cut that appear as if they were not scripted. When the boys hang from the soccer net at the end, when they drag their feet in the sand or attempt to put mud on each other. These are little moments that are separate from the bike riding mission because they feel improvised and so they are exactly the moments that make the scene seem authentic. I'd like to recreate this feeling by creating an environment in which the boys are given time to play around with each other, without being told what to do. While they are fooling around we will film those magic and unexpected moments that are completely natural, completely in the moment and not part of 'rehearsed adland'. They're just boys being little boys. In this way, by filming them do whatever they wish, whatever comes naturally, I'll be able to emphasise this documentary-type story which ends up looking gritty and real.

This means that we need to be ready to capture whatever happens. So I'd like to recommend that we use 2 - 3 cameras, to be able to cover a number of angles in any scene and then merely to shoot what the boys get up to. We'll be able to cover the wides as well as the close up detailed shots by making use of long lenses - which creates the feeling that the camera just happens to find itself there, in the middle of the action, and that puts the viewer firmly within the scene, as if they themselves are one of the passersby. I don't want the kids to feel the cameras on them so I'll be keeping the set very relaxed and casual, trying to create an environment that encourages them to just be themselves without the pressure of having to perform.

The cameras will probably be stationary but loose, so that they can react quickly to follow the action (similar to the technique at a sporting match). Capture the wide to set the scene and then zoom into the details to add the emotion and the variety.





LOOK & FEEL

I believe we should go with a very similar look & feel to the original. While there are moments of sunshine, it almost has a slightly cloudy day feeling to it - it's not blue skies and fluffy white clouds. The grading is very low in contrast with a low level of saturation and this really supports the true-to-life, unidealised feeling that comes through so strongly. I feel this look, where the tones are rather muted, works very well.

CASTING & PERFORMANCE

I would cast for 'real' kids - kids with loads of character rather than chocolate box stereotypes - kids who bring a smile to your face the moment you see them. They need to be sociable and confident, rather than quiet and shy. Each with a bit of quirkiness (possibly even nerdiness), as well as vulnerability and all of them different. They are a motley crew. These are healthy, upbeat outdoors kids who do things for themselves, are not self conscious or competitive with each other, but seem normal and natural. I would err on the younger side (especially if they're supposed to be learning to ride a bike), to a maximum of around 7 years of age, since the younger kids are, the cuter they are. As they get older many kids start losing the quirky childishness and physical awkwardness that, I feel, is a very important aspect for this performance. I can't comment yet on ethnicity but once we have an exact brief for the various countries, then we will consider skin tones, hair colour etc. A wide variety is quite easily achieved in Israel so I'm confident we could match a brief for a wide array of countries.

In addition, it is very hard to fake not being able to ride a bike and to fall with conviction. So I'd really like (as far as possible) to cast boys who actually don't know how to ride a bicycle well. They are possibly in the age group when they would be starting to transition anyway, but they shouldn't be 'expert' bike riders. I'd prefer for them to really try, to concentrate, to give their all, rather than to merely be pretending.

In the original, the boys look like a really tight-knit crew. I would like to create some time for the chosen cast members to spend some time, hanging out together, before we shoot, so that they will be more comfortable with each other when we finally shoot, and help to create the appearance that they really are friends.

The passersby in the original commercial seem to completely belong to the area. So although we will cast for them, they should be normal people, not made up, not too beautiful. Just people doing what they normally do in their own community. Their behaviour too, should be merely incidental - I want to avoid these scenes looking staged, so they have a look at what is going on but they're not completely focused on the boys. Their behaviour is rather casual and natural.





I am grateful for the opportunity to present my ideas and believe that this could be a really successful campaign. I am truly excited by the recreation of this lovely commercial and look forward to contributing my ideas and efforts to bring the new ad to life, creating a visually captivating and emotional film that is as successful as the original.

In case you have any questions or thoughts please do not hesitate to get back to me.

All the best,

[Redacted signature]