



Hello

When was the last time you looked at your phone? The chances are you're probably reading this treatment on it right now.

And you're not alone.

We're all guilty of spending too much time glued to the screen as life passes us by. And it's time to make a change.

That change starts with the Golf GTI and the idea that fun is all around us if only we could just look up from our screens and see it.

Vision

Modern, Fun, Vibrant, Colourful

What makes this idea so powerful is that in seeing our characters engrossed in their phones, our audience's behaviour is reflected back at them, making it instantly relatable. But we need to juxtapose our dead-eyed, inactive characters with dynamic camera movement, vibrant wardrobe and art direction, and an energetic edit that injects life into the film.

Momentum and Energy

The edit should focus on momentum and energy. Starting small and slow, it should gradually build in scale and tempo. Increasing the number of people in each scene. The size of the location. And the speed of movement. Emphasising just what these characters are missing in the world around them.

That Looks Fun

'That looks fun' is what our characters are saying, but it's also what our audience should be feeling as they watch this film and then play the game. To give the line maximum impact we should use it sparingly, and when we do, have it delivered with different intonations - excitedly, enviously, or regretfully.

Simple Transitions

Simple transitions will work best in the time that we have. We don't have the luxury of moving through pipes or zooming in and out of screens, so let's use precise cutting mechanisms that focus on motion, framing, and angles to seamlessly move between scenes and create a look that is efficient but striking.

Characters

Katie (31) lives alone in her new-build flat in the centre of town. She works as a solicitor at a busy law firm during the day, but is an adrenaline junkie and likes to get out of the city at the weekends to cut loose.

Ciaran (28) was a promising athlete at high school but was never quite good enough to be anything more than an amateur. Like most of us, he watches far more sport than he plays and can't remember the last time he was out on a basketball court.

Jen and Scott (32 and 34) met at a music festival and have been together ever since. They both work in the music industry and live in a modest, artfully dishevelled apartment, choosing to spend their money on experiences rather than things.

Amro (33) lives to eat, rather than eats to live. He moved out of home after graduating, but he still goes back every weekend to get a dose of his mum's home cooking.

Jack, Andy, and Buster (26) have been friends since high school. They share a passion for motorsport, particularly Formula One, and alternate between watching Grand Prix together and racing in them as part of an amateur racing team.

'That Looks Fun' TVC Script :30

It's dark outside as **KATIE** lies outstretched on the bright red sofa in her lounge. Her face is lit by the mobile phone she is staring at in her hand.

The television plays in the background, illuminating the colourful accoutrements that fill the room.

Katie looks up from her phone, catching sight of a young woman racing a Golf GTI on her television.

Her dead-eyed expression gives way to genuine excitement.

Katie: That looks fun.

A relaxed BEAT starts up. The camera tracks sideways...

...and match cuts to a chain fence surrounding an inner-city basketball court with some FRIENDS playing in the moonlight. We stop on **CIARAN** - in a jacket and glasses - who leans against the fence with his back to the game. He stares down at his phone, zoned out.

We cut in close to his glasses, seeing the game of basketball he is watching on his phone reflected in his lenses.

We cut to a top-down wide shot, showing just how close he is to the action, and as we pull out...

...cut to a top shot looking down at **JEN** and **SCOTT**, partially submerged in the soapy water of a bathtub, watching a video on his phone.

We don't see what they're watching but cut in super close on their faces as they say "That looks fun". There's a slightly awkward silence between them. Suddenly, the phone slips from his hand and the camera...

...drops down with it as the phone hits the water in the bath.

We match cut to some noodles in a pot of boiling water at a ramen restaurant.

Flames flicker on the hob and smoke fills the air as we pull out of the kitchen and into a bustling, neon-lit restaurant as **WAITERS** weave through the tables and place fresh, colourful plates of food in front of people.

The camera pulls out of the front door, revealing **AMRO** walking past with his eyes locked on his phone. It looks like we're in Chinatown, Sydney.

Amro pops some chewing gum and we cut to...

...his POV of a mukbang video.

He stares into the phone and makes the "mmm" sound.

The BEAT starts to layer and builds in energy.

We tilt down towards the ground and pull away from Amro then match cut to...

...a stationary bus full of PASSENGERS on their devices.

We push along the aisle, passing passengers on either side. We stop next to a group of three FRIENDS - **JACK, ANDY, and BUSTER** - crowded around a phone.

A YouTube video of someone test driving the new GTI plays on screen.

Jack: That...

Andy:...looks...

Buster: Fuu...

We cut outside the bus to the Golf GTI pulling up next to the bus at the traffic lights.

We see **ELLA** sitting in what looks like a cockpit with the dashboard lit up.

Music BLARING.

She is looking out the windscreen at the world in front of her, unlike the passengers glued to the screens of their phones.

We cut to a low-angled wide shot of the street showing the GTI in all its glory. Its glossy red finish. Cyclone rims. The VW badge at the back is lit by the LED taillights.

The lights turn green and the camera cranes up as the GTI pulls off and leaves the bus in its wake. But the VW logo remains in our sights.

We cut back to Katie in her lounge watching CCTV footage of the bus and GTI scene we were just at.

Look

Each scene must be visually arresting, with dynamic camera movements and unique perspectives that elevate the inaction of our characters.

But rather than overwhelm the audience with wide lenses or abstract transitions, we should create a slick and efficient match-cutting system, making each scene feel connected and part of a larger whole.

Each scene will unfold from an interesting perspective or unique angle, whether that's above the action, below it, through objects, in reflections, close-up or wide. The camera movement should be instinctive and reactive to the action, helping to build a sense of energy and urgency.

In line with the VW style guide, the scenes will be shot at night or twilight and will use neon light throughout to help define the film's visual style and give it a cinematic quality.

Casting

Our cast should reflect our audience and represent the diversity of Australia when it comes to gender, body shape, ethnicity, and relationships. Natural, unique-looking people from different walks of life that seem as though they have been plucked from the street, rather than a casting audition.

We need high-quality actors, between the ages of 25-35, that are capable of delivering understated performances that convey clear and distinctive emotions with little more than the flicker of an eye and subtle facial expressions.

Art Direction

We should use bright, bold, and exciting colours that pop on screen but avoid making the film look too stylised.

Our character's deadpan facial expressions should be juxtaposed with their vibrant, colourful clothes and unique hairstyles.

Whether a flat or a house, each interior should be made to feel specific to each character and represent their personalities. Artwork should adorn the walls, patterned rugs should cover exposed wooden flooring, and unusual light fittings should work in synergy to create a modern look.

Each location should have a grounded, realistic sensibility but with architecture that has interesting visual quirks, and a surrounding environment with a varied colour palette.

The final shot of the car is the most important of the film, so it should be a bright colour that captures the audience's attention and imagination. The potency of this shot could be amplified by attaching neon lighting to surrounding buildings to create reflections and colour splashes in the background.

Screens

Screens often draw the drama out of a moment and are difficult to depict interestingly, so I don't think it is necessary to show what each character is watching in every scene. If we establish the concept in the first scene, our audience will understand what is happening throughout the rest of the film.

Instead, we should try to communicate what they are watching using sound design and reflections while using graphics on screen-based footage to maintain a level of consistency in the art direction.

Showing restraint in our depiction of screens will be rewarded when we show the Golf GTI both on screen and then in real life at the end of the film.

Music

This should be a minimalistic, simple arrangement, made up of stripped-back drum and bass or brass instruments that gradually layer in sound as the film progresses. It should reflect the pace of the edit and start slow, then build to a crescendo with the reveal of the Golf GTI.