

QIWA

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Treatment by Enelio Farina



INITIAL THOUGHTS

Thank you for considering me for this exciting project.

This modern, cinematic and captivating film will all be about promoting Qiwa's goal to attract and encourage national and foreign investments, emphasize the partnership between the public and private sectors, to reduce time, effort and cost, and increase transparency and decision-making processes under Vision 2030.

That's the essence this film will capture.

We will follow our authentic, emotional and diverse characters during their professional journey in a way that feels kinetic and inspiring. Through fresh, surprising and dynamic transitions we will travel through typical everyday scenarios in various work places. Together with our protagonists we will witness emotional, confident and practical moments.

This film will be authentic, visually astounding and deeply human. Just like the Qiwa itself – a new, secure place showing potential, opportunities and a secure future.

The hard part about a script like this is not to over-complicate things, because the idea is so simple, clean, and appealing. In my approach, I've focused on the main characters, weaving our unique locations together to one flowing narrative and an epic, upbeat and captivating atmosphere, that celebrates passionate workers at the heart of the story. We're traveling through a productive and dynamic world grounded in reality, with a strong emotional core.

Our authentic places are set in the real world, featuring real people, stepping away from the commercial clichés of boring business ads. It's all already there: Qiwa's exciting promise to offer one transparent platform to bring people together. All we have to do is capture that positive spirit.

We just need to combine all elements to an organic, smooth flow and pick a track that supports the good intentions and we're on the way to demonstrate Qiwa's purpose and vision as the attractive business platform it already is (500,000 business sign-ups and counting.)

I see each location as a character in themselves: each has their own unique features and vibes. We will choose carefully, which details would be the most visually appealing to feature in each given scene, and carefully craft each scenario to make sure it feels compelling and relatable at the same time.



THE FILM

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It is my intention to film the whole story as a “One typical day for Qiwa employees”. We will experience the various working scenarios at different times of the day, which allows us to play with the mood of the hour from the soft, low light of the early morning when the first workers begin their day, over the bright midday sun to the magical evening light of the magic hour and finally sunset. We will juxtapose the hot climate with the coolness of modern business atmospheres and witness and observe our diverse characters doing what they are passionate about.

Also, visually, we will use lense flares, sun reflections and warm colours to our advantage, in order to evoke a sense of sincere and positive feeling, through attractive colours and a dynamic, cinematic look.

As you will see, I intent to connect all the scenes and settings with seamless, flowing transitions that don't distract or disrupt and build up the story constantly and dynamically.

The film opens with a starry dark blue sky. The camera begins a downward movement and we discover a very modern Riyadh. It`s night time but the blue and light colours in the sky makes it seem like an infinite twilight between day and night.

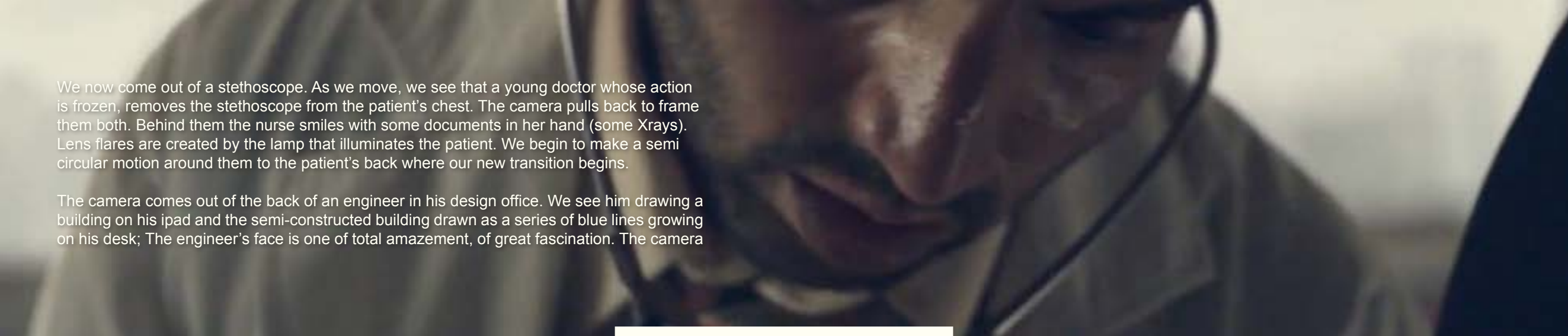
The camera zooms in closer and closer to one of the glass-enclosed buildings. Enter one of its corridors until we discover an employee in the middle of it. Time is completely stopped so the employee, from the customer service department, is without any movement. He is in a walking position while he holds a paper in his hand. The camera moves around him until we get closer to the paper and use it as a transition to the next scene.



The movement continues to emerge from the back of a white robot that is in the middle of a conference room. A female teacher with an Ipad in her hand shows her female students all the programming data of the robot. All the scene is totally frozen and just the camera moves around the set. The teacher is in the center and the students surround her in a semi-circular way. All the students are taking notes sitting in their places while the technical data of the programming is projected on the screen behind the teacher. The entire space is very aseptic, minimal and highly designed.

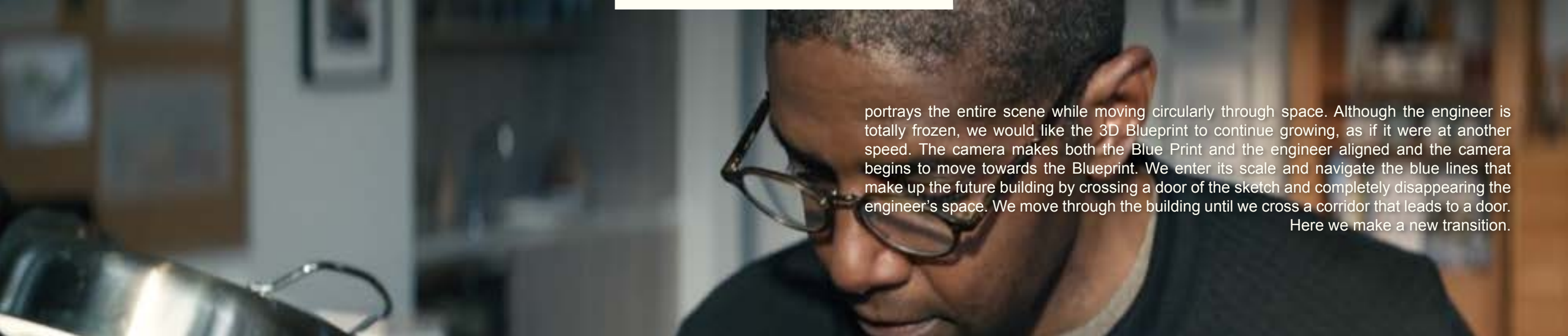
The camera, which has been portraying the scene moving around the teacher, suddenly focuses on one of the students who is frozen while following the class with great attention (she is amazed indeed). The camera moves towards her until we enter through one of her pupils. The roundness of the pupil creates a tunnel effect that makes us make a transition.





We now come out of a stethoscope. As we move, we see that a young doctor whose action is frozen, removes the stethoscope from the patient's chest. The camera pulls back to frame them both. Behind them the nurse smiles with some documents in her hand (some Xrays). Lens flares are created by the lamp that illuminates the patient. We begin to make a semi circular motion around them to the patient's back where our new transition begins.

The camera comes out of the back of an engineer in his design office. We see him drawing a building on his ipad and the semi-constructed building drawn as a series of blue lines growing on his desk; The engineer's face is one of total amazement, of great fascination. The camera



portrays the entire scene while moving circularly through space. Although the engineer is totally frozen, we would like the 3D Blueprint to continue growing, as if it were at another speed. The camera makes both the Blue Print and the engineer aligned and the camera begins to move towards the Blueprint. We enter its scale and navigate the blue lines that make up the future building by crossing a door of the sketch and completely disappearing the engineer's space. We move through the building until we cross a corridor that leads to a door. Here we make a new transition.




The lines of the Blueprint that make up a door are transformed into a real door that opens, allowing us to see the front desk of a modern design hotel. We see the typical movement of a hotel lobby. People moving in different directions, people talking, a man serving his coffee sitting in the modern armchair, (just to name a few actions) but all of them are frozen in time. At the front desk a new customer is receiving his room card. The camera zooms in until it transitions through the color of the room card.



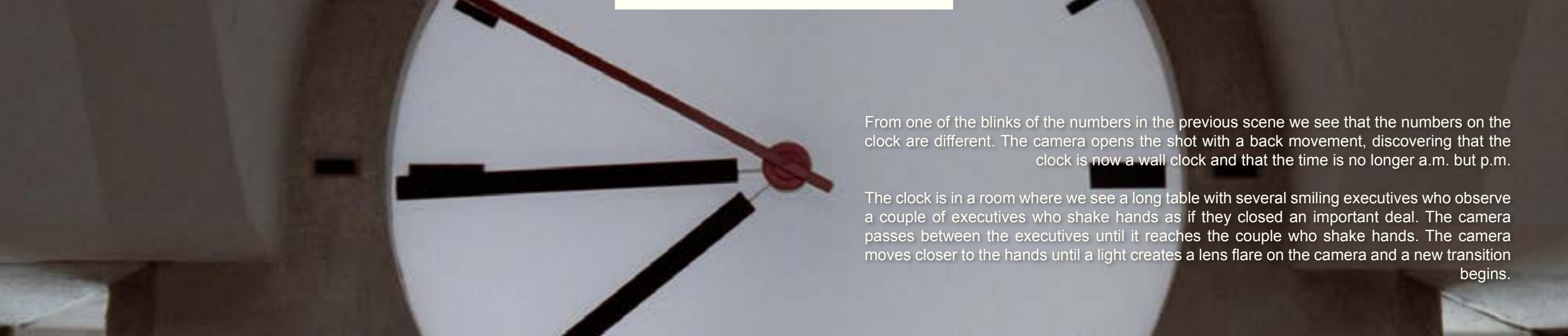
The camera maintains the same movement as in the previous scene and this time we come out of a trunk of a car of the same color as the room card.

We see a couple of security guards checking the entrance to an underground parking lot. One of the security officers is checking the side of the vehicle while the other smiles at the driver in a friendly way. The whole scene is frozen but movement is persisted with extras in the background who are frozen doing various actions. A car that crosses behind, another person with a laptop in his hand waving to another colleague, etc. The camera lowers to the security guard's detector and enters the indicator light, beginning our transition to the next scene.



A close-up shot of a chef's hands kneading a ball of dough. The chef is wearing a white chef's hat. In the background, a sous chef is visible, carrying several pots. The scene is lit with a warm, golden light.

The camera comes out of a small light from an auxiliary lamp that illuminates a chef in his professional kitchen as he kneads the dough for a new recipe. Everything continues to stop. Behind him a sous chef comes loaded with various pots. The camera initially moves backwards and then begins a semi-circular movement until it reaches the chef's hand clock showing 06:47 am that blinks incessantly. Here begins our new transition.

A close-up shot of a wall clock. The clock face is white with black hands and numbers. The hands are positioned to show the time as 06:47. The clock is mounted on a wall. The scene is lit with a warm, golden light.

From one of the blinks of the numbers in the previous scene we see that the numbers on the clock are different. The camera opens the shot with a back movement, discovering that the clock is now a wall clock and that the time is no longer a.m. but p.m.

The clock is in a room where we see a long table with several smiling executives who observe a couple of executives who shake hands as if they closed an important deal. The camera passes between the executives until it reaches the couple who shake hands. The camera moves closer to the hands until a light creates a lens flare on the camera and a new transition begins.





From a lens flares that match the previous scene, we see some hands that are filled with a very good quality black soil. The camera moves backwards, opening the plane and revealing a group of agronomists who carry out quality tests on the soil. The man who has hands with the earth is in the center and smiles like someone who finds a treasure. The lands make a beautiful setting in the work of these men and women. The pick up truck full of tools. The happy greeting with a tired face from one of the engineers to another of his colleague reflects the high human quality of this group of people. The camera moves over the scene until it tilt up to the sky.

We cut to see each of the 9 characters in a heroic way as in a portrait. Each one in its own space and looking into infinity, almost as if it had been taken with a candid camera. We end with a group shot where now all the characters are in the same space. Everyone smiles, satisfied with the work done, sure of themselves. The space is neutral, perhaps a very light gray space and all of them in a line centered in the frame

The image cuts to Supers and slogans of the program and the ministry.



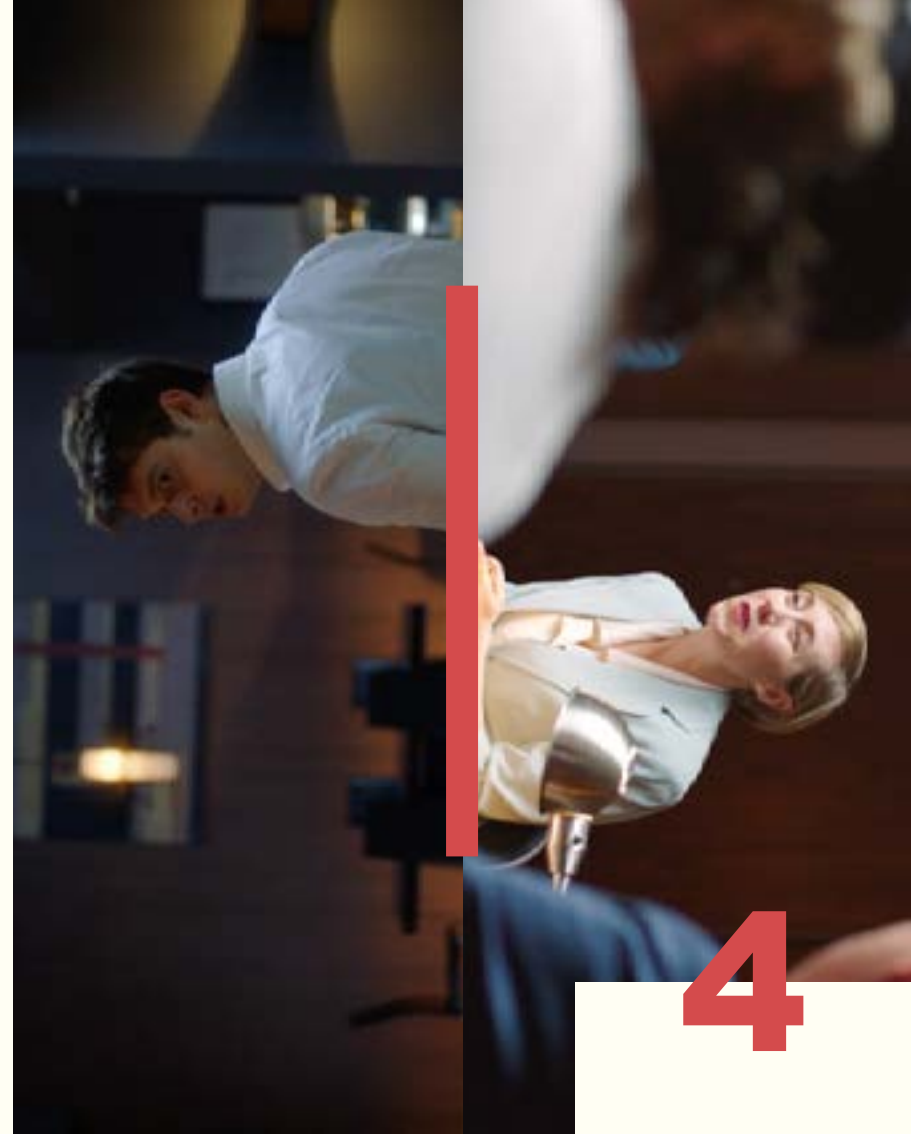


LOOK & FEEL

This spot should look real and feel attractive to a global audience with authentic characters and credible situations. Most people know the human feeling of wanting to feel secure and trust their work environments, which we want to capture here. It should look as if we're watching real people in legitimate scenarios, working comfortable and at ease.

The camera should be observing, constantly on the move, circling around our talent, right in the heart of the story. We'll make sure each location gets featured cinematically and possesses plenty of character, texture and style.

We'll shoot on a cinematic 2:40 camera like anamorphic frame with the Arri Alexa camera. Everything should feel visually captivating - a cinematic aesthetic that feels tangible without being too staged. It's all about striking the perfect balance between high production values and authentic glimpses into our characters authentic daily experience.



VIDEO REFERENCE

(Click the play button to view)





I hope to keep the camera moving most of the time to allow our cast to be themselves and forget about being filmed. Each scene will be thoughtfully composed with this concept in mind, with backgrounds that allow us to understand exactly where we are the instant each of these scenes open. Through the use of skillful lighting and evocative camera placement, we'll create fully established worlds that feel utterly inviting, convincing, professional and natural, creating the perfect setting.



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LOCATIONS



We'll capture all the visually interesting, iconic, impressive and cinematic locations that make working in Saudi Arabia so special, always being sure to avoid clichés.


I want to accentuate the fact that we're away from home and suddenly in this professional, potential and secure environment. Every scene will tell a specific story, taking in the most exciting details and relate to the surroundings in a precise, yet naturally dynamic way.



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CASTING 7



The focused and passionate faces and features of our main characters should tell authentic stories and their credible, enthusiastic expressions should be able to portray a wide range of natural emotions and feelings, such as: compassion, dedication, sincerity, mindfulness, humility and competence.

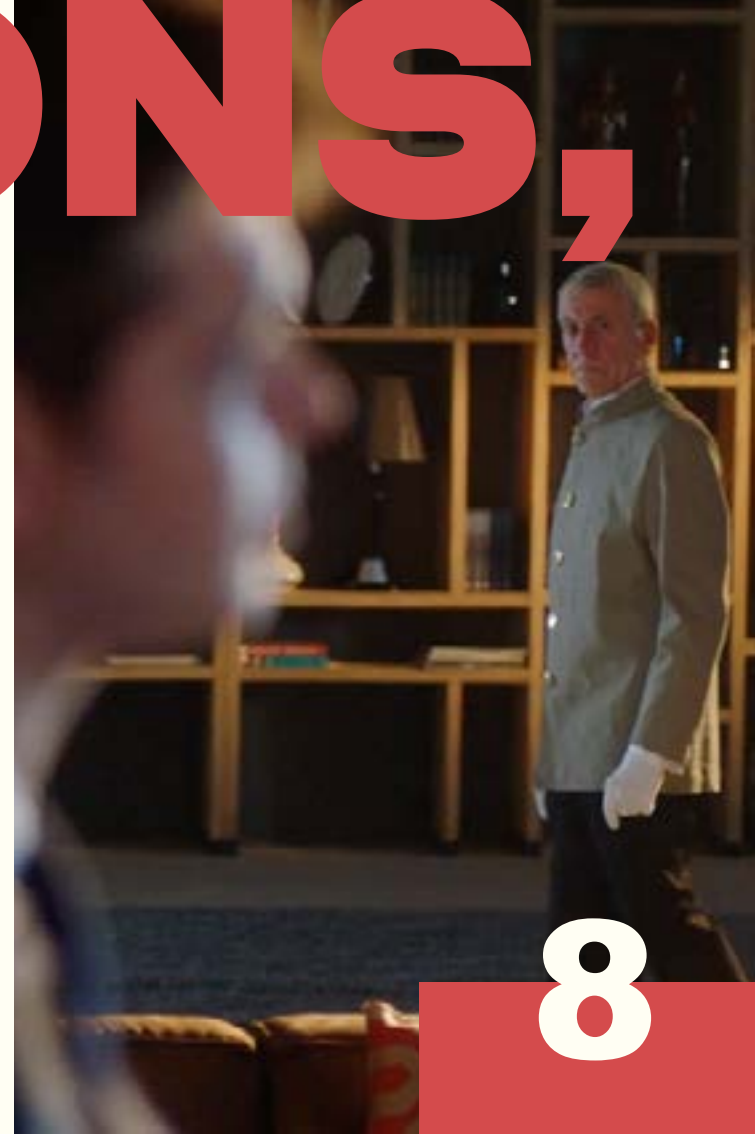
All of them are confident, passionate and clearly happy to be there and feel completely natural rather than over-staged. It's a diverse, likable and humanly compelling mix of people. We'll cast the net wide when it comes to gender, ethnicity and ages. The important thing is that they should all feel like people who possess a natural sense of charisma and passion for what they do every day..



T TRANSITIONS, EDITING & PACING

The editing will follow the characters and their excitement throughout the spot, and it will also help us create the clever transitions in unexpected ways. For instance, when we transition from one person's back to the back of someone new or from one clock or one hand to another.

Our editing approach should never steal the show, but instead it will be guided by the emotions and natural flow of each scene. We'll take a stimulating and effective approach, just like our camerawork, using smooth and efficient transitions to make it feel as straightforward, always building dynamically and to the point as possible.



SOUND & MUSIC

Music will play a major role in this film, as it sets the energetic beat, the positive atmosphere from the start. Our choice of music should be something that accentuates our sense of hopefulness and positivity for a brighter future, while also being slightly surprising and memorable. We'll explore a variety of different choices to find the perfect track that captures the spirit of this story and as the track is so important for this project, we need to make sure we work with an excellent composer and sound house to find or create the perfect tune.

Throughout, our sound design will be simple and to the point, working to help accentuate the emotional essence of our narrative.



THANKS



Thank you for sharing this great opportunity with me. I want to hit the ground running and make this film worth remembering for its emotional, authentic human beings and our honest approach to establish Qiwa in a modern, passionate and cinematic way to an audience who can relate to it.

Nothing in this treatment is set in stone; it's simply a pitch for further collaboration. I'm truly excited about being part of this journey, and I look forward to making something, that we can all be proud of.

Enelio