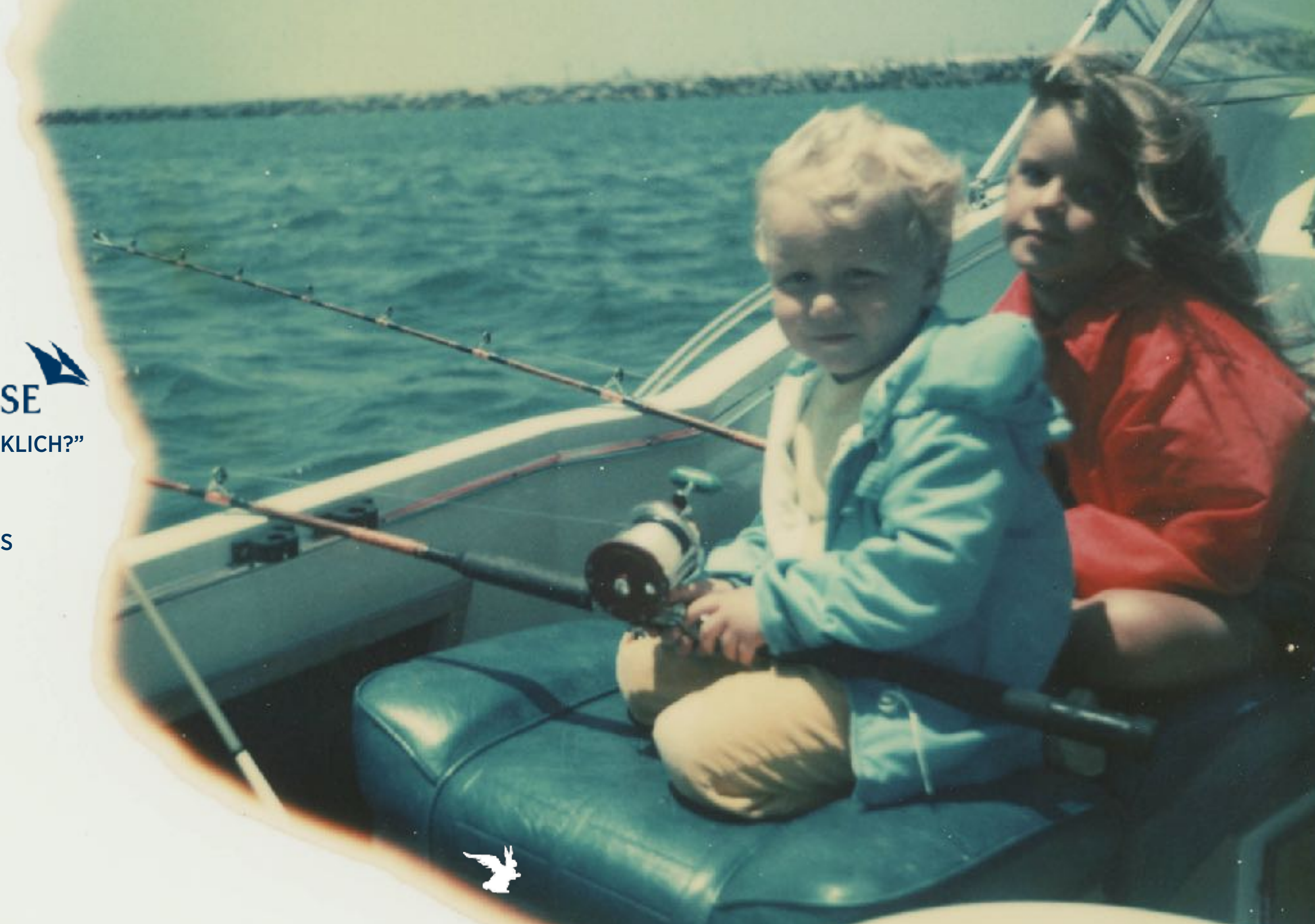


CREDIT SUISSE 
"WORUM GEHT ES WIRKLICH?"

TREATMENT BY
BRAM COPPENS



INTRO

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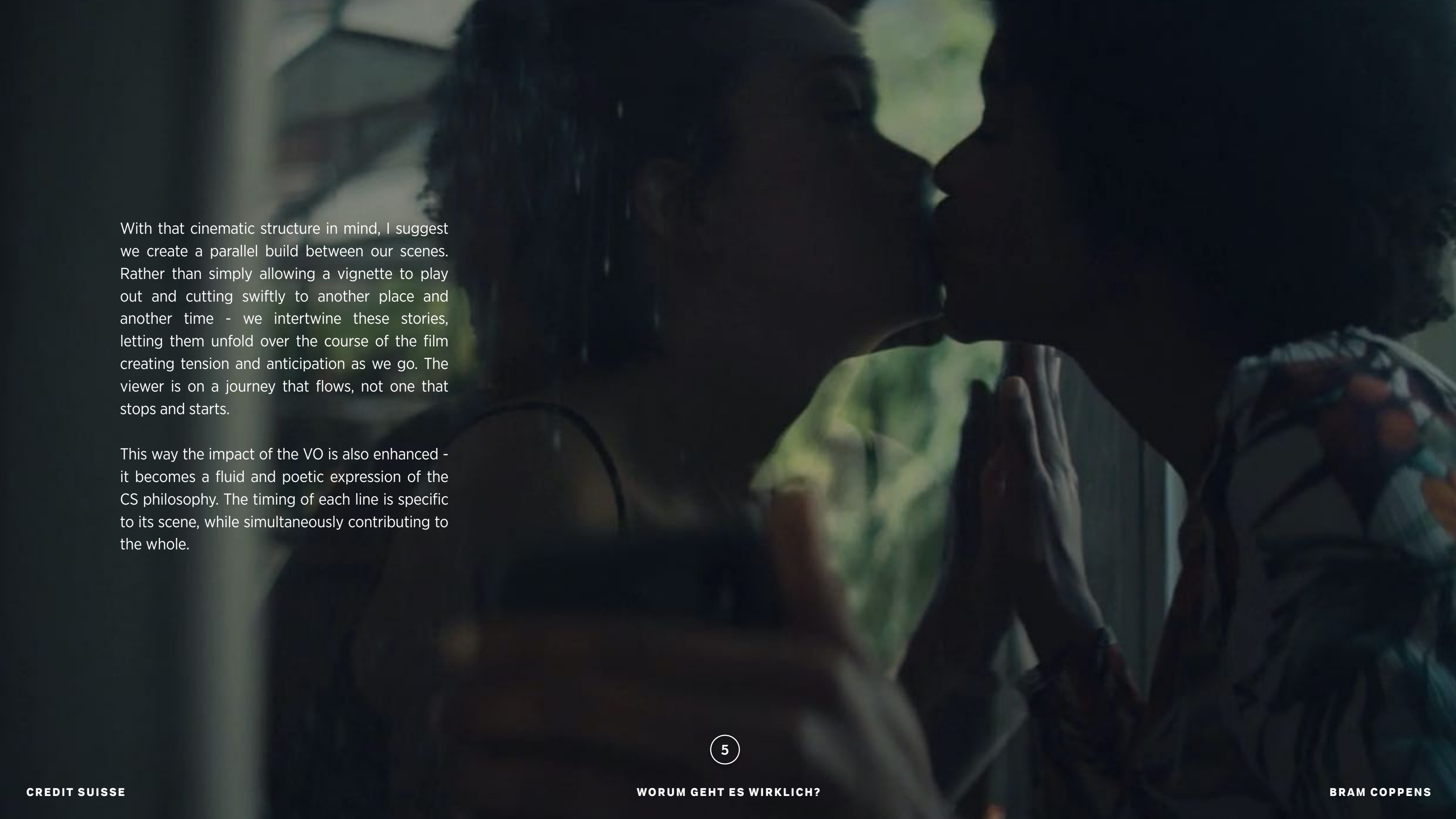
STRUCTURE & APPROACH

As I said during our call, I like the idea of vignettes. The variety they create makes the film more dynamic. They expand the emotional reach and deepen the insight into life. The trick is to create an arc between them, an absorbing visual narrative that fortifies our connection to the characters.

The arc itself should have the hallmark progression of a compelling story: A triggering set up, a suspenseful mid-moment and a highly impactful payoff. We will see profound character evolution, a spectrum of emotions, a beautiful, kaleidoscopic view of life at its best.



4



With that cinematic structure in mind, I suggest we create a parallel build between our scenes. Rather than simply allowing a vignette to play out and cutting swiftly to another place and another time - we intertwine these stories, letting them unfold over the course of the film creating tension and anticipation as we go. The viewer is on a journey that flows, not one that stops and starts.

This way the impact of the VO is also enhanced - it becomes a fluid and poetic expression of the CS philosophy. The timing of each line is specific to its scene, while simultaneously contributing to the whole.

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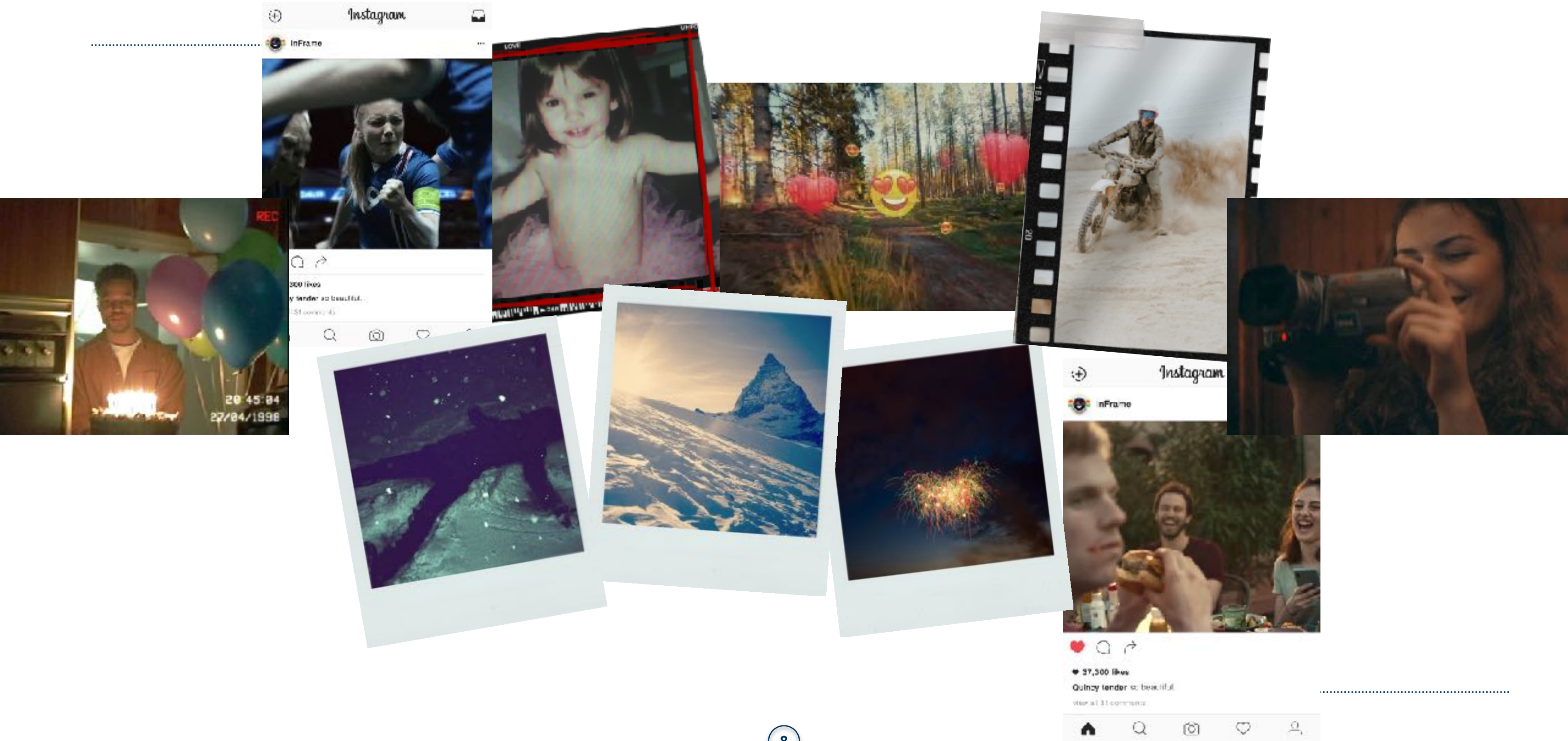
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CASTING

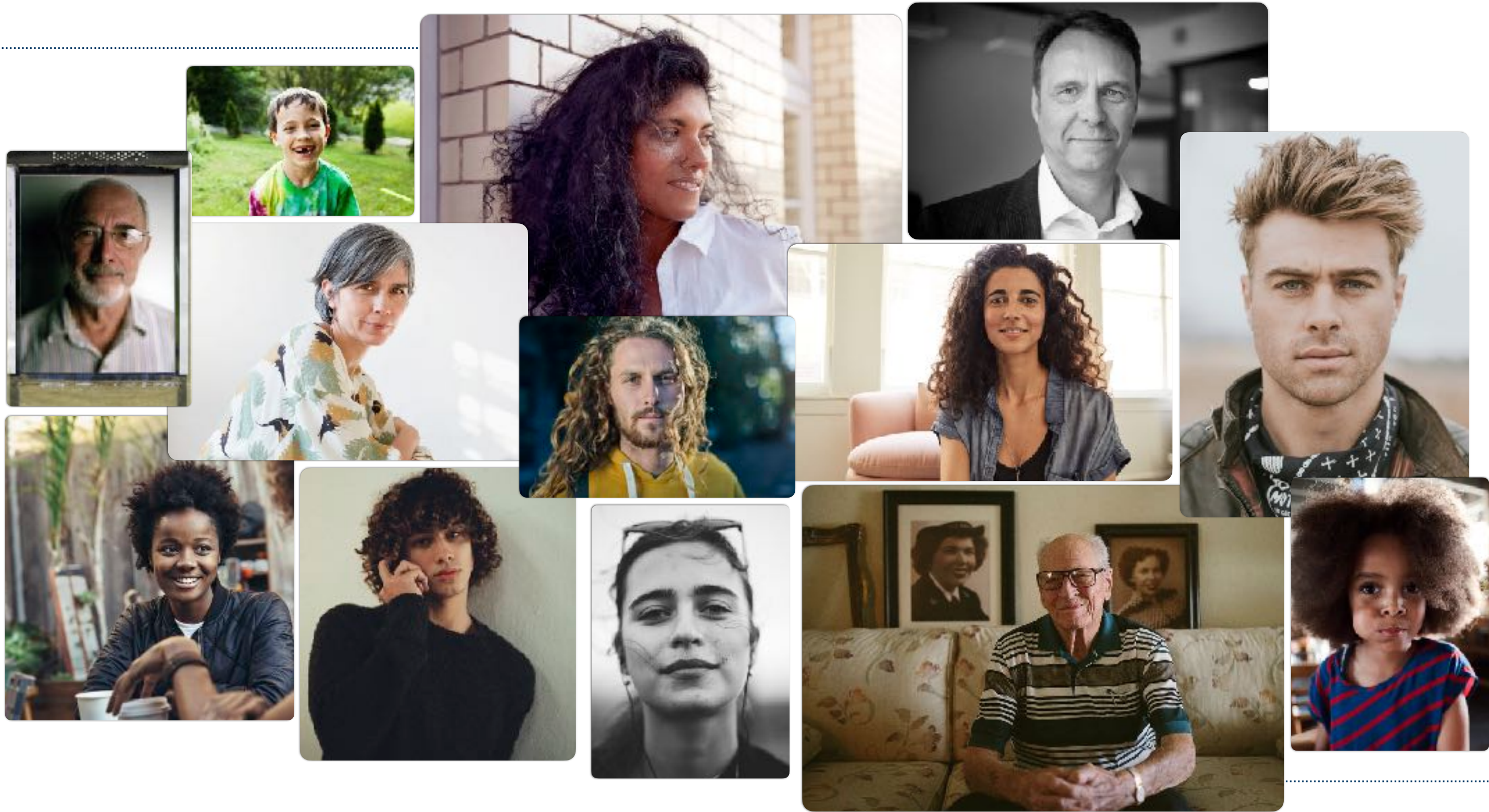
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LOCATION


As with the people, it's important that every place has its own identity, as well as the universal touch that makes the viewer feel at home.

Part of that identity exists in set design. Over time, we surround ourselves with objects, some fundamental, some sentimental. For example, in the soccer team's locker room we see their sneakers lined up beneath their pegs, maybe their phones left out, or a bluetooth speaker playing some matchday tunes. A 1960s living room might have Polaroids on the wall, model cars scattered on the floor and a record player in the corner.

Other locations describe the progress our characters have made - the elegant belle époque theatre where the ballerina performs. An outdoor wedding location - magnificent rolling hills stretching all the way to the horizon. An office space could be sleek and uncluttered - a bright and shimmering symbol of success.







We balance familiarity with aspiration, moving between homely environments to more ambitious and dramatic spaces. We build intrigue and excitement while maintaining an inclusive, accessible energy.

Over the course of the film, we want to create an atmosphere of sophisticated affluence. The details show subtle but significant refinement - through styling, interior design, or an elegant car in the background. True luxury is always understated, so this will not be a case of exhibiting brands or ostentatious status symbols - it is curated wealth.



V.O.

The voiceover is naturally poetic and aligned with the campaign philosophy. Its delivery should be authoritative but understated. The questions will be asked in a way that is open, but not wistful or vague, with the film's rhythm adding a reflexive, rhetorical edge that leads the narrative progression.

SOUND

Sound design is incredibly important for creating a sense of place.

Hearing the overlapping voices and raucous energy of a locker room, the silence of a stunning landscape, the crackle of an old news broadcast, or the applause for a ballet performance - sounds are storytelling shorthand for where we are, accentuating the contrast between environments and narratives.

They are also powerful signifiers of emotion - whether the tranquility of a lake as grandfather and grandson cast their fishing lines; or the hushed, atmospheric quiet of a wedding scene, sound is evocative and experiential, transporting us directly into each scene.

Brief instances of dialogue add an in-the-moment quality. Fleeting exchanges and short phrases either in the foreground or embedded in the sound design bring the vignettes to life. They add a human touch. Voice is an important part of character and of course a key way to share an emotion. Using that to our advantage where it fits with the script will add another layer to the film's immersive realism.

By curating the soundscape, we can enhance the effect - choosing the right moments to isolate or elevate sounds in the mix lets us momentarily tap into a very specific part of a character's experience.

MUSIC

A stirring leitmotif that is responsive to the mood of the film. We want a piece that builds momentum while allowing the VO, sound design and snippets of dialogue to shine. Simplicity is key - a single-instrument composition with resonance. Piano, cello or violin scored to be warm and uplifting would bring a depth of feeling and cinematic scale to the films.

I think the tone and pace of the music in the animatic is excellent, my suggestion is to steer to a slightly more timeless sound that matches the film's gravitas.



SCRIPT

SCRIPT

The script as written is emotionally charged and visually arresting. I've written an example of how this concept could unfold on film. It's a suggestion, intended as a starting point for a collaboration. I'd love to craft and hone this with you as we go. For now, here's how I envisage it:

A Black and white close up of an old man sitting on his bed staring outside. A stark portrait. A female soccer team stands in a huddle in the locker room, getting into the zone before the game. A pose, almost meditative, focused.

The sound of an old news broadcast reverberates. Cut to a drone shot of a mid-century home. Then to an old television set in the living room. The camera floats in towards the TV, a black and white news report from the 1970s. On the wall behind, we see family polaroids - at the ocean, first ride in the new car, a snow day, a boat trip, a birthday...

What really matters in life to you?







We cut to an 8mm first person's point of view of a boy in that living room on the phone. He's holding a brand new fishing rod, clearly a special gift, with a personalized, very distinct feature like a shiny red handle, or a special inscription... We hear the boy's voice on an answering machine over the scene. "Thank you, Daddy! I love it, I can't wait to go fishing together..." an ALT could be that He's on the phone with his Dad, and we overhear a snippet of his conversation.

Cut to a close up of a young woman wearing a backpack looking over a magnificent vista. Fast cut to an ultrasound of a foetus. Then a cartoon match cut of the action. The father-to-be looks at the screen, then to his wife....

An atmospheric room, where two ladies kiss in the lamplight and the flickering glow of a movie on the television. A young ballerina walks through the catacombs of a beautiful belle époque theatre.

Is it about arriving?



Cut to a stark overhead shot of a staircase. A businessman is running down the stairs holding a briefcase, trying to catch his ride in time to the airport. A wide shot shows an epic landscape on a cliff. We see the woman with the backpack, this time she's taking a selfie in front of the stunning gradient sunset. Cut to an animation of stills taken on top of the cliff. (We could also combine an animated cartoon here.)

A Hi8 analogue Fast cut shot to a wheel of a dirt bike drifting in the sand. In a drone shot we discover two dirt bikes riding off into the sunset in an epic landscape. One does an awesome wheelie.

Or staying on the road?







Cut to the scene of our opening shot. In black and white now. The camera tracks in on a doorway. Through the doorway we see a grandfather sitting on his bed next to his granddaughter. He stares outside, and clearly is missing all the fun outside. She is comforting him. In the garden there's a family gathering. These shots have social media filters/emojis/stickers on top of them like hearts, thumbs ups, etc.

About family?



We cut back to our female locker room where we see the team hugging it out after a win, in a mix of different media formats (8mm, Hi8, selfies and regular film - as if the moment is captured by several different people).

Or about THAT family?

We cut to a stark portrait of a girl standing in the middle of a giant library. Then to an animation of stocks and the stock exchange.

It's about investing In yourself.





We cut back to the library where we see in a one shot sequence how the girl is walking through the corridor in an over the shoulder shot. Suddenly a clone of herself is coming towards us and turning a corner.

With the use of body doubles and smart layers in post we see clones of the girl standing all over the place in the library taking in as much information as possible.

Cut back to the ballerina doing her signature move on stage. People are applauding. Her mother in the crowd is extremely proud and even has to wipe away a tear of joy.

Cut to stock shots of beautiful nature, an animation of CO2 emission that drops down...

In a better world.



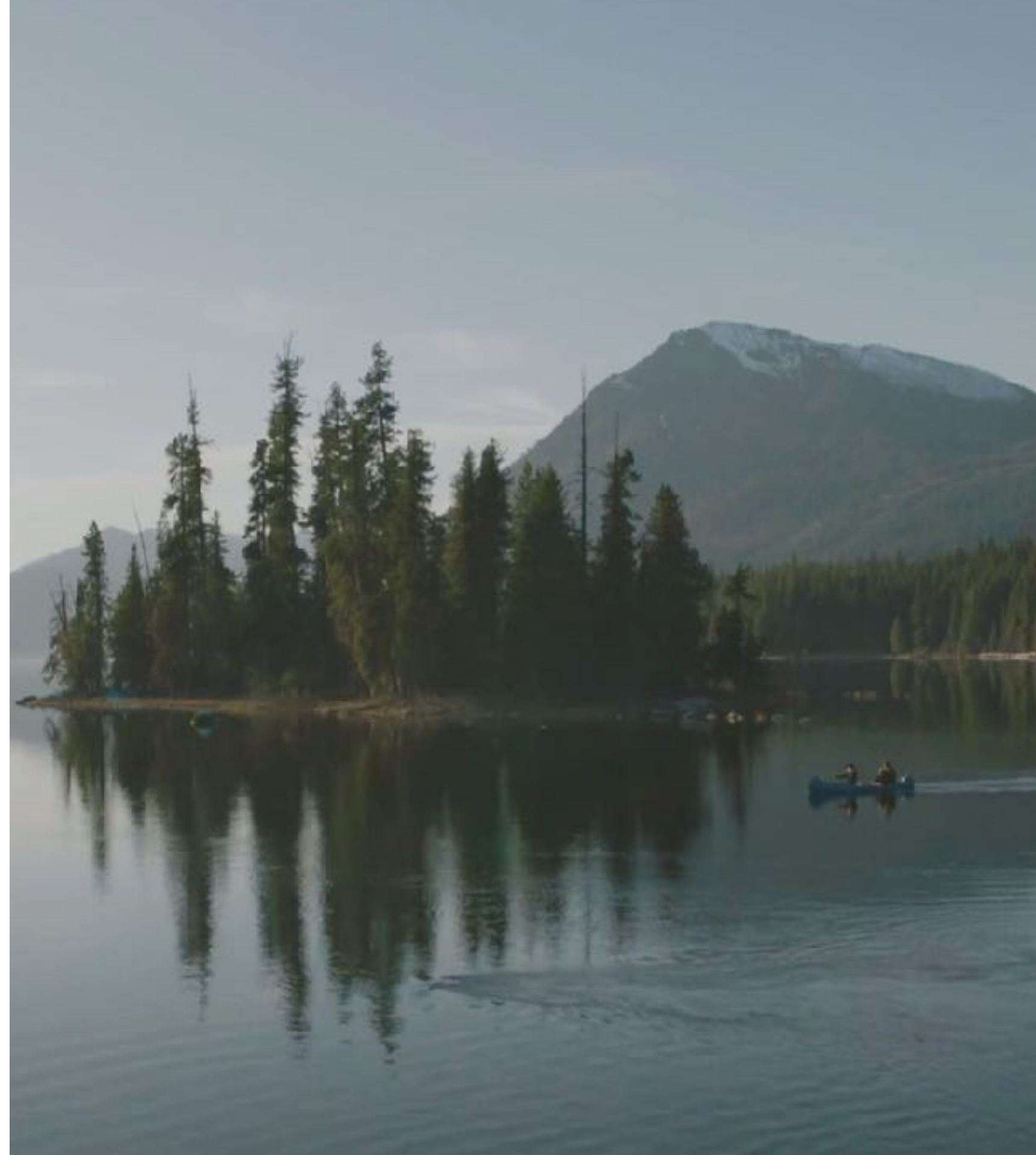
We cut to a fifty-something year old man fishing on a boat on an epic lake. It's the boy from the beginning now as an adult man. He's holding the same fishing rod. We recognize the red handle or the inscription. The rod clearly has gone through the trenches with him as we can tell it's an old rod by now. But it means the world to him. The camera moves backwards and we discover his dad. He has a nostalgic look that says he's glad his son has held onto the heirloom rod.

Suddenly our hero man gets a voice message. His daughter sings a song that she is on her way to the cabin to go fishing with daddy - an emotionally recognizable moment of history repeating itself. Or an ALT could be maybe the daughter walks in frame with a brand new little fishing rod she just got from her dad.

About right here.

Right now.

And about one day.





The boat cruises along the epic lake in a drone shot.

It's about your life.

**THAT'S WHAT REALLY MATTERS.
AND WHAT MATTERS TO US, IS TO SUPPORT YOU WITH YOUR LIFE GOALS.**

END.

SHORTER VERSIONS

The shorter films are crucial to the campaign and need to carry the same weight of emotion as the hero pieces. Of course, there is a little less time for character development, but by shooting bespoke scenes (instead of simply cutting down the longer versions), we can create impactful films that stand alone as well as contribute to the mood and sentiment of the campaign as a whole. The aesthetic and characters will create a synergy between them, while unique scenes expand on the original storylines.

That could be the father teaching his daughter how to tie fishing flies, or the ballerina at practice, mastering an elegant new movement. Or the girl in the library entering an exam feeling confident and well-prepared. The natural, true-to-life concept means these narratives can expand in myriad directions. I'd like to collaborate with you on how we see these characters developing in these shorter spots.

Then, we approach these scripts with the same attention to detail and cinematic expertise as the signature films.

SIGN OFF

This is a truly beautiful concept - the chance to document life in its purest form, capturing emotional connections, moments of affirmation, uncertainty, progress and success. It's a cinematic tribute to self-defining individuality and our uniquely personal aspirations. But also to our universal, collective pursuit of greater things for us and those we love.

I'd love to bring that empowering sentiment to the screen.

Bram



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