



WTM & BROADCASTER FILMS

A TREATMENT BY ROSS CAIRNS



AMV
BBDO

I'm Ross Cairns. I've been working as a director for 13 years after 2 decades as a creative and art director. Throughout my entire career but more so since focussing on direction, I've been obsessed with *quality* and *aesthetic*, pursuing the epic wherever possible. This has taken me to all *seven continents*, shooting with some of the worlds highest profile athletes and musicians for leading brands while more recently creating films and content in luxury real estate, travel and hospitality. I've been able to combine my interests in technology and film, innovating in both traditional formats and immersive 360 across *commercials, documentary* and *digital content experiential installation*.

Regardless of format, whatever projects I work on, I apply the same focus and principles. I bring my style and experience to the creation of something not only aesthetically considered and beautiful, but also *evocative* and *meaningful*.

I'm collaborative and never lose sight of the purpose of bringing the client and agency creative vision to life, while always attempting to *elevate* the end result into something *remarkable*.

Specific to this opportunity, I've had the benefit of working for the last 6 years on a variety of projects for the Qatari Investment Authority. Consequently I've come to understand the local nuances and Qatar's very different *ambition, vision* and *positioning* within the region.



APPROACH

In describing the approach to this project, please indulge an analogy.

Some restaurants push at the boundaries of what's possible, their teams of chefs creating in the lab as much as in the kitchen.

Displays of virtuosity and complexity.

But often the most delicious, timeless food is the most unashamedly simple.

Just a few, high quality ingredients. Sourced and cooked with tradition, experience and passion, by creators who know that simplicity is true beauty.

Just profoundly simple perfection.

It's the same in music. Technical virtuosity leaves most cold, but a single note in the right place can connect with the soul.

So, what do cooking and music have to do with this opportunity?

This is about making people feel the power of the profoundly simple.

Qatar is blessed. In so many ways, it is unique within the region.

There are undeniably beautiful locations to be experienced but critically, Qatar evidently recognises the difference between brashly *demanding* attention and being quietly *deserving* of it.

While vibrant energy, modernity and the life' that accompanies it are part of Qatar, there is an undercurrent of calm confidence, of taste, patience and discernment that sets it apart in the region and sets the tone beyond.



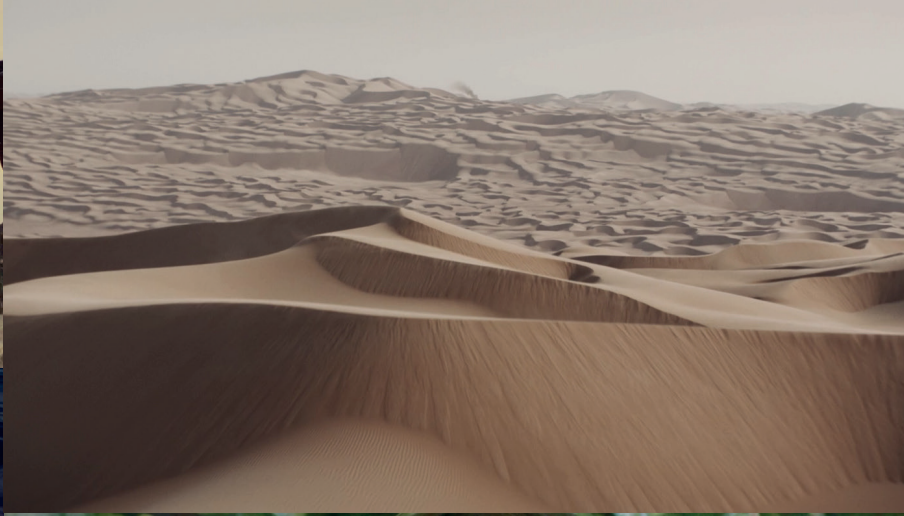
CINEMATOGRAPHY

The single most important thing is that the footage we capture must be of a superior quality and stunningly beautiful.

We plan to use the finest and best technical equipment and crew to establish a premium look. The imagery will feel epic and grand, deep and rich in colours, and somehow bigger.

I want to use gimbals for smooth tracking shots that will allow us to move around the environment gracefully.

For lighting, I prefer to shoot with available light and take advantage of the incredible light within the region and to avoid anything feeling lit. So any lighting we do will feel naturally beautiful.



A woman with long dark hair, wearing a black backless swimsuit, is sitting on a white sand dune. She is looking out over a vast expanse of turquoise water that stretches to the horizon. In the background, more white sand dunes are visible under a clear sky. The scene is bright and sunny.

FIRST PERSON

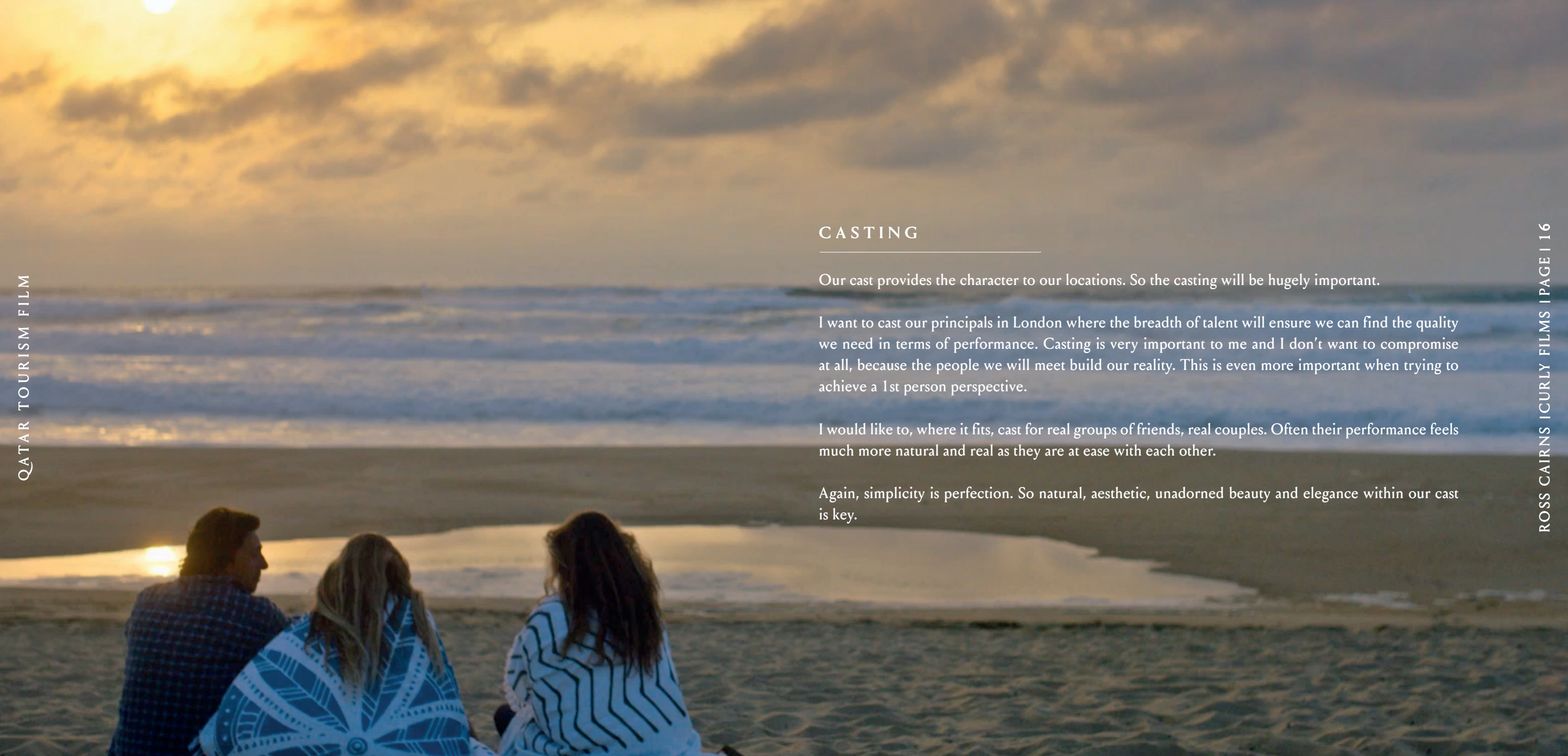
There is no doubt that presenting these films in the 1st person will provide the most connection. 3rd person observer commentating on a scene will never have the intimacy of seeing it through the eyes of a participant or hearing them express the feelings of being in that moment. We connect with players, not spectators. How much connection we can create is a factor of elements. If it's purely visual, it's less than a combined visual and verbal presentation.

Ideally, we establish a main character with. Consistent POV and VO throughout, however, the sheer variety of tableau, may give license for multiple character POV's. It may be confusing for the viewer if those POV's become non-human eg a falcon's eye view. This further serves to diminish the connection we should be trying to establish.

Regardless, we must take care to ensure that these films can exist and perform without the reliance on a 1st person commentary. Visually at least, they must be able to stand alone and still communicate.

We will accomplish a strong 1st person connection while also ensuring that the shots can stand alone outside of a completely 1st person edit.

This will be done by...



CASTING

Our cast provides the character to our locations. So the casting will be hugely important.

I want to cast our principals in London where the breadth of talent will ensure we can find the quality we need in terms of performance. Casting is very important to me and I don't want to compromise at all, because the people we will meet build our reality. This is even more important when trying to achieve a 1st person perspective.

I would like to, where it fits, cast for real groups of friends, real couples. Often their performance feels much more natural and real as they are at ease with each other.

Again, simplicity is perfection. So natural, aesthetic, unadorned beauty and elegance within our cast is key.

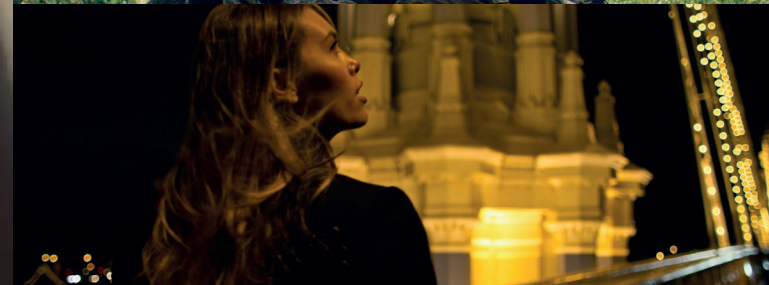
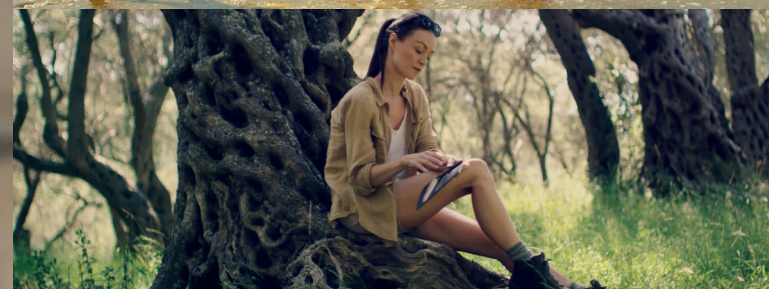


QATAR TOURISM FILM

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WARDROBE

The wardrobe should be understated - simple with a premium quality. Nothing showy or overly fashion led. Definitely no obvious brand logos, just solid, timeless basics, fit for function in the scenarios in which our characters find themselves



SOUND & EDITS

I always like to shoot with the edit in mind and the possibilities for this brief seem unlimited. It's actually a space I feel at home with, allowing the locations to naturally tell their stories and ensuring we have enough coverage that will allow all the possibilities that an edit might throw our way.

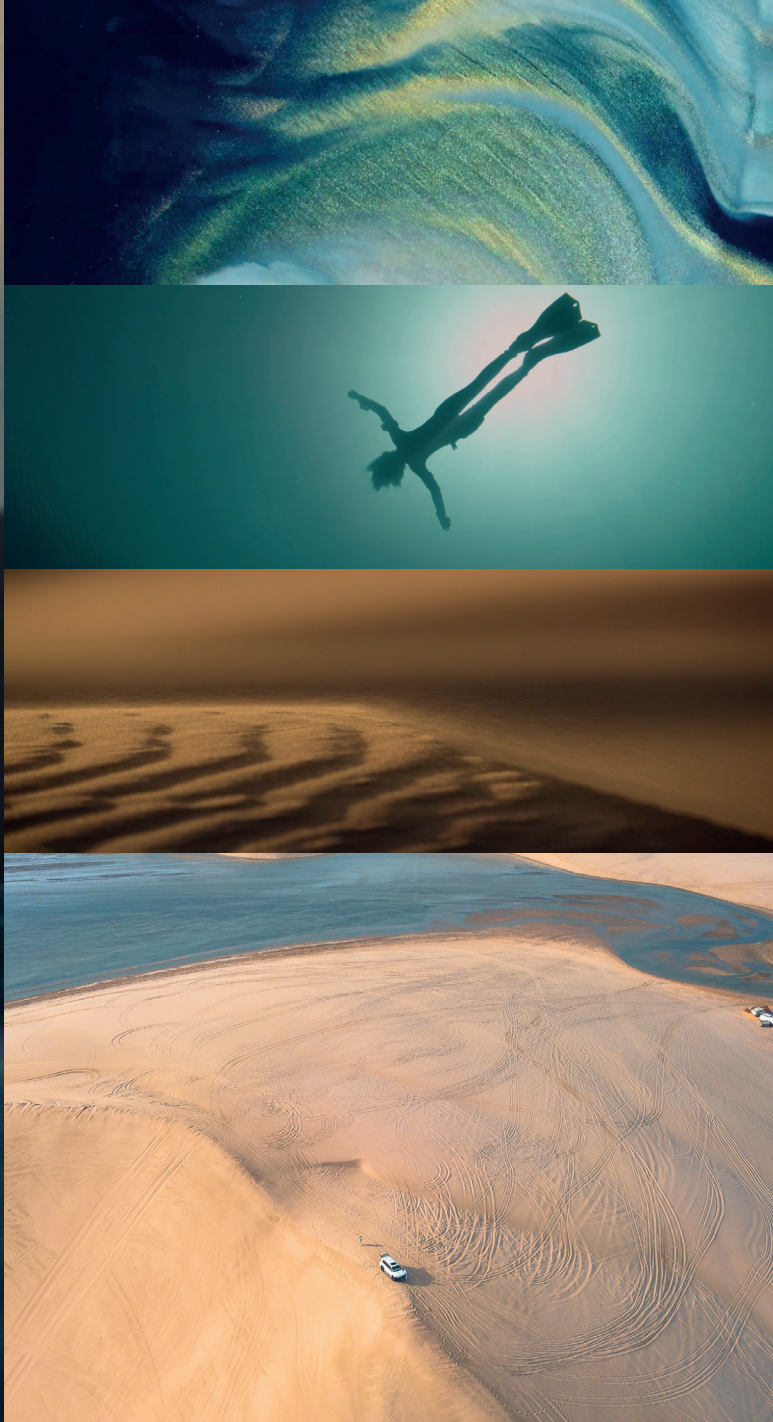
I plan to do this by shooting long fluid takes, a variety of shot sizes along with textures and different perspectives to give us a lush palette to choose from in the edit suite.

This way of shooting also provides another opportunity - improvisation. While we would recce and meticulously plan our shoot days, there are still opportunities to be grabbed that emerge from the unexpected. This could be the smallest detail like the change in the light or a piece of chemistry between cast members. But these opportunities I try hard not to miss. A skill that has been built up and honed and made possible by the team we have assembled here. It can add a different character to the footage which is less formal and rigid as well as increase coverage.

We should not forget about sound, it's essential to generate feelings. Just as I will create a shot list, I also plan to create a list for our location sound recordist. I want to create a wealth of sounds for us to delve into when it comes to post from the surround sound of a falcon as it flies past camera to the gentle lapping of the sea against the sand at the Inland Sea.

TABLEAU

INLAND SEA



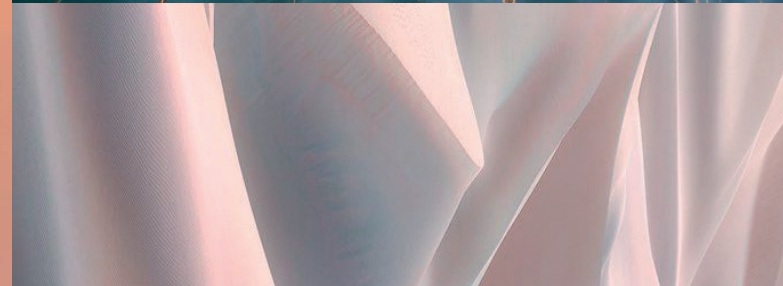
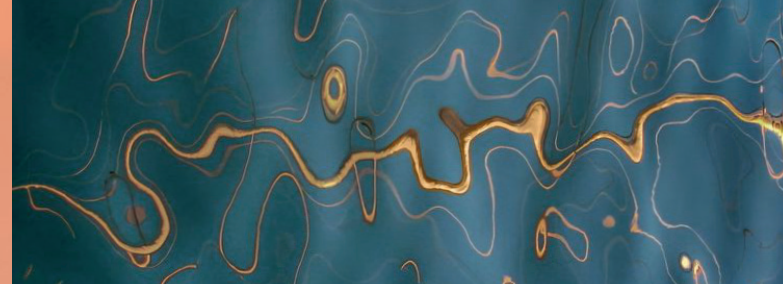
The motion and sculpting of the dunes and the elaborate curvature of the sediments just below the surface, visible from above, are formed by the Al Shamal winds. Accordingly, we should subtly show the shifting sands, the movement of shadows and the balletic turbulence of the wind through fabric in the tents and additional drapery, flowing, lightweight fabrics in clothing, ripples in the water. Earth, Wind and...Water.

Within these scenes, in line with the creative we see locals and tourist enjoying the location, however, our action will emphasise the severity and associated mental calm that the place inspires at sunset.

The theme of simplicity continues. Four uncorrupted, unadorned, identical, primitive shapes, arranged in an epic location. The beauty of the geometry and the contrast between these perfect straight edges and the organic surroundings, creates the drama we must capture.

There is a fascination with structures of scale that contrast so highly with the environment. We are awestruck.

This location will be all about geometrical precision. All shots will be constructed and begin and end in perfect alignments.





TABLEAU

MANGROVES



Our small group breaks up into family groups

A couple and their children sedately paddle their kayaks through the natural waterways. They observe the wildlife as they paddle, light dappling through the trees in an area where the mangrove becomes denser.

We shoot both POV and from the front of the kayak, skimming low over the surface of the water. We never shoot from the trees or from behind the trees, especially in POV as this risks the wrong mood. Instead, we always see the companions of our main character, fully visible in the main character's POV.



The children are in exploration mode, discovering new routes and looking for wildlife, while the parents watch over them, enjoying their enthusiasm in this most natural of settings.

This location inspires more personal reflection and the feelings of calm and appreciation, not just for the location but for the family experience it enables. This is communicated within the VO and on the expressions of the main characters companions.

We also establish with wider shots above the tree canopy to show the unexpected scale but will avoid drone top shots as this breaks the believability of the POV other than on first encountering the family within the mangrove. Once location is established, we are with the group and in the POV.



TABLEAU

4
CAFES

Captured at night, the enduring energy of this place of commerce and community comes through. The tradition of the old market and the localising goods to be found within and the energy of the people going about their business as others have for generations.

The POV picks up smiling faces, the welcoming gestures of the traders and the flow of people throughout the alleyways and main 'arteries' of the souk.

It's a fusion of electric light, motion, colour and humanity.

The safety and welcoming hospitality of the area are very subtly brought to mind with the presence of the police on horseback.

We'll be able to introduce the vibrancy of the cafe component of the souk as the main character journeys through the area and also in establishing shots prior to entering POV.

The VO can focus on the feelings of energy and purpose for those exploring and those wishing to do business.





TABLEAU

SKYLINE



TABLEAU

MUSEUM OF ISLAMIC ARTS



Our format of wide establishing shots into POV plus VO and then Exit to concluding wides will be followed here, so the approach to the building presents the scale and setting. We encounter our group approaching the building, the POV focussing on details as the entrance is near, the VO in anticipation of the cultural wonders within. Finally pulling back as the group reach for the door to alternative perspectives of the building and setting.

We never enter the building, the characters we've come to know doing that for us and in some respects, this feels like a strong way to close.

We know the wonders lie within and perhaps we'll see them too.

We can close with some epic shots of a building and setting that perfectly encapsulates Qatar's modern ambition, natural wonders and cultural relevance.



TABLEAU

KATARA AREA

The smooth, modern lines of the architecture are landscaping make this a place where skaters can cover ground. We'll take the dynamism of this activity and use it to show this area from. Differs perspective.

