PARALLELS

MSLGROUP

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By using water and it's many characteristics as an analogy for the universal strength, gentleness and above all transparency of the ICAEW, we will create a film that is almost a poem. A paean to the fact that all the members of the institute are linked by a common bond.

Because both the analogy and the concept of ethics themselves are fundamentally abstract, we are going to use the kind of beautiful, thoughtful and unusual photography that will best make that point.
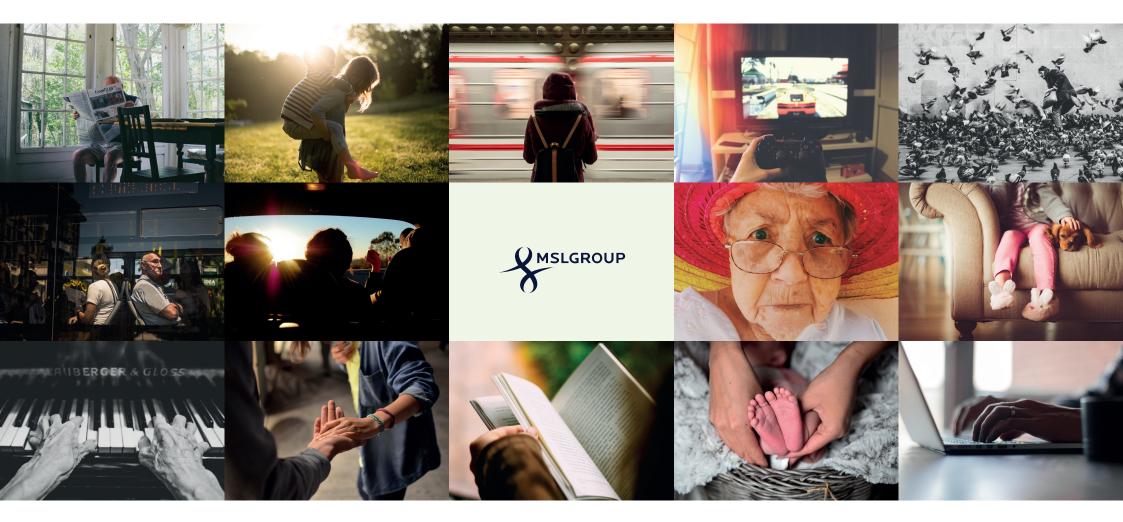
To be able really show the diversity of shots we want, we will source a huge variety of material from all over the world. Not ropey stock footage shots, but exquisitely photographed images, where the texture and the light is as important as the images themselves.

From vast slabs of ice falling into the ocean from the endless arctic ice floes, to single drops of rain. From the placid surface of the sea to magnificent underwater footage of great, rolling waves breaking across a reef. These shota are very hard to shoot but easy to buy.

In order to keep the analogy relevant, we will super occasional key words over these clean, graceful images using the brand font and layout style. This thoughtful, well art-directed style suits the brand and will resonate with the idea at the core of the script.

Towards the end of the script, we move away from the water itself, to those people who survive and thrive in, on and around it. Finally, we cut to a huge aerial shot of a thriving cityscape as the final lines are read in V/O and we fade through to the end-frame and logo.

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HUMAN ALT APPROACH

This film is all about authenticity. Getting to the very heart of the script, we answer the question of what it means to be human by studying the details and nuances of how we all live our lives.

A small DSLR crew will follow six different members of the institute and use everyday scenes from their lives to put the script into context. Each of our subjects is as diverse as possible, and by shooting them in their own homes and communities, we demonstrate that in spite of our differences, we are in fact all the same.

Rather than trying to put an artificial gloss on the message, we describe the way ICAEW members are united by their ethical code in a way that is fundamental to their everyday lives.

From the very first moment of getting up in the morning, to kissing their sleeping toddler goodnight. These are all sincere, hand-held, un-contrived moments, shot in the real world, using available light.
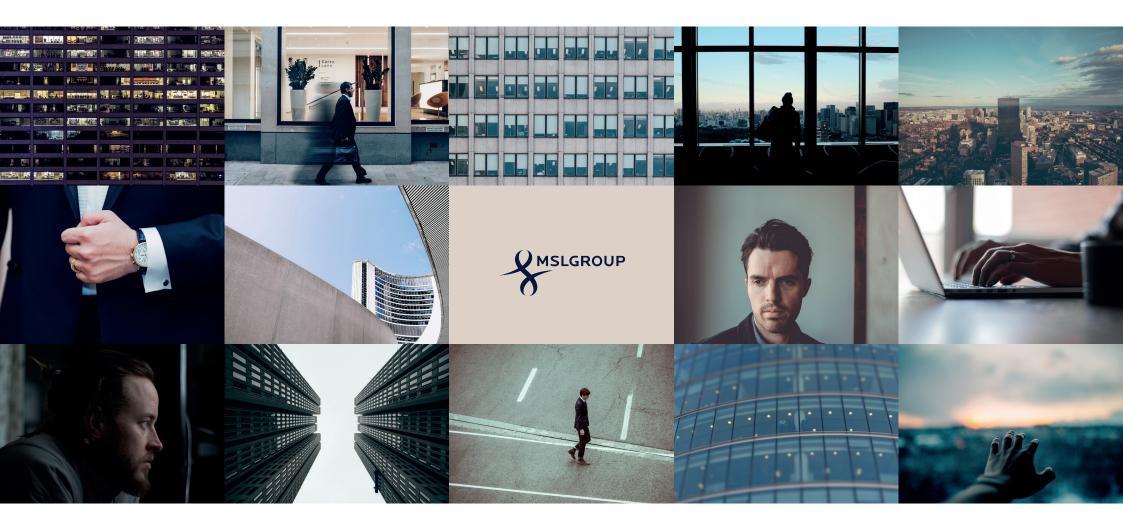
This day-in-the-life film documents every detail of a normal day: Helping each other get the kids ready for school; the drudgery of commuting to work on the tube; giving up your seat for an older person; the heaving crowds of people wedged onto the escalator; the reality of the homeless on the streets begging for money; the cuteness of a child's love for her mother; laughter breaking out in the office; the camaraderie of the 5-a-side team playing under floodlights; one of the players helping another one up after he slips over; that one guy working late at the office; The picture of his wife and son on the desk; the lonely journey home as the train goes over the bridge across the river, and you see your own face reflected on the glass as if it were projected onto the city; letting yourself into the house quietly to avoid waking the children; sneaking into the bedroom to kiss the little one goodnight.

Over this last shot, we super the final end-line and logo.

By shooting all these seemingly banal, everyday scenes, we show what it REALLY is to be human. How important little gestures, commitments, friendships and above all love are. That is what makes us human, and by showing ICAEW in this context, we humanise the organisation too.

35,000 DECISIONS
VISUAL TREATMENT

This script is passionate and energetic and to bring it to life we are going to use an actor with the kind of passion and energy it requires. Someone who can really carry it. Our actor is in his mid twenties. The kind of person whose intelligence and verve is clearly visible in his eyes.
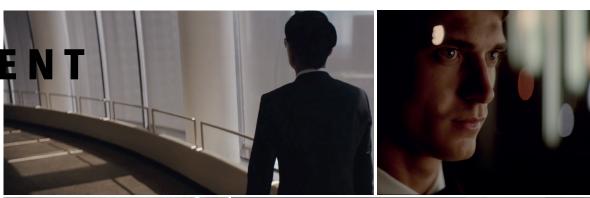
We open on our man as he walks towards a wall of floor-to-ceiling windows in a tall, modern office block. It's night-time and the camera is positioned in the building opposite, giving a sense of scale to this highly cinematic opening. As he surveys the city below, we can see he is clearly in a pensive mood.

As he starts talking, we cut to the office where he is, but we are now on the same side of the glass as him. We see him in reverse with the camera looking over his shoulder at his reflection on the window and the city lights down below.
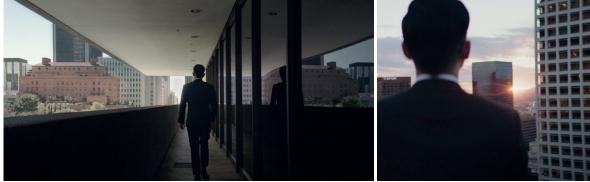
At first, his delivery starts off fairly slow as if this is an avenue of thought that has only just started unfurling in his mind. Initially, he is looking out of the window as he talks, but then he turns to address the lens. His thoughts gather pace and his delivery starts to speed up.

He starts walking through the office space through modern glassy corridors, talking all the time straight into camera. As he gets into his stride, his passion for the subject increases and the speed of his delivery and his gesticulations become more emphatic.

His speech becomes faster and faster and he really accentuates the huge figures that correspond to the members and the number of decisions they make every day. Only as he reaches the final paragraph about creating a better world does his delivery start to slow down.

Then, when he reaches the part of the script where he implores the viewer to imagine such a world, he slows his delivery RIGHT down. In extreme close-up and with real passion he delivers the word "Imagine…" straight to the viewer as an intense, utterly sincere moment of engagement.

As he continues that final line, his speech is so slow and committed he almost puts a pause in between every single word. The ardent sincerity of his performance in general and the last lines in particular, mean that when we final fade through to the end-line and logo there is real weight and conviction to the whole film.