



Project Proposal
GREAT Britain - Glasgow city guide video

GREAT Britain are looking to make a number of short videos about Glasgow to attract and inform potential visitors about what the city has to offer. These would be broken down into one 3-5 minute city guide and 5x30 second 'moments' videos.

I wanted to write this treatment regaling the bohemian hub of the city's West End, its regenerated answer to London's Covent Garden (the Merchant City) and its rich history of arts, literature, politics, food, drink and of course football. I wanted to tell you about the mix of history and modernity, rich and poor, art and industry. But the Glasgow I wanted to give the audience began to feel just a little disingenuous, I felt like I was smoothing out the roughness, papering the cracks if you like.

I was born and bred in Glasgow. My wife is Canadian and I took her to home before we were married to show her where I came from. When asked, this is what she wrote about the city:

"There is an underlying feeling about Glasgow that you can't understand unless you've been there. The glimmering cobble stone streets, the echoes of street musicians playing around market square, the sense of mischief the city happily displays with their murals and playful statues and there's no missing the 'hard but surrealist' humour from the locals, made famous the world over.

Glasgow is a city like no other and a challenging one to capture the essence of what makes it so, but there is one element that can't ever be forgotten and something you'll never encounter anywhere else; its people."

And she's right.

Glasgow is unique because its people are unique, and you fall in love with Glasgow because of those people and their unmistakeable humour and playfulness.

But that doesn't mean that Glasgow is to be trifled with, it has been European city of culture and city of science, it has hosted major world sporting events and welcomed statesmen from across the globe with open arms. It's also produced more individuals who have helped to shape the modern world than I care to mention.

This is the crux of how we are going to shape these films, because we are in essence creating an overview of a city. The best way to bring Glasgow to life is with humour and dramatic flare. As any good Glaswegian would, we have to embrace a little of the stereotype to let you into our world.

We will spend two days filming in Glasgow. This will give us the opportunity to capture a series of striking visuals which will be brought to life by a simple day-in-the-life narrative structure utilising Glasgow colloquialisms, affectionately known as 'The Patter'.

It may be the closest GREAT Britain has come to making a foreign language film!



CITY GUIDE

Our film will be built using three main techniques.

01 - Striking and beautifully shot footage of Glasgow:



02 - Big and Bold captions giving context to some of what we see:



03 - Audio narration/interviews with the locals:



We will use the structure of a single day to tell our story. Taking you from dawn breaking across the River Clyde and a good old fashioned Scottish breakfast. All the way through a day of sights and sounds, to the culmination of the activities in the city throughout the evening.

We will create an immersive film that grabs the attention of the viewer and gives them a real insight into Glasgow. Showing them all there is to explore in the city with our beautiful HD footage, explaining what some of these things are with carefully placed captions, both in traditional English language and the Glasgow 'Patter' to add notes of humour (see visual reference).

Finally we will get key insights into the city from the Glasgow people themselves.



Identifying central characters and contributors to our films will be key in achieving our desired effect, although the film will not be one individual's story we will meet a cast of characters to let the viewer experience Glasgow from the inside.

Before filming begins our production team will work with GREAT Britain to select featured content for the videos, identifying contributors, businesses and locals from the area who we would like to feature.

If GREAT Britain have specific contributors in mind we're more than happy to use them, but we can provide a colourful cast of characters from Glasgow, everyone from musicians to local restaurateurs.

For every gorgeous image we see, we imagine adding a little humour. For every fine dining experience, we'll see a 'pokey hat' or a bag of 'soor plooms' and it is this that makes Glasgow unique.

The cobbled streets of the West End, contrasted by the heavy industry on the Clyde, the juxtaposition of the commuters in Central Station and the artists and musicians - this city is a living breathing contradiction that truly has something for everyone.

We would suggest identifying around 5 or 6 contributors who could be our windows to the city. Imagine them as our storytellers and translators. We will see them in traditional interview set-up fleetingly, but it is their voices that will act as our guide. Imagine a theatre owner, a publican, a local sportsman, a musician etc. Each carefully selected during preproduction to be the spokespeople for this video.

The soundbites will be anecdotal, true insights into what makes Glasgow unique, what's important to its people, what this city has that no other does but each told from a personal perspective. This won't be a list of things to see, it should give the viewer a flavour of the city from the people who know it best.

They will also give life to our captions, enunciating the 'Patter' for the uninformed and giving the viewers the fun of hearing the words pronounced in the native tongue.

Images of the morning frost with the word 'baltic' emblazoned across it, a pale Glaswegian native labelled 'Peely Wally' or a group of people chatting in a restaurant, having a 'Natter'.

Whether its following a couple under the lights of the Merchant city at night or theatre goers heading to the King's. We will show intimate moments that will make you love Glasgow, and provide a snapshot of the city from the Barrowlands to the Botanic Gardens.

MOMENTS

We will be using a number of filming techniques across the filming days in Glasgow. This variation of approach will be used where most appropriate for the content we are filming, we would therefore suggest the 'moments' are not chosen based on their suitability for certain techniques (time-lapse etc). Instead they should be based around visualising the memories created as you enjoy your time somewhere new.

Our 'moments' films will come together without narration, we would suggest breaking them down into five categories that encapsulate Glasgow: History, Music, Sport, Art, Food/Drink and focussing them entirely on the visual content.

We imagine a couple of shots that will tell us everything we need to know about each of the locations perhaps with a tagline at the end - something like 'turn moments into memories'.

Art:

Imagine following a tourist who appears lost. Potentially they are in a car park or a highway underpass looking at a map, searching for directions. We pull back to reveal a striking mural the size of a building, intricately detailed and breathtaking. They notice it and all their stress disappears.

GREAT Britain - turn moments into memories.

Music:

Perhaps we are in the midst of King Tut's venue, it's always very crammed in there but amongst the crowd we focus our attention on one particular person, a girl with a group of friends who is having the time of her life. In super slow motion we hold on her as she dances, the King Tut's logo visible in the background.

GREAT Britain - turn moments into memories.

Sport:

We open on an expansive landscape, a golf course just beside Glasgow. We are on the green as two men come into view over the crest of the hill. They are following their approach shots to the hole. We see one of them go through the motion of sinking a long putt for a birdie, they celebrate together.

GREAT Britain - turn moments into memories.

History:

We see a woman fiddling with the settings on her camera in close up. We don't see exactly where she is, but it becomes obvious she is trying to set the timer for her camera. We see another person enter the frame to offer help. He offers to take her picture as we pull back to a wide shot of exactly where she is. The dramatic Glasgow University arches.

GREAT Britain - turn moments into memories.

Food/Drink:

We open on the doorway of the Ubiquitous Chip restaurant in Ashton lane, we see a short montage of a dinner with a couple. The fairy lights and tropical rainforest interior show the perfect backdrop to the perfect meal. Food and champagne make way for a nightcap in the bar to toast their trip.

GREAT Britain - turn moments into memories.

GREAT BRITAIN - GLASGOW FILM 2015

Below is an estimated budget breakdown of the **£6,500.00 inc VAT** to produce this film over 2 x days, with 1x camera and associated equipment, 1x Director, 1x camera and sound operator.

PRODUCTION KIT

Item	Units	Unit Cost	Cost
1x Camera body style B: Canon c300 package (tripod, onboard monitor) or similar	2	£225	£450.00
Prime Lenses: Zeiss 18mm, Zeiss 25mm, Zeiss 35mm, Zeiss 50mm, Zeiss 85mm	2	£370	£740.00
1x Slider and/or Ronin	2	£70	£140.00
Grip, gels, stands, brackets, battery, SD cards, cables, laptop, hard drives	3	0	£0.00
1x Sound kit	2	£65	£130.00
Ground Transport	1		£200.00
Total			£1,660.00

PRODUCTION CREW

Item	Units	Unit Cost	Cost
Director	3		Included in Production Fee
Producer	3		Included in Production Fee
Camera/Sound Operator	2	£450	£900.00
Total			£900.00

POST PRODUCTION

Item	Units	Unit Cost	Cost
1x Editor and HD Suite	4	£300	£1,200.00
Tape Logging and digitising	1		£0.00
Library Music and Copyright	1		£120.00
Crew Subs	6	£35	£210.00
Tourist fees/Activity fees	1		£140.00
Total			£1,670.00

THE PRODUCTION TEAM

The other office is the trading name of award winning creative production team Mark McKenna and Chantal Eder, who have specialised in making films for businesses for the past decade.

We have produced content marketing films for online distribution, internal communications and live events for some of the largest names in the world including retail, technology and travel and have worked with everyone from CEOs to customers and frontline staff to create engaging and credible film content.

Over the years we've been employed by some of the biggest and best known film production companies in the UK. They put us to work and used our skills to service a global client portfolio, creating content, shaping strategy and studying engagement.

We ended up making films for every industry you can imagine and some you probably don't even know exist.

Eventually we decided that high quality film production shouldn't be so difficult to access, businesses of all shapes and sizes can benefit from our experience and skills without paying a high priced agency mark-up. The question was how could we make it more accessible?

That's why we built the other office.

ONE SIMPLE IDEA

The other office works on one simple principle. We like to invest whatever we've got into creating the best work for our clients, to give them the value they deserve onscreen.

By using the best freelance talent on offer, combined with our vast experience we can deliver the best possible execution of our

creative because half of your budget isn't going to pay for luxurious offices or the salaries of people who may never actually work on your project.

We're not knocking those big production houses, we're just finding ways to do things a little differently whilst accessing the same resources.

Mark MCKENNA - Founder, The Other Office

Mark has worked in corporate film for the past 10 years. A film marketing specialist he was Creative Director at 2 of the top ten production companies in the UK prior to founding The Other Office. Mark has won awards across the globe for his creative expertise and production know-how and will spearhead the creative approach for this film.

Chantal EDER MCKENNA - Founder, The Other Office

Chantal has produced award winning film content and broadcast programming across multiple genres over her career. She has worked with everyone from the Government, to commercial and corporate clients and counts multiple FTSE 100 and Forbes 500 businesses in her portfolio. She's also interviewed many an A-List celeb. Chantal is experienced in-front-of and behind the camera, and has a unique understanding of how to get the best possible performance from all contributors.

Previous clients include:

Accenture | World Wildlife Fund | Safe Drive Stay Alive | The Royal Bank of Scotland | Balfour Beatty | Dr Martens | Network Rail | Bank of Tokyo Mitsubishi | Lloyds Banking Group | Sushiro | Shooting Star Chase | Oasis | Marks & Spencers | Arup | British American Tobacco | TSB | Wolseley | ICAP | Virgin Atlantic | Vodafone | BAE Systems | Hugo Boss | The Macallan | Topshop | London Fashion Week | NM Rothschild |

JULY/AUGUST

2015

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
19	20	21	22	23	24	25
	Proposal Submission				Proposal Sign Off	
26	27	28	29	30	31	1
	Production Meeting Sign off: - script content - location and filming dates - contributors	Pre-Production Begins Location/ Contributor set up	Scripting	Scripting	Script and Expanded Proposal to Great Britain Great Britain Feedback and Sign off	
2	3	4	5	6	7	8
	Final Set-up	FILMING	FILMING	Edit	Edit	Edit
9	10	11	12	13	14	15
Edit	Version 1 Delivered GREAT Britain Feedback	Amends and Delivery of 3-5min film, 5x 30secs films.				