



## OVERVIEW

Like many of us, there are a lot of British Columbians who don't feel confident about investing in the market. And I don't blame them. It can be daunting.

The problem is our audience often pause the video, switch over the channel, or go to the toilet during these ads.

So how do we capture their attention?

Not with something safe or predictable, but with a bold, entertaining, and shareable set of films that resonate with viewers long after they've seen it.

## APPROACH

This :30 and collection of :15s feels reminiscent of the recent global hit Everything Everywhere All At Once - transporting our characters from one profession and world to another with a series of dynamic, original match cuts.

I'd love to build on the concept you've devised of changing the actors' outfits and backgrounds to create a fun, entertaining mash-up of jobs and push it that little bit further. Showing our characters' genuinely reacting to these crazy changes, so our audience isn't just enjoying them. They're empathizing with them.

In the :15's, we have a 3-second end card, which leaves us with around 2.5 seconds per shot for the remaining 12 seconds. This means our transitions need to be rapid. So rather than big reactions from the characters, we're looking for expressions. In the :30, however, we'll have a bit more time to dwell on these reactions.

Our V.O. could dictate the changes in professions and worlds, so one minute our characters are employees in a BCSC ad and then suddenly they're in a classroom. Dressed like a professor. With curly hair. They look over to find that their co-worker is a gym teacher with a mustache. And as they start to laugh they realize they're now a surgeon standing over a patient in the operating room.

What makes these scenes funny is that we are dropping our characters into the action and leaving them to catch up, making their reactions feel real. That drive for realism will extend

to our aesthetic, with sets that look like real locations rather than soundstages, backgrounds that have scale, and changes in light and sound that capture each new environment. A school bell rings. A hospital machine beeping. Fire trucks wailing. Or even just some beautiful piano music.

## **THE TRANSITIONS: MATCH-CUTTING, BUT BETTER**

These match-cuts aren't just transitions, they're transformations. We'll film in a studio on a green screen using two cameras. The first of these will stay locked in the same position to be used for the match cuts.

Given that we want a variety of angles, we'll film at a very high resolution so we can "punch in" in post - turning wide shots into medium shots and close-ups. The second camera will be used for capturing reaction shots and comedic embellishments for the :30 and extended version, elevating our existing visual concept to an emotional, human one.

I'm well-versed in special effects and know exactly how to craft those seamless transitions we see in Everything Everywhere All At Once. This starts with teaching the actors a specific move - a slight movement back as if they've just appeared in the scene - that they'll then repeat for the match cut in each scene. That simple but significant moment, combined with a blend that hides the match cut and makes it look real, will leave our audience asking how we did it as they watch the spot again and again to find out.

## **THE SPECIAL EFFECTS**

I'm just going to say it - in-camera effects always look better. We'll rent taxidermized falcons and put little blinders on their eyes, then move their head once during the scene to make our audience think they're alive. And although CGI animals never look real, recreating sawdust in the air and water blasting out of a firehouse will.

When our characters channel their inner-David Blane and levitate, we'll use wires on the talent and strings on the objects lining the counter, then paint them out in post with light touch CGI.

## **THE LOOK**

Let's give this campaign a cinematic aesthetic, using some of the high-definition, realistic backgrounds I've already discussed with the post house and leaving our audience wondering what is real and what is not.

Lighting is crucial to this sleight of hand and will seem fake if it looks the same in the piano scene as it does in the operating room. So we'll have our lights pre-programmed to change on cue, subtly shifting from the red flashing lights of a firetruck off-camera to the spotlight stage of the Queen Elizabeth Theatre.

## **CASTING/PERFORMANCE**

Our characters are the personification of the BCSC, so they must seem trustworthy, relatable, and most importantly, likeable. Oh, and fun. After all, this is a comedy.

I'm meticulous when it comes to finding great, unconventional comic actors who just have *funny* in their DNA. In this case, we're looking for actors who can walk that fine line of being funny when they're playing it straight, because as soon as they try to be 'funny' it'll feel phoney.

Talking of phoneys, good-looking actor-y and model-y types just aren't going to cut it. We need actors who feel like a fish-out-of-water as a personal trainer, so nobody who looks like they spend all their time in a gym instead of protecting investors.

We want a range of performances from deadpan to genuine excitement. But no matter how big they get, they'll never become broad and inauthentic. Chemistry is also crucial if we're going to believe this pair are long-time co-workers who wouldn't be afraid to chuckle if they're co-worker suddenly turned into a gym teacher.

## **CHARACTERS**

Will's an investigative trading analyst. The kind of guy you'd share a beer with and who gets along with everyone. And not just because his famous ribs are a hit at the BCSC annual barbecue.

Sarah's a litigation counsel at the BCSC. She's considered the fun, assertive one out of her friends and leads the workshop on BCSC's Raising Capital for Small Business because it gives her a chance to help people face-to-face.

## **WARDROBE**

It's easy to get carried away here, but as well as our protagonists, these professions represent the people watching at home. So let's show them the respect they deserve. Celebrating them, rather than making fun of them, with realistic reactions to these unexpected situations from our characters. This will help ground their real but heightened

uniforms and hair in truth, avoiding anything that looks cheap and puts us in the world of sketch comedy.

## **‘Working For You’ Script :30**

Open on a man and woman with a BCSC logo on their business casual and button-down shirts.

**VO: The BC Securities Commission is here to make the investment market work for you. No matter who you are.**

Our actors’ wardrobes and looks change in time with the following voiceover.

**VO: By regulating companies that sell stocks to teachers, and doctors and carpenters.**

The male actor transitions into a gym teacher and the female teacher a professor. Then two surgeons in scrubs and goggles with surgical tools. Then two carpenters covered in sawdust.

**VO: And watching over market transactions to give peace of mind to firefighters and pianists and Falconers.**

We then see them change into firefighters, with one spraying the hose while the other holds it. Then two pianists duetting on the same piano. Then falconers in trench coats with rubber sleeves and falcons on their arms.

Now both become quirky mashups of all three things. Dressed like firefighters, duetting on the piano with one hand and holding falcons with the other.

**VO: Yes, we even provide unbiased facts about things like crypto for firefighting piano-playing falconers who moonlight as artisanal baristas.**

Still in their quirky mashup personas, they’re now behind a coffee bar pouring lattes with one hand, and playing a tiny piano on the bar top with the other while their falcons are perched on their shoulders.

**And go after scammers trying to steal money from fire fighting piano playing falconers who moonlight as artisanal baristas...slash magicians.**

We see the same scene but now all the props and the actors are levitating slightly.

**We also make the market work for plumbers.**

We cut wide to see a regular-looking plumber standing at the bar across from them waiting for his coffee.

We see our logo and end line appear on screen.

**The BCSC. Working to make an investment market that works for you.**

We rotate through our messaging keywords below the logo.

**SUPER: BCSC.**

Regulation. Oversight. Enforcement. Education.

## **‘Regulation’ Script :15**

Open on white space as the camera pushes in on Will - short-haired - and Sarah (30s) - with straight, shoulder-length hair. A BCSC logo on their casual and button-down shirts.

**VO (over push-in): The BC Securities Commission regulates companies that sell stocks, so investing feels better to you. We’re talking to you — teachers.**

Suddenly, Will is dressed like a gym teacher, wearing a tracksuit and whistle around his neck. His hair’s a little longer and he has a mustache. Sarah, meanwhile, is dressed like a professor, with glasses, long, curly hair, and a cardigan as she holds a binder.

They find themselves standing in a classroom. Rows of desks in the foreground. A dry erase board and posters on the walls in the background.

A bell rings in the distance.

And just as they look at each other...

**VO: Doctors.**

Suddenly, Will and Sarah are standing in a sterile operating theatre, coolly-lit with fluorescent lighting. They’re dressed like surgeons with blue surgical caps on their heads, goggles, masks, and scrubs.

In front of them is an operating table with blue paper blocking our view of the patient. Instead of the binder, Sarah’s gloved hands are now holding surgical instruments, while Will’s hands are hidden behind the paper.

Sarah looks down at the patient and reacts. Let's say for now she gasps (but I'll shoot many takes with loads of reactions) and puts the instruments down –

**VO: And carpenters.**

Suddenly, Will and Sarah are dressed like carpenters, with safety goggles, flannel shirts, and aprons, as they stand in an old, wooden barn, lit by an overhead lamp. Old tools hang from the walls around them. Sarah's now holding a hammer and a nail. Will's face is covered in sawdust. Will lifts his goggles to reveal dust-free rings around his eyes.

We see our logo and end line appear on screen.

**VO: The BCSC. Working to make an investment market that works for you.**

We rotate through our messaging keywords below the logo.

**SUPER: BCSC. Regulation. Oversight. Enforcement. Education.**

## **'Oversight' Script :15**

Open on a man and woman with a BCSC logo on their button-down shirt.

**VO: The BC Securities Commission watches over investment transactions to give you peace of mind.**

These colleagues change into firefighters, with one spraying the hose while the other holds it. Then they become two pianists duetting on the same piano. Then falconers in trench coats with rubber sleeves and falcons on their arms.

**VO: Yes, you, firefighters, pianists, and falconers.**

We see our logo and end line appear on the screen.

**VO: The BCSC. Working to make an investment market that works for you.**

We rotate through our messaging keywords below the logo.

**SUPER: BCSC.**

Regulation. Oversight. Enforcement. Education.

## **‘Enforcement’ Script :15**

Open on a man and woman with a BCSC logo on their business casual and button-down shirts.

**VO: The BC Securities Commission helps protect you from investment scammers trying to steal your money. No matter who you are.**

Suddenly, they’re both quirky mashup personas now behind a coffee bar pouring lattes with one hand, playing a tiny piano on the bar top with the other, while falcons perch on their shoulders.

**VO: Even if you’re a firefighting, piano-playing falconer.**

We see our logo and end line appear on screen.

**VO: The BCSC. Working to make an investment market that works for you.**

We rotate through our messaging keywords below the logo.

**SUPER: BCSC.**

Regulation. Oversight. Enforcement. Education.

## **‘Education’ Script :15**

Open on a man and woman with a BCSC logo on their business casual and button-down shirts.

**VO: The BC Securities Commission provides unbiased info about things like crypto, so making investment decisions is easier for you.**

Suddenly, they’re both quirky mashup personas now levitating behind a coffee bar pouring lattes with one hand, playing a tiny piano on the bar top with the other, while falcons perch on their shoulders and the props surround them.

**VO: No matter who you are...or what you do.**

We see our logo and end line appear on screen.

**VO: The BCSC. Working to make an investment market that works for you.**

We rotate through our messaging keywords below the logo.

**SUPER: BCSC.**

Regulation. Oversight. Enforcement. Education.