

**IT STARTED WITH
A LETTER, NOW
WE'RE HERE.**

ILLUMINATE [ASFA] MINT FILMS





INTRO

Ok, I'm the first to admit that life admin like checking your super is the last thing on my list...that is if it even makes my list in the first place. But it is important, especially now with the current changes to super. In this film we showcase the many varied, and at times comical ways, in which the Association of Superannuation Funds of Australia have gone to in order to get our attention.

CONCEPT

A relaxed and youthful voiceover carries us throughout a range of different comical vignettes that showcase the lengths that the ASFA has gone to in order to get people's attention and tell them to check their Superannuation before July 1st. These vignettes should be clean, sharp and to the point. I think a nice mixture of simple single shot gags interspersed with bigger communication tactics will help give the spot pace and infectious energy. The comedy of the spot will be relatable and relaxed. It will put people at ease and inform them about the potential changes to their Super. We want this spot to look like ASFA has reached out across Australia in a myriad of different ways. We will create the vignettes specifically to showcase this wide-reaching messaging.



SCRIPT

A letter enters a house through the letterbox. It tumbles to the floor. We cut quickly and in time with the music as the official looking letter is opened and promptly placed in a pile on the corner of a desk. Cut. Another. Cut. Another. Letters stacking up into an overflowing pile.

With a strong rousing track this visual will look really phenomenal. I'd love to have the stack of letters get outrageously high. It will build in stop frame animation going up by a stack of letters each beat.

VO: An official looking letter about your superannuation can often be put on the side to be looked at later.

A phone vibrates and lights up - it has received an email, and another, and another.

Again, I think to accentuate this point we can punch in tighter and tighter on the phone with each buzz of a new email. Not only will this accentuate the amount of emails that can be ignored but it will also create a sense of anxiety over it too.

VO: And an email can be ignored.

We see a MODEL posing wearing a t-shirt with the slogan "CHECK YOUR SUPER".

I think here we can have some stylistic fun. The shirt should be a classic block letter printed shirt – think "I Heart NY" block graphics. The model should be overly modely, wind machine and blue-steel a plenty.

VO: So we've ventured out of our comfort zone to get your attention.

We see the sky above Sydney... a little plane zigging and zagging as it skywrites "JULY 1st".

To me it isn't important to see the plane in this and may save us time wise. Seeing the final letter being puffed out in position I think is enough to sell this. It would also be fun to play with the start of the word "July" starting to dissipate. That's always the way with sky writing, isn't it? By the time it's finished writing the start of the word is just beginning to fade. I think little details like this will help keep the effect looking real.

VO: However we can. In whatever way will make you pay attention.

A music studio, our model is now a SINGER as they stands close to a microphone ready to lay down vocals on a track.

SINGER: I –I just want to say to you... in a way that you'll listen to... that you should check your superrrrrrrr.

The camera pans to reveal a typical 'finance' person in a suit with a tambourine getting in on the action.

Casting our finance person will be important here. To me the daggier the better. They need to look so out of place that it is funny.

SCRIPT

(continued)

VO: We've tried everything. From your favourite music.

A coffee cup is pushed across a counter with a bold message emblazoned upon it.

Again, I think we can have fun with this. Maybe instead of being slid across, a hand pours half a sugar into it, then stops, then decides to pour the rest of the packet into the coffee.

VO: To your favourite café.

We pan through a lovely living room to reveal one feature wall has our key message written upon it as a mural.

If only we could get Jamie Durie to nod slightly in the edge of this shot. Or maybe we even see this shot superimposed onto a tv to further the "reality interior design show" aesthetic.

VO: We even tried TV shows about interior design.

Crops out in the middle of Australia with a bold crop circle design that reads "Your super is changing July 1st".

VO: We've gone all out because this is important, Australia.

A laptop computer on a desk. We push in to reveal our campaign microsite up on screen.

VO: It doesn't take very long to check if you're affected by the changes coming into effect on July 1st and we've pulled together a simple step by step guide for you to follow.

On the computer screen, we see the customer journey of our microsite, just how easy it is to get all the information and check if you are affected.

VO: Australia. When did you last check your super?

The website address and CTA lingers on an endframe over the sky... the skywriting plane comes back in to underline the action.

If this effect isn't doable in time or budget we can revisit one of the other scenarios to display this message. Perhaps the coffee cup or the magnetic letters as outlined in the "Additional Scenarios"

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**CHECK
YOUR
SUPER**

COMEDY

The comedy in a spot like this is crafted by using a deft touch. Playing this type of comedy straight is the key to ensuring it remains funny and not cringe-worthy. The comedy comes from the ridiculous lengths ASFA are going to, so the more outlandish and widespread the better. Rooting this comedy in reality is also important. Go too stylised or slapstick with it and people can't connect, go too subtle with it and it won't land. We will create a world on screen where these things are taking place, a world that looks and feels like the world our audience lives in. Doing this means that our audience will more easily be able to relate to the comedy and appreciate the outlandish lengths that ASFA has gone to.

This is my favourite type of comedy to direct. It's subtle in its delivery; a simple closeup or reaction can create just as big a laugh as some outrageous slapstick gag. In this film for AAMI the comedy was played straight with just simple reactions selling most of the comedy. This spot here I directed for TAB also had its comedy rooted in reality. Sure there are non-realistic things happening but as an audience you forgive this because you recognise the world that is being presented and as such can connect with the comedy.





COMEDY [PLAYED] STRAIGHT

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LOOK

The look and feel of this piece should be natural and relatable, with a quirky comedy bent.

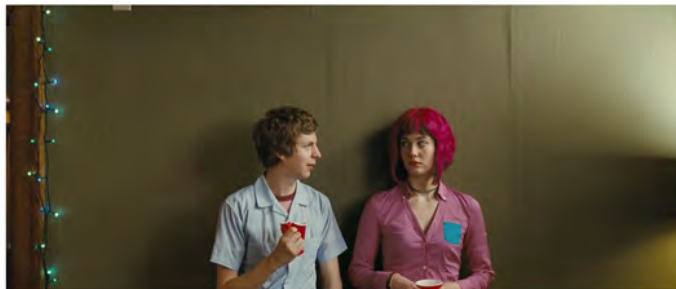
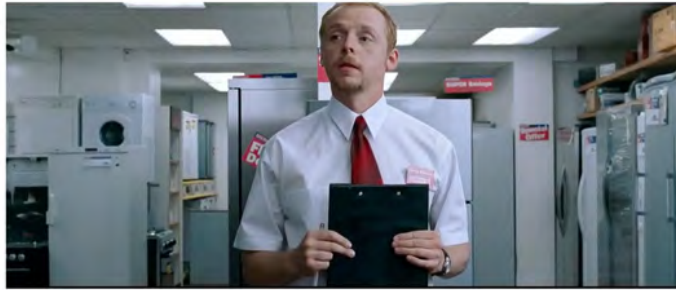
Overall, the composition & framing of shots should be conventional – whether that is through a tracking-in close up on the house letterbox flap as the mail arrives, or an overhead flat-lay of the phone lighting up.

The spot should be light and bright, with an inherently natural contrast. We don't want it to feel too stylised or glossy, as this will take away from the realism and relatability. Naturally-motivated light sources will help in this regard, as will keeping our main light sources in each scene as large and soft as we can.

We will utilise a natural colour palette, being intentional with complementary colour combinations in each scene so as not to make it feel chromatically confusing. Wherever possible, our colour choices should help to tell the story by highlighting a hero character or prop. We will also be conscious to include subtle strokes of the hero brand colours (presumably the ASFA blue), to subconsciously help build awareness of the 'timetochek' service.

Finally, there should be a consistent sense of movement in the shots to help give pace and energy to the story. Most likely this is tracking dolly shots throughout, with a loose tripod head to follow the action. It shouldn't feel overemphasised or in-your-face, but again, natural movement that helps serve the story. The movement will also help tie in the stock footage with the footage we capture, to make it all feel part of the same family.

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ADDITIONAL SCENES

There are a range of other small scenarios we can add to this script. Unlike the scenarios in the script, the VO doesn't have to relate directly to these vignettes. Here are just a few:

- A guy in the bathroom one morning looks in the mirror to find "July 1st" written on his head.
- A hand opens a sandwich to find "Check your super" written in mustard on the ham.
- A hand pulls a roll of toilet paper, "Check Your Super before July 1" is written across the different squares.
- Magnetic letters on a fridge have been rearranged to say "Check your Super"
- A newspaper opens to reveal a full page spread – "Check your super".
- A peg goes onto a sheet on a washing line. We cut wide to reveal the sheet has "Check Your Super" written across it.
- A bus whizzes past, it has "Check Your Super" plastered across it.
- The front door opens to reveal an elderly man wearing a helmet that reads "Check your super" holding sparklers.
- A suitcase opens to reveal socks in the shape of "July 1st"
- A bottle of milk in the fridge, the side of it has a wanted ad, saying check your super.



VISUAL EFFECTS

There are a few different scenarios that will require visual effects. These are the sky-writing, the crop circles and the interior design visuals. Although they aren't difficult effects to pull off, it is important to consider our limited timeframe. We will engage a trusted visual effects team that we have worked on countless projects with. Allowing them enough time to complete these shots is important to ensure that they come out realistic enough to add to the spot rather than detract.

USING THE BUDGET

The budget is modest but that doesn't mean we can't create something cinematic and bold. We just need to be smart about how we work. We will do this in several ways.

Firstly, knowing the limited usage on this spot will help dramatically. Licensing music, performances and voiceover talent for only six months will help keep us in budget.




Choosing a location that will allow us several different shooting looks is also a good way of ensuring we stay within cost. A house that has a kitchen that we can dress to look like a café counter, a garage we can create a recording studio in and a study space we can pile letters up on is crucial. This will reduce our rental costs and also cut down our travel time between different locations meaning we can shoot more in a single day.

Being intentional with our vignettes is also important here. Limiting cast or being able to reuse cast will help. Perhaps our singer is also the hand at the café. Our finance guy is also the guy sitting at the computer looking at the micro site. Being smart about how we reuse cast (in ways that we don't see their face) will be an important factor to utilising the budget wisely. Creating scenarios that don't need cast is also key, either close ups or flat lays can be used here to showcase the crazy ways ASFA have tried to get our attention. For example, the interior design wall, the fridge magnets or the socks are all scenes that don't require cast.

VO AND SOUND

For me the voiceover should be relaxed and conversational. It is important that we aren't berating people to check their super but rather encouraging them. It should sound more like a funny mate telling you "come on mate, get a wriggle on" rather than an authoratative voice waving a finger at you. For me a male early thirties would be perfect for this, someone like Andrew Hazzard, Kyro Herbert or Matt Thomas would fit the bill nicely.

It will be a fine balance to find a music track that has pace and character that doesn't detract from the voiceover. It could be fun to play with a lyric track like from a pop or indie pop artist to help breathe even more life and vitality into the spot. Here are some quick options. Obviously we would have versions with and without lyrics to ensure we have the most control. Here are just a few options we could look into:

-  **Little Lord Street Band**
Aching and Waiting
Stacked with character and toe tapping pace.
-  **San Mei**
Heaven
A catchy and energetic pop track.
-  **Royal and Southern Echo**
Deep Water
It takes a while to kick in but once it does it bursts with indie energy.

EDIT

The edit will be dictated by our music track. The beat will carry the edit and we will cut to it creating pace and enhancing the comedy. For me the edit should feel increasingly fast as we showcase the ways ASFA have tried to communicate with the public. I think it would also be great to revisit vignettes later in the edit. Just like a call back from a stand-up comedian, we can quickly reshoot the end of some of the vignettes as comical Easter eggs. Perhaps we cut back to the music studio as the Finance guy is still bashing away on the tambourine or back to the coffee cup as its stirred and accidentally spilt. These little revisits will help give an extra punch of comedy if the time allows for it. It is important that if we do cut back to any of these scenarios that something is added, or something has changed. Maybe we cut back to the man at the front door, but this time his sparklers have extinguished and he looks forlorn at them. Whatever it is these call backs need to add another comedy element.



LOCATION

I think it is important that the locations we choose will offer us a range of different shooting options. It will need to have a variety of different spaces to shoot into - a good kitchen, backyard, living room etc. To me the spaces should be large, bright and modern. In order to instil relatability in the spot the locations need to feel familiar, real and lived in.





THANKS

What I love about this script is it is overflowing with great comedy and it has a great message (especially for someone like me who will let important life admin letters pile up). We want to help inject as much infectious, relatable comedy as we can into this spot. My experience in comedy performance will be crucial in the execution of this script. I'm excited about the prospect of working on this film with you guys.