

I'm one of those guys that uses his debit card for everything. I even used it to buy a single pack of gum once. So accessibility and convenience in the world of swiping / purchasing isn't new -- we just need to show people that now, they can have that level of convenience and trust with Visa. So we'll take people on a journey -- in two parts.

We'll emerge them in a dazzling, mechanized world of precision automation as they see a Visa card created in a rapid-fire series of cut aways. And then, we'll bring our card to life by putting it in the hands of real people -- and then the fun starts. Precision filmmaking meets a story of what the Visa debit card can accomplish when you really put your mind to it. Like when you absolutely have to buy tukes in an outlet store...

### Arrival

There's something quite mesmerizing about watching process. It's very easy (when documented in an interesting way) to get completely engaged visually in the step-by-step of what you're seeing.

So it'd be fantastic to create that same kind of really compelling visual -- I would aim to make this element of our film very graphic. And combined with a really textured sound design, we can create a world of quick -- cuts that whisks the viewer along this automated world where precision machinery performs its own ballet of sorts.

I think the rhythm and pace needs to match our cuts -- there's an efficacy and ease of process that's cool to watch because everything happens so fast, and so exactly. Perhaps we let our opening shot play in normal time -- there's a bit of languid ease with which this viscous liquid plastic fills the mould. It only takes a few seconds to fill the cavity -- enough time for our viewer to be puzzled just enough in to watching.

If those first few seconds are like the slow moments as the rollercoaster reaches the top, then the next section of our film is all the downhill part of the ride. Our images come at us very quickly. But the images are themselves beautiful to watch -- so there's a sort of visual teasing at play.

With every next element of the process we're trying to solve a bit of a mystery, and yet, the shots happen very quickly one after the next. So we're not allowed to linger on either the cool beauty of numbers being stamped onto a card, or as the chip is placed / sealed onto the card.

Just as quickly, we'll transition into our 'delivery series' of shots -- we'll use a bit longer lens here to give the sense of journey scope and scale. From the door of the delivery truck slamming shut, to an airliner powering upwards into blue skies, to another very fast cut away as the tires of the delivery truck screech to a halt, and the rapid 'knock knock knock' as our deliveryman raps on the door of a resident.

As the door opens, we go back to real time. Our twentysomething guy opens the door, he's in pajama bottoms, a t-shirt and sporting bedhead. And our emotional tone downshifts from the blur of process and automation, to the sleepy rhythm of our guy blinking / yawning as he opens his envelope and smiling, holds up his new Visa debit card. Same color as the one we saw being sprayed as it was made.

We don't have to make a big deal out of this moment, but it's crucial we quietly shift the tone from efficient automation to humanity. Because everything that we've seen thus far

is meant as precursor to this moment. So if we don't skillfully embed our humanity in to the spot, we'll lose the raison d'etre – this is about a new opportunity for people, not just a series of process shots with no ultimate goal.

Perhaps our guy has his morning cup of coffee – he's sort of standing there, still sleepy just looking at his debit card, when he kind of realizes he's being a bit of a poor host. He extends his coffee cup to the delivery guy 'coffee'? Our deliveryman, mouths 'I'm good'.

Or, we can cut from the delivery trucking screeching its arrival to the deliveryman – as he walks up to the house, a small terrier runs around him, yapping anxiously. After our guy holds up his Visa card, we'll cut in close as the small terrier runs up and jumps in to our guy's arms. The proud owner gives the dog a snuggle, unaware it harassed the deliveryman – who smiles back, maybe just a bit wary.

### Departure

We'll open on the same house, same doorway, same framing where we left Arrival. So we've come full circle in a way. I think our main responsibility with Departure is to give Visa's debit card real life meaning – to actually show the ease of use and range of possibilities it provides. You know your script inside out, and you've done a fantastic job. I don't want to simply reiterate back to you, but instead mention a few points that seem important to include.

When our guy jumps in the car with his buddy, we'll see his Visa debit card in his hand – as he puts his arm over the back of the seat as he turns to back out of the driveway. This gives our technique a human touch – we'll shoot the ensuing action from a locked-off rear shot. But knowing who our driver is gives the film a heartbeat.

Maybe his buddy turns to profile as he turns up the CD, nodding 'yes' as their journey begins. For our café – maybe his friend runs in to get coffee, while our driver goes online with his laptop and makes an online purchase.

Our diner could be an outdoor location with roller-skating waitresses. This way he can hand her the card and we can see her swipe it for their food purchase. The film eclipses each event in time lapse – so we're compressing time in to visual bursts of information / energy.

A shot of them hi-fiving while they drink coffee, pumped as they drive and scenery flips past them until suddenly we stop – they're at a dusty four-way stop. Nothing in sight for miles. They hold up a map, our buddy points left, our driver knowingly gestures to the right...

...and then we're back in the car, moving at the speed of rapid cut-away until we come to another stop. They're in a long que of cars at the US / CDN border. We'll ramp / slow film for a bit of comic relief – they'll speed ahead on film for two seconds, then stop. And we'll just hold on them in the car as they wait...

...as an option, maybe we can pick them up in an outlet store. They're trying on tukes and sunglasses, those funny little things you impulse purchase when you're a little road-trip loony. The cashier takes their card and swipes it, as we cut back to the guys in the car wearing their hats / glasses.

And finally, the film slows down as we see our guys pull up to an outdoor concert – turns out the tukes weren't such a bad idea. Probably didn't need the sunglasses. But that's the beauty of this card – every possibility under the sun, is now possible with Visa.

#### Tone / Execution

The film will look real and cinematically rich. We're compressing time – changing film speeds will underscore the emotion / direction of our narrative. From the non-stop, fast cut aways of precision machining, we'll go real time as the card arrives to our guy's doorstep.

Or from the blur of buying gas / coffee / we'll slow down as our guys are stuck in the line to cross the border, or when they suddenly realize they're lost, each pointing to a different direction / route to take. The tone will find that balance between the speed of process / time compressed and the humor of those human moments where time slows to remind us what the process is really, all about.

#### Sound Design

I love having the ambient sounds create the metronome for our action – the hiss / whirr / buzz of precision machinery as it creates the card, delivery truck doors slamming, tires screeching, the whine of jet engines, trucks braking, a terrier yapping – then silence as the door opens. Maybe a bird or two chirps / flies by in the background. A simple track would be fine, but I think it would compliment the action we see without distracting us from it.

#### Conclusion

These are my initial ideas and I honestly welcome additional conversations on how to make these spots every bit as brilliant and on target as your scripts. To say I'm grateful and excited to possibly bring these to life would be an understatement.

So, thank you.