A GAAJ AGENCY BRAND FILM

The green coat effect.

Production frustration.
Creative possibility.

A comic product-content story, from an impossible opening to a memorable street payoff.

Shot-by-shot visual direction, English dialogue, exact edit timing and campaign intent.







SOURCE FRAMES / THE HOOK, THE PROCESS, THE PAYOFF

36.88 SEC / 16:9 / 24 FPS / 1080p

01 / WHY THIS FILM EXISTS

Turn waiting into creating.

Position GAAJ as an AI creative agency that turns a product photo into advertising content, using comedy to dramatize familiar production frustrations.

01

Make the problem relatable

The client has waited a month. The producer lists a missing model, a booked studio and a busy team. The business problem arrives before the sales message.

02

Show the promise in motion

One presenter walks through model, waiting and cost scenarios. Her steady delivery connects each comic image to a clear reason to consider GAAJ.

03

Leave a distinctive memory

The lime-green coat links the cold open, the production tour and the street payoff. The logo and spoken line identify the agency before the final visual joke.

CORE MESSAGE / INTERPRETATION OF THE SUPPLIED FILM

From production obstacles to product content: send GAAJ a product photo and let the creative work begin.

02 / THE FILM AT A GLANCE

8 EDITORIAL SHOTS / 7 HARD CUTS

One story. Eight editorial shots.

SHOT	IN - OUT	DURATION	EDITORIAL BEAT	VISUAL ANCHOR
01	00:00.000 - 00:01.417	1.417 s	**The impossible opening**	Coat / high-rise window
02	00:01.417 - 00:05.042	3.625 s	**The content problem**	Boardroom / frustrated client
03	00:05.042 - 00:08.250	3.208 s	**Three familiar excuses**	Producer / counted gestures
04	00:08.250 - 00:12.292	4.042 s	**The screen interrupts**	TV presenter / GAAJ invitation
05	00:12.292 - 00:13.333	1.042 s	**The question**	Client / reverse close-up
06	00:13.333 - 00:28.167	14.833 s	**One continuous production tour**	Five review beats: 06A-06E
07	00:28.167 - 00:32.125	3.958 s	**The agency signature**	Logo / website / closing line
08	00:32.125 - 00:36.875	4.750 s	**The street payoff**	Falling coat / confident walk

SOURCE: 8.mp4 / 1920 x 1080 px / 24 fps / 885 frames / 36.875 sec

Visual time ranges follow the actual edits. Shot 06 is presented as five review beats within one continuous-looking shot; those internal markers are not additional cuts. All stills are extracted from this source.

03 / STORYBOARD SHOT 01

The impossible opening

00:00.000 - 00:01.417 / 1.417 SEC



Frame at 00:00.333 / f0008



Frame at 00:01.000 / f0024

ACTION

A lime-green coat bursts through a high-rise window and tumbles over the city. The broken glass makes the absurd event immediately legible.

FRAMING & MOVEMENT

Very wide exterior along the glass facade. A steady composition holds the skyline while the coat moves rapidly out and down.

STORY FUNCTION

Create an immediate visual hook. Plant the coat as the recurring object that will complete the story after the logo.

CLIENT / OPENING LINE BEGINS OFF SCREEN; CONTINUES INTO SHOT 02

“Where is my product content?”

03 / STORYBOARD SHOT 02

A month of tomorrow

00:01.417 - 00:05.042 / 3.625 SEC



Frame at 00:02.500 / f0060



Frame at 00:04.167 / f0100

ACTION

The client stands beside a conference table, phone in one hand and the green coat in the other. The seated producer listens; a presenter appears on the TV.

FRAMING & MOVEMENT

Wide boardroom master. Table lines lead toward the television; strong window light and the broken glazing retain the opening's comic context.

STORY FUNCTION

Name the real frustration: product content still has not arrived. Establish the client, producer and TV before the intervention.

CLIENT / FULL LINE ACROSS SHOTS 01-02

“Where is my product content? You've been saying tomorrow for a month!”

03 / STORYBOARD SHOT 03

Three familiar excuses

00:05.042 - 00:08.250 / 3.208 SEC



Frame at 00:06.250 / f0150



Frame at 00:08.208 / f0197

ACTION

The producer counts the obstacles on her fingers, then lowers her hands. Her delivery turns the list of excuses into a clear three-part beat.

FRAMING & MOVEMENT

Over-the-shoulder medium close-up. The client is soft in the left foreground; her eyes and counting fingers remain prominent.

STORY FUNCTION

Translate the delay into recognizable production dependencies. The list sets up the presenter's contrasting solution.

PRODUCER / ENGLISH SOURCE DIALOGUE

“Model can't come. Studio's booked. Team's busy.”

03 / STORYBOARD SHOT 04

The screen steps in

00:08.250 - 00:12.292 / 4.042 SEC



Frame at 00:10.000 / f0240



Frame at 00:12.250 / f0294

ACTION

The television presenter interrupts the exchange. The client turns toward the screen; the producer follows his gaze as the presenter mentions GAAJ.

FRAMING & MOVEMENT

Return to the wide master with a slow move toward the TV. The room's eyelines guide attention to the presenter at the back.

STORY FUNCTION

Move the film from complaint to possibility. The television becomes the bridge into the agency explanation.

PRESENTER ON THE TELEVISION / ENGLISH SOURCE DIALOGUE

“Hey! That's an easy fix. Why don't you use GAAJ?”

03 / STORYBOARD SHOT 05

The question that opens it

00:12.292 - 00:13.333 / 1.042 SEC



Frame at 00:12.292 / f0295



Frame at 00:12.750 / f0306

ACTION

The client turns back with a furrowed, questioning expression. His brief question gives the next explanation a direct conversational purpose.

FRAMING & MOVEMENT

Reverse over-the-shoulder medium close-up. The producer's cream beanie is soft at right; the client's face controls the beat.

STORY FUNCTION

Create a one-second comic pause and a clean handoff from the boardroom to the full-screen presenter.

CLIENT / ENGLISH SOURCE DIALOGUE

“What's GAAJ?”

03 / STORYBOARD SHOT 06A

CONTINUOUS SHOT 06 / REVIEW BEAT ONLY

An agency in motion

00:13.333 - 00:16.000 / 2.667 SEC



Frame at 00:14.500 / f0348



Frame at 00:15.500 / f0372

ACTION

Now full screen, the presenter walks from the blue newsroom toward the next set, maintaining eye contact with the audience.

FRAMING & MOVEMENT

Full-figure lateral tracking. Production equipment and the set edge enter the frame as the camera travels with her.

STORY FUNCTION

Identify GAAJ as an AI creative agency. The moving explanation begins to demonstrate range while keeping one guide.

PRESENTER / 06A IS A REVIEW BEAT WITHIN SHOT 06

“It's an AI creative agency.”

03 / STORYBOARD SHOT 06B

CONTINUOUS SHOT 06 / REVIEW BEAT ONLY

The model problem

00:16.000 - 00:19.250 / 3.250 SEC



Frame at 00:16.500 / f0396



Frame at 00:18.500 / f0444

ACTION

The move reveals a white studio, photographers and the client modeling the coat in floral shorts. The presenter crosses in front of the comic tableau.

FRAMING & MOVEMENT

The lateral track continues. Lighting stands, cables and photographers expose the production setup while preserving a full-body view of the presenter.

STORY FUNCTION

Give the expensive-model line a visual joke. The client and distinctive coat keep the demonstration tied to the opening problem.

PRESENTER / 06B IS A REVIEW BEAT WITHIN SHOT 06

“So you don't need expensive models.”

03 / STORYBOARD SHOT 06C

CONTINUOUS SHOT 06 / REVIEW BEAT ONLY

Waiting, made visible

00:19.250 - 00:21.500 / 2.250 SEC



Frame at 00:19.500 / f0468



Frame at 00:20.500 / f0492

ACTION

A worn film set replaces the white studio. The client reclines in a chair wearing the green coat while the presenter continues past him.

FRAMING & MOVEMENT

The same lateral motion carries the transition. Foreground equipment briefly masks the set change; dusty light warms the new space.

STORY FUNCTION

Turn the idea of waiting into a physical, comic image. The sleeping figure contrasts with the presenter's forward momentum.

PRESENTER / LINE STARTS AT APPROX. 19.06 SEC, JUST BEFORE THIS REVIEW MARKER

“No months of waiting.”

03 / STORYBOARD SHOT 06D

CONTINUOUS SHOT 06 / REVIEW BEAT ONLY

The cost of complexity

00:21.500 - 00:24.500 / 3.000 SEC



Frame at 00:22.500 / f0540



Frame at 00:23.500 / f0564

ACTION

A suited version of the client appears beside an exaggerated paper trail. The presenter passes him as the blue newsroom returns.

FRAMING & MOVEMENT

Continuous lateral movement carries the viewer from the textured set back into cool blue studio light. Paper fills the lower frame.

STORY FUNCTION

Make the cost argument visual. The enormous paper trail gives the short money line a concrete comic counterpart.

PRESENTER / 06D IS A REVIEW BEAT WITHIN SHOT 06

“No wasted money.”

03 / STORYBOARD SHOT 06E

CONTINUOUS SHOT 06 / REVIEW BEAT ONLY

One simple next step

00:24.500 - 00:28.167 / 3.667 SEC



Frame at 00:25.500 / f0612



Frame at 00:27.500 / f0660

ACTION

The presenter returns behind the news desk, sits and addresses the viewer directly. The busy production tour resolves into a simple instruction.

FRAMING & MOVEMENT

The track settles into a frontal medium desk composition. Her seated position and steady gaze give the call to action room to land.

STORY FUNCTION

Reduce the decision to one tangible starting point: a product photograph. Prepare the immediate transition into the GAAJ identity.

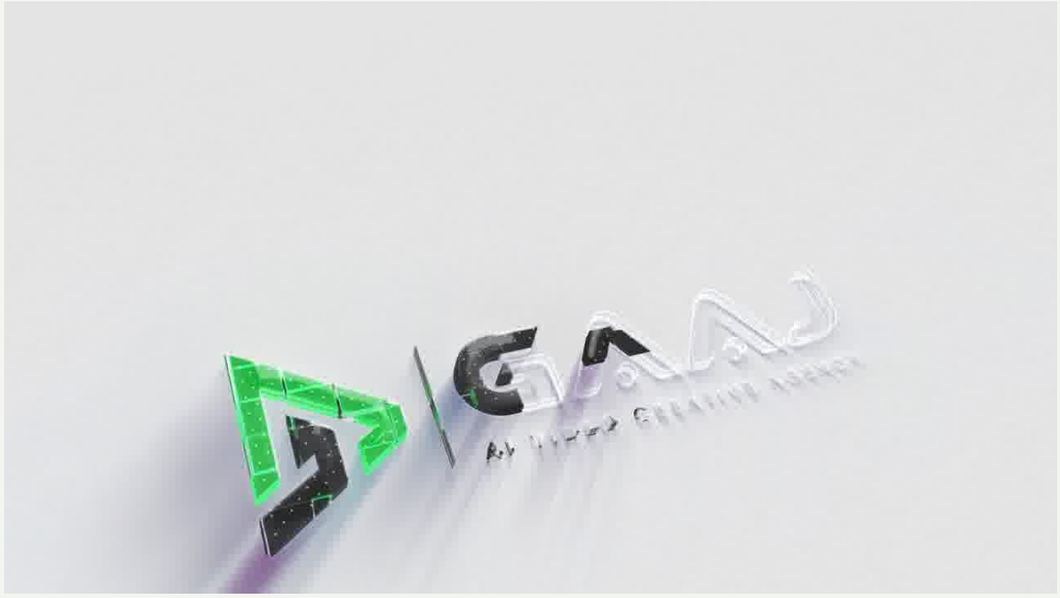
PRESENTER / FINAL BEAT OF THE CONTINUOUS SHOT

“Just send them a photo of your product.”

03 / STORYBOARD SHOT 07

Why wait? Let GAAJ create.

00:28.167 - 00:32.125 / 3.958 SEC



Frame at 00:29.167 / f0700



Frame at 00:31.667 / f0760

ACTION

An angled, dimensional logo reveal resolves into the centered GAAJ mark on a pale field, followed by the agency descriptor and website address.

FRAMING & MOVEMENT

Graphic motion reduces into a stable brand hold. The uncluttered composition separates the identity from the visual activity before it.

STORY FUNCTION

Attach the promise to a memorable name and closing line. Keep the brand readable before the film returns to the coat for its payoff.

CLOSING VOICEOVER / ON-SCREEN ADDRESS: www.GAAJ.com

“Why wait? Let GAAJ create.”

04 / THE FINAL IMPRESSION SHOT 08

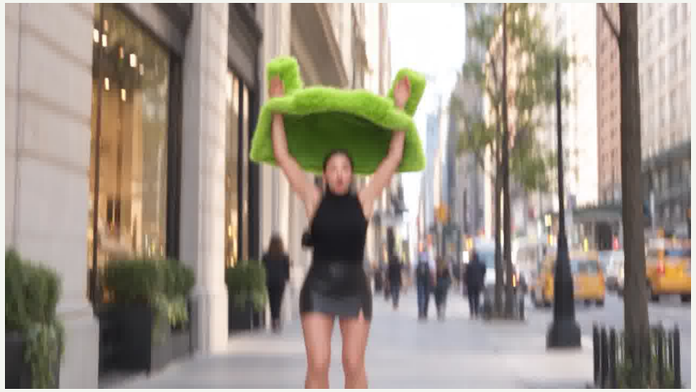
The coat finds its moment.

00:32.125 - 00:36.875 / 4.750 SEC



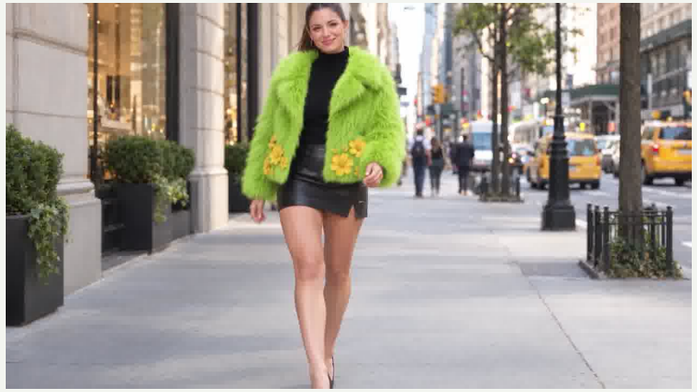
01 / THE LOOK UP

Frame at 00:32.125 / f0771



02 / THE CATCH

Frame at 00:33.625 / f0807



03 / THE WALK

Frame at 00:36.833 / f0884

ACTION

A woman looks up on a city sidewalk. The falling coat drops around her shoulders; she straightens, smiles and walks toward the camera.

FRAMING & MOVEMENT

Full-body street view, a fast tilt up and back down to follow the coat, then a steady frontal walk. The motion remains within one shot.

STORY FUNCTION

Pay off the opening image and turn the coat into a confident fashion moment. This 4.75-second scene comes after the logo and completes the joke.

PERFORMANCE & SOUND

Surprise becomes composure, then confidence. No further intelligible speech was detected in this closing scene.

05 / DIALOGUE & FINISHING NOTES

The voice of the film.

ENGLISH SOURCE DIALOGUE / APPROXIMATE SPEECH TIMES

00:00.00 - 00:05.02 CLIENT	“Where is my product content? You've been saying tomorrow for a month!”
00:05.42 - 00:08.28 PRODUCER	“Model can't come. Studio's booked. Team's busy.”
00:08.60 - 00:12.18 PRESENTER ON TV	“Hey! That's an easy fix. Why don't you use GAAJ?”
00:12.52 - 00:13.16 CLIENT	“What's GAAJ?”
00:13.74 - 00:15.52 PRESENTER	“It's an AI creative agency.”
00:16.06 - 00:17.78 PRESENTER	“So you don't need expensive models.”
00:19.06 - 00:20.00 PRESENTER	“No months of waiting.”
00:21.96 - 00:23.00 PRESENTER	“No wasted money.”
00:26.00 - 00:28.16 PRESENTER	“Just send them a photo of your product.”
00:28.16 - 00:31.02 CLOSING VOICEOVER	“Why wait? Let GAAJ create.”

DIRECTION TO PRESERVE

Keep the coat vivid and recognizable across every setting. Maintain the presenter's forward movement, the three comic obstacles and the post-logo payoff.

SOUND DIRECTION / RECOMMENDED

Keep speech foremost. Support the opening impact, carry momentum through the production tour, leave space for the brand line, and finish with a crisp coat-landing accent.

SOURCE FIDELITY

Stills and edit boundaries: 8.mp4.
Design reference: source(3).pdf.
Narrative functions are editorial readings. Suggested sound cues are direction, not a verified inventory of the existing mix.

Dialogue is ASR-assisted; punctuation and the GAAJ spelling are standardized. Speech timings are approximate. Visual timecodes are frame-derived at 24 fps, rounded to milliseconds, with end times exclusive; frame numbers start at zero.