



TREATMENT AND PRODUCTION PROPOSAL BY SOCIETY



PERISCOPE

BILL, ALLYSON, THOM, DUSTIN & HEATH:

I really appreciate you guys considering me for this job.

Unconventional times call for unconventional solutions, but also sometimes create meaningful windows of opportunity. I've been aching to start directing again for the last several years, and quarantine has provided me the unexpected opportunity to scratch that itch.

When our company first started, we operated more as a collective. We specialized in working with "real people" and my partners and I would share creative duties. I did all the interviews, and my friends David and Austin manned the cameras. It was a heyday for us. We profiled

business owners, terminally ill cancer patients, professional athletes, and even President Obama. I thrived at drawing the best out of everyday folks who weren't used to having cameras around.

I see this project as a great opportunity to stretch those muscles again, and I feel very qualified to execute what you need, and more. Beyond that, I'm very ambitious about how good this video can actually be, and willing to throw the full resources of our company toward making it an outstanding works sample for all of us. In can be great.

My goal with this treatment is to show you that I'm capable, that I care immensely, and to make you an offer that's difficult to refuse.

A man with dark hair and glasses, wearing a brown button-down shirt, sits at a wooden desk in a dimly lit room. He is looking down at a stack of papers and a pen. Behind him is a window with blue frames and a stack of books on a shelf. The scene has a dramatic, cinematic feel.

“ACCOUNTABLE TO THEM”

Accountants are the backbone of our businesses, but they get no love. Let's go the extra mile and give them a PROPER tribute.

You've promised your client a semi-directed, remotely shot, UGC montage, and we will absolutely deliver it. We'll cast 10 - 12 actual Quickbooks accountants from around the country, and work with them to shoot charming and authentic footage while working from home. I have no doubt we will get a TON of great stuff for our edit.

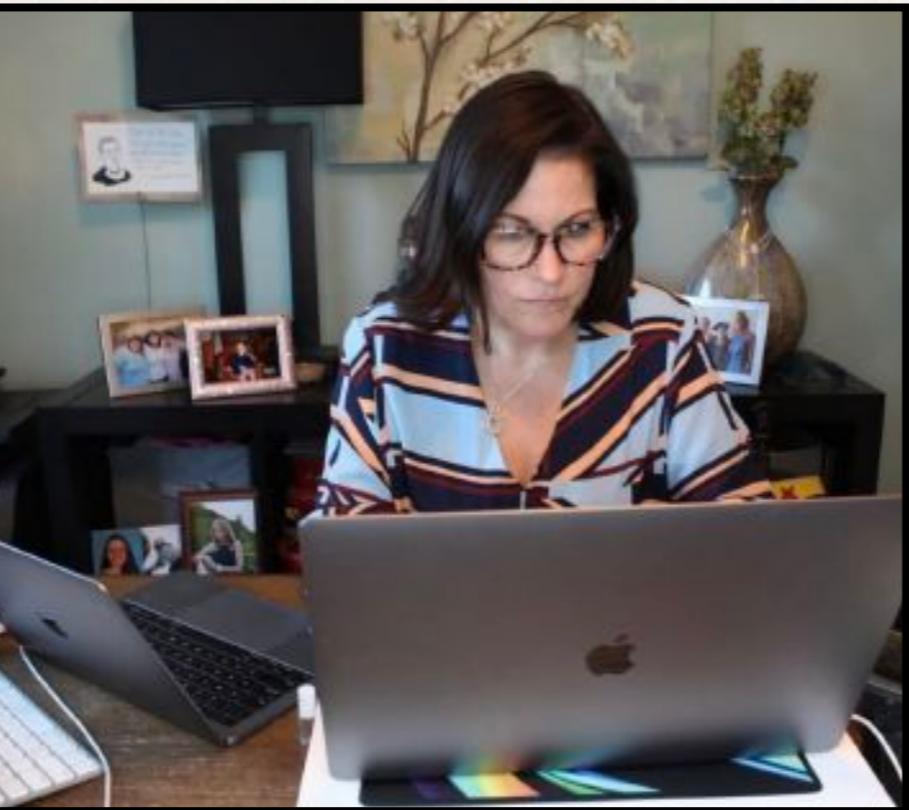
But let's take it a step farther. Whether you tell your client or not, I propose that myself, a cinematographer, and an assistant shoot 3 additional days in LA with the best camera and lenses money can by. We can do this because we own the gear and we know how to shoot socially distanced. Let's take advantage of that and add another texture of footage to our edit that separates this from the rest of the Covid era commercials. We'll shoot macro details like the calculator, the coffee cup, and the

kiss, as well as gorgeous wides and portraits that truly HERO our accountants. Just like we do in the national UGC, we will cast only real Quickbooks pros, and we will shoot them in a way that is both natural and FUCKING EPIC.

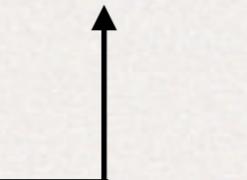
But let's not stop there. Let's do post right. We've reserved a substantial piece of the budget for a fantastic music track and sound design, as well as proper color correction, clean up, and logo animation.

Why do it this way? Because our accountants deserve an amazing tribute film too! By investing in this piece the same way we would for our first responders or nurses, we'll create a film that is as amusing as it is touching. And QB customers will appreciate it.

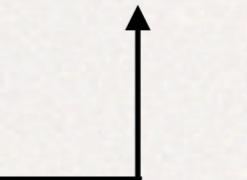
This is a unique chance to show the world who our accountants really are. They're fun people!



Example: My brother-in-law, Kevin. By day, an accountant. By night, he's got sleeves of tattoos, is a drummer in a hardcore metal band, and the father of two beautiful girls.



Example: Society's accountant, Drew. By day, an accountant. In his free time he's a serious basketball player, an avid fan of the Philadelphia 76ers, and a weekly concert goer.



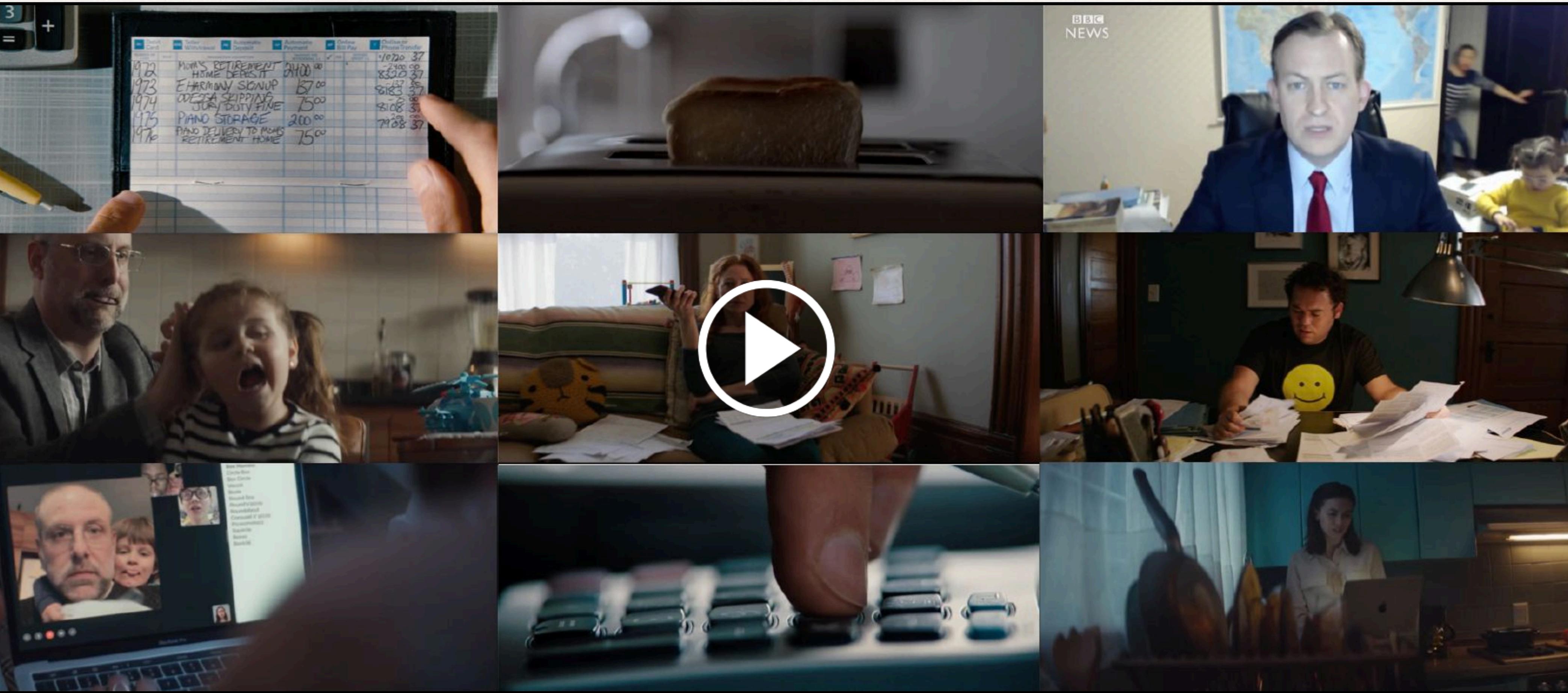
1 / CAMPAIGN STYLE



MOOD FILM

When I'm approaching any project, I like to tinker around in Premiere with found footage until I find the vibe of a project. So I spent last night working on the edit you'll see here. It's not meant to be literal, but I think it captures the mood we want. It also demonstrates the value of combining UGC footage with stuff we shoot professionally.

This edit is just one nights work and a first stab. If we move forward, I'd love to work with you to refine this cut in prep so we can be as deliberate as possible about what we request from our talent.



Link: <https://vimeo.com/439032426/e7c93dee77>

A close-up photograph of a young child with dark skin and curly hair, smiling broadly. An adult's hands are visible, holding the child from behind and supporting their head. The child is wearing a colorful patterned shirt.

2 / CASTING & PERFORMANCE

Casting quality real people is hard, but our internal team knows how to do it.

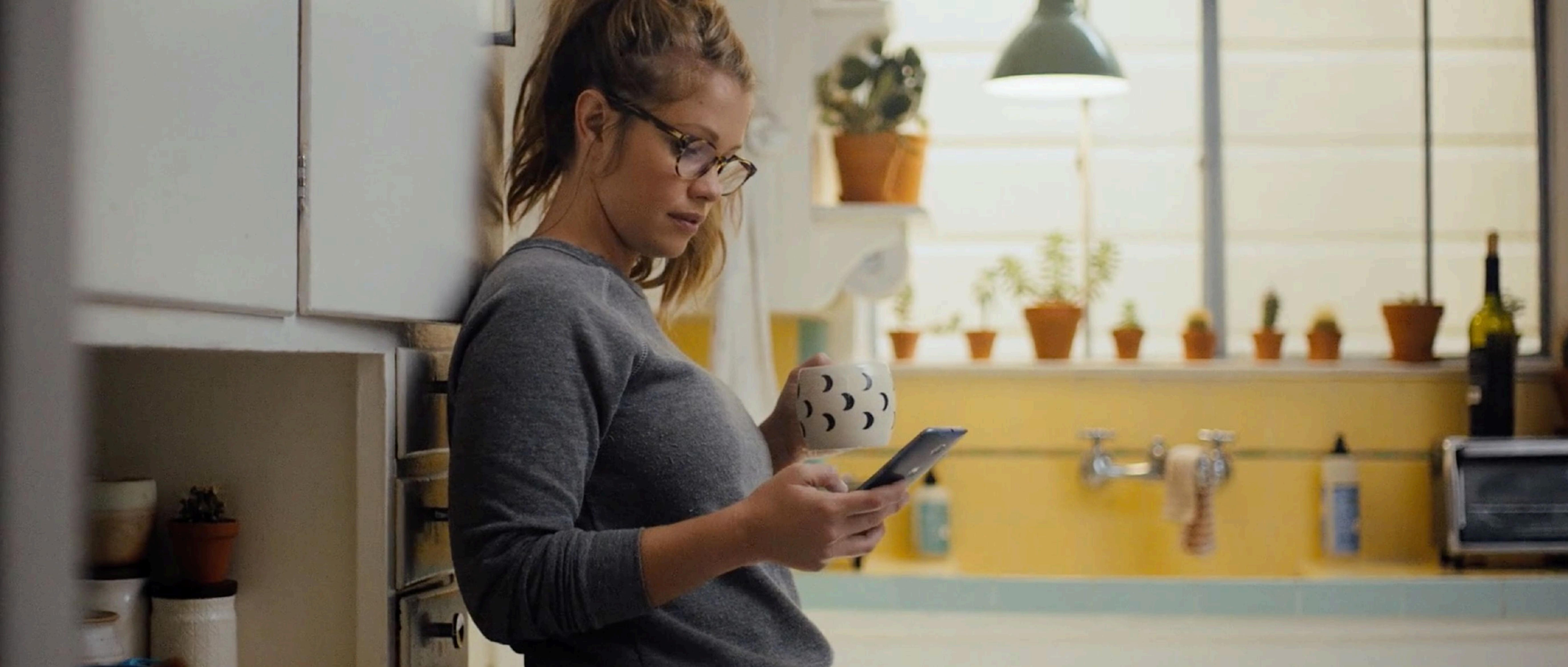
The key to casting real people is discovering what they do well already. We 100% can't have these accountants looking nervous or shy, so our method is to lean into whatever makes them comfortable. What's their routine? What are their idiosyncrasies? Any stupid human tricks? We want to see it.

I would like to pre-vet as many possible talent as we can afford. Probably the easiest way to do this is just get them on a zoom call while they're at home and have them show us around. Beyond their personality, I'll be most curious about their space, their pets and their kids. Chaos helps us here, so we should be looking for families that can have fun with this, not just individuals.

Let's err on the side of excess when it comes to casting and see what these folks come back with. After booking them, I see us having one additional short zoom call to pump them up and then setting them loose. As much as possible, I would like them to select a member of their family to be their camera person.

We'll talk more about cinematography later, but my feeling is that these people should shoot on their own devices. People are so used to shooting video and they're accustomed to reaching for their camera when something cute or funny is happening. That's what we should lean into. We'll give them a few tips on location, lighting and wardrobe, but I would rather they be "documenting" than "performing".







3 / LOCATIONS & PRODUCTION DESIGN

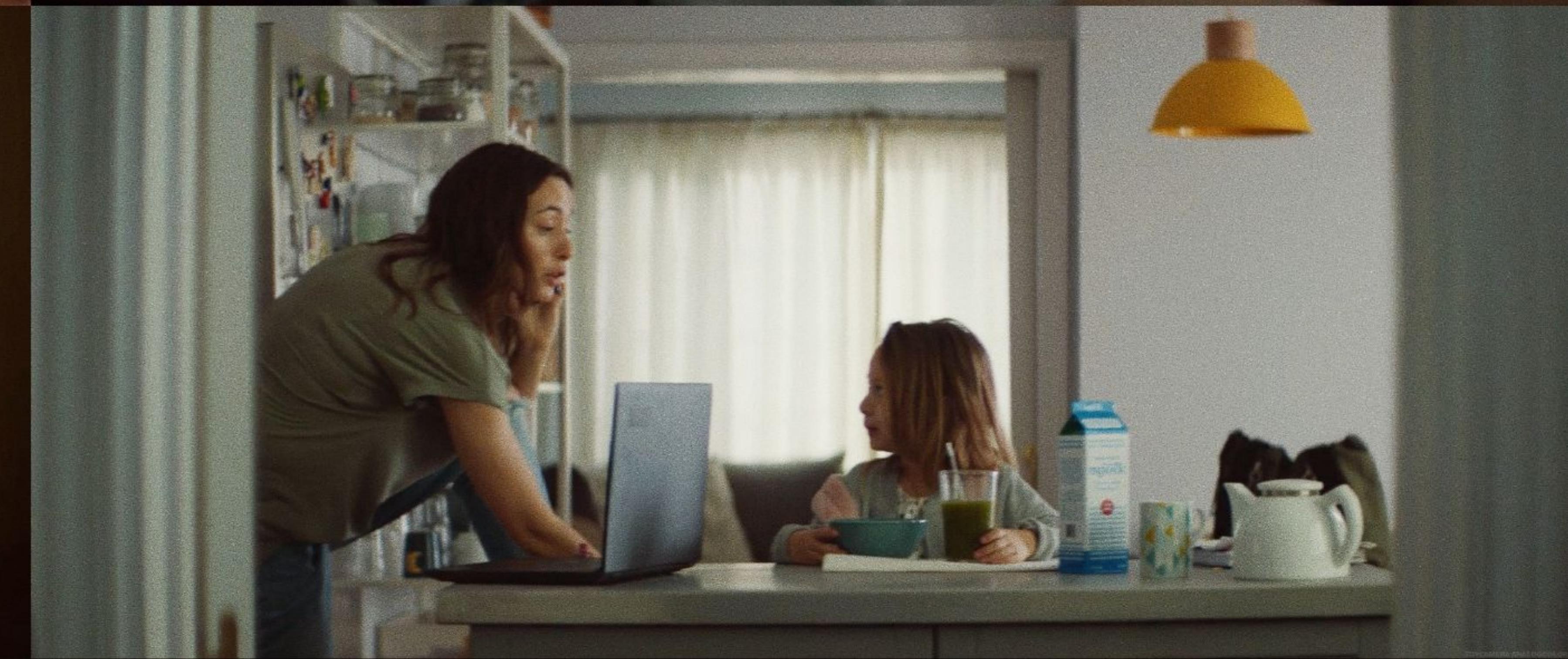
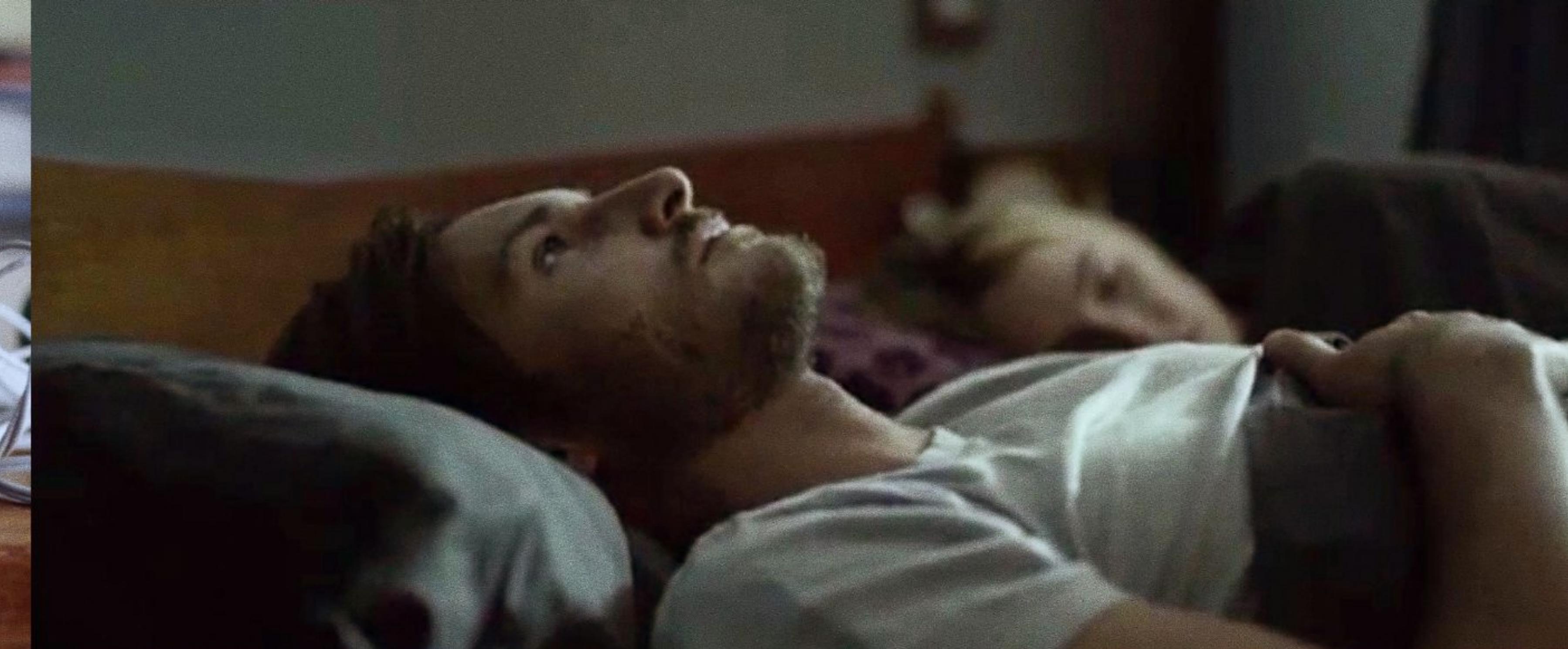
Our ideal locations will be richly textured with ample natural light.

I'm assuming that a significant majority of accountants are married with kids, and that helps us. The only locations we really want to avoid are ones that feel stark or sterile. Homes with character and even a fair amount of clutter will look great. Homes with windows = ideal.

In terms of production design, our focus should simply be on taking away items that will present clearance issues. Beyond that, we'll need to take these spaces as-is. For the professional shoots we'll have a little more flexibility, but not a ton.

Generally every home has a room that gets good light at a particular time of day and that's what we'll be looking for on our virtual "scout". For the evening shots, we'll look for small lamps that can be turned on to create single source evening light.

If we identify a room that meets our needs and has good light, we will ask talent to focus all of their filming in that location. But we should also stay open for wild cards, even a select shot with bad light might find a place in this film.





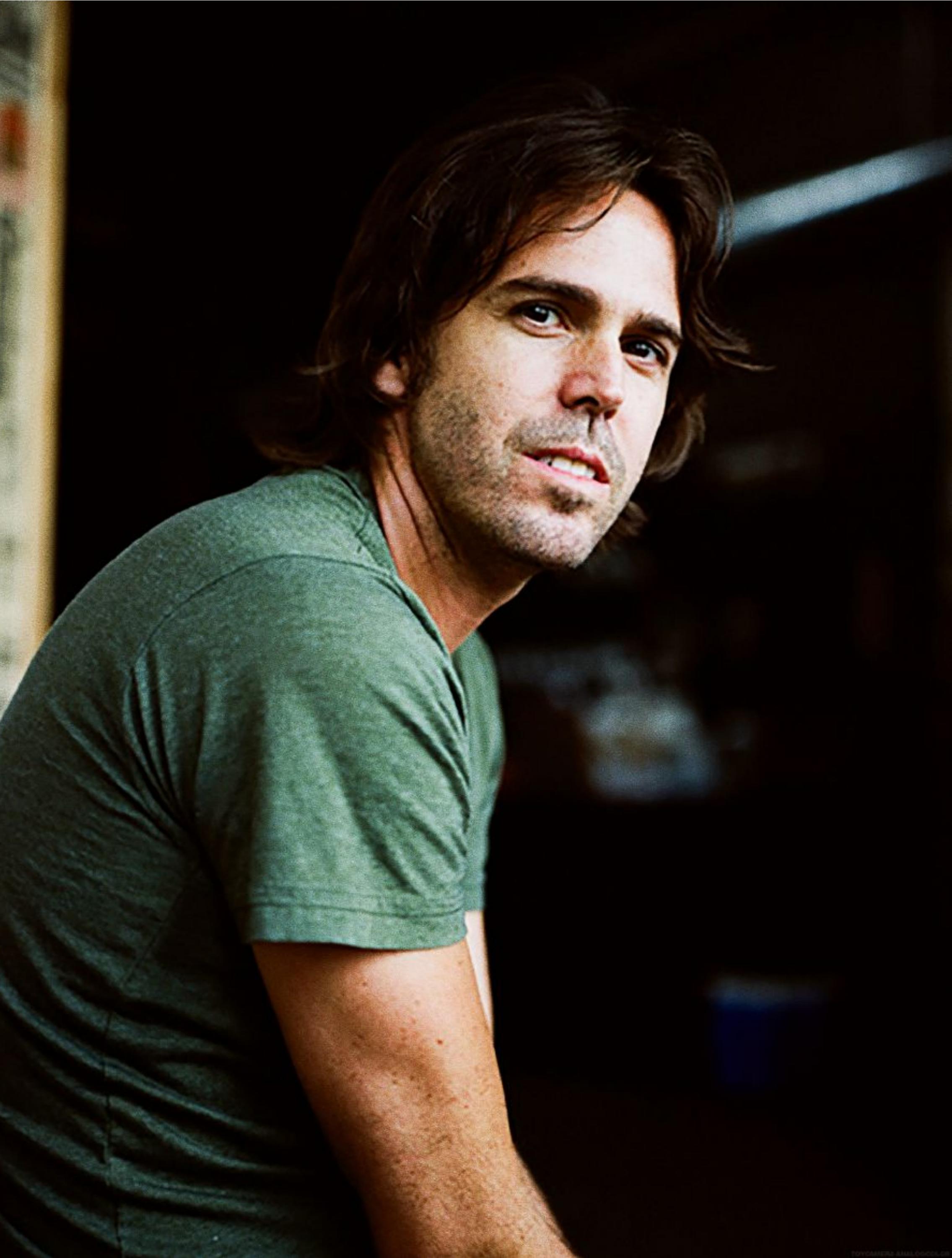


4 / PORTRAITS

We'll be honest. The portraits should be shot by experienced photographers on professional cameras.

For the talent we are able to shoot in LA, capturing the portraits will be no problem. If additional photography is needed, we should get creative. Photography is pretty common these days so perhaps a few of these accountants will own professional cameras that a family member can operate.

If necessary though, we are willing to identify young photographers in other cities to shoot the portraits. We can usually commission someone to do this for a couple hundred dollars, and it will help give a consistent look to the final set of portraits we deliver.



A photograph showing a person from a high angle, working on architectural blueprints spread out on a light-colored, textured rug. The person is wearing a white shirt and dark trousers, and is illuminated by a small black desk lamp on a stand. The floor is covered with various architectural drawings, including floor plans and elevation sketches. A striped sofa is visible in the background.

4 / EDITORIAL

The edit is probably the most important part of this process and we are excited to take it on internally.

Hopefully the mood film gives you an idea of the pace and vibe we are envisioning. It's uptempo, fun, hip, sweet --- all the qualities you don't normally attribute to your accountant. As much as possible I would like to try and find intentional transitions... cutting on motion, or match frames, or subtle comedic juxtapositions.

Lately we have been "permalancing" a freelance editor named Phinehas Hodges, and we would like to recommend him for this project. Here is a recent [work sample](#) we did together that speaks to his abilities. For editorial we will also offer unlimited revisions. We're heavily invested in getting this right.





5 / MUSIC & SOUND DESIGN

Music & Sound Design offers our biggest opportunity to inject humor, energy, & emotion into our film. It can't be an afterthought.

It may sound crazy, but we've allocated twenty percent of our budget for music. Nearly every time a project like this comes along you end up with stock music, and our accountants deserve better! I want to use music and sound design as a tool to elevate this film above a typical montage.

There are two ways we can do this. First, we could commission a custom score. It will allow our music to be really unique and also make our edit more intentional and less montage-feeling.

Another way to go would be to pay for a sync on an existing track. The song that I used in the mood reel is "Good Day" by Nappy Roots. Perhaps I'm dreaming that we could afford it for this video, but I see online that they last licensed it for a promo video for the Cincinnati Bengals in 2018, so you never know.

Regardless, I like the positive energy and the hip-hop combination of the song and would like to explore something similar for this. Let's show people how cool accountants really are.

An aerial photograph of a residential area during twilight or nighttime. The scene is filled with houses, their roofs illuminated by streetlights and some by their own lights. The streets are dark, with only the occasional car's headlights visible. The houses are surrounded by trees, many of which have autumn-colored leaves. The overall atmosphere is quiet and suburban.

THANK YOU!