

**WELLS
FARGO**



WELLS FARGO WINTER FTHS + RHB

DIRECTOR'S TREATMENT | JULY 2019

The original executions; designs; ideas; IP; inventions; submitted by Mill+ in this treatment, remains our property.



INTRO

Engaging, relatable characters matched with direct, funny, and thoughtful copywriting makes for fantastic content. The boards you sent over have all of that and more, so thank you so much for considering us.

While there are many pieces to this puzzle, the technical delivery of this project and its assets fit right into our wheelhouse. Along with that perfect fit is the fun micro-narratives that accentuate the copy. Those relatable slice-of-life style moments speak to me directly as storyteller first director. With literally every possible element of production being executed and tracked daily in-house, we are really excited to build on our stellar working relationship.

Let's dive in!

Bowe

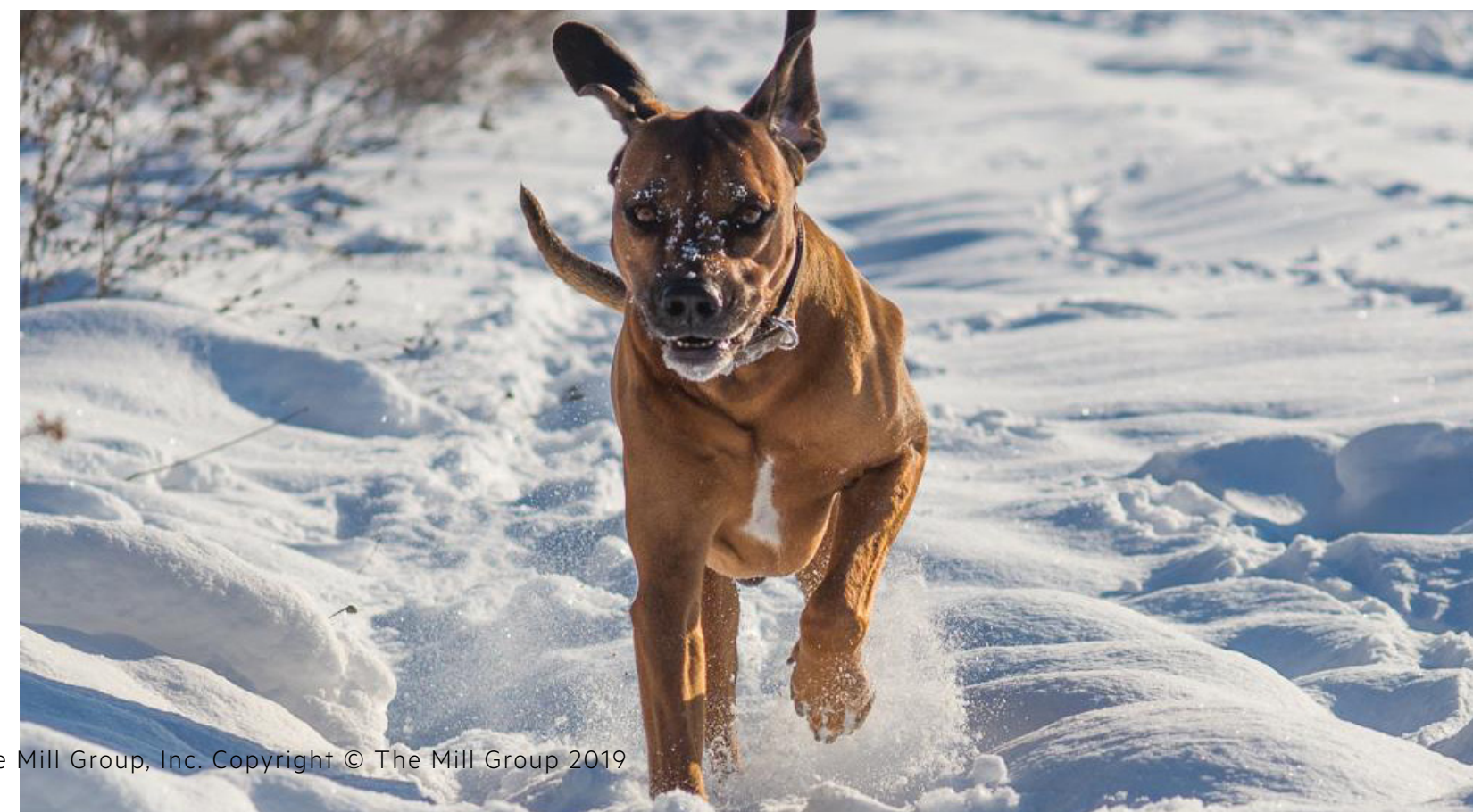


STYLE + CINEMATOGRAPHY

The most prominent aspect when discussing the look of this film is that it flows with the already established work. We don't need to reinvent the style by any means because it feels right for the brand and the scripts. These are lighthearted while information-rich shorts so keeping it bright and authentic makes sense.

Of course, we'll be able to dial it in further during the grade, but getting us off on the right track is essential. Once we've settled on a DOP for these films, the previous work you've produced will be our best, if not only, reference.

We'll talk a bit more about versioning later on, but when it comes to framing and movement, we want to make sure we accomplish a few key things. First, we have to make sure our frame engages the audience from the beginning, there's no time to spare, so we have to grab them and immerse them in our story right away. The second thing we need to do is make sure we stage the action front and center and not overcomplicate the image with too much going on. The 'Paw Print' script is an excellent example of this. Even though we don't see Lulu right away, the paw prints are already there and centered as our camera tracks them. This immerses us right into the story and clues us in, to the quick and cute reveal. Plus, as weird as it might sound to put in the treatment, just look at that little fluffy butt. Ha!





ART DIRECTION

We know these are seasonal spots so adding in touches of the holidays where we can is a great way to remind people of that spirit. That being said, Lulu and Lobo live in the real world with real owners so let's not go overboard with the garland (unless that's part of the joke.) Our goal is to keep the viewer's attention on them, their actions, and how it relates to the supers and CTAs.

One critical component of our art direction and production design is that it feels at home with the world we already know for Lulu and Lobo. This is their family home, and any props, decorations, furniture, etc. should feel like a part of it. They live an elevated, but wholly attainable lifestyle. Relatable, charming, and honest design wins the day.

After speaking with their trainers, we now know that our hero pups cannot frolic in real snow. For us, this is actually a blessing in disguise as it will allow our art department to reset more quickly. Even if we shoot in a cold, snowy environment, we'll clear the area to ensure our canine friends stay dry and happy. The artificial snow we use will also be the kind that never melts. We have a lot of scripts and setups to cover, so moving fast and getting multiple takes is critical.









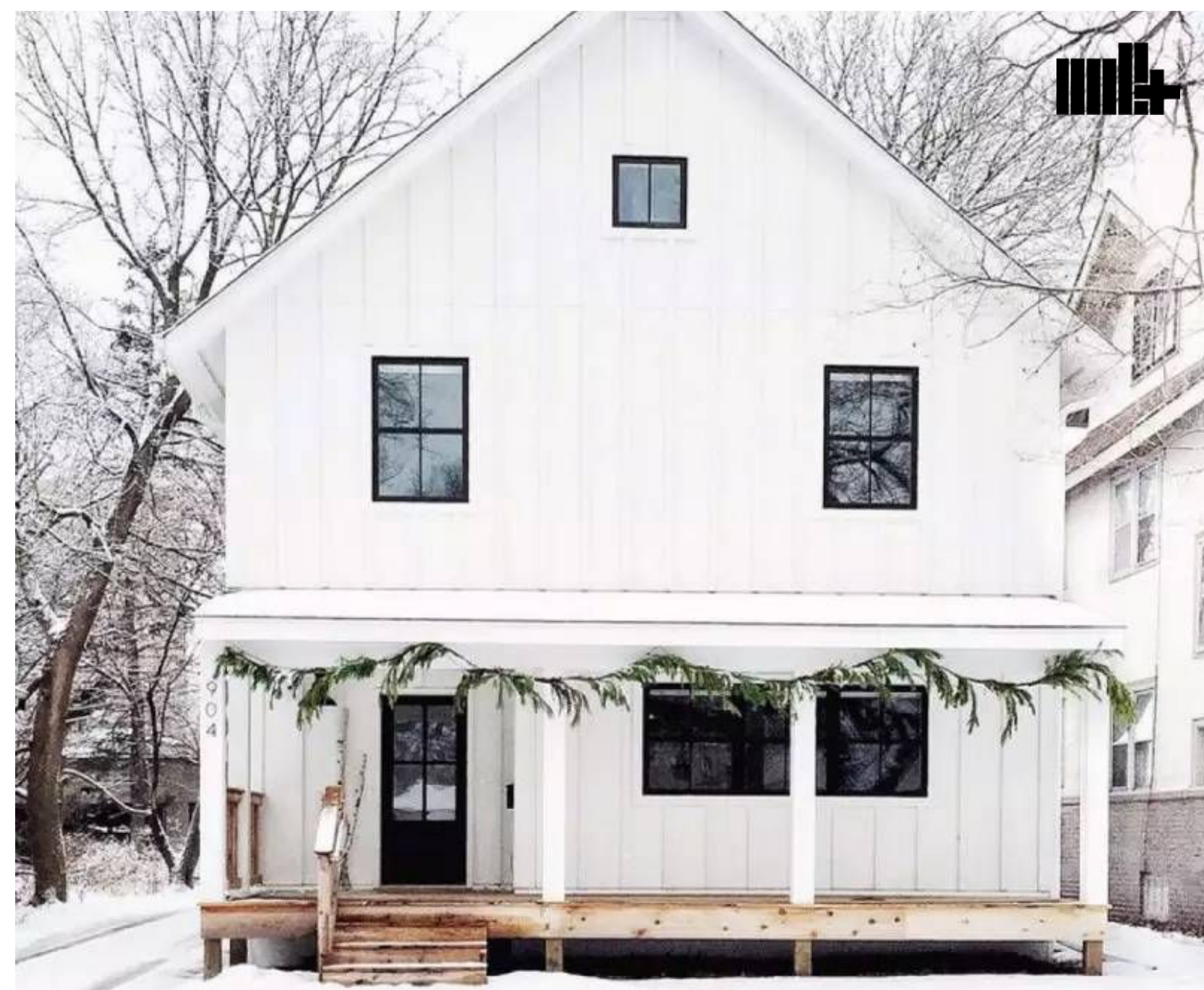
LOCATIONS

Our ideal location will offer us a variety of looks for both the exterior and interior. It's not that we are trying to sell it as more than one location, it's more that Lulu and Lobo get up to all kinds of tomfoolery all over the property.

Just as we touched on in Art-Direction, the house should feel like an elevated but attainable version of Americana lifestyle. A home that could be on any given street in the US. From your initial design frames, we really like the brick exterior. Not only does it feel seasonal, but it also provides a nice touch of color against the white, snow-covered ground and trees. The white framed windows and edging add another layer of warmth in the cold environment, and well, it just works.

In practical terms we are looking to find locations outside of the US that are currently cold in temperature, but that without a doubt read American. Finding that perfect vibe of mid-century Colonial meets Victorian or Neo-Classical suburb will do a lot of the heavy lifting in creating the ideal setting. If we do shoot in the US, we will create an area of manufactured snow and augment the surrounding with set extensions.

FIRST TIME HOMEBUYER





RETURN HOMEBUYER



LULU + LOBO + CO

These characters are great, kudos to you for coming up with them and kudos to Wells Fargo for embracing them. If there's one thing dogs are it's honest. Of course, we know these dogs speak, but here they don't need to. Without saying a single word, their expression says so much with faces we can trust. Lulu and Lobo are simple, loving, and always loyal even if their boisterous personalities lead them into trouble. As we all know, working with animals is both fun and challenging, so giving their trainers the time they need and letting them inform our shoot is critical, flexibility is paramount.

For the brief moments when we feel their owner, it's important that just like with the rest of their world it syncs up. This is a new homeowner who's taken all the necessary steps to set themselves and their family up for a piece of the American dream. It's no matter if we never see their faces, they still become people we all strive to be.





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WARDROBE

While the human talent needs to fit the role, the season, and the established lifestyle that surrounds Lulu and Lobo, we should look at a variety of fun wardrobe options for the pups.

Of course, what they wear needs to feel right for the world they live in, but ideally, Lulu and Lobo's outfits should feel like it was chosen by them, not necessarily an outfit they are begrudgingly rocking for their owners. The wardrobe should fit their personality.

Keeping that in mind maybe we can look for some areas where we can add a little bit of humor. Going back to the paw prints concept, maybe it would be fun if instead of paws it's tiny boot prints. Once we reveal Lulu, maybe she's wearing little Ugh boots over her paws? Within each setup, a little bit of fun wardrobe exploration can go a long way.



SCRIPTS | SET-UPS

These short and sweet films and images capture a lot of emotion quickly. Even still, we wanted to touch on a few thoughts for each.

Taking the Leap

To get all the action of the script to play out, we might manipulate time. We want it to feel like one continuous shot, but a good place to jump forward is when she's covered in snow. To achieve this, we may need to augment practical snow with VFX. Additionally, if we opt to go with several cuts, punching into slo-mo as she flies through the air could also be fun.

First Snow - Still

Although this is a still frame, I'd like to be rolling on it for the reasons mentioned earlier. I really like the idea of making this feel like a family holiday card, one that everyone is happy to receive.

Paw Prints

We can have a lot of fun with the action here, and with the ground covered in snow, we can also help the story along seamlessly if we need to compress time/space. The paw prints are a fun way to take us into the action, and we can help make them more defined in post, or if we want to experiment with some doggy footwear that also rings true.



SCRIPTS | SET-UPS CONT.

Paws Up

Using footage for our still applies here as well. And, even though it is a still, I can't help but wonder about adding a little photogrammetry to the image (if there's a need for another video asset) with a crackling fire and twinkling holiday lights.

Cozy

Getting the blocking, set design and props, just right for this is key. This is the happy home of Lulu and Lobo, so a few bone-shaped gifts under the tree are in order. Creating an entirely comfortable and laid back feeling is essential. We should feel the warmth of the fire and want to nestle ourselves into the rug.

Sleigh Ride

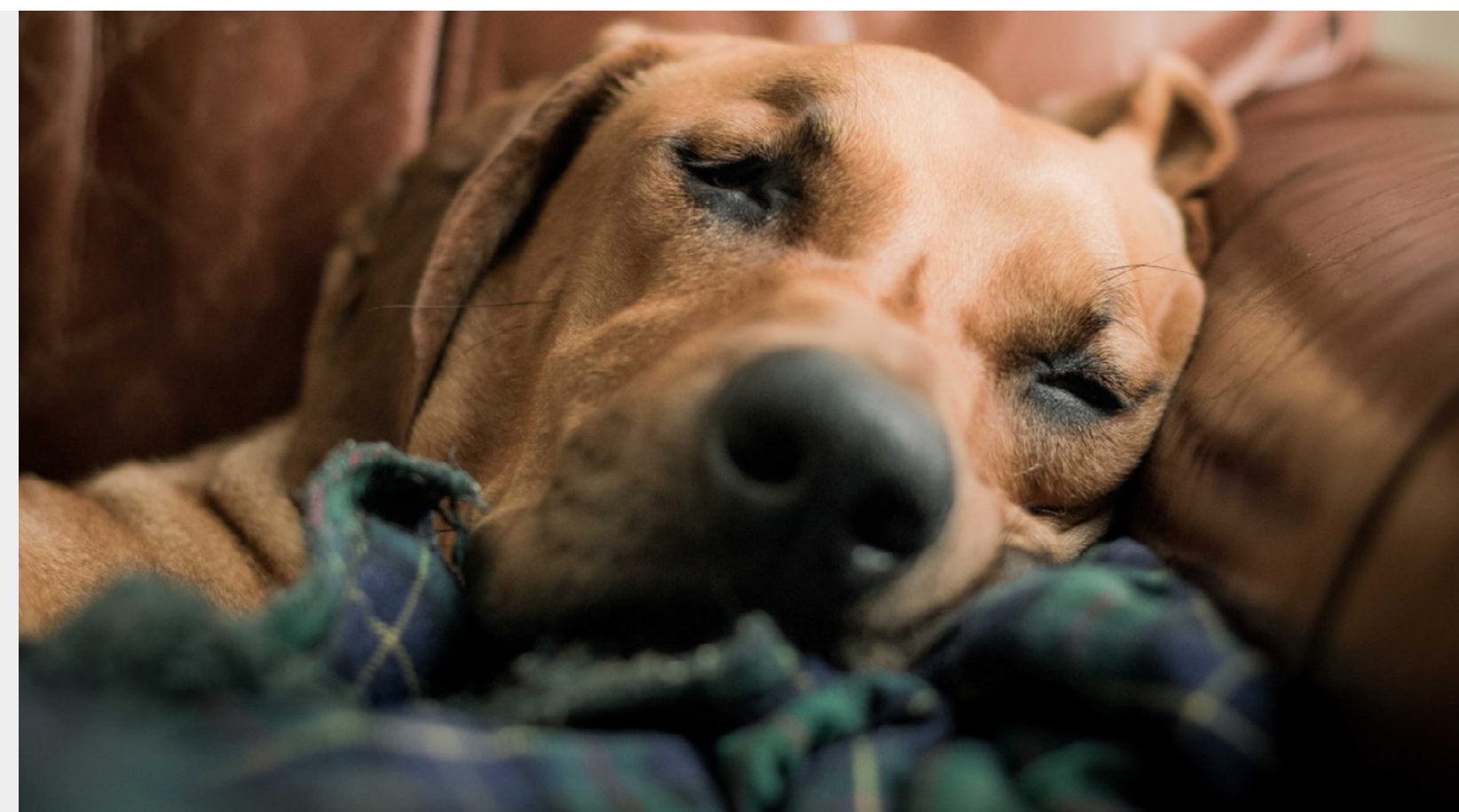
Even though in the deck, this is the only concept that has significantly different blocking based on the delivery, we may do that with other concepts as well. The action of Lobo being made a reindeer is really funny, so hopefully, we can capture some fun expressions of disbelief to his agreeing to it. Lulu in a sleigh drivers costume is a charming opportunity, and possibly Lobo as Rudolph if that doesn't become too denominational. Let's have some fun with it, though.

Sweaters

Making this feel like a fun holiday card is the goal. We want to capture Lobo's personality in a single frame, so having plenty to choose from is key.

First Snow - Video

Working with animals can always be tricky, and patience is paramount. Depending on what the trainer recommends, we may need to do some cleanup here. Getting them to jump at snowflakes might be a challenge, but a chroma green ball on a piece of monofilament shouldn't be.



METHODOLOGY

As we explore each individual set up, we'll make a bulletproof production plan. This plan will allow us to work quickly, but also ensures that we capture content that is specific to the final delivery format, and within that thinking, there are several details to follow.

Aside from tracking all the supers needed from a graphics and editorial perspective, the key to that is the right framing. The action needs to be accentuated by the typography and not overtaken by it. Therefore, we'll compose frames that feel good, but that also take our eventual graphic treatment into account.

In addition to framing for supers, we also need to compose our image for the delivery format. This isn't just a 'crop in on the action,' job, so a fair amount of resetting and redressing will need to be done. Without consulting with our DOP and AD, and without knowing our location; my initial thinking is to start wide and then move in. In a similar style to getting coverage on a scene, our lighting and props will gradually shift in as we eventually frame for a 1:1 aspect ratio. All that being said, our production plan is in place to still allow for creative flexibility, so re-blocking a scene and shooting from a different angle shouldn't be thrown out.

All of this thinking applies to video content as well as our still frames. With that in mind, the best scenario for capturing stills will be to stay on the same camera body and pull hi-res images instead of building an entirely different photoshoot environment. Because we're working with animals, the best expression might happen between shutter clicks, so rolling as much as possible and pulling stills from that footage, gives us the best chance to deliver something great.





FORMATS

We've touched on it, but it's worth hammering home that we are more than adept at handling a wide variety of deliverables. Because we control everything under one roof, our animators and designers are in constant communication with our editors, our producers, and of course me as the director. This one-stop-shop scenario is highly beneficial on a project like this, especially when we start to receive client notes on graphics and copy. Knowing how to streamline our production from the beginning is a massive factor in being flexible to changes and delivering a quick turnaround for every deliverable effected.

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