



STRAYER
UNIVERSITY

Treatment by Ashkan Memarian

Opener

You have on your hands a gem of a campaign here, whose elements truly speak to me—a visually driven concept and a naturalistic portrayal of characters who's resilience and drive ultimately lead to success.

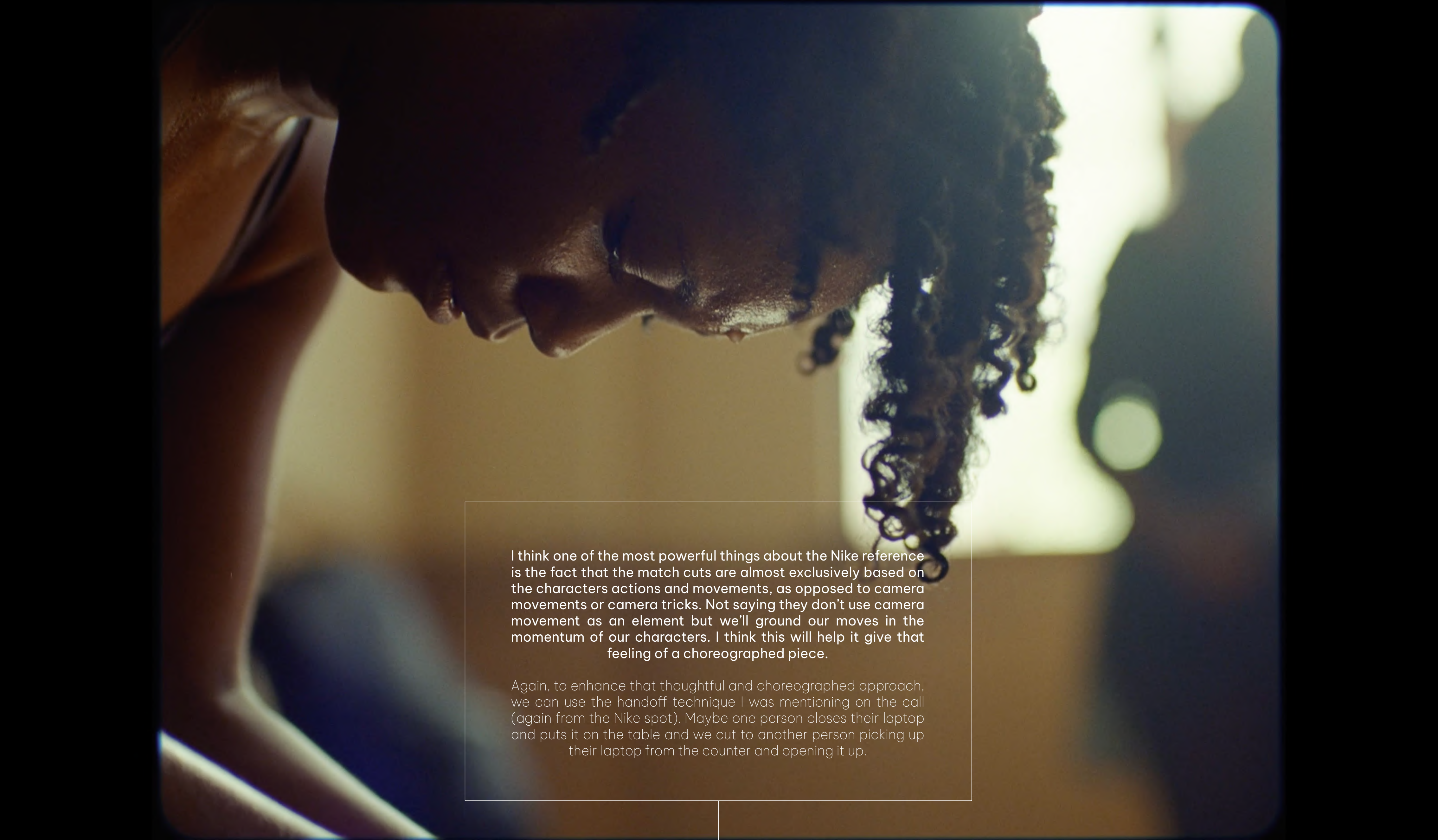
And, as I mentioned—but will reiterate—the ideas you've put on paper are already well on their way to be the blueprint for a set of fabulous spots.

Ok, enough of me gushing. Time to get down to business.



A person in a blue Adidas hoodie with arms raised, surrounded by a cheering crowd in a grand hall. The person in the center is wearing a blue hoodie with the Adidas logo and the word 'adidas' printed on it. They have their arms raised in a celebratory gesture. The crowd around them is diverse and appears to be cheering or celebrating. The setting is a grand, ornate hall with high ceilings and arched windows. The overall mood is energetic and positive.

A match cut philosophy



I think one of the most powerful things about the Nike reference is the fact that the match cuts are almost exclusively based on the characters actions and movements, as opposed to camera movements or camera tricks. Not saying they don't use camera movement as an element but we'll ground our moves in the momentum of our characters. I think this will help it give that feeling of a choreographed piece.

Again, to enhance that thoughtful and choreographed approach, we can use the handoff technique I was mentioning on the call (again from the Nike spot). Maybe one person closes their laptop and puts it on the table and we cut to another person picking up their laptop from the counter and opening it up.



Something else to think about (for me mostly) is how perfect of a match these cuts should be. My take on it is that there are some cuts that need to feel seamless or perfectly matched, and some cuts that work better on a philosophical level as something else. For example the man leaving the night shift who nods, and cutting to the parking attendant nodding. That doesn't need to be a perfect match because the connection of the action is so strong and it would feel unnatural for us to do so. Whereas hands pushing on a turnstile cut with hands pushing on a mail cart should be framed the same.

Although some of this is conceptual, a lot of it is feel and something we'll work together on as we board the spot and on the day.

LINE STREET

A grounded approach
(The look)

A multitasking life





An additional element to making this spot feel full and textured, and naturalistic, is the idea of some of our characters multitasking while interacting with their screens. Some of this you've already alluded to—like in the mail room scene—but we should keep our eyes open to other places where we can make this happen. On our call I mentioned the idea of the character in the laundromat folding laundry while reading a textbook on her laptop. Or the person at the diner taking a bite of sandwich while listening and watching a pre-recorded lecture with her wired earbuds plugged in.

Momentum





I have this image in my head of these characters moving in different ways, not just straight lines. For example, I can see the woman moving through a crowded train station and she has to twist her body to avoid people. Or the dad trying to get his kids out the door is turning around, reaching back for a water bottle or piece of homework that was almost left behind.

It's all part of the visual dance, building upon the idea of momentum, but also naturalism and humanity. Because these are people, not props and we want them to feel as full of life and independent as possible.

A love letter to the students

Before we get into the scripts, I want to emphasize the point that these characters are not to be pitied, or patronized, or even treated with sympathy. Our students have an inner strength that will be celebrated in these spots.

Stories

30 '130 years'

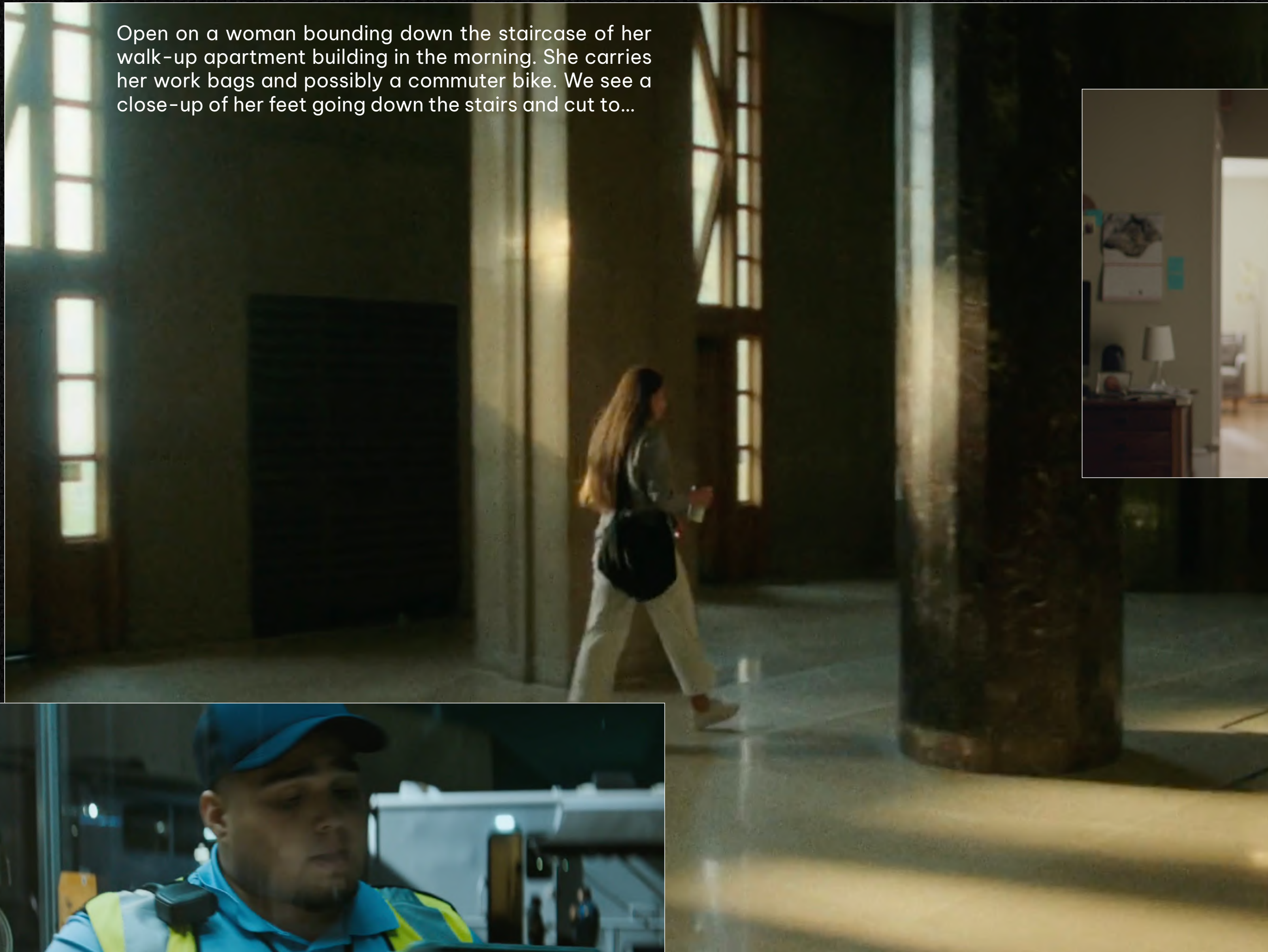


Stories

ଃଢ଼ିଃ 'Gen Eds'



Open on a woman bounding down the staircase of her walk-up apartment building in the morning. She carries her work bags and possibly a commuter bike. We see a close-up of her feet going down the stairs and cut to...



A woman at her home on an old school elliptical or stair stepper. She has her laptop or tablet setup on a nearby tall dresser and she's watching a pre-recorded lecture.

She steps off the stair stepper, grabs a nearby towel and throws it over her shoulder.



We see a man exiting a factory type building at the end of a night-shift. We see him throw his work vest over his shoulder. He nods to a buddy passing by who's on the day crew.

We cut to a security guard nod to a car leaving the parking lot. She shifts her focus back to her screen and we see she's doing schoolwork on her laptop.



ASHKAN MEMARIAN - STRAYER - P15

In an overhead shot we see a woman in a group brainstorm session swing her chair around in a circular motion, away from the table and towards a whiteboard. In this moment we see a beautiful streak of direct sunlight cutting across the floor. We see her walking toward the whiteboard and cut to... A man walking toward the front of a store he manages.

Be bends down to unlock the security gate and as he pushes it up with a mighty heave we cut to...



On a long lens we see a woman going up a glass elevator. She has her nice dress clothes on, a notebook under her arm and a sense of confidence and optimism across her face. The camera zooms out to reveal the elevator rising up a beautiful and tall building.

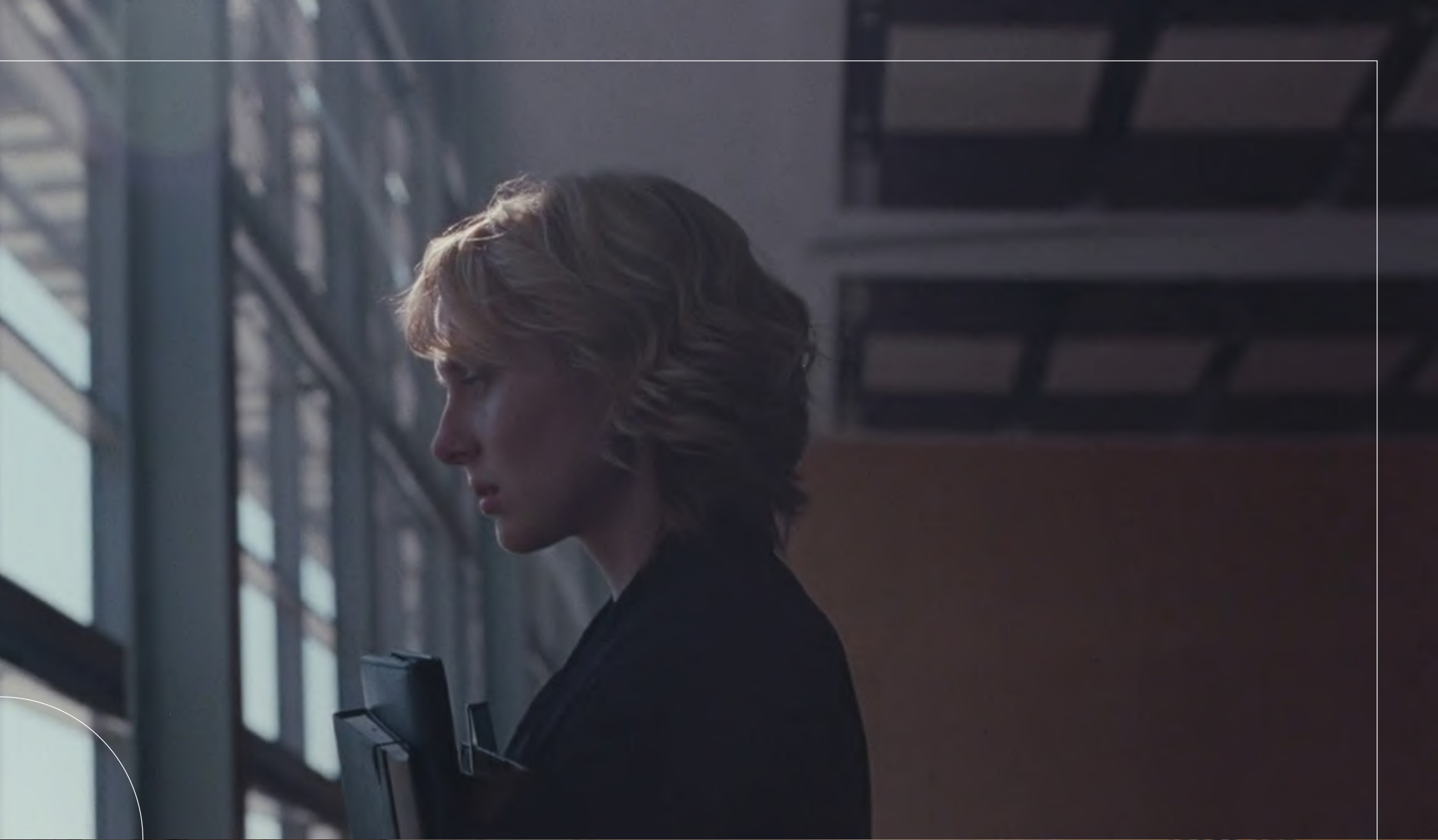
Stories

۰۳۰ 'Laptop'



Casting





A man in a blue suit is walking away from the camera towards a large window in a modern office hallway. The walls are wood-paneled, and there are two chairs on the left. The floor is dark blue carpet. The window shows a view of a city building. The word "Outro" is written in white at the bottom center.

Outro