

A close-up, slightly blurred photograph of a person wearing glasses, looking down at an open book. The person's face is partially visible on the right side of the frame. The book is open, and the pages are visible. A large, white, serif font title 'reMarkable' is overlaid across the center of the image. The background is dark and out of focus.

reMarkable

treatment by **BOMA ILUMA**

Hello

One of the things I love most about the reMarkable is its infinite personalization: it's your journal, to-do list, brainstorm page, outline sketch, blueprint keeper, five-year-plan-maker all in one. It's sleek and high-tech without any of the app-y distractions, paving the incredibly-focused way for big ideas and exciting plans. I'm excited to explore all the ways the reMarkable serves its users in their own distinct, customized way through the films we've set out to create.

To illustrate how personal the reMarkable can be, we'll showcase how some of the brightest minds of today put it to use. Through intimate, moving portraits that feel like a series of stylized, mini-documentaries with thinkers and creatives, we'll show how the reMarkable has improved and supported their specific and wide-ranging processes—while emphasizing how it can improve and support yours, too.





Product

The star of show will be the reMarkable itself. As the backbone of these films, it'll be present at all times—included in every shot in ways that feel organic and natural, and never product-placement-y or overdone. We'll take special care in executing the footage of the reMarkable in action—the POV shots from the glass of the screen and the mindbending way it transforms handwriting and compiles folders—but we'll also lean away from being too “precious” about it.

We want to see our subjects using them as often and easily and organically as they would their phones: pulling it out at a moment's notice; jotting things down here and there; holding it at their side just as if it was their phone in their pocket. We want to emphasize that the reMarkable is elegance and state of the art tech that's not just accessible, but completely necessary: it's the 2022 version of always having a pen on you. You wouldn't want to be caught without one.





The Films

Like I mentioned before, I see these films as comprised of all the staples of your favorite, most cinematic documentary: incredibly personal interviews captured with elegant camerawork, exciting footage of our Subject and their reMarkable in true action, and a simple but specific demo of the reMarkable as used by our Subject that illustrates how the tablet specifically improves their personal process.

Hey



An Example

We open on SHEA SERRANO heading into a modern, sleek studio/stage space. Followed by a handheld camera that feels just over his shoulder, we get the slight sense of movement that comes when Shea bumbles out of the car, reMarkable in hand, and heads in. He shakes hands with a couple of folks before sitting down for the interview.

Once seated, our camera pushes in smoothly to get a good look at Shea as he introduces himself. As he speaks, the camera's perspective shifts from full front to side, zooming into the reMarkable in his lap and out to the studio set up as a whole.

SHEA: Hi, I'm Shea Serrano and I'm a culture writer, and the author of the "AND OTHER THINGS" series, where I talk about everything from rap to basketball and movies.

We CUT TO footage of Shea feverishly taking notes as he watches and rewinds and re-watches a particular play

of a recent basketball game—we don't see the game on screen (rights!), but have the camera focused on Shea's face – capturing his epic reaction to a HUGE dunk over and over again as he laughs to himself and takes notes on what he's seeing.

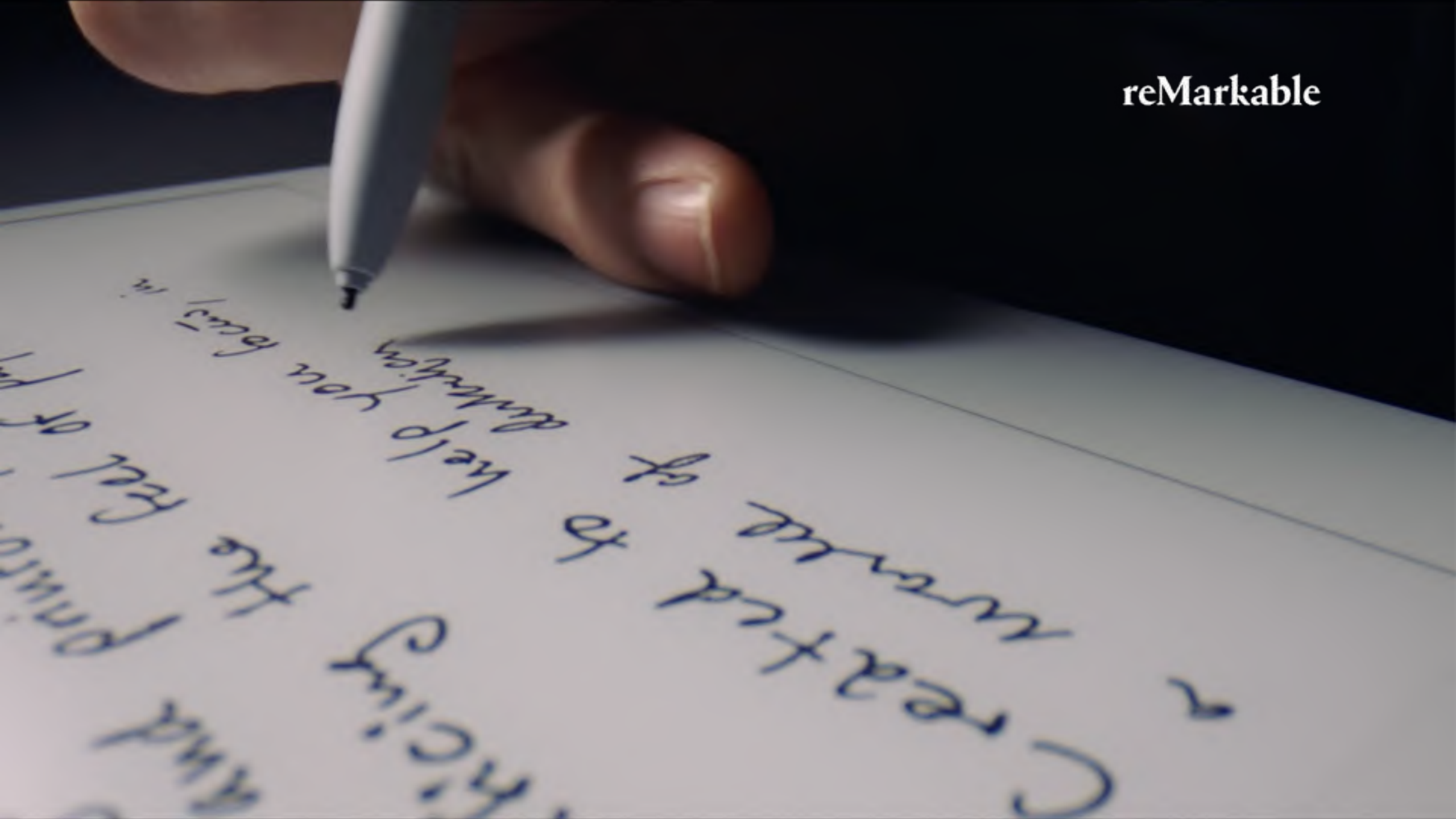
We CUT TO a POV shot from the tablet itself, watching as Shea writes notes about what he's seeing—his handwriting transforming from slightly messy to completely legible; here, we're getting an intimate and ultra-realistic look at Shea's writing process—and reMarkable ritual.

SHEA, VO from the interview: If you know me, you know I LOVE Twitter. I'm on social media all the time. I like making jokes and getting breaking news about sports and stuff, but if I EVER want to get any writing or research done, I HAVE to not have that anywhere NEAR me. It's way too much of a distraction.

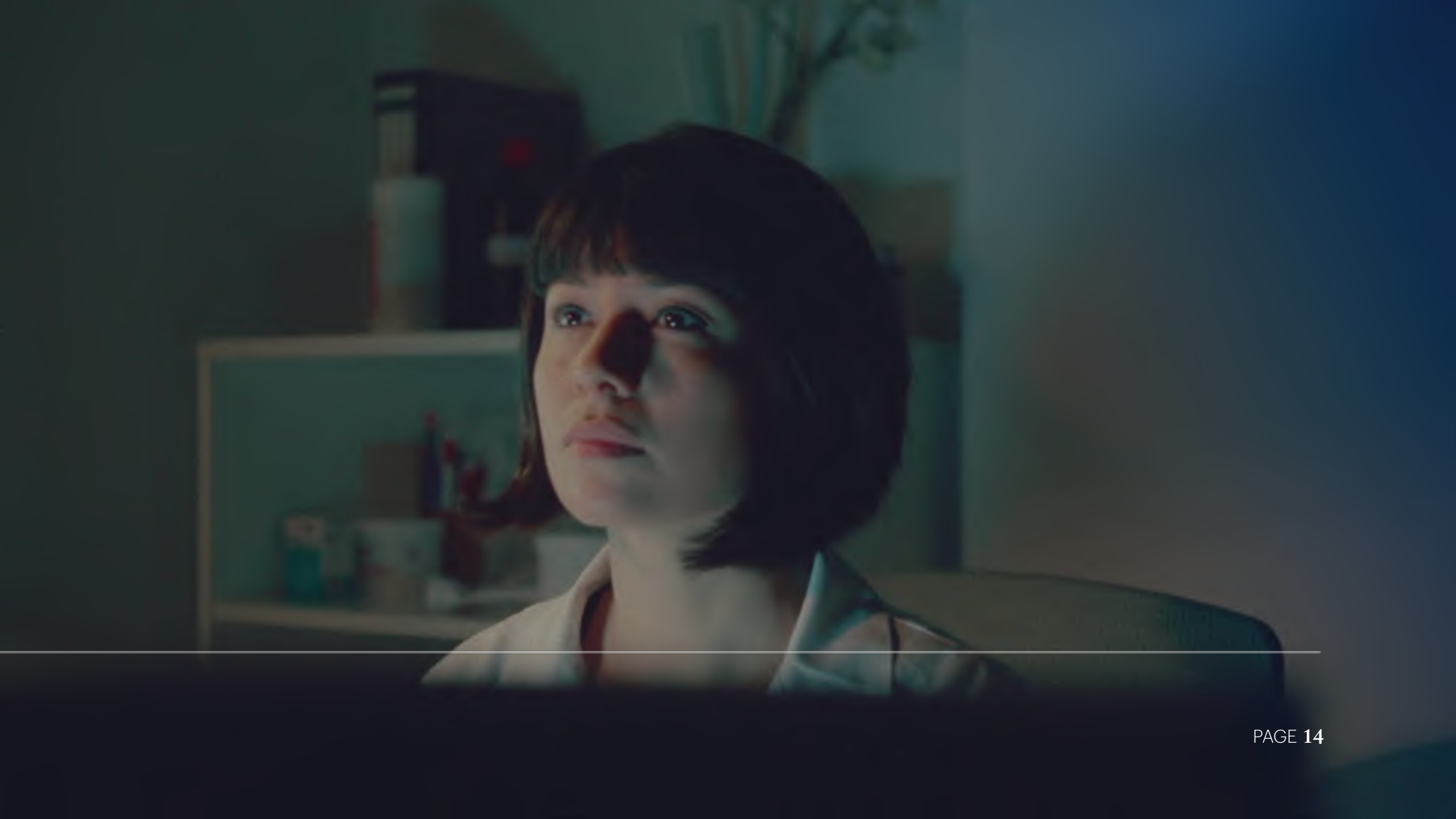
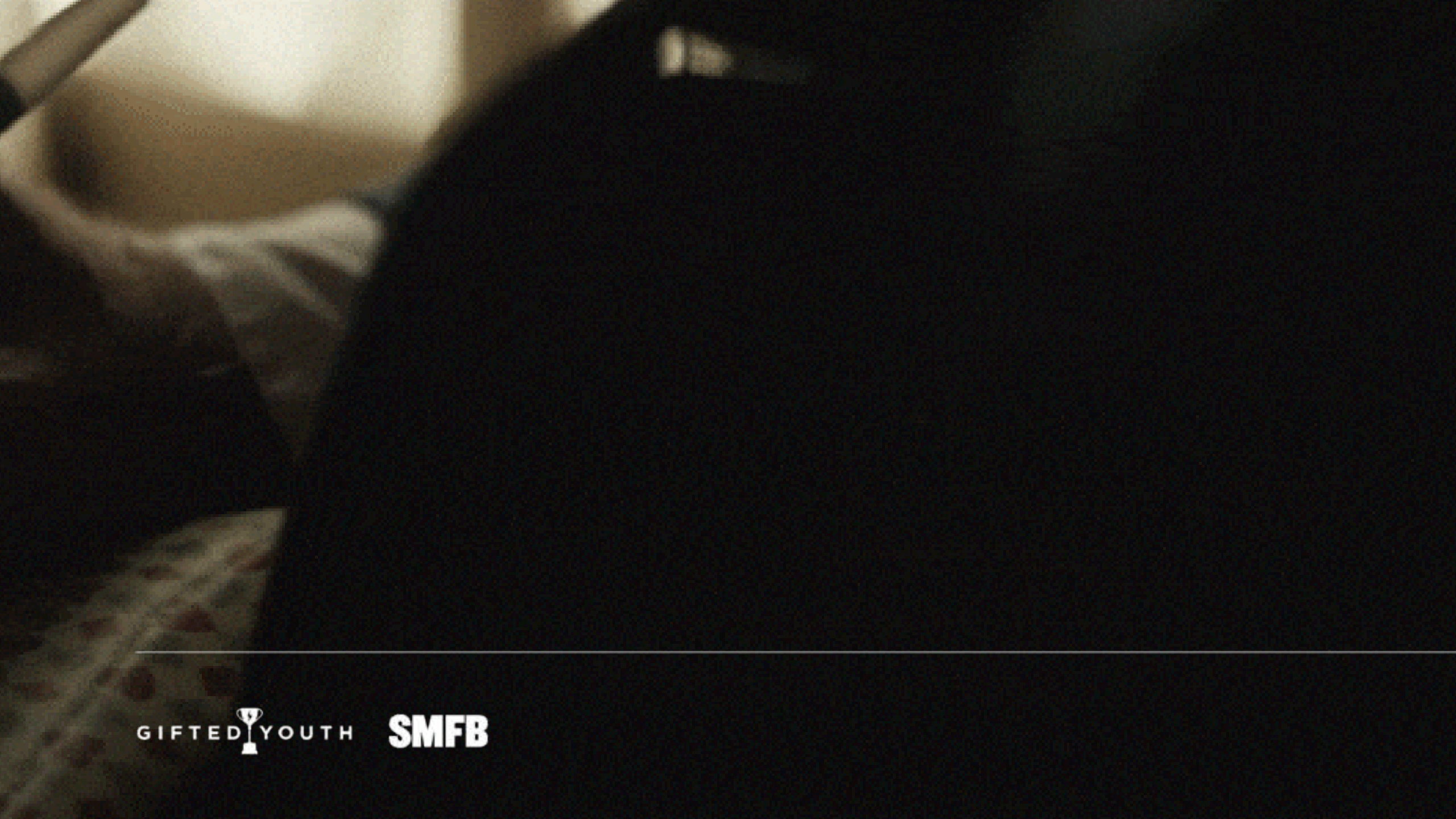




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The Films.

We see Shea working on his reMarkable, writing and re-writing a specific phrase in one corner but outlining a new essay on the NBA all over the page. We ZOOM IN on the tablet as he moves on section of the essay to the middle and cross an entire other one out.

SHEA: When I write I need to really get in the zone and do the work, and I just can't do that any other way sometimes. Shea takes a call from his WIFE who asks him to bring home something from the grocery store on his way back. SHEA, on the phone: Hold on, gimme a sec, lemme write that down—

Shea opens a new note on his reMarkable and jots down something like NON DAIRY CREAMER, THE VANILLA FLAVOR IF THEY HAVE IT or THE TWINS NEED GLUE FOR A SCIENCE PROJECT. After he makes this note, he puts into a folder marked "PERSONAL" and gets back to his outline, but not before we get a look at the other folders.

They're labeled things like: ESSAY IDEAS; NOTES ABOUT THE MLB LOCKOUT; SITCOM STUFF; LARAMI'S BIRTHDAY PARTY TO-DO.

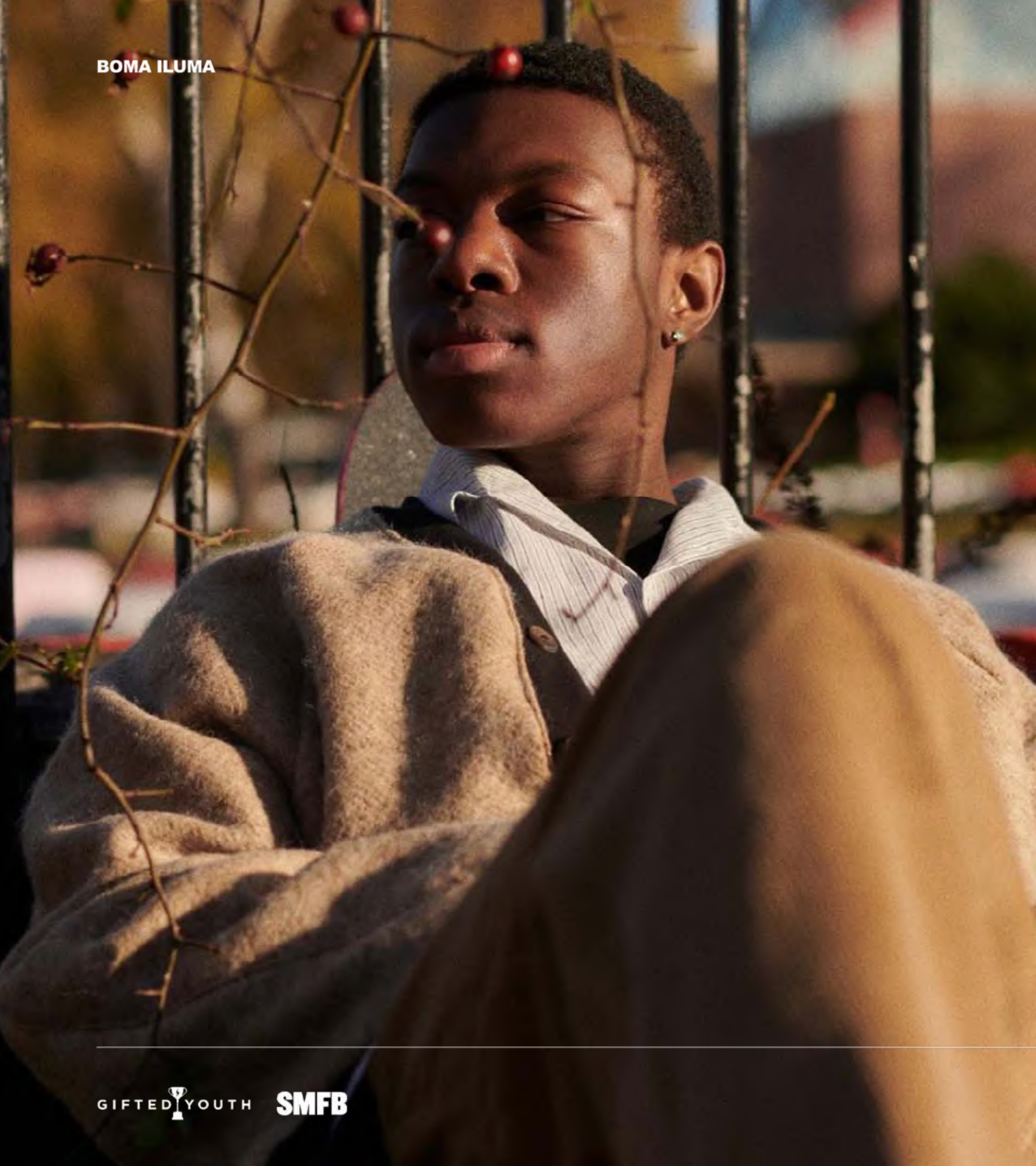
SHEA: I write about a whole range of subjects: basketball, movies; fiction, nonfiction. Plus I'm a dad to three sons, so you can only imagine. When I need to focus, I need to FOCUS, and I like having everything in one place so I don't have to chase down my notes on LeBron James while also trying to find that thing my wife told me to do that I completely forgot about.

We CUT TO B-roll of Shea back home, his reMarkable in his bookbag and holding a couple of bags of groceries. Immediately, one of his SONS lifts the reMarkable out and starts doodling, writing, etc. We ZOOM IN to see his handwriting immediately transformed into perfect, legible lettering.

When Shea teasingly tells him to leave his reMarkable alone, his Son protests, saying he wants one for school, so that instead of carrying around like, 5 binders he has his sleek ONE reMarkable. Shea starts to roll his eyes, but the lack of social media on the tablet makes him seriously consider it—it could be the perfect sidekick to help his son focus in school and take notes that he can actually read.

We close watching Shea work on the reMarkable as our Logo and End Card appear on the screen.

The Films.



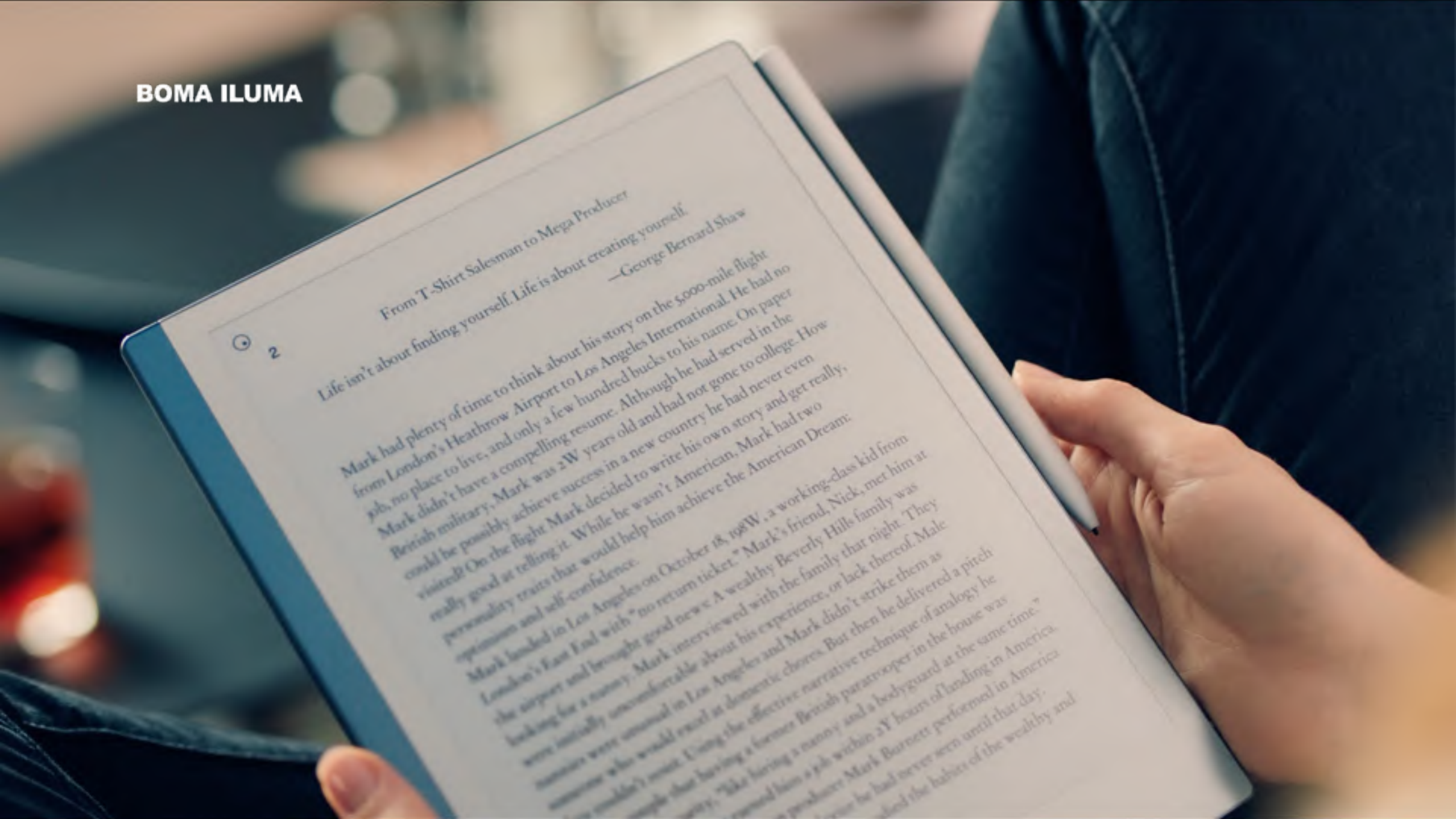


The Films.

Like I mentioned on our call, so much of our content, style, and aesthetic will be entirely dependable upon our cast. We want to showcase the reMarkable, certainly, but one of the ways we want to do that is to show off how seamlessly it fits into almost any type of life—we want our films to have the same sense of cohesion that runs throughout our campaign, but tailored the aesthetic and style of our subject. We want our films to be captivating but accurate portrayals of our diverse subjects and the way they use their reMarkable everyday.

The Films.





Cast

Who We're Lookin For

We're looking for exciting thinkers with bright ideas and fascinating lives that can help tell our story through the innovative ways they use reMarkable to improve their day-to-day. We want folks whose personalities and interests, backgrounds and expertise run the gamut: creative types and STEM types, CEOs and chefs, culture leaders and thought provokers that can showcase the innumerable ways they put the reMarkable to work.

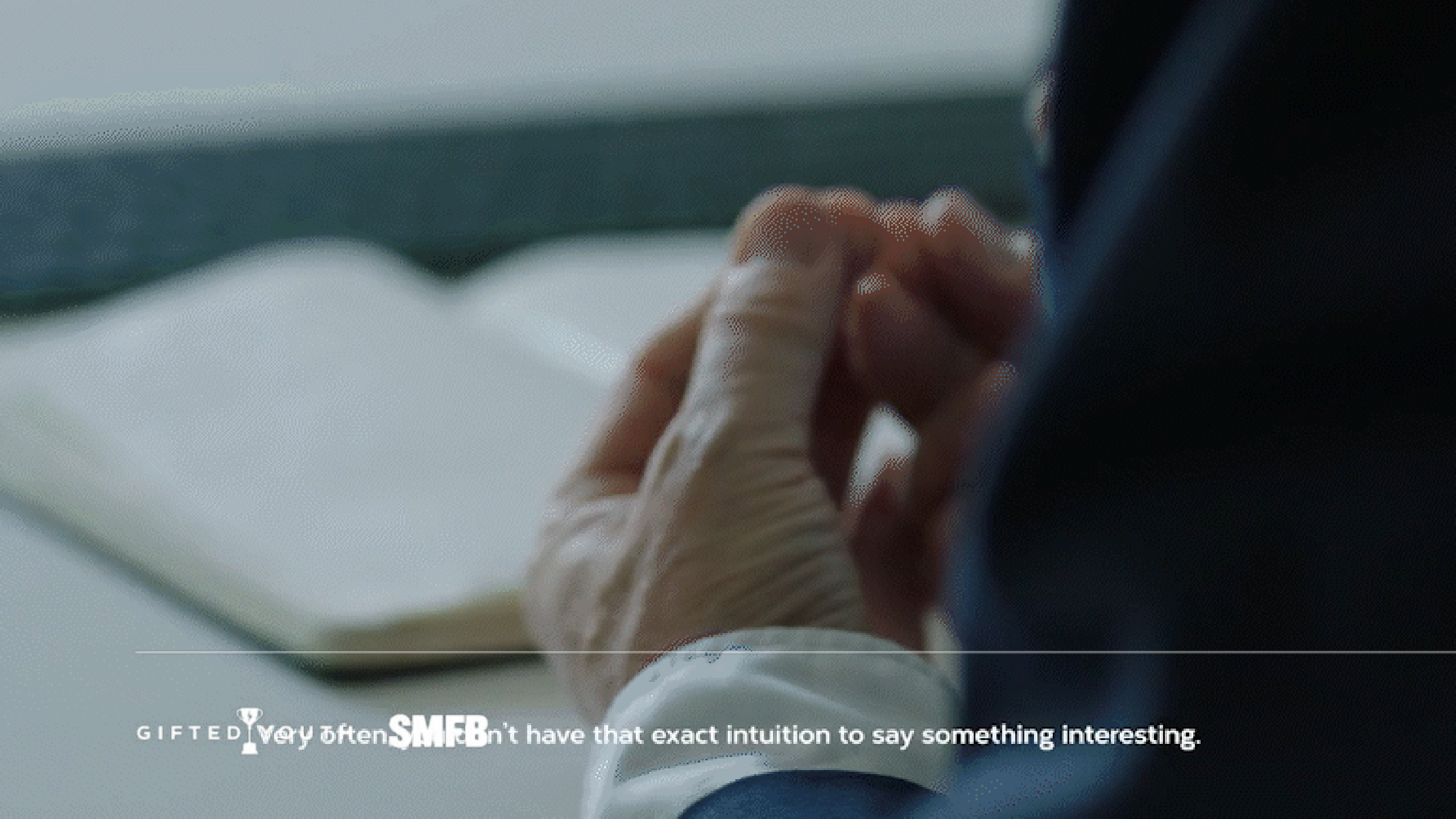
I love everyone you referenced in your deck: Willow Smith is a fascinating artist whose creativity is unique even beyond her incredibly famous parents. Seeing Neil Gaiman sketch out his next comic on a reMarkable would be life-changing. Dr. Dre's Super Bowl Halftime performance was an incredible display of artistry and longevity, and Steve Wozniak is an absolute LEGEND. All of these figures would be incredible to work with, and amazing ambassadors for the reMarkable. Here are some other examples of the prodigious thinkers I've been thinking about, and some ways I imagine the reMarkable fitting into their own processes:




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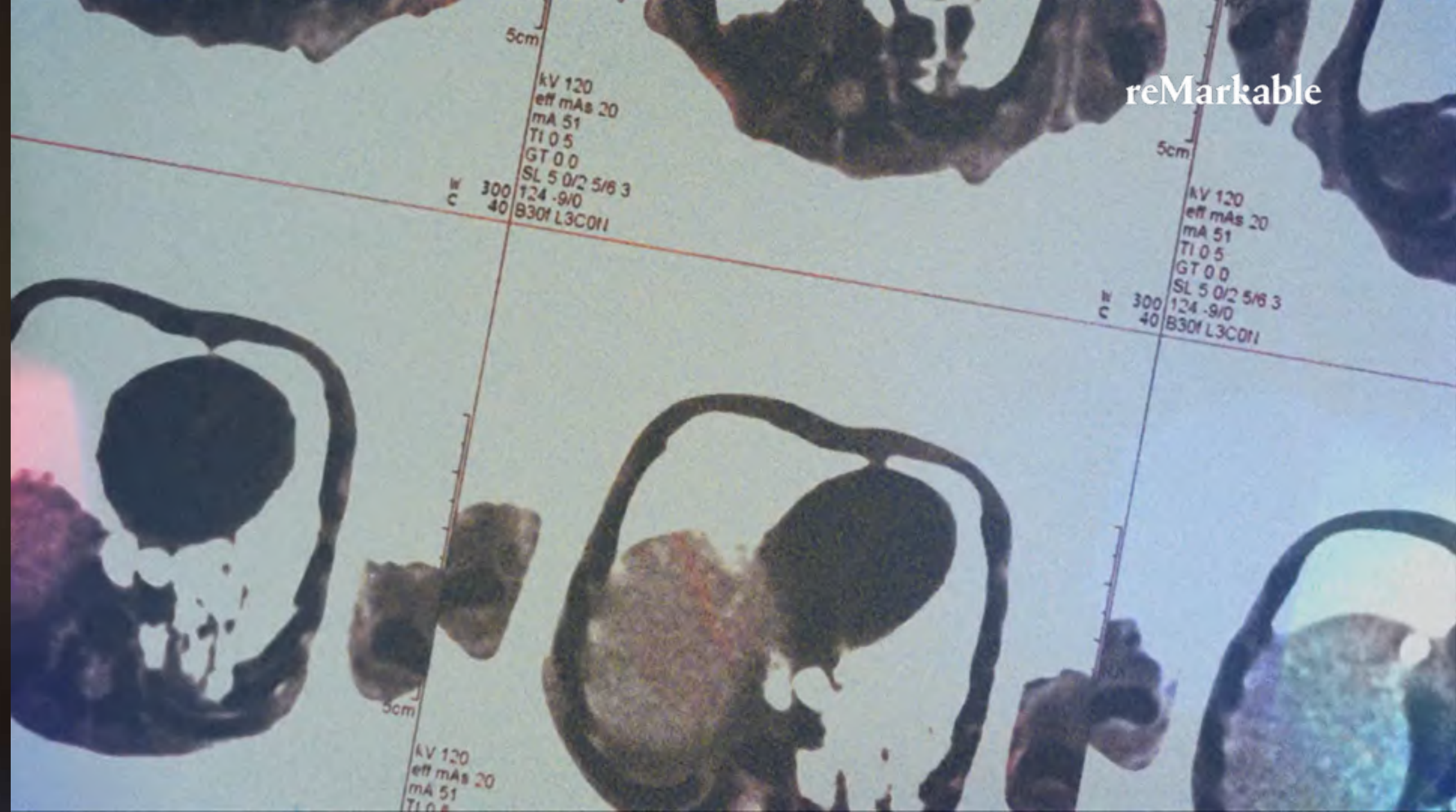
The Thinkers

Named one of Time's 100 Most Influential People of 2020 (just like the reMarkable!), Ibram X. Kendi is one of America's foremost authors, activists, and educators. The author of multiple New York Times Bestselling books, Kendi is a regular contributor to the The Atlantic and was the recent recipient of a MacArthur "Genius" Grant for his work as an historian and writer. Kendi is

moderator of the country's most important conversations, and because his work ranges from lecture-giving to essay-writing to children's-book-publishing, I can see him using the reMarkable to keep track of his millions of thoughts in its easy to identify folders, and loving its lightweight mobility as something he can lug around anywhere and everywhere without losing track of anything.



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The Culture Makers

Shea Serrano is the Mexican-American King of Pop Culture Twitter. A NYT Bestselling author, Shea's takes on movies, the NBA, and more are smart and funny, intellectual yet accessible. He's currently got a sitcom loosely based on his life in the works and, as the father of three sons, his hilarious anecdotes about parenting are just another part of what makes peeks into Shea's life so charming. I can see Shea using the reMarkable by drafting jokes for his next essay on the Ringer, scribbling down the absurd interactions he has with his kids he'll use for his newsletter, creating outlines and timelines for the episodes of his upcoming sitcom.

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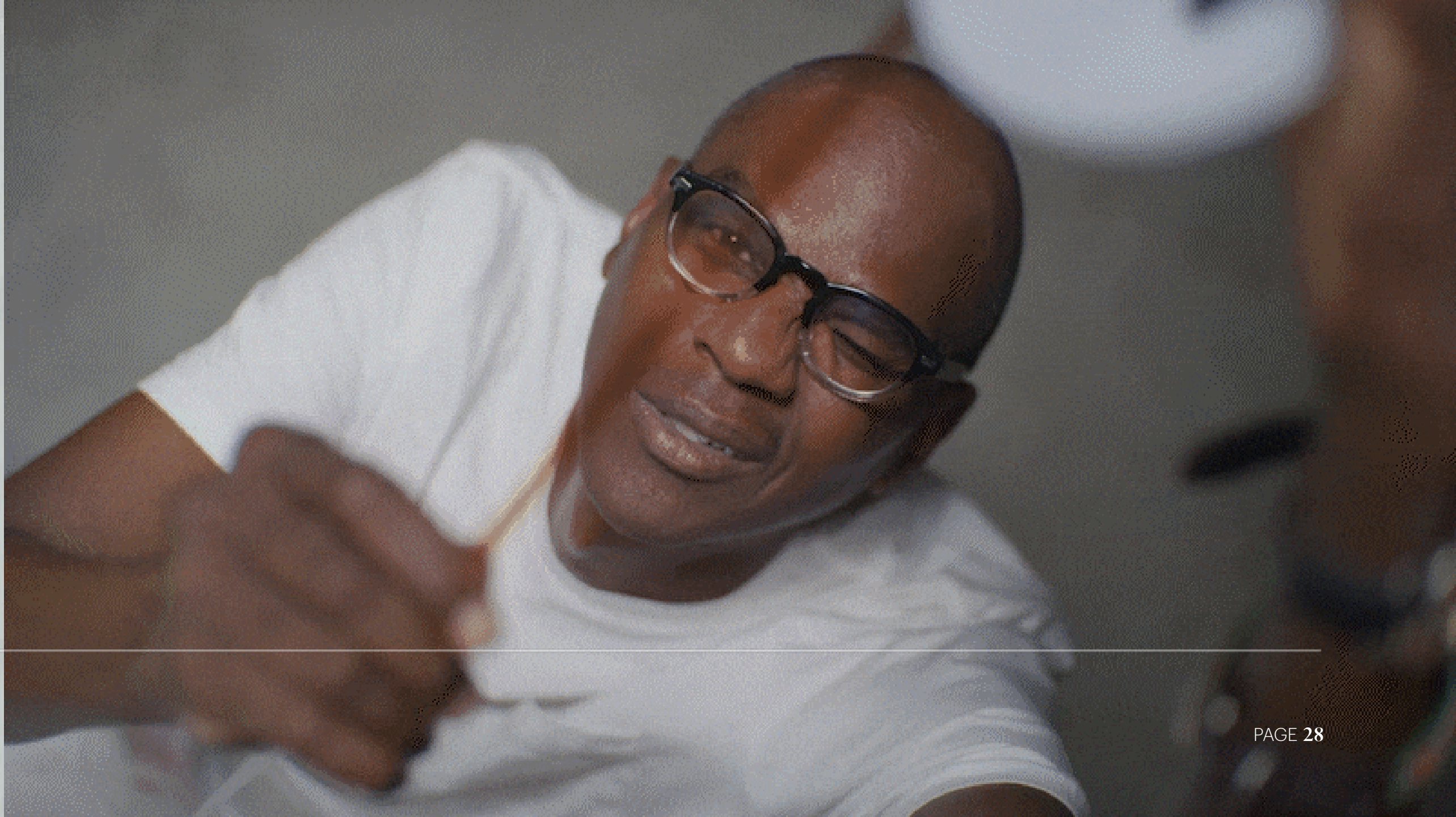
The Artists

Mark Bradford is an LA-based artist known for his abstract, large-scale works of collage whose colors and textures are mesmerizing. Another one of Time's Most Influential People, Bradford's work has been globally celebrated, and I can see Mark loving the way the reMarkable allows him to streamline his ideas without the distractions of any other tablet, and really putting its ability to act as paper to test with his sketches.

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The Chefs

Alison Roman is a veritable food superstar. Bestselling cookbook author and YouTube darling, Alison has been at the forefront of the culinary world for years as the super-accessible and wildly charming anyone-can-pull-this-off type of chef. Her videos make you feel like you're cooking along with your best friend and her recipes are fresh, original, and delicious. Goofing off, messing up, accidentally adding too many anchovies – they're all part of Roman's insatiable charm, and I can easily see her making good use of a reMarkable: jotting down ideas for a new recipe, scribbling down a grocery list, or drafting a story for her killer newsletter.



To curate the diverse group of professionals we're looking for, we'll cast a wide net, then start to dwindle down our prospects: we'll reach out to a "real person" casting director who can help us navigate the non-celebrity terrain while we start to take a look at schedules and availabilities: is Dr. Dre in LA the same week Ibram X. Kendi is lecturing at UCLA? Is Mark Bradford in Brooklyn the same week Alison Roman is shooting one of her YouTube videos? If so, AMAZING! If not, NEXT—we've got a lot to choose from and so many people to be excited to work with.

Another way we'll dwindle down the roster is by prioritizing scholars and artists, entrepreneurs and chefs who have some sort stage/camera presence. Most of these folks will have a ton of experience in public speaking—lecturing, teaching, giving presentations—and we can trust that this experience will positively translate, in some way, for the camera. But, because that's not always the case, I'll work to make the set of our interviews feel as comfortable as possible so that our subjects feel like it's just an extension of their classroom or art studio: just another studio visit or any other lab tour. And we'll use the same approach with the footage we capture in their day-to-day: the cameras will hardly feel like they're there, and they'll be able to run from one appointment to the next while rehearsing their presentation under their breath just like they always do. Our footage will be comprehensive—capturing every little puzzled expression when they can't figure it out or look of relief when they've finally cracked the code—without ever feeling invasive or exploitive.

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SOUND: Voice & Music

Sound is going to be an important element in creating the sleek, stunning films we're after. I don't want our VO to simply be the background voice, narrating along—our VO is another opportunity to create a personal, intimate connection between our Subjects and our audience. To make the voices of our artists that much more idiosyncratic, to feel that much more behind-the-scenes, I want to employ the type of slightly scratchy vocal filter used in some beloved documentaries, including Beyoncé's *Homecoming*. There's a bit of a rasp, a bit of a crackle on the VO that immediately makes the viewer feel as if Beyoncé has just given them a call, rung them up late at night to vent about the rehearsal process. Because it gives the feeling of being on a phone call, the VO immediately feels one-on-one, adding a layer of intimacy and exclusive access that will make our films pop.

Another element will be our music. We don't need it to be pulsating or brash, erratic or distracting, but employing different music that reflects our different Subjects will be an amazing way to set them apart from one another. Scoring each film with a different type or style of music will emphasize not only the diversity of our Subjects, but the diversity of the reMarkable—it's available for all types of people with all types of processes, styles, flavors, and backgrounds. Maybe Arathi blasts heavy metal to get pumped for data collection; maybe Neil Gaiman likes to blare Jay-Z while drafting some images for his next series of comics; what if Dr. Dre is surprisingly into podcasts?—whatever it may be, music will be another way we personalize these films to further tell the story of our Subjects and their reMarkables.



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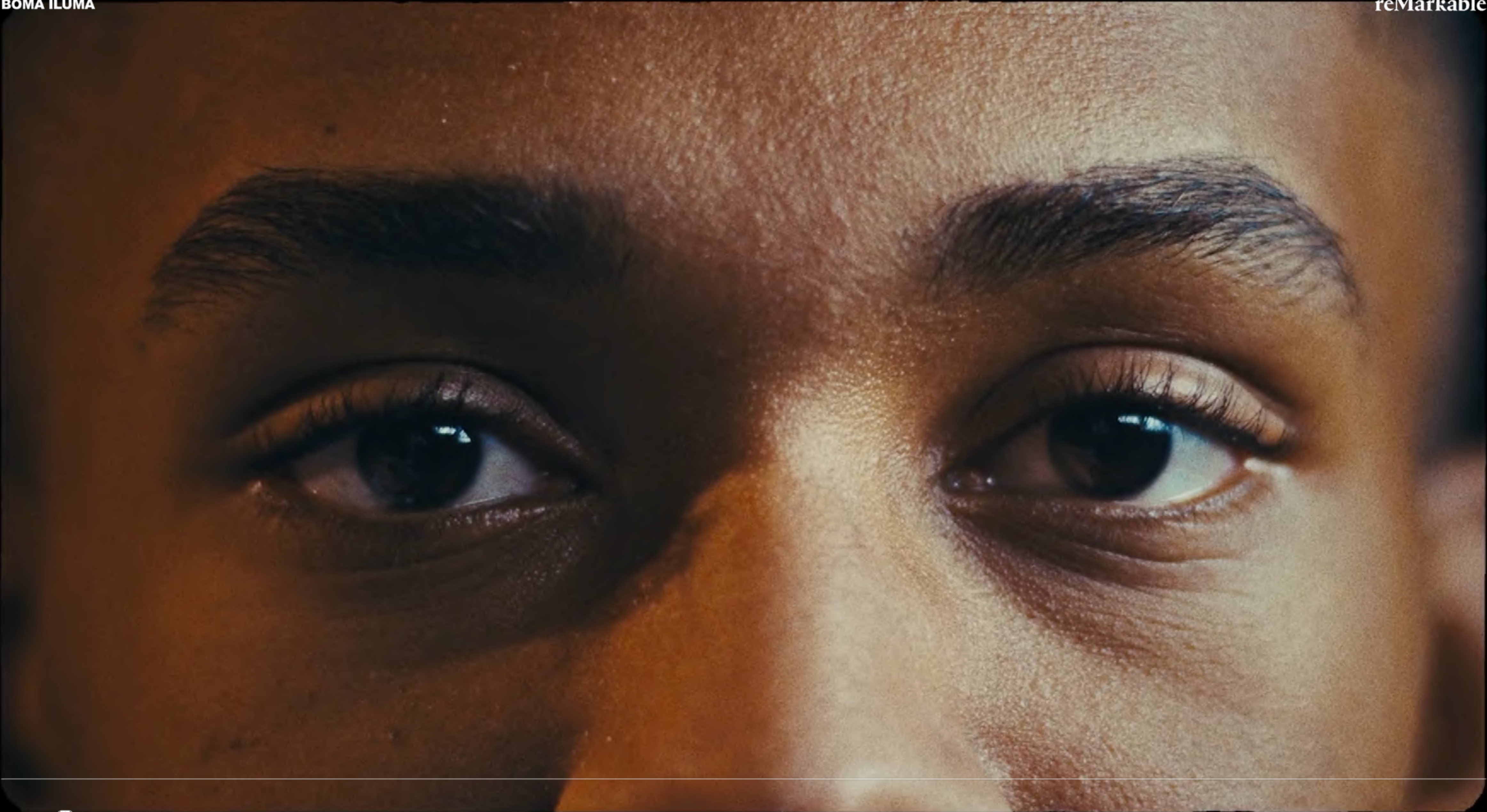


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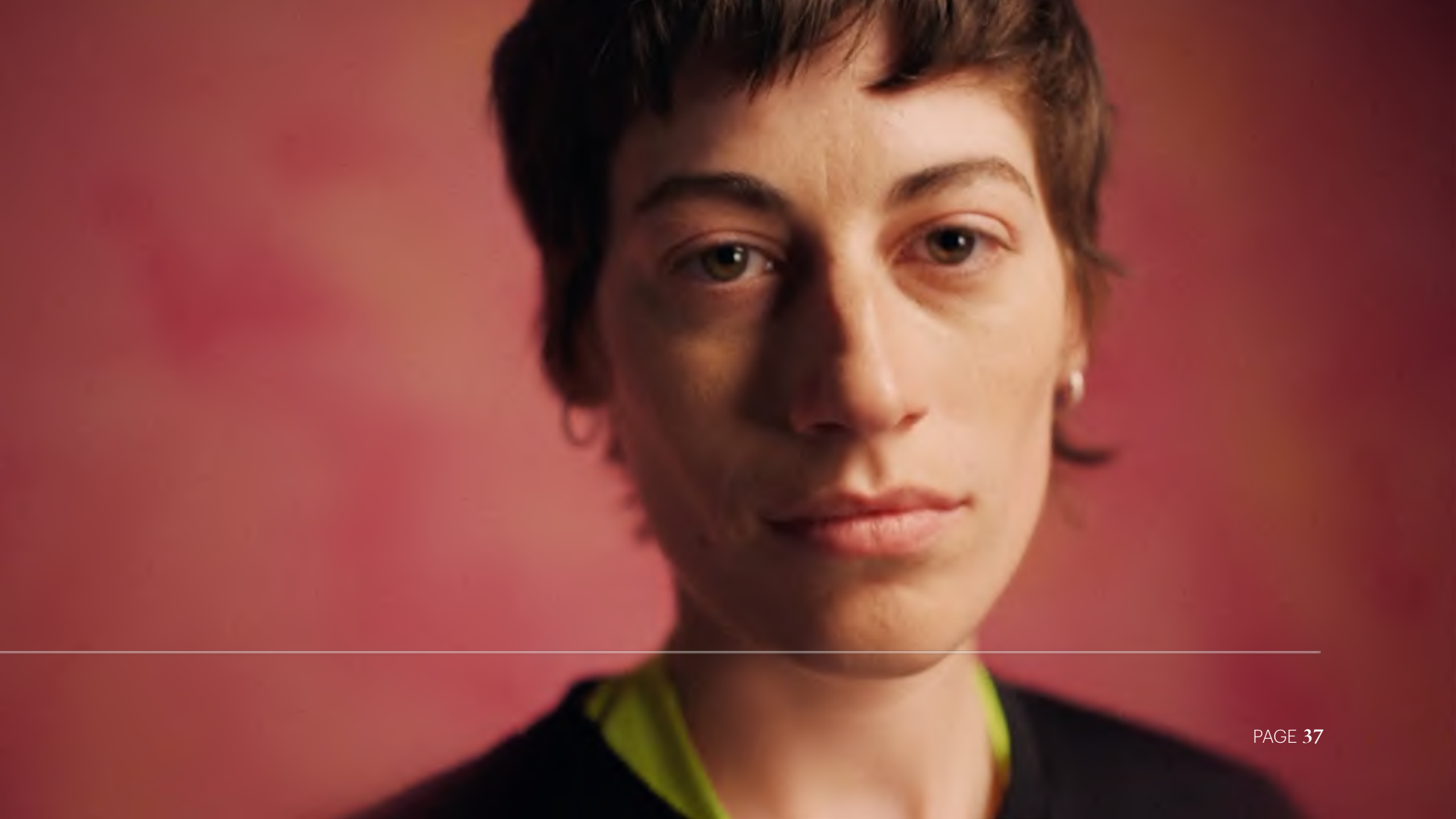
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Look & Feel

These films should feel authentic, but still look artful: intentional, captivating, and even a little dramatic. With stunning, imagistic scenes and sweeping camera techniques, we'll do away with the super-rigid feel of a stale interview and predictable, posed B-roll. Instead, we'll create individualized films that reflect our subjects, infused with the sense that we are letting viewers into intimate, behind-the-scenes moments: raw, candid footage of our creatives in action with the reMarkable by their side. With a rich, deep color palette that feels filmic and modern (and can be easily altered in post to B&W should we decide to go that route), these films will have the breathtaking look of a sharp, well-produced and immersive doc, like this one titled 14 Peaks: sweeping images paired with hyper-zoomed in shots; narration from our Subject that's personal and charismatic; an underscore of exciting music that sets the appropriate mood. At first glance, viewers should feel as if they've accidentally stumbled upon their new favorite documentary.

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Cinematography

The camera techniques we use here will be incredibly effective in creating the captivating content we're looking for, content that will hook viewers immediately and keep them mesmerized throughout. We'll use dollies to push the camera gently in and out of our Subject's focus, and have a camera tracking just behind them, giving the effect of a floating perspective: we're not just with our Subjects, but an extension of them; not just peeking into their process, but a part of it.

We'll also snag some impressive demo footage of the reMarkable through an innovative lens: each film will have POV footage of our Subject using the reMarkable in their own, individual way. We'll shoot from the POV of the reMarkable pad as they use it, seeing them in action, in real time as if we're taking a look at their work through its very glass. This perspective is just another way we'll employ advanced, impressive cinematography into these films as a means of showcasing the reMarkable.







Tone

Everyone's creative process is subjective: different, distinctive, and personal to them—and so too is their approach to the reMarkable.

The reMarkable serves their one-of-a-kind process in a one-of-a-kind way, and we'll illustrate that through a series of personal, insightful looks into each of our subject's lives. Each film will be specifically tailored to the style and aesthetic of the Subject we're covering—we want to promote our brand while honoring theirs—but by using similar color palettes and camera techniques throughout, each film will be able to stand next to the other as part of a cohesive campaign while still reflecting that uniqueness, that singular vision each our Subjects has.

This is a series of artful documentary-style films that are infused with a sense of intimacy: a familiarity with our fascinating subjects. We want these films to feel insightful and personal, confidential and intimate: it's a casual, insightful conversation between two pals about their latest ideas, except those pals just happen to be between our Subject and our Camera.



Thanks

Thanks again for thinking of me for this campaign: it has the potential to be sweeping and iconic, and I hope I get to be a part of that. Thanks for walking me through these gorgeous films – talk soon!

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