

# PHILIPS

## Intro

### Why?

A simple question at the heart of every curious mind.

Behind everyone and everything is a WHY? It's the purpose, the cause, or the belief that drives us and the world we live in. And it's the only question that makes a story worth telling.

There's a refreshing beauty to making children's curiosity the core of this film. Whether it's "why do cats like fish but hate water?", or "why is the letter 'w' pronounced 'double u' and not 'double v'?", kids often ask those simple, direct, and searching questions that force us to pause and think and often struggle to answer.

Just like the kids in this film, the team at Philips never stops asking questions. And it's that intellectual voracity and creativity that has resulted in Philips developing a range of life-changing and life-saving products over the years.

But like Philips this film isn't looking to the past. It's looking to the future. Because they know that curiosity feeds innovation and progress, and the only way to satisfy that curiosity is *to never stop asking why*.

Since our call my mind has been fizzing with ideas and I'm stoked to work on this fresh, bold and beautiful film. I love working with children and capturing their playful, creative energy on screen and I look forward to colouring in this vivid, exciting world with them and you.

## Style

What makes this story special is that it gets into the minds of these kids, capturing their curiosity up close and placing their questions front and centre.

Our unique visual approach will seek to capture their playful curiosity with intuitive, cinematic cinematography. It will render the world through their eyes by shooting at their height and from their perspective, externalising their innermost thoughts and feelings as we discover and learn about the world with them in a way that feels spontaneous and immersive.

We'll stitch these moments together into a living, breathing collage of scenes that weave together to create a film that looks and feels like a child's patchwork quilt. The result will be a textured, nuanced film with a range of colours and tones that resemble the vibrant, energetic mind of a child. Some of that texture and colour will come from the way we light the scenes - both naturally and practically - as well as colour grading the final cut to give it that iconic 35mm film aesthetic. We'll also seek out a range of locations that take us around the world, giving the film a global look, and lived-in environments that feel authentic to the diverse array of kids we're depicting.

The way in which we depict these kids will vary from scene to scene. In some scenes we'll sit back and observe the kids as they explore their environment and in others, they'll be looking directly into the camera. Similarly, in some scenes, we'll see the kids ask their questions, while in others we'll just hear their question as a voiceover. This variety will inject the film with a dynamism and drama that engages our audience on a visual and emotional level.

Like we spoke about on the call, I would love to explore the idea of including the childrens' questions as text on screen. Introducing each word of the sentence with a rhythm that works in synergy with the beat of the music. I'd love to explore the possibilities in the next steps and I've included some references below:

New York Times - <https://vimeo.com/449623516>

Or

Louis Vuitton - <https://vimeo.com/590917416>

## Script

We open on a rapid montage of our kids - different ages, genders, sizes, and ethnicities - exploring the world around them. Looks of wonder and excitement on their faces. Their eyes sparkle and their imaginations run wild. The possible adventures in an overgrown jungle-like garden. The potential treasures in a dusty, cluttered attic. We cut from one child to another. Building up speed and intensity. We know something is coming, but we don't know what. And then BAM - the music starts and we cut to...

1. A low-angle shot of trees passing us by as a GIRL traverses a forest. The RUSTLE and CRUNCH of leaves underfoot. The TWEETING of birds. The camera pans as her eyes take in the dense, humid woodland, revealing her grandpa by her side. We cut to a reverse shot of the girl as *she looks and talks directly into the lens*.

**Girl: Why can't we live as long as trees?**

2. A BOY and his mother sit on the floor of their sumptuous, stylish living room - replete with Philips devices. They root through the contents of an upturned recycling bin. We

go in close on the face of the boy as he marvels at his creation - a piggy bank made from an empty plastic soda bottle and some old socks.

**Boy (VO): Why do we call it waste if it's useful?**

3. We're outside a family home, looking through a bathroom window as a woman sits on the edge of the bath shaving her legs. The camera gradually pushes in with a shallow depth of field as we pass through the wall and into the bathroom to reveal a GIRL - her daughter - standing in the doorway. The girl watches on curiously as her mother NICKS her skin with the blade and WINCES.

**Girl (VO): Why do you do it if it hurts?**

4. Close-up on the fearful face of a BOY in a claustrophobic, clinically white cylinder of a Philips 3T MRI scanner. *He looks and talks directly into the camera.*

**Boy: Why does it have to be so scary?**

The boy closes his eyes and is transported to the animated underwater world of Disney's *The Little Mermaid*. An animated version of the boy floats in the blue-green ocean. His eyes wide with wonder and excitement as a colourful array of sea life swims past.

5. A handheld close-up follows a narrow, transparent tube into the top of a plastic baby bottle half-filled with thin, white milk. We pull out to reveal a GIRL trying to make sense of her tired MOTHER pumping milk with a Philips electric breast pump.

**Girl (VO): Why is being a mommy so hard?**

6. Reflected in the bathroom mirror are a BOY and his FATHER brushing their teeth. The boy brushes as fast as he can with an analogue toothbrush but struggles to keep up with his father's Philips sonic electric toothbrush which WHIZZES and WHIRS around the inside of his mouth. The boy looks down at his toothbrush, stumped.

**Boy (VO): Why can't I move my hand a trillion times a second?**

7. Close-up of a GIRL laying her head on a dining table, gazing at a chicken timer sitting on top. TICK, TICK, TICK. Reverse shot of the GIRL as the countdown reaches 0 and then RINGS, startling the girl who *looks and talks directly into the camera.*

**Girl: Why are there no alarm clocks for diseases?**

8. A side shot of a transgender MAN LATHERING shaving cream on his face as he prepares to shave for the first time with a Philips electric shaver. We cut to a medium-shot of a BOY - his brother - sitting on the toilet seat watching on.

**Boy (VO): What's the point in growing a beard if you're just going to shave it?**

9. A medium shot of a GIRL sitting glumly at the end of a row of plastic chairs in an overcrowded accident and emergency waiting room. *She looks and talks directly into the camera.*

**Girl: Why do we have to wait when it's called accident & emergency?**

10. We're close-up on the nervous face of a BOY. Then cut to the reverse of his AUNT - in a hospital gown and with no hair - sitting on a hospital bed. She smiles encouragingly and we cut to a wide as he tentatively reaches out and runs his hand over her hairless head.

**Boy (VO): Why does our body turn against us?**

11. A GIRL sits on her bed in a dimly-lit room. We can only really make out her face which is illuminated by the light from her phone. *She looks up and talks directly into the camera.*

**Girl: Why do I have 5G but no doctor I can reach?**

12. An intimate, energetic handheld shot of a BOY sitting behind a drum kit in a children's hospital ward. He THRASHES the cymbals and BEATS the drums in time with the music as we realise that he was the one playing the soundtrack from the very beginning. He stops drumming and catches the cymbal, looking out at his mother who is crying tears of joy.

**Boy (VO): Why do we cry if we're happy?**

13. We watch a SURGEON using his hands to explain something. Then we cut to the reverse of a GIRL sitting on a hospital bed, her legs dangling off the edge but failing to reach the floor as she tries to make sense of his explanation.

**Girl (VO): Why do you need to open my belly to fix me?**

14. Close-up on the eyes of a bespectacled boy as the flickering light from the television reflects on his glasses. We cut to a reverse shot of the Philips 65" Ambilight television as the footage on screen shows images of malnourished, sickly children in sub-Saharan Africa. Then we cut to a wide of the boy sitting alone in the middle of the living room, staring up at the Philips screen.

**Boy (VO): Why can you get sick from water?**

15. Cut to white, wispy clouds floating through the pale blue sky.

**Super: We never stop asking "why?"**

**So, we never stop discovering "how to."**

**Super: Philips. Together, we make life better .**

## **The Kids**

Our kids are the beating heart of this film, but rather than hire trained child actors I want to use street casting to source children with vibrant personalities and an authentic, yet relatable look. Kids with authentic quirks and unique idiosyncrasies who express themselves naturally and feel comfortable in their own skin, but who don't come across as studied or theatrical. This will help to create a film that feels socially and culturally specific, but emotionally universal and resonates with a global audience.

Like that audience, our kids should represent the rich diversity of the world we live in, so we'll bring together children with a mix of genders, races, and body types. This is important to our audience whether they are from France, China, India, or Ghana, as they will connect with the spot on a deeper level if they see themselves reflected and identify with children's experiences. And given that not all the kids will be speaking on camera, we can select the children based on their performance rather than what language they speak, then use a different child for the voiceover.

## **Directing Kids**

The key to directing kids is creating a safe, fun, and friendly working environment that makes them feel comfortable and gives them the freedom and confidence to explore their external world and internal emotions.

This trust will be crucial when we're on set and need them to perform a specific, focused action, such as talking directly into the camera. So it's important we have enough time, both in prep and on set during the shoot, to build those relationships.

Over the years, I've worked with a range of people—from established theatre actors to children who've never stood in front of a camera before. Whether in my feature films or commercials, the most captivating performances always come from the actor's eyes. It's through honest, open eyes that we get a window into people's souls. And with children, not only do the colours of their eyes burn brighter but there's also an uninhibited truthfulness to them. Their eyes convey unfiltered emotion and move us with their honesty.

I'll use a range of tried and tested techniques to draw out instinctive, naturalistic performances from the kids. This includes keeping the camera rolling to catch those unscripted exchanges and improvisations, and building up trust with them by negotiating minutes of playing time on Minecraft with their parents (a new personal favourite of mine).

# Cinematography

We'll shoot on the latest digital cameras with classic, timeless lenses that will re-create that iconic 35mm cinematic look and mean we can capture tiny visual nuances. Then we'll elevate the images in post-production by adding some soft grain to complement the colourful 35mm aesthetic.

Using natural and practical light, we'll infuse the image with a vivid colour pallet so we can enhance particular characters, their outfits, the objects they are playing with, or aspects of their environment.

And we'll take a dynamic approach to shooting the film, switching seamlessly between intimate, authentic handheld shots and more considered, controlled steady-cam shots that best communicate the energy and emotions of our kids.

## Edit

The edit is crucial. It's where we'll combine our seemingly disparate elements into an audiovisual symphony unified around the theme of curiosity.

Like a jazz score, it will have a dynamic, rhythmic style and pace. Combining quirky, playful moments with more serious, emotional scenes as it picks us up, drops us, then catches us and takes us in an unexpected direction. It will be an instinctive, reactive edit that follows the rhythm of the music and titles (if we decide to include them).

We'll use the natural peaks and valleys in the narrative arc of each scene and the film as a whole to vary the texture and tempo of the edit. Combining pacy montages of abstract, expressionistic shots of our characters and their environment with longer, reflective takes that capture the subtle, nuanced character interactions. A glance here. A gesture there.

We'll also look for natural transitions within our scenes to move from one vignette to the next, either through camera movement, action, or compositional matches. But nothing too obvious. These are best discovered organically as we want the edit to feel instinctive and flow. We may also decide to reorder shots in post, so we don't want to lock ourselves in too much.

## Music

Like the film, the music will feel like it's unfolding in the moment. A living, breathing performance that feels fresh, playful, and dynamic. One with a jazzy, percussive quality that fizzes with energy and reacts to the action onscreen, elevating the story and the kids' performances. We'll focus in on those granular moments, right down to the pauses in dialogue, then quicken the rhythm to amp up the film's tension.

Towards the end of the film, we'll reveal that a passionate, drums-obsessed boy has been playing the soundtrack we've been listening to all along. He'll appear to be transitioning between intense, energetic thrashes of the drums and cymbals to more poised, gentle taps, but we'll switch him out with a professional before we start shooting and use a combination of close-ups and quick cuts to create the illusion that the boy is still playing.

## Outro

Thanks for reaching out to me with such an exciting, original and thoughtful project. I can't wait to hear your thoughts and questions and work together with you to discuss and develop this story further.

And as I sit here all I'm left thinking is...

Why is the letter 'w' pronounced 'double u' and not 'double v'?

Thank you,