



INTRO

As someone who has family members that struggle with hearing loss, this Boots campaign is particularly poignant.

Years of misrepresentation in advertising and the media have led to the belief that the arrival of a hearing aid sounds the death knell of youth and places unwanted restrictions on our lives.

Fortunately, this campaign shatters that outdated misconception and the wider stigma around ageing with a timely, empowering spot that is a breath of fresh air.

APPROACH

Hearing establishes balance. It's crucial to our sense of equilibrium and how we move through the world. And when it comes to movement, dancing is arguably its greatest form of expression.

I want to capture the artistry of dance and enhance it with the concept of synchronicity by playing with shadows and motion control to seamlessly transition between the dance moves of our characters.

Sound is a crucial part of this because it doesn't matter how good your film looks, if it doesn't sound right then the audience will struggle to connect.

In developing this script, I have sought to create a poetic, captivating ode to the way that hearing often provides us with more than the mere noises of an environment. The way it can immerse us in a space, so we don't just hear sound but sense where it is coming from and how it interacts with our environment.

'HEARING CARE' TVC SCRIPT :30

We open with our two dancers forming a dramatic shape in an almost full silhouette. This is followed by a flourish of movement and activity as a queued light precisely illuminates

their lips in a playful, dynamic way.

SUPER: " ***Speech Isolation technology***"

The light expands outward as one dancer picks up the other and throws them into a rotating aerial pirouette, with their awe-inducing airtime accentuated by the use of wirework. As they hang in the air, the second lighting cue creates a rotating shadow that only partially reveals them so we don't get a clear view.

SUPER: "***Hear in 360 Degrees***"

As they land, we get a close-up of their profile, showing the visible hearing tech. We pull out to reveal more of the space as the lighting design works in conjunction with the overhead water feature to create a shadow of ripples against the walls. This works primarily as a visual representation of the sound waves but also subliminally links to the fact that the hearing tech is waterproof.

The music is gradually stripped back to the core instrument, highlighting the tech's ability to reduce sound, as the shadowy sound wave ripples dissipate.

SUPER: " ***Reduce Background Noise***"

As each dancer taps their ear, triggering an increase in volume, the sound waves flicker back into life and their undulating movements become increasingly dramatic. A rotating camera movement at a lower frame rate (see Theo Lindquist reference below) beautifully fuses the bodies of our characters who continue to dance as the light fades out.

Reference: <https://vimeo.com/708462756>

The rotation stops as we cue our final light design - a strong shaft of light inspired by an Antony Mccal installation - that illuminates both our dancers properly for the first time.

They face the camera, confidently revealing who they are in their entirety - normal people in their 50s and 60s.

SUPER: " ***Lifetime Aftercare***"

We cut to our product shot, detailing the incredible design and engineering of the hearing tech against a black backdrop as the alluring lighting glints on it.

Our dancers execute a final move that takes them back to their opening pose, providing a visual metaphor for Boots' commitment to circular hearing care.

The following voiceover and brand logo appear over the image.

VOICEOVER: ***“Forget what you heard about hearing aids and book a free hearing test with the UK’s most trusted brand today. With you for the future of hearing. Boots Hearing care. With you for Life.”***

CINEMATOGRAPHY/LIGHTING

We’re looking to combine evocative, cinematic visuals with dynamic light designs.

A medium-format camera will make our characters feel larger and elongate their movements, as we use lighting to briefly illuminate their lips at the beginning of the film and then alternate between deep black silhouettes and shadow play.

These deep black silhouettes will first appear on the bodies of our characters and then the space around them as we reach the ripple moment. At this point, the background will be illuminated and light will continue to pass above them, casting interesting, alluring shadows.

To capture the synchronicity, we’ll use motion-controlled camera movements that work in harmony with the dancers’ movements and in tandem with pre-programmed lighting concepts to create different intersections of light and shadow.

We’ll stitch these moments together to feel like one seamless 30-second journey - until we reach the Theo Lindquist-inspired camera rotation - by going close up on the body movements of our dancers or hiding the cut in a small corridor of darkness the camera can pass through.

CASTING

If we’re going to make this choreography sing then we need professional dancers or former dancers who are now choreographers as they tend to be older and within the age range we need.

Given the wide-ranging appeal of this new hearing technology, it makes sense to cast a man and woman with relatable, everyday faces and a diversity of age, gender, ethnicity, and body type.

WARDROBE

Let’s dress our characters in loose, minimal, Japanese-inspired clothing that’s easy for

them to dance in and accentuates their flow of movement. These outfits could have a subdued colour palette or primary colour that contrasts nicely with the lighting plan but doesn't stick out or catch your eye.

PRODUCTION DESIGN

We need an abstract, conceptual space with a stripped-back design that doesn't distract or interfere with our characters as they move and dance. We'll build a simple set with textured, coloured walls - reminiscent of the warm wood tone in the reference.

CHOREOGRAPHY

To avoid straying into 'dad dance' territory, let's opt for a contemporary style, infused with a few classical touches - fluctuating between moments of rest and dynamic, high-impact activity.

The choreography should capture the interplay of freedom and support the hearing tech offers. It also needs to be designed in a way that gradually reveals our performers, so rather than making it obvious they are in their 50s, we want the audience to believe that these are people in their physical prime.

Jacob Jonas, Pina Bausch, and Wayne McGregor are choreographers whose work is powerful yet elegant. They would be a great fit for this style, although I'm open to other suggestions.

SOUND DESIGN

As I previously mentioned, sound design is a crucial part of this campaign because it has the power to immerse us in the lives of our characters and their environment. So we'll weave a rich tapestry of on-set recordings and foley to create a subtle, atmospheric soundscape.

We can then refine the mix to vary texture, amplifying the performance of our dancers and accentuating their flow of movement or elevating the glint on the pack shot with an interesting audio component.

Our sound design will work in synergy with the rising crescendo of the music we choose as we execute the rotating shot before the 'Lifetime Aftercare' line.

MUSIC

We need an engaging, upbeat, rhythmic song that complements our dramatic aesthetic and choreography. One that feels as bold and unexpected as the rest of our creative choices.

I like the idea of a composed, curated, multi-instrument piece that we can tailor to the structure of the story and the movement of our dancers. It also needs to have pockets of space for those reflective, restful moments, as well as quicker passages for those high-impact sequences.

Here are some of the current songs I'm considering:

- <https://m.youtube.com/watch?v=cZZt4Ue-vAs&pp=ygUpeW91ciBsb3ZlIGZyYW5raWUga251Y2tsZXMGc3RyaW5nIHF1YXJ0ZXQ%3D>
- <https://m.youtube.com/watch?v=hcnRldA%3D%3D>
- <https://m.youtube.com/watch?v=xQ7p8K2fnVE>

EDIT

Our edit should capture the grace and vitality of our performers with clever cutting that makes it look like a single, fluid, continuous take.

The shots and sequences will be selected and shaped into a story that fits comfortably within a 30-second spot but which also has space to breathe so that these moments of rest can land.

Where necessary, we'll play with the rhythm of the edit by adjusting the speed of our camera movements, the music, or the pace of the edit toward the end of the film as our characters' dance moves reach their peak.

GRADE

We'll use the grade to balance all of the different visual elements at work in our film and ensure the colour tones are consistent throughout - adding that final polish to the spot.

Ultimately, what we're aiming for here is a bold, super eye-catching look that doesn't just

feel like a fresh take on commercials about hearing technology but on commercials more generally.

THANKS!