

# Hotpoint

## Intro

What strikes me reading these scripts is how relatable they are to my own experiences of family life and to anyone who shares their lives with others. In our fast-paced, modern lives, the kitchen is often the place we all come together and remains the beating heart of most homes.

These films acknowledge that truth and mine its emotional potential by focusing on our character's relationships with their families and their home - represented by different Hotpoint appliances.

## Immersion

Our audiences should feel as though they are part of the action, watching it unfold in front of their eyes. As the characters interact with the product, so will the audience, recognising its function in their everyday lives. Doing this through the familiar lens of the family will help the audience to foster an emotional connection with the product.

This feeling of immersion is integral to every aspect of the story and will be at the heart of our approach, whether through staging, camera and lens choices, art direction, set builds, or sound design.

## Heightened Naturalism

While the setting and dynamic may be familiar, this isn't real life. It's heightened. It's a vivid, colourful world in which things have a little extra polish and moments are pushed that bit further.

Shot in an observational, reactive style with natural light, we'll use two cameras to capture action and reaction. This multi-camera approach will create a sense of freedom, dynamism, and fluidity. It will seem as though we are following the characters, rather than following a script, bringing a spontaneous feel to the commercial.

# Crafting Authenticity

It's hard to think of a more overused word in advertising right now than *authenticity*. But it is the best way to describe how I imagine these commercials.

Authenticity starts by asking who these characters are, how they speak, what they think, how they feel, and what they want? This informs the choices they make, the homes they live in, and how these Hotpoint appliances function in their lives.

But it's important to let these characters and their stories evolve as we move through the production process and to be inspired by what the actors and locations offer up. It's in the little details where we'll find that authentic voice we're looking for.

## TVC Scripts

Each route has its strengths. I'll start with 'our house' and then discuss 'that's home'. Everything I've mentioned above applies to both scripts, but now we'll get into the specifics that apply to each story.

### Route One: House Versus Home

#### 'Kitchen' :45

##### Characters

**Emily (40s)** has it all. A great job in the city and a loving family back at home. Confident and capable in the workplace, she seamlessly transitions to the role of mother to her two children and wife to her husband, a stay-at-home dad, when she walks back through that door.

**Adrian (30s)** is a promo producer who works from his flat and is a slave to his e-mail inbox. He's started to use cooking as a way to separate work life from home and attends a bougie cooking course once a week with his long-term girlfriend.

**George and Fawzia (20s)** met on *spareroom.com* and have become a family out of circumstance. Hailing from different backgrounds and working in different industries they don't always see eye to eye, but like most families they come together every night to eat and sample each other's different meals.

**Guy (50s)** takes his food as seriously as his work. An architect by trade, he values the aesthetic just as much as the functional - evident in the interior of his house which he

shares with his partner. Despite his lithe frame, Guy loves to indulge his sweet tooth with a bit of chocolate.

**Hari (30)** is a bit shy, but he has a big heart and is eager to please. He's used to having to satisfy his demanding parents, but now he has his girlfriend's family to contend with too.

**Rio (5)** still retains the innocence of a child who believes in magic. He's just started reading the Harry Potter books with his dad at night and can be found gesturing at various items around the house and muttering spells under his breath in hope that he'll finally bring one of them to life.

### **Script**

A sequence of quick shots of the exterior of houses from different angles:

A modest, semi-detached house from the point of view of a car.

**VO: This is a house**

A smaller terrace/flat zooming in from a straight angle.

**VO: This is also a house.**

Pulling out from a detached Victorian house with double-fronted windows and ivy creeping up the walls. It's early evening as EMILY enters.

**VO: This is a very beautiful house.**

Emily stops in the living room doorway to find her SON (5) being chased around the table by her DAUGHTER (3) with toilet paper unfurling along the floor behind her. Emily's HUSBAND (45) is caught in the middle as they run rings around him. Emily's daughter stops in her tracks on seeing her and runs towards her 'Maman!' Emily's forlorn husband looks relieved - she's home!

**VO: But this...is home. And what makes it a home?**

ADRIAN casts his eyes over the contents of his fridge, uninspired. He catches sight of some leftover cooked sea bass fillets and roasted Mediterranean vegetables, still looking as fresh as the night before. He assembles them on a plate, piquing his GIRLFRIEND'S interest.

**VO: When leftovers are as tasty as the day they were made. That's home.**

GEORGE and FAWZIA chat away as they cook their separate meals. It's an unchoreographed yet somehow symbiotic dance as George transfers his saucepan onto the Hotpoint induction hob, demonstrating its flexible cooking surface. Meanwhile, Fawzia simultaneously operates the steam function of the Hotpoint oven.

**VO: Whipping up a meal, enjoying good company. That's home.**

GUY stands over the Hotpoint induction hob in his immaculate kitchen. He runs a fork through the melted chocolate in his fondue set, savouring the process as much as the taste. Well, nearly as much. He picks up a strawberry and dips it in the chocolate, then raises it to his mouth when his PARTNER leans over his shoulder and cheekily takes a bite.

**VO: Home is where food is so delicious it doesn't even make it to the table.**

HARI is crouched down in front of the Hotpoint Steam Oven, looking through the glass at the roasted chicken inside. Is it ready? He checks back at his MOTHER-IN-LAW who is watching on. There's only one way to find out. Hari withdraws the steaming bird and lays it in the centre of the table. He gets the nod of approval from his GIRLFRIEND then turns to his mother-in-law. She tries to play it cool but can't help but smile. And neither can a relieved Hari.

**VO: It's finally impressing your in-law after 34 attempts.**

RIO is dressed in his pyjamas with a homemade cape wrapped around his neck. He mouths a series of spells as he gestures to a range of appliances in the kitchen all to no avail. With his hope dwindling, Rio turns his attention to the dishwasher and, by coincidence, it finishes its cycle and automatically opens. Rio looks on in disbelief, mouth agape. It worked!

**VO: Home is a bit of all this mixed together.**

We see Emily through the French windows of her kitchen as she withdraws her Tupperware from the Hotpoint dishwasher and fills it with leftovers from the Hotpoint fridge. Her husband is stood at the Hotpoint hob stirring porridge in a saucepan as their children wait impatiently at the table.

**VO: And it's good having a trusted partner always by your side.**

As we gradually pull out from Emily and her family, we weave in the morning routine of our other characters in their homes. All subtle variations on the same theme. Home is where the heart is. And the kitchen is that beating heart.

**SUPER: Hotpoint Welcome Home Collection Life can get messy sometimes, that's ok...**

**This is not a house. This is... home.**

Cut to black. The Hotpoint logo fades in, quickly followed by the end line.

**Hotpoint. That's home.**

**'Fridge' :30**

### **Characters**

**Elena (20s)** is a recent graduate working as a PA and living with her flatmate. She spends most of her day on the phone or at a computer, organising schedules and meetings. When she gets back home she just wants to veg out and watch her favourite TV show.

**Andrei (30s)** knows what he likes and likes what he knows. An intense, muscular personal trainer, his life is a carefully honed routine and so is his diet. He wants maximum efficiency and gains from his meals with minimum effort.

**Natasha (40s)** is a busy advertising executive who works from home. She is in constant contact with her clients and rarely gets the chance to step away from her laptop, often having to make lunch on the go. When she gets a chance, she likes nothing more than to whip out her yoga mat and take ten minutes to centre herself.

### **Script**

ADRIAN casts his eyes over the contents of his fridge, uninspired. He catches sight of some leftover cooked sea bass fillets and roasted Mediterranean vegetables, still looking as fresh as the night before. He assembles them on a plate, piquing his GIRLFRIEND'S interest.

**VO: When leftovers are as tasty as the day they were made. That's home.**

ELENA is wearing headphones as she retrieves fresh eggs from her Hotpoint fridge and cracks them into a sizzling pan of chopped tomatoes. Her FLATMATE appears in the doorway, woken up by the noise. Elena guiltily removes her headphones and tries to placate her flatmate with a forkful of omelette. The flatmate acquiesces, smiling as she walks over.

**VO: When fresh food is served at all hours.**

C/U on the clenched red face of ANDREI with veins bulging from his forehead. We pull away as he drops down from a pull-up bar in his doorway and opens the fridge, withdrawing bananas, strawberries, and berries kept fresh by the in-built Active Oxygen technology. He drops them into a food processor and fastens the lid, smiling as they blend into a thick, pink smoothie.

**VO: Where eating healthy is your favourite exercise.**

**SUPER: Active Oxygen reduces up to 99%\* of viruses and bacteria.**

Through a series of over-the-shoulder shots, we cut between each of our characters opening their Hotpoint fridges and revealing the varying contents stored on the deep shelves and spacious drawers. All kept fresh thanks to the Food Care System including Active Oxygen Technology.

**VO: Mmmhh...That's home. The new Hotpoint Oasis Fridge with Active Oxygen reduces up to 99% of virus and bacteria. The healthy space to preserve your favourite food, every day.**

**SUPER: New Hotpoint Oasis Fridge**

NATASHA - dressed in a white blouse and casual yoga pants, with a Bluetooth headset in her ear - takes rocket, tomatoes, olives, and feta from her fridge. She assembles the salad in a bowl on the table as she continues to conduct a virtual meeting on her iPad.

**SUPER: However full your hands are.**

Cut to black. The Hotpoint logo fades in quickly followed by the end line.

**SUPER: Hotpoint. That's home.**

**'Laundry' :30**

### **Characters**

**Luke (7)** and **Kalem (7)** aren't your typical modern-day kids. They'd much rather be building forts, scaling trees, and rummaging around the dirt in the garden than sitting in front of a screen or playing computer games. They love an adventure and often build up elaborate stories and myths about the things they find in the back garden.

Like most teenagers **Rowenna (13)** is self-conscious but lacking self-awareness. She takes herself way too seriously and is embarrassed by everything her parents say and do. She is experimenting with several identities to see which one sticks. Right now, it's a retro

90s look.

**Todd (20s)** knows her own mind, having recently quit university to take up a job at a marketing start-up. She isn't bound by conventional wisdom and refuses to do what others expect of her. Despite her 'no bullshit' bravado, she's got a good heart and recently adopted her dog, Gus, from the local shelter.

**Stuart (50s)** is used to working in a fast-paced finance environment and struggles to switch down a gear when he gets back home. This act first, think later mentality makes him somewhat accident-prone and a bit of a liability. Luckily, he's got the boyish charm to carry it off.

### **Script**

Open on the back garden of a family home. LUKE and KALEM are covered in dirt as they embark upon their latest quest. They run their hands through the soil between the plants, unearthing epic creatures of the deep. Otherwise known as worms.

**VO: Spending all afternoon discovering new kingdoms.**

A large family sits around the dinner table enjoying lunch together while catching up on the week's events. ROWENNA picks up the gravy and accidentally spills a little on her garish t-shirt, drawing sniggers from her parents. Rowenna shoots them daggers. She is not amused.

**VO: Enjoying those long weekend meals together.**

TODD is trying to catch GUS who is getting his muddy footprints all over her freshly washed white bedsheets. She finally lures him off with a treat, but she can't stay mad at him for too long.

**VO: Having rules... But flexible rules.**

We cut between our characters each loading the Hotpoint GentlePower washing machine from the outside and then the inside.

**VO: All this makes home. And you know what else too? Yes... Lots of washing.**

We watch as the GentlePower washing machine is activated. Water slowly fills the drum and soaks the clothes as the cycle starts up.

**VO: That's why at Hotpoint we created Gentle Power Technology. To give you impeccable results saving water and energy with each cycle.**

**Super: New GentlePower Technology. Impeccable results saving 59% water and 65% energy\*.**

The family is enjoying dinner altogether when STUART nearly gets sauce on his white t-shirt. It's a close call.

**Super: Because the next wash is only a slurp away.**

Cut to black. The Hotpoint logo fades in quickly followed by the end line.

**Super: Hotpoint. That's home.**

## **Route Two: Home Love Anthem**

### **An Authentic Musical**

'An Authentic Musical' may sound like an oxymoron, but it's an achievable ambition.

Our film will inhabit a different world and tone to those that have gone before it. But we'll combine the heightened style of singing out loud and turning to camera with more grounded, human moments that create a fluid, organic effect.

The delivery should feel conversational, even throwaway at times, with the characters singing to themselves as much as the audience and those around them. As with any film, the story should emanate from the character and so should the musical components of this route.

### **Musical Dynamic/Crescendo**

The current script offers up a diverse range of characters and stories. We should let this guide us in the musical arrangement. This involves altering the sequences to create variety and dynamism from scene to scene, with the more tender, gentle moments between the grandfather and his granddaughter being contrasted with the raucous, operatic gathering of family and friends.

It's vital the story and music work in synergy to create a narrative arc, starting internally, perhaps in a more low-key fashion, and building to a crescendo of sound and action.

I'm a musician myself with years of recording experience and am keen to work closely with the sound team to reimagine Louis Armstrong's classic song.



To achieve a contemporary, innovative arrangement, we need to find a style that elevates our lyrics and music, whilst also being clear and able to travel. Someone like Ed Sheeran who comes from a pop tradition, but whose work feels modern and relevant, could be a useful reference for us going forward.

## **Story Dynamic**

Our characters must be active rather than passive throughout the film. So where necessary I have built on or developed the action to support the singing. Unlike *Route 1*, timings will be tight, meaning that we have less leeway both in and between scenes. I have reimagined and invented some new scenes that carry the musical element of the film more effectively, but I recognise that we would need to re-shape this as a team to ensure the various elements are brought together effectively.

## **Characters**

**Paul (30s)** and his wife **Katie (30s)** are currently on paternity and maternity leave but have only been parents for the last couple of weeks. They have enjoyed watching their baby grow and discover the world around them but are craving the sleep and routine they previously took for granted.

**Levi (70s)** and his granddaughter, **Mia (10)**, are both at those stages of life where wider society refuses to take them seriously, but they don't care because they've got each other. With Mia's parents busy at work, Levi looks after her, passing on his love of books, films, and baking.

**Chris (40s)** has always seen himself as a bit of a dab-hand in the kitchen, but his repertoire is limited to roast dinner or spaghetti. He's recently discovered Instagram, meaning he can now share photos of his culinary exploits with the world. Whether they want them or not.

**Tessa (30s)** is the de facto mother of her friendship group and often finds herself hosting their impromptu dinner parties. She complains from time to time, but she loves the responsibility.

## **'Kitchen' :45**

The daylight fades as KATIE - dressed in pyjamas and a pair of monkey slippers - stands over a crib, looking down adoringly at her sleeping BABY.

We follow her as she tip-toes towards the door and carefully closes it then emerges into the kitchen to find PAUL - in pyjamas and crocodile slippers - standing at the Hotpoint Induction Hob.

He is using the slow-cooking function to gently scramble eggs in one pan and fry sizzling bacon in another.

The time on the oven reads 19:30. Katie walks over to the fridge and opens the door, withdrawing a carafe of freshly squeezed orange juice and takes a few gulps. Paul decants the bacon and eggs onto two plates and whispers:

**VO: Where breakfast is served at whatever o'clock...**

Paul hands the plates to Katie who replies:

**VO: That's home.**

Advertising executive, NATASHA - dressed in a professional white blouse and casual yoga pants, with AirPods in both ears - withdraws fresh salmon and vegetables from the Hotpoint fridge. Natasha pan-fries the salmon and steams the vegetables as she dances to her favourite music, wooden spoon in hand. She sings along:

**VO: Where you can cook like no one's watching...That's home.**

LEVI and MIA are baking together. They are stirring a delicious chocolate sauce with the help of the "melting" function featured on the induction hob. Levi takes out the spoon and goes to wash it under the tap when Mia holds out her hand - her eyes pleading with him to let her lick it clean. Mia sings:

**VO: When licking the spoon is part of the recipe.**

Levi goes to hand it over then playfully snatches it away and licks it himself as he replies:

**VO: That's home.**

CHRIS withdraws a perfectly cooked chicken from the Hotpoint Steam Oven. He proudly carries it over to his hungry FAMILY, but as they go to dig in he holds out his hand to stop them and withdraws his smartphone. He frames a photo and hovers over the various filters, but he is struck by the natural beauty of the moment and posts the picture with #nofilter singing:

**VO: Where your dish needs no filter at all...**

The family altogether:

**VO: That's home.**

TESS is sitting at the head of a long table lined with her FRIENDS and their CHILDREN on either side. Another GUEST appears in the doorway, prompting cheers as they pull up an extra chair for him.

The friend sits down and sings:

**VO: Where you've always got a space reserved at the table...**

Tess gets up and ladles some stew that is simmering away on the 'Keep Warm' function of the induction hob into a bowl. She hands the bowl to one of the guests who passes it along the table until it reaches the new arrival.

The guest gratefully accepts the bowl:

**VO: That's home.**

Cut between the different kitchens we have seen throughout the film. Some characters are loading the Hotpoint dishwasher while others are emptying the cutlery and dishes which are perfectly clean and dry, thanks to the ActiveDry System. We end on a shot of Tess and her guests animatedly chatting around the table as the dishwasher quietly does the work for her in the background.

**VO: If the kitchen is the heart of the home, discover the heart of the kitchen. New Hotpoint Welcome Home Collection. A trusted partner, always by your side.**

Tess breaks from her conversation and turns to us:

**VO: That's home.**

**'Fridge' :30**

KATIE - in pyjamas and monkey slippers - enters the kitchen to find PAUL - also in pyjamas and crocodile slippers - standing at the Hotpoint fridge. It's dark outside and the clock on the wall reads 7.30. He withdraws fruit, yoghurt, and juice which he lays out on the table. Everything still wonderfully fresh thanks to the fridge's Food Care System.

Paul sings:

**VO: Where you can start fresh, any time of day...**

Katie eyes the feast in front of her:

**VO: That's home.**

Recent graduate, ELENA, is in her kitchen at midnight. She opens the fridge and sitting on the shelf is a fresh fruit cake from earlier. She reaches inside with a fork as she sings:

**VO: Where it's never too late for one last bite...**

As she enjoys a forkful, her BOYFRIEND appears in the doorway, woken up by the noise. A guilty Elena tries to placate him with a forkful of cake. He smiles and sings as he walks over:

**VO: That's home.**

He takes a satisfying bite.

Advertising executive, NATASHA - dressed in a white blouse and casual yoga pants, with AirPods in both ears - is connected to a conference call on her iPad which sits on the counter. She removes leftover pasta that looks as fresh as the day it was made. She takes a bite and sings:

**VO: When leftovers taste just as good...**

**VO: That's Home**

Natasha returns to her iPad and continues to call as she sits down at the counter and eats her pasta.

C/U on the clenched red-face of personal trainer, ANDREI. His veins bulging from his forehead. We pull away as he drops down from a pull-up bar in his doorway and opens the fridge, withdrawing bananas, strawberries, and berries kept fresh by the in-built Active Oxygen technology.

He drops them into a food processor and fastens the lid, smiling as they blend into a thick, pink smoothie.

Andrei looks to camera:

**VO: Where eating healthy is your favourite exercise. That's home.**

Cut between our different characters as they open and close the fridge door, revealing the varying contents stored on the deep shelves and spacious drawers inside the fridge. All kept fresh thanks to the Food Care System including Active Oxygen Technology.

**VO: Home isn't home without a healthy space to preserve your favourite food every**

**day. New Hotpoint Oasis Fridge**

**SUPER: New Hotpoint Oasis Fridge.**

Katie and Paul take some fresh produce from the fridge and return it to the table. They prepare it as they sing:

**VO: That's home**

**(Hotpoint logo)**

**'Laundry' :30s**

#### Characters

**Daniel (17)** lives at home with his parents and can barely boil an egg, let alone wash his own clothes. He could learn, but why bother when he can use the armpit sniff test to select the least dirty t-shirt from the washing basket.

**Jana (30s)** and **Haleema (30s)** have recently moved in together after meeting eighteen months ago. They're still getting used to each other's flaws and foibles. Well, they're trying.

**Daisy (20s)** doesn't get fashion. Or as she likes to say, fashion doesn't get her. She'd rather spend her money on experiences than 'things' and when given the choice prefers comfy over couture.

**Thomas (40s)** used to be a refined intellectual type. Then he had a kid. It's not clear whether Thomas has regressed or his baby has simply brought out his inner child. Whatever it is, Thomas seems to know exactly what his baby needs and when.

#### Script

DANIEL enters his bedroom which is littered with clothes, books, and skating paraphernalia. He throws a tee on top of the half dozen others hanging off the back of his chair. He sings:

**VO: Where laundry likes to hang out on the backs of chairs...**

Daniel opens his wardrobe to get another. It's empty. He turns to the camera and shrugs, then picks his t-shirt back up and mouths:

**VO: That's home.**

JANA and HALEEMA are sitting at the table eating spaghetti Bolognese. Jana takes great care twisting the spaghetti around her fork and guiding it into her mouth while Haleema slurps up the spaghetti excitedly, spilling sauce onto her shirt. Haleema looks down at her shirt and laughs:

**VO: When your favourite meal looks much better on your shirt...**

Jana rolls her eyes:

**VO: That's home.**

DAISY and her PARTNER are hosting a birthday celebration in their home. EVERYONE is dressed up smart, except for the Daisy who is still wearing her favourite comfy sweater with a dog print on the front. Does she care? Does she fuck? Daisy's partner looks out at their friends and rounds on Daisy:

**VO: Where saving energy doesn't mean wearing the same clothes all week...**

Daisy looks at the camera defiantly and sings:

**VO: That's home**

A BABY in a highchair drops their food on themselves. As they erupt into tears, DANIEL steps in and contorts his face into a clown-like smile, keeping the waterworks at bay. He maintains the expression as he glances over at us and mouths:

**VO: Where water is protected at all costs... that's home**

Cut between different characters loading their GentlePower washing machines. As they operate the settings the cycles come alive. We watch as the water gently fills the drum and soaks the clothes while the spin starts up.

**VO: Wherever there is home, there will always be washing.**

**VO: But it's no drama with new Hotpoint GentlePower Technology, giving you impeccable results while saving water and energy.**

**Super: New GentlePower Technology gives you impeccable results while saving up to 59% water and 65% energy.\***

\*Tested on ECO 40-60 cycle with and without GentlePower and Load Detect.

Voice in the background: "Mummm, I've had an accident"

**Hotpoint (logo).**

## **Casting and Performance**

Authentic character dynamics are difficult to replicate, so where possible I'd like to cast real families, couples, and friendship groups who live together.

This in-built, natural dynamic is somewhat intangible but will offer up unplanned, unspoken exchanges that will make the characters and their stories feel more original. If you think of it like an iceberg, we're only seeing what's on top, but underneath is years of shared experience that suggests to the audience these characters had lives before this moment and will continue to do so afterward.

Our characters and families live comfortable middle-class lives, but we should distinguish them with diverse casting that represents the varied make-up of our audience.

## **The Best of Both Worlds**

The kitchens will be shot on set, giving us complete control over the environment and allowing us to position the appliances and the camera exactly where we want for maximum effect. Everything else will be shot on location, allowing us to build in visual authenticity and ground our stories in the world of our audience.

Our homes and kitchens should reflect the characters and families that live in them and, like casting, should represent a diverse range of cultures and lifestyles, allowing every member of the audience to imagine the Hotpoint products in their own homes and lives.

Art design is very important to me, so I'll be bringing in a world-class set designer. Together, we'll work with you to develop, build and realise the organic yet refined aesthetic you have outlined in the style guide.

## **Sound and Music**

Everything the audience hears should feel as though it has been recorded in the spaces they are watching, removing where possible any hint of artifice. Through natural sound-design and on-set foley, we'll be able to create a specific soundscape and ambience that makes the audience feel as though they are part of each on-screen environment.

How we choose to record the sound and music in Route 2 will have a huge impact on the tone, style, and feel of the commercial. To ground it in reality, we should record them singing live and aim for a deliberate, life-like tempo that allows us to cut the sound and

action with ease and tie all these elements together.

**Thanks**