



Avalon Pier, NC by Sallie Hedrick

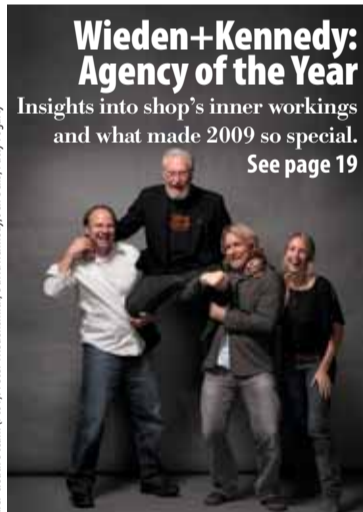
## 8 Southeast Series

Film commissioners, reflect on spot/branded content biz, the impact of incentives in the face of a recession.



## 4 Anjelica Huston Signs

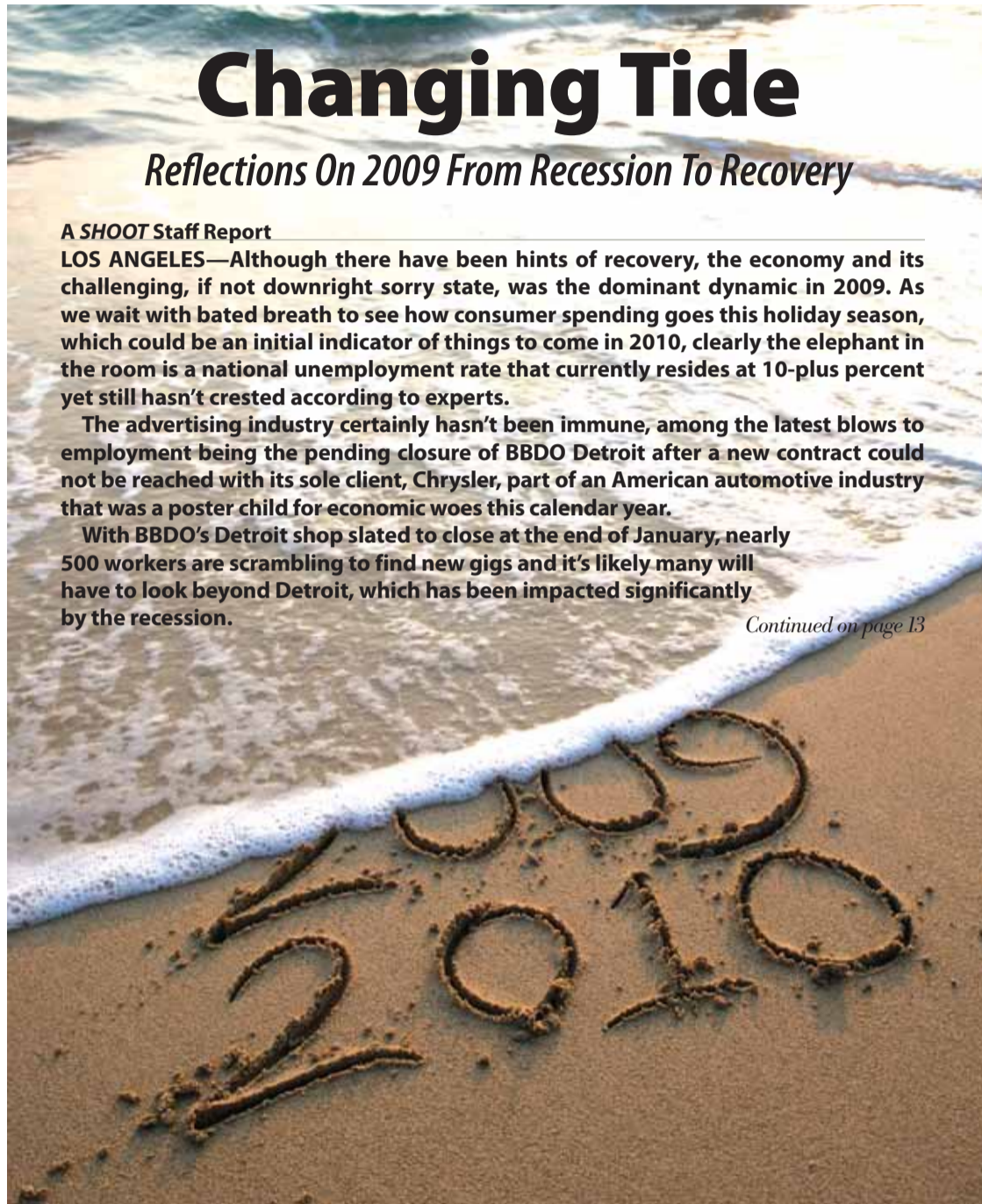
The Oscar-winning actress and DGA Award-nominated helmer joins the spot directing roster of Original Film.



## Wieden+Kennedy: Agency of the Year

Insights into shop's inner workings and what made 2009 so special. See page 19

AKC creative team (l to r): Peter Wiedensmith, David Kennedy, Jeff Salis, Patty Fogarty



# Changing Tide

## Reflections On 2009 From Recession To Recovery

A SHOOT Staff Report

**LOS ANGELES**—Although there have been hints of recovery, the economy and its challenging, if not downright sorry state, was the dominant dynamic in 2009. As we wait with bated breath to see how consumer spending goes this holiday season, which could be an initial indicator of things to come in 2010, clearly the elephant in the room is a national unemployment rate that currently resides at 10-plus percent yet still hasn't crested according to experts.

The advertising industry certainly hasn't been immune, among the latest blows to employment being the pending closure of BBDO Detroit after a new contract could not be reached with its sole client, Chrysler, part of an American automotive industry that was a poster child for economic woes this calendar year.

With BBDO's Detroit shop slated to close at the end of January, nearly 500 workers are scrambling to find new gigs and it's likely many will have to look beyond Detroit, which has been impacted significantly by the recession.

Continued on page 13

# JWT: Ready For Holiday Primetime

By Robert Goldrich

**NEW YORK**—While *Mad Men* has made its mark in primetime, a modern day ad agency, JWT, is looking to do the same this holiday season—but as a TV special creator/producer. And like *Mad Men*, the new show has a retro appeal, though of a different variety, hearkening back to the yuletide tradition of the animation special which in the 1960s brought us such perennial favorites as *Rudolph the Red-Nosed Reindeer*, *A Charlie Brown Christmas*, and *Frosty The Snowman*.

Indeed JWT New York has its fingers crossed that *Yes, Virginia*, its half-hour animation special for client Macy's, will have similar staying power for many Christmases to come. *Yes, Virginia* is slated to debut tonight (12/11, 8-8:30 p.m. ET/PT) on CBS.

*Yes, Virginia* was created and produced by Macy's and JWT in conjunction with The Ebeling Group and MEC Entertainment, a division of Mediaedge:cia. The special was directed by Pete Circuitt, a.k.a. Bitstate, which is also the name of his UK studio. Circuitt is handled worldwide by The Ebeling Group. (Bitstate first gained SHOOT recognition via inclusion in our New Directors Showcase in 2008. This was back when Circuitt had a directorial partner, Bill Sneed, under the Bitstate moniker.)

Continued on page 6

# A Coming Together For SHOOT's Agency Of The Year

By Robert Goldrich

**PORTLAND, Ore.**—In a year when the global economy was in disarray with profoundly negative repercussions for the advertising industry, the positive theme of coming together came together for SHOOT's Agency of the Year, Wieden+Kennedy (W+K), which realized creative and business growth in 2009, as reflected in a raft of breakthrough work.

This coming together occurred on varied fronts, including a couple that explain why. One is articulated by Lee Jennings, who served as art director on Coca-Cola's "Heist," which won this year's primetime commercial Emmy Award.

"I've been at Wieden for four years," he related, describing himself in tongue-in-cheek fashion as "a redneck from Virginia." Jennings

explained, "The point is that I'm not at all from a typical advertising background. I made a career change to get into advertising. I thought I would have to do a lot of fitting in to make a go of it at any agency. But Wieden celebrates you and who you are. You never feel forced to fit in as long as you're working hard. The result is you have different people coming at things in so many different ways. Here they

celebrate you bringing yourself into this creative world. And that lends itself to great work...I think that has contributed to our success this year and in years past."

This inclusiveness of people from different backgrounds and cultures certainly is in line with the coming-together theme. So too is this year's "Think Indian" campaign for the

Continued on page 19

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### Then and Now

As we kick off a yearlong “Then and Now” series in this issue to commemorate SHOOT’s upcoming 50th year anniversary, it occurred to me that a recent panel discussion I moderated had some of the elements our anniversary coverage will uncover relative to reflections and observations on changes in the industry, what dynamics have remained constants, and what the future holds.

The panel was the SHOOT session Music For Commercials at the recent Hollywood Reporter/Billboard Film and TV Music Conference in L.A. Panelist Andrew Bancroft, associate creative director/copywriter at Goodby, Silverstein & Partners (GS&P), San Francisco, observed, “My hiring at the agency wouldn’t have happened before the nature of the business changed.” Bancroft didn’t have the classic advertising portfolio. Instead his background was in web content, including developing online musical projects.

With the digital age emerging, GS&P saw the benefits of Bancroft’s then atypical creative experience and hired him. The shop has since tapped into his sensibilities for innovative music-driven projects, including the “Comcast Town” spots, as well as the tongue-in-cheek California Milk online rock opera *Battle for Milkquarious*. The opera found lyricist Bancroft collaborating with composers/performers Tyler Spencer and Zach Shipp of the band Electric Six.

Yet while the rock/pop domain is hot in terms of crossing over into the ad biz, there’s something to be said for original music and sound houses with artisans who have both creative and advertising sensibilities. Panelist Josh Rabinowitz, senior VP, director of music for Grey Group, New York, noted that while his agency successfully explores and taps into rock/pop talent, some 70 percent of Grey’s work involves commercial music houses.

Underscoring those contributions

was the work shown by Liz Myers, composer/co-founder of Trivers/Myers Music, composer Danny Dunlap of Beacon Street Studios, and Zack Sinick, executive music producer of Squeak E. Clean Productions.

The latter screened the U.S. Cellular spot “Shadow Puppets” for Publicis & Hal Riney, San Francisco, featuring a track which had a new arrangement of the 1926 song “Tonight You Belong To Me.” The charming piece reflects the arrangement chops that a music house brings to the table, as well as the appropriately understated vocal performances of Sinick and Elizabeth Shapiro, with Sinick also on ukulele.

The contributions of an original music house were also evident in Vinamilk’s “Balloons” for Lowe Vietnam. A simple, touching story unfolds to a musical score that’s a mesh of Western and Asian worlds. Beacon Street composers Andrew Feltenstein, John Nau and Dunlap reached out to Orange County, Calif.’s Little Saigon

where they met musician/teacher Chau Nguyen who exposed them to Vietnam’s musical culture and performed on Vietnamese instruments that were incorporated into the track.

Besides demonstrating the value of ad music house acumen, “Balloons” represents the industry’s expansive reach with agencies and artists finding new pockets of business globally.

Also reflecting new opportunities that lie ahead while affirming the ongoing importance of original music and sound shops was the work showcased by Myers—another of the beautiful animated broadcast spots that Trivers/Myers has scored over the years for United Airlines, and then a recent distilling down of the essence of that brand music identity into a Twitter intro for United. Her observation is that with the advent of social media, music for a growing number of projects is getting shorter and shorter but having a much wider impact than ever before.

By Robert Goldrich

## POV



### Advertising’s Cultural Relevance

Last month, *The New York Times* chose these words to describe the current state of television advertising touting a better future ahead for us as a society: “The American economy is back—or so some of the country’s biggest advertisers are saying in new campaigns. It may be a sign that the recession is ending, or it may be a sign that consumers are sick of hearing about it.” Regardless of which reason is correct, this is an illustration of how advertising does and must have a keen understanding of the social zeitgeist in order to gain the attention of the American consumer.

Some media critics would say America is saturated in advertising, and that too often the culture mimics the message, not vice versa. I would say that advertising, at its best, can accomplish both. Consumers have developed filters and avoidance mechanisms proportional to the avalanche of ad messages. Coupled with overwhelming entertainment choices, consumers’ attention and so-called “engagement” have become more elusive. To capture the consumers’ attention, our creative must become increasingly more relevant, authentic and entertaining.

There are many who would look to popular media like TV and film for

signs of the times, both social and economic. And there are certainly a number of films like *Saturday Night Fever* that marked a cultural era. However, with the two-year (minimum) development, sales, and production timeline for these kinds of entertainment projects, their social relevance can often be chalked up to a coincidence of lucky timing more than planned cultural reflection.

Advertising has the ability to capture, reflect, and influence our culture in a more current and immediate way than any other medium. The most enduring, iconic advertising has always gone beyond just product shots and benefits, to incorporate overt and subtle swatches of our cultural fabric, to touch a nerve in viewers, and resonate with relevancy. Albeit, at the end of the day, advertising’s job is to sell, but there’s no reason we shouldn’t communicate these messages in a culturally relevant way—a way that affects viewers beyond their need or desire for the product. In fact, I would argue consumers demand it. Timothy B. Heath, a marketing professor at Miami University’s business school, said in reference to a recent G.E. ad, “My first reaction was everyone in there is smiling and happy, and it’s a very bright scene; it seemed almost too cheery given where

a lot of people are right now.” Which to me begs the question: what would happen if professor Heath took the reins of one of our leading marketers?

The purpose of advertising is not only to service our brand clients, but also to engage and connect with consumers in a positive way, enabling them to be active participants in a brand family. Good advertising allows people to choose how they want to be a part of American consumer culture, even if it

does just show up on your TV.

Considering the fearful and depressed undercurrent of the country, I am left wondering what would happen to the psyche of the American people in the absence of these injections of positive, funny, and insightful messages we call advertising?

\*\*\*\*\*

Scott Gardenhour is co-owner/EP of *The Institute for the Development of Enhanced Perceptual Awareness*.

## Flash Back

December 17, 2004 John Immesoete, who worked on the agency creative side of the business for 15-plus years before exiting his post as group creative director at DDB Chicago several months ago, has signed with Backyard, Venice and Chicago, for representation as a spot director.... STS Editorial, Southfield, Mich., has opened a Santa Monica office. Heading up the newly christened STS West as its resident editor is Cary Gries, formerly of Red Car, Santa Monica.... Director Buddy Cone, formerly of Chelsea Pictures, has come aboard Fabrication Films, Hollywood, for spot representation....

December 17, 1999 Director Lloyd Stein, formerly of Epoch Films, has joined bicoastal Headquarters.... M-80, part of the Stoney Road family of companies owned by Michael Romersa, has signed directors Geoff McGann and Simon Levene.... Roger Hunt, exec producer at L.A.-headquartered The End, has been named to head the company’s operations, which also include offices in N.Y. and London. He fills the void left by the recent departure of The End’s founders, president Liz Silver and exec producer Luke Thornton....

PEOPLE & PROJECTS

# An Original Director: Anjelica Huston

By Robert Goldrich

LOS ANGELES—Academy Award-winning actress Anjelica Huston has joined bicoastal Original Film for representation as a director spanning spots and varied forms of branded content. Huston is no stranger to the

advertising,” related Huston. “I learned a great deal from those fashion directors, shooters and editors during that time, and I developed a good eye for fashion and in predicting what trends will hit or miss. I love glamour and beauty, and feel I can bring a lot to this

Most importantly she came away from these experiences with a directorial ethic that simply calls for “working in a smart and systematic way, to not go overboard, to put talented people in place, to know what you want to shoot and how to shoot it, and to move toward and realize your objectives.”

Huston is drawn to the advertising arena on several levels—for one, “the new landscape” which includes opportunities in web films and other forms, and being able “to get involved in animation, different disciplines and adventures.” She also finds appealing the fast-track time frame of spotmaking—both in terms of the challenge of having to tell a story in 30 seconds, and of the immediacy of the journey from concept to finished work, which is a far cry from the prolonged wait entailed in a feature coming to fruition.

Huston joins an Original Film roster that includes commercial directors Anibal Suarez, Ben Orisich, Christina Hodnet, Mark Toia, Michael Mieke, Peter Lydon and Yann Secouet, feature directors Dennis Dugan, Rupert Wainwright, and Simon West, and viral/online experts Doug Biro, Doug Finelli and Geoffrey Madeja.

Huston said that she was attracted to the talent at Original and felt an affinity for exec producers Joe Piccirillo and Bruce Mellon. She currently has a healthy window of availability for spot directing. As an actress, Huston will next be seen in *When In Rome* opposite Kristen Bell.



Huston has stepped up her commitment to spots, particularly in the fashion/beauty genre.

director’s chair, having been nominated in 1997 for both a Directors Guild of America (DGA) Award as well as an Emmy for her helming of the dramatic special *Bastard Out of Carolina*. She later directed the critically acclaimed hybrid drama/comedy *Agnes Browne* (a feature which Huston also starred in), and the Hallmark telefilm presentation *Riding The Bus With My Sister*.

While she has had some past affiliations in the spotmaking arena (Looking Glass Films, RSA), Huston said that she has now stepped up her commitment to directing commercials and related content. A prime focus for her in particular is the fashion/beauty advertising discipline. Huston began her career as a fashion model, working with leading artisans such as still photographers Richard Avedon, Bob Richardson and Helmut Newton. “I was a model for five years during the nascent days of really good fashion ad-

advertising genre.”

With her experience as an actress, Huston also has a first-hand knowledge of how directors can get the best out of performers. Her best performances have yielded assorted honors, including the alluded to best supporting actress Academy Award for *Prizzi’s Honor*, and Oscar nominations for her supporting role in *Enemies: A Love Story*, and as actress in a leading role for *The Grifters*.

Huston also has had the benefit of collaborating as an actress with such notable directors over the years as Stephen Frears (*The Grifters*), Woody Allen (*Crimes and Misdemeanors*), Paul Mazursky (*Enemies: A Love Story*), Wes Anderson (*The Royal Tenenbaums*) and her father, the legendary John Huston (*Prizzi’s Honor*).

Anjelica Huston noted that lessons learned from working with those and other directors have been valuable.

## Short Takes

### GETTING “NAKEDER” FOR TOSHIBA CANADA

We open on a laboratory where scientists and engineers are working on making the volume balance on Toshiba television sets just right. This can come in handy for the next slice of life we’re about to see—a young man with his girlfriend asleep on his shoulder in front of the TV on which is blaring a six hour marathon of chick flicks.



The guy wants to change the channel to something a little more, well, “nakeder.” He successfully grabs the remote control but upon changing the channel, blaring porn-like music sounds out, awakening the gal who’s upset to see her beau’s taste in programs.

“Nakeder” is one of two spots in a package directed by Aleya Young of Partners Film, Toronto, for agency Zig, Toronto.

The Zig creative ensemble on the campaign included executive creative director Martin Beauvais, creative directors Aaron Starkman, Jason Hill and Michael Murray, copywriters Scott MacGregor and Neil Blewett, art directors Yasmin Sahni, Anthony Del Rizzo, Jeremy Burgin and Spencer Black, and producer Dena Thompson.

The DP was Chris Mably. Editor was Marco Pazzano of Panic & Bob, Toronto.

### THE 2010 ANDY JURY IS IN

The 25 jurors voted on at [www.electthejury.com](http://www.electthejury.com) for the 2010 International ANDY Awards, advertising’s first awards show to bring innovators from inside and outside the industry together and crowdsource its jury selection process, were announced by the show’s co-chairs Ty Montague, co-president/CCO of JWT North America, and Michael Lebowitz, founder/CEO of Brooklyn, N.Y.-based digital agency Big Spaceship. After six weeks of voting across five continents, the creative minds picked to serve on the jury from Feb. 21-27 in New Orleans are: Suzana Apelbaum, partner/CCO, REDE; Remi Babinet, founder/global creative director, BETC Euro RSCG; Hashem Bajwa, exec director of digital strategy, Droga5; Jeff Benjamin, exec creative director/interactive, Crispin Porter + Bogusky; Rick Boyko, director, VCU Brandcenter; Juan Cabral, creative director, Fallon London; Rebecca Carrasco, partner/executive creative director, Colman/Rasic/Carrasco; Mimi Cook, creative director, Apple; Shepard Fairey, graphic designer/graffiti artist; Pete Favat, CCO, Arnold Worldwide; Tony Granger, global CCO, Y&R; Rei Inamoto, CCO, AKQA; Prasoon Joshi, executive chairman, McCann Erickson, India; Alessandra Lariu, sr. VP, digital group creative director, McCann N.Y.; Nick Law, executive VP/CCO, R/GA; Jose Molla, co-founder/exec creative director, la comunidad; Bob Moore, CCO, Publicis; PJ Pereira, CCO/co-founder, Pereira & O’Dell; Leo Premutico, co-founder/creative director, Johannes Leonardo; Ashley Ringrose, co-founder, Soap Creative; Vivian Rosenthal, co-founder, Tronic Studios; Rob Schwartz, CCO, TBWA\Chiat\Day; Mark Tutssel, CCO, Leo Burnett Worldwide; Erik Vervroegen, creative director, Goodby, Silverstein & Partners; and Mark Waites, founding partner/joint creative director, Mother/London.

### PEOPLE IN THE NEWS....



Melissa Blazer

Melissa Blazer has joined Crispin Porter+Bogusky, Boulder, Colo., as associate creative director. She comes over from TBWA\Chiat\Day, L.A., where she was a sr. copywriter in traditional and digital disciplines.... Zoic Studios, L.A., has named Erik Press to serve as executive producer. He earlier was exec producer at CBS Digital and Beau Studio...Audio mixer Dona Richardson, previously at Union Editorial and AudioBanks, has joined The Mix, Santa Monica....

# Engler Makes Spot Landing On Moon

By Robert Goldrich

NEW YORK—Director Michael Engler, a three-time DGA Award nominee for his work on the sitcoms *30 Rock* (nominated in 2008 for the “Rosemary’s Baby” episode) and *Sex and the City* (’02, ’04), has entered into a deal to helm commercials via Moon, the New York-based production house headed by executive producer Tom Mooney.



Michael Engler

Engler, whose filmmaking experience spans television comedy and drama as well as live theater, is spreading his wings in both short and long-form. On the latter score, he’s slated to make his feature film directing debut with *A Little Something For Your Birthday*, an adult romantic comedy for Overture Films which is slated to prep this winter and to begin shooting in the spring.

On the short-form front, Engler’s formal relationship with Moon marks his first career representation as a commercials director. However, he is no stranger to the advertising arena, having taken on a smattering of spots

in recent years, first pitched to do so while working on *Sex and the City*. Engler’s initial spot credit was for Liz Claiborne’s Spark perfume. He later took on some ad assignments for Church & Dwight Co. products, including Trojan Condoms, via Brooklyn, N.Y. agency The Joey Company.

The director is enamored with the advertising discipline. “I love the challenge of telling a story within a very short time frame,” related Engler. “That’s what attracts me to commercials—being able to make a little poem instead of a novel, but still affecting and

touching people in some way.” Engler also cited the more immediate gratification of spotmaking as compared to TV shows or feature films. “You work intensely with a group of people for a short while and then it’s over in commercials. Soon you see your work on air. It’s a fresh change from feature and TV projects that often take so much time just to get started.”

Mooney described Engler as the type of atypical talent he is looking to bring into the ad biz. “He has directed commercials but he does not bring a commercial director’s background to the party,” said Mooney of Engler. “He’s been active in episodic TV, most recently in comedy, and he brings that skillset not only to commercials but to longer content forms that are emerging in advertising/marketing circles.”

Engler has also received a pair of Emmy nominations for outstanding directing for a comedy series—in ’08 for the “Rosemary’s Baby” episode of *30 Rock*, and in ’03 for the *Sex and the City* episode “I Love A Charade.”



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– **Roger Barton**, editor, *Transformers: Revenge of the Fallen*

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– **Jason Stewart**, editor, *World's Greatest Dad*

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– **Elliot Graham**, editor, *Milk*

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## Primetime Team: JWT, Ebeling, Starz

Continued from page 1

Starz Animation, Toronto, produced the 3D animation for *Yes, Virginia*, which was written by Chris Plehal who at the time was with JWT. *Yes, Virginia* is a fully animated 3D special, which has a hand-crafted, stop-motion feel. Based on a true story, the TV special tells the story of eight-year-old Virginia O'Hanlon, a girl growing up in late 1800s New York City who started to have doubts about Christmas when a playground bully insists that Santa Claus doesn't exist. This leads Virginia and her friend Ollie to venture out on their own to seek the truth. On the NYC streets they encounter Scraggly Santa, a threadbare St. Nick who is trying to raise money for the less fortunate. Virginia also turns to her parents (voiced by Neil Patrick Harris and Jennifer Love Hewitt) for advice but to no avail. Virginia then writes *The New York Sun*, a newspaper with the motto, "If you see it in *The Sun*, it's so!" Virginia's letter makes its way to the Sun's curmudgeonly editor, Francis Church who at first dismisses it. But thanks to Scraggly Santa, Church comes around to write the famed response, "Yes, Virginia, there is a Santa Claus!"

Creative director Matt MacDonald of JWT New York noted that while this TV special is branded entertainment, it is hardly heavy handed. The late 1800s period piece has a scene, for example, in which Macy's appears but not in an obtrusive manner. "Virginia is at one of her lowest moments as she walks through Herald Square. She then sees a Santa display in a Macy's window. It doesn't feel like a forced product placement. Macy's with its Christmas tradition [the Macy's Parade, the department store's role in the classic feature *Miracle on 34th Street*] is just a natural for this story."

JWT exec creative director Wayne Best added, "Without giving away any details, we feel this property can live in other mediums for a long time."

Robin Feldman, executive producer

at JWT N.Y., noted that the fully animated 3D is at times "hard to distinguish from the look of stop motion. We wanted to keep our special from having that CG look to it. You don't feel the computer when you watch it."

Feldman cited the contributions of director Circuitt who used "many real textures to retain that homey stop motion holiday feel. The research he put in to make this show an authentic period piece in 1897 was meticulous."

The London-based Circuitt worked closely with Starz and its artisans, giving detailed direction to the Toronto studio. Circuitt storyboarded and blocked scenes, provided character and production design, and set the lighting, color grading and texturing of the show. "I did the bulk of the design with a very small team in London and handed it over to Starz to execute," related Circuitt. "We had a great rapport going back and forth between myself, Starz and JWT."

The special is "presented by Macy's," which paid for the production. Spots from Macy's and other sponsors are slated to run during the show.

The special evolved from last year's "Believe" holiday campaign. JWT turned out a Macy's commercial last year based loosely on the Virginia O'Hanlon story. The spot showed a little girl on her way to Macy's to mail a letter. The piece was in line with the "Believe" theme, which is reflected in every Macy's store having a mailbox for letters to Santa. For each letter, Macy's donates \$1 to the Make-A-Wish Foundation® (for a total of up to \$1 million). "Believe" and the Make-A-Wish tie-in continues this year.

"While in the middle of last year's holiday production on the 'Believe' campaign, we had the thought that *Yes, Virginia* would make a great three-minute web film so we wrote one," recalled MacDonald. "We soon realized this was a story that could support a holiday classic. Pete Circuitt came back to us with an initial draw-

ing of Virginia that got everyone excited. He then presented a treatment and we thought about a six-minute film. And that evolved to, 'How about a broadcast TV show.'"

Best added, "We were lucky with Starz in that it had a window of availability between Tim Burton's animated adventure 9 [produced by Burton, directed by Shane Acker] and its next studio project. And Pete [Circuitt] won us over though it was a bit of a leap of faith. When the project started to grow into a much bigger deal, there was the thought that we needed someone with more experience in long form. But ultimately we loved Pete's treatment, vision, care and attention. He naturally felt like the right guy to do this."

That initial treatment was done by Circuitt and the earlier alluded to Sneed, who shortly thereafter left Bitstate for a personal pursuit. The Ebeling Group then paid for a Circuitt-directed pilot—an animated sequence of about a half a minute, with extensive storyboards by Circuitt to show how the tale would unfold. "We went ahead with the pilot and committed to it financially before we were awarded the job because we believed so much in this project," said Mick Ebeling, CEO/exec producer of The Ebeling Group.

Ebeling believes that the finished special will end up being "a case study for future branded content. The story is a natural for the client. It's not like so many branded entertainment endeavors that feel forced in terms of unnatural product placements and mentions. The story comes first and that's essential in any form of entertainment."

Best observed, "We had a director in London, a studio in Toronto and us in New York. We had color corrected monitors in all three places so we could see and talk about the same scenes. The internal system we developed ran smoothly, but most importantly we shared a vision which made it possible for it to all come together the right way."

## The Stock Market

### Mammoth HD Footage Sees Red For Denali

The MHD/RED Footage Library expands the National Park Gallery with Denali National Park, Alaska, featuring Mt. McKinley, vast landscapes, tundra and the Wildlife of central Alaska. Mammoth HD Footage Library also adds Olympic National Park, Washington 4K footage of the Hoh Rain Forest and Rudy Beach. The new footage has Steadicam material from the forests and beaches. The Olympic National Park is also an International Biosphere Reserve and UNESCO World Heritage Site. [www.mammothhd.com/RED](http://www.mammothhd.com/RED)

### GIW Launches Royalty Free Division

Global ImageWorks has launched a "Royalty Free" footage division with over 3,000 clips continuing the GIW mission to offer unique and high quality footage. Footage in the Royalty Free Collection was originally shot in either Hi Definition, 4k, Red or Red One and is being made available in either their native formats or in SD or smaller files formats for online and mobile use. The Royalty Free Collection includes Aerials, Clouds, Fireworks, Flowers, Green Energy, Japan, Medical, Moon and Sunrise and Sunset, National Parks, Nature, People, Seasonal Scenics, The Philippines, Time Lapse, Undersea Life. The clips have been integrated into the GIW website and are fully searchable and available for online delivery. The move to offer Royalty Free footage is a departure for Global ImageWorks, an archive primarily focused on rights managed, deep content footage. The GIW Royalty Free Collection is a response to a segment of footage buyers and clients who are looking for a certain type of shot at more cost effective, competitive pricing. In a world of shrinking budgets and a growing need for all rights in all media licenses, GIW's Royalty Free Collection is another way to make unique, high quality footage available to each and every production. [www.globalimageworks.com](http://www.globalimageworks.com)



### WGBH Expands Getty Images' HD Footage

Dynamic and compelling footage of the world's cultures and surrounding environments is readily available to producers and filmmakers around the globe as Getty Images, a leading creator and distributor of visual content and other digital media, is now distributing WGBH Educational Foundation's extensive library of High Definition footage. WGBH Educational Foundation expands Getty Images' Image Bank Film collection by offering high definition footage from award-winning primetime public television programming such as *Nova*, *Nova Science Now*, *Frontline* and *American Experience*, and limited series such as *World in the Balance*, *Africans in America*, and much more. Footage from WGBH found on [gettyimages.com](http://gettyimages.com) offers producers, filmmakers and global agency, corporate and entertainment customers a diverse selection of hard-to-access locations in India, Iraq, Somali and Mogadishu, as well as bringing a unique perspective to global issues such as the environment, alternative energy and renewable resources. [www.gettyimages.com](http://www.gettyimages.com)




### Footage Firm Unveils Royalty Free HD Fare


Footage Firm is now offering 10 new HD footage collections from around the world. Each DVD in the collection includes 15 HD and SD video clips. The collections include HD City Rush, HD Time Lapse Sky, HD Tropical Paradise, HD Scenic Water, HD Rural America, HD Magnificent Mountains, HD Four Seasons, HD European Countryside and HD European Architecture. [www.footagefirm.com/free-hd-stock-footage](http://www.footagefirm.com/free-hd-stock-footage)

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Contact SHOOT publisher/editorial director Roberta Grier with stock footage news and developments at [rgrier@shootonline.com](mailto:rgrier@shootonline.com)



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## Spot Production Figures Prominently In Southeast's Economy

### A SHOOT Staff Report

The importance of filming and related business to the economy is well documented, but arguably took on even greater significance in 2009 in the midst of a deep global recession and rising unemployment.

Recognizing this fact were several states and municipalities that increased their incentives programs to attract and retain lensing, a recent prime example being North Carolina. On Aug. 31, Gov. Bev Perdue signed Senate Bill 943 allowing production companies a 25 percent tax credit for film projects in North Carolina, up from the previous credit of 15 percent. The new North Carolina incentive takes effect January 1, 2010, and commercials qualify for the initiative.

"This legislation will help grow our \$91 million motion picture industry, preserve and create thousands of jobs and increase investments in yet another emerging economic cluster," said Perdue. "Providing a strong foundation for North Carolina's film industry is essential as we work to build a strong and sustainable economy through increased diversification."

Two and a half months after he gave SB 943 the green light, Gov. Perdue signed an executive order reestablishing the North Carolina Film Council during a ceremony at EUE Screen Gems studios in Wilmington, home to the largest studio lot east of California.

The North Carolina Film Council advises the Governor on film industry matters and serves as a forum for filmmaking concerns and recommendations. "As I continue working to create jobs and build for North Carolina's economic future, I believe it's critically important to maintain and improve North Carolina's competitive edge in the global film industry," said Perdue.

In addition to reestablishing the

council, the new executive order will add duties related to the following:

- Assisting in ongoing development and growth of the N.C. film industry.
- Supporting fiscal incentives that help North Carolina remain competitive in recruiting films.
- Assisting in developing a marketing strategy for the N.C. Film Office.
- And monitoring the North Carolina film industry and assist in developing protocol to measure filmmaking activities in North Carolina.

Similarly in Florida last month, there was an official relaunch of The Film, Entertainment and Television (FET) Caucus, a bipartisan collection of state legislators formed to help raise awareness about the positive impact of the film and entertainment industry within Florida. During the launch event, Jeffrey Donovan, the star of USA Network's hit series *Burn Notice* (which is filmed entirely in The Sunshine State), casting director/Florida Film Production Coalition Board member Ellen Jacoby, Rep. Rehwinkel Viasilinda and state film commissioner Lucia Fishburne turned out to put a face on FET as it moves to help Florida extend its filmmaking reach.

Building filming activity can be crucial to the economic health of any jurisdiction. Consider a study by the University of West Florida's Haas Center which showed that in 2007, every dollar of entertainment incentives provided by the State of Florida was associated with \$22 in additional gross state product and \$1.44 in additional tax revenue.

Another key element is infrastructure. Filming boosts infrastructure which in turn attracts more filming. Georgia is adding to its infrastructure with last month's announcement that Meddin Studios, LLC, a fully digital production facility, would be open-



Tom Forrest

ing in Savannah with a \$5.5 million investment in advanced digital media technology. The new studio's digital workflow will span pre-production to postproduction, including distribution and asset management. Capitalizing on Georgia's 2008 Entertainment Industry Investment Act, which offers up to a 30 percent tax credit for qualified productions, Meddin—a 22,000-square-foot facility located on two-and-a-half acres—is looking to foster innovation in digital film and video production and distribution.

Meddin Studios will create jobs in Georgia. And with job creation as its mandate, 2009 saw the introduction of a professional film and TV training program in Tennessee which is a joint effort of Chattanooga State and the Chattanooga Film Commission.

Missy Crutchfield, administrator of the City of Chattanooga Department of Education, Arts & Culture and commissioner of the Chattanooga Southeast Tennessee Film Commission stated, "It's wonderful to see something we've worked so hard for finally happen for Chattanooga State. Having a crew base in Chattanooga is essential for film to survive. This will be important for local productions and production companies coming into town."

Even in the face of a challenged economy, some in the Southeast have seen fit to expand. Consider Nashville,

Tenn.-based Taillight which has been producing TV programming and music videos for 10 years.

"Despite our success and given the changing and a challenging economic climate, we decided to expand our business instead of retracting," related Tom Forrest, president of and a partner in Taillight. "We opened a commercial division in a down economy. Competitors and clients thought it was crazy but a tough economy can be the perfect time to expand. The first step was finding the right directors to represent. Because of the economy, many very talented directors are not working. So when executive producer Brooke Boling and I presented potential directors we wanted to represent with a new

and fresh start under the Taillight umbrella, we found success. The directors wanted to shake up their careers with a change and liked Taillight's broad creative platform like producing the CMT Music Awards and comedy specials. We are thrilled to be representing directors David Jellison, TJK, Kristin Barlowe and Rich Wafer.

"Secondly," continued Forrest, "like any potential buyer in a down economy, agencies seem to be shopping for bargains to execute their creative. We are presenting our directors and ourselves as better, faster, cheaper. While our commercial division only opened this past summer, I am optimistic that we have positioned ourselves well for 2010."

### Southeast Survey

To get a better handle on the Southeast, SHOOT surveyed film commissioners, posing the following questions:

1) *What impact have production incentives (rebates, tax credits, etc.)—by their presence or absence—had on your state's commercialmaking business and production infrastructure?*

2) *How has the economy affected your workload in terms of commercials and other advertiser-related content? What's the nature of the ad content business you've been able to attract in 2009?*

*National television campaigns, regional commercials, broadband video/mobile content, sponsored web films, webisodes, etc.?*

Here's a sampling of the film commissioner feedback we received:



Lucia Fishburne, state film commissioner, Governor's Office of Film & Entertainment, Tallahassee, Florida

The commercial landscape has been extremely important to our state's economy.

Florida's diverse locations, strong crew base, solid production infrastructure, favorable climate and exceptional natural light continue to attract national and regional TV commercial production.

Florida also offers production incentives and a sales tax exemption to commercial production companies.

We saw a slight increase last year in the number of production companies and commercials that took advantage of our incentives.

This could have been due to a greater need for companies to impact their bottom line.



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RICH WAFER, DAVID JELLISON, TJK AND KRISTIN BARLOWE.



# SOUTHEAST PRODUCTION

Based on sales tax exemption interviews and the production incentive statistics, in fiscal year 2008-09 Florida attracted everything from nationwide campaigns to regional spots and online campaigns.

Notable commercials shot in Florida have included McDonalds, Burger King, Wendy's, Nike, Pepsi, Winn Dixie, Just for Men, Dunkin' Donuts, Volkswagen, and Vitamin Water, as well as a digitally animated Charles Schwab commercial.



**Aaron Syrett, director,  
North Carolina Film Office**

Production incentives have had a profound impact upon the State of North Carolina.

North Carolina first saw that impact early on when surrounding states were passing incentives. North Carolina witnessed a sharp decline in its production activity.

When North Carolina passed their first incentive in 2006, we witnessed a 66 percent increase in spending.

Starting January 1, 2010, the new North Carolina incentive will take effect at 25 percent. We expect to see the same type of increase in spending during 2010-on.

What is great about the North Carolina incentive, it is easy to access and commercials do indeed qualify. When creating the incentive, we did our homework to see what obstacles commercials faced when accessing production incentives.

Probably the biggest hurdle commercials have to overcome is time.

When winning the account, the time frame in which they have to get into production is very narrow and most incentive programs require an application process.

In North Carolina, we are able to bypass the application process since our incentive is based on refundable tax credits, with no annual cap.

The production also does not have to find a way to sell the credits as the State of North Carolina monetizes the credits for the production company at full value.

Since starting the incentive in North Carolina, the advertising business we have been able to attract consists of national and regional commercials as well as campaigns.

Some of the projects that have come to North Carolina are; Ford, Gillette, Go Daddy, Dick's Sporting Goods, Toyota, NASCAR, and Nationwide to name a few.

**Bill Thompson, deputy commissioner, Film, Music & Digital Entertainment Office, Georgia Dept. of Economic Development**

Georgia's production incentives have allowed our commercial industry to enhance its ability to be competitive and grow their operations, which was certainly the intent of the legislation and the long range plan in our state.



With a 20 percent incentive for commercial production, Georgia's

numerous commercial production companies are seeing an increase of activity in calendar year 2009. In fiscal year 2009, there were over 250 mid to large-sized spots produced in Georgia.

Actually, all of Georgia's entertainment industries are growing, including commercial production, so the economy is not really an issue for us. Yes, the number of spots in the last year and

a half have been down a bit, but are now roaring back with a vengeance! We expect to be at pre-recession levels again by mid-2010.

Recent commercial productions in Georgia included: Smuggler, Los Angeles-Nike, Microsoft; Majestic Pictures, Orlando-Rooms to Go Furniture Stores; and Bob Industries, Los Angeles-Kia Automotive Company.

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Top Spot of the Week

# Dir. Rupert Sanders, mcgarrybowen Take "Stealth" Approach For Verizon

By Christine Champagne

"Stealth" wasn't merely a commercial for the launch of Verizon's Droid smartphone (manufactured by Motorola). "It was our D-Day," said Mark Koelfgen, executive creative director of New York's mcgarrybowen, the agency that created the epic spot, which was meant to resemble an invasion.

Director Rupert Sanders of MJZ, and VFX shop Asylum orchestrated the awe-inspiring invasion. Sanders said he sought to make the spot "feel like a movie trailer."

Sanders won the job after sending mcgarrybowen a treatment that relied on the power of the written word. "He works unlike any other director I've worked

with in that most treatments I get are a mash-up of images and references and links and words. I get entire books on things," Koelfgen shared. "But Rupert is a purist, so what you get back is nothing but five paragraphs written in courier in Microsoft Word—not an image to be found."

Koelfgen continued: "We took his treatment in to Verizon and read it, and they fell on the floor. They absolutely loved it. He told a great story."

Sanders' treatment plays out in vivid and suspenseful fashion on screen: As "Stealth" opens, we see a squadron of stealth fighter jets dropping pods

toward the Earth. People all over the country—ranging from a guy at a payphone in the middle of the desert to a fisherman at sea—stare in bewilderment as the pods streak across the sky, eventually slamming into the ground.

A few curious folks actually see the foreign objects open, revealing their precious cargo—the Droid. "What in the world is that?" a rancher asks.

The question isn't answered—the commercial simply cuts to a screen informing viewers that the drop date for this mysterious device is 11/06/09.

Why all the mystery? "We wanted to appeal to people who are completely plugged into the smartphone universe," Koelfgen explained, "and we figured once we got some love going with those people, it would spread out from there."

## Under fire

Looking back on the making of "Stealth," mcgarrybowen exec director of broadcast production Roseanne Horn was worried whether the job would get done in time, noting that the effects-intensive spot was greenlit by the client just before Labor Day and had to be on the air by early November. "Every day, I thought, 'Oh my God, are we going to make it?'" she confessed, noting, "and I've been doing this for 33 years."

She credited Asylum's ability to work without handholding for making it possible to meet the deadline. "We would come in and make our comments, but for any of the real key work, they would show us a finished rendering and for the most part it was beautiful, and we made no changes," Horn said. "So their creative sensibility was so good that it wasn't a struggle."

Asylum's ability to hustle also helped. Asylum had about two weeks prior to

the live-action shoot to start rendering stealth planes based on designs created by production designer Phil Messina. But everything else had to wait until editor Neil Smith of Spot Welders locked his cut, and once it was locked, the VFX crew had only three weeks to complete the job, which involved the creation of not only the stealth planes but also mountains and cityscapes as well as extensive sky replacement.

VFX supervisor Robert Moggach is proud of the small details. "You see heat trails coming off the planes and subtle reflections in the pilots' helmets, and there are lens flares all done to feel somewhat organic and natural as opposed to really sci-fi," he remarked.

One of the biggest challenges in producing the spot was designing the pods. "Obviously, we didn't want it to look like we were dropping bombs onto the mainland USA. So we created things that looked more like spacecraft, something Darth Vader might flee in," Sanders said, pointing out, "Also, the way the people approached them inquisitively ruled out any sense of threat."

The pods sitting in craters after crash landing on Earth were a combination of practical effects from Legacy Effects and CG via Asylum. Why not simply generate the pods entirely via CG? "These things were supposed to be coming from really high altitude and crashing into the desert, and there is just something more natural and visceral about them being on set and being banged around a little bit and being half buried in the Earth," Moggach reasoned.

## Look and listen

There is a lot to look at in "Stealth," but the spot also features what Sanders describes as "cinematic and brutal" sound design created by sound designer Brian Emrich of Trinitite Studios based on a temp sound effects track put together by Smith during the editing process.

Q Department composed a music track that was designed to heighten moments of suspense.

Koelfgen is thrilled everything came together so well in such a short time. When Verizon came to the agency, "They had a handset and a dream, and that was it. We actually conceived the name Droid and the identity of the phone and designed the packaging and everything around it."



Rupert Sanders

## TOP Spot OF THE WEEK

### CLIENT

Verizon.

### AGENCY

mcgarrybowen, New York.

Mark Koelfgen, Warren Eakins, executive creative directors; Tiffany Smith, copywriter; Michael Cannova, art director; Roseanne Horn, executive director of broadcast production.

### PRODUCTION COMPANY

MJZ, bicoastal/international. Rupert Sanders, director; Alwin Kuchler, DP; Eric Stern, executive producer; Laurie Boccaccio, line producer; Phil Messina, production designer. Shot on location in Arcadia, Palmdale and Lancaster, California.

### EDITORIAL

Spot Welders, bicoastal.

Neil Smith, editor.

### POST/EFFECTS

Asylum, Santa Monica, Calif. Robert Moggach, visual effects supervisor; Michael Pardee, executive producer; Jason Cohon, producer; Diana Cheng, coordinator; Jeff Werner, CG producer; Jens Zalzal, CG supervisor; Miles Essmiller, compositing lead; Greg Stuhl, lead modeler.

Legacy Effects, San Fernando, Calif.

### MUSIC

Q Department, New York.

### SOUND DESIGN

Trinitite Studios, Santa Monica.

Brian Emrich, sound designer.

### AUDIO

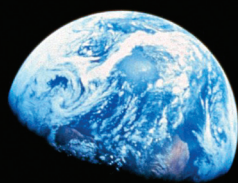
Lime Studios, Santa Monica.

Loren Silber, mixer.

### PERFORMERS

Will Breinbrink, Molly McDowell, Kenny Call, Lee Swimmer, Craig Bonholtzer, David Merritt, Dexter Daniels, Jakobe Dempsey, Frank Clem, Rex Peterson.

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An invasion of pods piques the curiosity of onlookers. When the pods crash land on Earth, they yield a wondrous surprise that further heightens curiosity--Verizon's Droid smartphone.

The Best Work You May Never See

# Irish Eyes Aren't Smiling In Barnardos PSA

By Robert Goldrich

This captivating, moving spot is hard to watch, a delicate balance that underscores the filmmaking challenge successfully met by Gary McKendry who directed the PSA via boutique production house Blinder in Dublin, Ireland, for Dublin-based agency The Hive. (Stateside resident McKendry recently joined Santa Monica-based Aero Film for U.S. spot representation.)

The :30 shows us the life of a young boy who has to endure an alcoholic father and physical abuse, witness the physical, emotional and mental abuse of his mother, as well as see an older brother who hangs with the wrong crowd, enters a life of crime and ends up dead. All these tragic chapters, though, unfold through the young child's eyes, a POV that at times appears strangely lyrical and which is accompanied by a song that is the hopeful antithesis of what is being experienced. There are scenes of drug dealing and abuse, as well as vandalism, which includes spray painting of a public place and the firebombing of a car.

At the end, as we see the lad look up at us, a supered message reads, "We are what we remember. Help children make good memories," followed by the logo and website address (www.barnardos.ie) for Barnardos, a charity that offers kids and their families the chance for a better life through educational and support services, and counseling.



The Hive generates buzz for a worthy cause.

McKendry described the scenes in this PSA titled "Memories"—at time brief moments, expertly pieced together by editor Juniper Calder of Screen Scene, Dublin—as "the unvarnished truth" of what many at-risk youngsters face in Ireland. Many of the scenes are real-life instances captured by DP Simon Walsh in depressed, impoverished areas of Dublin. Footage was shot using the Canon 5D Mark II DSLR camera, a hybrid model that shoots still work and video. "The camera was so small that it allowed us to get in and out of areas quickly and unobtrusively," said McKendry. "I don't think we could have captured the realistic footage and done this spot without this camera."

McKendry's "unvarnished truth" was the necessary means to an end. The director explained that with the economic recession, charitable contributions are hard to come by, particularly during the upcoming holiday season on which Barnardos has perennially been so reliant.

"The hope," said McKendry, "is that the truth of the conditions here for so many kids will cut through the economic malaise and get people to donate."

**credits**

**Client** Barnardos **Agency** The Hive, Dublin, Ireland **Adam Craine, creative; Margaret Livingstone, producer** **Production** Blinder, Dublin **Gary McKendry, director; Helen Hayden, producer; Simon Walsh, DP. Post** Screen Scene, Dublin **Juniper Calder, editor; Gary Curran, colorist; Allen Sillery, Flame artist.** **Music** James McMorrow, composer/performer. **Audio Post** Reelgood, Dublin.

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## Chart Toppers: From A Run To Victory To Running For Your Life

**A SHOOT Staff Report**  
Weetabix's "Steeplechase," a spot in which a jockey loses his horse and must finish the race himself, and Kerry LowLow's "Mouse," which shows an ambitious rodent navigating his way through a gauntlet of mouse-

traps for a nibble of low fat cheese, are SHOOT's Visual Effects & Animation Chart toppers for the fourth quarter.

### "Steeplechase"

A day at the races can be most entertaining and inspiring—and living up

to that billing is this visit to the steeplechase track. Once the starter's pistol is fired, men and their steeds take off. But as they hit the first fence, a horse falls and the jockey on him tumbles to the ground. He jumps up and checks on the condition of his horse.

Fortunately this check-up doesn't take any veterinary training as this particular horse can talk. Asked how he's feeling, the horse replies that he's fine but cannot continue the race. He exhorts the jockey to run on and win the race himself—which he does,

thanks to a Weetabix breakfast.

Directed by Ringan Ledwidge of Rattling Stick, London, for agency WCRS, London, "Steeplechase" gained from the visual effects acumen of The Mill, London. Ledwidge's prime challenge to The Mill sounded simple yet was difficult to attain—make a man run as fast or faster than a horse without speeding him up.

The Mill's mono-monikered Barnsley, shoot supervisor and lead 2D/Flame artist, explained, "We were keen to avoid using as many standard green screen shots as possible as the viewer would be quick to pick up on this technique if used too often. In the main, most shots were achieved by shooting two plates—one of the horses and one of our hero. We then mixed this with further tricks to effectively cover our tracks. On some occasions we mixed the film speeds of the horses and jockey to allow the two to run together. For other shots, we allowed the foreshortening that long lens allows to hide the disparity in running speeds. Often the jockey was lifted off his background and added to the horses' plate."

### "Mouse"

This spot directed by the team of dom&nic from Outsider for Fallon, London, shows how far a mouse will go for Kerry LowLow's low fat cheese, avoiding an avalanche of mousetraps.

MPC, London, created the fully CG mouse and 50,000 traps. MPC's proprietary tools played a key role in the spot's look and feel. A Nuke Compositing system brought it all together.

The directors described the project as being the ultimate test of 3D CGI and MPC to create a convincing photorealistic mouse in a story of two parts. In the first part, the mouse had to feel very naturalistic, instinctive and cautious as it attempts to pass through the thousands of traps. Then in the second part, the mouse had to become an acrobatic super stunt-mouse, jumping, spinning and avoiding death by the thinnest of margins.

Led by Jake Mengers, the MPC 3D team animated the hero character, retaining a realistic look for the first part of the commercial before his transformation to stunt mouse for the second half—all the while maintaining the realism of the piece. Maya was used for animation with in-house MPC tool "Furtility" grooming the fur, and Renderman and Tickle for the rendering.

A prime technical challenge was animating the many CG mouse traps that are seen snapping and colliding with each other. To achieve this physics-based domino effect, MPC's Ashley Bernes wrote a series of event-based simulation scripts to automate the traps snapping behavior.

## SHOOT TOP TEN

# VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ ANIMATION	AGENCY	PRODUCTION
1	 <b>Weetabix's "Steeplechase"</b>	<b>The Mill, London</b> James Sindle, lead 3D; Barnsley, lead 2D/shoot supervisor; Teemu Eramaa, Ivor Griffin, 3D artists; Adam Lambert, Zoe Cassey, Flame assist; Gemma Smith, producer; Mick Vincent, colorist. <b>(Toolbox:</b> Flame, XSI, Massive)	WCRS, London	Rattling Stick, London Ringan Ledwidge, director
2	 <b>Kerry LowLow's "Mouse"</b>	<b>MPC, London</b> Jake Mengers, VFX supervisor/3D VFX team member; Stephen Newbold, VFX supervisor/2D VFX team member; Ashley Bernes, Tim Civil, Kuldeep Dail, Ahmed Garraph, Stefan Gerstheimer, Mark Harrison, Andrea Kozakova, Jakub Krompolt, Jorge Montiel Meurer, Wayne Simmons, James Wilson, 3D VFX team members; Kelly Bruce, Greg Howe-Davies, Fabio Zaveti, 2D VFX team members; James Bailey, Adam Leary, Charlotte Tyson, matte painting; Louisa Cartwright, post producer; Jean-Clement Soret, telecine. <b>(Toolbox:</b> Maya, Renderman, Tickle, Nuke, in-house proprietary software—Furtility for fur grooming, PAPI which stands for Physics Application Programming Interface)	Fallon, London	Outsider, London dom&nic, directors
3	 <b>Liberty Mutual's "Good Vibrations"</b>	<b>Acme Filmworks, Hollywood</b> Jeremy Clapin, director/designer/writer; Ron Diamond, producer; Jean-Francois Sarazin, CG supervisor; Alexis Artaud, Helene Emain, Florent Magnat, Laurent Boucher, Fabien Bougas, Charlene Grodet, Romain Musso, CG artists. <b>(Toolbox:</b> Autodesk 3dsmax, Toxik)	Hill Holliday, Boston	Acme Filmworks Jeremy Clapin, director
4	 <b>Michelin's "Evil Gas Pump"</b>	<b>Psyop, New York</b> Manie Hyon, Marco Spier, creative directors; Lucia Grillo, exec producer; Lydia Holness, sr. process; Lisa Munoz, producer; Anh Vu, Helen Choi, designers; Kitty Lin, Jaye Kim, Ben Chan, Pete Sickbert-Bennett, designers; Tony Barbieri, lead TD; Pat Porter, lead CG animator; Goshun Wang, Royce Wesley, Kevin Phelps, Michael Shin, Angelo Gollazo, Russ Wootton, CG animators; Anthony Patti, lead lighting TD; Cody Chen, Szmon Weglarski, Helen Choi, Jeff Chavez, CG lighters; Soo Hee Han, Tom Cushman, Rie Ito, Tony Jung, Dan Fine, CG modelers; Goshun Wang, Stanley Ilin, Jordan Blit, CG rigging; Miguel Salek, Jonah Friedman, effects; Jason Conradt, lead compositor; Manu Gaulot, Gabriel Regentin, composers. <b>(Toolbox:</b> Autodesk Maya, Photoshop, Illustrator, After Effects, Z Brush, Mudbox, Thinking Particles)	TBWA\Chiat\Day, New York	Psyop
5	 <b>Vaseline's "Amazing Moisture"</b>	<b>Carbon VFX, New York</b> Kieran Walsh, creative director/designer/Flame artist; Matt Riley, Flame artist; Joe Scaglione, Flame assistant/Smoke; Frank Devlin, exec producer. <b>(Toolbox:</b> Flame 2009 sp4 on Linux; Smoke 2009 sp4 on Linux; Sapphire Sparks; Silhouette v3 software on Mac)	BBH, New York	Biscuit Filmworks, Los Angeles Noam Murro, director
6	 <b>New Balance's "Feet On Head"</b>	<b>Method, bicoastal</b> Alex Frisch, creative director; Gabby Gourier, sr. EP; Helen Hughes, VFX producer; Dan Seddon, VFX supervisor; Simon Scott, lead Flame artist; Alan Lattari, Flame artist; James Le Bloch, sr. CG artist; Todd Herman, Christine Verzosa, Hiro Okubo, Andy Tamandl, Olivier Dumont, Tristan Madura, CG artists; Cecile Tecson, Pam Gonzales, James Pastorius, roto/paint artists; Erica Headley, VFX coordinator. <b>(Toolbox:</b> Flame, Sparks, Sapphire, Tinder, Furnace; Combustion, Pftrack, Maya, Houdini, Photoshop, Zbrush)	BBDO New York	RSA Films, bicoastal Bill Bruce (BBDO CCO), director
7	 <b>Diet Dr Pepper's "Unbelievable"</b>	<b>Bent Image Labs, Portland, Ore.</b> Ken Lidster, director; Ray Di Carlo, EP; Tsui Ling Toomer, sr. producer; Kara Place, producer; Mark Efiert, DP; Jay Wesley Jones, product shoot DP; Jim Birkett, stage manager; Curt Enderle, art director/set designer; Solomon Burbridge, art department director; Steve Hess, storyboard artist; Jeff Riley, Jerold Howard, principal animators; Tam Fox, After Effects supervisor; JD Dawson, editorial supervisor; Ryan Shanholzer, coordinator. <b>(Toolbox:</b> Most of spot shot in camera stop motion. Software: After Effects, Mocha AE, Apple Aperture)	Deutsch LA	Bent Image Labs Ken Lidster, director
8	 <b>GIO Insurance's "Meticulous"</b>	<b>Milford, Stockholm</b> Johan Gustavsson, post producer; John Roxenhed, VFX supervisor; Jonas Moberg, animation supervisor; Robert Krupa, Dan Faxe, Jonas Laurell, Hannes Drossel, Stefan Lagerstam, Sebastian Ekman, Gustav Tell, Daniel Bystedt, Veronica Skogberg; Kristian Martensson, 3D artists; Tommie Lofkvist, Jonas Forsman, Laurent Clermont, Calle Hallidin, Kristian Rydberg, Tim Van Hussen, lead animators; Fredrik Pihl, Sophie Ljunggren, John Wallin, 2D artists; Daniel HÖlmgren, Look development; Martin Wido, project manager. <b>(Toolbox:</b> Maya, Render Light, After Effects, Shake) againstalldods, Stockholm. Josh Thome, exec producer/producer. <b>XYZ Studios,</b> Melbourne, Australia Hamish Macdonald, exec producer.	Leo Burnett, Sydney	againstalldods, Stockholm againstalldods, directors
9	 <b>Washington Area Women's Foundation's "Be That Woman"</b>	<b>Sherbet Productions, London</b> Candy Guard, director/producer; Sarah Essam, producer. <b>(Toolbox:</b> Flash, After Effects)	RP3 Agency, Bethesda, MD	Sherbet Productions, London Candy Guard, director
10	 <b>Porsche Cars North America's "Family Tree"</b>	<b>Asylum, Santa Monica</b> Tim Davies, VFX supervisor/compositor; Michael Pardee, EP; Mark Kurtz, producer; Zach Tucker, CG supervisor; Jonathan Hicks, Tim Bird, composers; Jeff Willette, lead TD; Greg Stuhl, lead modeler; Toshihiro Sakamaki, Josh Robinson, Lersak Bunaparadah, Chad Fehmie, modelers; Samir Lyons, Michael Warner, Michael Shelton, animators; Ryan Reeb, texture/tracker; John Hart, texture; Jens Zalzal, VFX animator; Elissa Bello, lead roto; Hugo Domineuz, Laura Murillo, Daniel Linger, Jason Bidwell, Stephanie Ide, Scott Baxter, Midori Witsken, Mark Duckworth, Zac Chowdhury, Huey Carroll, Chris Cortese, Bethany Pederson Onstad, roto; Tim Clark, matte painter; Eddie Offermann, Michael Lori, Lauren Van Houten, Michael Maker, Tom Stanton, Ian Doss, Danny Garcia, Apirak Kamjan, trackers; Aaron Vest, Austin Das, Sean Durman, lighters. <b>(Toolbox:</b> Maya, Houdini, Syntheves, Flame, Photoshop, Silhouette)	Cramer-Krasselt, Chicago	@radical.media, bicoastal/ international Jeff Zwart, director

# Reflections On A Challenging Year

## Recession, A Tightening Squeeze On Vendors And Artisans, New Business Models For '09

*Continued from page 1*  
**Ripple effect**

Individuals and vendors reliant on hurting sectors, like the automotive industry, felt a deep ripple effect in '09. While some may argue about the merits of trickle down economics during times of prosperity, clearly negative repercussions cascade down on those lower in the food chain when times are tough. Just ask anyone or any business that depended on Detroit automakers for their livelihoods.

And even in supposed economic recovery mode, decidedly negative factors are still fully in play. While General Motors has been the beneficiary of federal relief in the form of tens of billions of dollars, for example, the Association of Independent Commercial Producers (AICP) recently asked the Obama Administration for another form of federal relief—from the busi-

ness practices of GM.

For the AICP, the prime objectionable practice is the automaker's requirement that production companies on its commercials agree to a net 60-day payment schedule. This in effect puts small entrepreneurial spotmaking houses in the position of having to bankroll GM projects in order to get the business. Fronting money in this manner—particularly for a production company involved in jobs for not only GM but also other clients—would be tantamount to financial suicide, according to the AICP.

In that taxpayer dollars have made the United States government a 60 percent owner in GM, Matt Miller, president and CEO of the AICP, wrote recently to U.S. Treasury Secretary Timothy Geithner, informing him of GM's payment policy and its negative implications for the commercial pro-

duction community, which consists of small businesses that don't benefit from the oft-cited "too big to fail" rationale that has rescued GM at least for the time being.

Accepting deferred payment terms as a condition of working for a client, wrote Miller, is unacceptable in a business where the norm calls for 70 to 75 percent of a production budget to be spent either prior to the project commencing and/or no later than 10 days after the completion of the film shoot. On average, pointed out Miller, 55 percent of all costs of a production are paid directly to labor.

Miller explained in his correspondence to Geithner, "Production companies secure locations, make commitments to a myriad of vendors, and hire many freelance employees (most of whom are members of various unions, working under collective bargaining

agreements) to ensure that a client's marketing vision is brought to life. Under the payment terms that GM is requiring, production companies will be unable to meet their obligations for individual jobs, not the least of which is to pay labor within the time frames prescribed by state labor codes."

Miller went on to write that "while AICP member companies have credit lines, they are not meant to fund corporate advertisers' production needs. Rather, they are there to help the normal needs of a small business. GM's new terms would require third party funding in order for the commercial work to be successfully completed. Additionally, maximum economic value is realized when clients fund their own advertising production. Turning to third party financing—presuming it can be secured—would likely come from speculative sources at high in-

terest rates. Under the GM payment terms, commercial production companies would be acting as interest-free banks, as there seems to be no willingness on GM's part to pay any sort of finance charge."

According to the AICP, GM cannot and should be operating as a model turnaround company, respecting small and large businesses alike. "Conveying the new vision of GM," wrote Miller, "will require skill and ingenuity in the creation of its marketing communications. To achieve this, they cannot approach it with a heavy handed, belligerent attitude towards vendors that provide vital and unique services."

Miller contended that "it seemed disingenuous that the government [as the majority owner of GM] would condone or take part in the exploitation of small businesses. This is counter-

*Continued on page 16*

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## A Look Back At Lessons Learned, Key Trends And Developments

Continued from page 13

productive to a successful GM, harmful to the tens of thousands employed in this industry, and sends a very poor message to business.”

The AICP president/CEO concluded by urging Geithner and Ron Bloom, senior advisor of the Automotive Task Force, “to seriously examine this and other payment practices by GM, so that the American people are assured that their government’s foray into corporate ownership remains responsible and beneficial to all.”

### “Preferred” status

The economic squeeze, though, went beyond the automotive biz and extended into assorted other ad sectors this year.

With clients looking for ways to cut costs in a tough economic climate, one alleged means towards that end which gained some momentum in ‘09 was the concept of a preferred vendors list of production houses. Word is that those production companies willing

to lock in prices for certain services and expenses could gain inclusion on a Procter & Gamble preferred vendors list, putting them in the running for business from the advertiser’s agencies. Those production houses not willing to agree to such pricing arrangements would be off the list and thus not eligible for P&G work.

“Clients are looking for efficiencies and you can understand why,” said AICP’s Miller. “The question is whether these are true efficiencies or manufactured efficiencies. To reduce production houses to a commodity misses the point. It’s not about what a light or a piece of gear costs. It’s about how you’re going to use the light, the creative vision that guides the light and the gear that represents the true value of a production house to an agency and advertiser.”

Miller sees some irony in the commoditization of production houses at a time when new forms of content are emerging, necessitating more than ever that clients, advertising agencies

and production companies be creative, collaborative partners.

From a business perspective, there’s also some question as to what benefits a production house derives from being on a preferred vendors list. The concept clearly isn’t new but in its prior iterations at least offered more tangible advantages to a production company. For instance, *SHOOT* chronicled years ago arrangements whereby a client guaranteed a production house a set volume of work during the course of a year in exchange for certain economies. The client gained price stability while the production house knew it could count on a certain workload from a particular client.

However, there appears to be no such guaranteed volume of work for a production house that is on a preferred vendors list as it’s being currently being constructed. Furthermore there is no assurance of timely payment or cash flow on jobs that a preferred vendor takes on.

“It makes you wonder what is really

the advantage of being on such a list to begin with,” said Miller.

### Survey

*SHOOT* informally surveyed a cross-section of industry folk in the advertising/filmmaking community to get their varied takes on 2009. Their responses in some cases centered on the economy and lessons learned from the recession, as well as specific reflections on GM, the preferred vendors list concept, and the squeeze being felt throughout the industry.

At the same time, these and other respondents expressed optimism over the creative dynamics, business models, practices, and opportunities across the media spectrum that have emerged in part due to challenged economic times. Those that survive are working smarter and thinking way outside the box.

Indeed outside-the-box creative yielded exposure that transcended the impact of traditional paid media. Last month for instance BETC Euro

RSCC’s received a Guinness World Record certificate for the most viewed online advertisement in history: Evi-an’s “Rollerskating Babies.” Initially a TV spot, “Babies” has been viewed virally on the web more than 45 million times and counting since its launch this past summer.

Furthermore the spot, which was directed by Michael Gracey of Partizan, played on six morning shows stateside alone, representing a cumulative viewership of 140 million people—and the client didn’t pay for any airtime.

The *SHOOT* 2009 year-end survey posed two questions:

**1) What do you think was the most important industry lesson or lessons learned by your agency or company this past year?**

**2) What industry trends or developments were most significant in 2009?**

Here’s a sampling of the feedback we received.



**Lisa Bennett,**  
chief creative officer, DDB West

2009 saw more and more agencies pronouncing that they were “not just an advertising agency”. And yet, the best ones were already not acting like one. They managed to find ingenious methods of weaving their brands into the mainstream. They embraced connectivity, merged advertising with entertainment and invented new media.

The best agencies realized the importance of their clients’ brands becoming an integral part of the conversation vs. telling consumers what they thought they wanted to hear. They woke up to the fact that listening and then regurgitating some fascinating nugget overheard in a tweet or a blog was not enough to pique the interest of consumers.

The agencies that will prevail in the next decade are the ones creating content worthy of sharing. They deem every employee and every partner as “creative”. And they have already learned the most valuable industry lesson: practice, don’t preach.



**Susan Credle,**  
chief creative officer, Leo Burnett USA

1) There is certainly a lot to learn coming out of a tough year like 2009. What really stood out to me as a key takeaway for the industry is how long-term brand building will sustain businesses through the thick and thin. A time like 2009 will test even the strongest brands, but it’s those that know themselves, their purpose and how to communicate and engage with their audience in a way that’s authentic to the times, that will see continued brand loyalty and remain relevant.

2) I think the most significant trend in 2009 is the rapid decline of newspapers and publishing. Quality journalism, quality content is important to a democratic society. Free content on the Internet is not sustainable so I believe we will go to a pay for content model rather quickly. The trend of pay to play or read or see or experience concerns me. If quality content is only available to people who can afford it, I believe this will have a terrible effect on our society. I hope that advertising will continue to find a way to help support quality content and more importantly make it affordable for all.



**Annique DeCastecker,**  
partner/executive producer,  
a WHITELABEL product, bicoastal

1) The change in the landscape of advertising has further impressed the importance of being a resource to an advertising agency. It has always been the position of the production company to provide the production support for a project. But, as clients’ demands and expectations increase and budgets decrease, it has evolved to where Agencies are looking at directors and production companies more as partners when producing a campaign/spot. The production company and director are now more in the position to take on the role of problem solver, and to support more of the project through completion.

2) New technologies have allowed for more outlets for advertising, and this has stimulated the market to become more diversified with directors and specialized companies. Overall, it has been positive for the production company and its directors, as it has prompted growth to cross platform between mediums with regard to creative conceiving and production.

For agencies, this growth provides for more choices when faced with creating and producing a multi-platform cohesive campaign.



**Tom Duff,**  
president, Optimus, Chicago  
and Santa Monica

1) Communication is a life-long lesson and is re-learned and re-respected every year. 2009 was no exception, and in fact, was probably more important than ever. And I am talking about the necessity of upfront communication on most every job among so many more parties. You need people who are multi-talented, both creatively and technically. Every job that comes through the door needs pre-pre pro collaboration by producers, engineers, DP’s, AC’s, Editors, designers, colorists, and even DIT’s. All are critical to the success of the workflow so the technical aspects of the job are seamless and the creative process can flow unimpeded. After all, that is the blueprint, isn’t it? And a really cool by-product of this communication need is a new-found mutual respect for all these people in these different disciplines. A lot of new friendships made!

2) There are so many new trends and developments that it makes your head spin. And, of course, they are all significant, right? Well, I will go with the newest trend is actually a throwback, back to basics. Stick with your core culture, back to the fundamentals of what made your company what it is, the basics of who you really are. You do this, stick with it, and any trends or developments can be embraced within your own philosophies, values, and capabilities. Thus you can be discerning with what you take on if you stay within yourselves and be true to your company mission. We all certainly need to and do evolve with the changing marketplace and our clients needs, but it’s the fundamentals of who you really are that need to be embedded in every decision and direction you take. You don’t want to be a fad, you want to be adaptable, and there is a big difference if your foundation is always there. “Be the ball, Danny, be the ball.”

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# 2009 IN PERSPECTIVE



**Bonnie Goldfarb,**  
co-founder/executive producer,  
harvest films, Santa Monica

The most important industry lessons learned in the past year include solidarity and division. I suspect as an industry we perhaps are more defined by how we behave during hard times. 2009 has been a trying year for everyone and as we move forward in this new economic reality, we will have to define how we want to behave. Advertisers, agencies, production companies, post houses, vendors have all been affected by what some deem the "reset" of our economy. I'm witnessing huge divisions in our industry and that is unsettling.

Call me naïve, call me optimistic, but the behavior of some to win, under dangerous business practices seems incredibly short sighted. I thought we were a cohesive industry that instilled strong business practices. We have to ask ourselves, should we as small business owners finance General Motors advertising? While we have always been fierce competitors, we've worked to include the notion of the greater good for our community. These trying times have seen that cohesion eroded. I imagined that we would be stronger, that we would band together and help navigate through these tumultuous times. Boy was I wrong. Clearly, there will be companies that fail; that is the capitalistic world we live in. When supply outweighs demand, the choices will shrink. And that's o.k. Look at all the companies there are and we have witnessed very few that have actually closed their doors.

This year has left me feeling that it really is every man, every woman for themselves out there and the common thread that always kept us in this business is now a hopeful memory. If you ask ten people how they got into advertising, production, or postproduction, I imagine eight of the ten will tell you it was by default. They might tell you they never imagined staying in this crazy business but it has always been about the people we forge relationships with. Our clients, our agency friends, our fiercest competitors have kept us in the game. It will be interesting to see how we move forward under strained economic pressures now that we're used to this reality. I hope that the issues that have divided us in 2009 are the very issues that bring us together in 2010.

In closing, let's not forget about how we (and I take responsibility as part of "we"). the commercial industry, has lagged behind on the issues of sustainability. Many people have reached out to me for us to clarify and implement a cohesive plan for sustainable commercial production. The feature and TV community have led the way and I am hopeful that with the outpouring of interest from the commercial arena, 2010 proves to be the year we get it right. Thank you to those who have lit a fire under this important issue.



**Samantha Hart,**  
president, Foundation Content, Chicago

1) This year has been a year of tremendous growth for our company proving that even in an economic downturn there can be surprising opportunities given an optimistic attitude. Personally, I learned to value the team mentality more than ever. Certainly the technology now available in both production and post empowers companies to be a lot more creative with less dollars. However, without the amazing group of people assembled under one roof, our company would not be the same place. We value each and every person who contribute to the success of Foundation on a daily basis, and we're thankful we have been able to continue to create new opportunities for them so they'll stick around!!

2) The economic climate of the past year has proven to force companies to become more resourceful and more creative. There is no more "business as usual" which I find refreshing. Old models are being busted up unearthing new ways of doing things which is both exciting and stimulating.



**Kevin Moehlenkamp,**  
chief creative officer, Hill Holliday, Boston

If you held a gun to my head and asked me what the one theme this past year has been, I would have to say that it is re-invention.

The past couple of years has created a perfect storm of sorts. Between the tanking economy, evolving digital landscape, amateurization of content (and other yet to be seen curveballs) we've really had to think long and hard about how we continue to be the best agency for our clients in this rapidly changing set of circumstances.

We're evolving from storytelling to story-building, where consumers participate in building the brand experience—online and offline. At the same time we're balancing all of this with our belief that quality still matters. Great ideas brilliantly executed, whether in film, video, online or offline, is still at the heart of a great brand experience. Everything else is just theory and distraction.



**Tor Myhren,**  
chief creative officer, Grey, New York

1) Speed kills. The rise of digital has amplified the speed of our business exponentially. Consumers are now getting all their news in real time—online, mobile, texts, tweets—so why wouldn't they expect the same from their marketing messages? For agencies and production companies alike, the ability to think, move and execute at lightning speed is what clients and consumers expect.

2) The story of 2009 was the recession. Everyone wants it faster and cheaper. But this isn't just an '09 phenomenon. The trend of cheaper isn't changing any time soon. Anyone who thinks clients are gonna jump back into big, expensive productions as the economy slowly recovers is crazy. The recession uncovered some things that will be forever changed, like huge productions with giant markups.

*Continued on page 18*

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## Feedback On The Biz, The Necessity of Adapting To Change

Continued from page 17



**Tim Roper,**  
VP/creative director, Crispin Porter+Bogusky,  
Miami and Boulder, Colo.

1) Social media has proven that the campaigns we always used to dub as "conversations" can now be turned into actual, honest-to-God conversations. None of us have figured out how to fully leverage it yet, but then once we do, we'll probably ruin it. Here's hoping we don't.

2) Gotta be honest, I'm looking at less and less advertising every year. Very little of it captures my imagination. Might have to do with the fact that the big tone this year was pragmatism. Many of us felt too guilty in a bad economy to do anything that might be brand "frivolous." Frivolity became the same as irony right after 9/11. "oh, we can't go there. We (the brand) have to demonstrate that we get that you're hurting." Problem is, frivolity is another word for risk. So, this made for some pretty creatively ordinary but empathetic work. I suppose that's fine. Brands need to show empathy. It's just, who does it best and in the most compelling way?



**Calle and Pelle Sjoenell,**  
executive creative directors,  
BBH New York

1) The most important lesson this year is that recessions forces great marketing ideas.

Sometimes no budget is a good budget because it forces new ways of thinking. It also makes us look in different avenues to market our clients. Just look at IKEA Facebook Showroom, a new store opening idea. The owner of the store got a profile on Facebook and uploaded the catalogue photos of IKEA showroom shots. The first ones to tag a piece of furniture got that furniture for free. Smart, fun and no budget.

<http://www.youtube.com/watch?v=YE2LSp-hjbQ>

2) A significant trend is that open APIs is the new advertising format.

The ever growing use of open APIs (Open Application Programming Interface is the way the marketers, and others can use an open technology structure for their own purposes) is new fertile ground for us creatives to connect brands with people. Facebook Connect, Google Maps, Twitter, Foursquare, the list of services with extensive APIs is growing by the minute. This forces the brands to literally play by the rules that these services provide. Which is a good thing. A shining example is the launch of video game Prototype where it uses Facebook Connect to personalize their trailer which will make wish you never saw it.

<http://www.prototype-experience.com>



**Mike Smith,**  
executive creative director,  
BBDO New York

I'm no Big-Trend-Spotter but here's the vibe of 09: Do more with less, or else.

Now the "more with less" things been around and it's led to brilliant new ways of thinking and wildly creative stuff. So we keep on keeping on.

It's the "or else" thing that's new. And bad.

Or else they won't approve the brief, or else you have a bad meeting, lose the assignment, lose the account.

There has been no room for error this year. There has been tremendous pressure not to screw up. And not screw up ANYTHING. There's been no opportunity (yes, opportunity) to face-plant, total the car, or otherwise make a spectacular mess of something.

That's when we are at our best.

And when we're really afraid to screw up it shows in the work. Every time.

Yeah, it's been a brutal year...

But let's go fuck some shit up in 2010.



**Jerry Steele,**  
creative director, STEELE Studios,  
Culver City, Calif.

1) With continually lowering budgets, higher expectations and shorter deadlines, we've had to learn to keep our operation as lean as possible. Having Quantel Pablos has definitely been our saving grace since they allow us to cater to all aspects of the post-production process for Film and TV on one platform. Conform, DI, Color Correction, FX, Titles and Graphics and accelerated Red workflow are all available at rapid speeds saving us and our client's healthy amounts of time and money.

2) RED and digital acquisition has become mainstream for the entertainment industry. Most DP's and Directors now fully appreciate the vast advantages to be had with the flexibility of the medium. VFX artists have been familiar with the workflow for some time but having new tools and faster hardware to manage the footage has been key to the ultimate acceptance of RED by the industry.



**Ed Ulbrich,**  
president, commercials, and executive VP  
of production, Digital Domain, Venice, Calif.

1) I think the lesson that our entire industry learned this year is that the old production model is dying quickly. The world isn't measured in just shoot days any more. It can't be; there's no room in the budget and as a production approach, it can be creatively limiting. The traditional silos that used to separate live action, animation, motion graphics, visual effects, and design are not relevant anymore. Advertisers and agencies have a huge range of needs, and they want to work with companies that can deliver something of value across all of them. The lesson is, diversify or disappear.

2) In addition to showing us what wasn't working, 2009 also showed us where the opportunities are. The proliferation of new media forms like video games, online and mobile platforms is driving demand for content within each — and across all. Advertisers want integrated strategies and creative content that takes their brands across platforms. This media-driven climate has also bred a new generation of digitally-literate directors and designers who can blend live action and digital techniques and produce projects from concept to completion. These realities, combined with the economic downturn, are bringing about a new model. Smaller, more nimble hybrid companies can now create and execute a brand's vision from start to finish across multiple media channels. This model demands flexibility and a multi-disciplinary approach and we are seeing more companies and individuals thinking in these terms.



**Guy Williams,**  
exec VP/co-director of broadcast production,  
Deutsch New York

1) The most important lesson of 2009 is still to be learned. I believe that will be the success or failure of the P&G approved vendor list. If it succeeds we'll see other clients, holding companies and even ad agencies do the same thing.

It will forever change the production process, culture and creative integrity of the industry. No longer will we need creative talent. We'll need the equivalent of procurement bean counters...and they'll have a handbook with a bullet point listing the five steps on how to engage that easily distracted tv viewer at home.

2) Flips, 7Ds, iPhones, Zis8s...These gadgets are easy to use. Most of us have rolled off minutes or more with these devices and have the software to edit them ourselves. Add music and you've got a viral, spec spot, Indie film or even a Network commercial.

So why hire a director or editor? Because they're good at what they do. They have vision, knowledge and can mold creative ideas into something worth watching.

New technology is cool and may even save time and money. But it doesn't make it better, cause no matter the device it's still all about the human who's using it.



**Eve Kornblum,**  
executive VP/co-director of broadcast production,  
Deutsch New York

1) As clients' budgets further decreased and their list of demands increased, one of the most important lessons for a producer this year was how to stretch the dollar even further. Some of the ways?

Bundle jobs with single companies with multiple offerings (shoot and edit, like Humble TV or post, graphics and music like Fluid). Find new small, talented companies with lower overhead and keep the money under one roof.

2) With Google's purchase of Admob, 2010 might finally be the year of mobile advertising.

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- > Ad Agency Creatives: Super Bowl Critique
- > MUSIC & SOUND & 1st Quarterly Top Ten Spot Tracks Chart
- > DGA Awards wrap-up
- > Midwest Production & Post
- > Post, Visual Effects & Animation Artisans: Commercial, Features, Video Games & 1st Quarterly Top Ten VFX & Animation Chart
- > Sundance & Slamdance Film Festival wrap-up
- > # 2 in "Prelude to 50th Anniversary: feature series"
- > Academy Awards & Spirit Awards preview

For details on this special issue, please visit: [www.SHOOTonline.com/go/upcomingissues](http://www.SHOOTonline.com/go/upcomingissues)



# Wieden+Kennedy

## An Inclusive Art School Approach



Clockwise from top left: American Indian College Fund's "Think Indian"; ESPN/Monday Night Football's storefront virtual catch; Coca-Cola's "Heist"; CareerBuilder.com's "Tips"; Nike/LIVESTRONG's Chalkbot initiative; ESPN/NASCAR's *Feel Your Heart Race*; Converse's grassroots concert tour; EA videogame rollout for *Dante's Inferno*; and marketing for the Laika animation studio feature *Coraline*.

*Continued from page 1*

American Indian College Fund (AICF), an organization that raises funds in the private sector to create scholarships for students to attend tribal colleges. The spirit and soul of the campaign also reflect creative dynamics that shed light on why it was no accident that things came together for W+K in '09.

The latest W+K effort for AICF is rooted in the stories of real students at tribal colleges where old world native American wisdom and values come together with new ideas and modern technologies and resources. There's vocational training, prep for a four-year university, and a concurrent education that preserves the Indian culture. "The uniqueness of tribal colleges," said W+K art director Patty Fogarty, "is they are places where students can learn language, Indian art and mythology alongside math and modern-day science. The tribal colleges bridge two cultures as well as ancient and modern worlds."

Print ads and posters introduce us to students like Allyson Two Bears, an environmental science major at Sitting Bull College (North Dakota) who

relates, "To think Indian is to save a plant that can save a people." She's learning about echinacea habitat from her grandmother and from her ethnobotany class. Then there's Dan Hawk who observes, "To think Indian is to grow radishes on the moon." A math and nutrition major at the College of Menominee Nation (Wisconsin), Hawk is mixing 3,000-year-old farming practices with rocket science. Contemporary photographs of these students are paired with illustrations representing old world Indian art, culture and principles.

This work in turn spawned a TV spot when W+K co-founder David Kennedy walked into Joint, the agency's independently operated post house, beaming over a print shoot for the AICF campaign. W+K producer Jeff Selis and Joint editor Peter Wiedensmith were working on an EA project at the time, feeling a bit pressured and harried. "I saw this big grin on David's face and I knew we had to explore this further," recalled Selis. "I asked Patty [Fogarty] who was working on AICF to send us the images and illustrations from the print campaign and we put Peter to work."

Wiedensmith related, "We got the

six print ads as layers, and I spent a few weeks editing the scenes and soundtrack in Final Cut and Motion. Kyle Valenta, an editor and effects artist here, did the final animation in After Effects. Because we were able to execute it all in-house, we could noodle it until we were really happy. I learned early on at Wieden+Kennedy that you can make a good ad with very little material. You just need to find that emotional truth or story element that is strong, and let it live."

Selis additionally had to connect with and beg a bit over several months with the manager for Neil Young. W+K fell in love with a Young track from the 1995 movie *Dead Man* (written and directed by Jim Jarmusch) and thought it was so perfect for the AICF piece that it served as the spot's working soundtrack. Young, who had never let his music be part of a commercial, agreed to let AICF use the song for free.

"I screamed in joy when we got Neil Young's approval," said Selis. "I told David and he screamed even louder."

Kennedy has been a creative on the AICF account from day one, starting in 1990. Even though he "retired"

from the agency in '94, Kennedy has continued every year on the AICF message, calling it "a labor of love." He grew up in Oklahoma where he got to know native Americans and their culture. "They are the indigenous people of this continent who have discovered truths through observation and survival—truths that many of us have only started to fully realize," said Kennedy. "Now the green movement is in vogue but it's always been central to Indians. The 'Think Indian' campaign asks us to consider how ancient thinking can mesh with the new in order to solve contemporary problems."

Over the years, W+K has developed ads, designed tribal college blankets, organized benefits, and both Kennedy and agency co-founder Dan Wieden have served on the AICF board of trustees. They both feel privileged to have the opportunity to create communication that has made a positive, significant difference in people's lives. But the ads in a sense transcend the fundraising cause. As AICF president Rick Williams explained, "Every day somebody sees one of our ads, and in some ways it influences them. Our ads educate people

*Continued on page 20*

## Advertising, Entertainment Converge In TV, Movie Marketing

Continued from page 19 about Indians in America.”

Referring to the creative commitment, being true to the people and their stories and through them being able to connect with others so as to benefit a meaningful cause, Wieden observed that the AICF work over the years, including the “Think Indian” initiative in ‘09, “deeply affects the way we work as a company.”

### That’s entertainment

Continuing in the coming-together context, the worlds of advertising and entertainment became closer than ever before in ‘09 and W+K excelled in this evolving creative marketplace.



**Dan Wieden**

*Feel Your Heart Race*, which debuted on ESPN2 in July.

“Heist” and “Tips” premiered on the ‘09 Super Bowl telecast. The Emmy-winning “Heist” departed

and it was important that people left the spot with a smile on their face.”

“Heist” art director James Moslander related, “We went for a ‘magical realism.’ The animation had a realistic *Planet Earth* feel with a twist of magic that’s part of the feel-good Coke brand that people know, trust and love. Because of the brand, you can go to places like where ‘Heist’ takes you, and it just feels right. The Coke DNA is simpatico with what we as an agency and as a network realize, that advertising is at its best when it’s entertaining.”

Meanwhile the comedy of “Tips” resonated with Super Bowl viewers in a decidedly different way, depicting in repetitive “Twelve Days of Xmas”-like fashion the “indications” that it’s time to consider a new job—such as when a woman is primal screaming while seated in her car once she parks in the company lot, or when another worker gets angry enough to punch a comical looking koala bear wearing eyeglasses and speaking in a British accent, or when the guy in the next-door workspace cubicle is wearing Speedos and clipping his toenails. The fast repetitiveness works not only in terms of the comedy but also the god awful monotony you have to endure in job hell, experiencing the same people and horrors day after day.

Jason Bagley, W+K creative director on “Tips,” credited the client for being willing to take risks, and pushing his team to “come back with more extreme, funnier work once they saw our initial concept. We did a complete restart.”

CareerBuilder loved the spot and the impact it made during the Super Bowl. But the client’s marketing budget subsequently suffered when a tough economy hit the newspaper business hard, including the Tribune Company, which holds a significant stake in CareerBuilder.com. So Career-



**Matt Hunnicutt**

Builder had to part ways with W+K and go in-house. “They were a great client to work with,” affirmed Bagley. “I very much want them back.”

### Thinking inside the box

Though *Coraline* represented W+K’s first major foray into feature film marketing, the agency knew they had a great client from the get-go, Phil Knight of Nike fame who owns Laika, the animation studio behind the movie. Knight gravitated to Dan Wieden and W+K based on their successful Nike collaborations over the years and gave the ad shop carte blanche to promote *Coraline*, a hand crafted stop motion film shot in 3D.

While the core audience for the

film was supposedly young girls, W+K ran with the ball in an effort to widen the movie’s audience to teens and other moviegoers such as aficionados of animation, stop motion, filmmaker Henry Selick (who directed *Coraline*), and work akin to that of such influential creators as Tim Burton.

Fifty original hand-made boxes were made for influential bloggers identified by W+K. The bloggers had voices within various communities that could diversify the potential viewership for *Coraline*.

The boxes were filled with relics from the set of the movie, and contained metal keys with secret passwords that ultimately unlocked short films on the *Coraline.com* website. Each film showcased a different aspect of the film’s unique nature. The hand-made boxes and their contents reflected the craft and attention to detail that went into the movie.

The bloggers photographed the boxes and their contents extensively, sharing the pics and their passwords with their online community brethren.

Next the intrigue took on greater mass appeal, driving traffic to the website as W+K placed thousands of skeleton keys in 10 U.S. cities, including at-

“I think our art school approach has served us well over the years, leading to experimentation and possibilities that we wouldn’t have realized otherwise.”

—Dan Wieden

The agency won a coveted entertainment industry award, the primetime Emmy, for Coca-Cola’s “Heist.” Furthermore, W+K was the only shop to have multiple spot Emmy nominations this year, the other two being for CareerBuilder.com’s “Tips” and Nike’s “Bottled Courage.” (All three from W+K’s Portland office.)

W+K’s entertainment business chops were also evident in its Cannes Silver Lion-winning integrated campaign for the feature film *Coraline*, its creative hand in promoting Disney Pixar’s *Up*, and a still unfolding campaign designed to engage gamers for the pending EA release, Dante’s *Inferno*. Also W+K Entertainment (via the agency’s New York office) showed its branded content prowess with a 30-minute documentary,

from the Big Game norm. Matt Hunnicutt, W+K’s senior producer on “Heist,” explained, “We wanted to create an ad that was timeless and could be valued as entertainment. For the story [insects and plants confiscating a bottle of Coke] it was important we started small and quiet, which isn’t your typical Super Bowl commercial. Our insects were our hero characters and the story grows with their adventure. The classical music started subtle and solo instrumental. As more insects got involved, more instruments were heard. Orchestral music and the soft, sweet nature of the story stood out in the Super Bowl landscape. People paid attention to a message that wasn’t loud and in your face. This spot launched the “Open Happiness” global tagline,



**Coraline creative team: Carrying Rudy Adler are (l to r) Mike Geipert, Julia Oh, Azsa West, Julia Blackburn and Monica Raines.**

# Peep Show

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# AGENCY OF THE YEAR 2009

taching them to wild postings that the agency created. There were interactive storefronts, a creepy inflatable character that haunted a New York City sidewalk around midnight, and limited edition Nike *Coraline* shoes.

*Coraline.com* was not your generic movie website which typically offers little more than a trailer and a screen-saver download. W+K re-created the *Coraline* character's entire world for visitors to experience. Every room had something to offer, even experiences that extended to social media sites.

Then traditional marketing was brought to bear, with such elements as trailers and online banners. Original content was created and shown on such outlets as IFC and HBO. There were newspaper ads, out-of-home marketing, a blog written by one of the film's characters. W+K created varied unconventional work to live in traditional spaces.

In the marketplace, fans made their own hand-crafted boxes. Websites sprung up to track the marketing campaign and the boxes when they surfaced. Prior to the film's launch, some 845,000 unique visitors came to the *Coraline* site, which was more



Coca Cola's "Heist"

than the visitors collectively drawn to sites for three comparable films released around the same time. One month after *Coraline* was released, there were 1.7 million unique visitors to the movie website.

An opening boxoffice weekend of \$16.8 million easily outdistanced what had been a projected \$9 million performance. At last tally, a little film with a box office pegged at around \$40 million found an expanded audience and has grossed \$120 million.

Art director Mike Giepert was part of a core group of five artisans on *Coraline* who had graduated in recent years from WK 12 (the agency's in-house

creative school) to become W+K staffers. Giepert said that the creative freedom afforded them by Knight—and the opportunity from Wieden himself to take on the movie marketing campaign—represented a wonderful challenge. "We tried to learn as much as we could about movie marketing and at the same time tried to ignore traditional movie marketing as much as possible," related Giepert. "A key was that we used our sensibilities as movie fans which led us to the realization that very rarely does it feel that the movie marketing does justice to the movie. Maybe the trailer is amazing and the film is a disappointment. Or the trailer



Coraline

doesn't give you an accurate sense of the movie. In our marketing we tried to stay as true to the film as possible—starting with the hand-crafted boxes that reflected the hand-crafted artistry that went into the movie."

Writer Julia Oh said, "We weren't senior creative directors with enormous amounts of combined experience. But we had a shared aesthetic of solving problems through ideas and Dan entrusted us with helping to shape the marketing. We were a small creative group selected to work on what seemed like a small project at first. But our creative grew and helped the project and its audience to grow as well."

Also literally thinking partially "inside the box" was the W+K creative team on the EA videogame *Dante's Inferno* (based on the noted book of the same title). Like *Coraline*, the campaign started at a creative grassroots level and has built in expected and unexpected ways from there. Handcrafted boxes based on levels of hell sins were created and sent to influential gamers and bloggers—boxes reflecting a couple of levels were sent out to key hard core gaming journalists during select months.

The Greed box for example reflects Dante's dual definition of greed—*Continued on page 22*



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## A New Channel, And A Coming Together Of Planning, Creative

Continued from page 21

hoarding and squandering wealth. Inside the box was a check written by the devil. The legitimate checks were made out to the names of different bloggers. By cashing the check, they would commit avarice (potentially hoarding wealth). By electing not to cash the check, they would be wasting the money. The checks also raised the issue of gaming journalists being bribed, generating assorted blogs and comments. Indeed the path to hell was paved by smart intentions on the part of W+K's creative team.

Similarly Heresy month saw the release of Mass Wii Pray, a motion control game whereby players could recreate rituals and sacraments of holy mass at home. Convincing photos and a video about the game triggered a heated debate—was the game real or bogus? Religious publications objected, the game made most of the top 20 blogs including the Huffington Post. In less than a week there were 500,000 hits on Mass Wii Pray span-



**Nick Barham**

Dominic Orlando, a W+K art director on the campaign. "Instead it yielded results that will lead to a commercial on a major stage in early 2010."

### Channeling energy

Speaking of a stage, this month W+K launched WKE (W+K Entertainment), an arts and culture digital content delivery platform. The goal is to renegotiate the relationship between art, media, advertising and the consumer—again true to the coming-together theme. The channel (which

es and musical performances by a new generation of creators; *Through The Lens*, a series of interviews conducted via email, audio and video, profiling directors with whom W+K has collaborated, with emphasis on these helmers' non-commercial work; and *How To*, a daily series of web shows based on how-to videos found online. Shot on a permanent in-agency set, basically anything goes—how to fold a fitted sheet, how to make bacon, how to change your name. Participation is open to all agency employees as well as outside contributors.

### Shanghai voyage

Beyond the mesh of advertising and entertainment, there was a coming together of planning and creative in '09, embodied in the recent promotion of Nick Barham to co-executive creative director at W+K, Shanghai, China. Barham had been director of W+K Shanghai Planning and is the first planning director in W+K history to be upped to a co-exec creative director position.

"It's a first at Wieden and relatively rare at many agencies," said Barham, "It's a progressive, interesting comment on where we think brand communication and development of messaging is headed. At the center of this thinking is a widening definition of what creatively directing brand activity means today. In the old days there was a lot more focus on the specific craft of making something for a few channels. Now there's more emphasis on the ability to create, to stitch together messaging, points of view and interactive experiences across varied different channels and over a longer period of time."

The transition is not a jarring one for Barham personally in that his planning role has been part of the creative discipline at W+K in recent years anyway. "Far more of our campaigns, programs and sets of activities for brands have taken on a whole mix of channels and entailed understanding



**Nike/LIVESTRONG's Chalkbot hits the road at Tour de France**

your audience's journey and the way they use different media," he related. "The planning and creative development processes have come together. What's great about our China office is that it's relatively young—only four years old—and hasn't settled into one way of doing things. It's an easy place in which to experiment and build creative energy just as China itself is a developing, energetic market with young people having a hunger for content that challenges the status quo."

An example of such youth appeal content is W+K Shanghai's campaign for Converse. To celebrate Converse's strong connection with independent music and original artists, W+K Shanghai took two rock bands on a six-city tour of China. Playing in small clubs and supported by local bands, the tour was captured online and the agency created fare that included print, documentary film, music videos, downloadable content and retail activation.

"This office is wide open to experimentation," said Barham. "We have a mix of musicians, graphic designers, art directors and artists that can create, explore and play around with ideas internally. It all comes down to how much width, diversity and differences you can get into one creative place and to then bring those creative forces together to help people and brands connect."

### Eyes on the road

Akin to the Converse initiative, W+K in '09 took atypical paths to interact with people, engaging them and in some cases building communities or at least a sense of community. Consider W+K's inspired take on the Tour de France tradition of spectators writing chalk messages of encouragement along the course roads, exhorting their favorite cyclists onto victory.

W+K's idea called for LIVESTRONG and the Lance Armstrong Foundation to use the roads as a canvas for heartfelt feelings, encouraging people to chalk messages of hope to those battling cancer, and tributes to survivors as well as to the memories of those who have passed on.

"The idea of putting chalk on roads

was something Nike was already starting to own," said art director Moslander. "They had the Open Roads project where they were handing out yellow chalk boxes in California. It was something they were already leveraging. We just took it into a digital world."

W+K digital creative technologist turned art director Adam Heathcott recalled a friend from his youth who had gotten involved in street-writing



**ESPN/NASCAR creative team members (l to r): Eric Steele, Niki Polyocan, Kurt Lenard**

projects years back and had developed some technology. Fast forward to today and that technology had been improved and refined, translating into what became dubbed as the Nike Chalkbot, a street-writing marvel of hardware and software on wheels which brought the roads of France to everyone. By sending a message to the Chalkbot through SMS, web banners, Twitter or WearYellow.com, people around the world made their mark in yellow.

Over the course of a month during the Tour de France, the Chalkbot gained thousands of followers on Twitter, received more than 36,000 messages and printed thousands of them over 13 stages of the Tour de France while driving several thousand miles during the 25-day event.

The messages of hope and inspiration brought together a community of cancer patients, survivors and loved ones in a different way. And it also was driven by a well entrenched, vocal LIVESTRONG community who embraced the initiative and took owner-

Continued on page 26

**"[W+K, Shanghai] is relatively young—only four years old—and hasn't settled into one way of doing things. It's an easy place in which to experiment and build creative energy."—Nick Barham**

ning YouTube and other outlets.

W+K staged a fake protest at the E3 gaming convention in Los Angeles. A dozen actors were hired carrying makeshift placards and posters, including one that read that EA stood for Electronic Antichrist.

The multi-faceted campaign will continue to build right up to EA's release of Dante's Inferno in Feb. 2010.

As it turned out, what started as a relatively modestly budgeted campaign has generated buzz and momentum to the point where EA has upped the budget to a more ambitious level. "Our grassroots approach didn't kill the big TV spot," observed

can be accessed at [www.wk.com/wke](http://www.wk.com/wke)) is divided into three sections: Live Radio; original episodic audio and video shows; and junk drawer, one-off interviews and other performances.

Among the features are an eclectic mix of buzz-worthy content, curated by the WKE team. For example, *Hits & Misses* is a bimonthly podcast where W+K's music supervisor, Shayla Hason, tracks the latest releases in popular music.

Other offerings include: *DIY America*, a serialized video show focusing on leaders in the youth/punk/DIY movement; *Califunya*, a variety show with skit comedy, animation showcas-



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# Then, Now and Looking Ahead

Next December marks *SHOOT*'s 50th year of publication and in this year-end issue we begin a series of features that will run through 2010 in which noted industry executives and artists reflect on the changes they've seen over the decades, as well as the essential dynamics that have endured. These folks—from different sectors of the business—will also share their vision and aspirations for the future.

Our first group consists of: Lee Clow, chief creative officer/global director of Media Arts, TBWA Worldwide, and chairman of TBWA/Media Arts Lab; director Bob Giraldi of Giraldi Media; Larry Bridges, founder of Red Car; and Robert Greenberg, chairman/CEO/global chief creative officer, R/GA.

This series will set the stage for *SHOOT*'s blockbuster 50th Anniversary commemorative issue that will be published in November 2010.

## Lee Clow

Back around 1970 when Chiat\Day was starting up in Los Angeles, Lee Clow found himself working at N.W. Ayer and didn't enjoy the environment there. "It was too much about what was bad about the *Mad Men* days—martini lunches and keeping clients happy rather than striving to do something better and creative on their behalf," recalled Clow. "Meanwhile there was a lot of buzz about this shop across town on Olympic Boulevard [in L.A.] called Chiat\Day. Jay Chiat and Guy Day were there, Hy Yablonka was the creative director. It was a place I wanted to work. After bothering them for a year, I finally landed a job and I've been there ever since."

The "there" has changed quite a bit over the years, as reflected in Clow's current roles with Media Arts, TBWA Worldwide, and with TBWA/Media Arts Lab. Yet whatever titles he's carried over the years, Clow has always found himself trying to maintain a key working dynamic. "It was fun being 18 people on Olympic Boulevard," he related. "There was a passion and intensity in trying to figure out how to do new brave stuff. Jay Chiat pushed for breakthrough work. Today, we still aspire to do the same. But when you get as big as we are now, it gets harder to maintain the feel of what we had at Chiat\Day with those core people. That's the feel, though, that I still look to attain today, so that our creative brand groups feel and act like little agencies with the same kind of passion we had for one or two accounts back then."

Clow's creative passion has translated into such iconic work as Apple's historic "1984" Super Bowl spot, and years later the reunion between Apple and TBWA\Chiat\Day which first yielded the lauded "Think different" campaign. That creative spirit now extends all the way through iPods, iPhones and the ongoing "Mac vs. PC" campaign which has become part of mainstream pop culture.

As for how agency creatives and their mandate have changed over the years, Clow observed, "Back in the day it used to be that the high threshold for a creative person was to do TV. Lower down the food chain there was print, and further down there were dealer ads. But today creative people and creative de-

partments have to be part of an all-media thinking creative group. Creative is not just about a TV commercial.

"Today," continued Clow, "creatives have to consider what kind of conversations are going to start up around the idea they're putting out there for a brand no matter what the medium. You don't have control over conversations in social media, blogs, chats, on Facebook and Twitter. But you can do things as a brand, take actions that beget conversation, beget interest, that tap into the power of people wanting to spend time talking about you, your brand, what you do. We have never sought to seed or try to force conversation on the Internet. It's the brand that does that and the conversation is spontaneous. 'How do you like your iPhone?' The brand has to be smart, likeable and trustworthy. Everything a brand does is advertising.

"Ultimately," affirmed Clow, "brands are going to become media, with people choosing to seek out a certain brand and spend time with it. If the brand has done a film, people want to see it. They want to see their product, their store. The Apple Store is probably the best ad Apple has ever done. The store is an audio-video experience with passionate kids at the genius bar, an inviting design, interaction with the products, a theater in back where they teach and where other forms of film are shown that engage, inform, tell stories and sometimes entertain. Apple's packaging tells as much of a story about that brand as a TV spot. The experience of getting an iPhone, opening the box, how reverently that packaging is designed, the words and pictures taking a dimensional form on the package. People want to touch, feel and see a brand. Our task is to help build a brand that's strong enough as a medium so that people will want to interact with that brand's stories."

Yet with all the changes, there remains a constant for good agency creatives. In fact, because of the ever changing landscape and the fact that people are more discriminating, selective and have more control over their media and the brands they spend time with, this constant is arguably even more essential. "I still believe we are all storytellers—words and pictures, art and copy remain our tools," said Clow. "We're telling stories and using media to share those stories. The media forms have broadened dramatically as have the length of films. But it all comes down to creatives being good storytellers, having and crafting a relevant, entertaining story worthy of a person's time. I don't think people dislike advertising. They dislike bad advertising. I don't buy the concept that people don't watch TV commercials anymore. They are just more selective about what they watch and decide what messages they are willing to spend some time with. So it's incumbent that our creativity is notched up or people will blow right past you."

Asked to reflect on the highlights of his career, Clow related, "I've been for-

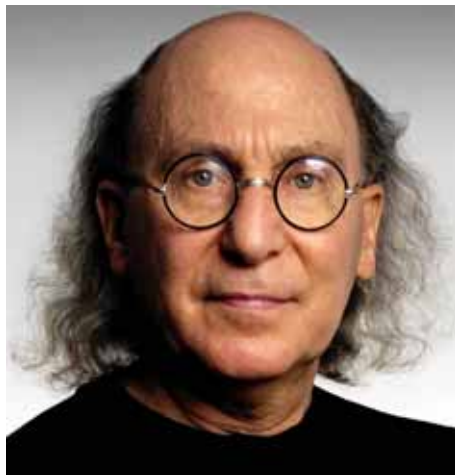
*Continued on page 24*

## Perspectives And Context On How The Industry Has Evolved As *SHOOT* Approaches A Milestone

By Robert Goldrich



Lee Clow



Robert Greenberg



Bob Giraldi



Larry Bridges

## Luminaries Reflect On How The Advertising Industry Has Evolved

Continued from page 23

fortunate to work for great brands. I'm probably the most lucky guy in advertising to have been around a brand like Apple that is so world changing. From day one with Apple, we shared the belief that everything the brand did had to be great. We cared about the packaging, about how the instruction manuals were written. Anything that was an expression of the brand we cared about. When Steve Jobs came back to Apple, we said, 'Let's get the magic and the passion back.'

Apple and TBWA\Chiat\Day reunited in 1997 upon Jobs' return. "Apple was ready to go out of business back then," recollected Clow. "But Steve re-energized the company. They developed new products, liberated the design people. 'Think different' was a challenge to the creative people who cared about the brand as well as a challenge to Apple itself to rethink what it made and did. Two of the proudest moments of my career were the '1984' spot and then years later the 'Think different' campaign. I have a deep feeling for 'Think different' and the "Crazy Ones" commercial. It was a pivotal moment for Apple and it speaks to any creative person, anyone who tries to break the rules, who pushes the boundaries to try to do something that hasn't been done before. Everybody in our agency kind of looks at that commercial as being a mantra for our belief in creativity just as it was a mantra for Apple wanting to be a company dedicated to people who do creative things. It was a mantra for Apple users as well. It is a mantra that defined Apple, its customers and us as an agency."

### Robert Greenberg

To reflect on change in the industry, Robert Greenberg needs to look no further than the evolution of what is now R/GA, which began in 1977 when he co-founded R/Greenberg and Associates with his brother Richard Greenberg as a motion graphics company specializing in film. By incorporating computers into every aspect of filmmaking, the company was credited with creating the first fully integrated computer-assisted produc-

tion process, making its mark in feature films, trailers and title sequences.

In '86—starting the second of what would be milestone nine-year chapters in the company's history—R/GA became a precedent-setting digital studio spanning features, TV commercials and print. From '86 to '95, R/GA's body of work included some 400 features and 4,000 TV spots.

In '95, R/GA started to evolve into an interactive advertising agency while continuing to serve the film and advertising communities. This was well before the term interactive agency had become common industry parlance. In making the transition from a production house to an interactive ad shop, R/GA survived the dot-com implosion, emerging with innovative approaches and breakthrough work.

And in '04, the current chapter in R/GA's history began as the shop became an agency for the digital age, centering on the digital experience and the consumer. R/GA built further upon its creative and technological core, adding mobile and retail offerings along with planning, data/analytics, and media capabilities.

Among its notable projects is the landmark Nike+ which bridges two products, a Nike+ shoe and an iPod nano. A sensor in the Nike+ shoe records running data like time, distance, speed and calories and transmits it to the runner's iPod nano. When the runner returns home and docks his or her iPod, the data is automatically uploaded to nikeplus.com. The digital platform allows runners to set goals, compare runs and track individual progress as well as connect to a digital community through virtual challenges and a global forum. The interface seamlessly integrates the physical with the virtual and creates a completely new brand experience. In less than a year, the Nike+ community logged more than 12 million miles—and the Nike+ initiative garnered assorted awards, including a Cannes Lions Cyber Grand Prix, and a coveted Black Pencil (in the New Uses for Websites category) from London's D&AD Global Awards, both in '07.

And like so much of what R/GA creates, Nike+ is a platform that keeps on

connecting with its community. Challenges have brought runners from around the world together as first embodied on a grand scale in The Human Race, a 10 kilometer running event held in 25 cities on Aug. 31, '08. Virtual challenges continue to build competitions worldwide.

And just as this ongoing initiative builds its global footprint, so too does R/GA itself. In addition to its N.Y. headquarters, R/GA launched what were once fledgling offices in San Francisco and London. Today the U.K. office has 50-plus employees while the San Francisco shop has more than 30 staffers. By the first quarter of next year, R/GA plans on having offices up and running in Sao Paulo, Brazil, and Singapore.

"We intend to have a complete global run-out, the reason being that our clients are global," related Greenberg. "And we don't believe in going the acquisition route like many agencies to expand around the world. We started our London office from scratch with one person. This way we can grow and expand our culture to different countries."

In the throes of a global recession, R/GA is indeed growing, securing new clients and continuing to build platforms in '09. "More has happened in our industry the last nine months than the last nine years," said Greenberg. "That's because the impact and exponential growth of technology have been unfolding at the same time as the global economic downturn.

"Most agencies are struggling, doing very little to change their model, hoping things will come back," continued Greenberg, adding that R/GA has continually sought out new ways of connecting, constantly monitoring how people use technology to immerse themselves in culture, information, entertainment and life.

"It's a matter of seeing around the next curve," said Greenberg, citing what he described as a dyslexia which in "an odd way" allows one to see patterns others don't. "I could see the model we wanted and needed to build each time we've evolved." That's how the unprecedented and improbable development of a leading production company turning into a groundbreaking advertising agency came to fruition.

"If you look back over the years at our comments in *Back Stage* and then *Back Stage/SHOOT* and *SHOOT*, you'll see that we predicted many of the things we are doing currently," said Greenberg, adding that part of each iteration in R/GA's evolution has been education—educating others about computer graphics, about the digital studio, about the integration of film, video and computer graphics, about an interactive agency, about digital displacing traditional media as the most important point of contact between brands and consumers, about being an agency for the digital age. Education breaks barriers."

### Bob Giraldi

Bob Giraldi of Giraldi Media has a directorial career that has spanned the decades and is still going strong, a remarkable bit of longevity. He has redefined himself over the years, showcasing his talents in TV spots, music videos, shorts and features.

But perhaps his most interesting takes on how the advertising marketplace has changed over the years come from his perspective as an educator. Giraldi teaches two undergrad classes at the School of Visual Arts (SVA) in New York—The Project Class, and Evolutionary Dynamics In Advertising.

The former class reflects the enduring relevance of classic filmmaking. "I have 18 scholarship students who are directing, casting, producing, editing in the narrative short form," said Giraldi. "No music videos, no experimental films, no abstract stuff, just an old fashioned short film with a story arc, human relationships and characters. Shorts have become a hot property because of the web and other new media. But the overriding reason I believe in the class is that simply there's something beautiful about crafting an emotional, character-driven short film. It's still the foundation of what we do."

On the flip side, Giraldi's Evolutionary Dynamics class is completely contemporary, centering on what he described as "social media, the new media, any media—wherever a brand needs to market itself outside of traditional media. There's no television, radio, print

or outdoor in this class. What's allowed are new ways of thinking encompassing apps, other mobile content, Twitter, Facebook, both the more and less obvious of emerging outlets."

Perhaps a key to Giraldi's longevity has been his ability to be contemporary while maintaining his self-described "foundation" in classic storytelling. On the contemporary relevance score, he and his exec producer at Giraldi Media, Patti Greaney, are slated next month to introduce a mobile app, Rush Hour Meals, through which users can access famous chefs' recipes for dishes that take no more than five minutes to make.

Giraldi has also had a hand in making mobile communications a more significant part of the SVA landscape. Last year SVA announced the launch of the Out of Hand International Festival, a showcase for innovative digital content created by students worldwide and intended for playback on a mobile, PDA or other handheld device. The Festival grew out of discussions between Giraldi and the now late SVA founder, Silas H. Rhodes.

Last month, the winners of the inaugural Out of Hand competition were honored, with the grand prize of \$5,000 going to Guilherme Maueler, a student at the Edinburgh College of Art in Scotland.

"I've been lucky enough as a director to be able to connect with different audiences and generations over the years," said Giraldi. "Today's generation is one of more directed, more specific marketing. And so much more is emerging in the mobile world. Creating websites, marketing messages, entertainment, and embracing mobile and the online video revolution are vital for any agency that wants to be relevant. Our presidential election, the Iranian election protests and the role online digital and mobile played in them underscore how the world is changing. Protestors in Iran were able to get the attention of the world when traditional media shut down. Agencies have to embrace what's happening."

Prior to his successful directing career, Giraldi made his mark as an agency creative. Asked what the climate is today for a young up-and-



# PRELUDE TO 50TH ANNIVERSARY SERIES

coming creative as compared to the so-called *Mad Men*/Golden Age of Advertising era when he came up the ranks, Giraldi observed, "It's probably easier today during a much tougher time. We are in a tough economy but there's a hunger for young talent who have grown up being informed and entertained online, who have lived with computers and mobile devices as a way of life. Agencies want to tap into that kind of experience and expertise."

"More than ever, they see the importance of bringing young blood into the fold. BBDO, Y&R, JWT have embraced intern programs for juniors and recent grads. Once you're in, if you show some talent, you're going to stay there. That wasn't possible when I was starting out. Now there are more immediate opportunities available for young people who know how to connect with and market to others."

## Larry Bridges

Editor/director Larry Bridges, founder of Red Car, has some capital ideas about how the industry has evolved. On one hand, in production and post, the cost barriers to entry are lower and more affordable than ever

before. Filmmakers can access more reasonably priced cameras, editing software that runs on their laptops, VFX tools and other resources they need in order to showcase their talent and vision. Thus young, up-and-coming talent can more easily be seen and heard in meaningful, tangible ways.

On the flip side, the economy has made working capital all the more precious and essential. The costs of staying in business have become more daunting as smaller entrepreneurial companies find themselves bankrolling, sometimes for an extended period of time, production for large multi-national advertisers and agencies.

Bridges observed that the gauntlet of challenge has been thrown down during a time when the world is looking to shift from recession to recovery—and it applies to the economy at large as well as, relatively speaking, to the micro economy of advertising and filmmaking. For example, the American automotive industry has to profoundly change, said Bridges. "You have cheap cars down the road coming out of India and China. The demand is now on the U.S. for innovation. Maybe it's nano technology that uncovers

something we cannot yet conceive of as it would apply to a semi permeable fuel cell or the electric car industry. Auto companies have to innovate and sell their innovation. Price might be lower somewhere else but it's incumbent on us to produce something cool and hard to do elsewhere."

Similarly advertising and filmmaking have to innovate for their clients, affirmed Bridges. "The facial animation you will see in *Avatar* comes to mind—innovation in software and technology that causes us to rethink how we do live action, and view differently the way we pay for talent."

And innovation in the ad/marketing sector encompasses such areas as how to create viewer engagement and positive impact, and how to best embrace social media. Yet at the same time, observed Bridges, "I believe there's still a place for passive advertising. It's just one part of the picture, though, with all these different communication touchpoints becoming significant."

Innovation, continued Bridges, requires a perennial dynamic that continues to be the lifeblood of the advertising/filmmaking industry—talent. "Yes, there's been a loss of pricing

power in today's economy but talent is still at a premium. Artists who can tell stories—from directors to cinematographers to editors, visual effects artists, composers, writers, art directors, producers and other varieties of artists—remain the currency. Those cast members haven't changed ever since I entered the industry in the 1970s. Talent is a form of insurance the advertisers pay for to make sure the quality of their advertising is optimal."

Talent is certainly a major part of the Red Car equation as are a local boutique approach and the marshaling of resources so that any boutique in the family can access what the others have to offer.

"Ninety percent of editing is local," observed Bridges. "Our clients are very loyal and treat us in a very warm way with regard to the service we provide. It's like having a dry cleaner or a dentist or restaurants in your community that you swear by. That sense of our being part of the local community with all our boutiques has stayed unchanged over the years."

What has changed, though, continued Bridges, is that "more clients are relying on the web for approval and

for saving time and travel expenses. Yet at the same time, there's something to be said for creatives getting out of their work environment to be different and original, collaborating face to face with artists. It's healthy to occasionally get out of your own environment; [agency] in-house editing will always lack that aspect."

Another key change has been adding to the local community experience by being able, through technology, to access resources from all over the map. "We have clients who are editing here [in Santa Monica] yet able to tap into graphics in our New York and Chicago boutiques, to do mixing in our Dallas shop, color correction in Chicago," said Bridges. "If you need an extra Flame room and one isn't immediately available where you are, you can access one virtually in another city. We have a separate graphics division called Redhead—no matter where our clients are, our technology enables them to access Redhead's talent and resources in New York. True connectivity among our facilities—which wasn't possible years ago—has opened up more possibilities for the advertising and filmmaking communities."

# New Directors Wanted

## SHOOT's 8th Annual New Directors Search Opens Jan. 1st!

### Do You Have What It Takes To Be The Next Hot New Director?

SHOOT will be conducting a worldwide search to discover the best up-and-coming directors who, based on their initial work, show promise to make positive contributions to advertising and/or entertainment in its traditional and emerging forms. The search is conducted by SHOOT's editorial staff with input from ad agency creatives, heads of production, production company heads and established directors.

After the best work is selected SHOOT will compile the 2010 SHOOT New Directors Showcase Reel and interview the directors for a special feature that will appear in SHOOT's May 7 issue, pdf version, HTML edition, and on SHOOTonline.com, bringing worldwide attention to the work and the directors. In addition, the work will be screened for an audience of key ad agency and production industry decision-makers at SHOOT's 2010 New Directors Showcase Event at the DGA Theatre in New York City in May. Coverage of the event will appear in SHOOT in June and the showcase reel will be posted on SHOOT's website.

See last years 2009 New Directors Web Reel at [www.shootonline.com/go/search](http://www.shootonline.com/go/search). The directors selected for the Showcase come from diverse backgrounds. Some first established themselves on the agency side, while others were DPs, feature filmmakers or film students. One bond the directors share is great style and vision, whether it be reflected in comedy, visuals or storytelling.

#### ENTER SHOOT'S New Directors Search...

It could be a big step towards being noticed by companies that can represent you and ad agency & entertainment industry executives that can hire you. **Eligibility:** Directing commercials less than 2 years (3 if work has been regional only).

#### What Work is Eligible to Enter?

##### Category 1

Traditional Broadcast: TV spots, spec work, cinema ads, branded content

##### Category 2

Alternative Media Content: webisodes, spots created for online use, mobile-phone content, in-game advertising, advergaming, virals, alternate reality gaming, ads created for PDAs

##### Category 3

Other: music videos, short films, feature films

Directors can submit work completed during 15 month period of Jan. 2009-March 2010. (excerpts from shorts, longform film or other entertainment fare should be NO MORE than 5 minutes in length)

#### Entry Deadline: March 31, 2010

#### Entry Fee

\$85.00 for first piece of work, \$35.00 each additional entry from same director.

For additional entry information [www.shootonline.com/go/search](http://www.shootonline.com/go/search) or email [rgoldrich@shootonline.com](mailto:rgoldrich@shootonline.com) or phone at 323/960-8035, ext 6681

#### New Directors Showcase Sponsor info

email [rgriefer@shootonline.com](mailto:rgriefer@shootonline.com) or by phone at 203-227-1699, ext.13

#### FOR SPONSORSHIP INFO

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#### New Directors receive enormous career-making exposure!

"There are many wonderful phone calls one can receive in life. But I have to say, few feel as good as, 'Hello, you've just been included in SHOOT's New Directors Showcase.' Like the chicken and the egg, I'm still not sure which came first: getting to direct good scripts or getting into SHOOT's New Directors Showcase."

"As directors, we are continually inspired by the imagination of our peers. SHOOT Magazine does a fantastic job of filling our brains with the most exciting, creative ideas of the day and it's New Director's Showcase is no exception. We were thrilled and honored to be included in such a highly talented event. It was almost like telling our Grandmother we had won an academy award... or two."

Harold Einstein  
SHOOT 2008 New  
Director,  
Station Film



Jason & Matt Docter,  
DOCTER TWINS  
SHOOT 2008 New  
Directors, Mortar, Inc.



Entry Forms available at [WWW.SHOOTONLINE.COM/GO/SEARCH](http://WWW.SHOOTONLINE.COM/GO/SEARCH) beginning New Years Day

## SHOOT's Agency Of The Year: W+K

Continued from page 22

ship of it, observed Heathcott.

W+K producer Marcelino Alvarez noted that more than 5,400 messages were printed on Tour de France roads. Messages also appeared in videos, online and during the coverage of the Tour de France on the Versus television network. There was no paid media on Versus—just coverage during the course of the stages of the race. Satellite feed from French helicopters provided a breathtaking, inspiring bird's-eye view of messages of encouragement and in memoriam.

While Nike Chalkbot tapped into and extended the LIVESTRONG community, another sports initiative, the ESPN/NASCAR documentary *Feel Your Heart Race* helped to define an established community while dispelling stereotypes about it. The documentary put a human face on NASCAR fans, reflecting their heart, emotion and sense of community. Writer Eric Steele of W+K N.Y. described the documentary as “a love letter to the fans,” showing that ESPN understood the NASCAR culture. Blogs in response to the film were overwhelmingly favorable, expressing gratitude for showing the intelligence, passion and caring of NASCAR fans.

Among W+K N.Y.'s other notable endeavors for sports-related clients in '09 were initiatives for ESPN's *Monday Night Football* and Nike's Jordan Brand. The former took the shape of interactive storefronts that invited fans in major cities to a game of virtual catch with the quarterbacks from that week's upcoming Monday night game. A competition for the largest number of consecutive catches was reflected on a national leader board spanning results from storefronts in New York, Boston and Chicago.

On the Jordan Brand score, the quandary was to find the right way to celebrate Michael Jordan's induction this year into the Basketball Hall of Fame without being self-congratula-



Jordan Brand “Leroy Smith” creative team (l to r): Keith Cartwright, Andy Ferguson, Ricardo Viramontes, Dan Blaney

tory. The answer came in the form of real history dating back to when Jordan was cut from his high school basketball team in favor of Leroy Smith. The experience motivated Jordan to prove the experts wrong.

Having uncovered this bit of history, W+K created a fictional Leroy Smith character, which opened up opportunities to inadvertently talk about Jordan—but the focus was Smith, there were no Jordan Brand logos. Leroy Smith became his own brand, fueling a social networking push that followed him and blossomed into a campaign to get him into the Hall of Fame as well. Feedback revealed an audience appetite for more, resulting in a music video. Blogs, articles in various magazines and online postings snowballed. The Smith character would even respond to interesting Tweets he received.

The client saw the momentum build and produced Smith-inspired shoes and t-shirts that weren't part of the original campaign.

Keith Cartwright, W+K creative director on the Leroy Smith team, said that the agency culture and attitude nurtures this and other forms of creatively innovative work. “Dan Wieden's credo of this place being an art school is something you can feel,” related Cartwright. “You have the freedom in our art school to mess up, to work freely, to not feel that there are always eyes hovering over you. Good

things come out of this.”

And “good things” creatively—and we haven't even delved into assorted other noteworthy efforts in '09 for the likes of Levi's, Target, the Nokia-sponsored branding project for London's onedotzero film festival (in which a constantly evolving logo changed based on online conversations)—spawns “good things” on other fronts. For example, even with the alluded to loss of the CareerBuilder.com account—as well as Heineken in the U.S.—W+K made a solid business showing during a year of global economic upheaval, securing such clients as Delta Airlines, Levi's, Nestea, Tanqueray and Disney XD Media.

“We feel darn good about where we are considering the conditions in the financial markets,” said Wieden. “I think our art school approach has served us well over the years, leading to experimentation and possibilities that we wouldn't have realized otherwise. We try to help young talent through our in-house school WK 12 and later, sometimes years later, you begin to see positive results—like on *Coraline*—and those things multiply. Again, so much comes back to having good clients. On *Coraline* for instance, Phil Knight shares a mindset with us that looks at the establishment as something to be challenged. He gave us free rein. Thankfully 2009 was a year where we started evolving in different ways. A lot of things came together.”

## street talk

Director/cameraman Ericson Core has joined Wild Plum, Venice, Calif. Core has been active in both short and long-form fare. His credits include national commercials for such clients as UPS, BMW and Home Depot. On the feature film front, Core directed Disney's *Invincible* starring Mark Wahlberg and will soon be taking over directing duties for the *XXX* franchise starring Vin Diesel.... Aero Film, Santa Monica, has signed director/visual effects artist Sam O'Hare. Based in New York, O'Hare just completed a Lunesta campaign...Los Angeles-based Zoic Studios, known for its visual effects work in commercials, feature films and episodic television, has launched

a Design Group, which complements recent company expansions into gaming and integrated media. At the helm of the new Design Group are executive producer Miles Dinsmoor and creative director Derich Wittliff, who are backed by a team of artists and producers....Beacon Street Studios, Venice, Calif., has added Luis Rosario as in-house audio mixer. Rosario had formerly been at Eleven where he worked as an audio post mixer....Gotham Inc has brought Letitia Jacobs on board as head of content/managing partner, a newly created post at the New York-based agency. Jacobs spent the past seven years as a freelance broadcast producer working for such noted ad shops as Crispin Porter+Bogusky, Droga5, The Martin Agency, Wieden+Kennedy, Mother, and BBH....Austin Fonacier has joined agency 72andSunny, Los Angeles and Amsterdam, as sr. digital developer. He will guide the shop's technology group in developing software engineering best practices. Fonacier previously served as a software engineer at AT&T...

## rep report

Santa Monica production house Workhorse Media has named rep Patti Renick to handle the East Coast. Workhorse exec producer Harvey Lewis continues to rep the Midwest, West Coast and Texas...New York-based VFX house Click 3X has signed Jenn Johnson to cover the East Coast and Midwest. Johnson will work with head of sales

Trevor King in securing new projects for the company. Johnson has made the move from production to sales, having done stints at SelectNY, JWT and HBO....Mantra Design, a N.Y.-based creative content design/VFX boutique, has secured Jeff Devlin as its East Coast rep. Devlin, who retains his current role as CEO/exec producer of MediaLogic, a consultancy and TV production company....Los Angeles-based talent agency Dattner Dispoto and Associates is expanding its production designer roster with three signings: Deborah Evans (*G-Force*, *Bulletproof Monk*, *Remember the Titans*, as well as commercials), Jeff Mann (*Tropic Thunder*, *Transformers*, *Mr. and Mrs. Smith*, and varied spots) and Brian Branstetter (whose credits primarily consist of commercials)....

## bulletin board

- >December 15/New York, NY: AICP East Holiday Party. [www.aicp.com/store/holidays-east-2009.html](http://www.aicp.com/store/holidays-east-2009.html)
- >January 21-31/Park City, UT: Sundance Film Festival. [http://festival.sundance.org/2009/festival\\_info/](http://festival.sundance.org/2009/festival_info/)
- >January 21-31/Park City, UT: Slamdance Film Festival. [www.slamdance.com](http://www.slamdance.com)
- >January 25-27/Las Vegas, NV: NATPE. [www.natpe.org](http://www.natpe.org)
- >January 30/Los Angeles: DGA Awards. [www.dga.org](http://www.dga.org)
- >February 14/Beverly Hills, CA: ACE Eddie Awards. [www.ace-filmeditors.org](http://www.ace-filmeditors.org)
- >February 17/Los Angeles: One Show Entertainment Awards. [www.oneshowentertainment.org](http://www.oneshowentertainment.org)

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