



16 Midwest Prod'n/Post

Fast off the starting blocks in the Heartland: up-and-coming talent, new career chapters, startup ventures.

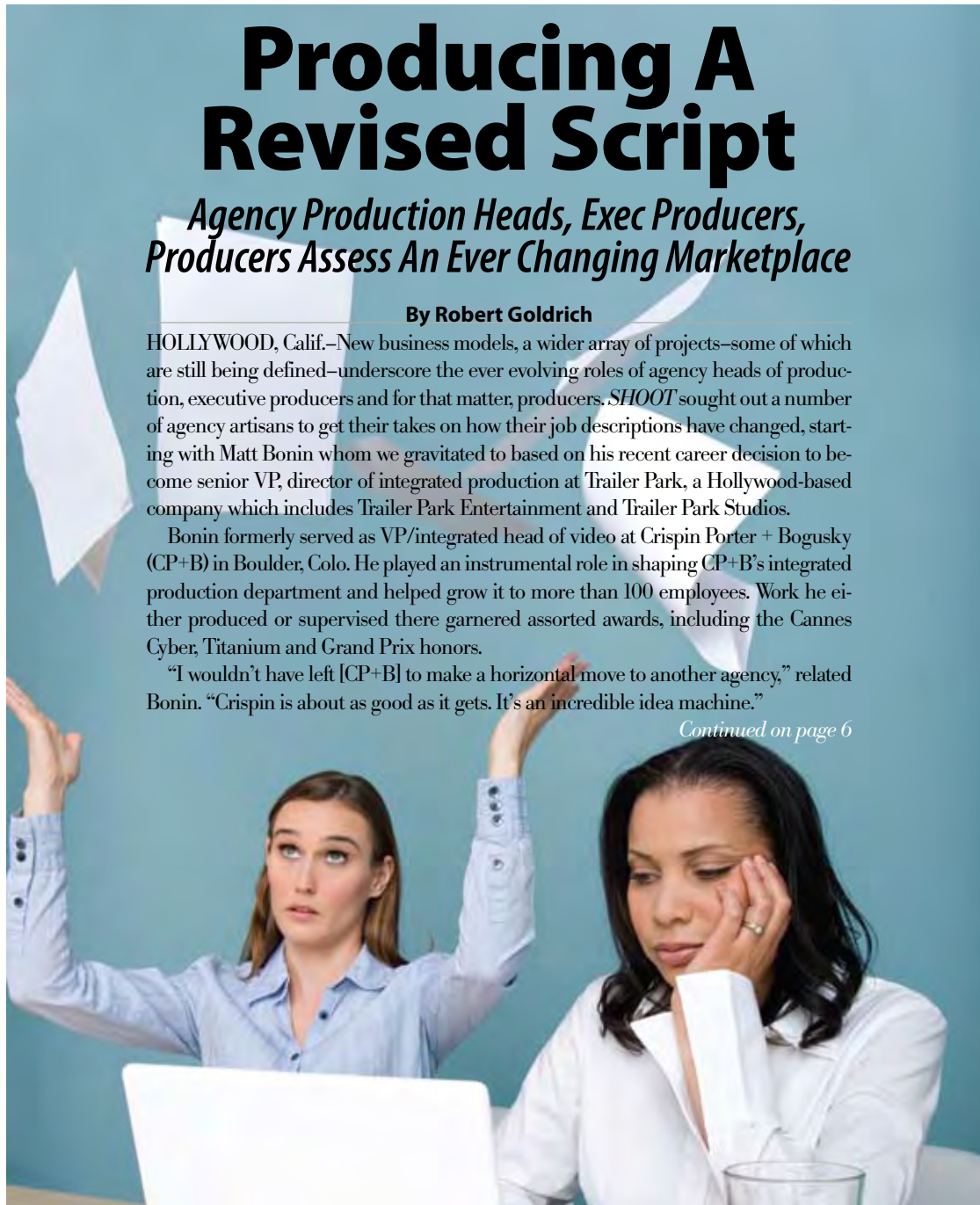
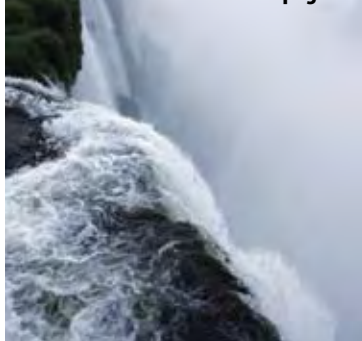


19 Going With The Flow

Postproduction artisans assess the state of workflow for commercials, branded content shot on digital cameras.

Hot Locations For Spots, Branded Fare

Feedback from int'l. production services; Cineposium preview
See page 10



Producing A Revised Script

Agency Production Heads, Exec Producers, Producers Assess An Ever Changing Marketplace

By **Robert Goldrich**

HOLLYWOOD, Calif.—New business models, a wider array of projects—some of which are still being defined—underscore the ever evolving roles of agency heads of production, executive producers and for that matter, producers. *SHOOT* sought out a number of agency artisans to get their takes on how their job descriptions have changed, starting with Matt Bonin whom we gravitated to based on his recent career decision to become senior VP, director of integrated production at Trailer Park, a Hollywood-based company which includes Trailer Park Entertainment and Trailer Park Studios.

Bonin formerly served as VP/integrated head of video at Crispin Porter + Bogusky (CP+B) in Boulder, Colo. He played an instrumental role in shaping CP+B's integrated production department and helped grow it to more than 100 employees. Work he either produced or supervised there garnered assorted awards, including the Cannes Cyber, Titanium and Grand Prix honors.

"I wouldn't have left [CP+B] to make a horizontal move to another agency," related Bonin. "Crispin is about as good as it gets. It's an incredible idea machine."

Continued on page 6

Reflections On Charming Emmy "Heist"

LOS ANGELES—As reported earlier (*SHOOT*online, 9/12), Coca-Cola's "Heist" directed by Todd Mueller and Kylie Matulick of Psyop for Wieden + Kennedy (W+K), Portland, Ore., won the 2009 primetime commercial Emmy Award.

While our initial coverage had "Heist" insights from several W+K artisans as well as John Leverage, senior VP, awards, for the Academy of Television Arts and Sciences (ATAS), *SHOOT* garnered further feedback from Mueller and W+K senior producer Matt Hunnicutt.

"The Emmy is a testament to the great creative relationship between W+K and Coca-Cola," stated Hunnicutt. "Our goal has always been to produce work that isn't just superb branded storytelling, but something people actively seek out and enjoy for entertainment's sake too—"Heist" was the culmination of both, and it's an honor for our team to receive such high recognition."

Indeed given the changing nature of advertising where prospective consumers have more control over what they watch, the entertainment dynamic has become exponentially more important than it was years ago when a heavy media buy could ensure eyeballs. With the Emmy being based on a project's entertainment value, the

Continued on page 9

Orbitz GLAAD And A Bit Sad Over Spot Nomination

By **Robert Goldrich**

NEW YORK—The Gay & Lesbian Alliance Against Defamation (GLAAD) has announced the nominees and honorees for its 1st GLAAD Media Awards in Advertising, which recognize TV commercials, print/outdoor and interactive ad content that are inclusive of and that accurately and fairly depict the lesbian, gay, bisexual and transgender (LGBT) community

and related issues.

Slated for Oct. 27 in New York, the stand-alone awards show honoring advertising is a landmark event for GLAAD. Previously there were a couple of categories that took advertising—electronic and print—into account as part of the overall GLAAD Media Awards, now in its 21st year.

The inaugural GLAAD Media Awards in Advertising span five categories as well as special Corporate Responsibility and Public Visibility Awards. The former will be presented to Subaru for its longstanding and public commitment to the LGBT consumer, while the Public Visibility kudo will go to Mitchell Gold and Bob Williams for including LGBT stories in advertising for their furniture company Mitchell Gold + Bob Williams, and for their personal advocacy of LGBT rights.

Solo Act

Yet while there are multiple nominations in such GLAAD ad competition categories as outstanding TV for the LGBT market, there is only one nominated spot for outstanding TV in the mainstream market: online travel company Orbitz's "Golfers" directed by Martin Granger of Moxie Pictures for agency Mullen in Wenham, Mass.

Continued on page 21

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Photo by Sandy Kim

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SHOOT

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September 25, 2009
Volume 50 • Number 8

www.SHOOTonline.com

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SHOOT (ISSN# 1055-9825) printed edition is published monthly except in July and November for \$75.00 per year by DCA Business Media LLC, 256 Post Road East, #206, Westport, CT 06880. Printed periodicals postage paid at Westport, CT and at additional mailing offices. POSTMASTER: Send address changes to SHOOT, P.O. Box 184, Lowell, MA 01853

USPS (06-234)

For SHOOT custom reprints please contact Michael Morgera 203.227.1699 ext. 11 or email to: mmorgera@shootonline.com

The SHOOT-e.dition is published weekly except in Jan., July, Aug., Nov., and Dec. when three-times per month.

SHOOT is produced in the U.S.A.

SHOOT is a member of:



A I C P E
association of independent creative editors

spot.com.mentary

By Robert Goldrich



Blank Expression

In marking the recent eight-year anniversary of the terrorist attacks on Sept. 11, 2001, I thought we should revisit part of the column that appeared shortly after that tragedy. While we came together in the days, weeks and months following the 9/11 attacks, over the long haul it seems like our world—particularly our public policy and politics—has become more divisive than ever. It's almost as if divisiveness has become an industry unto itself from which commentators and politicians prosper while everyday folks seemingly get caught in the crossfire.

So in the spirit of remembering that there is much more that unites us than divides us, we reprise the notion that you should fill in the blank space of this column—just as we asked you to do a little more than eight years ago.

Here are excerpts from the September 21, 2001 install-

ment of spot.com.mentary:

The terrorist attacks on Sept. 11 claimed innocent lives, innocence itself and the sense of security we somehow had taken for granted.

In this week's lead story, SHOOT's staff examines the impact on our industry. And also on page one, we pay tribute to William Weems, a veteran

So consider not so much the words that are in this column—but rather the words that aren't yet in it—as our way of trying to help..

producer who was on United Airlines flight 175, which terrorists crashed into the World Trade Center.

But no matter how many stories we write now, with follow-ups in the weeks to come, words fall short of expressing the profound sorrow, anger and grief over the tragedy that has gripped this country and the entire world.

So consider not so much the words that are in this column—but rather the words that aren't yet in it—as our way

of trying to help the situation.

We're leaving a portion of this column blank. On one level, the white space represents a moment of silence to honor the dead and to offer the entire SHOOT staff's heartfelt condolences to the victims' families and friends. On another level, it's a challenge—to you, our readers. We want you to fill in

and contribute to society....

the blanks with ways our industry can rally to the cause and help to ease the pain and suffering....

At press time, several industry groups were in the process of doing just that—organizing fundraisers and other programs that could be of assistance. SHOOT will report on those in the weeks ahead....

The remaining blank space is for you and yours to fill in with other ways to help out

POV

By Katherine O'Hara



The Hispanic Market and Social Media

Social media has turned the corner to adult and corporate embrace. Millions now turn to blogs, social networks, and video as their primary source of news, opinion, and entertainment.

Traditionally, Hispanics have relied on the original concept of "social networks" to gain trusted information. This draw to family and friends for sharing info and seeking guidance makes Hispanics natural players in the new consumer-driven social media. Hispanics influence, and are influenced, through peers more than their general market counterparts. Social networks offer a way to communicate with family and friends with whom they are geographically separated.

A 2009 study by the Captura Group examined data from the Florida State University Center for Hispanic Marketing Communication with the support of DMS Research. Their national online sample examined nearly 2,500 people equally divided among the following cultural groups: Hispanics who prefer English, Hispanics who prefer Spanish, Non-Hispanic Whites, African Americans and Asians in the U.S.

The findings show the importance of utilizing social media in building interaction with the Hispanic market,

and supported the growing awareness that one does connect with Hispanics through English language platforms.

Visits to social networking sites at least two to three times per month: English-Preferring Hispanics, 36%; Spanish-Preferring Hispanics, 27%; African Americans, 26%; Non-Hispanic Whites, 18%.

Regular Visits to MySpace: English Preferring Hispanics, 44%; Spanish Preferring Hispanics, 35%; African Americans, 29%; Non-Hispanic Whites, 22%.

Other findings included: (1) Overall Hispanic visits to social networking sites outnumbered Non-Hispanic Whites by 63% vs 18%; (2) English Preferring Hispanics were at least twice as likely to visit these popular sites than Non-Hispanic Whites; (3) English Preferring Hispanics outnumbered Spanish Preferring Hispanics; and (4) Users 36 years old and older were nearly twice as likely to be English Preferring Hispanics (24%) vs Non-Hispanic Whites (13%).

The web offers few cultural or in-language options for ethnic minorities. This has fueled the trend for tapping social networks to generate original content. Companies such as Honda have long understood, embraced and ultimately been rewarded by their long-term loyalty of this market. When the automobile giant adopted a Hispanic effort

in 1989, they saw a Hispanic Honda sales increase of 270% over the next 10 years. These active efforts have continued and include online campaigns to target Latino consumers. Ads promoting targeted models directed consumers to the Honda website, where they were then able to research all models in English or Spanish.

The Hispanic market is 60% bilingual, with 20% dependent on either English or Spanish. Hispanics origi-

nate from 20+ countries; each bringing distinct language use and culture.

While few marketers proactively target ethnic minorities, even fewer connect through social media. This translates into a wealth of opportunities for those that can identify meaningful ways to connect.

O'Hara is VP of Boonton, N.J. ad agency S3, heading creative, production, online & Hispanic marketing.

Flash Back

September 24, 2004 German director Matthias Zentner—whose Häagen Dazs campaign for Goodby, Silverstein & Partners, San Francisco, made a major splash stateside earlier this year—has signed with N.Y.-based foreignfilms@cYclops for U.S. spot representation....Bob Scarabelli, founder/CEO of Rainmaker, Vancouver, B.C., died of a heart attack on Sept. 8 while riding his mountain bike. He was 49....Rex Edit, a Venice, Calif. shop owned by cutter Bill Marmor, has entered into a reciprocal alliance with Sydney-based Guillotine....Blake Ebel has joined Euro RSCG Chicago as group creative director....

September 24, 1999 Donna Portaro has joined bicoastal/ international @radical.media....Director John Lindauer has signed with Fuel, Santa Monica....The Tape House Companies and audio post house Photomag are teaming to launch The ANX....Elizabeth Rodman has joined N.Y.-based cYclops productions as its head of production....Director/camerman Robert Bryant has joined Atlas Pictures, the Santa Monica shop headed by president Sterling Ray....

PEOPLE & PROJECTS

No Smoke For Dir. Lara Shapiro After Telefilm Foray

NEW YORK—Director Lara Shapiro has joined No Smoke, a New York house headed by executive producers/partners Lou Addesso, Sr., and Andrew Swee, for exclusive U.S. spot representation. Shapiro's recent credits include commercials for Time Warner and LG Phones.

On the long-form front, Shapiro helmed and co-wrote the telefilm *Labor Pains*, starring Lindsay Lohan, Cheryl Hines, Chris Parnell and Janeane Garofalo. The romantic comedy—centering on a woman (Lohan) who lies about being pregnant

Prudential, Baskin Robbins, Kellogg's, McDonald's, the NFL (starring Don Cheadle), *I Love NY* (starring Marc Anthony) and Disney (starring James Earl Jones).

Helping put Shapiro on the spot-making map was a series of Independent Film Channel promos she co-directed with Hungry Man's Hank Perlman in '98. The promos—which Shapiro created and co-wrote—were shot like documentaries and featured such actors as Matt Damon, Lili Taylor, Edward Norton and Liev Schreiber seriously discussing their respect and

films and documentaries as a writer/director (*Crawl*, *Tipped*, and *Foreign Correspondent*), which were shown at the Sundance and New York Film Festivals, among other venues. As a screenwriter, she has written feature screenplays for studios and independent production companies and was a

screenwriting fellow at the Sundance Screenwriters Lab.

Shapiro received her BA in English Literature from Cornell University and her MFA in Filmmaking from the Film Division at Columbia University. She now joins a No Smoke directorial roster that consists of Adam Jones,

Kenan Moran, Jean Marc Piché, Harvey Wang, and Jeth Weinrich.

Shapiro said that new technologies are more critical than ever, noting that *Labor Pains*, was “one of the first features shot on the RED, which is still evolving and coming into its own.”



Shapiro (l) directs Cheryl Hines in a scene from *Labor Pains*, which was shot on the RED camera.

to avoid getting fired from her job—debuted on ABC Family in July.

Shapiro, who prior to No Smoke was repped for commercials by bi-coastal The Joneses, has assorted national TV campaigns to her credit, including work for such clients as

admiration for an acclaimed indie film director named Christy, who's ultimately revealed to be a little girl, played by Hallie Eisenberg.

In addition to her commercial and feature work, the New York-based Shapiro has made several short narrative

NEW YORK—Director Eric Heimbold, whose spec “Power of the Crunch” spot for Doritos debuted during this year's Super Bowl telecast and garnered the number five slot on the *USA Today* Ad Meter, has joined Kipany Pictures, a commercial and film-specific division launched earlier this year by Kipany Productions, a longstanding New York house active in production, marketing, web development and design.

Heimbold comes over from Venice, Calif.-based Wild Plum. Prior to that he was with the since closed Plum Productions. His credits span commercials (Ford for JWT Detroit), music videos (Brian Setzer Orchestra's “Jump, Jive and Wail,” The Baja Men's

“Who Let The Dogs Out?”), as well as music clips for the first three seasons of American Idol (a total of some 36 clips featuring Idol performers).

Over the years Heimbold has directed for such clients as Daimler Chrysler, Sony Corporation, Walt Disney Company, Paramount Pictures, Warner Brothers, DreamWorks SKG, Cablevision, Freemantle Media, Pfizer, Nabisco and Lorillard.

He also has to his credit other spec spots, including a Nissan job based on a concept from creatives at TBWA\Chiat\Day and a comedy spot, “Strip Poker,” for Centrum Silver Vitamins that earned inclusion a couple of years ago into *SHOOT*'s “The Best Work You

May Never See” gallery (4/27/07).

Heimbold comes aboard a Kipany Pictures roster of directors, designers and artists who can execute integrated campaigns including spots, virals, mobile, web and print. Headed by VP/exec producer Melissa Levins, Kipany Pictures has a lineup that includes director/designer Ruben Latre, commercial directors Benoit Gabriel, Jasmin Kuhn, Robert Mowen, Rick Midler, Abraham Roofeh, Leif Husted Jensen, and Dan Forgues; designers Merle Becker, Tian Hughes and Carol Jakob; and underground artists Kadine Anckle, Margaret Schnipper, Michael Vidoli, Noelle Brower, Greg Levins, Mikal Din and Agi Fodor.

Cramer-Krasselt's Chahine, Stotts Win Optimus' "One Shot" Competition

CHICAGO—Copywriter Andrei Chahine and art director Ryan Stotts of Cramer-Krasselt, Chicago, have won Optimus' second annual One Shot contest. The up-and-coming agency team garners two major prizes. For starters, their winning concept designed to promote disaster relief nonprofit foundation ShelterBox will be produced from beginning to end by Optimus, Chicago, and its in-house production arm ONE. Furthermore, Optimus will then buy local airtime for the finished commercial, giving meaningful marketplace exposure to the work.

Though only in year two, One Shot already has a tradition to live up to based on the inaugural competition's winning spot—an Optimus promo entitled “Done”—which went on to not only gain inclusion in *SHOOT*'s “The Best Work You May Never See” gallery but also a slot for its helmer, ONE's Alex Anderson, in *SHOOT*'s 2009 New Directors Showcase.

Production/post house Optimus and its marketing agency



Andrei Chahine (l) and Ryan Stotts

Scott & Victor, Chicago, devised and developed “One Shot” which recognizes promising Chicago advertising creative talent with five years or less experience. A One Shot call went out again this year to up-and-coming, Chicago-based creatives to elicit their concepts based on a creative brief.

This time around the client is ShelterBox, an organization which since its inception in 2001 has provided aid to more than 800,000 people worldwide in response to earthquakes, floods, hurricanes, tsunamis, wars, volcano eruptions and other critical emergency situations. That aid comes in the form of a sturdy,

green plastic box containing a 10-person tent and ancillary equipment enabling a family to survive for at least six months.

Chahine and Stotts submitted a concept based on various other uses for the box after its initial deployment is wrapped and its purpose fulfilled.

“The concept for our script was based on the idea that most charity organizations wish that they didn't have to exist,” related Chahine. “We thought that, for the people at ShelterBox, what's really rewarding is when they are no longer needed. Also, we knew we wanted to use the actual

Continued on page 20

Anderson, Gambogi Team To Launch Creative Monster

WEST HOLLYWOOD, Calif.—VFX supervisor/digital artist Grant Anderson and finance vet Bryan Gambogi have launched Creative Monster Productions, billed as a full service house offering production, VFX and online integration services, with offices in West Hollywood and San Francisco.

The new venture already has turned out back-to-back broadcast projects for regional McDonald's via Stern Advertising, Cleveland, and a three-spot viral campaign for WET, the new game developed by A2M for the Xbox 360 and PS3 platforms, out of agency Ayzenberg, Pasadena, Calif. James Sterba directed the McDonald's and WET fare.

Sterba, who had previously been repped by Toronto-based Sparks, is now part of a Creative Monster directorial roster that also includes: Mike Goedecke, formerly of the now closed Belief; Harry McCoy who comes over from Picture Park, Boston; George Weiser, an accomplished DP who is moving into directing; and Peter Fuszard, formerly of November Films, Pacific Palisades, Calif.

Goedecke is known as a visual storyteller who integrates VFX into many

of his projects, including endeavors for Budweiser, Sony and Lexus. McCoy is a lifestyle director with a reel marked by real people and kids' performances. Wieser recently directed a spot for Hoover/Target. Fuszard has a reputation as an automotive and extreme sports director.

Instrumental in assembling the company roster was Creative Monster exec producer Scott Flor whose experience includes tenures at production houses Headquarters and Propaganda Films.

To offer additional resources as needed in production, VFX and web interactivity, respectively, Creative Monster has entered into non-exclusive partnerships with Evil Eye Pictures in San Francisco, Identity FX in L.A., and interactive production outfit C3i3, also in S.F. Anderson, who will manage the process when dovetailing with these firms, recently served as stereoscopic DFX supervisor on *Cloudy With A Chance of Meatballs*, and CG supervisor on *Beowulf 3D*. He has also been a CG supervisor and digital artist on movies featuring VFX from Sony Pictures Imageworks, including the *Spider-Man* trilogy, *The Matrix 2: Reloaded*, and *The Aviator*.



Grant Anderson

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Agency Heads Of Production, EPs, Producers Embrace Change

Continued from page 1

But Trailer Park, explained Bonin, is a distinctly different kind of shop, a “unique” agency/production hybrid. He noted that Trailer Park is well established as an entertainment agency, creating and producing marketing campaigns for feature films, TV and home video, encompassing promotional packages that span varied media and content (including trailers).

“We not only have creative and strategic expertise here but also an extensive production department,” related Bonin. The production operation has nearly 240 artisans, including 50-plus editors (some of whom are color specialists), visual effects and graphics artists, interactive designers, programmers, flash specialists, producers and music composers. The talent is world class, contended Bonin, citing for example editor Benny Coulter who is a go-to-trailers-guy for such notables as director Steven Spielberg and actor Tom Cruise. Coulter and Trailer Park are developing the marketing material for the next Spielberg film, *Tin Tin*. Also Trailer Park editor Kim Wong is cutting trailer/promo fare for James Cameron’s upcoming sci-fi film *Avatar*.

The ensemble of talent at Trailer Park enables the shop to be responsive to the fast-paced entertainment business. For a feature print campaign, Bonin noted, “It’s not uncommon for studios to provide us with a brief line of copy or an idea from which they expect us to come up with full creative. Whereas a traditional agency might outsource to photographers, costumers, designers, digital people and so on, we have the resources internally to turn out 400 photo-ready comps in five days for the motion picture studio to assess. Based on their feedback, we hone in on what they want, the work gets tweaked and approved.”

Trailer Park—via its Trailer Park Studios—is now actively extending its creative, strategic and production wherewithal to non-entertainment brands. For example, Trailer Park is now the agency of record for Orbitz and news is forthcoming on other mainstream clients that the hybrid agency/production shop is collaborating with.

“It wasn’t uncommon [at CP+B] to get a PDF with 100 pages of brilliant ideas,” recalled Bonin. “Then budgets and other realities would sink in and we’d have to parse that all down to maybe four or five ideas we could bring to life. But Trailer Park’s production resources make us nimble and in a position to bring more ideas to fruition—certainly not all of them but more than four or five. Most traditional agencies are experiencing the challenge of how to best stretch the money that at one time was for a TV com-



Matt Bonin

cial into money not only for a spot, but also social media, digital, mobile, web design, microsites, other consumer touchpoints within the retail space, experiential space and events.

“Recessionary thinking has resulted in a reset that I think has staying power,” continued Bonin. “We’re not going to suddenly find ourselves with a budget of \$750,000 to do a :30. That will more likely be the budget for an entire initiative—TV, experiential and social media. TV still has its rightful place—it is an important part of the mix but not necessarily the dominant force. Our hybrid operation is conducive to getting the most creative and budgetary leverage out of a campaign. Thankfully the entertainment business is booming so we have a healthy base for our artists as a foundation.”

Asked if directors are or would be a part of the Trailer Park mix, Bonin replied, “We won’t ever compete with an MJZ or a Smuggler, not with the A-plus level talent they have. At the same time we do have relationships with some talented directors though we don’t have a Trailer Park roster of directors. And I could see opportunities here for directors to concept and create, working alongside our creative and strategic people. Whether we move in that direction [a Trailer Park directorial roster] is something I’m trying to analyze in the coming months. Our orientation is to work with the best talent for a project, whether it’s within or outside the company.”

On the latter score, Bonin noted that a current Trailer Park project for client New Mexico Tourism is being bid out to select directors at outside production companies.

“We’re no different from traditional agencies in the respect that we are all trying to figure out how to best react to and prepare for the future. I remember that in building the digital infrastructure [at CP+B], we went from zero to 65 percent of our digital work being done in house. Now at Trailer Park we have a digital team as well as all the production resources I mentioned to you. With our content creation and generation, we are uniquely situated to respond in real time to what goes on in the marketplace for clients. This is resonating with clients and potential

clients we meet with. Their ears perk up. Our creative and production capabilities are especially relevant to the challenges they are facing.”

DDB’s St. Clair

While Bonin’s role continues to evolve now that he has moved to a shop with a hybrid agency/production business model, there are assorted artisans who have stayed put and are too feeling the winds of change relative to what they do and the nature of the projects they are working on. *SHOOT* connected with several of them based on their recent endeavors.

Take for example, Will St. Clair, VP/executive producer of DDB Chicago, who related, “There’s literally no limit to what you can produce. Viewers and consumers have so many places to go for entertainment, media and information, which means that as an agency producer, you need to go anywhere the idea will take you.”

In terms of where ideas are taking DDB Chicago, St. Clair noted that the



Will St. Clair

agency is active “across the board for several clients....We are in development in at least two reality TV concepts that I know of, some longer form feature work this is kind of a feature but also kind of not. Sorry to be vague but it’s part of a job that’s very exciting that can lead to other forms. That’s a big source of the excitement—sometimes you don’t know what the project exactly will be, only that it’s something that breaks away from the conventional.”

St. Clair has a track record of breaking away from the conventional as reflected in his recent primetime Emmy Award history. He served as DDB Chicago executive producer and producer on Bud Light’s “Swear Jar,” which won the 2008 primetime commercial Emmy Award without even having run on television. The spot, which debuted on the since shuttered Bud.tv online entertainment network and then went on to a viral life of its own, centered on a workplace in which a “swear jar” has been set up. Each time anyone swears, he or she has to put money into the jar, with the funds collected ultimately going toward buying Bud Light for everyone in the office. This proves to be incentive enough

to send expletives flying—pretty much bleeped out in the spot but leaving little doubt as to what’s being said.

In a case of déjà vu, this year St. Clair exec produced Bud Light’s viral spot “Magazine Buyer,” which garnered a primetime commercial Emmy nomination. Thus for two straight years, work that wasn’t broadcast on TV earned Emmy recognition, an ostensible peculiarity which underscores how the times are changing. Indeed the Academy of Television Arts and Sciences (ATAS) amended its Emmy qualification rules a couple of years ago to acknowledge that new platforms have emerged for entertainment.

At the same time, St. Clair observed that TV and so-called new media are often strongly connected. Consider that the launch pad for “Magazine Buyer” was the quintessential mass broadcast, mega-audience event, the Super Bowl.

DDB Chicago set up a website so that Super Bowl viewers could again view Anheuser-Busch’s Big Game spots. Those viewers who logged on and voted for their favorite ad work airing on the ’09 Super Bowl in turn earned a bonus commercial which was too risqué for broadcast: “Magazine Buyer.” This was the second consecutive year that DDB drove traffic to a bonus spot—the one in ’08 being Bud Light’s “Deli.”

While “Deli” was marked by a touch of bathroom humor, “Magazine Buyer” too used the freedom of the web to present a slightly off-color concept. “Magazine Buyer” introduces us to a man who decides to complement his purchase of a Bud Light six pack with a porn magazine, leading to varied forms of embarrassment for the gent not only inside the convenience store but also on a live TV newscast as a would-be robber bursts in and holds the “porno guy,” among others, hostage.

“Both ‘Deli’ and ‘Magazine Buyer’ are examples of traditional and new media being linked,” observed St. Clair. “You read stuff about the death of the commercial. But a TV commercial can drive people to the web and the web can drive people back to television. For me as a producer, this is encouraging, freeing and exciting. The story isn’t so much the death of one medium and the rise of another—instead it’s the evolution of the two of them, with more emphasis on entertainment and engaging viewers. That’s what makes being an advertising agency producer today so exciting and potentially fulfilling.”

Broadcast and web fare can also be linked in terms of they’re being produced as part of an overall package, continued St. Clair. “Magazine Buyer” was part of such a package produced alongside traditional :30 TV fare.

“Packaging is a huge help in getting new media material produced,” observed St. Clair. “Without that kind of packaging, it’s harder to get a web spot done with the high level of production value we need and expect. A package makes it more feasible economically for a production house to take on. You ameliorate costs by packaging a web spot with broadcast, bringing more work that way to a production company.”

BBDO’s Logan

Just as non-broadcast spots garnering Emmy recognition are indicative of a changing landscape, so too are a series of web films for FedEx. The five films, each three minutes long, feature comedian Fred Willard as a tongue-in-cheek infomercial style spokesman, addressing a prototypical smiling infomercial studio audience.

David Logan, senior producer at BBDO New York, said the Internet-only FedEx job carried many considerations that agency exec producers and producers wouldn’t have had to con-



David Logan

template just a few years ago. For one, Logan had to not only be concerned with the films themselves but a web promotional package—entailing rich media banners and pre-roll video—to help drive traffic to the films.

BBDO New York brought in director Bob Odenkirk of Bob Industries, a choice which Logan said underscores the importance of having both a knowledgeable team on both the agency and vendor side. Logan described Odenkirk as very web and concept savvy, citing the director’s extensive experience spanning shorts on funnyordie.com, celebrity and comedy work, including having served as a senior writer on *Saturday Night Live*.

“Bob’s experience meant so much on so many different levels,” said Logan. “We had, for example, a cast of more than 70 folks to deliver various levels of performance. I was initially worried that we’d have to spend weeks in casting for a project with a limited budget. But Bob had specific comedy people in mind for each role, which streamlined the casting to like a week. He would also sit down with me and the creative team, and we would have

Continued on page 8

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Projects Evolve For Agency Producers

Continued from page 6

writing sessions to continually streamline and tweak the work.”

This coming together to keep making the comedy better is essential given what Logan referred to as “the antsy hand factor.” The audience on the Internet has an extremely short attention span, especially for an ad. You only have a few seconds to keep their attention.”

Towards the goal of engaging the audience, Logan noted that “if anyone didn’t think what we were doing would keep viewers involved, the attitude was that it’s everybody’s responsibility to speak up. Critiques included ‘it’s too long’ or ‘it’s too boring here in this part.’ Without the luxury of a media buy to keep putting something in front of people’s faces, you have to do everything you can to try to keep your audience interested...And we had the extra pressure—and at the same time the benefit—of high agency and client expectations, and perhaps most importantly viewers’ high expectations for FedEx commercials.”

Also key, said Logan, was BBDO senior creative director Jason Lucas “bringing me in early in the planning and conceptual stage to talk about options and some of the problems that don’t have traditional solutions. Having more time up front on the production planning end is necessary and fortunately for me Jason recognized that. You need to plan for as much as you can up front. At the same time, it’s like any commercial in that you have to be open to ‘happy accidents,’ for keeping your eyes open throughout the pro-

cess when good things happen, when a surprise emerges that helps the story or helps to drive traffic.”

On the post side, editor Tom Vogt of BlueRock, New York, who’s experienced in commercials, also embodied the deep longer form comedy storytelling experience ideal for the FedEx films. Vogt is known for his work as lead animator on the irreverent animated comedy series *South Park*. He also cut features directed by the show’s creators, Trey Parker and Matt Stone: *South Park: Bigger, Longer and Uncut*; and *Team America: World Police*.

Logan additionally cited BlueRock assistant editor Laura Bermudez and producer Jesse Schwartz. Bermudez’s contributions included cutting some 20 different videos for rich media banners and promos, providing the client with options to choose from. Schwartz, noted Logan, pitched in beyond his BlueRock duties to also serve as an integrated producer akin to being on the agency team.

Additionally there was the challenge of being effective within a limited budget. Logan credited line producer Brian Etting working via Bob Industries with helping on this front.

Logan said that ingenuity even played a part in showing rough cuts to the client. BBDO N.Y. executive creative director Greg Hahn suggested that a YouTube page be created to help present the rough cuts to FedEx. DVDs were burned accordingly and shown to FedEx execs.

“This put the client in the same position as the viewer,” related Logan.

“In hindsight Greg’s idea was brilliant. The client was in a better position to assess—and approve—the rough cuts.

While comedian Willard—who has a healthy fan base—was a major magnet helping to drive traffic to the shorts, Logan said in hindsight he would have also considered playing up Odenkirk—who has a web following based on his funnordie.com and other exploits—in the promo campaign for the FedEx films.

“If I had it to do over, I would have explored negotiating the right to use Bob’s [Odenkirk] name up front to promote the work. I don’t know whether we could have successfully negotiated that—perhaps he would have wanted control over the rough cuts. But it would have been worth looking into because the web audience knows Bob



Fabrice Brovelli

and his work. Again, this is something that an agency producer wouldn’t have had to consider or even deal with just a few short years ago.”

BETC Euro RSCG’s Brovelli

The global success of Evian’s “Skating Babies” spot out of BETC Euro RSCG, Paris, has been a viral sensation, spawning a documentary that is slated to debut down the road on TV channels in the U.S., Germany, France, Japan and the U.K.

Helping generate interest in the now famed commercial were a music remixing contest and a pair of virals, as chronicled last week (*SHOOT* online, 9/18) by Fabrice Brovelli, general director, head of TV production, BETC Euro RSCG.

Brovelli observed that Evian reflects the changes that have taken root in advertising and marketing. “Traditional advertising used to make an impact on people’s lives, but today the audience can avoid advertising if they choose to [TiVo, legal or illegal numeric platforms]. That’s why the role of advertising has changed; now brands have to create a more friendly relationship with their consumers, more sincere, with more emphasis on sustainable development issues, whatever the medium is. Content will have more impact if it interests a large audience, as it will be this audience that will convey the content, as it happened with the Evian ads.”

8 *SHOOT* September 25, 2009

Short Takes

DD SOLVES RUBIK’S CUBE FOR AUDI

Digital Domain (DD) has teamed up with director Carl Erik Rinsch and his German production company Markenfilm on a :45 TV commercial for Audi, via Hamburg-based agency Kempertrautmann.

“Intelligently Combined” opens on a minimalist museum space. Hanging in the middle of the spacious room is a clear glass cube divided into multiple sections like a Rubik’s Cube puzzle. Various automobile parts are encased within the sections, which begin to rotate and shift, releasing pistons, gears, bolts and other parts from their compartments. They drop and fall into place with other Audi parts, joining together to form the fully realized Audi A4 2.0 TDI e featured at the end of the spot—the only live-action portion of the otherwise entirely CG commercial. The tagline: Efficient technology, intelligently combined.”



CLICK HERE TO VIEW SPOT

The DD team led by VFX supervisor Jay Barton faced the creative challenge of designing and orchestrating the complicated movements of the cube, which had to build an Audi piece by piece as the puzzle was “solved.”

The spot debuted in Spain and will roll out across Europe

HICKS, GOLDWYN AT TORONTO FILM FESTIVAL

A pair of noted filmmakers who are handled for commercials by Santa Monica-based Independent Media—Scott Hicks and Tony Goldwyn—saw their features showcased at the recently wrapped Toronto Film Festival.

Goldwyn’s film *Betty Anne Waters* had its world premiere at the fest. *Betty Anne Waters* is a true story, the title character (Hilary Swank) being unable to help her brother Kenny (Sam Rockwell) who was wrongfully convicted of the brutal murder of a Massachusetts woman in 1982, Betty Anne, a high school dropout, was unable to afford the legal expertise they needed to properly defend him. In between raising two kids and bartending, she put herself through high school, college and law school so she could become her brother’s attorney. She was aided in her mission by attorney Barry Scheck (Peter Gallagher), the driving force behind The Innocence Project. This organization was founded by lawyers Scheck and Peter Neufeld, who pioneered the use of DNA testing to free the wrongfully imprisoned. With their support, after 18 years in prison, Kenny Waters walked from a courtroom a free man.

Meanwhile Oscar-nominated director Scott Hicks (*Shine*) had his latest film, *The Boys Are Back*, screened for Toronto audiences. The film follows a witty, wisecracking sportswriter (Clive Owen) who, in the wake of his wife’s tragic death, finds himself in a sudden, stultifying state of single parenthood. He raises two boys sans discipline in a chaotic household. Father and sons must find their own way to grow up.

PEOPLE IN THE NEWS....

Jason Schragger has joined BSUR, Amsterdam, as creative director overseeing the MINI global account. He comes over from Plantage in Berlin where he was executive creative director. He



Jason Schragger

also spent three years with Amsterdam Worldwide, formerly StrawberryFrog, in Amsterdam where he was a creative director working on the Heineken, Mitsubishi and GAS Jeans accounts....Peter Lydon has taken a break from directing hit TV series such as *Secret Diary of a Call Girl*, *Mistresses* and the soon-to-be-released *Garrow’s Law* to

direct a series of commercials via London production house 76 Ltd. for Ikea via BMB, London, and SKY for WCRS, London....



“Skating Babies”



CLICK HERE TO VIEW SPOT

Bud Light’s “Magazine Buyer”

Todd Mueller Reflects On Emmy-Winning Effort For Coke's "Heist"

Continued from page 1

award carries arguably more heft than ever before in the ad community.

"Commercials need to be considered entertainment—they were framed in this exact context during the Emmy Awards show [the Creative Arts Emmy ceremony on Sept. 12]," related Mueller. "Typically five spots are nominated. This year there were eight which shows there is more interesting work being done, with the TV Academy placing a keen eye on entries."

(Editor's note: There were eight nominated commercials due to a five-way tie in the voters' tally for fourth place. The ATAS awards committee thus had a choice of going with the top three nominations or expanding the field to eight. They opted for eight given the high quality of the work.)

To recap, W+K had three of the '09 Emmy-nominated ads: Coke's "Heist" as well as CareerBuilder.com's "Tips" and Nike's "Bottled Courage." DDB Chicago had two nominated commercials: Budweiser's "Circus"; and a web spot for Bud Light, "Magazine Buyer." And scoring single nominations were: Goodby, Silverstein & Partners, San Francisco, for Sprint/Nextel's "Wedding"; Crispin Porter + Bogusky, Miami and Boulder, Colo., for Hulu's "Alec In Huluwood"; and Ogilvy & Mather, N.Y., for AmEx's "Airport Lounge."

Quipping that it was a blast topping high-profile spots "with porn [Magazine Buyer] and Alec Baldwin [Alec In Huluwood]," Mueller said in a more serious vein that the Emmy represented "a fantastic accolade," underscoring the great working relationship Psyop has enjoyed with W+K and Coca-Cola. That track record includes the lauded Coke spot "Happiness Factory" for W+K, Amsterdam, which received an Emmy nomination in '07.

"We collaborate to find things beautiful in everyday life and then somehow turn them on their ear with something madly inventive," said Mueller. "Wieden and Coke help us to push boundaries, to put a level of quirkiness into the work."

As for his and Matulick's approach to the combination animation/live-action "Heist" spot, Mueller said, "We have done so much animation over the years, our eyes are so tuned to the detail of everything from the palette to the animation to how things reflect, the quality of the surfaces, that we have developed an acuity which we bring to the live-action world. I think that helps us as we transition into larger scale live-action. As far as animation is concerned, we approach it differently. We try to steer away from what people have gotten used to, what they think computer graphics are supposed to look like. We approach our animation

and live action cinematically."

Regarding the biggest challenge Psyop faced on "Heist," Mueller observed, "The job was complex but the hardest part was getting awarded the job to begin with. We were going up against some big names. We fought really hard

and put a lot of effort into our presentation and thinking—and specifically the choreography for the domino change of events that still needed to be as clear as possible in the commercial."

Asked what the Emmy win might do for his and Matulick's directorial

careers—which are already quite accomplished in the ad arena—Mueller said, "I'm not really sure what we can expect. Kylie and I have been directing together for 10 years. We didn't have a meteoric rise—instead we have taken a more methodical route by being con-

sistent and doing good work over the years. Hopefully the Emmy will give us a nice bump. We have some feature work in development now. And the Emmy recognition might add some weight to our effort in that realm."

—by Robert Goldrich

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International Production Services Shops Assess Hot Locations

A Look At Select Locales That Are Heating Up For Commercials, Varied Forms Of Branded/Sponsored Content

A SHOOT Staff Report

The economy has become global and so too has the film industry and its economics. Lending locations are being sought out worldwide for creative and financial reasons. Many would cite a key turning point as being the Screen Actors Guild (SAG) strike against the U.S. advertising industry in 2000. While runaway production was a concern at that time, the problem was exponentially exacerbated by the protracted strike. Prior to the labor unrest, many American advertisers still regarded overseas sojourns as a bit of a boondoggle. But when the strike caused them to go outside the country for filming, they saw first-hand the cost-saving viability of the foreign option.

The impact of runaway production on the U.S. economy was profoundly negative in '00 and for several ensuing years. But this in turn caused a shift in thinking and policy. The pendulum swung the other way to the realization

on the part of many U.S. cities, states and regions that tax credits and other financial incentive programs are necessary to be competitive in the bid to attract the film business.

In recent years, assorted states in the U.S. have implemented or significantly sweetened incentive packages for producers, aggressively courting them, ad agencies and clients for spot and branded content production. Incentive programs originally devised for theatrical features and TV have been expanded to include commercials. There have also been programs designed specifically to woo spot biz, a prime example being the successful incentives initiative in the State of New York.

Even in the throes of a massive budget deficit, California recently enacted an incentives package for features and TV. However, the Golden State's incentives program does not include commercials, much to the chagrin of the ad commu-

nity. Film permit figures indicate that spot lensing has fallen off dramatically, for example, in Greater Los Angeles.

On the flip side, there are locales, municipalities, counties and countries that have benefited from substantial increases in their filming activity, both spurring and being spurred on by the building of industry infrastructure ranging from greater depth of crew talent and equipment resources to new soundstage and effects facility development.

Still, we are in the throes of a difficult yet gradually recovering global economy, with film commissions and location managers having to adapt as evidenced by the agenda at next month's Cineposium (see separate story), the annual event bringing members of the Association of Film Commissioners International (AFCI) together to address issues, educate and learn from each other.

The AFCl is the official professional organization for film commissioners

who assist film, television and video production throughout the world. It is a non-profit educational association whose members serve as city, county, state, regional, provincial or national film commissioners for their respective governmental jurisdictions. There are more than 300 AFCl-member film commissions worldwide, covering nearly every continent.

While a significant number of Cineposium sessions will address economy-related developments and issues, there are locales that have managed to do significant film business during financially challenging times. Meanwhile there are locales showing promise down the road as inquiries and feelers from producers and ad agencies start to emerge.

Among those with their finger on the location pulse are execs with international production services companies that are active in commercials and other forms of advertiser content. SHOOT

surveyed members of this specialized community to get their responses to two questions:

1) Over the past year, what location(s) have been "hottest" in terms of TV/cinema spot and/or branded content activity and why? Please cite a significant project or projects that have been lensed there during 2009?

2) Looking a bit further down the road, what location currently under the radar do you envision as eliciting genuine interest and ultimately business from the advertising industry? Please tell us the reasons as to why you feel this location or venue will grow into prominence.

Here's a sampling of some of the feedback we received:



Lorenzo Benedick, executive producer, Vagabond Films
www.vagabondfilms.com

1) Chile and Argentina have been the hottest. Chile because of its access to various locations within 50 miles from the capital Santiago, can be compared to the Los Angeles area: mountains, sea, desert, millenary forests, glaciers, old and modern cities. Crews and equipment are getting better fast to keep up with the demand of international productions. Argentina because of its now established reputation is one of the most important production centers in the world where we can produce almost anything. In Santiago, Chile, we serviced a production for Neste Oil out of Finland, director

Hans-Petter Moland, two shooting days; locations: on a ship in the harbor of Valparaiso (one-hour drive), stunts on top of a skyscraper in Santiago, helicopter shots on a glacier, a 45 minute flight from Santiago up the mountains. In Buenos Aires, Argentina, we serviced a production for Continental tires out of Germany, director Augusto de Fraga, two shooting nights; location: a large soccer stadium, 200 extras, 20 semi-professional soccer players, rain effects.

2) Uruguay is slowly being recognized as the next hot location but nobody has heard of it yet. Uruguay sounds like Paraguay but it is actually South America's best kept secret. Uruguay is only a 30-minute flight away from Buenos Aires, it's the safest and most socially advanced democracy in the Southern cone: gay marriage has just been legalized. Small country, 3 million people, capital city Montevideo, 1 million people. South America fanciest beach resort (comparable to Cape Town), Punta del Este, a one-hour drive from Montevideo. Production costs 20 percent cheaper than Argentina and Chile. Crews and equipment as professional and modern as its neighboring countries. Locations: International city, old and modern, suburban, beaches, countryside, modern roads, modern architecture and design, parks, sports infrastructure. Company moves within the city don't take more than 20 minutes, therefore saving productions one shooting day on average.



Robyn Bensinger, executive producer, Film Planet
www.filmplanet.com

1) Both Argentina and Brazil continue to be "hot spots" for us at Film Planet. Many of our clients feel a strong comfort level shooting in Buenos Aires as the infrastructure is now so sophisticated, with its diverse casting and experienced crews, so familiar with our U.S. shooting standards.

Locations support both vast international looks as well as a broad range of generic U.S. architecture. Some of our recent 2009 work in Argentina includes a Gatorade campaign shot with Joe Pytko, requiring lots of great street casting, finding many gritty, urban scene locations and providing spontaneous crew flexibility to capture shots as the director discovered them. Buenos Aires provided a wonderful palette for filming a fast, documentary-like, highly athletic, reality driven, but naturally very cinematic campaign for a director well known for expecting perfection.

Park Pictures' director/partner Lance Accord shot a five-spot package for Smirnoff with us in and around Sao Paulo. An ambitious schedule included six long days and nights shooting at a variety of locations. Lance created a huge foam pool on a rooftop with hundreds of kilos of found foam.

We filmed dozens of musicians in a in construction tunnel and at a forest location filled with exotic characters reminiscent of Cirque du Soleil performers in outrageous costume.

2) South America continues to attract commercial television clients. Feature and independent filmmakers, various branded content project producers and major reality shows. Brazil and Argentina still provide the best options for experienced crew, equipment and overall production standards. At the same time, Uruguay, Chile and Colombia are all locations being increasingly scouted for potential commercial projects.

Continued on page 12

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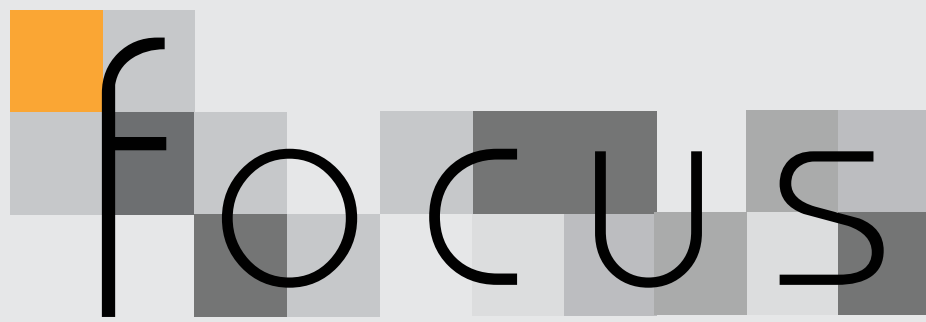
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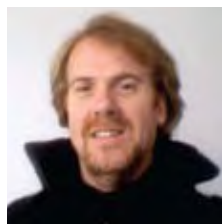
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Feedback On Hot Spot Locales

Continued from page 10



Claudio Groppo, owner, FOCUS
www.focuscinevideo.tv

1) In my mind Argentina still remains one of the most sought out venues for location shooting because of its multi-environmental and architectural options to name a few. You can be anywhere in the world here in Argentina. This year we saw Francis Ford Coppola here shooting Tetro and Roland Joffe is here now to film Opus Dei. We are currently in production for an international beer spot to be aired worldwide, shooting in Buenos Aires in the studio and on location, and on location in the Andes mountains. The number of studio days for commercial production has soared as well due to

the inherent economy of shooting in Latin America.

2) Of course we expect the level of activity to remain the same or higher for the coming summer months in Argentina, but there has been such an increased interest to be filming both in Colombia and Uruguay that we have opened affiliate offices there as well.



Lizzy Nash, executive producer, Walkabout Films
www.walkaboutfilms.com.au

1) A few particular iconic Australian locations that reveal the nation's famous sprawling outback landscapes have been popularized this year thanks to Baz Luhrmann's film, Australia, and the current Australian Tourism "Come Walkabout" campaign. These picturesque locations include the Kimberley region and Kununurra, both in Western Australia, as well as outback areas of the Northern Territory. These locales have not only been the "hottest" because of the harsh, hot climate in the Australian outback but because they exhibit the red sand and vast rural areas of bush land, which

are unique to Australia. These scenic qualities are synonymous with Australia. The outback Australian locations provide a color palette and scope to cinematography that is unmatched by any other parts of the world.

2) One of Sydney's hidden filming gems is Barangaroo. It is unique because it's a 1.5 km's (.93 mile) by 150 metres (492') flat tarmac that maintains the beautiful backdrop of Sydney's metropolitan hub. It's perfect for filming anything that requires a vast area of uninhabited land, and also calls for a cityscape in the background. This location can be completely controlled and has not yet been used to its full potential. Another location in the heart of Sydney that boasts many qualities and optional looks for filming is Cockatoo Island. It's a small island easily accessible by barge in the middle of Sydney Harbour with gritty industrial areas, warehouse spaces and old world features.



Harry Tracosas, president, Global Production Network (GPN)
www.globalproductionnetwork.com

1) Hottest? That is not a simple question to answer. GPN does not send clients to 'hot' areas per se...

When production companies come to GPN for research and bidding, the parameters of what is required are diverse and range from finding multiple "looks" within a single country, to bottom-line production and talent costs/buyouts, talent ethnicity requirements, meeting specific agricultural needs, i.e. wheat, barley, corn harvests... The menu of our clients' needs, and thus GPN's involvement, are not specific to "hottest" and are instead driven by where to best produce a project given

the above specs. Examples of scattered regions where GPN has "connected" clients lately includes: Shanghai, China, for 316; Bucharest, Romania, for Dell; Amsterdam, The Netherlands, for Southern Comfort; Berlin, Germany, for Microsoft; Rio de Janeiro, Brazil, for YAZ; Istanbul, Turkey, for Turkcell; and Atlantic Coast Road, Norway, for Alfa Romeo.

2) "Where do we go once a region reaches production maturity or where do we go to expand the present production mindset?... Most of the world, with regard to film production, has viable existing production capabilities...some greater than others and some with greater depth of crew and equipment. The issue, I believe, is the mindset of the advertiser and the producer as to look outside of their comfort zone for production solutions, and/or to entertain established regions not traditionally considered.

As for where else to consider producing spotwork, a few thoughts include; Slovenia, Bulgaria, Turkey, Croatia, the Ukraine, Romania, the Netherlands, Norway, Kuala Lumpur, Chile and Colombia.



Trent Walton, owner, Palma Pictures
www.palmapictures.es

1) This year we have had many requests for mountain roads. Brands are always looking for breathtaking backdrops for their new products—and the Tramuntana mountain range, found on the Northwest corner of Mallorca, an island just off the East coast of mainland Spain, boasts an abundance of cliff-hugging, winding tarmac roads, ideal for all types of car shoots.

One such request came from U.K. production company Rattling Stick. Selected to shoot the latest spot in the new Stella 4% campaign, they scoured the Mediterranean for a landscape that could

pass for the French Riviera in the 1960s and found everything they needed here in Mallorca, both in terms of locations and production services, supplied by Palma Pictures.

Director Ringan Ledwith shot for four days and took full advantage of our coastal roads, as well as several tunnels that were integral to the storyline. Period French vehicles were sourced on the island and a local art department converted an exclusive boutique hotel into a scene befitting the Riviera in its pomp for that all-important Stella 4% pouring shot.

2) I am hearing that the amount of time that advertising people spend out of the office is almost as frowned upon at the moment as "city bonuses." Having your marketing department, creative department or producers filming on the other side of the world, often for weeks at a time, is a key issue of focus.

This is why clients are looking whenever possible to shoot closer to home and ideally in a single destination that can offer everything. This is where Palma can really help, from our ideally located base here in the heart of the Mediterranean.

Mallorca is an incredibly diverse island geographically, and in terms of period and look. Mountains, city and beach are all within one hour of each other and we regularly double up as a multitude of other European countries. Ownership of all our equipment, vehicles, 35 full-time employees and a 4,500 sqm studio complex allow us to be extremely price competitive. And we have some of the lowest talent buyouts in Europe.

Stateside Sampling Of Hot Spots

The U.S. offers a rich range of diverse locations from coast to coast with many states provide filming incentive programs. While there are far too many to mention here, we're pleased to bring you a selection of film commissions with contacts and website address where you can access information on hot locations in their states.

Arizona Film Commission

A 20% tax credit based on expenses in Arizona can be qualified for if the production costs are \$250,000 to \$1 million annually (either for an individual spot or cumulative spots during the course of a year). In cases where the qualifying production costs are more than \$1 million, the tax credit goes up to 30%. www.azcommerce.com

Connecticut Film Division, Connecticut Commission on Culture and Tourism

30% Digital Media & Motion Picture Tax Credit. Spend in excess of \$50,000 in Connecticut for pre-pro, production or postproduction expenses on a qualified production and receive tax credits up to 30% of qualified Connecticut spending for goods, services and labor. No annual cap and no per-production cap. www.ctfilm.com

Georgia Film, Music & Digital Entertainment Office

A 20% tax credit for qualified productions—features, TV series, commercials, music videos and video game projects—lensed in the state. Spots and music videos are eligible for the 20% base tax credit once the production company has spent a minimum of \$500,000 on qualified expenditures during a single year—this can be done via a single project or multiple projects. Tax credits apply to the company's Georgia tax liability. Should the company have limited or no Georgia tax liability, then the credit may be transferred or sold once to one or multiple Georgia-based taxpayers to use against their tax liabilities. www.filmgeorgia.org

Hawaii Film Office

There are two different tax credits that may be applied to television and film production in Hawaii. One is the High Technology Business Investment Tax Credit, which is applicable to a television or film production company that establishes a long-term presence in Hawaii. The other, the Motion Picture and Film Production Income Tax Credit, is a refundable tax credit that gives a rebate on expenditures made in Hawaii by a TV or film production. Spots are eligible. www.hawaiifilmoffice.com

Illinois Film Office

A 30% Illinois Film Tax Credit on all qualifying expenditures: labor, rentals, leases, purchases, services, housing, etc. Program is applicable to all phases (pre-production, production and post-production) of feature film, movies for television, television series and commercials. www.IllinoisFilm.biz

Massachusetts Film Office

For taxable years beginning on or after January 1, 2006 and before January 1, 2013, a motion picture production company may be entitled to a payroll expense credit equal to 20% of its total qualifying aggregate payroll and may also be entitled to a production expense credit equal to 25% of its qualifying Massachusetts production expenses. The minimum expenditure threshold required to be met in a 12-month period has been lowered to \$50,000. The sunset date for the statute has been extended to January 1, 2023. www.mafilm.org

Michigan Film Office

Michigan offers a 40% refundable tax credit incentive package, with a minimum required spend of \$50,000. Cross-the-board state expenditures qualify. Incentive does not apply to spots. Michigan crew reimbursed at 40%, non-resident BTL crew at

30%. An additional 2% is available if you shoot in one of the 103 designated Core Communities. www.michiganfilmoffice.org

Minnesota Film & TV Board

Snowbate, Minnesota's production incentive, is a 15% rebate of your Minnesota expenditures available to feature films, national TV series, commercials, music videos and documentaries. Additionally, Minnesota expenditures for TV commercial production and post-production are exempt from Minnesota sales tax. www.mnfilmtv.org

Montana Film Office

Rebates. 14% rebate based on hired Montana labor; applied to the first \$50,000 worth of wages paid per Montana resident. 9% rebate based on production expenditures in Montana. www.montanafilm.com

New Mexico Film Office

25% tax rebate on all production expenditures, including New Mexico labor, that are subject to taxation by the State of New Mexico. This is a refund, not a credit! There is no minimum spend required and no cap. A 50% wage reimbursement for on-the-job training of New Mexico residents in advanced below-the-line crew positions. And no state sales tax (not to be used in conjunction with the 25% tax rebate) www.nmfilm.com

New York State Governor's Office for Motion Picture & TV Development

The New York State Film Production Credit Program offers producers 30% off qualifying expenses when filming anywhere in New York State. Producers can save an additional 5% when lensing in the five boroughs of New York City. New York State also offers a Commercial incentive, which can save producers anywhere from five to 25% on qualified expenditures. www.nylovesfilm.com

North Carolina Film Office

Legislation provides for a 15% tax credit on productions with a minimum in-state spend of \$250,000. Wages up to \$1 million qualify as does the cost of production-related insurance. Incentive has been extended to January 1, 2014. Productions must register with the NC Film Office by filing an intent to film form. www.ncfilm.com

Texas Film Commission

Texas Moving Image Industry Incentive Program Incentives apply to varied filmmaking disciplines, including commercials and branded content <http://governor.state.tx.us/film>

Film Wisconsin

An investment tax credit of 25% that can be claimed for investing in state-based productions. A comprehensive sales and use tax exemption for machinery, equipment and services used in production and post. A 0% tax for all film and television services contracted by out of state production companies. A refundable tax credit of 25% of direct production expenditures for feature films, TV movies, episodic and mini-series TV, video games and broadcast advertising production. A 15% state income tax credit for film, TV and electronic game production businesses who make a capital investment by starting a business in Wisconsin. www.filmwisconsin.net

Economic Reality Programming On Tap At AFCl Cineposium

LOS ANGELES—While the economic crisis that gripped the world seems to have been averted, there's still a long arduous road to recovery and looking to help map out that path for film commissions is the 34th annual Association of Film Commissioners International (AFCI) Cineposium slated for Nov. 2-3 at the Sheraton Universal in Universal City, Calif., just on the outskirts of Hollywood.

Last year's Cineposium, held in Wellington, N.Z., came as the financial meltdown had reached a critical point, just a month-plus after massive bailouts of troubled U.S. financial institutions had been instituted.

Now a new economic reality has begun to set in, and insights into how to adapt to it are being offered by panelists in a session titled "The Global Economy: Survival Is Revival." The basic premise of the discussion is that successful film offices won't just survive; they will revive their efforts in the coming years to be relevant to the filmmaking marketplace spanning varied platforms.

Session panelists include Bill Draper, executive VP of motion picture production for Warner Bros. Pictures; expert financial analyst and forecaster Jack Kyser, founding economist of the Kyser Center for Economic Research of the Los Angeles Economic Development Corporation; filmmaker Jacque Themelaque, co-president of EA Productions, and currently serving on the board of advisors for the IFP Emerging Filmmaker Lab and the Ashland Independent Film Festival; and David Woolson, president of 45th Parallel Pictures, a broad-based entertainment company based in Portland, Ore. Woolson is familiar with the commercialmaking biz as prior to launching 45th Parallel, he was president of Big Catch, a shop which provided talent and business affairs services to the advertising industry. Woolson also served as executive director of the Oregon Film Commission.

A critical dynamic in staying economically viable is infrastructure, a key part of which is a talented crew base. Thus Cineposium has slated an-

other session, "The Care and Feeding Of A Reliable Workforce," which addresses how to build and sustain your local crew base through training programs, persuading government and educators of the importance of training, and finding avenues to funding these initiatives.

Speakers for this session include seasoned producer (*Local Hero*, *The Killing Fields*, *City of Joy*) and executive producer (*Cold Mountain*, *Spy Game*) Iain Smith who has served on the board of the U.K. Film Council, Scottish Screen, the Scottish Film Council, the Scottish Film Training Trust and as a governor of the National Film and Television School; and Kathleen Milnes, founder of the Entertainment Economy Institute, and co-author (with The PMR Group) of three occupational studies on careers in the entertainment industry (*Making Digits Dance: Visual Effects and Animation Careers*, *Amazing Post: Post Production Careers*, and *Physical Production Careers*). Milnes was at one time the deputy film commissioner of

the California Film Office.

Cineposium film commissioner attendees will also benefit from a rundown of their worth so that they can make a case to the powers that be for the necessary funding to keep and attract filming in their jurisdictions.

In this session, titled "ROI: What's Your Worth?," answers will be provided to such queries as: What's the value, economically and culturally, that your staff, programs and/or incentives bring to your community? What's the value of the creative industry to the global economy? And how do you demonstrate all this to your governing and funding bodies?

Also on the Cineposium agenda are Breakout Sessions which will address such topics as the latest in digital technology, non-fiction production, and social media.

On the latter front, experts will discuss where social media is headed and what film commissioners need to know in order to keep themselves in touch and in tune with developing trends. Panelists for this session

include author Rodney Rumford who is founder/CEO of new media agency Gravitational Media, and Beverly Macy, CEO of Gravity Summit and managing partner of strategic advisory firm Y&M Partners.

Master Classes

For the two days—Oct. 31 and Nov. 1—prior to Cineposium, AFCl is holding several classes as part of its ongoing curriculum to educate and certify film commissioners, boosting the professional standards of and quality of services provided by film commissions worldwide.

Scheduled are full-day workshops on digital scouting and social media optimization, respectively.

Master Classes in leadership for film commissioners as well as advanced studies in film production, and an industry fundamentals class/foundation course entitled "The Film Commission Professional" are also on tap.

For a full rundown of what's on tap for the 2009 Cineposium, log onto www.afci.org/events.



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Top Spot of the Week

Directors Fx & Mat Use The Power Of Olympic Athletes To Unite The World

By Christine Champagne
Olympic athletes are portrayed as larger-than-life heroes in a brilliant new animated spot for the International Olympic Committee (IOC).

Created by Seattle's Cole & Weber United and directed by Fx & Mat, who are represented by London-based studio Nexus Productions, the :60 spot titled "All Together Now" finds six giant-sized athletes engaged in an epic tug of war, which ends with them literally pulling the continents together.

Running in some 120 countries worldwide, the commercial is primarily aimed at 12 to 19-year-olds, although anyone with an interest in animation would stop to watch "All Together Now," with its hyper real style and amazing landscapes.

Explaining the thinking behind the spot, Cole & Weber senior writer Jacob Baas shared, "The International Olympic Committee noticed that there was a huge dip [in interest] between the summer and winter games, so what they challenged us to do was create messaging that kept kids involved in and excited about the Olympics in between the games."

Ultimately, the creative team at

Cole & Weber came up with the idea of the global tug of war we see depicted in "All Together Now," believing it would best depict and represent the Olympic values of excellence, friendship and respect.

Cole & Weber associate creative director/art director Scott Fero said that the ad agency kept the concept open and loose when they presented it to potential directors, and Fx & Mat came back with some great ideas.

For instance, Fero pointed out, it was Fx & Mat's idea to present the athletes as giants, which advanced the commercial's premise on different fronts.

Making the athletes giants served to make each one of them a symbol of his or her respective continent, and it also made sense in terms of the story being told, according to the directors, who noted it would take a gigantic strength to unify the continents.

Fantastical scenarios

Additionally, the humongous athletes also allowed the directors to create some fantastical scenarios.

A prime case in point of the fantastical: The speed skater's head is seen

poking through the clouds at one point. Meanwhile, another athlete towers over Big Ben.

You'll notice that the athletes, all of whom are tugging on rope, don't move a lot. Fx & Mat assigned each of them a dynamic pose. To give the athletes more life in close-up shots, the directors gave each of them what they call "realistic eye movements," making sure their eyes were always moving abruptly.

In addition to the athletes, the continents are also characters in the commercial, and while you see recognizable monuments (Big Ben is seen in a stylized city meant to represent Europe), the directors strove to give a sense of each continent without promoting any particular country.

Furthermore, the athletes themselves were also designed to represent an entire continent as opposed to a particular country.

What Fero and Baas find particularly impressive about the finished product is the amount of detail.

"Every time we watch the commercial, it seems like there is another little thing we missed the previous time," Baas said.

"It's amazing the amount of detail that they have in there," Fero agreed, citing the fact that you can even see reflections in the chrome of the 3D cars that appear in the spot.

Adding small touches was really important to the directors, who reasoned that even if you don't notice each and every one, they all combine to give life to the shots.

Also, it was just plain fun to add all the special touches despite the fact that Fx & Mat and their team of 15 CG artists and composers were working on an extremely tight time schedule—the production process took about two and a half months.

Incidentally, one of the little details had to be tweaked at the last minute. The directors had inserted an African buffalo into a frame, then realized it looked more like a bison.

During the final week of production, they went in and added horns to the creature, resulting in what was a more accurate representation of an African buffalo.

A major score

While the animation had to be done on a tight timeframe, it was the creation of the music for "All Together Now" that proved the most challenging part of the process, according to Fero and Baas.

"We wanted something univer-

sal. We wanted to make sure it didn't sound like it was from a certain region, and it needed to be scored," Fero said.

London-based music company Brains & Hunch delivered an orchestral piece which relied on traditional instruments like brass and strings but was at the same time infused with synthesized sounds creating what Baas described as being "an orchestral piece that feels really modern."

Susan Stone, owner/creative director of London's Tonic, produced the music, collaborating with Brains & Hunch composers Christopher Branch and Tom Haines.

"The complex animation needed talented composers like Tom and Chris who were experienced with animation, who could really envisage the story before it was visually there," Stone said, noting, "Because the job was so high-profile and the production spread across three countries, it was essential that the entire team worked closely together through the whole project, as opposed to dealing with the music at the end of the job."

"It was challenging to get the music just right," continued Tonic's Stone, "but working intimately as a team closely alongside the production made all the difference."



Fx & Mat



[CLICK HERE TO VIEW SPOT](#)

Cole & Weber, Seattle, and directors FX & Mat of Nexus Productions teamed on the daunting task of bringing continents together for client the IOC. The creative means towards that end was an animated spot depicting a momentous tug of war among world-class athletes who are literally giants.

TOP Spot OF THE WEEK

CLIENT
International Olympic Committee (IOC).

AGENCY
Cole & Weber United, Seattle.
Todd Grant, executive creative director; Scott Fero, associate creative director/art director; Jacob Baas, senior copywriter; Greg Lane, copywriter; Pete Anderson, executive producer/broadcast producer.

PRODUCTION COMPANY
Nexus Productions, London.
Fx & Mat, directors; Charlotte Bavasso, Christopher O'Reilly, executive producers; Julia Parfitt, head of production; David Fleet, project lead.

MUSIC
Brains & Hunch, London.
Christopher Branch, Tom Haines, composers.
Tonic Music Ltd., London.
Susan Stone, owner/creative director/producer.

AUDIO
Wave, London.
Stuart Welch, sound designer/mixer.

The Best Work You May Never See

Madhvani Directs Polar Eclipse For Halls

By Robert Goldrich

We open in a train station crowded with people. As a train arrives, a man is visibly hot and bothered. He pops a Halls lozenge into his mouth, which has an instantaneous cooling effect.

Immediately he is hit on the side of his face by a snowball, thrown by a polar bear. A second snowball also makes facial impact as the man and bear then gravitate towards each other. A catchy musical beat ensues as they start to dance and cavort about, giving each other a high five, shimmying back to back against each other, and then engaging in a big heartfelt embrace.

The spot then cuts to three women who look on and laugh. But they're not laughing at the polar bear and the man, but only at the latter as the camera reveals what the women see--the guy dancing and hugging, all the while by himself. Indeed there's been a polar eclipse right before our eyes as the bear

has disappeared--and in fact was never there as the man's imagination got carried away due to the cooling Halls mentho-lyptus lozenge.

Titled "Polar Blast," the spot was directed by Ram Madhvani of Equinox Films, Mumbai, for Contract Advertising, Mumbai. (Madhvani is handled worldwide--except for India--by greatguns in Venice, Calif, London and Bangkok.)



Equinox, Contract team on a snow job in India.

"Having the man and the polar bear at a train station was a great idea," related Madhvani. "The challenge was figuring out exactly how they should interact there. The agency guys and I discussed it and at first the plan was to give the interaction a kind of romantic overtone. But the client said that wasn't energetic enough to appeal to the younger demographic we wanted to connect with."

Necessity being the mother of invention, the need for "energetic" spawned the creation of what Madhvani laughingly refers to as the "shiver dance." "Our hope is that it will soon compete with the moon walk," quipped the director, describing the "shiver dance" as "how you would move if you had ice down the back of your shirt... That dance with the man and the bear shimmying against each other back to back helped to make the spot zany, and popular."

Madhvani complimented animatronic bear operator Matt Brady for his tireless work. "Matt told me this job was one of the few in which the director talked to him," related Madhvani. "Usually the director communicates to him through the first a.d. He appreciated that we struck up a rapport. I appreciated it as well."

credits

Client Cadbury India's Halls Mentho-lyptus Lozenges **Agency** Contract Advertising India, Mumbai Ravi Deshpande, national creative director; Raj Nair, executive creative director/copywriter; Manish Ajgaonkar, art director; Shivani Bedi, producer. **Production** Equinox Films, Mumbai Ram Madhvani, director; Manoj Shroff, producer; Anna Iype, production designer; Himman Dhamija, DP. **Visual Effects** Matt Brady, animatronic bear operator **Editorial** Prime Plus, Mumbai Shyam Salgaonkar, editor/online digital artist; Anshul Adhikari, postproduction supervisor. **Graphics** Fable Farm, Mumbai Biju D, graphics designer **Music** Sneha Khanwalkar, composer.

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New Beginnings

Startups, New Talent, Those in Transition Poised To Make Their Mark In Midwest

A SHOOT Staff Report

In the throes of a challenged economy and contraction in the global marketplace, there are nonetheless expansive efforts being made in various pockets stateside and internationally—company and project launches, investments in new talent, and professional transitions with artisans embarking on new chapters in their careers.

Such beginnings are strikingly evident in the Midwest as new ventures have emerged and other prospective endeavors are hot topics of discussion. On the latter front, talk of ambitious plans for stage facilities are front and center in Michigan, though it remains to be seen exactly when or which of these facilities—any or all—will fully come to fruition.

In the works is a major soundstage production facility, operating under the Raleigh Michigan Studios banner, which entails a partnership among Nelson Ventures, The Taubman Group, and William Morris Endeavor's Ari Emanuel. Back in May, a deal was closed on a 22-acre site in General Motor's Centerpoint complex. Plans call for taking what was once a workplace for 3,000 GM employees and turning it into a major complex with some 10 soundstages. But also integral to the plan is the facility supporting and hosting educational programs to train 3,500 Michigan residents and bring them into the film industry workforce. Down the road this figure of 3,500 will increase to 15,000 if all goes according to plan.

Meanwhile billed as being on the horizon is Unity Studios, a 104-acre studio complex in Allen Park, which is situated in the Detroit area. The development is slated to include soundstages and support resources. The complex is also slated to host the Lifton Institute for Media Skills which is prepping for an inaugural class of 250 students who will be trained for film industry employment.

Also in the mix is a soundstage facility in Traverse City, Mich. Key movers in this project are Michigan developer Ron Walters, and David Kenneth who is president and executive producer of Innovate Entertainment and I.E. Effects, both based in Southern California. Education is also a vital part of this venture as plans call for instituting a certification program at the studio to train state residents so they can fill different film industry-related capacities.

Spurring on these prospective soundstage developments is Michigan's film incentives program currently offering qualifying feature and television projects a 40 percent-plus rebate on production-related spending in the state. At press

time, the future of the incentives package was in the state legislature so it's not yet known what form the program will take. Presently the program does not apply to commercials.

Emerge

Having firmly emerged in the Midwest is Emerge, a division of Grace & Wild Inc. in Farmington Hills, Mich. Under the aegis of interactive veteran Jim Shanley, Emerge, which opened in January, offers creative and marketing solutions for use and distribution across all channels, including the traditional (TV, radio) as well as the Internet, mobile, rich media, and point of purchase.

Earlier in his career, Shanley was part owner of Rootlevel, a Detroit area shop that specialized in high-end Internet applications. Five years ago he came aboard Grace & Wild to complement its broadcast-driven offerings with resources for communication on the web and other varied emerging channels. This initially entailed developing content for car dealerships, and then the endeavors extended well beyond retail.

"At one time broadcast was the sole focus of a campaign and if anything outside broadcast spun off of it, that would be a great opportunity to experiment in new channels," related Shanley who is executive director of business development for Grace & Wild, and executive director of Emerge. "But now we're increasingly seeing the reverse dynamic—a highly interactive campaign can spawn and call for us to repurpose elements for retail television. New media feeds conventional media and vice versa."

Emerge was born to help realize through customized content the potential in these multiple channels. Often this has Emerge working with ad agencies, serving as an arm to fulfill needs across different platforms.

For example, Emerge enjoys a close-knit working relationship with Wenham, Mass.-based agency Mullen on GM Certified. "Mullen is constantly trying to find new ways to help GM advertise better," said Shanley.

In that vein, Emerge has developed the GM Certified Toolbox which takes the traditional running footage proposition to new heights. Agencies developing campaigns through running footage shot by production companies has been a longstanding norm. But Emerge—with its in-house talent and access to Grace & Wild artisans and resources—has added to the options, creating CGI components of vehicles so that regional dealers can show GM cars and trucks being put



through the paces in local and neighborhood environments, thus personalizing and customizing content for the local/regional marketplace. This toolbox of component-based assets can be applied to TV, print, the web, customized banners, in-dealership content, mobile and other video venues (i.e., an interactive piece for a kiosk). Emerge developed and now hosts and maintains www.gmquickspot.com as well, which provides GM dealers access to these assorted components for Local Marketing Association and In Market Retail advertising support.

Also for Mullen and this time client Virgin Money, Emerge created CGI component animations as well as Flash programming for the interactive experience "The Virgin Money Bill of Rights," the centerpiece of which were six CGI-driven mini-Flash games.

On a separate front, Emerge developed a series of videos for Borders Media and its in-house agency. The videos were lit, shot, directed, edited and encoded for a web/mobile experience. Similar videos were created for other channels of BordersMedia.com, including the Borders Book Club. Emerge tapped into Grace & Wild's production/editorial resources for this non-broadcast campaign.

Emerge also developed promotional video content for the web/social media-based "Making the Cut with American Idol's Matt Giraud," a web reality contest for singers and vocalists created by YOBI.tv. For client YOBI, Emerge provided production, post, audio, graphics and web encode/optimization related services. YOBI is currently in the round one submission phase of this contest initiative.

"The multi-channel mode is more primary than ever before," affirmed Shanley. "And elements like having the encoding right and optimizing CG content properly have become important in this arena. We started Emerge to help agencies and clients with all these new possibilities."

Career transition

On Oct. 5, Susan Credle will become chief creative officer of Leo Burnett USA, Chicago. She formerly served as executive VP/executive creative director at BBDO New York.

Credle will have oversight of both Leo Burnett and Arc USA. It's an exciting new career transition for an already accomplished agency creative, marking another new beginning in the Midwest.

For over a decade, Credle has been leading BBDO's creative development on M&M/Mars and Cingular/AT&T, among other brands. Under her direction, these brands have won numerous awards (including honors at Cannes, One Show, Andy's and Clios) and meshed themselves into pop culture.

For instance, Credle's contributions



Jim Shanley

to BBDO New York were noteworthy when that shop was named SHOOT's Agency of the Year in 2007. In many respects, her exploits in '07 reflected the wide ranging creative at BBDO. For example, Credle made what she characterized as her first significant high-profile move into "new media" with Mars/M&M's "Inner M" campaign in which TV spots showing what people would look like when turned into M&M characters helped drive traffic to BecomeanM&M.com.

Visitors got in touch with their "Inner M," building their own avatar M&M character. The campaign brought a new dimension to branding. While it's great to bring consumers to a brand, the "Inner M" initiative had them become the brand.

Also on the '07 awards show front, Credle scored with AT&T/Cingular's "Battle," which was not only nominated for a primetime commercial Emmy but also won a Gold Effie Award and an AICP Show honor in the Performance/Dialogue category. The commercial shows a mother and teenage daughter "arguing"—at least that's their tone—but the incongruity is that they are conveying positive messages to each other, as the parent entrusts her teen with a cell phone.

Particularly appealing about "Battle" to Credle was that it respected the audience's intelligence. "The human brain is a problem-solving mechanism. This spot requires you to work a little bit," she observed back in '07. "If you lay something out that requires no activity for the brain, you might be missing more of a connection that you can make with the consumer."

In the spirit of new beginnings and career chapters, SHOOT presents a mini-gallery of just several of the many Midwest artisans who represent something fresh through their work and other endeavors. In the mix are some folks who aren't yet household names but show the promise to be, as well as established artisans who have kept a low profile yet managed to make an indelible mark on the community:

Barry Kimm

An established documentary filmmaker, director Barry Kimm is starting to see momentum build for his commercialmaking career.



Susan Credle

Kimm—who directs through ONE, the production arm of Optimus, Chicago—has benefited from a growing ad community penchant for reality, be it true performances from real people or actors, and/or work with a feel of authenticity that taps into his documentary sensibilities.

"There's a heightened interest in people being themselves as opposed to pretending to be themselves," observed Kimm. "And that has translated into my documentary experience attracting more interest from agencies."

Kimm made his first documentary mark while he was a student at the University of Iowa. He directed a short documentary, *Measuring Oxford*, for which he enlisted everyday people in Oxford, Iowa, to help him, armed with a tape measure, figure out the town's size and dimensions.

The quirky documentary gained national TV airtime and actually made some money, prompting Kimm to make filmmaking his career. He embarked on a documentary about his family titled *Meteor*, centering on the cleaning out over two summers of the farmhouse he grew up in and a decision as to the future of the farm. *Meteor* gained exposure on PBS and garnered positive reviews.

After turning the camera on his family, Kimm decided to diversify into commercialmaking via Twist Films, Minneapolis, where he began to shape his ad industry identity, helming projects for Virgin Wireless and Finnegan's via Fallon, Minneapolis, and H&R Block and Toro for Campbell Mithun, Minneapolis.

Some three years ago, he shifted his focus back to documentaries, having gotten the opportunity to direct *Mars 3D*, an Imax project billed as being the first 3D HD film.

This was followed by *3D Sun*, which Kimm worked on in collaboration with NASA and the Smithsonian Institute. Both 3D films played the museum/special venue circuit.

In January of '09, Kimm renewed his commitment to commercials, signing with ONE, noting that the ability to access Optimus' resources and offer clients a complete production through post has proven advantageous. "It's like having a track team handle the same baton as opposed to passing it off to outsiders," he observed. "It's



Barry Kimm

enabled us to be highly responsive to clients and agencies, and to increase efficiencies across the board."

Among Kimm's latest jobs are Blue Cross/Blue Shield for Ogilvy & Mather, Chicago, a real people/kids campaign for Giant Eagle grocery stores out of Y&R, Chicago, and a University of Minnesota package of spots for Minneapolis agency Olson. At press time, Kimm was about to embark on a job for the Nike Bauer division of Nike, also via Olson.

Kimm has also had some recent long-form activity, having wrapped a 10 minute documentary as well as a music video for Mason Jennings' new record "Blood of Man" from Brushfire Records, which is performer Jack Johnson's label with Universal.

Ben Chappell

Another rising director, Ben Chappell has teamed with Aaron Brown to form a helming duo at Foundation Content, Chicago. Chappell has been with Foundation for three-and-a-half years, starting out as an assistant editor. A year later when Foundation diversified via the launch of a production operation, he became in-house DP, shooting a variety of projects.

Meanwhile he was collaborating on the side with Brown. The two have worked together, dating back to when they met at DePaul University, Chicago—Brown was a philosophy major, Chappell studied cinema.

Last December, with backing from Foundation, Chappell and Brown co-directed a music video, "Hell Hole Rat Race," for San Francisco band The Girls. The directors next wrapped a clip for singer/songwriter Cass McCombs. Both videos gained popularity on music video sites and blogs, translating into a positive buzz for the directorial duo.

Next The Girls signed with a label, meaning a bigger budget for their clip "Lust For Life" shot in San Francisco in July.

At press time, Chappell and Brown had finished a video for Los Campesinos!, which became popular among college audiences. Now there are four more videos in the pipeline for other artists, with Brown recently formally coming aboard the Foundation roster. One of the forthcoming videos is for a band on the Universal label, another

for an act with Matador Records, N.Y.

In addition, prospective commercialmaking jobs are starting to surface for Brown and Chappell. They plan on continuing to direct as a team because of their rapport, but are also open to individually taking on select projects.

"We very much want to broaden our range and get into commercials," affirmed Chappell. "It's a challenging creative discipline."

Matthew Wood

Matthew Wood of The Whitehouse, Chicago, is an accomplished editor with many notable credits over the years. Yet what's new and fresh about him is the nature of the work he's

Continued on page 18

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New Talent, New Beginnings, New Career Chapters In Midwest

Continued from page 17

taken on, perhaps reflected best in two Bud Light spots for DDB Chicago: “Swear Jar,” which won the primetime commercial Emmy Award last year; and “Magazine Buyer,” which earned a nomination for the ‘09 Emmy.

What makes both projects different from the norm is that they both received Emmy recognition yet never aired on television. “Swear Jar” debuted on the online Bud.tv entertainment web channel, which has since shuttered, while “Magazine Buyer” premiered on a special post-2009 Super Bowl Anheuser-Busch website and then took on a thriving viral life of its own.

“My most interesting recollection about ‘Swear Jar’ was the back and forth as to how short we would make the bleep for each swear word,” said Wood, who related that director David Shane, who was with Hungry Man at the time and is now at O Positive, wanted to have just a bit more of the swear words heard.

The spot centers on an office in which employees agree to put money into ‘a swear jar’ each time they utter an expletive. When the jar is full, the proceeds will be used to buy Bud Light for the workers—which proves to be a compelling incentive for cussing.

“There was a delicate balance with the bleep. By hearing a bit more of the word, you are getting more risqué,” related Wood. “At the same time we found that we had to be careful—that if you didn’t bleep enough of the word, then the spot isn’t quite as funny. David understood that balance.”

Wood said there’s a parallel in this regard to “Magazine Buyer,” directed by Erich Joiner from Tool of North America. “It’s funnier to see the sex toys [in ‘Magazine Buyer’] blurred, not fully visible. The bleep in ‘Swear Jar’ is like the blur in ‘Magazine Buyer.’”

In “Magazine Buyer” a man decides to complement his purchase of a Bud Light six pack with porn magazines, leading to varied forms of embarrassment for the gent inside the convenience store. For example, the magazines come with bonus sex toys, like a vibrator and other off-color accoutrements for other customers to see. A would-be robber then bursts into the store and holds the “porn guy,” among others, hostage, leading to coverage on the local TV news.

“I learned the art of cutting the :60 and :30. It’s a wonderful discipline,” related Wood. “But at the same time, it’s a bit liberating to have less of a time constraint to tell a story—and you get that freedom with this kind of Internet work for Bud Light. The problem is that some people revel in their freedom and then it can come back



Ben Chappell

to bite you. You can’t always make the piece as long as you want. There’s still a short attention span on the Internet so you have to capture viewers in those first five or ten seconds or they’re off to something else on the web. You shouldn’t get caught up in the notion that the story can be any length. The story dictates the length and while you have the freedom to go beyond the traditional :30 or :60, you can’t abuse the privilege.”

Wood has had two tenures at The Whitehouse, the first in London, and later returning in 2000, working out of the edit house’s Santa Monica office. In ‘05 he moved to Chicago. “I love the market, the strength of the creative at the agencies here,” assessed Wood, who is a partner in The Whitehouse.

Wood is well known for his prowess in cutting comedy as the Bud Light fare—and this year’s Cannes Bronze Lion-winning Tampax viral piece “Zack Johnson” out of Leo Burnett—will attest. Wood’s penchant for humor continues as he just wrapped a humorous Illinois Lottery spot directed by Harold Einstein of Station Film. The editor also likes the chance to diversify and extend his creative reach, a prime example being one of his latest assignments, a serious-minded PSA for Bring Change To Mind, an organization looking to raise awareness of those one in six adults who are dealing with varied forms of mental difficulties. The PSA, which features actress Glenn Close, was directed by Oscar-winning feature filmmaker Ron Howard through @radical.media.

Tyler Jay

Tyler Jay is embarking on a new chapter in his career, joining Dictionary Films as executive producer in its Chicago office, where he will team with exec producer Megan Maples. (Dictionary also has a shop in L.A.)

Jay comes over from the Chicago Olympic 2016 Bid Committee where he was the executive producer of content overseeing the creative, execution and completion of 22 bid films. He continues to contribute towards the Chicago Olympic efforts, maintaining his seat on the committee.

Jay took on his second tour of Chi-



Matthew Wood

cago Olympics duty in January, just as he started freelancing after having served as a senior producer at Draftfcb, Chicago. This time around—with Chicago being the lone North American city vying with international centers to host the 2016 Summer Games—he collaborated with multiple Chicago agencies such as Leo Burnett, Ogilvy, Element 79 and Downtown Partners, and with notable directors from the Midwest and beyond, including Dennis Manarchy of Manarchy Film, Chicago, Michael Neumann from Chicago’s One World Productions, Steve James of bicoastal Nonfiction Unlimited, Brett Morgen from bicoastal/international Anonymous Content, and Janusz Kaminski who directs via Santa Monica-based Independent Media.

“We used all Chicago crew and getting the work done sprang from Chicago agencies, production companies and post houses all coming together like one big community,” said Jay, whose first go-around with the Olympic bid came back in early ‘07 when he was a producer at Leo Burnett, Chicago. At that time, Chicago was making its play to be the North American candidate for the ‘16 Olympics and Jay’s colleagues at Burnett brought him into the fray. Helping the Windy City win that competition (with Los Angeles being the other prime U.S. contender) was a series of films Jay worked on, teaming with a variety of creatives and directors.

A centerpiece project in that mix was a documentary called *Nine Stories*, which introduced us to nine Chicago-based athletes with dreams of competing in the Olympics. Lauded documentary filmmaker Steve James of *Hoop Dreams* fame directed the piece which told the stories of these aspiring athletes, including a boxer, a gymnast, a soccer player and a rower.

In retrospect, Jay related that the overall Chicago Olympic bid experience whetted his appetite to return to the production house side of the business after establishing himself as an agency artisan at Burnett and Draftfcb in Chicago. Earlier in his career, he freelanced at top drawer production houses in Los Angeles, directing and producing projects.



Tyler Jay

“The Chicago Olympic initiative brought me back directly into production where you have to react, be proactive and make sure you can deliver,” said Jay. “That experience now enables me to bring to Dictionary Films a deeper resourcefulness, the ability to change on a dime, to look at things from different angles. Through the Chicago Olympics experience, I also gained the chance to be very much involved in nontraditional format work, both short and long form, and to get to know more deeply the creative and production culture in Chicago, all of which should help me at Dictionary.”

As for what drew him to Dictionary, Jay cited his respect for its owner, Midwest mainstay Tim McGuire of Cutters, Chicago. (Dictionary is a separate, autonomous company from edit/post shop Cutters.) Also key in Jay’s decision to come aboard Dictionary was its directorial roster, a mix of talent based in Chicago, Los Angeles and globally that he feels is well positioned to attract business ranging from traditional spots to new forms, both short and long, spanning different platforms.

Karen Sauder

While Susan Credle is a high-profile addition to the Midwest agency scene, an ongoing stalwart in the community is Karen Sauder who’s operated under the radar—that is, until recently when she was named the ‘09 Advertising Woman of the Year by the Chicago Advertising Federation (CAF). As managing director of Draftfcb, Chicago, Sauder is a key member of the management team for an agency that has grown into prominence since it was formed via the merger of Draft and Foote, Cone & Belding in 2006.

Sauder began her career in 1990 in the marketing creative services department at Anheuser-Busch. She then worked as a regional manager for Frito-Lay before joining ad/promotions agency Zipatoni in ‘93. There she rose through the ranks from account director to partner to president.

“When Karen joined Draftfcb as managing director in 2007, she took charge of a huge, diverse office. She’s one of the strongest voices on our senior management team and looked to



Karen Sauder

by our entire agency—especially women—as a strong and inspirational, yet humble leader,” said Mark Modesto, president of Draftfcb Chicago. “She’s a mentor to many within the agency and the greater community, and she’s played a significant role in the process that got us where we are today.”

At Draftfcb, Sauder has used her expertise in multiple disciplines to combine the heritage of two different Chicago ad agencies into one integrated organization that is enjoying growth and great momentum—not to mention repeated recognition as one of the best places to work in the city and state. Draftfcb Chicago was recently named the “Best Large Company To Work For In Illinois” by The Illinois State Chamber of Commerce, the Illinois Chapter of the Society of Human Resource Managers, and The Business Ledger.

“Karen personifies the many contributions women have made to the Chicago and global ad communities. She’s a woman with vision and business acumen that has brought new flair and valuable benefits to her agency and the advertising industry,” said Anne O’Malley, president of the CAF.

Speaking at a CAF luncheon in her honor at the Westin Chicago River North Hotel last month, Sauder said, “This is an ad community that can look itself in the mirror each night and know it is a spirited, vibrant leader...a group of smart, hardworking creative marketers who have a tremendous legacy and an even brighter future.”

“I see blue-chip, multinational clients clamoring for the smarts and creativity that this very ad community has and can bring to solve their ever-more-complex business issues,” Sauder continued.

She called attention to the world-renowned agency brands that were created here decades ago, as well as the new, upstart agencies now making their mark in today’s specialized digital disciplines such as SEO, SEM, and multiple forms of social media.

“It’s no accident,” she said, “that this is the city called home by those smart marketers behind the political campaign that put the first multi-racial president in the White House.”

Going With The Flow

“Early communication is key to a successful data workflow,” affirmed Gretchen Praeger, executive producer/managing director at Optimus, Chicago. “Production companies should know not only who’s editing the project but also where it is finishing. Workable files for an offline editor aren’t necessarily workable files for finish. If post is included in the decisions made early on—before production; we love to be included in the pre-pro when shooting data—it can help facilitate a more streamlined finish. Because we’re a full service post facility, we typically like to get the raw data and then create ‘dailies’ for our editors. At the same time, we convert the data to log dpx files to use for final color correction and online.”

For Praeger, a recent McDonald’s job “stood out because they shot 35mm, RED, and Phantom footage. The director was Alex Fernbach of Arf & Co. Optimus and Arf talked extensively before the shoot, and Arf was very accommodating. They even rearranged their shooting schedule to shoot the RED and Phantom earlier, because of a quick turnaround on the back end. We requested HD CAM SR 1080p 4:4:4 tapes of the Phantom footage, so as not to have to convert the raw data once it landed in Chicago, again because of the quick turnaround. We created the RED dailies in house. We converted the R3D files to dpx and color corrected those and, in this case, did a tape to tape from the HD Cam SR of the Phantom footage. We mastered in HD.

“In my opinion,” continued Praeger, “data workflow is getting better. Our agency clients are learning...They get us involved and ask questions during the bidding process.”

Proactive approach

Michael A. Jackman, VP/general manager of Deluxe New York, also sees progress being made. “RED for example is getting easier. More and more companies are able to handle RED data. And it’s also becoming faster to handle. Early on it took a lot of time. But new hardware and software are helping to make the process easier across the board.”

Still, clients need to be vigilant and work closely with their post collaborators.

“You have some people shooting and going the file-based route to save money. But if you don’t do it right the first time, if you take the image and don’t properly process it for post, you have to come back and spend money to reprocess, wasting the budgetary benefit you sought in the first place.”

Deluxe, said Jackman, has thus taken a proactive approach to try to make sure that DPs and directors are getting what they want. “We’re accessible to help with decisions of what camera to shoot,” he related. “We’re very much in the ‘let’s test it business.’ If they’re not sure they want to shoot RED, Sony/Panavision Genesis, 35, 16, we’re happy to work out those tests. We’ll process negative, images, compare and contrast.”

Jackman cited Nolan Murdock, Deluxe’s VP of front-end services, as a key player in dealing with cinematographers, helping to assure that they get what they want. “Nolan was at Panavision for 17 years. If any issues come up during shooting, he’s our go-to person. If there’s a problem, he can help determine if it’s a stock issue, a camera issue, if something happened in processing the transfer and so on. Clients need that kind of diagnostician—a person who understands their craft and speaks their language—to assure quality control in images.”

It’s also essential to define the project’s goals, continued Jackman. “Some projects come in here with three or four different formats. It’s important to know if the director, DP and agency want these formats to match and appear as one on screen. Or perhaps they used different formats because each conveys a different feeling and they want to take advantage of the differences in looks. This drives our approach to processing the images so that the colors, the look, the feel are true to the project.”

“You have some people shooting and going the file-based route to save money. But if you don’t do it right the first time, if you take the image and don’t properly process it for post, you have to come back and spend money to reprocess, wasting the budgetary benefit you sought in the first place.”

Raw perspective

Noted colorist Chris Ryan, a partner in Nice Shoes, New York, recently worked on a package of Fisher Price spots for Draftfcb, New York. Fisher Price jobs have been shot digitally for about the past three years, and now RED is the client’s prime

Continued on page 20

Industry Meets
Challenges In
Workflow Being
Presented By
Digital Cameras

A SHOOT Staff Report





Gretchen Praeger



Michael A. Jackman



Chris Ryan



Todd Freese



Tom Fletcher

Industry Artisans See Improvements In Workflow On Digital Jobs

Continued from page 19

means of image acquisition. Nice Shoes has worked regularly with Fisher Price and Draftfcb, and Ryan has developed a personal workflow preference, facilitated by his shop's Baselight color grading system from manufacturer FilmLight.

"Basilight has software that allows us to actually put raw RED files into the system, and to access tools like different color balance setups and specialized software to make the image the best it can be," said Ryan. Having the raw files at the color correct, he observed, enables the colorist to know how the DP intended the images to look—as opposed to relying on transcoded files done by a third party.

While a self-described "film snob...I texturally prefer the look of film," Ryan still appreciates digital cinematography ("Genesis images are gorgeous") and sees workflows starting to take shape for the industry at large.

Some workflows are simple and streamlined. Ryan cited the Time Warner spots starring comedian Mike O'Malley. "That client brings to us large spot packages shot on the Sony F35," said Ryan. "The workflow is great with the Sony. The editor loves it. The turnaround is incredibly fast. Time Warner settled in on Sony for the last couple of projects—the work is beautiful looking and of really nice quality. The Sony will shoot in HD Cam SR 4:4:4 and that's how the tape comes over to us. They send over an EDL, load it in, and Baselight ingests it as 4:4:4 RGB. That's the fastest workflow. You don't deal with a scanner, there's no conversion of files, you're loading in tapes real time. Two hours of footage takes two-and-a-half hours to get loaded and prepped."

Digigog

Over a year ago, Chicago post house Filmworkers began a R&D effort aimed at determining the optimal workflow and best practices when working with data image files. From that sprung Digigog, Filmworkers' digital image processing lab created to service commercial productions shot with the RED One and other digital cinema cameras. Digigog—available in Filmworkers' Chicago, Nashville and Dallas offices—

offers overnight dailies processing for digitally acquired media with delivery in virtually any format required by the project's editorial team, including Avid DNX-HD and Apple ProRes 422. It also offers final assembly and real-time, non-linear final color grading in resolutions up to 2K.

Since its opening earlier this year, Digigog has serviced dozens of projects shot with the RED One, Phantom HD and other digital cinema cameras, primarily for Chicago- and Dallas-based advertising agencies and production companies. Among them is a series of short promotional films produced by Leo Burnett as part of Chicago's bid to win the 2016 Olympics. More than a dozen films were produced over the course of several months, some shot digitally, some shot on film, by such directors as Janusz Kaminski of Independent Media, Paul Cameron via RSA, Steve James of Nonfiction Unlimited, and Brett Morgen from Anonymous Content.

Editorial work was split among a number of Chicago shops. Projects that were shot on film had their dailies processed via Filmworkers' traditional film lab, Astro Lab. Those that were shot with the RED One, were processed through Digigog.

Part of the challenge to processing RED dailies is the size of the files. In order to be able to turn around projects overnight, Digigog has set up a managed render farm large enough to process files quickly and handle all of the necessary conversions without compromising image quality.

"The Olympics project involved a ton of work," recalled Todd Freese, Filmworkers' technical director. "Some of the spots we finished start to finish, some we just processed the dailies for delivery to the editorial house—each of whom had its own delivery requirements. It's exactly the kind of project we had in mind for Digigog."

"We've built a hardware and software system that can handle all of the resolution, color space and output requirements—and still deliver the overnight service commercial clients expect. You bring in your hard drive, we output what everybody needs."

A bigger issue, said Freese, is managing the digital color space. The RED One camera is capable of capturing 4K images.

But RED sees images differently than a film camera and accounting for that difference is crucial or color information can be lost during processing.

"We did a lot of color science research so that we could convert log-based RED files while getting every bit of color information out of them," Freese explained. "We did the same thing with Phantom and other HD cameras. Our aim was to be able to get anything, regardless of the source, into a universal color space while preserving all of the subtleties so that when the project reaches final color correction, the colorist can get the most out of the imagery."

Through its research efforts, Filmworkers created a series of LUTs designed specifically for various types of digitally acquired media. "At first creating a LUT for RED files seemed simple, but you have to factor in all the things that can happen during a shoot," Freese related. "No matter how good the DP, the exposure is never 100 percent correct. The sun may move behind a cloud or something else may happen that is beyond his control.

And so, a shot may be one stop over-exposed or under-exposed. When that happens, it throws a wrench into getting the media into log space."

To deal with that issue, Filmworkers has developed LUTs to address various production factors. "We have a 'normal' RED LUT, a RED 'plus one' LUT, a RED 'plus two' LUT, a RED 'minus one' LUT and so on. That level of care is not commonplace," Freese contended. "Some facilities treat the processing for RED files like a one pass. They think it's like producing a dub, but it's anything but that."

Filmworkers' research paid off in the Olympics work. "The Olympics footage was some of the best RED cinematography that we have seen," Freese said. "It was incredibly well shot and had a filmic quality. Through the Digigog process we were able to preserve all the subtleties of those images and as a result, the colorist was able to grade the files as if they were film."

Freese added that Filmworkers' RED research effort is far from over. "Cameras are constantly getting better, the technology is changing, and filmmakers are using digital cameras in a wider range of scenarios," he said. "We are seeing night shoots with RED, and so we have had to create a

new LUT for that. It's not a situation where you set it up and you are done. It is more of a commitment to do whatever needs to be done to deliver the quality the client expects."

DMS

Tom Fletcher of Fletcher Camera & Lenses, Chicago and Farmington Hills, Mich., runs a mainstay camera rental house encompassing film and digital cameras. The digital biz, though, has diversified the company into the workflow arena under the moniker of "data mobile solutions" (DMS).

The service grew out of Fletcher delving deeply into digital to figure out how to best serve its clientele.

"We can do transcoding and archiving right there on the set. Think of DMS as your lab coming to the shoot," said Fletcher who noted that DMS has been deployed mostly on RED shoots, with Phantom jobs also figuring into the mix. "The material can go right from the shoot to the editorial company. You don't have to have a P.A., for example, driving two hours from a shoot in Orange County to Hollywood or Santa Monica where a post house does the transcoding before it can be sent to the editorial house. DMS saves time and money."

One Shot Winners: Chahine, Stotts

Continued from page 4

ShelterBox in the script, as it is an icon for this organization."

Stotts explained, "Once we started discussing the concept of 'getting back to normal,' we knew we were onto something. The ShelterBox becomes just another box in our script, as places affected by disasters have returned to normalcy."

Chahine and Stotts' entry was selected by judges from Optimus, Scott & Victor, and ShelterBox. The Cramer-Kraselt duo's win is all the more impressive in light of One Shot receiving twice as many sub-

missions in '09 as compared to the prior year.

Tom Duff, president of Optimus, noted that the increase in entries was due to several factors, including momentum carrying over from year one, and a push to encourage ad agencies to seek out not just their own artisans, including junior staffers, but also freelancers they collaborate with. Duff noted that a conscious decision was made to reach out to freelance creatives in the Windy City.

"The quality of the submitted concepts was excellent," said Duff, "and they came from

a wide range of talent." Ultimately, though, continued Duff, Chahine and Stotts' well-crafted message won out. "The copy was excellent, describing the reach and volume of ShelterBox in so few words," assessed Duff. "And the visuals to accompany it were ingenious, showcasing the resilience of people who are victims of disasters."

ONE's Mehdi Zollo is slated to direct the ShelterBox spot. Shooting should get underway sometime in October, with editorial and post the following month, and hopefully an on-air debut by the end of '09.

Orbitz Scores Key Nom In GLAAD Media Awards in Advertising

Continued from page 1

On one hand, Marie LaPlante, senior director of brand marketing for Orbitz, feels honored that “Golfers” has been singled out, particularly in GLAAD’s inaugural advertising competition. She described the recognition as gratifying in that Orbitz has a track record of being inclusive of the LGBT community.

That track record includes six GLAAD nominations for Orbitz over the years, the prior five coming in the ad categories that were part of past overall GLAAD Media Awards. “We’re thrilled over this latest nomination,” affirmed LaPlante. “It’s part of our long history of LGBT-inclusive advertising in print, radio, TV and online. The GLAAD recognition tells us we’re doing a good job in this area.”

At the same time, though, LaPlante is a bit saddened to see that there is but one nominated commercial in the mainstream TV category. “We would have loved to have had other companies with nominations in our category,” she said. “I don’t know if this is an anomaly. I hope it is. In recent years, I think there has been more mainstream work nominated [in the ad categories of the GLAAD Media Awards].”

“Golfers”

According to LaPlante, “Golfers” represents “one of the first times we’ve done more of a broad-based mainstream ad that’s more inclusive. We’ve done a lot of specific gay-tailored ads in the past [on LGBT media outlets]. This time we were inclusionary in a general market spot.”

“Golfers” shows four men on the golf course. Suddenly an Orbitz hovercraft appears, generating gusts as it descends, knocking over the guys’ golf bags. The men look perplexed over this disruption of their round of golf.

Upon landing the hovercraft, its pilot approaches the men, handing checks to three of them because the price of the hotel they booked on Orbitz for this golf trip has since gone down. The fourth golfer is told he isn’t getting a check because he didn’t use Orbitz.

While the commercial clearly promotes Orbitz’s new hotel price assurance policy, there’s a subtle acknowledgement to gay viewers that might escape many viewers. One of the three golfers who gets a refund check is wearing a shirt embossed with the Human Rights Campaign (HRC) logo, a yellow equal symbol perched against a blue square. HRC is a leading civil rights organization working as an advocate for LGBT rights and equality.

So why did “Golfers” take the more subtle inclusionary route? “There’s a lot going on in the spot and in terms of what we wanted to accomplish,” explained LaPlante, noting that the prime objective was to get the price assurance message out to the general marketplace. At the same time, Orbitz wanted to be LGBT inclusive “but not in way that would distract or detract from the [price assurance] message.”

LaPlante credited Jeffrey Marsh, a former Orbitz staffer and now an LGBT marketing consultant to the company, for coming up with the idea of using the HRC logo. “Orbitz is a national sponsor of HRC, and HRC is reflective of the values of our company overall,” related LaPlante.

Marsh said the HRC logo also “represents a point of difference” between Orbitz and other companies, particularly competitors in the online travel category. Orbitz over the years has earned a perfect 100 score in the HRC corporate equality index, based on performance over assorted areas, including inclusive marketing communications, equal employee benefits for

married and domestic partners, transgender equality policies and so on. “There’s a high awareness of the HRC logo in the LGBT community,” said Marsh, noting that Orbitz has earned the right to display that logo based on how the company has conducted itself over the years.

The subtle, more nonchalant approach in “Golfers,” observed Marsh, also underscores that being inclusive of people with different sexual orientations, ethnic and/or socioeconomic backgrounds—“who are all our customers”—should be a regular part of everyday life.

Mullen was the creative and media agency for Orbitz at the time “Golfers” was made. Since then, Trailer Park, Los Angeles, has been named Orbitz’s creative agency of record, said LaPlante, with Mullen retaining its status as media agency.

The Mullen creative team on “Golfers” included chief creative officer Edward Boches, exec creative director Mark Wenneker, group creative director Jason Stinsmuehlen, associate c.d./art director Bob Pirrmann, associate c.d./writer Michael Buss, director of integrated production Liza Near, and exec producer Zeke Bowman.

The DP was Barry Parrell. Editor was Ian Mackenzie of Mackenzie Cutler, New York. Effects house was Brickyard VFX, Boston.

Mullen and Orbitz have not always gone the subtle creative path. Earlier endeavors specifically targeting the LGBT community included a comedic airport goodbye ad in which a male couple was featured. This was the counterpart to a humorous Orbitz mainstream TV ad in which the protagonists were a man and a woman.

On the new media front, Orbitz launched in 2002 an ongoing gay-specific website (www.orbitz.com/

gaytravel) within its main website. The microsite contains information about gay-friendly destinations, events, travel deals, and LGBT family vacations.

Other GLAAD noms

Meanwhile there are three nominated spots/videos in the outstanding TV-LGBT market category of the GLAAD Media Awards in Advertising: Bertolli’s “Bertolli Oven Baked Meals,” Cadillac’s “Road to Success: Catherine Opie”; and Subaru’s “Real Momentum: Jenn Hofman.”

And nominated in the outstanding interactive category are: Greater Philadelphia Tourism Marketing Corporation’s “GPTMC 2009 Web Campaign”; Rogaine’s “Making The Cut”; Hyatt Resorts’ “Something Extra”; and “Scion’s Create-Your-Own-Comic” for Toyota Scion.

There are four nominated pieces of work in the print/outdoor-mainstream market category, and five in print/outdoor-LGBT market.

Holdovers

For the transition to the new GLAAD advertising industry event, awards will also be presented during the inaugural ceremony in the two ad categories for which nominees were earlier announced as part of the

eligibility period for the 20th annual GLAAD Media Awards. Starting next year, though, all advertising nominees will be part of the GLAAD Media Awards in Advertising ceremony.

The nominated ad holdovers from the overall GLAAD Media Awards in the outstanding advertising-electronic category are: Ikea’s “I Don’t Judge; Levi’s “Logo Unbuttoned”; Chemistry.com’s “Market”; Nina Poon/Kenneth Cole’s “We All Walk in Different Shoes”; and Absolut Vodka’s “Will You Marry Me?”

Regarding GLAAD’s decision to launch a Media Awards in Advertising event, organization president Jarrett Barrios stated, “As with other forms of media, advertising has the power to change hearts and minds. Companies that promote fair, accurate and inclusive images of the LGBT community in advertising send an important message to their customers, to corporations and to any consumer who sees their ads. We will be recognizing those companies that do just that, and in so doing set a standard to which other companies may aspire.”

Nominated ads can be viewed at www.glaad.org/advertisingawards/nominees. For more information on the Oct. 27 event, log onto www.glaad.org/advertisingawards.



Orbitz’s “Golfers”

Good Ideas Are Great But Profitable Ideas Are Better

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street talk

Director Gary McKendry has joined the roster of Aero Film, Santa Monica....FilmTecknarna continues to build its business in North America, inking a deal to represent director Jory Hull for exclusive commercial representation in the U.S. and Canada. Hull will work out of the company's new studio in Manhattan's SoHo neighborhood. He started his career as a Swiss-style trained graphic designer working in everything from magazines to advertising, and dove into the burgeoning motion design world stateside in the mid-1990's. During that time, Hull led teams of designers as a creative director at several noted companies in the motion graphics world, including Digital Kitchen in Seattle, and Eyeball in New York City....Euro RSCG New York has hired Mary Pratt as director of digital project management. Pratt joins the agency's growing interactive team and will support digital and integrated marketing initiatives across the agency's clients, reporting to Euro RSCG N.Y. co-CEO/chief digital officer Jeff Brooks. Pratt most recently was partner, director of project management at Ogilvy Interactive in N.Y., where she oversaw digital production for such clients as American Express, IBM, Jackson National Life and Time Warner Cable. Prior to Ogilvy, Pratt worked on Bank of America digital efforts for R/GA in New York....Danny DelPurgatorio, formerly a creative director with Radium/Reel FX, has come aboard Chicago-based digital media production studio Vitamin (affiliated with the Filmworkers group of companies) as executive creative director. Vitamin's core services include conceptual development, design, live action production, visual effects, motion graphics and animation (2D, 3D and traditional)....

rep report

International Creative Management (ICM) has signed DP Seamus McGarvey in all areas. ICM's Tom Marquardt will be representing McGarvey for commercials. Meanwhile DPs Bill Pope and Mandy Walker are available for spots via ICM after wrapping films. Pope comes off of the movie *Scott Pilgrim Vs. The World*, which was directed by Edgar Wright. And Walker just wrapped *Beastly*, directed by Daniel Barnz....Orlando Management, Los Angeles, has signed DP Michael Millikan for exclusive representation. Millikan's credits include spots for Nike, Heineken and AOL. His television endeavors include the current fifth season of A&E Network's *Criss Angel Mindfreak*. And Millikan's feature credits include the documentary *Tapped* currently in limited release....Montana Artists Agency, West Hollywood, Calif. has signed DPs Patrick Darrin, Timm Roarke, Trish Govoni and Jon Gaute Espevold for representation....DP Shane Hurlbut is available for commercials via Robbyn Foxx at Innovative Artists, Santa Monica, Calif., after completing principal photography on an upcoming Navy Seal Project and a Visa campaign with director McG....

bulletin board

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