



## 16 VFX/Animation Series

Looking at the world through 3D glasses; the last quarterly effects and animation chart of 2010.



## 7 Ad Agency Evolution

Jeff Brooks, co-CEO of Euro RSCG NY, writes about how his agency is adapting to a changing landscape.



# Turning The Corner

*2010 Marked By Signs Of Recovery, Inclusiveness, New Ways Of Thinking*

### A SHOOT Staff Report

LOS ANGELES—Though the recession continues to take its toll, there were signs that the advertising industry had started to shake off some of the economic doldrums in 2010. Forecasters from ZenithOptimedia to Magna Global began to revise upwards their borderline gloomy projections for U.S. and North American ad market media expenditures after the first quarter of '10 surpassed the performance covering the same three-month period in '09 for the first time since Q1 '08 outdistanced Q1'07.

While still far from the salad days, bidding and jobs activity generally seemed on the upswing through much of 2010 as compared to '09—and the palette is more diverse, reaching further beyond conventional broadcast commercials to also include shorts, webisodes and other longer content forms.

Indeed some advertisers boosted their ad budgets but at the same time there was evidence of an evolving landscape. Consider Procter & Gamble, *SHOOT*'s 2010 Creative Marketer of the Year (see separate story), which reportedly increased its ad expenditures by \$1 billion. At the same time, P&G biggest creative success this year, Old Spice's "The Man Your Man Could Smell Like" campaign, underscored how the nature of the beast has changed—while consumer engagement and impressions were way up for the Old Spice brand, media expenditures actually decreased 15 percent since 2008.

*Continued on page 4*



## May I Have The Envelope, Please...

### A SHOOT Staff Report

HOLLYWOOD, Calif.—While they're far from surefire harbingers of things to come, preliminary results for the entertainment industry awards show season merit attention, perhaps indicative of how the Oscar ballots might look next month. (Nominations for the 83rd annual Academy Awards will be announced on January 25).

The story of how a website was conceived that changed our social fabric, *The Social Network*, for example, scored impressively with the Los Angeles Film Critics Association which this past Sunday (12/12) voted it as the best picture of 2010, and picked David Fincher as best director (tied with Olivier Assayas who directed the L.A. Critics' choice for best foreign film *Carlos*). Furthermore the L.A. Critics honored Adam Sorkin for best screenplay on the strength of *The Social Network*. Last year the L.A. Film Critics went big in a similar way for *The Hurt Locker*, which went on to Oscar glory.

The L.A. Film Critics Association's recognition of *The Social Network* comes on the heels of the film being named last week as the best of 2010 by the National Board of Review, which also honored director Fincher, screenwriter Sorkin and lead actor Jesse Eisenberg who portrayed Facebook founder Mark Zuckerberg.

*Continued on page 20*

## How To Get To Sesame Street—Ask Wieden+Kennedy

### By Robert Goldrich

PORTLAND, Ore.—For the second straight year, Wieden+Kennedy is *SHOOT*'s Agency of the Year. In 2009, our coverage provided insights into the inner workings and the creative environment at the agency—and of course the work, delving into the dynamics that went into our selection of W+K. This year, we can encapsulate W+K's success in a single moment on

*Sesame Street*: Grover doing his rendition of "The Man Your Man Could Smell Like," noting at the end that he's sitting on a horse which turns out to be a four-legged puppet character who let's out a "moo." Grover quickly recovers, correcting himself to say that he's sitting on a cow.

More than the Cannes Film Grand Prix, the best of AICP Show single commercial honor, the primetime

Emmy Award and assorted other accolades earned by Old Spice's "The Man Your Man Could Smell Like" commercial in 2010, the slice-of-TV-life spoof starring Grover eloquently reflects how great creative can resonate with and engage people, underscoring that W+K's campaign indeed wove its way into mainstream popular culture.

During the Emmy ceremony, that realization hit home for Tom Kuntz

of MJZ who directed "The Man Your Man Could Smell Like" with former pro football player Isaiah Mustafa in the title role. Kuntz noted that he was so close to the work that he hadn't been that cognizant of the campaign earning pop culture status—until he saw Mustafa being treated like a celebrity at the Emmy proceedings. "I found that amazing off of a commercial."

*Continued on page 11*

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## Building Mentorship

Last month's 50th Anniversary Issue of *SHOOT* included assorted reflections on mentorship. Consider this column an addendum to that coverage, the bookends being the induction back in March of Mike Hughes into The One Club's Creative Hall of Fame, and last month's hiring of Fabio Costa, formerly a creative director at Ogilvy Paris, to serve as a senior VP/creative director at The Martin Agency in Richmond, Va.

Costa said he was drawn to his new roost in part by the chance to work with and learn from Hughes, president of The Martin Agency, and chief creative officer John Norman.

Costa is joining a long line of those who look to learn a lot from Hughes, which brings us to a college campus where a telling event took place between those two figurative bookends.

On Oct. 27, the Virginia Commonwealth University (VCU) Brandcenter

building was formally named Mike Hughes Hall. Hughes has served as chairman of the VCU Brandcenter board since the inception of the school in 1995. He was instrumental in helping the school's founder, Diane Cook-Tench, create and build a graduate program that's now a leading advertising school.

"Without his support, leadership

**"Without his [Mike Hughes'] support, leadership and dedication, the school [Brandcenter] would simply not exist." —Rick Boyko**

and dedication, the school would simply not exist," said Rick Boyko, director of the Brandcenter. "...It is only fitting to have the building that houses the Brandcenter named in his honor."

Dr. Michael Rau, VCU president, described Hughes as being "one of the industry's most progressive change agents. His leadership as chairman of the VCU Brandcenter board resulted in a premier graduate advertising program. VCU is grateful for Mike's commitment and thought leadership

throughout the years, and is proud to name the building for him."

Hughes has touched numerous lives through the Brandcenter and his daily work at The Martin Agency where he's spent most of his career, starting there as a copywriter in 1978 and moving up the ranks.

Just prior to becoming the 47th per-

son inducted into the Creative Hall of Fame, Hughes told *SHOOT* about his mentors. He first cited his predecessor at The Martin Agency, "the man who hired me—Harry Jacobs who is already in the Hall of Fame. He stands out but I've had so many heroes. In the 1970s, I'd look to Ed McCabe and David Abbott. In the '80s, Lee Clow and Tom McElligott. I always kept tabs on what those people were doing. They were pure advertising people. I studied them. I could recite McCabe's ads. I'd look

through awards journals for their work. "Later on," continued Hughes, "I had the privilege of getting to know some of these people. From afar in Richmond, I had thought they were perfect. Now that I know them, I realize that they are just crazy. But it's the kind of crazy that creates great work."

As for an area in today's evolving

media landscape where a mentor could make a mark, Hughes related, "One thing I hope we can lead the way back to is craftsmanship. There isn't as much craftsmanship in the business now as there was years ago. Things like design online, marketing in the digital space and social media haven't been quite figured out yet. Those things haven't had their Bernbach. This means there are opportunities for people to rise up and show how those things should be done."

## POV



## Don Draper In The Age of Twitter

I find it fascinating how the TV series *Man Men* realistically depicts agency life and the careers of creative people. Even though the series is set in 1960s Manhattan, it mirrors how the ad industry operates today. When I saw the episode in which Don Draper's firm lost its biggest client, Lucky Strike, I said to my wife, "This might very well be the best depiction I've ever seen on TV of what I go through with my own business when I lose an account." It's not just about the resulting layoffs, it's the humility—you feel responsibility for the people who count on you, and you wonder, "How can I reinvent my business?"

When the "Mad Men" lose Lucky Strike as their biggest client, it served as a contemporary analogy to the economic downturn we're all experiencing. How do those of us working in advertising survive today in this new marketplace? Many of us have lost clients these past two years. The partners at Draper's firm had to slim down, lay off staff, regroup, and become inventive. Their actions serve almost as a model for those of us who run a small business in 2010, with clients spending less and demanding more.

The good news is that the traditional model for advertising isn't going to

ever change. It relies on the creative process—basically, a way to sell a product or a service by communicating a message to the masses. I think the "Don Drapers" from the past would not only survive but thrive in today's advertising industry. The creative director's basic work premise, everyday, is to confront a selling challenge, and then develop a creative solution. When no one else was promoting the quality of Lucky Strike cigarettes, Draper came up with a hook for his clients' product—"Your Cigarettes Are Toasted," which sounded fantastic. He presented a brilliant solution.

For an out-of-house creative partner such as myself (I hate the term "vendor"), who works as a director and photographer, our value to a creative director like a Draper is the ability to help implement what he's really looking for. He wants support. He wants a partner that's on his team. His production partner needs to understand him. The partner needs to take that creative brief and "make it happen," regardless of the time frame, logistics, or technical challenges it may present.

Once a Don Draper hires his production "vendor," he assumes the project will come together—he's not going to concern himself with the mechanics. The "vendor" needs to implement the

project, putting it on the legitimate road to success. When a creative out-of-house partner gets some boards, he should embrace them from the perspective of what it must have taken to have gotten those boards approved. They've been around the block 15 times already. The CD fought to make those boards happen. The creative partner can certainly suggest embellishments and changes but shouldn't be discouraged if those changes aren't immediately embraced.

A good CD doesn't accept mediocrity. He's focused, intense, highly creative and a bit self-righteous. He's interested in implementing his vision with minimum b.s. and drama. Creative cream always rises to the top. Always. And Don Draper – even in the age of Twitter – would still be equally successful today.

(Director/photographer Jay Silverman is founder of Jay Silverman Productions in Hollywood, Calif.)

## Flash Back

**December 16, 2005** Exec producers Gower Frost and Jan Wieringa have partnered with director Michal Utterback to launch Zoo Film, a Hollywood-based production house specializing in spots as well as emerging ad forms....London and N.Y.-based commercial post house Smoke & Mirrors, with the backing of its U.K. parent company Tag, has acquired privately held London-based Red Post Production....Director Peter Kagan—best known for his long tenure at Stiefel + Company, which was acquired by @radical.media in 2002—has launched production house Streamline Content....

**December 15, 2000** Partizan has added exec producer Sheila Stepanek, who will work out of the shop's L.A. office....Lisa Prisco, who recently ended her four year tenure as creative director at the Gap's in-house agency, has launched a directing career, signing for exclusive spot and music video representation in the U.S. with A Band Apart....Slo Graffiti, a division of L.A.-based Palomar Pictures, has signed director Robert B. Martin Jr., for commercials....Editor Peter Odiorne has signed with Crew Cuts, New York....



# Lessons Learned, Leading Trends And Developments In 2010

*Continued from page 1*

Marketplace impact up and media spending down would seem like an incongruity to the old world mindset. But clearly a big thinking creative idea like “The Man Your Man Could Smell Like,” initiated on TV the day after the Super Bowl, resonated digitally with and engaged the public. The most memorable engagement was arguably the two-way conversation between consumers and the “Man,” played by former pro football player Isaiah Mustafa. During a three-day blitz, nearly 190 video shorts were posted of Mustafa responding to direct queries from the public. The videos gained a level of online viewership in the first 24 hours which far exceeded that for events ranging from President Obama’s victory acceptance speech to President George W. Bush dodging a pair of thrown shoes, to the auspicious vocal performance which put singer Susan Boyle on the world stage.

Since February’s introduction of “The Man Your Man Could Smell

Like” campaign, there have been two billion-plus impressions for Old Spice which now boasts the number one all time most viewed and most subscribed to brand channel on YouTube. The brand’s Twitter following has increased 3,000 percent. Google search is up 2,000 percent. Facebook interactions have risen 800 percent and OS.com traffic has grown 300 percent.

Still, don’t sound the death knell for TV and the prudence of major media buys. In another sign of an economic rebound, ad slots for the 2011 Super Bowl on Fox sold out in October, much earlier than this year’s Big Game. Thirty seconds of 2011 Big Game airtime is going for between \$2.8 million and \$3 million, up from this year’s spread of \$2.5 million to \$2.8 million.

For agencies and advertisers, embracing the new while carrying on with the ongoing still valuable conventional means of connecting represents an ever continuing balancing act. Just as the economy started to turn a corner in 2010, so too did thinking on the part of

ad creatives and execs as well as clients. For a taste of that new found nimbleness and penchant for adapting, consider the observations of Jeff Brooks, co-CEO of Euro RSCG New York.

“One of the things that we as agencies have to get more focused on is how we—as organizations—need to change our behavior in order to keep on pace with, and even get ahead of, our consumers,” wrote Brooks. “It’s not enough to have digital capabilities, social media prowess, new content offerings, production innovations—or any combination of those practices—if the conditions aren’t present to make them sing. By ‘conditions,’ I mean everything from the right culture, environment, talent, operational model, go-to-market strategy, etc.—all the big stuff. So that’s where we’re spending a lot of our time right now, invigorating our agency model and building towards the future.”

(To delve more deeply into Brooks’ take on how the business is evolving, see sidebar story carrying his byline.)

Also marking 2010 was a sense of inclusiveness as in some respects walls separating businesses gave way. Indeed barriers were broken through in 2010 and that figures to continue well down the road—barriers separating ad makers from creating entertainment, barriers keeping production companies from taking on client-direct work, even barriers between agency competitors who can find themselves collaborating more frequently on projects through partnerships and sharing of resources. Production companies in many instances found themselves being thought of more as partners by agencies as they looked to come up with solutions for clients.

Yet at the same time, practices instituted by some marketers such as preferred vendors’ lists created a new form of separation, estranging some clients from many in the production community. A number of producers feel that these preferred lists reflect thinking that reduces production companies to no more than a commodity, and this

commoditization of production houses rings ironic during a time when new forms of content are emerging and being jointly developed, necessitating more than ever that clients, agencies and production companies be creative, collaborative partners.

Indeed 2010 had its share of contradictions, advances, struggles and plenty of developments that necessitated adapting on the part of all industry segments. To get varied perspectives on what people took away from 2010 and what they deemed significant happenings during the year, SHOOT posed the following pair of survey questions to agency and production house folk.

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

2. What industry trends or developments were most significant in 2010?

Here’s a sampling of the feedback we received:



**Craig Allen, director of integrated production, Venables, Bell & Partners, San Francisco**

1) I would say it has been a pretty amazing year in terms of both the kinds of work and the amount that we have produced. The demand for content in the broadcast, digital and experiential worlds seemed endless. And each new bit of technology, device or pathway just opens up more opportunities and challenges to create even more innovative work. To say the least, it is an exciting time to be in production. But at the risk of sounding cliched, in spite of all these new mediums, clients still want what they’ve always wanted. They want it good, they want it fast and they want it cheap. Regardless of where and how people access and view it, the challenge of producing great work as timely and cost-efficiently as possible never goes away.

2) The introduction of the iPad this past year is a pretty significant development. For many people, it changed the way they watch TV by allowing them greater freedom to multitask (e.g., talk to their friends, access the show’s website, etc.) while watching TV. It also opened the door for the creation of more apps and content specific to the iPad. I think we also saw a leap in the maturation and sophistication of integrated campaigns. Both Nike’s “Chalkbot” and Gatorade’s “Replay” campaign showed how a great idea, beautifully executed filmically, digitally and experientially, can move and inspire. And I think equally important is the fact that the demand for TV spots is pretty healthy. In 2010, VB&P produced three Super Bowl spots for three different clients. And from what I hear, the automotive companies are now flocking to the 2011 Super Bowl. It goes to show that producing a Super Bowl spot is still pretty cool.



**Gustavo Asman, chief creative officer, Wing, New York**

1. We all talk about touchpoints in our presentations but we have the huge assignment of connecting them all—or at least the ones appropriate in each case—to make them actually work, no matter how many or how diverse they might be.

Regarding awards, as Philip Thomas put it, this year there were a lot of Lions awarded to what can be described as “not your usual network or agency”, or to countries that won for the very first time in 2010. Further, some of the most interesting cases weren’t in categories we typically see them, which is a nice change.

From Wing’s perspective, an important lesson is one we all already knew, but somehow continues to surprise me: the power of teamwork. We had a great 2010—winning a few national and international awards, and growing our business with new accounts and assignments from P&G, Goya and Eli Lilly, and we won two important pitches, Sony in Latin America and Johnnie Walker in the US.

2. It is really great to see—and work—on those concepts that somehow manage to intertwine media in a way that becomes extremely hard to dissect them, or even guess what happened first or how the idea was born.

“Chalkbot” from Nike, as one of the most notable examples. I mean, they probably should have given them a Lion in every possible category. What is it? How did that start? Can we even attempt—dare—to classify it? If you don’t know the answer exactly, or you doubt for a second, chances are, you probably have something fresh and new in front of your eyes.

With so many possibilities being created around us, and much more to come before you even finish this paragraph, I think we will see more and more examples of ideas that combine elements and media so perfectly that it becomes impossible to say what category should we put them on.

And that’s the beauty of it. Consumers don’t need the categories; they only make sense for the award shows.



**Nathy Aviram, co-executive director of content production, Young & Rubicam, New York**

1. You have to be proactive....waiting for the brief doesn’t work anymore.

Being involved in the start-up of an entertainment offering, one lesson we learned, and that we have to keep reminding ourselves, is that we’re not the only ones offering our clients creative executions. The marketplace has expanded and everyone is trying to enter the creative brand space, from talent agencies to media companies to production companies to networks—there’s plenty of work for everyone but we think we’re in the best position to help our clients stay true to their brand messaging. So in order to maintain a lead as brand builders we have to make sure we’re proactive in developing brand messaging across all media.

And also that there’s an app for everything...

2. My mother-in-law is on Facebook.

Casual Gaming. Who is gaming?

How people spend money gaming.

Content delivered through apps.

Augmented reality and the use of AR to change the way we sell things.

Technology is amazing....but the idea is still King.



**Susan Bonds, president and CEO, 42 Entertainment**

1. It’s no longer novelty alone that can be counted on to engage the consumer and create buzz—so many innovative and unusual things have been attempted in the digital age to rely on the idea of being first. Everyone has somewhat been exposed to mystery, social media, the art of the unusual, multi-channels, trending technology, user customization and the subversive factor. What’s more important is excellence in execution, telling a story, convergence, letting the consumer participate in authentic and meaningful ways (active engagement), and having everything add up. People like to see any investment of their time pay off.

Authenticity is underrated and even when the audience can’t put their finger on why something works, it is usually a factor.

2. The industry has already shifted to a multi-channel approach to creating conversation and consideration. This was apparent in last year’s submissions to Cannes Lions as almost every campaign submitted for Titanium was cross-platform. What’s next is a longer term view to cultivating consumer relations and active engagement. Instead of seasonal campaigns that are abandoned immediately after execution (and starting to litter the internet like space junk circling earth), build on ideas, experiences and stories that have legs and cultivate brand loyalty over years. There are some great examples (some may argue that certain brand ideas have gone on too long) but for every great example of a long term connection, there are hundreds of examples of temporary ones.

A longer view engagement shift requires an equal shift in organization, commitment and approach. Social engineers, designers and architects who understand the care and feeding of active engagement and two-way conversation maintained over years should be in high demand. And brands who make the longer view commitment will find that it pays off bigger over time than instant short term hits.



**Jeff Clift, creative director,  
Creative Realities, New York**

1. Consumers have become communities that require a richer level of communication. Traditional channels of consumption are not enough, every campaign must include complementary channels of producing and sharing. It's no longer enough to provide content that has a singular purpose (awareness, benefit). The content has to engage on an emotional level while enabling these communities to engage with other platforms—social, mobile, web, gaming.

A great example of this is Walkers Flavour Cup competition (UK) to find the world's favorite flavor. This tongue in cheek take-off of the World Cup, which pitted flavors like American Cheeseburger, Irish Stew, and French Garlic Baguette against one another, got people stirred up and motivated to win. Who knew consumers could get almost as excited about an English Roast Beef and Yorkshire Pudding flavored crisp as the World Cup itself? The emotional tie to the World Cup generated the emotional connection, and social media empowered fans to band together and rally around.

2. In an age where anybody can be a celebrity, produce their own video, and create their own blog, consumers' tastes have become incredibly sophisticated. Content has to be accessible across multiple platforms, but it also has to be curated, tell a story, and be well crafted. Throwing a 30-second video up on YouTube is not going to cut it for your brand. Singular content alone without community is not enough.

Take a look at the Lemonade Movie project, a documentary about job loss and

starting over that came about from tapping into a community of people who had an emotional connection, a bond. It started from a blog entitled "Please Feed the Animals," and expanded to include uploaded video submissions from the jobless. Finally, it evolved into a film. It resonated on many levels and inspired people beyond the community because it evolved and offered insights on how to manage through a problem. While this wasn't created for a brand, it demonstrates the kind of care and feeding needed to nurture and engage followers in an ongoing conversation across multiple channels.



**Kathy Delaney, CCO, North  
America, SapientNitro**

1. Less "integration," more "imagination." Clients have become more receptive to allowing different channels to tell different chapters of a brand story. As long as the brand essence and core values remain true, the days of making sure all creative looks the same across mediums are over. We see this as a huge opportunity for brands that understand the power of storytelling and the ability of different channels to evolve and extend the story, while engaging consumers. It's not about the same or slightly tweaked message repeated everywhere you look until you want to die of boredom.

2. Social co-creation... "collectives" where consumers collaborate to shape the future of products they love. It's "crowdsourcing" but if you target and control that "crowd" to get what's right for the brand, results can be powerful. Being attuned to consumers, creating your product with them, not just for them, can be engaging. We also see a shift in the retail shopping experience. Polyvore formed a fashion community that anyone can contribute to and functions more like a shoppable "wiki" than a retail site. Brands like P&G enable consumers to shop on their Facebook page where consumers already are, letting them buy what they're looking for "in the moment."

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## Short Takes

## GOODBY GOES "ELEGANT" FOR XFINITY 3D

To the strains of Mozart's "Requiem D Minor V Sanctus," we see various spectacles leap through an elegant frame—connoting a TV screen. Among those breaking through the frame are a tiger, a football receiver extending himself to make a catch, a skier, a pair of martial artists in combat, a fire-breathing woman. And then finally we see an actual TV screen with a man leaping through it, breaking the glass and entering a living room, diving headlong towards a family watching the telly and wearing 3D glasses.



A voiceover relates, "Nothing stands between you and a world of 3D entertainment," followed by the XFINITY 3D logo.

Bringing that entertainment to life on screen was director David LaChapelle of HSI for Goodby, Silverstein & Partners, S.F.

Mauro Fiore was the DP. Editor was Haines Hall of Spot Welders. 3D compositing and finish was done at Method LA.

## HITTING THE FESTIVAL CIRCUIT

Director Barton Landsman, who joined Third Street Mining Company earlier this year from @radical.media, has seen his comedy short *Banana Bread* enjoy success on the festival circuit, most recently at Woodstock Film Festival, New Orleans Film Festival, LA Shorts Fest, Rhode Island International Film Festival and the St. Louis International Film Festival.

The nine-minute film tells the tale of a young man holding a marathon cell phone conversation with his doting Jewish mother. She professes not to understand his "freelance work" and bombards him with inane, overprotective banter. All the while, her son shoots his way into a warehouse, matter-of-factly killing numerous gangsters along the way. Bookending the film is a loaf of banana bread, passed lovingly from mother to son at breakfast and serving as a snack at mission's end.

"My main characters are normal, down to earth, never over the top," said Landsman. "I like my craziness grounded in reality."

When asked what his commercial crew brought to the project, Landsman quipped, "They brought everything but the bullets."

## PEOPLE IN THE NEWS...

Gravity, an international creative, content and brand communications company, has hired Nic Seresin as VFX supervisor/lead Flame artist. Seresin will lead VFX projects from conception through to completion, and continue to work with directors on shoots. He will also oversee the company's team of technical, artistic and production personnel, reporting directly to Gravity CEO/CCO Zviah Eldar. Seresin brings 18 years of design and VFX experience to Gravity, and most recently served as lead VFX artist for London/NY VFX house Smoke & Mirrors. He began his career at The Mill, followed by Moving Picture Company, both in London. Seresin also worked on VFX for feature films including *Harry Potter and the Sorcerer's Stone*, *G.I. Jane*, *My Life So Far* and *Sweeney Todd*. Seresin's work has garnered honors at the AICP Show, BTAA, D&AD, the Cannes International Ad Festival, NY Festivals, and The One Show....



Nic Seresin

Creative concept studio Solid, L.A., has added exec producer Drew Bourneuf. He brings over 15 years of experience in spot and broadcast media production, design, animation, and VFX, having held staff positions at digital agency Digital Kitchen and design & VFX company Salt. At Solid, Bourneuf will oversee all production, manage facility operations, work with the executive team on overall strategy and growth for the company, and act as the liaison for new and existing clients....

## Creatives, Execs Reflect On 2010

Continued from page 5



**Bill Goodell, exec VP/director of broadcast & integrated production, Arnold Worldwide, Boston**

1. One lesson learned in the industry and at our agency is shooting on a digital format doesn't mean it's always cheaper than film. We have done numerous jobs this past year on the Red Camera, Phantom Camera, Canon 5D/7D and SL-2K camera. Once you factor in costs associated with backing up on multiple hard drives, transcoding, timecoding and/or transferring footage to HD CAM SR video tape, the total cost incurred can be substantial. Shooting digitally might be a cheaper method of acquiring the raw footage, but oftentimes there is significantly more material for the editor to load and review. We are always looking for smart technology solutions, but we've learned that film is still an efficient medium, as well.

Our philosophy is to let the director and DP make a recommendation for the appropriate format for the creative and project at hand. As an agency, we might request an alternate bid if necessary for a digital format, but really we are buying the look and visual style of a director. If that director has a preferred format for shooting their spots, we should be open to their creative approach, since that is what attracted us to their reel in the first place.

2. One of the biggest trends we have seen in the past year is that many of our clients are looking for efficiencies in producing more global content for TV, cinema, and digital. We have also handled most of the customization and versioning out of one central location. We produced numerous campaigns this past year for a variety of clients that had to work across global audiences, while maintaining sensitivity to cultural/legal guidelines for each country involved. It puts much more pressure on the business affairs managers and producers to make sure there are no product claims or substantiation issues that are different from country to country. We also continue to be challenged with producing content on extremely tight deadlines and at all budget levels, from small to large. Being nimble and inventive with our production approach is essential and our producers are constantly coming up with smart solutions.



**Samantha Hart, president, Foundation Content, Chicago & Los Angeles**

1. In "The Art of Dreaming," Don Juan tells Carlos Castaneda, "most of our energy goes into upholding our importance.....If we were capable of losing some of that importance, two extraordinary things would happen to us. One, we would free our energy from trying to maintain the illusory idea of our grandeur; and two we would provide ourselves with enough energy to.....catch a glimpse of the actual universe."

Our company prides ourselves on the idea that great creative content is timeless and will always be valued. We believe in the fact that no job is too small or too big—it's all about how creative we can be today. In both our creative contribution and problem solving.

We are all here on the same playing field of now. And now is a place that changes daily. Let's just try to have some fun, support one another and make some great creative work. Here is to a continued positive upswing for us all.



**Jan Jacobs, co-founder, Johannes Leonardo, New York**

1. In terms of film, what's great is that everyone seems to be realizing that "viral" is a bit of an anomaly. Most films that can be thought of as having gone viral were not for brands but for individuals, and mostly not by design. Films for brands that did gain lots of attention online generally had big media spend behind them, which means that clients are understanding the Internet is not free for them. Just like in every other medium, you need to spend money to get in front of people. The earned media number will benefit exponentially from the paid media number.

2. Clients are experimenting more and more, and having budgets put aside especially for this. There is a realization that there are no formulas anymore for much of what we do. While it may be difficult to quantify the full impact of a particular piece of communications through all the channels, not taking part is the worst thing to do, especially if your competitors are. In this sense we are experiencing very positive, well-informed requests by clients to explore where their communications could go. And they are buying the work.



**Colin Jeffery, executive creative director, David&Goliath, Los Angeles**

1. We need to understand and accept that the world has changed. The recent economic turmoil has forced clients and consumers to re-evaluate what's important and how they go about their business. There is a "new normal" out there—what was acceptable, cool and progressive a year ago is no longer the case. The year served as a reality check, a time to rethink our industry and how we approach creativity.

In the "new normal" budgets are over-scrutinized, timelines are unrealistically tight, departments are leaner and yet agencies are required to produce innovative work that is more effective than ever before.

While this can be perceived as a negative, it's really just an open invitation for us to evolve and find smarter ways to solve problems.

2. 2010 was filled with uncertainty, instability and change. There was a lot shifting as companies rallied to adapt to a post recession market. We all felt the reins tighten, clients batted down the hatches, many key industry players jumped ship, and numerous accounts changed hands. We were all forced to rethink creativity, how we work, what we say and where we say it. We re-evaluated business models and staff plans, and took the time to restructure and reboot. All of this resulted in a trend towards safer and fairly bland creative work. But the good news is with all of these changes, 2011 stands to be a stellar year for creativity.

There is a growing sense of Optimism in the air. The industry is revitalized and clients are looking for smart, relevant marketing solutions.

The successful agencies of 2011 will be structured to ensure that every discipline has a seat at the table. We will see less silos and "genuine" integration. Here we go...

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# An Agency POV On Adapting, Evolving

## Euro RSCG N.Y. Co-CEO Reflects On, Shares Lessons Learned

By Jeff Brooks

*Editor's note: Jeff Brooks, co-CEO of Euro RSCG New York, had an 11th hour change in his schedule, causing SHOOT to miss connections with him for an interview for our 50th Anniversary Issue. But rather than lose the chance to gain his feedback on an evolving marketplace and its impact on advertising agencies, SHOOT and its readership thankfully benefit from Brooks consenting to put pen to paper—figuratively speaking—to reflect on how Euro RSCG has adapted thus far and the challenges that lie ahead. Here are his observations:*

At Euro RSCG New York, we are no longer thinking about traditional or digital marketing, but rather the idea of marketing in a digital age and what that means in terms of our agency's evolution.

We are very good as an industry at marveling at consumer behavior change (and taking credit, when due, for affecting such change!). The technology advances of the past five to 10 years alone have so dramatically changed our culture and lifestyle that it will probably take at least another five to 10 years to understand the magnitude of that change. Add to that some people are forecasting more change in the next five years than the past 50, and you've got quite an exciting storm brewing.

One of the things that we as agencies have to get more focused on is how we—as organizations—need to change our behavior in order to keep on pace with, and even get ahead of, our consumers. It's not enough to have digital capabilities, social media prowess, new content offerings, production innovations—or any combination of those practices—if the conditions aren't present to make them sing. By "conditions," I mean everything from the right culture, environment, talent, operational model, go-to-market strategy, etc.—all the big stuff. So that's where we're spending a lot of our time right now, invigorating our agency model and building towards the future.

One of the first important steps we took several years ago was fully integrating our digital division into the main agency and consolidating under one P&L [Profit & Loss]. This ensured that we would no longer have silos defined by discipline, and that financial motivation from such silos would not stand in the way of our clients' best interests. Following that we co-located all of our digital talent with the rest of the agency so they are physically sitting and working together every day—to the point where in a given office



Jeff Brooks

of four people you could likely find a brand planner, a digital copywriter, a user experience designer and a broadcast producer. Then we started developing new processes of how we need to change the way we work, with all of these unique and different talents under one roof with one shared vision. This brought things like new ways of briefing in assignments, developing shared strategic tools that span different channels, making sure that technology evangelists are present in the creative development process, etc.

Recently, we've embarked on an exciting new training and development initiative, with the goal that in 12 to 18 months there will no longer be a need for anybody in our agency to carry the "digital" qualifier alongside their title. Sure, there will always be a need for specialists, but in large part as a culture we are migrating away from that. If digital is part of everything, why would agencies feel the need to single it out, right? One of our next big things to tackle is our production model and assess what we truly want to build in house vs. outsource. I think a lot of agencies get caught up in the 'messy middle' here and try to take on more than they are capable of servicing with excellence. And that's just the beginning—there are also new products and services we are developing that one might not expect to come from their advertising agency.

Agencies that want to succeed in a digital age need to take the same passion they invest in marveling about consumer behavior change and hold a nice big mirror up to it! Speaking of behavior change, from my point of view there are three major trends taking shape which I think should inform how agencies evolve their thinking and actions. And in each case, these are very much the direct result of new consumer mind-sets and behaviors spurred by the digital age. (I could talk at length about each of these but will keep them succinct for now).

1) "Buying vs. Buying Into"

Historically the role of advertising has been to persuade people that your product or service was worthy of con-

sideration or trial. That is of course still the case. But that's only one part of the equation (and for our purposes, the "Buying" part). There's another increasingly important part which I call "Buying Into." And it is necessary in large part because today's digital consumer is more informed than ever, and more concerned about what companies stand for, what the purpose is behind their profit, how they fabricate their product or service, how their employees rate their workplace, etc. They'll be vocal about those companies they admire, as well as those they shun. So communications in the digital age increasingly need to factor this in.

From a practical standpoint for agencies, this could inform everything from developing communications that speak to a client's mission or philosophy in addition to their goods and services, creating new CSR [Corporate Social Responsibility] initiatives that illuminate those philosophies and commitments, and developing more useful tools and applications that seek to improve the everyday lives of their customers (a phrase our agency dubs 'Advertility' as fans of wordplay). The point being, if consumers are increasingly judging companies based on their beliefs and actions, then it is incumbent upon us to deliver that proof in the form of brand actions, with the main goal not to sell, but rather to inform, inspire or improve some aspect of their experience.

2) The Collaboration Imperative

The idea of collaboration being critical to business success is nothing new. In fact, it is often cited by CEO's of corporate America (along with Innovation) as the key driver of enterprise growth. With the rise of all forms of collaborative web-based platforms, cloud computing, crowd-sourcing, video and content sharing, etc., it is easy to understand why so many brands are trying to tap into this phenomenon. And we see evidence of their "open-sourced" efforts everywhere, including advertising, site experience, new product development, and even philanthropy.

So let's apply that mirror to our own industry again. We are very good at evangelizing the consumer sharing behavior in the world of social media, yet we tend to often think we are immune to such principles ourselves. Let's face it. For all of our industry's many virtues, if we are being very honest, partnering is not at the top of the list. And that's not unexpected. We like creative control. We make more money doing everything ourselves than we do from outsourcing to others. If clients hire us

*Continued on page 22*

## On The Wire

### Eden FX Gets Into the Holiday Spirit

SANTA MONICA, CA — Eden FX designed and produced 85 VFX shots for the December 9th episode of NBC's sitcom "Community," which featured a tribute to classic holiday-themed stop-motion animation.

### ONE at Optimus Director Wins at Best of the Midwest

CHICAGO, IL — Leading production and post-production house Optimus proudly announced that ONE at Optimus director, Otto Arsenault, was honored with a Best of the Midwest Award (BMA) for "Best Music Video" for his work on Greg Laswell's "Take Everything".

### Nathan Love Delivers Esquire And Barry Sonnenfeld

NEW YORK — Award-winning animation studio Nathan Love made contributions to the December issue of Esquire, the leading men's lifestyle magazine, for its holiday gift guide feature presented by contributing editor and world renowned filmmaker Barry Sonnenfeld.

### ASSIMILATE Announces Vice President Marketing

SANTA CLARA, CA — ASSIMILATE announced the appointment of Steve Bannerman to vice president of marketing.

### Bully Pics' Fredrik Callinggard Creates 7Up Campaign

LOS ANGELES — Fredrik Callinggard, represented in the U.S. by Bully Picturers, recently directed a new spot for 7UP for Asian markets, and a European spot for the chewing gum Stimorol. Conceived by BBDO, Shanghai, the spot features Taiwanese heartthrob Kenji Wu.

### Canadian Filmmaker Selected For Sundance 2011

EDMONTON, AB CANADA — Edmonton filmmaker Trevor Anderson's THE HIGH LEVEL BRIDGE accepted to screen in the International Documentary Shorts Program at the prestigious 2011 Sundance Film Festival.

### GreenLight to Represent Muhammad Ali

LOS ANGELES — GreenLight announced that it has been selected to represent Muhammad Ali for advertising and promotion.

### now. Invests E\*Trade Teams With Grey 'Baby-less' Spots

NEW YORK — Temporarily leaving the E\*Trade Baby with a sitter, Grey Worldwide and editor/designer Owen Plotkin of post house now. have teamed to create a new campaign that is anything but childish.

### Foundation Promotes Moore And Hall

CHICAGO — Foundation announces promotions for two of their editors. Suzie Moore has been promoted to Editor at Foundation. Drew Hall moves up from Assistant Editor to Editor.

### HELLO! Dives Into The Crowd For Beyonce DVD

LOS ANGELES — Los Angeles-based HELLO! breaks the fourth wall for Beyonce's live concert film, "I Am... World Tour" directed by Frank Gatson, Jr., Ed Burke and Beyonce herself.

### Napoleon Dynamite Composer Scores For Mayo Clinic

HOLLYWOOD — Award-winning composer John Swihart, whose career is on a stellar trajectory since scoring "Napoleon Dynamite" five years ago, has scored the first in a series of "Emotional Storytelling" spots for The Mayo Clinic via Visual Music.

### Brand New School Launches Interactive School, Realigns

NEW YORK, LOS ANGELES AND LONDON — International production company and design studio Brand New School (BNS) announced the founding of its new School of Interactive Media as well as the realignment of its management structure. Both strategic initiatives are aimed at better serving the company's high-profile clientele.

### Jay Silverman Directs TV Special Profiling Snoop Dogg

HOLLYWOOD — Rap star Snoop Dogg talks about "life, love, music, marijuana and what we do," during a one hour television special on the TV One Channel December 12th. Jay Silverman directed the special, which was produced by Susan Banks and Paul Skorich.

### Bang Bang Films & Believe Media Pact

LOS ANGELES | NEW YORK | LONDON | MUMBAI — Believe Media, with U.S. offices and Bang Bang Films in Mumbai, India create unique opportunities for both companies to grow with new working partnership - Believe@Bang Bang. The first Believe@Bang Bang spot, part of a Tata Motors launch campaign, was shot in South Africa for Ogilvy Mumbai with director, Gerard de Thame in October.

*For the full stories, videos, and contacts [and many more] visit SHOOT Publicity Wire (SPW) at [www.SHOOTonline.com](http://www.SHOOTonline.com). SPW is a publicity news release distribution service for the filmmaking, commercialmaking, television, cinema, and online & mobile video production and postproduction Industries. To get info on SPW and to post your news release visit [www.shootonline.com/go/publicitywire](http://www.shootonline.com/go/publicitywire).*



## Top Spot of the Week

# Director Phil Morrison, Leo Burnett Inject Mayhem Into The Holidays

By Christine Champagne

Mayhem, the embodiment of all the reasons you need good insurance, has appeared in the form of everything from a random windstorm to a typical teenage girl in a series of commercials for Allstate. Now, just in time for the holidays, Mayhem, portrayed by actor Dean Winters, is seen as a Christmas tree in a new spot titled “Douglas-fir.”

As the spot opens, Mayhem, standing in a Christmas tree lot amongst dozens of other trees, proclaims himself boastfully to be “the world’s greatest Douglas-fir. I’m the perfect shape. I’m the perfect color.”

A little girl shopping for a tree with her family agrees, and she convinces her parents this tree is the one for them.

Of course, we’ve seen enough of these spots—created by Leo Burnett, Chicago, and directed by Phil Morrison of Epoch Films—to know that as perfect as this tree may look, something bad is going to happen because of it. Sure enough, disaster strikes.

After purchasing the tree, the happy family (with Gordon Roberts as the dad, Jenn MacLean-Angus in the role of mom and Gemma Dahl and Janna Grant playing the daughters) is driving home with their find strapped to the roof of their minivan.

Unbeknownst to them, however, the twine holding the tree in place snaps, and Mayhem goes flying into the street as they turn a corner, landing in the path of an oncoming vehicle, which swerves to avoid running over the tree.

The TV commercial serves up a scare—after all, the goal is to show us why it’s so important to have insurance that you can count on. But, like all of the other

spots in the campaign, “Douglas-fir” is also darkly humorous. For starters, the sight of our Mayhem protagonist being wrapped up in tree netting a few seconds into the spot is priceless.

“When we presented the idea of Mayhem being a tree in this spot, one of the clients said it would be funny to see him go through the netting

machine, and I think that turned out to be the funniest part of the spot,” related Leo Burnett creative director Britt Nolan.

Morrison, who shot the spot in Calgary with Peter Donahue as cinematographer, gets a kick out of what Mayhem has to say as he emerges from the netting machine.

Talking about his Christmas tree scent (FYI: Douglas-firs are indeed known for their wonderful fragrance), Mayhem describes it as “like making love to a lumberjack.”

Morrison credits the creatives from Leo Burnett with coming up with that humorous line during the course of the shoot, adding that much more to the final commercial.

Furthermore, Winters’ deadpan delivery enhances every clever line that comes out of his mouth.

Having played Mayhem in more than a dozen commercials, the actor, who is known for roles ranging from violent prison inmate Ryan O’Reilly on *Oz* to Tina Fey’s beeper salesman boyfriend Dennis Duffy on *30 Rock*, has the character down pat, according to Morrison who credits the actor for staying true to the loveable badass that Mayhem is no matter what thing or person he inhabits.

ice,” related Morrison.

“That allowed there to be some elements of action in there,” continued the director, “but didn’t present a danger for anybody.”

## Full plates

To ensure more control in how the accident was constructed in the editing room, the elements of the entire mishap were shot in individually.

“I wish I could tell you exactly how many plates there are, but every element of that accident happened at a different time,” Nolan explained. “We really wanted to have the latitude in the edit to be able to make it intense or be able to pull it back and make it safer if we needed.”

Matthew Wood of The Whitehouse cut “Douglas-fir.”

“It came together much more easily than I thought it would,” Nolan said. “The timeline was really tight, and Matthew nailed it really quickly, so it was a huge relief to look at that first cut and know it was going to work.”



Phil Morrison



[CLICK HERE TO VIEW SPOT](#)

Mayhem takes the form of an Xmas tree as unraveled twine causes it to fall off its perch atop a car and onto the snowy street directly in the path of an oncoming vehicle. The vehicle veers to avoid the tree—a.k.a. Mayhem portrayed by Dean Winters—and has a mishap. Are you in good hands?



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for a great year.*

*Happy Holidays!*



## Let it snow

While Winters could be counted on to deliver, the weather couldn’t when it came time to shoot “Douglas-fir.” Given the holiday theme, it was decided the spot would be shot in Calgary, where there would be plenty of snow on the ground. But when it came time to shoot the commercial, there wasn’t any snow on the ground.

Thankfully, Morrison’s crew was able to churn out fake snow that looked real.

Another challenge in making the spot: Pulling off the accident caused by Mayhem’s fall. “The accident was a huge concern,” Nolan said. “The media buy got bigger as the commercial was in production, and it got a little bit more broad and into some more family programming, so we wanted to be really careful not to do something that would terrify anybody, but it still had to be exciting and interesting.”

Morrison credits production designer Jeff Mann with coming up with an idea that added drama to the accident without pushing it over the edge.

“At one point, the car was just going into the snowbank, but then Jeff had the great idea of putting that junction box in the snowbank, so the car careens off it and starts to spin on the

## TOP Spot OF THE WEEK

### CLIENT

Allstate.

### AGENCY

Leo Burnett, Chicago.

Susan Credle, chief creative officer; Jeanie Caggiano, executive creative director; Britt Nolan, Mikal Pittman, creative directors; Chris Rodriguez, art director; Matt Miller, copywriter; Bryan Litman, producer.

### Production Company

Epoch Films, bicoastal/international

Phil Morrison, director; Peter Donahue, DP; Lisa Margulies, executive producer; Martha Davis, producer; Jeff Mann, production designer. Shot on location in Calgary, Canada.

### EDITORIAL

The Whitehouse, Chicago, Los Angeles, New York and London.

Matthew Wood, editor.

### POST

Company 3, bicoastal.

Bill Gabor, colorist.

### SOUND DESIGN/AUDIO

Another Country, Chicago.

John Binder, mixer/sound design.

### PERFORMERS

Dean Winters, Gordon Roberts, Jenn MacLean-Angus, Gemma Dahl, Janna Grant.



## The Best Work You May Never See

## Moxie Mentors Students "Crush" On New York

By Robert Goldrich

The iconic "I Love New York" campaign took on a new wrinkle with the unveiling of four short films created by students to promote tourism for New York State. From this mix, earning inclusion in our "The Best Work You May Never See" gallery is *Crush*, a short centered on a young girl's family vacation to such stops as Buffalo, Niagara Falls and Versailles, NY.

Highlighting the Greater Niagara and Chautauqua-Allegheny regions of New York State, *Crush* was directed and written by Gabrielle Demeestere and Sasie Sealy, students at NYU's Tisch School of the Arts Graduate School of Film.

The short depicts a chance meeting between the young girl and a lad who's on vacation with his family. She first sees him during a break from her family road trip as she is drinking an Orange Crush soda, an apropos prelude to a crush of another kind. It's seemingly an attraction at first sight but they don't meet and talk to one another until several travel stops later when he seeks her out at Niagara Falls. Both are wearing slickers and getting drenched.

Nate and Sarah then keep in touch via text messaging on their cellphones, her telling text being "I" followed by a heart sign (fashioned from a couple of well placed keystrokes—"3") "NY"—the "NY" being left to some interpretation as it could be an abbreviation for New York and/or the boy whose full name is Nate Young.

This charming short lives on [www.iloveny.com](http://www.iloveny.com) and can also be seen on I Love New York's Facebook and Youtube pages. As part of a partnership between JetBlue and the State of New York, this and the other student films are being shown on JetBlue's in-flight seatback program. Additionally there could be some free public screenings at local art institutions statewide, and film festivals. Also under consideration is entering the films into the student category at upcoming film fests for 2011.

## Teamwork

The overall campaign initiative had teams of students—culled from hundreds of candidates—tasked with creating short films that entertained the viewer and highlighted New York State's various assets. The initiative sprung out of the ProMotion Pictures NYU program that taps into its MBAs as well as graduate students in its film school to create and produce minimovies for marketers. The project had two prime goals: to support the arts in N.Y. in recognition of the 50th anniversary of state funding for the arts; and to create unique branded entertainment for New York State tourism.

"I Love New York wanted to give creative license to the students to create films that capture and help define New York State's personality differently than a traditional tourism commercial might," explained Maha Eltobgy, VP of marketing strategy for Empire State Development, which administers the "I Love New York" campaign.

Providing students with resources and support were such entities as Empire State Development, ProMotion Pictures, Moxie Pictures, and Company 3.

Professionals at commercial production and branded content house Moxie were brought on as advisors and exec producers, mentoring one of the student filmmaking teams—Demeestere and Sealy—on not only *Crush* but a series of minute-long NY love story pieces. While I Love New York offered students the chance to work with a real-world client, Moxie provided them a glimpse of how a real-world production company works in conjunction with a client.

Company 3 color corrected all the final films. Justin Quagliata served as editor on *Crush*.

## Tourism, production

Pat Swinney Kaufman, executive director of the N.Y. Governor's Office for Motion Picture & Television department, said, "This was a terrific opportunity to combine forces and build on the strength of both industries [film and tourism]."

This campaign follows the August unveiling of pro-bono, star-studded TV commercials promoting New York State travel, directed by Bob Giraldo of Giraldo Media and featuring Alec Baldwin, Tina Fey, Rachael Ray and NY Jets quarterback Mark Sanchez.

The new student shorts and longer form spots serve as unconventional, supplementary branding for younger online audiences.

## credits

**Client** I Love New York/Empire State Development/New York State Tourism Production **Moxie Pictures, New York ProMotion Pictures, New York Sasie Sealy, Gabrielle Demeestere, writers/directors (student filmmakers—NYU's Tisch School of the Arts Graduate School of Film); Claire Harlam, Heather Jack, producers (students from NYU's Stern School of Business); Brian Rigney Hubbard, DP; Ryan Heller, (NYU MBA-MFA student who organized overall initiative for ProMotion); Danny Levinson, adviser (partner/director, Moxie Pictures)** **Editorial** Justin Quagliata, **editor** **Post** Company 3, **New York Tom Poole, colorist** **Music/Sound** Sasha Gordon, **composer; Alexa Zimmerman, sound designer** **Audio Post** CS, New York

Sarah Loves N.Y.—New York and/or Nate Young?



## Get Great Reception From Potential Clients By Reaching Them In The SHOOT Formats They Read And View Regularly For News, Info, Great Work &amp; Insights!

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In addition to the latest NEWS, Best NEW WORK & SHOOT COLUMNS, here's what's coming up in print...

## JANUARY 21 ISSUE

Advertising & Entertainment Production Outlook 2011  
Sundance Film Festival Preview  
Visual Effects Society (VES) Awards Preview  
DGA Awards Preview (Commercial & Film)  
Super Bowl Preview

Space Deadline: January 11  
Ad Material Due: January 14  
Bonus Distribution:  
Visual Effects Society (VES) Awards

## FEBRUARY 18 ISSUE

Post, Visual Effects & Animation  
Top Ten VFX & Animation Chart  
Independent Spirit Awards Preview  
Academy Awards Preview  
Midwest Production & Post

Space Deadline: February 8  
Ad Material Due: February 11

## MARCH 25 ISSUE

"DIRECTORS" Extravaganza  
> Leading Commercial Director Profiles  
> Leading Indie Film Director Profiles  
> Up-And-Coming Directors  
> Cinematographers & Cameras  
Music & Sound + Top Ten Tracks Chart

Space Deadline: March 15  
Ad Material Due: March 18

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SHOOT



## Webisodes

## Ramaa Mosley Directs Short-Form Webisodes Reflecting A Loving Canine Touch

## CLIENT

Milk-Bone

## AGENCY

## Draftfcb, San Francisco

*Bradley Meyers, creative director/copywriter; Eric Rindal, creative director/art director; Dan Watson, producer.*

## PRODUCTION

## Trio Films, Los Angeles

*Ramaa Mosley, director; Taylor Ferguson, exec producer; Danny Moder, DP.*

## EDITORIAL

## Beast San Francisco

*Tim Fender, editor; Tracy Coleman, exec producer/producer.*

## THE WORK

Trio Films' Ramaa Mosley has directed a touching documentary-style advertising campaign for Milk-Bone® via agency Draftfcb in San Francisco that showcases the company's relationship with Canine Assistants, a non-profit organization that provides service dogs to disabled recipients.

The Milk-Bone® spots are running as short-form webisodes on <http://www.milkbone.com>.

The campaign showcases the inspiring tales of individuals coping with disabilities who have received service dogs that are bred and trained by Canine Assistants to help recipients with daily common tasks. The dogs are taught more than 90 tasks including dialing 911, pressing buttons, opening doors and retrieving remote controls.

The three spots tell the stories of Jack, a young boy with Duchenne's muscular dystrophy, and his dog Amber who helps

him break down barriers both physically and emotionally; Zoe, a young girl with Down syndrome and her dog Carmel who helps her open up socially; and Chris, a trainer at Canine Assistants, and his star pupil Noble, a stunning Golden Retriever.

Each of the moving stories is currently running as a short-form webisode online.

Meanwhile a 30-second commercial based on the story of Chris and Noble is also running on television.

"Whether I'm shooting a spot with athletes, truck drivers, teens or folks with disabilities, I approach directing 'real' people with a series of subtle techniques that I've used both in my documentary film work and in the commercial world," said Mosley.

"I create an environment in which people feel absolutely comfortable being in and sharing their stories and themselves, and that comes across on camera....We move around our subjects to capture moments quietly and quickly," continued the director. "This approach helps me create work that evokes an emotional response, always with an eye toward capturing the most stunningly provocative imagery."

In order to produce natural and honest spots, Mosley knew that she needed to remain open to capturing both scripted and spontaneous moments. With that in mind, she chose to shoot the campaign using unobtrusive, yet very high quality Canon EOS 5D Mark II and Canon EOS 7D cameras, and brought DP Danny Moder on board whose work shares a similar documentary style.

Mosley and Moder are long-time collaborators, having worked on more than 20 commercial projects and three short films over the years.

"The challenges of the Milk-Bone spots were really about capturing a variety of children with disabilities and their dogs. There



was an unpredictable emotion that changed throughout the day and we knew our gear couldn't be questionable or slow us down," said Moder.

"Canon really figured out a great system for shooting video producing beautiful results," continued the cinematographer who noted that he and Mosley "embraced this technology and easily applied it to an intuitive workflow we've created over the years. We carried three 5Ds and a 7D for slow motion. The package was unobtrusive and allowed Ramaa to harness the human emotion as it was unfolding."

Draftfcb creative director Eric Rindal noted, "Ramaa dove deep to get to know the Canine Assistants program, the individuals key to the organization and the subjects (human and animal) of our spots, and put them all at ease so that they allowed us to do their stories justice almost effortlessly."

The campaign was shot over the course of five days at The Canine Assistants headquarters in Alpharetta, Georgia.

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# Wieden+Kennedy



## Weaving Its Clients Into Mainstream Pop Culture

Clockwise from top left: Nike's "Human Chain"; Target's "Gingerbread"; Coca-Cola's "Finals"; Levi's "To Work"; Old Spice's "The Man Your Man Could Smell Like"; Nike Golf's "Earl & Tiger"; Coke's "Harmony"; P&G Winter Olympics' "Kids"; and the Sesame Street spoof of "The Man Your Man Could Smell Like."

Continued from page 1

cial campaign," recalled Kuntz. "Other actors recognized him, came up to him, talked to him. He was embraced by his peers as a celebrity. Isaiah is extremely talented and will go on to do more great things—but he already has celeb status. No one looked down on him for not being a film actor. That showed me that our commercial had gained acceptance as—and had become part of—mainstream culture."

While the TV commercial made the initial major splash, W+K spun out the campaign and gave it a much more multi-dimensional feel, among the components being Mustafa in character answering people's questions and comments on YouTube. This turned a buzz-generating phenomenon—with millions of online views of the original and then the follow-up spot—into more of a two-way dialogue as fans got to interact with "The Man Your Man Could Smell Like."

Since February when the initial commercial debuted (the day after the Super Bowl), there have been two billion-plus impressions for Old Spice which now sports the number one all time most viewed and most subscribed

to brand channel on YouTube. The brand's Twitter following has increased 3,000 percent, Google search is up 2,000 percent, Facebook interactions have risen 800 percent and OS.com traffic has grown 300 percent.

In the process, the campaign has re-defined the Old Spice brand, making it more relevant and contemporary, and helping to catapult sales, making Old Spice the number one body wash and deodorant brand.

### Another "outsider"

Beyond Grover and Kuntz, another figure from outside W+K—James Moorhead, North American marketing, brand manager for Old Spice—sheds light on why the agency enjoyed such success this year. Speaking during the Association of National Advertisers' first ever Creativity Conference last week in New York, Moorhead cited the trust in the relationship between agency and client—a trust exemplified in the alluded to dialogue between consumers and Mustafa.

During a three-day blitz, Mustafa starred in 186 responses filmed and then uploaded to YouTube. The responses were produced in a Portland,

Ore.-based studio with a team of creatives, digital strategists, community managers, developers and editors from W+K in the same room as Mustafa. Meanwhile, some 3,000 miles away in Boston was Moorhead. On average a new response video was turned out every seven minutes. Some 70 percent of the responses were made to regular consumers; the remaining 30 percent to "celebs" with online followings (Ellen DeGeneres, Alyssa Milano).

"We were on the sidelines reading posts," related Moorhead, noting that he and his team had trust and confidence in the W+K ensemble's creative wherewithal and ability to think and work on the fly. In fact, Moorhead said that one of the prime lessons he learned this year based on the overall Old Spice campaign is that "trust between client and agency enables you to be nimble, flexible, timely—key elements for real world success in the digital world."

Among the two-way conversations fostered during the three-day round robin were a real-life marriage proposal which Mustafa delivered to the prospective bride (she Twittered her acceptance), a tongue-in-cheek flirtatious exchange with actress Alyssa

Milano (who posted her own video response to Mustafa), and a political dialogue prompted by *Good Morning America* host and former Bill Clinton presidential campaign adviser George Stephanopoulos who asked how President Barack Obama could regain support from female voters. Mustafa's suggestions included the president changing his wardrobe to a towel as worn by "The Man Your Man Could Smell Like," and/or the Commander and Chief changing his speech introduction from "My fellow Americans" to "Hello, ladies."

Stacked against the most popular virals in their first 24 hours, the most watched were the Mustafa response videos which far outdistanced such online events as Obama's election victory speech, President George W. Bush dodging a pair of thrown shoes, and the auspicious performance of singer Susan Boyle which made her an international star seemingly overnight.

### Outsider turned insider

Continuing with our outside-of-the-agency perspective—except this one comes from someone who became an

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## Iain Tait Reflects On Joining W+K; Dan Wieden's Road Trip

Continued from page 11

insider in April when he joined W+K as global interactive executive creative director—is Iain Tait. He served the previous eight years as creative director/head of strategy for London shop Poke. A month after joining W+K, Tait jumped headlong into “The Man Your Man Could Smell Like” online responses campaign.

Before coming to W+K, Tait was impressed with what he was hearing from those at the agency who were courting him. “I had talked to a couple of other places who in essence said that they had this digital thing sorted out, needed to tweak it here and there, and that I could help,” recalled Tait. “By contrast, what I heard from Wieden was more along the lines of ‘we have no idea what’s going on but will have fun figuring it out.’ That sense of constantly questioning what’s happening and never really feeling like they have the whole thing figured out drew me in. Technology and the landscape mutates at an incredible rate of speed. That sense of thriving on chaos is what I saw as making this agency special.”

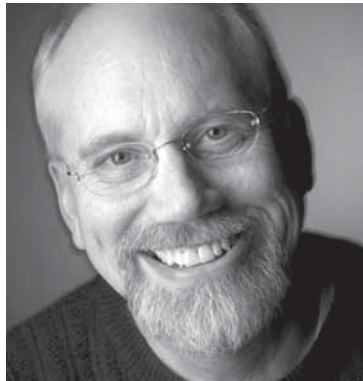
Once he was inside W+K, Tait found that mindset motivating and at the same time serving to make things simpler. “It might sound that it was daunting to jump right into this digital part of the campaign. But, I was surrounded by a bunch of people who had created a phenomenal campaign already. This was terrific talent I could trust and rely on. It was easy and the next natural step for me was to bring in



Iain Tait

the dynamic of a two-way conversation, an online responses campaign. What struck me about everyone’s attitude is how quickly they were on board, from the creatives to the producer to the account people and strategists. Instead of hearing ‘the client will never buy it,’ I felt a sense of anything you can imagine is possible. This makes this agency an incredibly exciting place to be at and it’s a feeling that scales right through the entire organization.”

Going into W+K, Tait recalled that one of his concerns was that “there would be very experienced, seasoned people there who were not all that excited or enthused by what’s going on in digital. What I’ve found is just the opposite. The people here are excited and passionate about the opportunities that digital presents. To be able to take what these people are so amazing at and work with it in a new way through digital has been wonderful. It taking what the agency is amazing at and multiplying it by the power of the Internet. This all goes back to my first conversation with Dan [Wieden,



Dan Wieden

co-founder/CEO/global exec creative director]. He told me what really motivates the agency is impacting mainstream culture. It’s stopped being about advertising and instead became about impacting what people talk about, the way they think and behave, being a positive cultural influence. Digital and associated technologies help give you the opportunity to do that in a participatory manner.”

In *SHOOT*’s “Then and Now” series, Wieden earlier this year talked about how the road an agency travels has changed—for the better. “Back in the day,” he said, “I used to complain quite a bit about our industry being very much reminiscent of a cul-de-sac. You were always in the same neighborhood, going in a circle, pulling into one driveway and then the next—with-out any real difference between driveways. Well, those days of complaining are long gone for me.

“So much has been said of the rise of the digital class, the impact of social media and how these developments have changed everything,” he continued. “What is so interesting to me is that this whole technological revolution is shaking so many economic and business models to their very foundation. It’s like we’re doing business in the middle of an earthquake where you appreciate just having a base of operation from which to work and observe—a tent and clean water so to speak. But the fact is that this is probably the most exciting time ever in the business. No more cul-de-sacs—now we have a whole new frontier to work in, to innovate and in which to connect with people.”

### Games face

Old Spice wasn’t the only Procter & Gamble success story at W+K this year—the other notable undertaking being sponsorship of the 2010 Winter Olympics spanning 18 P&G brands. But rather than work heralding sponsorship of the Games, the decision was made to sponsor the Moms of Team USA athletes. A Pampers spot, for example, noted that “before they [American athletes] were wearing Gold, Silver or Bronze, they were wearing diapers...Thank you, Mom.”

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John Hillcoat

Spots drove traffic to ThankYou.Mom.com where people could express appreciation for their mothers.

P&G also built a center in Vancouver, B.C., for Olympic family members to stay at during the Games—and paid for every Team USA Mom to attend the Olympics. This created a village of goodwill for Team USA family members, and this positive spirit was evident in the overall campaign which generated during the 17 days of the Games some 50,000 tweets about the work, 400,000 new Facebook friends, and an estimated \$130 million in incremental sales of P&G products.

This marked P&G’s first sponsorship of the Olympics. Now W&K is working on the upcoming Special Olympics as well as the 2012 Summer Olympics in London for P&G. Incidentally, the Old Spice and 2010 Winter Olympics campaigns also helped P&G earn distinction as *SHOOT*’s 2010 Creative Marketer of the Year (see separate story).

### Community

Another spirit of community—but of a decidedly different nature and for a distinctively different reason—also was evident in W+K’s 2010 campaign for Levi’s. Following the advice and campaign mantra unfurled on a banner in last year’s anthem commercial “America” for Levi’s, W+K decided to indeed “Go Forth” for the client in 2010 in search of people who’ve adopted a pioneering spirit to work through adversity. W+K’s search led to Braddock, Pennsylvania, a town embodying the demise of the blue collar base that is now mobilizing to again gain traction.

Mayor John Fetterman has enlisted the help of residents to serve as modern pioneers—artists, craftsmen, musicians, business owners—to rebuild and revive the community. This rebuilding process has made Braddock somewhat of a model for how any city can pull itself and its people up, providing a semblance of inspiration and hope for other towns hit hard by the recession.

Thus Braddock is where Levi’s “Ready to Work” multimedia campaign for its Ready to Work Wear is situated. A centerpiece of the integrated effort

was the launch film “To Work” directed by John Hillcoat of production house Skunk in the U.S. and Stink in London. Feature filmmaker Hillcoat’s credits include such movies as *The Proposition* and *The Road*, the latter (based on the Pulitzer Prize-winning novel *The Road* written by Cormac McCarthy) having been shot in Braddock.

With a cast of Braddock residents, “To Work” starts out like a look at yesterday, spanning the 1830s to 1930s. Then as dawn comes up, viewers begin to see that the pioneers they’re witnessing are real people in a real place and are not only wholly relevant to today, but are today’s people.

The simple yet poignant narration of a girl takes us through the years. She notes, “A long time ago, things got broken here. People got sad and left.”

She observes, though, a silver lining: “Maybe the world breaks on purpose so we have work to do.”

The time for that work is now. Pushing past a door and onto a Braddock street, the girl tells us, “Some people think there aren’t frontiers anymore. They can’t see how the frontiers are all around us.”

Similarly and fittingly, “To Work” represented a new filmmaking frontier for Hillcoat, who decided to “Go Forth” into advertising. “To Work” was his spot directing debut.

Hillcoat had been looking to extend his reach into the ad arena. With roots in music videos, he diversified into feature filmmaking and in recent years started to become interested in commercials, particularly the work being done by such notables as Frank Budgen and Spike Jonze. “In many ways, commercials are now dealing with more storytelling than music videos. I wanted very much to try my hand at it and that’s how Levi’s came about. My understanding is that the agency was drawn to my film work, both *The Proposition* and *The Road*. Both are in a way frontier films, and there’s a heightened realism to them, a lyrical quality. The agency wanted this lyrical feel with real people and real locations. Then there was the additional connection of Braddock when they heard about *The Road* having been shot there.”

For Hillcoat, the spot was a chance to reflect a side of Braddock he had to avoid in filming *The Road*. The feature reflected the town’s urban blight in order to capture what the storyline demanded—a post-apocalyptic world. “The demise of the steel industry and the other businesses that have downsized created a lot of unemployment in Braddock, a city which during its heyday was one of America’s wealthiest,” related Hillcoat. “We saw abandoned areas, homes going for \$5,000, with some having signs asking prospective buyers



Old Spice’s “Response” campaign



Levi’s “To Work”



# AGENCY OF THE YEAR 2010

to just ‘make an offer.’ At one point, 90 percent of the population had vacated. But what I remember most about the town is that the people of Braddock and Pittsburgh were brilliant, caring, helpful—without any kind of ulterior motive. Despite the dire sum of circumstances, there is an incredible spirit there. They even showed an uncanny dark humor about the fact that we picked their neighborhood for the apocalypse. We saw another side of Braddock that we couldn’t reflect in *The Road*. The opportunity to go back there and work with some of the same people and show some of the same locations, the small businesses trying to make a go of it, to show the community in a different light was a real treat. I’m a humanist at heart. What we were aiming for with Levi’s was ambitious—an uplifting emotional resonance in a short span of time. The imagery and the people in Braddock enabled us to do that.”

The campaign includes *We Are All Workers*, documentary portraits of people and businesses in Braddock. The documentaries sprung out of Levi’s in association with IFC and the Sundance Channel.

Levi’s too is investing in Braddock,

funding a new community center and library. The Braddock campaign—which has struck a responsive chord in today’s economy—generated a nearly 1,180 percent increase in Levi’s Facebook fan base.

## “Human Chain”

While the economy served as an undercurrent to the Levi’s work in Braddock, so too did it serve as a catalyst of a different sort for Nike. Economic woes had Nike detouring somewhat from “Just Do It” to more product-driven advertising last year and into 2010. But changing that and representing a return to athlete-led broadcast was “The Human Chain,” which showcased multiple tracked images of individual star athletes that bond with each other to form a human chain of artistry and athleticism. The spot was one of three which earned primetime commercial Emmy nominations for W+K in 2010—the others being Coca-Cola’s “Finals” and Old Spice’s “The Man Your Man Could Smell Like,” which won the Emmy.

Most recently tapping into the athlete as star vein in a major way was the LeBron James tour de force “Rise,” a

Nike :90 which tackled the superstar’s eroding popularity in some people’s minds as he asks us “What should I do?” “Rise” became the #1 most viewed online sports video during the week of a campaign launch, generating some 2.6 million views on YouTube.

Even work that wasn’t favorably received across the board garnered pop culture attention—namely “Earl and Tiger,” the first spot in which Tiger Woods appeared following his public fall from grace. With narration from Tiger’s late father, the video was seen on newscasts and TV shows as well as online around the world, reaching some 200 million people globally in one week.

## Lab work

Also in the sports vein, W+K teamed with ESPN on its Social Media Lab, a 7/24 proposition which has staffers posting, blogging, Tweeting, and creating videos in real time, all the time, about stories important to fans.

ESPN saw a 340 percent increase in its Facebook fans from 500,000 to 2.2 million. Those 2.2 million are from some 18 countries. Plus the Social Media Lab has thus far tallied more than 700,000 total interactions.

## On Target

Back to the economy, which also factored into W+K’s strategy for Target, which had evolved in recent years to more of a department store than a low-price retailer. Fiscal reality dictated a return to the latter with a “real lives, low prices” tact as part of the “life’s a moving Target” campaign.

Deploying a co-op dollars approach, Target’s “Everyday” campaign triggered sales increases for featured products carried in the store.

Yet with all these dollar-driven considerations, W+K has injected humor into the mix, the most recent example being Target’s 2-Day Sale campaign in which comedian Maria Bamford is featured as an overachieving Target shopper obsessed with Xmas.

This year as Target’s agency of record, W+K saw a quadrupling in billings from the client.

Also on the business front, new accounts for W+K included the Portland office garnering Dodge and since then also getting awarded Jeep, while Nokia North America landed at W+K New York. Handling North America for Levi’s and P&G, W+K added global responsibilities. Diet Coke digital and

Coca-Cola teen digital business also came aboard the W+K client roster.

W+K debuted with Dodge on the Super Bowl, turning out “Man’s Last Stand” for the Charger, and later in the year evoked George Washington for Dodge Challenger’s “Freedom.”

Again, W+K thrived in both art and commerce this year, the former including three Grand Prixes at Cannes—the aforementioned Film Grand Prix for “The Man Your Man Could Smell Like,” as well as the Cyber and integrated Grand Prix honors for the ‘09 Nike Livestrong “Chalkbot” initiative.

W+K’s Portland office also claimed a slot in the top three for each of 2010 Cannes’ special award categories: Independent Agency of the Year, Agency of the Year, and Interactive Agency of the Year.

Immediately after Cannes’ conclusion, agency co-founder Wieden said, “We not only shook the digital tree, we rattled damn near every category we entered this year. But this isn’t about the actual awards. This is about our ability as a network to redefine ourselves. To look where we are and look where we need to be and frickin’ get there. And trust me, we are not done yet.”



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## OUTSTANDING YEAR WIEDEN + KENNEDY!

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AND THE LIST  
GOES ON...

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TECHNOLOGY  
& GLOBAL REACH



## Creative Marketer of the Year: Procter & Gamble

### A SHOOT Staff Report

There's an axiom that behind great advertising is a great client. So if you believe in that adage, it's only apropos that *SHOOT*'s Agency of the Year is Wieden+Kennedy and that our top Creative Marketer for 2010 is Procter & Gamble. Indeed Wieden's strong showing this year is due in part to its portion of the P&G business—most notably Old Spice Body Wash's "The Man Your Man Could Smell Like" phenomenon which spanned television, social media, and old fashioned water cooler word of mouth to weave its way into mainstream popular culture, redefining the brand and serving to make it more relevant and contemporary.

W+K and P&G also teamed on Winter Olympics advertising which took on an atypical strategy with P&G not so much an Olympics sponsor but rather a "Proud Sponsor of Moms," honoring the mothers of Winter Games Team USA athletes—and, in the big picture, moms everywhere. The results were off the charts for first-time Olympics sponsor P&G.

It doesn't seem all that long ago that P&G was synonymous with stodgy advertising, part of that packaged goods purgatory for creativity. However, that perception ceased being reality a number of years ago.

In fact, P&G was named recipient of the Cannes Lions International Advertising Festival's Advertiser of the Year Award back in 2008. At that time, Cannes Festival chairman Terry Savage said, "Five years ago, Procter & Gamble made a public commitment to embrace creativity to drive their marketing. This public commitment was a message to their agencies and to the people who work in their agencies, and resulted in many thousands of column inches being written about this initiative in the world press. The vision materialized in 2007 when P&G won 14 Lions at Cannes, including the coveted Press Lions Grand Prix."

Well, P&G can't be accused of since resting on its creative laurels. "The Man Your Man Could Smell Like" campaign scored this year's Film Grand Prix at Cannes. Created for TV,

the spot became a viral sensation and consumer favorite, generating more than 11 million views on YouTube. A follow-up social media campaign in which consumers asked questions of and received video responses from the smell good guy, former NFL wide receiver Isaiah Mustafa, proved to be a resounding success.

The bottom-line tally in July—the month after Cannes—showed Old Spice body wash sales double what they were the same time the prior year. The product became the #1 selling body wash.

This in turn had a halo effect on the overall brand as Old Spice deodorant sales which were also up significantly.

### That's entertainment

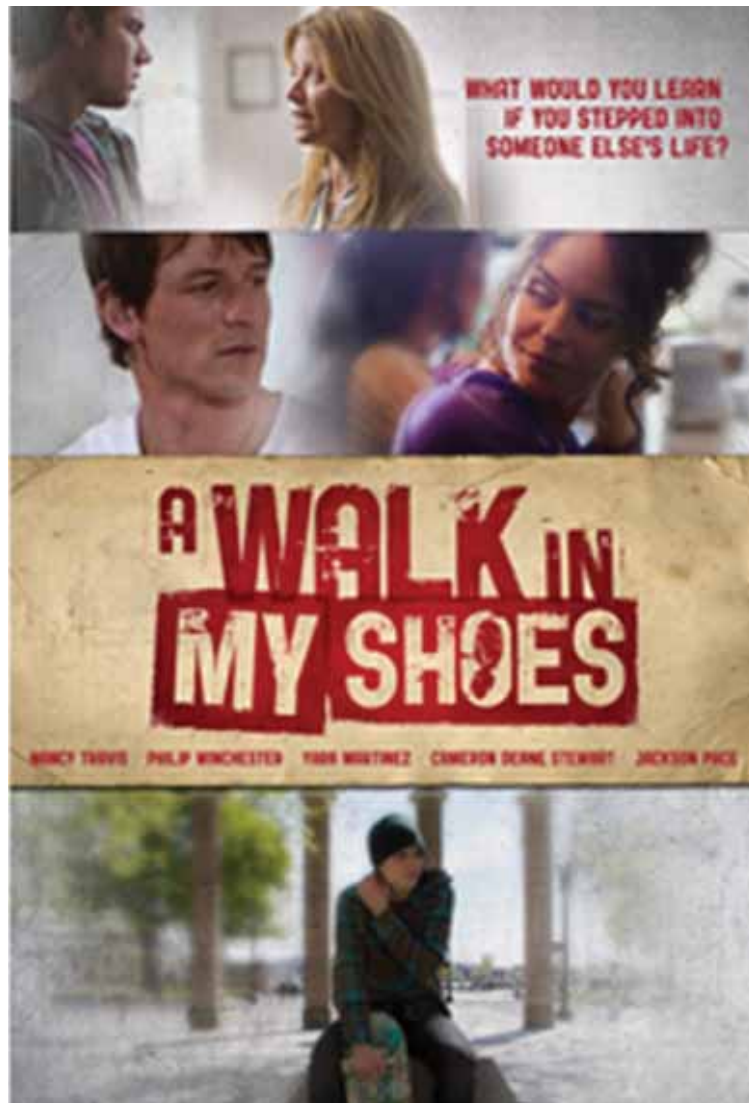
Reflecting the entertainment value of the campaign was the fact that later in 2010, "The Man Your Man Could Smell Like" won the primetime commercial Emmy Award.

But P&G had become an entertainment provider in more ways than Old Spice. This year also saw it spice things up on another front, teaming with Walmart to produce, bankroll and present three telefilms as part of the Family Movie Night on NBC.

The first motion picture was *Secret of the Mountains* which garnered 7.5 million-plus viewers when it aired in April, and then the DVD became the best selling made-for-television movie ever sold at Walmart.

The drama focuses on Dana James, a public defender and single mother who takes her family to visit a mountain cabin they inherited from their eccentric uncle, only to find themselves embarking on what become the adventure of a lifetime.

Then in July came the science fiction telefilm *The Jensen Project* on NBC. The "project" in the film's title refers to a community of geniuses formed to help solve some of the world's biggest problems. This community also enters the fight to prevent a new technology from falling into evil hands. The sci-fi movie starred LeVar Burton (*Roots*, *Reading Rainbow*) and Patricia Richardson (*Home Improvement*).



### A Walk In My Shoes

And earlier this month premiering on NBC was *A Walk in My Shoes*, which centers on a story of how families can come together against adversity. The slate of three films were part of an advertiser/marketer initiative to bring more family-friendly programs to television. Sponsoring and being associated with such fare that the entire family can watch together has obvious positive implications—and again underscores the need for savvy marketers to get involved in longer form projects be they telefilms, series, and web content. Walmart and P&G started the Alliance for Family Entertainment with some 40 prominent advertisers, including Pepsi, General Mills and Hasbro.

As a result of the first two movies, P&G brands experienced sales increases and received hundreds of letters from parents with positive feedback asking for more family-oriented programming. The latest movie featured a movie soundtrack produced by Randy Jackson, with music from up-and-coming artists such as Michael Johns, Judgement and Walking In Space. *A Walk in My Shoes* was supported with a fully integrated marketing plan designed to create an estimated 1.5 billion impressions leading up the movie's airing. Walmart and P&G collaborated to create tune-in plans that

span PR/media, social/influencer outreach, NBC promos, print, a word-of-mouth campaign, and digital components leveraging Facebook, YouTube, Yahoo, P&G brands and Walmart resources. Walmart supported the movie through in-store messaging and its November 28 circular, which featured P&G brands. The day after the movie ran on NBC, a two-disc DVD and CD soundtrack were available exclusively at Walmart.

Plans call for P&G and Walmart to continue bringing family movies to TV through the Family Movie Night initiative in 2011.

### \$1 billion hike

As reported by AP, during a conference call with investors in August, P&G disclosed that its ad spending jumped \$1 billion over the past year to \$8.6 billion, the company's highest total ever. Much of that investment went into supporting innovations of some of its biggest brands, like the June debut of Gillette Fusion ProGlide. It went to market at a suggested price of \$10.99 for a handle and shaving head, 10 percent more than the prior Fusion. P&G officials said at the investors' session that within two weeks, the new Fusion became the market leader.

The notion of boosting the advertising/marketing investment by a whop-



Old Spice's "The Man Your Man Can Smell Like"



# MARKETER OF THE YEAR 2010

ping \$1 billion during a time of global economic recovery reflects a forward thinking mindset that sees opportunity in down times.

Yet at the same time, this doesn't mean that money is thrown at media to yield results. Last week, during the Association of National Advertisers' (ANA) first Creativity Conference, held in New York, James Moorhead, North American marketing, brand manager for Old Spice, noted that the brand's media expenditures have actually decreased 15 percent since 2008.

Indeed impressions are up, media spending is down for Old Spice—seemingly an incongruity until one sees how the impact of a big thinking creative idea like “The Man Your Man Could Smell Like,” initiated on television the day after the Super Bowl, resonated digitally with and engaged the public.

Since February, there have been two billion-plus impressions for Old Spice which now sports the number one all time most viewed and most subscribed to brand channel on YouTube. The brand's Twitter following has increased some 3,000 percent, Google search is up 2,000 percent,



**P&G's Winter Olympics “Kids” spot**

Facebook interactions have risen 800 percent and OS.com traffic has grown 300 percent.

## **Global reach**

Expansive international thinking was another dynamic for P&G in 2010 with inexpensive Gillette shavers and versions of Tide detergent introduced in India, increased sales of Pampers in China and Brazil, and the introduction of Swiffer dusters to Israel.

P&G also extended its reach within the U.S., focusing on the Hispanic market, for example, for the launch of Gain dishwashing liquid.

And on the online front, P&G took hundreds of its consumer products directly to shoppers via a new website in 2010.

The site's leaders described the endeavor as being a consumer research lab that will benefit the company and its retailers as P&G will share its findings on how shoppers respond online and in stores to digital ads, coupons, store promotions and other marketing incentives/stimuli.

## **Preferred vendors**

P&G also made a mark—which some wouldn't construe as necessar-

ily positive—with its deployment of a preferred vendors list first reported on in 2009. The impact of that list has received mixed reviews in the production community. Gaining inclusion on such lists—which other select advertisers have devised as well—frequently entails production companies having to lock in prices for certain services and expenses. Production companies not willing to agree to such pricing arrangements would be off the list and supposedly not eligible for work.

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

However, there appears to be no such guaranteed volume of work for

a production house that is on a preferred vendors list as it's generally been constructed today. Furthermore there is no assurance of timely payment or cash flow on jobs that a preferred vendor takes on.

Plus there's the notion that preference isn't a given even if one is on a preferred list. Several in the production community have noted that it's not uncommon for a client to go outside the list to secure a major production house and directorial talent for certain select projects.

## **Master of Marketing**

Preferred vendors' list aside, P&G scored impressively in 2010 on creative and strategic fronts. And perhaps best encapsulating the spirit that spawned such success—which manifests itself in such work as making Old Spice new again, and a slate of family movies—was a guiding tenet shared by Marc Pritchard, global marketing officer of P&G, during last month's ANA Masters of Marketing event. “Think about the best way you can serve people and make their lives better,” said Pritchard. “This will lead to big insights that can improve your brand.”

# RELAX... WE'VE GOT PAYROLL COVERED



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# Glasses Are Half Full— 3D Eyeglasses That Is, And 3D Sans Glasses

Stereoscopic 3D  
carries promise  
as VFX artisans  
reflect on 2010,  
biz prospects  
for the future

A *SHOOT* Staff Report

In looking back on substantive trends and developments in 2010, the visual effects community's perspective was not one filtered through rose-colored glasses as there was full recognition of economic realities.

Figuratively speaking, 3D glasses were donned by many who learned lessons this year about 2D-to-3D conversions, and see significant business potential down the road in 3-D stereoscopic work.

Erik Press, executive producer of Zoic Studios' commercial division, noted, "With several 24/7 Stereoscopic channels coming in 2011 and manufacturers pushing TV sets to a very reasonable price point, 3D stereo is the topic of the day. At Zoic, we have developed a presentation to educate our clients. The more knowledge we can pass along to our colleagues, the quicker we can get to the work on quality stereoscopic content. It is quality that will produce sustainability."

Zoic's Press was among those who responded to a *SHOOT* survey which asked:

What trends or developments in VFX/animation and the post industry were most significant in 2010? And what lessons can be learned from them?

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

**Zviah Eldar,**  
CEO/CCO, Gravity,  
bicoastal/international

Because film and commercial producers are recognizing the work they are producing will meet audiences on a variety of media outlets, we have remained ahead of the curve by evolving our team to preemptively tailor our work to those different venues. From a staffing standpoint, we have done this both by attracting new talent and re-training our core contributors.

Additionally, we have modified our work-flow to ensure that all our creative directors, designers, producers and artists are educated on multiple platforms. They now have the insight to develop work for mobile, web, tablets, cinema, or TV—always ensuring the creative, conceptual, and design success of the work, regardless of the delivery format.

Time and smaller budgets are our nemesis now: less time to create, pitch and execute. Our multiple-disciplined, creative staff allows us to streamline and meet these demands.

Stereoscopic filmmaking (3-D) is another rising trend. The improvement of stereoscopic technology has gained new interest from mainstream audiences. As a result, we've had interest from agencies and clients to explore stereoscopic

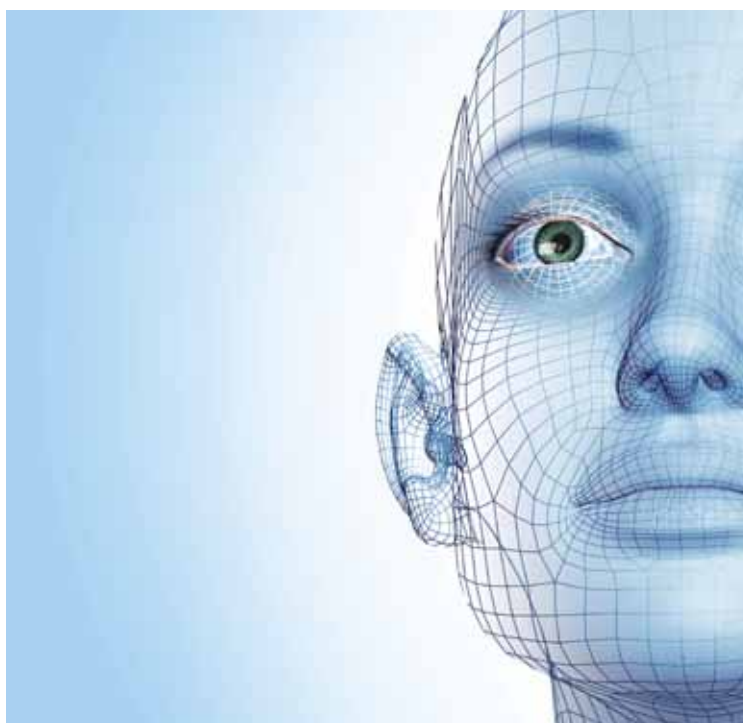
content. As part of our process, we've done R&D in key areas: Stereoscopic filming, 2-D-to-3-D conversions, and 3-D experiences for the web. We've partnered with cutting-edge companies to give us the flexibility in both film and games. It's challenging and exciting to be in a constant state of evolution to accommodate the rapid shifts in technology and formats effectively for our clients.

**Vicky Godfrey, company director,  
producer, partner, SquareZero  
Ltd, London**

Throughout 2010 we've seen a major upward trend in 3D stereoscopic work, which follows with all of the 3D movies that have led the way. This year has also been the biggest push towards 3D in broadcast and advertising as the medium expands into those arenas.

We've been working with autostereoscopic and stereoscopic screens since 2006, using Ocula in Nuke (for instance, when we worked on the Burberry 3D Fashion show graphics and branding), and Dashwood's Stereo 3D Toolbox for Final Cut Pro, which has been fantastic. When working with autostereoscopic (3D without glasses) screens, ZSlice has been invaluable. Lessons learned for the industry from this past year's experience include that 2D to 3D stereo conversions aren't as easy as people initially thought. There's a lot of rotoscoping involved and depth mattes that need to be created, and not everything makes for a smooth conversion. For example, a crash zoom may work in 2D, but when converted to 3D stereo hurts the eyes. We converted some ads for agencies this year and found some things just don't work. So if you're thinking of shooting a commercial in 2D and later converting it, get advice at the pre-production stage so everything accentuates the 2D to 3D conversion.

*Continued on page 22*



Zviah Eldar



Vicky Godfrey



Will Hyde



John Notaro



Nick Piper



Erik Press



## VISUAL EFFECTS &amp; ANIMATION

	TITLE	VISUAL EFFECTS/ ANIMATION	AGENCY	PRODUCTION
1	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Kraft Foods/Planters' "Holiday Party"</b> <b>LAIKA/house, Portland, Ore.</b> Mark Gustafson, supervising animation director; Kirk Kelley, creative director/animation director; Lourri Hammack, president/exec producer; Colin Thacher, producer; Eric Adkins, DP; Michael Corrigan, editor. ( <b>Toolbox:</b> Dragon, Nuke, Kuper, Lightroom)	BEING (a TBWA unit), New York	Smuggler, bicoastal/international Ringan Ledwidge, director
2	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Hewlett Packard's "Happy Baby"</b> <b>Method Studios, Santa Monica</b> Dan Glass, sr. creative director; Gabby Gourrier, sr. exec producer; Rob Hodgson, VFX supervisor; Jake Hibler, VFX producer; Dan Seddon, CG supervisor; Masa Nanita, lead character model/texturer; Joon Lee, character rigging/animation; Les Major, character animation; Dan LeFarte, Hiro Okubo, Norris Houk, CG generalists/FX & lighting; Michael Maker, tracking, integration, dept. lead; Marguerite Cargill, Flame compositor; Stuart Cripps, Greg Derochie, Andrew Mower, Brett Reyenger, Eric Weinschenk, Nuke compositors; Jay Robinson, Flame support. ( <b>Toolbox:</b> Maya, Houdini, Renderman) <b>Elastic, Santa Monica</b> (end tag animation) ( <b>Toolbox:</b> Maya, After Effects)	Goodby, Silverstein & Partners, San Francisco	Biscuit Filmworks, Los Angeles Noam Murro, director
3	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Ford Mondeo's "True Beauty"</b> <b>Digital Domain, Venice, Calif.</b> Ed Ulbrich, president, Commercial Division, exec VP; Jim Riche, exec producer; Jay Barton, VFX supervisor; Richard Morton, Ron Herbst, CG supervisors; Chris Fieldhouse, sr. producer; William Lemmon, Stephanie Escobar, coordinators; Ian Doss, Michael Lori, trackers; Derek Crosby, Adrian Dimond, riggers; Kirk Cadrette, animator; Brian Creasey, Casey Benn, David Liu, Julian Fitzpatrick, lighters; Jason Mortimer, 3D artist; Rafael F. Colón, sr. Nuke compositor; Hilery Johnson Copeland, lead roto artist; Dave Stern, lead Flame artist; Rob Liscombe, Matthew James Bramante, Flame artists. ( <b>Toolbox:</b> Autodesk Maya, V-Ray, Mental Ray)	Ogilvy London	RSA Films, bicoastal/international Carl Erik Rinsch, director
4	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Audi's "Footsteps"</b> <b>Motion Theory, Culver City, Calif.</b> Kaan Atilla, Mathew Cullen, creative directors; Ram Bhat, art director; John Fragomeni, head of VFX/VFX supervisor; Mark Kurtz, sr. VFX producer; Paul Pianezza, VFX coordinator; Jeff Benoit, previz; Andy Cochrane, DFX lead; Marion Spates, CG lead; Brian Cariage, designer; Kevin Gillen, Ryan Phalen, McKendree Poston, Houdini artists; Slavik Anishchenko, animator; Tim Clark, Elias Gonzales, matte painters; Jon Aghassian, Juan Colon, Colin Cromwell, Tim Donlevy, Dylan Jutt, Michael Karp, Candida Nunez, Jared Sanders, tracking; Elissa Bello, roto/paint lead; Stephen Edwards, Megan Gaffney, Meredith Hook, Kenneth Lui, Carlos Rosario, Jackie Shibles, Midori Witsken, rotoscope artists; Federico Saccone, lead Flame artist; Todd Hemsley, Chris Moore, Flame artists; Tina Van Delden, prodn. mgr.; Jason Webb, editor; Jeff Aquino, Rigo Madrigal, asst. editors. ( <b>Toolbox:</b> Flame, Houdini, Maya (previz), SynthEyes, Silhouette, Photoshop)	Venables, Bell & Partners, San Francisco	Motion Theory Mathew Cullen, director.
5	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Gushers' "Gusher For An Eye"</b> <b>The Mill New York</b> Cole Schreiber, lead Flame; Naomi Anderlini, Flame; Roz Paradis, assistant; Ruben Vanderbroek, CG; Adrienne Britzman, producer; Jamie Wilkinson, colorist. ( <b>Toolbox:</b> Flame, Combustion, Maya)	Saatchi & Saatchi New York	Station Film, bicoastal Harold Einstein, director
6	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>LG Kompressor Elite Vacuum's "Something's Lurking" (web video)</b> <b>Psyop, bicoastal</b> Marie Hyon, Marco Spier, creative directors; Lucia Grillo, Justin Booth-Clibborn, Lydia Holmes, exec producers; Michael Neithardt, Sean Sullivan, producers; Psyop, animation; Christian Bach, lead 3D artist; Todd Akita, Alvin Bae, Jonah Friedman, David Barosin, Miguel Salek, Xuan Siefert, Jimmy Gass, Pat Porter, Kitty Lin, Keith Kim, 3D artists; Jae Ham, 3D animator; Nick Tanner, lead 2D artist; Adam Flynn, Dan Short, 2D artists; Anh Vu, Jonathan Saunders, designers; Cass Vanini, editor; Ben Chan, storyboard artist; Joerg Liebold, tracking; Sam Ballardini, Hung Liao, design interns. ( <b>Toolbox:</b> Photoshop, XSI, Maya, Nuke, Flame)	Young & Rubicam, New York	Psyop/Smuggler, bicoastal Psyop, director
7	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Starbucks' "Snowflake"</b> <b>Framestore, New York</b> James Razzall, exec producer; Murray Butler, VFX supervisor/lead Flame; Raul Ortego, David Forcada, Tom Leckie, Mark Beardall, Flame artists; Sabrina Tenore, rotoscoping; David Mellor, CG supervisor; Alon Gibli, technical director ( <b>Toolbox:</b> Flame, Nuke, Maya, Houdini, Silhouette, Furnace Key-light)	BBDO New York	Epoch Films, New York Rattling Stick, London Daniel Kleinman, director
8	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Activision Blizzard/Call of Duty: Black Ops' "There's A Soldier In All Of Us"</b> <b>Asylum Visual Effects (since closed)</b> Jonny Hicks, VFX supervisor/lead compositor; Michael Pardee, exec producer; Ryan Meredith, producer ( <b>Toolbox:</b> Flame, Inferno, Maya, Houdini, Rendering Man)	TBWA\Chiat\Day, Los Angeles	MJZ, bicoastal/international Rupert Sanders, director
9	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>Oregon Lottery's "Beard World"</b> <b>Nathan Love, New York.</b> Anca Risca, director, compositor; Joe Burrascano, creative director; Mike Harry, exec producer; Derrick Huang, producer; Jessica Namnum, Morgan Schweitzer, character designers; Sigmund Lamberto, Lizzie Nichols, additional designers; Javier Leon, lead CG artist; Mario Menjivar, Sigmund Lamberto, storyboards; Kael Cabral, animatic; Ryan Moran, animation lead; David Han, 3D animator; Frank Naranjo, rigging lead; Atia Quadri, additional rigging; Joji Tsuruga, lighting & rendering lead; Isaiah Palmer, Jon Lee, additional lighting & rendering; Joji Tsuruga, compositing TD; Herculano Fernandes, Isaiah Palmer, compositing; Javier Leon, texturing lead; Triston Huang, Roland Womack, additional texturing; Stephen Mackenzie, pipeline lead; Mikael Spade, Joji Tsuruga, pipeline TDs; Mary Ibosh, character modeling lead; Alex Cheparov, additional character modeling; Javier Leon, prop modeling lead/additional character modeling; Omar Sarmiento del Barrio, Arsen Arzumanyan, Jeff Lee, Bryan Eck, Roland Womack, modeling; Kristjan Zaklinsky, After Effects. ( <b>Toolbox:</b> Maya, After Effects, Photoshop, Z-Brush, Nuke, VRAY, Pipeline)	Borders Perrin Norrander, Portland, Ore.	Nathan Love, New York Anca Risca, director
10	 <a href="#">CLICK HERE TO VIEW SPOT &gt;</a>	<b>The Cosmopolitan of Las Vegas' "Just The Right Amount of Wrong"</b> <b>Zoic Studios, Culver City, Calif.</b> Steve Schofield, Erik Press, exec producers; Ian Unterreiner, sr. producer; Leslie Ekker, creative director; Andy Wilkoff, CG supervisor; Chris Irving, 2D lead/Flame artist; Glenn Bennett, Flame artist; John Cornejo, Nuke artist; Adrian Grey, Chris Barsamian, CG artists. ( <b>Toolbox:</b> Nuke, Flame)	Fallon, Minneapolis	@radical.media, bicoastal/international Tarsen, director



## Mr. Peanut Comes Out Of His Shell For Holiday Season

Planters' "Holiday Party" From LAIKA/house, Smuggler Tops SHOOT's Quarterly VFX & Animation Chart

### A SHOOT Staff Report

Planters' Mr. Peanut is an iconic character. But until last month, the otherwise seemingly gregarious guy hadn't spoken a single word.

That silence was finally broken last month with the debut of a Planters' stop motion animation commercial titled "Holiday Party" in which Mr. Peanut hosts a party replete with characters just as, if not more, offbeat than a talking, walking, monocled peanut.

By the way, the voice found by Mr. Peanut is that of noted actor Robert Downey Jr.

Beyond taking on an oral persona, Mr. Peanut—the dapper Planters mascot since 1916—has become a bit more contemporary in look while still sporting the top hat, monocle and cane which we're accustomed to seeing. His new attire includes a stylish gray flannel suit.

Downey was chosen in part because his voice performance could bridge the gap of being contemporary and easy-going while being adorned in a top hat, monocle, and wielding about a cane.

Indeed the look, feel and voice of the spot expertly balance being cool and modern with the inherent nostalgia evoked by Mr. Peanut.

Underscoring the importance of being contemporary was that the spot itself premiered on Mr. Peanut's Facebook page (facebook.com/mrpeanut) prior to running on television and in cinema theaters.

The commercial is a fanciful eyeful, rich in character creation that goes well beyond protagonist Mr. Peanut, with such alluded to unconventional party-goers as a root beer-drinking grasshopper, and an offbeat bird who is trying unsuccessfully to serve nuts to a taxidermied creature.

Other guests include a mole, a turtle and a butterfly. Mr. Peanut even has a sidekick butler character who

too is a peanut. However, he is shorter than Mr. Peanut—with but one nut in his shell rather than two.

Even inanimate objects take on an animated persona. Party guests gasp as a nutcracker enters Mr. Peanut's house.

The nutcracker apologizes to Mr. Peanut for an indiscretion from the previous week. "I don't know what got into me."

Mr. Peanut replies, "Well, forgive and forget—kind of," as he turns to reveal a bandage covering cracks in his shell around the back of the head.

Indeed Mr. Peanut remains a most gracious host—which is key, along with the right snacks like Planters Nuts, and good friends and family as guests—to holding a successful, fun holiday party.

### Team effort

"Holiday Party" came out of a creative team at New York ad agency Being, a unit of TBWA,

Ringan Ledwidge of bicoastal Smuggler served as live-action director working in concert with Portland, Ore.-based animation studio LAIKA/house, LAIKA's Mark Gustafson and Kirk Kelly were supervising animation director, and creative director/animation director, respectively, on the job.

The BEING creative ensemble included creative directors Kris Wixom and Alisa Sengel Wixom, copywriters Jonathan Marshall and Josh DiMarcantonio, and art director Eric Stevens. David Fisher was senior producer for TBWA's Media Arts.

Gustafson observed, "The most difficult part of the project was making Mr. Peanut interesting and new without violating the good will that the almost 100-year-old brand has built up."

"We teamed up with Smuggler's Ringan Ledwidge and Being creatives to animate and re-imagine a beloved iconic character that everyone knows and eas-



[CLICK HERE TO VIEW SPOT](#)



Mr. Peanut

ily recognizes," continued Gustafson. "For the first time, we are making him speak and move in a stylized world among friends. No longer is he a 2D character with a top hat, monocle, spats and a cane. Now he is a tangible character with a rich backstory evident in his appearance and mannerisms. We collaborated with the client [Planters] to retain the preconceived Mr. Peanut zeitgeist and update his appeal."

Gustafson noted that LAIKA/house went through what he estimated to be "about seven rounds of character design to decide how much we hang on to from the past and in what ways we

modernize him. Mr. Peanut holds a beloved place in the public subconscious, but we wanted to bring him to life and contemporize him."

In that vein, Gustafson related, "We even were under no pressure to retain the bright yellow color of his shell. His new palette is much more natural and is more in line with his 'Naturally Remarkable' world."

Mr. Peanut's natural house, as depicted in "Holiday Party," is located under a peanut vine.

Setting this natural tone, good humor and feel was essential not only to the commercial but also to reflect the spirit of an unfolding "Naturally Remarkable" campaign.

"Holiday Party" is the first of a planned series of innovative stop-motion animation commercials that provide an insightful glimpse into Mr. Peanut's multi-dimensional world so that people can experience his life, his humor, his friends and colleagues like never before.

His depiction as being "naturally remarkable" matches the campaign slogan and is simpatico with Planters initiatives, which include the company coming together in 2011 with The Corps Network, the nation's service and conservation corps, in an effort to encourage Americans to get their hands dirty, to reconnect with the

earth and to experience real growth in their communities.

The Corps Network enrolls more than 30,000 young men and women in service—that's in addition to mobilizing some 227,000 community volunteers annually.

Planters is also working in tandem with the National Peanut Board to recognize peanut farmers who are implementing sustainability practices and making positive social changes in their locales.

And Planters is a founding member of the African Cashew Initiative, which aims to increase the cashew-related income of 150,000 cashew farmers over the next four years.

### Detailed tech

With all these big picture considerations, there were finely detailed technical processes that helped to bring "Holiday Party" to fruition.

For example, in addressing the software which LAIKA/house deployed in the making of the commercial, Patrick Van Pelt, who handles the animation studio's pipeline development, explained, "Dragon is the main software on the stage that is handling all the digital photography."

"Once a shot is finished," he continued, "they use a special tool I wrote that 'publishes' the frames for all the passes of a Dragon 'take' (which can just be a single beauty pass, or the left and right eye passes for a stereo shot, as well as any associated front-light/backlight passes) out onto the network, and then sends a sequence of commands to the render farm that converts the images from their RAW format into 16-bit linear TIF files; then a Nuke process picks up that handles standard cropping/resizing operations, as well as applying a standard color correction (though that can be adjusted later as well)."

Van Pelt added, "Once the images are all processed, there are also a few minor updates that happen as well, including updating an internal web page with the newly published shot (complete with thumbnail and QuickTime movie), as well as sending out an email to specific people alerting them that the shot has finished processing."

Other elements in the LAIKA/house toolbox that were deployed for "Holiday Party" include Kuper (motion control software) and Lightroom (lighting software).

Among other key contributors from the LAIKA/house coterie of talent were president/executive producer Lourri Hammack, producer Colin Thacher, DP Eric Adkins, and editor Michael Corrigan.

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# Industry Survey Feedback Offers Varied Perspectives On 2010

Continued from page 6



**Andrea Kikot, partner/executive producer, Mechaniks, Venice, Calif.**

1. The new reality worldwide continues to be about doing more with less — both in the way TVCs are produced and the way production companies are structured. Even though there is a lot of pressure on margins, innovators are finding ways to grow their business models as content providers across a wide spectrum of new and traditional media.

2. Prognostications about the death of TVCs have been vastly overstated. Against all predictions, TV viewing on a daily basis, according to Nielsen, has actually grown quite substantially per household—thanks mainly to the demand for flat screen TV's, the improved quality of scripted shows and an economy (not likely to change soon) which keeps consumers at home. Additionally, it's not longer the case of the internet killing TVCs but how to best use TVCs on the internet. Moreover, as the YouTube phenomenon continues to grow, the use of "film" to express points of view, both personal and corporate, can only cause this trend to expand.



**Neil Powell, chief creative officer, BMB New York**

1. As our first full year open in New York, 2010 was a great year for learning lessons. At BMB NY, we experienced firsthand the value of pulling together our resources and assembling a team of talented professionals with a diverse array of skill sets who can seamlessly oversee multiple disciplines. As we continue to strive to be more innovative, efficient and effective as an industry, the key is not to focus on hiring the right "specialist," and instead to emphasize cultivating the right team—a team of "multidisciplinarians," who can collaborate to integrate the creative process with new platforms and strategically communicate a brand's story.

There are so many channels available today to reach consumers. As a result, we are finding that clients are increasingly looking to agencies to become more resourceful and work across disciplines to come-up with unique solutions and push the best ideas forward, regardless of what their specialty is meant to be.

Our work for Bols Genever is a good example of this. A European brand looking to break into the U.S. market, Bols needed a full arsenal of communications tactics—PR, digital, promotions, sampling, advertising and more. Some agencies would have needed a specialist for each function, whereas we were able to deliver a holistic, brand-driven effort for the brand without being a large agency comprised of various divisions.

2. One of the most significant outcomes of 2010 is the industry's desire and openness for change. New business models are emerging, client-agency relationships are changing and new platforms, such as crowdsourcing are putting a new spin on the creative process.

Crowdsourcing has had a profound impact on the industry; shifting the way creatives work with each other, and forcing us to rethink how work gets done and where the talent resides. As the economy continues to lag and marketers worry about the high cost of advertising, crowdsourcing marks a paradigm shift on how work could conceivably get done — cheaper, faster by a digital work force with little connection to the heart of the brand.

Crowdsourcing has shown us that in a digital era anyone can get involved in the creative process, but can wholesale crowds strategically provide consistent value to a brand?

The current advertising agency operating model may not be fast or cheap enough, but whether crowds can supersede advertising agencies' creative departments and be the key to brand building at a lower cost, remains to be seen.



**Josh Rogers, executive creative director of Imagination, the Americas (New York)**

1. The economic climate for the foreseeable future is still partly cloudy with a 50 percent chance of WTF. So we're all a little scared, understandably, industry-wide. In my view, the client reaction to this fear takes two forms: the first is to seek traditional agencies that provide some comfort and stability (and job security). The other path is client as "agency," in a sense. Discarding the traditional model of mostly monogamy and surrounding themselves instead with a slew of silver bullet specialty shops.

Regardless of the fact that I think both of these paths are flawed and more a function of short term job security strategy ("how can they fire me for being conservative" or "how could they fire me with such a Gordian knot of partners surrounding me") than the bolder, more effectual, belief in big ideas, it has taught our agency something very valuable as we grow our business in this new environment.

And that is this: it's always obviously good to be uniquely relevant to your audience, which requires flexibility and adaptation to your environment. But never over-salamander yourself. Never be something you're not, and never ever become something you don't believe in, no matter what. It might be difficult now to resist becoming more traditional or trying a new niche on for size. Come on! That's what they're buying! But don't do it. It's your only shot at surviving. Because it's who you are.

2. To my eye, the most interesting trend of 2010 was the growing awareness of the power of small.

Sure we saw increasingly smaller budgets, but they came with tighter scopes—more chipping away at the false security of the agency of record relationship, with more clients asking "hello, can you help us solve this problem," as a project, rather than as an AOR relationship that can (and please don't kill me,



**Michael Mark, creative director/CEO, NYCA, San Diego, Calif.**

1. Being there and there and over there means you care.

A client looked me dead in the eyes and said, "Michael, it's better to be fast and wrong than slow and right."

Quite the t-shirt statement. Seems the speed needed in today's business environment has reached a pace of acceptable recklessness.

Today, it's not about quality time but about brands being here and there and over there because the consumer is. With the proliferation of .coms, social sites, applications, and meet-ups, there are so many more parties where one needs to be seen that one's brand could well show up underdressed.

The perfectionist's motto, "measure twice, cut once," has become: "cut, oops, cut better, oops, cut, ouch!, just keep cutting."

Is it worth it? Our successful client says, "Absolutely." Because consumers have a 24/7 jones for content served rapidly, constantly with relevant feedback.

B-b-but what about the added strain on the brand? Well, if frequency breeds intimacy, then, like any good relationship, brands and consumers won't get caught up in the small stuff. Mistakes are overlooked—forgotten in a tweet.

We're redefining quality to include compassion under extreme time pressures. The rising quantity of touch points, ill-executed as they might be, means you're always there for me: you care. That's a quality everyone wants in relationships

Today's dress-for-success code: even if slightly un-tucked, make sure your brand shows up. Everywhere. Often.

2. The big idea isn't dead; it's just smashed into gazillions itsy bitsy pieces.

"We gotta have a BIG idea or we're hacks! Dead hacks!" Oy, the angst-haunted days and nights conjuring the single-minded, iconic center of the campaign. The elusive big idea sourced its power from a universal insight, and a complete expression, enabling it to run for five years.

Imagine not changing communications, anything, for five years? What in life doesn't change in five years?

That's why today it's about lots of little ideas. Tons, techno-squirmying to their fertile destinations, incomplete so they continually seek to engage, generate connections fortified with consumer insight and fluid relevance.

No longer one Big but lots of small ideas packaged to travel anywhere at any time. The old big idea would keel over today, too asthmatic to keep pace with the consumers' voracious appetite for more: more personal, more valuable. Little ideas die faster, willingly, programmed to not overstay their welcome, become irrelevant, stale due to their omnipresence. So we need lots of them, in fresh forms and sizes.

Small is the new big. Transmutable is the new focused.

Big Warning: small puts a bigger drain on the talent pool. Teams of tireless small idea makers are needed.

Compared to now, though, the days of the single big event were lonely, small-minded, self-absorbed, stagnant. I'm big on small.



**Gary Rose, partner/executive producer, GO Film, bicoastal**

1. I learned that a client who wants to spend less on production can. That the term "Creative Recommend" really means you are bidding on a job. In 2010 low bid did get the job, despite how brilliant the agency felt your director was... That production companies did not mind being evaluated by the procurement departments at large conglomerates. And then the ads would be made by people on secret list! Super creative! However, it is an exciting time and refreshing to think that we can produce a commercial for broadcast, content for Internet and print, simultaneously if a client wants to. The business continues to grow, evolve and change, which is good.

2. Procurement and preferred vendor lists by clients was something our industry had never seen before, at least with any success. It's not surprising it was successful this time, considering it is put out there during a recession and in a buyer's market.

The consolidation and amortization of services that production companies are providing for both clients and advertising agencies will continue, which I believe is good for everyone... And most of all the continued use of the phrase: "Thank you sir, can I have another..."

new business directors!) bloat an agency and become expensive and stale for clients during the times when their problems are sort of solved for the moment.

We also saw some smart brands begin to behave smaller (smally?), which I think is the result of some good clients finally beginning to realize that people are not just faceless members of a target audience. Not just consumers. They're people. They're humans. They're individuals with crazy tools, an intense curiosity for the truth and a desire to shape their culture and the brands that drive it. And for as technologically progressive and Twitter-happy as they each may be, these humans want their brands to be more human—not just seem it, or say it. Be it. Beyond, beneath, before the marketing efforts.

Levi's did it. They became Braddock, PA.

J Crew did it. They became the Liquor store. And, once they did, a funny thing happened: the marketing sort of took care of itself, in a really, really big way.



# Oscar Preview: Directors With Spot Ties Figure In Nominations

Continued from page 1

Meanwhile the film festival circuit has yielded Oscar contenders as well. For example, back in September, *The King's Speech* was named the fan favorite at the Toronto International Film Festival. Previous recipients of the audience award at the Toronto fest include *Precious: Based on the Novel Push by Sapphire* and *Slumdog Millionaire*, which both went on to score multiple Academy Award nominations. *The King's Speech* debuted at the Telluride Film Festival immediately followed by a screening at the Toronto Fest.

Directed by Tom Hooper, *The King's Speech* tells the story of King George VI (Colin Firth stars as the World War II monarch) whose stammering is treated by a speech therapist (portrayed by Geoffrey Rush). While a period piece, the film centers primar-

ily on the friendship that develops between the two characters and the life's lessons that come from confronting and overcoming obstacles. The therapist gets to the psychological roots of the stuttering as we ultimately see King George VI put his fears aside to formally address the U.K. people, informing them of the nation's declaration of war against Germany. Firth, Rush and Hooper are all generating Oscar contender buzz.

The aforementioned L.A. Film Critics bestowed best lead actor distinction on Firth. Earlier this month *The King's Speech* earned best picture, screenplay, lead actor, supporting actor and actress honors at the British Independent Film Awards. There's also been much talk that Fincher and Hooper could be among the select nominees for the Directors Guild of America (DGA) Award in the feature film category. Neither is a

stranger to the Guild competition.

Hooper earned a DGA Award nomination for the lauded HBO miniseries *John Adams*.

Fincher won the DGA Award as best commercial director of 2003. And last year he scored what is believed to be a precedent-setting accomplishment in the storied history of the Directors Guild—earning nominations in both the feature film and commercial categories in the same year. The dual honors went to Fincher for his theatrical feature *The Curious Case of Benjamin Button*, and for three spots: Nike's "Fate" out of Wieden+Kennedy (W+K), Portland, Ore.; Stand Up To Cancer's "Stand Up For Something" out of Laura Ziskin Productions, Los Angeles; and Apple's "Hallway" from TBWA/Media Arts, Los Angeles. Fincher's commercialmaking home is bicoastal Anonymous Content.

*The Curious Case of Benjamin Button* incidentally went on to earn 13 Academy Award nominations in 2009, including for best picture, director and lead actor.

While Fincher is well entrenched in commercials, Hooper recently re-entered the spotmaking arena after a lengthy absence. Between the Telluride and Toronto film festivals came the announcement that he had signed with bicoastal Smuggler for U.S. representation in commercials.

*SHOOT* caught up with Hooper shortly thereafter to get his reflections on *The King's Speech*. He explained that as a self-described history buff he was drawn to the project. Indeed his penchant for history is evident in a filmography that includes not only *The King's Speech* but the aforementioned *John Adams*, which won a record high 13 Emmy Awards in a single year, including for best miniseries and outstanding directorial achievement in movies for TV or miniseries.

Hooper described part of his approach to *The King's Speech* and period pieces in general as using historical accuracy to dispel viewers' preconceived notions of what a particular era was like. He cited a speech at



*The Social Network*

Wembley Stadium made when Firth's character was a prince, not yet a king. The popular notion today might picture the prince decked out in sartorial splendor, replete with royal family trappings, separating him from those who surround him. But the historical record shows that the prince wore a black suit, black tie and black hat, as did those in the stadium audience.

"The scene looks like he's going to a funeral," related Hooper. "So the film starts out by subverting the idea of what a movie about the royal family should be. I'm not a subversive person. But subversion is in my work."

The director explained that this subversion can become a critical dynamic to building successful drama. "How do you create suspense over who is going to win the Revolutionary War?" he asked in relation to his *John Adams* miniseries.

"Viewers know the outcome. But if you can show historically how that world, that period, actually was—making it quite different from clichés envisioned by the audience—you create an unfamiliarity that is more helpful to generating a viewer's sense that he or she doesn't quite know where the story is going."

Hooper noted that for *The King's Speech* he began to start his closeups on wider lenses to center on "the central spine of the film—the relationship between the speech therapist and the King. I didn't want to go with the conventional closeup shot with an out of focus background and not being able

to use the space the two characters are in to help tell the story."

Additionally for Firth as King George VI, Hooper continued to strive for the perfect storytelling shot.

"I almost exclusively put him against negative space when the camera was focused on him—big distressed walls where the wallpaper was almost falling apart. His face was floating in negative space, much like stammering can cast a person into isolation and a world of nothingness."

## Spotmaking ties

Other directors with commercial-making affiliations also figure prominently in Oscar prognostications, including Lisa Cholodenko for *The Kids Are All Right*, Derek Cianfrance for *Blue Valentine*, Darren Aronofsky for *Black Swan*, and Davis Guggenheim for *Waiting For Superman*.

The latter is a documentary that puts a human face on the failure of the U.S. public education system, while offering innovative approaches that are addressing the problem. Guggenheim, who is repped by Santa Monica, Calif.-headquartered Bob Industries for commercials, directed the 2007 best feature documentary Oscar winner *An Inconvenient Truth*. The film—based on the book by former U.S. Vice President Al Gore—helped to raise public awareness of global warming.

Cholodenko's *The Kids Are All Right* kicked off Film Independent's 2010 Los Angeles Film Festival earlier this year. Recently the film received



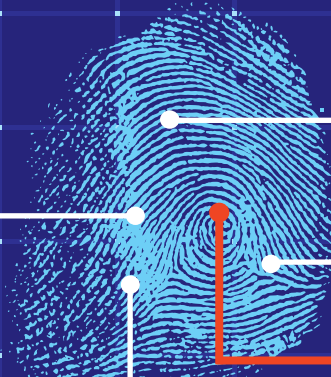
*The King's Speech*



*Black Swan*

Photo credit: Niko Tavernise

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# Mix; The Social Network Gains Momentum From L.A. Critics



## 127 Hours

five Film Independent Spirit Award nominations, including for best picture and best director—for Cholodenko who is repped for commercials by bicoastal/international Partizan.

(Film Independent is a non-profit arts organization.)

*The Kids Are All Right* is based on an original screenplay penned by Cholodenko and Stuart Blumberg, and sports a stellar starring cast that includes Annette Bening, Julianne Moore, Mark Ruffalo, Mia Wasikowska, and Josh Hutcherson.

Two teenaged children (Wasikowska, Hutcherson) conceived by artificial insemination get the notion to seek out their birth father and introduce him into the family life that their two mothers (Bening, Moore) have built for them. Once the donor (Ruffalo) is found, the household will never be the same, as family ties are defined, re-defined, and re-re-defined.

Also in the running for the best director Spirit Award is Darren Aronofsky for *Black Swan*.

Aronofsky is handled for commercials by Alturas Films, the Santa Monica-based house headed by president Marshall Rawlings.

*Black Swan*, the horror-ballet movie additionally earned nominations for best picture, best female lead (Natalie Portman) and best cinematography (Matthew Libatique, ASC). Libatique won the Los Angeles Film Critics Association honor for best cinematography on the basis of *Black Swan*.

Runner-up in the L.A. Film Critics

competition was cinematographer Roger Deakins, ASC, for *True Grit* directed by the Coen Brothers.

Meanwhile Michelle Williams earned a Spirit Award nomination for best female lead on the strength of her performance in *Blue Valentine*. The movie is an honest portrait of love found and lost between a couple played by Ryan Gosling and Williams. Gosling is also widely considered an Oscar contender.

*Blue Valentine* additionally explores such dualities as youth where aspirations and opportunities abound, and adulthood during which options often become limited and opportunities can turn into entrapment. *Blue Valentine* was directed by Derek Cianfrance whose spot home is bicoastal/international @radical.media.

Cianfrance was among the first directors to make an impact in the branded content arena on the strength of such @radical.media efforts as the 2004 and '05 seasons of Nike's *Battle-grounds* series on MTV and MTV2, and the quirky offbeat *Meet The Lucky Ones* online serialized shorts in '04 for Lincoln Mercury.

## Winter's Spirit

Leading the Spirit Awards nominations derby with seven—including best picture, director (Debra Granik), screenplay, female lead, supporting female actress, supporting male actor and cinematography (Michael McDonough)—was the rural crime thriller *Winter's Bone*.

This came on the heels of the film earning best feature honors at the Gotham Independent Film Awards. Earlier *Winter's Bone* won the grand jury prize for American dramas at the Sundance Film Festival.

Rounding out the field of Spirit Award nominated directors are: Danny Boyle for *127 Hours*, the real-life story of a man's battle for survival which results in his severing his own arm; and John Cameron Mitchell for *Rabbit Hole*, which deals with a couple coping with the accidental death of their young son.

Boyle won best motion picture and best director Oscars for 2008's *The Slumdog Millionaire*.

The best picture/best director Oscar dual accomplishment also was earned by the Coen Brothers for 2007's *No Country For Old Men*. There's Oscar predictions this season for their *True Grit*, which goes into wide release in late December.

The picture in one respect is bucking history. No remake of an American film has ever won the Academy Award for best picture.

The original *True Grit* (1969) earned John Wayne his only career best actor Oscar.

The Coen Brothers, incidentally, are represented for commercials and branded content by Los Angeles-based production house Company.

Another late release also generating Academy Award interest is *The Fighter* directed by David O. Russell and starring Mark Wahlberg.

The latter is generally regarded as a strong lead actor Oscar contender, as is James Franco for the aforementioned *127 Hours*.

Also on the radar are *Inception*, the surreal heist film directed by Christopher Nolan, and *The Town*, the crime drama helmed by Ben Affleck. Affleck scored an Academy Award earlier in his career for screen writing on *Good Will Hunting*.

Many felt that Nolan should have received more Oscar consideration earlier for *The Dark Knight*, which earned the late Heath Ledger a posthumous best supporting actor Oscar

for his portrayal of Batman's arch villain, the Joker. Nolan accepted the Oscar on Ledger's behalf. Earlier, Nolan won an Oscar for his winning *Memento* screenplay.

The DP on *Inception* was Wally Pfister, ASC, who's diversified successfully into commercial directing via Santa Monica-based Independent Media., which recently opened an office in London.

Pfister has a track record of Oscar nominations for his lensing of Nolan-directed films.. Pfister has earned Academy Award best cinematography noms for Nolan's *Batman Begins*, *The Prestige* and *The Dark Knight*.

## Animation

This year there are just 15 eligible films for the best animation feature Oscar. This means that there will only be three nominations in the category, with *Toy Story 3* and *How to Train Your Dragon* considered strong contenders for two of those slots.

This leaves the race for the third animation feature nomination to such films as *Tangle*, *Despicable Me*, and *The Illusionist*.

If there had been one more eligible film, bringing the count to 16, then the Academy of Motion Picture Arts and Sciences would have expanded the field to five nominations..

A total of 16 is the minimum required to grow the field of animation feature nominees in a given year according to Academy rules.

The Los Angeles Film Critics Association selected *Toy Story 3* directed by Disney Pixar's Lee Unkrich as the feature animation winner of 2010. L.A. Critics picked *The Illusionist* directed by Sylvain Chomet as the runner-up in the category.

## AFI

As final food for speculative thought, as announced this past Sunday, consider the 10 films pegged by the American Film Institute as being the best of 2010: *Black Swan*, *The Fighter*, *Inception*, *The Kids Are All Right*, *127 Hours*, *The Social Network*,

*The Town*, *Toy Story 3*, *True Grit*, and *Winter's Bone*.

The AFI also issued two Special Awards—one for *The King's Speech*, the other for *Waiting for Superman*; both films were ineligible for the AFI's Top 10 because they fell outside of AFI guidelines. *The King's Speech* was a British production while *Waiting For Superman* is a documentary and not a narrative film.

The Special Awards were formulated to recognize worthwhile work that wouldn't otherwise be singled out by the AFI.

Bob Gazzale, AFI president and CEO, explained, "As AFI Awards entered its second decade of documenting excellence across the century, it became clear from the scholars, critics and artists who come together for the American Film Institute that acknowledging outstanding work outside the traditional AFI criteria would provide greater context to our goal of recording a true history of the art form. This year and moving forward, in addition to honoring American storytelling in the narrative format, the juries may name Special Awards and it is AFI's honor to shine a proper light on these artists and their achievements."

The AFI Awards are made through a jury process where scholars, film and television artists, critics and AFI trustees determine the most outstanding achievements of the year, and provide a detailed rationale for each selection

## Timetable

The Academy Awards for outstanding film achievements of 2010 will be presented on Sunday Feb. 27, 2011, at the Kodak Theatre at Hollywood & Highland Center, and televised live by the ABC Television Network.

The 83rd annual Oscar presentation will also be televised live in more than 200 countries worldwide.

The Academy Awards ceremony takes place a day after the 26th annual Film Independent Spirit Awards in Santa Monica. The afternoon Spirit Awards proceedings will be televised that evening on IFC.

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## Feedback On VFX Trends In 2010

*Continued from page 16*

With complicated commercials with lots going on, problems arise as to what assets should be pushed as 3D. You can't just do 3D for its own sake and convert every asset or car.

Use it to push the product, or for those "wow" moments in a commercial, so the audience says, "Now that's cool," rather than "Ouch, my eyes!"

**Will Hyde, creative director, Superfad Seattle**

Interactive integration continues to knock on the door, demanding to be let into the party.

We are constantly being asked to not only create innovative content, but to serve it up in an interesting way, on a variety of devices. From repurposing design elements for the web to leveraging 3D assets from commercials into augmented reality productions, it's no longer an option to not have a developer in-house.

Agencies are looking to consolidate the various media deliverables of a project or campaign in one place, which can offer cost-savings for them, and provides an opportunity for us to have more complete control of creative across a campaign.

In many cases, a look is developed for a television commercial and is then propagated throughout print media and interactive.

The efficiencies are clear, as the agency creative teams can be sure the same stylistic treatment will apply across mediums.

**Nick Piper, creative director, Chemical Effects, Santa Monica**

The most noticeable development in 2010 was the increasing shift of creative responsibility for the finished vision

into post hands.

Where once upon a time we would have found ourselves working with a pre-shot concept, now the environment has changed and we're much more involved at the early stages of creative evolution, problem solving with the advertising agency or director, collaborating on the approach and shooting tests to demonstrate how a particular concept will look.

Clients still want the world, but the good thing now is that they're starting to recognize how resourceful and inventive we can be in giving it to them, if we're involved from the beginning. And from our perspective it's much more fun to work that way.

In terms of a lesson to be learned, I think obviously the line between production and postproduction will continue to blur.

Digital technology is the way of the future. So rather than production hanging onto their dollars at the expense of post, or vice versa, we should be working towards a model where the best creative solution combines the natural strengths of both worlds.

As a live action director and creative director at a visual effects company, that's what gets me excited, and that's what ultimately creates the best work.

**Jonathan Notaro, founder, director, executive creative director, Brand New School, bicoastal**

People have taken advantage of the economy and anyone who's honest will tell you the trend is getting the same thing for half as much.

So the lessons we learned were to try new things, be nimble and versatile with our production methodologies, and completely transparent and realistic with our clients.

**Erik Press, executive producer, commercial division, Zoic Studios, Culver City, Calif.**

There are two trends that stand out the most during the past year. Interestingly, they are at somewhat opposite ends of the spectrum and perhaps even a reflection of a growing gap in America.

As a society we are all growing more aware of the role that design plays in our lives. In a world of growing complexity we are all looking for the things that simplify. From mobile devices to plug in vehicles, consumers are increasingly tuned into the iconography that represents our lifestyle.

The proliferation of the microcomputer alone necessitates our relationship with graphics. Imagine how we'd work an iPad, a dashboard GPS or the augmented reality banner without visual design. The Internet alone has been reliant on motion graphics to grab our attention away from site content and into the auspice.

At the other end, however, is something much newer and unfamiliar, 3D stereoscopic production. While this trend has not yet manifested itself in much content, the trend is certainly coming. Agencies, directors and EPs all have an appetite for knowledge. Demand and exploration for development are building rapidly.

With several 24/7 Stereoscopic channels coming in 2011 and manufacturers pushing TV sets to a very reasonable price point, 3D stereo is the topic of the day. At Zoic, we have developed a presentation to educate our clients. The more knowledge we can pass along to our colleagues, the quicker we can get to the work on quality stereoscopic content. It is quality that will produce sustainability.

## Jeff Brooks Offers Agency Perspective

*Continued from page 7*

as their agencies of record, with that appointment comes a responsibility to deliver best-in-class services. But because the digital age has spawned so many specialists—so many experts in the fields of design, content development, social activation, technology production and analytics—we are left to answer a different question. How do we deliver best-in-class if we can't credibly do it ourselves? Hence the new collaboration imperative. With the belief, of course, that transparency and trust are what clients most value in their agency relationships, and that a rising tide lifts all boats.

3) The Virtual Meets the Physical

Life before the web was simple. There was only offline. Then we

watched as everything migrated online—email, chat, commerce, news consumption, video distribution, social networking, the list goes on. And, as a result, digital experiences evolved from highly functional and transactional, to more immersive, engaging and connected. It's almost as if the offline and online worlds were in direct competition for share of the consumer's time in each channel. I think we are at a really interesting inflection point now that the web has matured, and with the emergence of location-based technologies and services. It's a moment in time that is forcing an important reappraisal of the role of digital to enhance the customer experience. And it all makes perfect sense, right?

Our industry rightly says that digital is not a discipline, it's part of everything. Consumers no longer make a distinction between their online and offline worlds (if they ever did to begin with). I think we will see an emergence of marketers applying digital technologies to enhance physical experiences, and it excites me. In fact, I wonder if it's any coincidence that the two big digital winners at Cannes this past summer (Nike's "Chalkbot" and VW's "The Fun Theory") both tapped into this behavior! I'm particularly intrigued by this trend and its potential to make agencies and our clients think more broadly and generously about the single, beautifully cluttered, hyper connected world in which we live.

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## street talk

Green Dot Films, Santa Monica, has brought the directing duo of **jacobsbriere**—Kim Jacobs and Alain Briere—aboard its roster. The helming team comes over from Hello! & Co....Philadelphia post house Shooters Post & Transfer is launching ShootersNYC, a New York City-based post house. The new venture will be led by Jeff Beckerman, most recently founder/creative director of BOND, which closed in August....Craig Duncan joins Cutters, Inc. as the new exec producer of the company's Chicago studios. Duncan's main focus will be as the EP for Cutters Editorial, but he will bring his multi brand experience to the growth of Sol Design, Dictionary Films, Another

Country and picnic. Duncan is no stranger to the leadership role of a multi-brand company, having previously held a similar post with Griot and Postique in Detroit. He most recently served as managing director of Red Car, Chicago. Cutters is headed by president Tim McGuire. Cindy Duffy has been upped from EP to director of post for the Cutters, Inc. brands....The Whitehouse Chicago has added editor Glorily Velez, formerly of Optimus, and promoted talent from within, elevating assistant editors Brian Gannon and Christine Wolf to full fledged editors...Wing, a marketing communications agency focused on the intersection of the U.S. Hispanic, Latin American and general markets, has hired Alejandro Falduti as senior producer. Falduti is based in N.Y. and will be responsible for leading production across all of Wing's brands. He reports to Tania Salter, head of production. Falduti previously was with creative agency Santo where he was global producer, working on campaigns such as Coke's World Cup 2010 and Vodafone's "Power To You" in Europe....

## report

The Institute for the Development of Enhanced Perceptual Awareness (a.k.a. The Institute), the Venice, Calif.-based transmedia company founded in 2001 by director Michael Bay and EP Scott Gardenhour, has secured Rick Hack as director of broadcast sales and Carey Taylor to handle East Coast marketing....The Directors Network,

A Talent Agency, has signed director/DP Mark Claywell who is best known for his real people, pretty pictures and healthcare work. He just wrapped a seven-day nTelos shoot which took him around the country....Yessian Music has secured new East Coast representation with W. Jack Strachan. Strachan will showcase Yessian's original music, sound design and surround mix capabilities, along with its licensing and research division Dragon Licks....Synthetic Pictures, bicoastal and Austin, has hired Melissa Ross Represent to handle the West Coast and Texas. Synthetic's directorial roster includes company founder Justin Corsbie, directors/cameramen Lionel Coleman and Richard Kooris, directors Scott Rice, Lance Larson, Morgan Lawley and Benoit Gabriel, as well as VFX division SP/FX....

## bulletin board

>January 20-30/Park City, Utah. Sundance Film Festival. [www.sundance.org/festival](http://www.sundance.org/festival)

>January 28/Los Angeles. Visual Effects Society (VES) Awards. [www.visualeffectssociety.com/ves-awards](http://www.visualeffectssociety.com/ves-awards)

>January 29/Hollywood. Directors Guild of America (DGA) Awards. [www.dga.org](http://www.dga.org)

>February 13/Los Angeles. American Society of Cinematographers (ASC) Awards. [www.theasc.com](http://www.theasc.com)

>Feb. 26/Santa Monica. Independent Spirit Awards. [www.spiritawards.com](http://www.spiritawards.com)

>Feb. 27/Hollywood. Academy Awards. [www.oscars.org](http://www.oscars.org)



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