



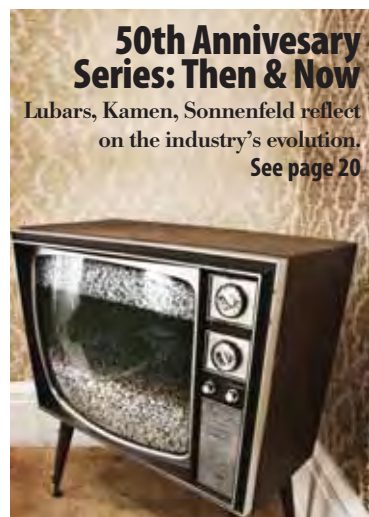
4 "Parallel" Thoughts

DDB London's CCO Neil Dawson shares insights into the Philips campaign of short films from RSA.



18 VFX/Animation Series

SHOOT's quarterly chart; backstories on the top two entries from The Mill New York, LAIKA/house.



50th Anniversary Series: Then & Now

Lubars, Kamen, Sonnenfeld reflect on the industry's evolution. See page 20

Contemplating Cannes

Agency Creatives, Judges, Speakers Reflect On Upcoming Fest

By Robert Goldrich

LOS ANGELES—Being in the South of France in late June never gets old. But beyond that, there's much truly new at the upcoming Cannes Lions International Advertising Festival (June 20-26), headlined by the inaugural Film Craft Lions competition honoring the skill and quality of craft and technique in the filmmaking process.

Fittingly, Jon Kamen—whose love of creative content and craft translated into his being a founding father of the AICP Show, *The Art and Technique of the American Commercial*, at the Museum of Modern Art (MoMA) in New York—has been selected to chair the Film Craft Lions jury. Kamen, chairman/CEO of @radical.media, presides over a lineup of Film Craft jurors consisting of Jao Daniel Tikhomiroff, president of Mixer, Rio de Janeiro; Francois Chilot, president/producer at Les Producers, Paris; Calvin Soh, vice chairman/chief creative officer of Publicis Asia, Singapore; and directors Ringan Ledwidge of production house Rattling Stick, London, and Joe Pytko of PYTKA, West Hollywood, Calif.

"I'm looking forward to a spirited discussion." *Continued on page 6*

No Campaign Honoree At AICP Show

By Robert Goldrich

NEW YORK—The times they are a-changing. And among the changing, ever evolving fare may be the definition of what constitutes a television campaign, as reflected in the AICP Show not designating a winner in its Advertising Excellence/Campaign category. All categories of the AICP Show may have up to three honorees, except for the Advertising Excellence/Campaign and Advertising Excellence/Single Commercial categories which are reserved for a single honoree each, making those pieces worthy of Best in Show distinction.

Old Spice's "The Man Your Man Can Smell Like," a :30 spot directed by Tom Kuntz of MJZ for Wieden+Kennedy, Portland Ore., took the Single Commercial honor. But the AICP Show deemed that there wasn't a deserving Advertising Excellence/Campaign honoree.

Matt Miller, president/CEO of the Association of Independent Commercial Producers, said the AICP Show Curatorial Committee observed that the traditional notion of a campaign—three TV spots that convey the same strategy with different yet thematically linked executions—seemed less prevalent in today's advertising marketplace. "The TV campaign isn't as mainstream anymore as clients and agencies used to think it was." *Continued on page 16*

Finding Inspiration At Directors Symposium/Showcase

A SHOOT Staff Report

NEW YORK—Aspiring talent benefited from inspiring advice, reflections and observations during the course of two events: SHOOT's first ever Directors Symposium during the daytime, and its eighth annual New Directors Showcase evening screening and panel discussion, held last month (May 11) at the Directors Guild of America (DGA) Theatre in New York City.

The Showcase has perennially been a source of inspiration for the field of selected directors who have samples of their work screened at the DGA Theatre before an industry audience, with several of the helmers coming on stage to share their backstories and strategies for breaking into the directorial ranks while benefitting from the feedback of production house and ad agency professionals.

Providing a brand new wrinkle, though, was the inaugural Directors Symposium, which drew a healthy turnout, including a number of the Showcase directors who garnered information and insights on the media, technological, advertising and entertainment fronts as well as straight-up career advice.

The latter came from Caleb Deschanel, ASC, during an "In The Director's/Cinematographer's Chair" Symposium one-on-one interview session with SHOOT editor Robert Goldrich. Deschanel, a five-time Best Cinematography Academy Award nominee (*The Right Stuff*, *The Natural*, *Fly Away Home*, *The Patriot*, *The Passion of the Christ*) advised aspiring artists to look and listen, noting that it's been said that a writer cannot be a director. *Continued on page 12*

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“Woodenisms”

Coach/philosopher John Wooden recently passed away at the age of 99. He is generally regarded as the finest sports coach ever, not just for improving his players’ basketball games but more importantly for helping them to improve as people.

His life lessons have often taken the form of so-called “Woodenisms,” containing bits of wisdom that apply to far more than basketball.

Consider for a moment how they apply to our industry both from creative and business perspectives. For instance, the following are self-explanatory “Woodenisms”:

- “Failure is not fatal, but failure to change might be.”
- “If you’re not making mistakes, then you’re not doing anything. I’m positive that a doer makes mistakes.”
- “The little details are vital. Little things make big things happen.”
- “Be prepared and be honest.”

- “The main ingredient of stardom is the rest of the team.”

Wooden was considered the consummate mentor. And mentorship is a dynamic that has been written about and mulled over frequently in our pages, both print and electronic.

In fact, it was touched upon in last month’s installment of this column

“Failure is not fatal, but failure to change might be.”

--Coach John Wooden

when previewing SHOOT’s first Directors Symposium and our eighth annual New Directors Showcase. The column’s focus was on a Symposium session titled “The Next Generation: In the Classroom Chair/In The Director’s Chair” in which accomplished directors Bob Giraldi of Giraldi Media and Laura Belsey, whose spotmaking roost is C-Entertainment, discussed teaching their craft to—and mentoring—students. Giraldi teaches two undergrad classes at the School of Visual

Arts (SVA) in New York—The Project Class, and Evolutionary Dynamics in Advertising. He also chairs SVA’s Independent Shorts Film Program, which begins this fall.

Belsey, who also maintains Shadow Pictures for her own projects, developed and teaches the commercial directing class at the Graduate

goes beyond the classroom, spanning preparation for what aspiring directors will confront in the real world, how to approach meetings with production companies, how to approach conference calls, and providing other counsel and advice.

Just as she finds her work as an educator gratifying, so too do we at

Film School of New York University’s Tisch School of the Arts. From that class have emerged a number of SHOOT New Directors Showcase helmers as well as recent winners of AICP Show honors in the Student and Spec categories.

Belsey had made introductory remarks at the past several New Directors Showcase events as a representative of the DGA. We have covered testimonials from her students regarding her proactive mentorship that

SHOOT derive a good measure of satisfaction from helping deserving talent gain exposure for their work via outlets such as our New Directors Showcase. I recall joking, only semi-facetiously, that it’s great to get involved with directors before they become egomaniacal star auteurs.

This leads me to another relevant “Woodenism,” which reads: “Talent is God-given. Be humble. Fame is man-given. Be grateful. Conceit is self-given. Be careful.”

POV



A Girl Story From StrawberryFrog

In many parts of India, the arrival of a baby girl isn’t a reason to celebrate. Their “unwanted” status stays with young girls through adulthood, often leading them to indentured servitude, prostitution, and even terrorism. So we leapt at the opportunity to partner with Nanhi Kali, a global nonprofit dedicated to improving the lives of impoverished Indian girls. After all, it is too infrequently that we have a chance to use advertising as an agent for real social change, and not simply a tool for commerce.

When taking on such overwhelming social issues, traditional advertising is rarely the solution. We knew we had to do something different and unexpected, something that tells a story while making use of new media. Something altogether original. The result was Nanhi Kali’s “A Girl Story” (AGirlStory.org), the world’s first donation-based film series.

“A Girl Story” combines technology, film and storytelling to shed light on the global challenge of educating young girls, while giving people an opportunity to make a difference immediately. The animated, emotional story follows the path of a young Indian girl named Tarla who wants to go to

school to better her life. Whether she succeeds, however, is completely up to you. Tarla’s story will progress only by audience donations that will unlock new chapters within the YouTube film series, just as each girl at Nanhi Kali depends on donors to progress in their education.

Within “A Girl Story,” Tarla faces many obstacles along her path toward an education: disapproving parents, social dogma, gender bias and financial hardships. Only viewers’ donations can help her overcome them. If you choose to donate, her story will seamlessly progress to the next film, and she’ll get one step closer to her dream. Otherwise, her story ends there, and just like in real life, she becomes stuck—yet another victim of her circumstances. To create a smooth, filmic quality, each YouTube video is programmed to allow Tarla to seamlessly transition from one frame to the next. Of course, StrawberryFrog also needed to ensure that people would return to the site and continue to participate, so Tarla is sending personal emails updating them on her progress and thanking them for their donations. Viewers are also invited to friend her on Facebook and read her tweets.

The pro-bono effort was creatively and technologically daunting and re-

quired the passion of each partner to make it happen. Everyone involved had a personal reason why they wanted to help, and used that to keep the project moving forward. We are proud of what we could accomplish working with our team and no budget.

As a Cultural Movement agency, StrawberryFrog is always looking for innovative ways of creating sustainable campaigns that people can belong to and share. Generating emotion-

ally invested users is paramount to the success of “A Girl Story.” Because as proud as we are of this effort, it means nothing if we cannot inspire others to give and help change the lives of these amazing young girls.

Corinna Falusi and Josh Greenspan are creative directors at agency StrawberryFrog, New York. They were key members of the creative team on “A Girl Story.”

Flash Back

June 17, 2005 For the second year in a row, director Noam Murro and his production company Biscuit Filmworks, Los Angeles, topped the field of honorees at the AICP Show, “The Art & Technique of the American Television Commercial.” Murro and Biscuit earned a total of seven honors....Vic Palumbo has been named an executive producer at Fallon, Minneapolis. He comes over from Wieden+Kennedy (W+K), Portland, Ore., where he most recently served as the senior producer on the Nike account...

June 16, 2000 To better reflect the creative contributions made by editors to spotmaking, the Association of Independent Commercial Editors has changed its name to the Association of Independent Creative Editors (AICE)....@radical. media has broadened its global and creative reach, entering into an association with Zentropa Production, the Copenhagen house founded eight years ago by Danish director Lars von Trier and his business partner Peter Aalbaek Jensen....Co-directors Chuck Bennett and Clay Williams have signed with Crossroads Films, bicoastal and Chicago....

DDB London's CCO Neil Dawson Talks Along "Parallel" Lines

By Robert Goldrich

LONDON—At press time it had been nearly a couple of months since five thematically linked short films—showcasing the ability of Philips' television sets to bring the wonder of cinema to consumers' living rooms—had debuted online as the centerpiece of a global campaign, "Parallel Lines," created by DDB London and Philips in association with RSA Films. (See *SHOOTonline*, 4/20, for a rundown of the shorts titled *Darkroom*, *The Hunt*, *The Gift*, *El Secreto de Mateo*, and *Jun & the Hidden Skies*.)

According to Neil Dawson, chief creative officer of DDB London, the target was to attract some five million viewers over the course of a year. The campaign has already far exceeded expectations, tallying eight million over the first seven weeks.

Now Dawson has other high profile campaign elements in the works—for one, a contest inviting budding filmmakers to create a sixth "Parallel Lines" short. Entries are starting to come in with director judges and the

public voting on a short list of candidates/finalists, with RSA's Ridley Scott ultimately picking his favorite. The winner will gain a week's work experience at RSA offices in Los Angeles, New York or London. Competition entries are being hosted on a branded YouTube channel, which will facilitate public voting rounds. Like the five films—one each from RSA directors Greg Fay, Carl Erik Rinsch, Jake Scott and Hi-Sim, as well as Johnny Hardstaff from RSA sister shop Little Minx—this sixth short will be based on the same dialogue provided by DDB London, consisting of the lines: "What is that?"/"It's a unicorn."/"Never seen one up close before."/"Beautiful."/"Get away. Get away"/"I'm sorry."

Dawson said the contest winner is scheduled to be selected in September, around the time that another component in the campaign will debut—a 3-D film that will be screened at special venues. The project will be directed by Barney Cokeliss of RSA Films, London.



Neil Dawson

Big shoes

Dawson noted that the "Parallel Lines" campaign had to follow in the footsteps of the widely lauded "Carousel" which promoted the cinematic experience offered by Philips' movie-theater proportioned TV set. Directed by Adam Berg of Stink, London, "Carousel" won the Film Grand Prix at last year's Cannes Lions International Advertising Festival.

"That's a pretty daunting proposition," assessed Dawson. "We didn't want to do a literal follow-up to 'Car-

ousel' because that would have eliminated what made "Carousel" successful—the element of surprise, of doing something unexpected."

So the "unexpected" took the form of "Parallel Lines" and its dramatically different shorts based on directorial interpretations of the same dialogue. DDB London grappled with the means towards that end, considering at one point turning to different directors at different production companies, or having the same director work on all the shorts—but both working propositions were deemed too unwieldy and unmanageable.

"We needed to commit to one production company, give them the whole budgeted pot of money to divvy up the way it saw fit," said Dawson, with DDB London ultimately gravitating towards RSA. "The first criterion was the quality of the work. We sent out a brief to some production companies and RSA came back with the treatments and an enthusiasm that made them the obvious choice. Another factor was one of

comfort. We have worked with RSA before, we didn't have to get to know them from scratch. Their production resources and support are world class—and they needed to be in that we had one director in Moscow doing a short, another in Cape Town, me in London, another in Montevideo, with all this varied work being done pretty much simultaneously."

Dawson said that RSA directors generated 45 treatments out of the gate, a wealth of options eventually narrowed down to the final five. The diverse interpretations of "unicorn," from a tattoo to an actual animal to a kids' imaginative rocketship, made for an entertaining mix. The dialogue was inspired by different catalysts, with Dawson alluding to a unicorn reference in Ridley Scott's classic *Blade Runner*. Besides the films having the same dialogue, the other parallel track was that all the shorts, said Dawson, had to be "cinematic enough, colorful enough and imaginative enough to show off picture and sound quality for Philips sets."

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Cannes Lions Int'l. Ad Festival Preview

Continued from page 1

bate in our judging of craft," related Kamen. "We have accomplished jurors who I think will find that judging craft is quite personal. For me, it's exciting to get the chance to help shape a new category for the industry. Film Craft Lions have been long overdue, honoring work based on the quality of the direction, the writing, cinematography, editing, animation, the use of music and sound design. We will have to shape and define what we consider excellence in craft. I don't think we'll be defaulting to the biggest, baddest production. We will be looking at nuances of the discipline that challenge the status quo. I'm delighted that we will be able to break new ground."

New ground seemingly is continually being broken as reflected in the changing nature of Cannes forecasts—a leading prognosticator being Leo Burnett with its 24th annual Cannes Predictions Reel. Unlike previous years when it presented 50 TV commercials as leading contenders for Film Lions at Cannes, Burnett this time around has diversified its predictions to include work likely to win Lions in Cyber, Titanium & Integrated, PR, Promo, Outdoor, Direct and in the new category of Film Craft Lions.

In fact, the most notable change in this year's Leo Burnett Cannes Prediction Reel is the increased prevalence of integrated case studies, which outnumber straightforward television commercials. In the mix are 14 entries, for example, that feature audience participation as a central component of the communication.

However, looking to distance himself from that Predictions Reel for the first time is Mark Tutssel, chief creative officer, Leo Burnett Worldwide, who is trying to keep an objective mindset in that he will serve as president of both the Film and Press Lions juries. Still, Tutssel acknowledged that pure objectivity is hard to attain given that he prides himself on being "a student of



Jon Kamen

work who keeps his finger on the industry pulse. I have a clear snapshot in my mind of what's good. There's a lot of work out there I admire—work that pushes the industry forward. But ultimately it's a jury. It's about consensus, debate, and ultimately honoring the best of the best work that the world has to offer."

As for the value of the Lions Fest, Tutssel observed, "People come there to be inspired, to learn, to reset their thinking and reset the bar. You leave Cannes stronger, healthier as a result of time spent there immersed in the best work, the best thinking, the best creativity, the best executions that the industry has to offer on a global scale. Cannes is the world's biggest celebration of creativity and communication. People come to Cannes looking for the three or four cases that act as a compass point for the industry, that creatively defy the status quo. As judges, we have a great opportunity to help



Mark Tutssel

showcase work that points the industry in the right direction and gives it a clue as to the future."

Tutssel also regards the increasing number of clients coming to Cannes as being "a huge benefit to the industry. Clients are seeing the value of creativity and now many of them firmly believe that we are in the business of creativity—not just in a creative business. Creativity is the primary asset of their business. Without creativity, they cannot create a connection with people. Clients and agencies no longer have the divine right to people's attention. We have to be creative to engage them with something relevant and fulfilling. It's only through creativity that brands can build themselves and relationships with consumers. It's the only way to create a long-term emotional bond with people."

Leo Burnett Worldwide's CCO further credits Cannes with largely being "responsible for raising the level of creativity around the world," dating back to the festival's inception in 1954. "In the early years, Cannes was dominated by Western culture, the U.S. and U.K.," Tutssel recalled. "There was very little work coming from other parts of the globe. But in the last five years, the sheer creativity that's originating from everywhere is astounding. Cannes helped elevate communities everywhere, exposing the whole world to great work as well as exposing work from all over the world. The currency of life in Latin America is creativity. Work from Asia Pacific, China, India is all on the rise. Australia last year was the sixth most awarded country in the world, meaning that Australia is punching way above its weight in creativity. The humor of Thailand, the intelligence of the U.K., each country and culture has its own spirit, feel, personality. There's a rich tapestry of different ways to approach communication. And Cannes is the clearinghouse."

Continued on page 8

Short Takes

EURO RSCG PAINTS THE TOWNS FOR DULUX

Euro RSCG London, director Adam Berg of Stink and MPC London colorist Mark Gethin have teamed on a global film and TV spot fare for Dulux. A two-minute version has launched online, initiating the

"Let's Colour Project, which is a global activation idea centred on a series of painting events that happened over the last four months in the UK (Virginia Primary School, Tower Hamlets, London), France (Aulnay sous Bois, Paris), Brazil (Lapa, Rio de Janeiro) and India



(Chandpole Chowki, Jodhpur). Each community was engaged to transfer dull and gray spaces into more interesting surroundings via Dulux color paints. The painting events were filmed, leading to the global film and TV execution. Further events are scheduled to take place around the world in the near future as part of Dulux's ambition to "add color to people's lives."

Fernanda Romano, global creative director, experiential and digital for Euro RSCG, said "We wanted to bring the Dulux vision to life with an idea that was real, that engaged people and that could generate content that works powerfully across all channels, including social media. The film is a celebration of this movement."

Euro RSCG London not only documented the events for TV executions, but also for documentaries (helmed by Andrew Lang, multi award winning director of *Sons of Cuba*); a "making of" film; blog (www.letscolourproject.com/blog); website (www.letscolourproject.com), social media on Twitter (@lets_colour and hashtag #letscolour) and social networking sites including Facebook and Orkut.

Editor was Paul Hardcastle of Trim, London.

PEPSICO LOOKS TO INCUBATE IDEAS

PepsiCo has launched an innovation incubator program called PepsiCo10, an open call for promising start-ups in media, communications and technology. In this initiative, PepsiCo will select up to 10 aspiring entrepreneurial groups, match them with industry mentors, and join with them to activate pilot programs with PepsiCo brands. Entrepreneurs can find out more information about the PepsiCo10 and apply online now through June 24, 2010: www.pepsico10.com.

PepsiCo is partnering on the program with global venture capital firm Highland Capital Partners and social media publication *Mashable*, and is connecting selected entrepreneurs with other business partners, including OMD Ignition Factory, TracyLocke, and Weber Shandwick.

Entrepreneurs are asked to focus PepsiCo10 submissions on one of four innovation segments: social media, mobile marketing, place-based and retail experiential marketing, or digital video or gaming. Proposals will also be evaluated on their ability to impact brands and/or further PepsiCo's corporate Performance with Purpose priorities, which include health and wellness, environmental sustainability, and talent development.



Greg Kiernan

PEOPLE IN THE NEWS

Blue Room NYC has added senior editor Greg Kiernan. A post industry vet with extensive experience in both the commercial and broadcast arenas, Kiernan comes to Blue Room from Bond, N.Y., where, for the last 10 years, he was senior/supervising

editor....N.Y.-based audio facility Nutmeg Post has brought aboard engineers Roger Licari, Frank Cabanach and James von Beulow. Cabanach's clients span Animal Planet, Discovery Life, Sony Music, CBS, HBO and ESPN. Licari has worked with the likes of VH1, Comedy Central, Spike TV, A&E, and USA Network. Von Beulow's TV/radio campaign clientele include Volvo, Pella Windows, and Miller Beer....



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Cannes Offers Global Branding Insights, Creative Inspiration

Continued from page 6

Tutssel added that the deep worldwide recession has been a catalyst for new ideas. "People have been forced to think in different ways, working within tight budgets. Last year's 'The Best Job In The World' campaign [Cannes Grand Prix winner in Cyber, Direct and PR for Tourism Queensland from Australian agency CumminsNitro—now SapientNitro] is a prime example of brilliant thinking. The way that campaign [a contest to be a caretaker for Queensland's idyllic Hamilton Island] captured people's attention and truly put that place on the map. To see what a breakthrough idea like that can do underscores that there's never been a more exciting time to be in this business."

Global branding

Serving as a judge on the Tutssel-chaired Film Lions jury is Tor Myhren, chief creative officer of Grey New York. The responsibility of being a juror entails much more than spending the better part of a week screening work in a dark room. Myhren related



Tor Myhren

that much preparation takes place before he even gets to Cannes. Recently during the course of a week, he had to watch 158 long-form entries as part of a pre-screening process. Yet all that time in the dark, then being sequestered on a jury with no chance of enjoying the Cannes beaches still has its advantages, observed Myhren.

"For Americans, it's interesting to see not just the international work but how American work plays in an international setting," he said. "You have perspectives from leading creatives around the world who are

judging the entries. You can see how work plays so well in one culture but horribly in another. This experience gets you closer to perhaps answering the uber question of global branding, and what it takes to create a campaign that resonates universally as the world becomes increasingly smaller."

Cyber barometer

Jeff Benjamin, partner/chief creative officer, Crispin Porter+Bogusky, will preside over the Cyber Lions jury, marking his first time judging at Cannes. "I remember being a young creative and going to the Cannes website when the short list was announced. I wasn't there to see if I was on the list," he explained. "I was there to see the best work and to be inspired. Now to be able to inspire other people through our work on the Cyber jury, looking to find and honor inspirational work, is a cool prospect."

Also "cool" for Benjamin is the learning experience of judging as well as heading up a jury. "Everyone in that judging room sort of moves forward



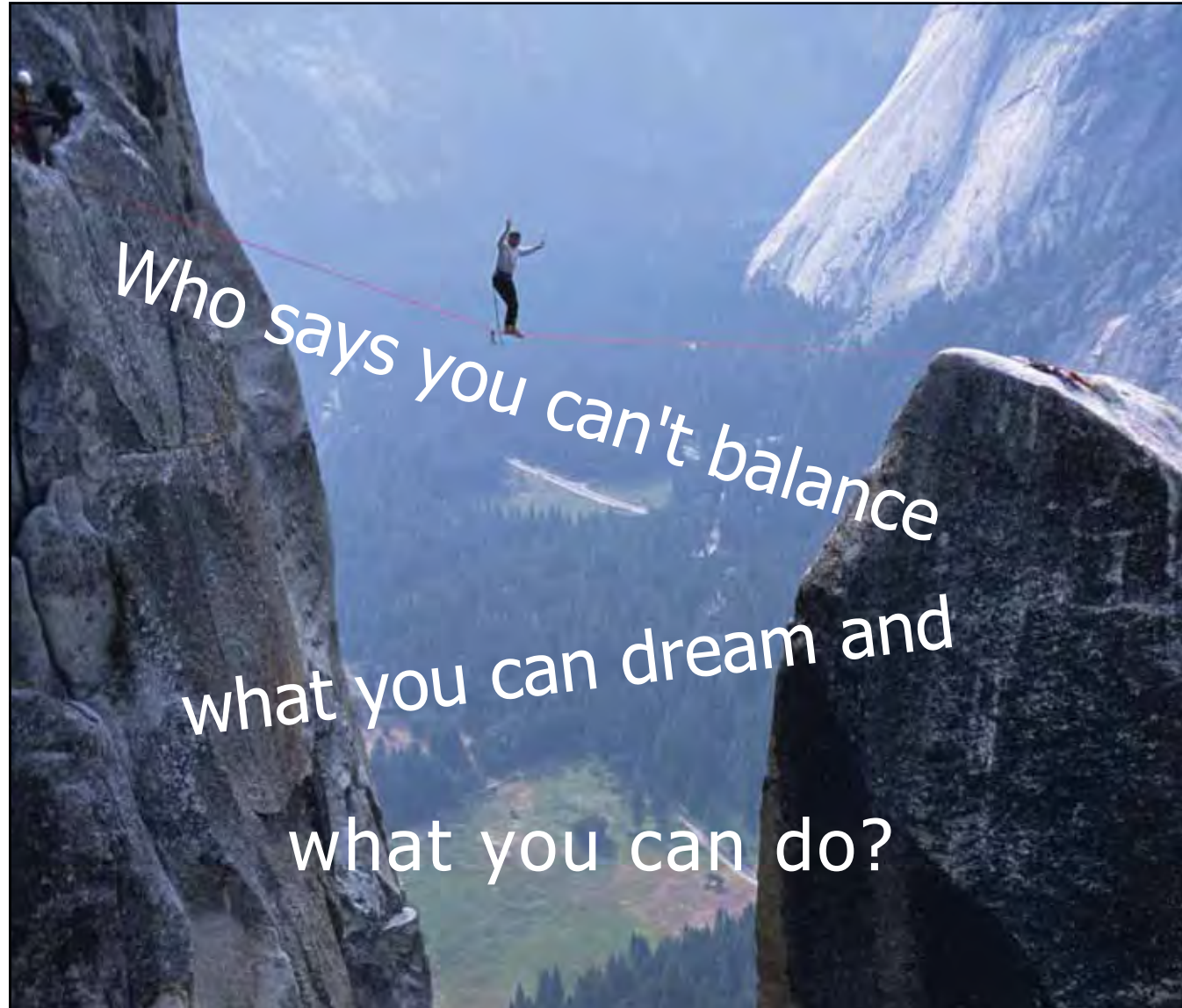
Jeff Benjamin

together and learns. To hear different perspectives from all over the world is great. Those conversations are so valuable. And for me, it's not what wins but rather the entire body of work—the short listed entries, the leading contenders and the eventual winners. This collection of work represents a great barometer of where we're at as an industry."

At press time, Benjamin was in the process of reaching out to former Cannes jury presidents to get their takes on the responsibilities entailed in chairing the judging, and ways

he should handle those duties. "I'm a bit nervous going in, but I think the dynamic I've felt in years past as someone who just attended Cannes will kick in and make things comfortable and interesting," said Benjamin. "For several years, I just flew in for the awards ceremony and flew out the next day. Last year was the first time I spent the whole week at Cannes. But every year I would have conversations with people I wouldn't have met otherwise. I'd bump into creatives from all over the world, as well as young creatives who may have my job in a few years, particularly since they've grown up in the interactive space. You also have conversations with different clients. The chance to exchange ideas and perspectives can be just as inspiring as the work you see."

Bob Greenberg, chairman/CEO/chief global creative officer of R/GA, has stepped in to replace Bob Scarpelli, DDB Worldwide's chairman/CCO, as Titanium and Integrated jury president. Scarpelli was taken ill and couldn't travel to Cannes. Thankfully,



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though, Scarpelli is now on the mend, according to Greenberg. Though he didn't like the circumstance that eased him into a Cannes jury leadership role, Greenberg values the chance to serve in this capacity.

"Because it's international judging, it's quite different and more challenging," said Greenberg. "You don't just go into a room with a bunch of American

Without an Expert)."

Laker observed, "There's been an overall lack of conversation about location-based mobile marketing, which we think is going to start to get big in 2010. More people should be paying attention."

A catalyst for such attention is Laker's expectation that "Facebook will go public with releasing geo

location-based updates."

To demonstrate the power of the mobile location dynamic, SapientNitro plans to conduct a Marco Polo game for Cannes Lions International Advertising Festival attendees, akin to the swimming pool game in which one person says "Marco?" to which another quickly responds "Polo," helping the initial person to

hone in on the other's location.

SapientNitro's version of Marco Polo is a male guide by that name who knows all the hot spots in Cannes. For those people who decide to play the Twitter-based game, Sapient Nitro will send out clues to help them find Marco in and around town. Winning contestants will receive iPads.

Perez related, "There's value in this for those players who could use a guide to Cannes. We have pre-selected a whole bunch of great locations. We can attract people to hot places that have other people present within or near that location. This just scratches the surface of what is possible with location-based technology and marketing."



Bob Greenberg

judges and argue it out. There are very different points of view. Cannes is the most international of shows in terms of cultures and perspectives."

Also helping to set Cannes apart, continued Greenberg, is it being the "only awards show that has all the agency holding company CEOs" in attendance, as well as many clients, again adding to a varied mix of perspectives on creativity, strategies and the business. "Being exposed to these different views from different countries is of real benefit." That benefit is even more relevant in some respects for Greenberg now as R/GA is in the midst of growing its global footprint.

As for his orientation at the helm of a jury, Greenberg simply related, "We're looking for work and ideas that show the way forward." He cited this forward momentum as becoming increasingly fascinating as it spans multiple channels and platforms, and multi-screen integration.

Mobile marketing

Freddie Laker, executive director of digital strategy at SapientNitro Asia, and Nathaniel Perez, who is SapientNitro's Miami-based head of social experience, are slated to make a workshop presentation at Cannes titled, "How to Create Location-based Mobile Marketing (Shh...



Freddie Laker


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Top Spot of the Week

Joachim Back, Mullen Tell Tale From The Trench For Men's Wearhouse

By Christine Champagne

While the advertising business is filled with fashionable men (even the sloppy jeans and t-shirt look is carefully curated), many guys simply don't like to shop for clothes, especially suits. Retailers typically try to drive the reluctant shoppers into stores by advertising sales that JUST CAN'T BE MISSED!

But Winston-Salem, N.C.-based Mullen chose to take a different approach in creating a new campaign for Men's Wearhouse, trying to convince the hesitant shopper that Men's Wearhouse is, in fact, "A Place Where Men Belong" and touting the designer lines and services, including an on-site tailor, the chain has to offer.

"Creatively, we were really inspired by the fact that there are places that men are instinctively drawn to, where they really feel like they belong, and what's great is that many of those places have been captured in great films and on television and even in classic sports moments," explained Mullen creative director/copywriter David Olsen.

Out of that thinking came "Trench." The 30-second commercial directed by Joachim Back of

bicoastal Park Pictures draws thematically from classic war films and opens with soldiers hunkered down in a trench, firing back at the enemy in the middle of a raging battle that looks like it could have been cut out of a World War I film.

Suddenly, a young man (portrayed by Timothy Eulich), who is clearly not a soldier, appears in the battle trench. Trying to find his bearings, he immediately asks, "Is this Men's Wearhouse?"

"No, it's just over that hill," the lieutenant (Paul Rogan) shouts as debris from an explosion rains down on the trench.

"They've got the top designers," a soldier (Jody Anderson) pipes in. "Kenneth Cole, Joseph Abboud, Jones New York."

"There's even an on-site tailor in every day," adds an injured soldier (Matthew Frauman) as he is carried by on a stretcher.

"We'll let them know you're coming," the lieutenant informs the young man. "Release the pigeon!"

Where does George Zimmer fit into this scenario? Just when you think you won't be seeing the Men's Wearhouse founder and CEO, who is famous for appearing in the retailers' ads, he shows up when the

scene shifts to a Men's Wearhouse store. "There is a place where men belong," Zimmer intones in his gravelly voice as the young man from the "Trench" steps into the frame wearing a sharp suit. "That place is Men's Wearhouse. I guarantee it."

"There was never a debate as to whether he should be part of it or not," Olsen said of Zimmer's role in the spot. "I think the question was, 'How do we use him, and how do we help him tie the story to the store?'"

Combat Zone

For his part, Back, who directed two other spots in the campaign, including "Stakeout," loved the script for "Trench." He only needed one clarification: "We discussed whether it was the beginning of the war or the end of the war, and we decided it would be the end," the director said, noting the timing was important to know because it would have an impact on what type of actors he cast. "The soldiers would get skinnier toward the end of the war when there wasn't as much food, and they've been fighting for a long time, so I cast bonier actors," Back shared.

Bony actors in place, Back shot "Trench" on location at the Agua Dolce Movie Ranch in Agua Dolce, Calif. with Pawel Edelman serving as DP, and he sought to make it as authentically World War I as possible. "The more real the scene is, the funnier it is to interrupt it," Back said.

Olsen pointed out another reason why "Trench" required a realistic look and feel. "If we're going to say Men's Wearhouse is selling a quality experience and quality merchandise, we really needed to make a beautifully-cinematic, quality-looking film, and that's what Joachim was able to do."

"He didn't just look back at different war movies and replicate them, he put his own spin on them," Olsen continued, adding, "From the costuming to the set design, the spot felt like it was a World War I film with more modern *Saving Private Ryan*-type camera work."

Catered authenticity

The director knew that he had captured the realism he was looking for when a caterer saw crew members looking at a monitor set up far away from the scene (due to the explosions) and asked, "What movie are you watching?" Back related. "Everybody started laughing and told her, 'This is what we're shooting. It's a commercial.'"

In terms of the script, many of the lines are from the first draft.

"We wanted to talk about the Men's Wearhouse experience and all of the different offerings—from the designers that they carry to the fact that they offer on-site tailoring," Olsen said, noting, "We worked all of that into the dialogue pretty seamlessly by having these guys break character for a brief moment to become advocates for the brand."

Tom Muldoon of bicoastal Nomad Editing Company cut "Trench." "The edit was nice in the sense that we had a script to follow, and we were pretty locked into knowing what order in which the lines had to be delivered, so the challenge was, 'What's going to get cut?' From a coverage standpoint, Joachim gave us so many angles and different master shots and close-ups," Olsen praised, "and for an editor and creatives, that's a dream."



Joachim Back



[CLICK HERE TO VIEW SPOT](#)

While an old saying goes something along the lines of "there are no atheists in foxholes," clearly there's room in a World War I trench for a young man who suddenly appears and believes that he's arrived at a Men's Wearhouse. He asks the soldiers if he's at the store only to find that there's one nearby.

TOP Spot OF THE WEEK

CLIENT

Men's Wearhouse.

AGENCY

Mullen, Winston-Salem, North Carolina.

Jason Black, executive creative director; Tim Roan, group creative director; David Olsen, creative director/copywriter; Justin Mace, art director; Peter Hullinger, producer.

PRODUCTION COMPANY

Park Pictures, bicoastal.

Joachim Back, director; Pawel Edelman, DP; Jackie Kelman Bisbee, Mary Ann Marino, executive producers. Shot on location at the Agua Dolce Movie Ranch, Agua Dolce, Calif.

EDITORIAL

Nomad Editing Company, bicoastal.

Tom Muldoon, editor.

POST/VISUAL EFFECTS

Smoke & Mirrors, New York.

Ben Eagleton, colorist; Stephanie Isaacson, Flame artist.

MUSIC

Tinitus, Los Angeles.

Richard Friedman, Francois Blaignan, composers.

AUDIO

audioEngine, New York.

Rob DiFondi, mixer.

PERFORMERS

Jody Anderson, Timothy Eulich, Matthew Frauman, Paul Rogan.

The Best Work You May Never See

Pop-Up Book Proves To Be An Inspiring Read

By Robert Goldrich

The creative stop-motion paper trail being strewn by director Jamie Caliri of Los Angeles-based DUCK Studios continues to impress, this time for a spot promoting Children's Medical Center Dallas for The Richards Group, Dallas.

Earlier notable endeavors by Caliri in this animation discipline include his title sequence for the Showtime series *United States of Tara*. The 2D stop motion paper cutout tour de force—for which Caliri served as director/

designer—won a prime-time Emmy for main title design last year. Caliri also directed stop motion paper cutout spots for United Airlines—"Dragon" and "Heart"—which earned Annie Awards in 2007 and '09, respectively.



Director Jamie Caliri is cut out for a great story.

Creative Jubilee

"Jubilee and her Doll," unfolds in pop-up book style, telling us about a girl named Jubilee who was inseparable from her favorite doll. One day they went with mom to Children's Medical Center where Jubilee found out she had cancer. They got scared but the doctor helped and together they fought the disease. We see that when Jubilee lost her hair due to treatments, so too did her doll. When she didn't feel like eating, her doll also lost its appetite. They did not smile for some time. But one day Jubilee and her doll learned that the sickness had gone away. So they smiled, hugged and invited all of their friends—a host of other dolls—to a tea party. The spot then ends with Jubilee, the real-life patient filmed in live action, closing the book on her story, which thankfully has a happy ending.

"Jubilee and her Doll" evolved from hand-drawn characters and backgrounds. The drawings were then cut out and filmed using in-camera stop motion animation. Production designer/illustrator Alex Juhasz did the drawings.

credits

Client Children's Medical Center Dallas **Agency** The Richards Group, Dallas **Stan Richards**, chief creative officer; **Dick Mitchell**, creative director; **Andy Coulston**, art director; **Jack Westerholt**, copywriter; **Bridget Fontenot**, producer; **Tanya Pinto**, **Brian Loftus**, brand management. **Production** DUCK Studios, Los Angeles **Jamie Caliri**, director/DP; **Rod Lamborn**, DP; **Helder K. Sun**, 2nd unit DP; **Mark Medernach**, executive producer; **Carolyn Bates**, animation producer; **Richard Sven Shelgren**, live-action producer; **Alex Juhasz**, production designer/illustrator; **Colette Fu**, paper engineer consultant; **Anthony Scott**, **Scott Kravitz**, animators; **Kathleen Lolley**, paint/texture artist; **Jesse Gregg**, **Andrew Zimbleman**, digital artists; **Morgan Hay**, art department lead/project manager; **Pablo Grande Weiss**, **Rebecca Stillman**, **Huy Vu**, art department/fabrication; **Odessa Sawyer**, Photoshop/print artist; **Helder Sun**, motion control operator. **Editorial/Post** DUCK **Steve Beebe**, **Charles Jones**, editors; **Laura Jans Fazio**, colorist.

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Industry Perspectives

Varied POVs On State of Biz, Creativity & Technology

A *SHOOT* Staff Report

Continued from page 1

come great unless he or she is a great reader, learning from other's work. Similarly an aspiring director or cinematographer must be a great observer—of human behavior, of nature, of artwork in all its forms. Deschanel noted for example that studying the great painters, the decisions and sensibilities reflected in their work done over months, if not years, is a rich reservoir for creative artists to tap into and learn from.

Deschanel also sought out mentors early on his career—including such luminaries as Haskell Wexler, ASC, Conrad Hall, ASC, and Gordon Willis, ASC. All three are past American Society of Cinematographers (ASC) Lifetime Achievement Award winners, an honor which Deschanel received earlier this year. Deschanel recalled Wexler telling him that up-and-coming DPs weren't getting the proper foundation to build upon because most had never worked in black-and-white film. This spurred Deschanel to pursue a black-and-white project as he gained a grant to produce, direct and shoot a short film called *Trains*. Wexler loaned Deschanel his black-and-white filters for the film, which was an education in separating images with contrast rather than just color, and realizing that color couldn't be relied on, for instance, in a *Trains* scene in which a red light shone from the rear through a foggy, shadowy foreground.

Deschanel's directorial credits span the feature, short and TV commercial realms. He co-founded spot production and house Dark Light Pictures in 1994. And while he's experienced in and values digital cinematography, Deschanel remains an avid believer in the film medium, particularly for features. He noted that there have been assorted examples in which a scene plays like it will be memorable and impactful yet is anything but upon seeing the dailies. Conversely a mundane scene turns out to be wonderful in dailies, leading Deschanel to observe that putting some distance between the shoot and seeing what you've captured can lead to wondrous discoveries regard-

ing what was shot. The immediacy of seeing what you shot—and thinking you have it when you might not upon reflection later—can lead to losing out on some amazing “discoveries” which reflects the “magic” of film.

Education, mentorship

Also offering inspiration during a Goldrich-moderated Symposium morning session—In The Classroom Chair/In The Director's Chair—were directors Bob Giraldi of Giraldi Media and Laura Belsey, who is handled for commercials by C-Entertainment and maintains her own Shadow Pictures for other projects. Both Giraldi and Belsey share the bond of being established directors as well as educators. Belsey developed and teaches the commercial directing class at the Graduate Film School of New York University's Tisch School of the Arts. Giraldi has been teaching two undergrad classes at the School of Visual Arts (SVA) in New York—The Project Class, and Evolutionary Dynamics in Advertising, and is chairing SVA's newly formed MPS Independent Short Film Program, which begins this fall.

In some respects, Giraldi's longevity as a director encompassing features, shorts, commercials and music videos parallels his undergrad teachings—classic storytelling yet staying contemporary and reinventing oneself accordingly. On one hand there's the Project Class in which students make a narrative short film

with a story arc, human relationships and characters. While shorts have become a hot property because of the web, other new media and the festival circuit, Giraldi focuses on the form because crafting an emotional, character-driven short film represents a prowess in storytelling that is “still a foundation of what we do.”

On the flip side, Giraldi's Evolutionary Dynamics class is completely contemporary, centering on what he described as social media, the new media, any

Continued on page 14



From top right, clockwise: Saatchi & Saatchi NY's David Perry, Y&R NY's Lora Schulson, JWT NY's Wayne Best, and Publicis & Hal Riney's Kristi VandenBosch



photo op

**SHOOT Directors
Symposium & 8th
Annual NDS Event,
May 11, 2010 DGA
Theatre, NYC**

1 Bonnie Goldfarb, harvest **2** New Director Panelists Ezra J. Stanley, Above Grey Pictures, Ian Allen Lim, unaffiliated, Oliver Power, unaffiliated, Bill Bruce, RSA Films, Alex Beh, ONE at Optimus, Varda Hardy, CurrentContentCreation with Y & R's Lora Schulson and harvest's Goldfarb **3** SHOOT editor Bob Goldrich and Caleb Deschanel, ASC **4** Showcase Perspective Panelists Bonnie Goldfarb, harvest, Kevin Kerwin, Authentic Films, and Keith Bearden, Skunk **5** Event Hosts, SHOOT's Roberta Grier and Bob Goldrich **6** Bill Bennett, ASC **7** New Directors Aaron Brown & Ben Chappell (a.k.a. Focus Creeps), Foundation Content with Samantha Hart, president, Foundation Content **8** Creative Tool Panelists Sam Levy, cinematographer, and Nick Iannelli, Deluxe Postproduction **9** Craig Leffel, Optimus **10** Jeffrey A. Greenbaum, Frankfurt Kurnit Klein & Selz

Remaining Photos: Directors, producers, creatives & industry guests mingle at the after-party. Photos by Thos Robinson



Insights Into Mentoring, Advertising & Entertainment, Emerging

Continued from page 12

media—wherever a brand needs to market itself outside of traditional media. Giraldi recently introduced his class to an Israeli folk singer looking to establish himself stateside. The class put together a new media initiative—on a modest budget—to help that singer’s new album make a splash in the U.S.

Belsey’s commercial directing class at NYU has yielded dividends for assorted students, including Nat Livingston Johnson and Gregory Mitnick (a.k.a. the directing duo Peking) whose work at NYU included Apple iTunes’ “Lost” and Slim Jim’s “Champs,” which were the two honorees in the Student Commercial category at last year’s AICP Show. In fact, they and two other of Belsey’s students, Lapo Melzi and Harry Mavromichalis, accounted for half of the 10 finalists for AICP Show honors in that category. And Melzi was included in *SHOOT*’s 2009 New Directors Showcase on the strength of his African American Planning Commission’s “Paper Child” spot.

Peking is now handled by Station Film and Johnson said of Belsey, “She was an incredible influence and presence in our segue into the industry. She was always available and mentored us, taught us most everything we know about film. And most of her guidance was outside of the classroom. She is a loyal, helpful guide and a close friend. She introduced us to people, prepared us for what to expect in the real world, how to approach meetings with production companies, how to approach conference calls. She has offered us

sage advice all along the way.”

Belsey told the Symposium audience that she finds her mentorship role time consuming yet personally gratifying, adding that she in turn has learned from her students.

On that same front, Giraldi noted that his latest short film, *The Grey Coat*, which will hit the festival circuit this year, was inspired in part by his Korean students. Giraldi put a Korean angle into this mob/organized crime storyline, making that genre fresh and new for him to explore.

Another Symposium session that was a source of inspiration for new talent featured recent past New Director Showcase honorees, as well as Bonnie Goldfarb, CEO, exec producer and co-founder of leading production house harvest. The directors were Keith Bearden whose stateside roost is Skunk, and Kevin Kerwin who maintains his own Authentic Films in Cleveland. Moderating this session was *SHOOT* publisher and editorial director Roberta Grier.

Goldfarb—who’s helped many new directors break into the business—offered counsel on how directors need to brand themselves in order to stand out in a competitive marketplace.

As for Bearden, he gained inclusion into the 2008 Showcase largely on the basis of his Brandt Washing Machines’ spot “Apartment Sharing” for DDB Paris, while Kerwin made the 2009 Showcase for his Akron Children’s Hospital campaign out of Cleveland agency Marcus Thomas.

In a relatively brief span, both directors’ careers have advanced significantly, with Bearden seeing his feature

film directing debut, *Meet Monica Velour*, make its worldwide premiere at the recently concluded Tribeca Film Festival (*SHOOT*, 4/16), and Kerwin breaking into features with his documentary *Running America* which follows ultra-runners Charlie Engle and Marshall Ulrich as they attempt to break the Transamerica running record during the six weeks leading up to the 2008 presidential election. The film is currently in theatrical and DVD release.

Meanwhile Bearden was gratified by the Tribeca experience. *Meet Monica Velour* was one of just 14 films chosen for Tribeca’s Encounters section, offering original movies that reflect pop culture and contemporary issues.

Kerwin noted that Cleveland has proven to be a good market for him to establish himself as a director, noting that his locale differentiates him from the N.Y. and L.A. crowd, and that a major filming incentives program in Ohio has spurred on his aforementioned feature as well as long-form projects currently in discussion and for which he is currently in the running.

Advertainment

Attendees—both new and established filmmakers, as well as artisans from other industry sectors—could also find cause for optimism based on opportunities afforded by new forms of content, including those spawned by the coming together of advertising/marketing and entertainment, as explored in a Goldrich-moderated Symposium session featuring: Wayne Best, executive creative director of JWT New York, Kristi VandenBosch, CEO of Publicis and Hal Riney, Allison (Ally) Polly, head of strategy and brand partnerships at Filmaka Entertainment Studios, Stacey Mokotoff, president of production consultancy Bird Bonette Stauderman, and attorney Jeffrey A. Greenbaum, partner in Frankfurt Kurnit Klein & Selz.

Best discussed *Yes, Virginia*, the primetime animated Xmas special which debuted this past December on CBS, drawing around 4 million viewers, critical acclaim and most recently a Gold Pencil from the 2010 One Show Entertainment Awards. The half-hour special was created and produced by JWT for client Macy’s in conjunction with The Ebeling Group and MEC Entertainment (a division of Mediaedge:cia). The animated special was directed by Pete Circuiti who was first recognized in *SHOOT*’s 2008 New Directors Showcase as part of the Bitstate team. Circuiti now individually directs under the Bitstate moniker and maintains a studio of that same name in London. He is repped worldwide via The Ebeling Group.



Directors Bob Giraldi (l) and Laura Belsey



(L to r) Polly, Best, Mokotoff, VandenBosch and Greenbaum

Yes, Virginia is based on the story of eight-year-old Virginia O’Hanlan, a girl growing up in late 1800s New York City who started to have doubts about Christmas when a bully insists that Santa Claus doesn’t exist. The TV special takes us on her quest to find out the truth, culminating in her writing a letter to the *New York Sun*, prompting arguably the most famous editorial ever when the *Sun*’s curmudgeonly editor Francis Church pens a response which includes the line, “Yes, Virginia, there is a Santa Claus!”

The special—which has a hand-drawn stop motion look though it deployed CG resources at Starz Animation, Toronto—evolved from the 2008 “Believe” holiday campaign conceived by JWT for Macy’s. JWT had turned out a commercial in ‘08 based loosely on the O’Hanlon story. The spot, which showed a little girl on her way to Macy’s to mail a letter, was in line with the “Believe” theme reflected in every Macy’s store having a mailbox for letters to Santa. For each letter, Macy’s donates to the Make-A-Wish Foundation. To date, \$2 million has been raised for Make-A-Wish.

Best said the success of the special—and Macy’s natural tie-in to it with a select few subtle appearances that don’t smack of product placement—has since spawned a children’s book, and a Virginia balloon in the Macy’s Parade. And *Yes, Virginia* appears to be headed for annual airing, making it a yuletide tradition akin to such perennial TV special favorites from the

1960s as *Rudolph the Red-Nosed Reindeer* and *Frosty The Snowman*.

Just as *Yes, Virginia* reflects the successful coming together of a brand and entertainment, in a sense VandenBosch, CEO of Publicis & Hal Riney, reflects the coming together of digital and traditional agencies. She is a member of a self-described “small club,” breaking new ground for digerati when she became one of the first to transition from leading a digital agency, as North American president of Tequila, to taking the helm of a “traditional” ad agency, the venerable Publicis & Hal Riney where she has served as CEO since May ‘09. VandenBosch has worked to erase the siloed agency approach separating traditional and digital, and is proactively integrating the two to make for creative and content that can help a brand become more relevant, taking heed of how people are connecting and playing with brands today in the real world on such fronts as retail, in packaging and digitally, and how to best build on and bring new dimensions to these interactions.

She also observed that social media go beyond Facebook and Twitter. Having a Facebook page and getting some people signed on hardly fits the need of a brand nor is compelling enough for prospective consumers. A key part, she observed, is listening, noting that social media is a consumer-controlled conversation. Failing to listen to these conversations and providing valuable, relevant creative, content and contri-

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Creative Toolsets; A Celebration Of New Directorial Talent

butions to those talking about your brand can be damaging. She cited Toyota's vehicle safety problems, conjecturing that if it had been keeping an ear to the ground as to what was on customers' minds based on chats, blogs, Tweets and forums, the auto manufacturer might have been in a better position to respond to the situation as compared to its current defensive stance of damage control.

Meanwhile panelist Polly of Filmaka is looking to connect filmmaking talent with brands and other opportunities, including TV and features. Filmaka is an online entertainment community started by noted producer Deepak Nayar (*Bend It Like Beckham*, *Buena Vista Social Club*) who wanted to nurture and groom new talent but didn't have the time to do so through conventional means. But via Filmaka as well as its online competitions spanning short and long-form content, emerging filmmakers are getting the chance to showcase their creative vision, in turn leading to opportunities. For example, Jonathan Newman gained inclusion into *SHOOT*'s New Directors Showcase last year based on a short entitled *Father's Day* which he created for a Filmaka contest done in conjunction with JWT Detroit seeking branded films introducing the 2010 Ford Mustang. Newman wound up winning the contest and the opportunity to direct real-world spot work for the Mustang. He also is making his feature directorial debut with an upcoming theatrical motion picture (*Swinging with the Finkels*) via Filmaka.

Also involved in Filmaka projects are a couple of directors from this year's New Directors Showcase—Varda Hardy of CurrentContentCreation and Ian Allen Lim, who is not yet affiliated with a production house. Lim's most recent project is *Joyride*, which is currently in competition in the jury round

of a Filmaka feature contest.

Bird Bonette Stauderman president Mokotoff noted that a number of clients have heightened interest in branded entertainment and other developing content forms in addition to traditional spotmaking.

As for different ways of doing business emerging from new content forms such as branded entertainment, *SHOOT* asked attorney Greenbaum about production houses moving from a work-for-hire proposition to one that might include less guaranteed money in exchange for an equity stake in a property they developed or helped to get off the ground.

Greenbaum said this is a valid option but that often production companies bring it up awkwardly or at the wrong juncture. He offered the general advice that it can prove best to talk early on about such important issues, with production houses discussing what they can bring in terms of creation, development and execution of a proposed project, helping to justify their becoming risk-taking partners in a piece of intellectual property.

Creative Tools

Another prime Symposium session was titled Creative Tools—And How They've Opened Up Opportunities for Directors. Panelists were cinematographers Bill Bennett ASC, and Sam Levy; Nick Iannelli, VP, Deluxe Postproduction, Toronto; Craig Leffel, partner/ senior colorist at Optimus; and David B. Perry, executive VP/ head of TV production, Saatchi & Saatchi, New York, and chairman of the American Association of Advertising Agencies' Broadcast Production Committee. *SHOOT*'s Goldrich moderated the discussion.

Bennett was the first DP to put ARRI's ALEXA digital camera and system through its paces on a spot proj-

ect. He recently did a 35mm film shoot for Honda automobiles via agency RPA. He received permission from Honda, RPA and ARRI to bring an ALEXA camera onto the shoot. The ALEXA served as an additional camera, not the primary camera, and was deployed whenever it fit well into the film lensing schedule. Working with a DP colleague, Kees van Ostrum, as an operator, Bennett got a first-hand look at the ALEXA's capabilities, adding to his digital experience which has spanned shooting projects deploying such cameras as RED, the Sony F900 and F950, Thomson's Grass Valley Viper, the Sony F23 and F35, and the HVX 200 Panasonic prosumer cameras. Bennett has additionally done test work on Panavision's Genesis.

Bennett shared with the Symposium audience images captured by ALEXA spanning his Honda work, as well as from a feature titled *Anonymous* shot in Germany by another cinematographer. These are believed to be the first ALEXA images shown publicly on the East Coast.

Bennett gave the ALEXA favorable reviews based on his experience and the camera's performance in capturing new Honda models in varied light situations motoring through different environments.

Meanwhile Levy, who's repped by Dattner Disputo and Associates, screened his work on the second season of the Sundance Channel series *Green Porn*, directed by and starring Isabella Rossellini. Levy also shot season one of the series as well as this year's third season as the show is now under the moniker *Seduce Me*. For each of these three seasons, Levy has deployed a different digital camera, most recently the Canon 5D Mark II, a hybrid HDSLR that shoots still work and HD video. Levy's credits also include shooting with HVX 200



(L to r): Bennett, Levy, Iannelli, Perry, Leffel

cameras the lauded mini documentary *Oasis Dig Out Your Soul In The Streets* directed by The Malloys duo of HSI Productions for agency BBH New York. Levy also has extensive experience shooting film. His Symposium input gave attendees a feel for the digital lensing options that are readily available for filmmakers.

Meanwhile providing a handle on the workflow into postproduction for the growing generation of digital cameras was Optimus' Leffel. And sharing his insights into 3D was Iannelli, a key member of a Deluxe Toronto team that has launched a range of 3D postproduction services, from dailies through the DI process, re-recording and deliverables. Iannelli is currently overseeing the post of two 3D stereoscopic feature films, *Saw VII 3D* and *Resident Evil: The Afterlife*.

On the receiving end of all these new technologies, including the range represented on the Symposium panel, is Perry who has to sift through what makes sense for Saatchi and their clients to deploy. He noted that we live in a market pulling in two directions. On one hand, there are the high-end breakthroughs in 3D and HD, while conversely we live in the time of the YouTube, small screen generation. The latter, he observed, has clients

asking for Flip Camera shoots and inexpensive guerrilla style filmmaking.

So while there's a technological revolution on the high end, Perry said that there's a concurrent "good enough revolution" with clients more frequently looking for solutions that don't call for state-of-the-art pristine quality images and sound.

While digital television has been government mandated, not so 3D, noted Perry who isn't convinced that 3D will take hold like HD TV sets have. At the same time, he noted, that if sporting events gravitate down the road to 3D presentations, there will be increased onus on advertisers to have their commercials and related content fit into that 3D environment.

New Directors Showcase

The evening New Directors Showcase played to a packed house at the DCA Theatre. Attendees heard that the economy has made agencies more receptive to directorial newcomers as cost savings often become increasingly necessary within tighter budget constraints. However, taking the leap of faith to award work to an up-and-coming director requires more than just a talented filmmaker. Ideally, said Lora Schulson, executive director of

Continued on page 22

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SHOOT

Miller, Knowles Reflect On 19th AICP Show

By Robert Goldrich

An Artful Display

Continued from page 1

agencies seem to be investing more in cross platform work and not necessarily your traditional campaign consisting of three TV commercials,” related Miller. “We were seeing situations where there may have been three spots for a client but they weren’t clearly a campaign. Maybe we need to rethink our definition of what a campaign is.”

The AICP Show itself, though, hardly requires a re-think. The daytime Next Awards and evening Show presentation gala at the Museum of Modern Art (MoMA) in New York last week (6/8) provided a strong body of work, as well as morning session insights into the creative and strategic underpinning of prime Next honorees.

“We’ve gotten to a whole new level with the Next Awards,” assessed Miller. “The winning work was fantastic, the participation by the judges, the short films we did to reflect the Next judges’ thinking, the presentation of case studies for winners in the Integrated Campaign category, the emcee job done by Next Awards judging chair Kevin Roddy [chief creative officer of BBH New York] on our first Digital Discussion Series were all highlights.”

Roddy’s one-on-one Digital Discussions were with David Droga, founder/creative chairman of Droga5; Bob Greenberg, chairman/CEO/global chief creative officer, R/GA; and Ty Montague, former president/chief creative officer of JWT. Each discussed how they transformed their businesses and thinking to stay ahead of the ever changing industry curve.

During the premiere and reception for the AICP Show, the Next Awards winners were showcased in a dynamic installation, created by McCann Systems, featuring graphic design by Brand New School, and utilizing Christie Microtiles. The display will travel to select venues on the AICP Show tour, allowing attendees in different cities to fully experience the Next Awards winners.

The only blip during the June 8th proceedings came at the AICP Show evening gala where an alleged catering snafu elicited some complaints from at-

tendees. But *SHOOT* heard through the industry grapevine that a significant catering reimbursement has in turn been donated by AICP in the name of the commercialmaking industry to hunger-relief charity Feeding America, a network of more than 200 foodbanks that provides sustenance directly to needy low-income people throughout the U.S.

Reflections from the chair

Chairing the 2010 AICP Show was T.K. Knowles, executive producer/managing partner of production house Bob Industries. Knowles addressed the decision

not to select an Advertising Excellence/Campaign honoree, noting, “We were not about to choose something just to fill a slot—not when you’re talking about a standard whereby the winning work will be placed in the archives of the Museum of Modern Art [part of the permanent collection of the Department of Film and Video at MoMA].”

Still, Knowles affirmed that the body of work honored across the rest of the Show categories was stellar, identifying as among his favorite commercials the aforementioned “The Man Your Man Can Smell Like”; Xbox Halo 3: ODST’s “The Life,” a :90 directed by MJZ’s Rupert Sanders for San Francisco agency T.A.G., which was recognized in the Production, Cinematography (DP Greig Fraser), Editorial (editor Eric Zumbrunnen of Final Cut), and Visual Effects (VFX studio Asylum) categories; and Canal+’s “Closet” directed by Matthijs van Heijningen via French production house Soixante Quinze for BETC Euro RSCG, Paris. The latter spot was one of two AICP Show honorees in the Advertising Excellence/International category.

Knowles said that the AICP Show has long held a special place in his heart and mind, dating back to its first year in 1992.

“That was when I left McCann Erickson [New York] as a junior producer to return to the production house side of the business, as a rep for Satellite. My career path took hold just as the Show has. I didn’t go to the first AICP Show but the Saturday after I went to MoMA to view the reel of honorees. I saw the Dominic Sena-directed Nike “Heritage” spot and it blew me away to see such



AICP SHOW

beautiful work on a big theater screen. It made me realize that what we do can be an artform. You tend to get cynical as an ad person but this Show has always been an annual reminder that we all work hard to make something worthwhile, something that we can be proud of. The Show recharges your battery."

For Knowles, another personal AICP Show highlight came in '00 when the Bob Industries-produced Volkswagen "Milky Way" spot directed by Dayton/Faris was prominent among the honorees.

"That took me back to the feelings I had the very first year of the Show when I saw the Dominic Sena commercial," Knowles recalled.

The full rundown of AICP Show honorees and credits has appeared on www.shootonline.com and been covered in last week's electronic edition of *SHOOT*.

To view this year's honorees—along with the entire Show archive—log onto www.aicpshow.com.

Jay B. Eisenstat Award

Frank Stiefel received the AICP's highest honor, the Jay B. Eisenstat

Award, which recognizes outstanding contributions to the commercial production field.

The honor is named after one of the AICP's founding fathers. Eisenstat's vision—which remains the foundation of the AICP today—was to unify spot producers, helping them to work more effectively with clients, agencies and suppliers.

Stiefel holds the distinction of being the only person in the history of the organization to serve two tours of duty as chairman of the AICP—first during his years at Stiefel+Company, and then again during his tenure with @radical.media.

During his first reign, Stiefel helped to restructure the AICP from a conglomeration of regional chapters to a single national organization with a strong, unified voice.

During his second tour in office, Stiefel oversaw and served as the founding chairman of the board of trustees for the Producers Health Benefits Plan, which currently insures upwards of 1,000 industry freelancers and their families.

Stiefel additionally served on both the AICP West and East Coast boards,



T.K. Knowles

including a stint as president of the East chapter.

Involved in organizing the first AICP Show at MoMA, Stiefel then chaired the Show in 1993.

In '05, Stiefel was appointed by Governor Arnold Schwarzenegger (R-CA) to the California Film Commission, serving as a representative for the commercials industry.

Additionally Stiefel has helped train the next generation of commercial producers by teaching a course in the AICP Production Seminar since its inception.

Furthermore, he serves on the foundation board of Santa Monica College where he also taught a course called

"The Commercial."

Last year Stiefel directed his first film, a documentary titled *Ingelore*, which explores the life of his mother as a deaf woman in Nazi Germany who escaped to America. The film has earned stellar reviews and was honored with inclusion in the International Documentary Association DocuWeeks presentation.

Ingelore has also appeared as part of the Museum of Modern Art's Documentary Fortnight, the Berlin Film Festival, the Mill Valley Film Festival, DocAviv—The Tel Aviv International Documentary Film Festival, The Mendocino Film Festival, South African Film Festival and The Irish Film Festival, among others.

Past recipients of the Jay B. Eisenstat Award include such luminaries as Dick Hall, Jordan Kalfus, Barney Melsky, Ted Goetz, Benson Green, Dick Kerns, Kay Lorraine, Frank Tuttle, Morty Dubin, the Eastman Kodak Company, Alex Blum, Jon Kamen, Al Califano and Bob Fisher, and legal counsel Stephen Steinbrecher and Howard Fabrick.

The Eisenstat Award is not presented annually—rather only those

years when a recipient or recipients are deemed deserving.

For example, in 2002 the Eisenstat Award was presented to 10 New York-based recipients for their immediate, caring emergency response to the 9/11 terrorist attacks: members of IATSE Local 52; members of Teamsters Local 817; Feature Systems Inc.; Angel Aerial Corporation; CSC/Camera Service Center; Luna Lighting; Silvertrucks Lighting; K/A/S Lighting; Cinema World Studios; and Panavision New York.

At Ground Zero, the site of the collapsed Twin Towers in Manhattan, grips and electrical technicians from Local 52 took charge of lighting the search and cleanup efforts, as well as supply areas, while other members worked with the Red Cross and the Salvation Army.

Teamsters Local 817 transported people and equipment to and from Ground Zero constantly. Rental houses throughout New York sent enormous amounts of equipment to the site, including lights, stands, cables, generators, masks and tents.

The Jay B. Eisenstat Award was established in 1990.

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Creations Emerge From The Big City And The Vast Ocean

AT&T's "Birthday" And The Surfrider Foundation's "Rise Above Plastics" Top SHOOT's Quarterly Chart

A SHOOT Staff Report

A giant piece of toast lumbers through the city, a dragon/snake creature happily dips in and out of the street as if he is swimming in a lake, and a three-eyed monster nervously darts through traffic. These colorful characters and others—all of whom look like they were drawn in crayon by a five-year-old—come to life in AT&T's :60 "Birthday."

Meanwhile in sharp contrast to the inspiring artful creations springing from a youthful imagination comes a harrowing man-made creation which has jeopardized our seas and the life they sustain. In The Surfrider Foundation PSA "Rise Above Plastics," a gray whale swims through an ocean polluted by plastics. The mammal desperately seeks an open patch of water in order to surface but to no avail. The whale becomes helplessly coated in a seemingly never ending floating bed of discarded, dirty plastic bottles, bags and six-pack rings. He leaps out from the debris but lands only to be literally beached while in the sea. The camera pulls back to reveal the mind-numbing extent of the pollution which appears as an enormous floating island of plastic. A super informs us that plastics kill some 1.5 million marine animals each year.

These distinctly different spots—in tone and feel—top this quarter's SHOOT Visual Effects and Animation Chart. The Mill, New York, was the vi-

sual effects house on the chart-topping "Birthday" while right behind it was "Rise Above Plastics," which came out of Portland, Ore.-based animation studio LAIKA/house.

"Birthday"

Directed by Peter Thwaites of Gorgeous Enterprises, London, and bicoastal Anonymous Content for BBDO New York, AT&T's "Birthday" combines live action, animation and effects unfolding to the charming song "Pure Imagination" sung by Gene Wilder from the 1971 film *Willy Wonka & the Chocolate Factory*. We see the drawings inhabit the city only to start to fall down towards the end of the spot as if the life has gone out of them. A man in a suit sitting on a bench looks deflated. "Remember when you were five, and anything was possible," asks a voiceover.

The man takes a look at his phone and he lights up upon apparently reading some good news. "Happy fifth birthday, again," the voiceover says. Both the man and the characters spring back to life, framing an optimistic, inspiring message about the possibilities of technology, encapsulated in AT&T's new tagline, "Rethink Possible."

Director Thwaites recalled receiving the original concept for "Birthday," noting it was accompanied by a single picture of a cut-out figure that looked like a stick man. "That one

image got me. As soon as I saw that image, I thought, 'This is going to be great,'" Thwaites enthused.

It was important that the drawings truly felt like the work of a child, so Thwaites employed the production designer's son Sam, who is five years old, as an artist. "I didn't want to force him to do anything he would not normally do, so I said, 'Okay, draw me what you think Toastman would look like.' I'd just give him some words, things to play with, and then he'd come up with the characters," Thwaites shared. "The important thing was the characters had to feel like they were being created by a child's imagination, not an adult's version of a child's imagination."

The artisans at The Mill, New York, then took those drawings—Angus Kneale, The Mill's VFX supervisor and creative director also took advantage of his four-year-old son's artistic skills—and turned static characters into moving, breathing beings.

"It was important to capture a unique personality in each of the characters," Kneale said. "Our cel animators went through character explorations to develop a style for each hero. We decided to frame animate the characters by hand, purposefully kept it very naive and rough—this allowed a lot of character to come through just from the line style and texture."

"In tandem, our 3D VFX and animation team were developing dynamics simulations relative to the weight and size of the characters," Kneale continued. "Even though they started out as small hand-drawn characters, they also had to feel like they were fifty feet tall and really there. This was an interesting balance to find so that both parameters worked."

While the character development and animation was an intensive, planned-out process, Thwaites took a looser approach when shooting in Los Angeles the live-action city footage—with cinematographer Wally Pfister lensing from lower angles to replicate a child's point of view—that these drawings would inhabit. "We were making it up as we went along," Thwaites said. "It was quite a unique way of shooting for the crew because half the time they didn't know what was going on, and frankly, neither did I. But that's how we found lots of odd stuff that we never really would have planned for if we had tried to plan it out precisely."

Ultimately, the images and music combine to create a world of childhood wonderment.

"Rise Above Plastics"

Aaron Sorenson of LAIKA/house, Portland, Ore., served as director/ animator on the Surfrider Foundation PSA, which earned the number two slot on SHOOT's quarterly chart.

The creative inspiration for the storyline came to Jeremy S. Boland, creative director at Portland-based ad agency Borders Perrin Norrander (BPN), during a rainy day in Oregon. Boland saw trash flowing down a street sewer grate near a local playground.

"I saw the plastic, man-made waste filtering through a street drain and thought about how most people never think about its final resting place, our oceans," related Boland. "The Freudian thing about trash for most people is that if it's out of sight, it's out of mind. The juxtaposition of our future leaders playing in the school's playground and a plethora of plastic waste spurred me to think about how I could raise awareness of its negative effects on marine life. I knew the spot should have a stylistic appeal and a humanism that is easily communicated through animation."

Boland gravitated to LAIKA/house, having earlier collaborated with the studio on an animated campaign for the Oregon Lottery. "Once again I brought my ideas to Aaron [Sorenson] and he and I just started jammin'," said Boland.

First briefly seen swimming unencumbered, the whale was hand drawn and animated, while the plastic debris was CG.

"We used natural elements created in the hand-drawn 2D animation style and matched them with unnatural objects made in CG," said Sorenson. "The result is an illustrative style that visually defines and separates the pollution from the living characters like the whale and the ocean."

LAIKA/house has these varied disciplines, including CG, 2D and stop motion, in-house.

The CG elements were animated in Maya and rendered in Mental Ray. Nuke was used for a lot of the compositing and projecting matte paintings over geometry, with final compositing done in Flame. Some of the particle effects were done in After Effects, ink and paint for the cel animation was done in Toon Boom's Opus and some of the more painterly cel animation was done frame by frame in Photoshop.

The effects animation was challenging from the sheer number of bottles in some of the shots. Getting the 2D whale in the beginning to integrate with the CG trash as it sticks to his body posed an interesting problem.

LAIKA/house used a proxy CG whale in some shots as a collision object to give the trash something to stick to and then adjusted the tracking by hand to work with the 2D whale. There were some elements like the plastic bags that just had to be animated frame by frame because they were attaching to the whale's mouth or stuck on his fin.

Jan Johnson, LAIKA/house co-executive producer, added, "The beauty and message of this thirty-second call to action heartened the entire animation team. In fact, LAIKA/house no longer uses beverages sold in plastic bottles. I hope this spot also inspires others to change their habits and save our oceans."

The Surfrider Foundation is a grassroots environmental organization dedicated to the protection and enjoyment of our world's oceans, waves and beaches. Now in its 25th year, The Surfrider Foundation has grown from a small group of surfers in Malibu, Calif., to a global movement that's more than 500,000 members strong with 90 chapters worldwide.

The Surfrider Foundation reports such sobering environmental facts as:

- Annually a million birds and 100,000 marine mammals die from ingesting or entanglement in plastics.
- In certain parts of oceans, plastic particles outnumber plankton by a ratio of 46 to one.
- And virtually every piece of plastic ever created still exists in some shape or form.

A special website, www.riseaboveplastics.org, chronicles the plight of the oceans due to the onslaught of plastics. Riseaboveplastics.org provides a running count of plastic bottles that have been thrown away in landfills since the site's launch last year. The number is staggering and increases by the second.

The site also offers easy tips for people to follow in order to reduce their plastics footprint. They include no longer using bottled water, opting for reusable grocery bags, ceasing to use plastic sandwich bags, using silverware instead of plastic eating utensils, and buying in bulk so to avoid single serving packaging.

Scott Fox produced "Rise Above Plastics" for BPN. Annie Pomeranz produced for LAIKA/house. Among other key LAIKA artisans were technical director/CG lead Patrick Van Pelt, technical director Karl Richter, illustrator/After Effects artists Jenny Kincade, VFX supervisor Ben Fischler, and Flame artist/compositor Rex Carter.



AT&T's "Birthday"



The Surfrider Foundation's "Rise Above Plastics"

VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ ANIMATION	AGENCY	PRODUCTION
1	 CLICK HERE TO VIEW SPOT >	AT&T's "Birthday" The Mill, New York Angus Kneale, VFX supervisor/The Mill creative director; Rob Petrie, lead 3D artist; Michael Panov, Thomas Bardwell, Emily Meger, 3D artists; Maurice Fontenot, Christine O'Brien, Kevin Lofton, traditional animators; Alex Lovejoy, Naomi Anderlini, lead 2D artists; Gigi Ng, Cole Schrieber, Keith Sullivan, Kenny Yee, 2D artists; Robert Bruce, 2D assist; Boo Wong, sr. VFX producer; Trevor Rager, production coordinator; Adam Scott, colorist; Cath Short, Derek Macleod, telecine producers. (Toolbox: Flame, Flare, Smoke, Combustion, Nuke, Adobe Photoshop, After Effects, Softimage, Maya)	BBDO New York	Anonymous Content, bicoastal/ international Gorgeous Enterprises, London Peter Thwaites, director
2	 CLICK HERE TO VIEW SPOT >	The Surfrider Foundation's "Rise Above Plastics" LAIKA/house, Portland, Ore. Aaron Sorenson, director/animator; Jan Johnson, exec producer; Annie Pomeranz, producer; Ric Sluiter, art director; Jenny Kincade, illustrator/After Effects; Kameron Gates, animator; JD Buffam, assistant animator, ink & paint; Patrick Van Pelt, TD/CG lead; Karl Richter, TD; Josh Tonnesen, modeling; Nicholas Nakadate, texture; Terence Jacobson, character set-up; Thane Hawkins, lighting; Ben Fischler, FX supervisor; Steve Miller, editor; Rex Carter, Flame/compositor; Leif Peterson, Flint. (Toolbox: Maya, Mental Ray, Nuke, Flame, After Effects, Toon Boom's Opus, Photoshop)	Borders Perrin Norrander, Portland, Ore.	LAIKA/house Aaron Sorenson, director/ animator
3	 CLICK HERE TO VIEW SPOT >	Nike's "Human Chain" MassMarket, New York Justin Lane, Angela Bowen, exec producers; Nancy Nina Hwang, producer; Chris Staves, lead VFX supervisor/Flame artist; Laurent Barthelemy, lead VFX supervisor; Nick Tanner, lead Flame artist; Mark French, Jamie Scott, Tim Farrell, David Parker, Julian Ford, Joanne Unger, Flame artists; Jacob Slutsky, CG lead; Jason Vega, Andy Hara, CG; Joerg Liebold, CG tracking; Jason Goodman, Boris Ustaev and Pixel Liberation Front, previz. (Toolbox: Flame, Silhouette, Maya)	Wieden+Kennedy, Portland	Smuggler, bicoastal Brian Beletic, director
4	 CLICK HERE TO VIEW SPOT >	Kia Soul's "This or That" Framestore, London Tim Keene, producer; Martin Aufinger, shoot supervisor/3D lead; Mike McGee, shoot supervisor; Russell Dodgson, Tim Osborne, Adam Rowland, 2D; Savneet Nagi, Katie Isaksen, Jason Burnett, Alex Gooding, 2D support; Diarmid Harrison-Murray, Mike Mellor, 3D leads; Mary Swinnerton, Alex Doyle, Kimon Matara, Melvyn Polaya, Daniel Buhigas, Ben Brown, Chris Cooper, Steven Kimbrey, Paul Jones, Javed Kahn, Dragos Stefan, Ben Frost, Oliver Fergusson-Taylor, Andrew Silke, Alex Damm, Steve Townrow, Frederik Heymans, James Sutton, 3D team; Dave Ludlam, telecine. (Toolbox: Maya, Houdini, Nuke, Flame, Smoke, Photoshop)	David & Goliath, Los Angeles	Partizan, bicoastal/international Antoine Bardou-Jacquet, director
5	 CLICK HERE TO VIEW SPOT >	AT&T's "Blanket" MPC LA Daniel Sanders, VFX supervisor/lead Flame; Joey Brattesani, 3D Flame; Daniel Marsh, 3D lead; Ross Denner, John Cherniack, Matt Wheeler, Chris Clynne, 3D; John Roden, Photoshop and After Effects; Patrick Mulane, Photoshop; Brinton Jaecks, Maciek Sokalski, Nuke; Andrew Bell, post producer. (Toolbox: Photoshop, Maya, After Effects, Nuke, Flame)	BBDO New York	Traktor, Venice, Calif. Traktor, directors
6	 CLICK HERE TO VIEW SPOT >	Nike's "Write The Future" The Mill London Stephen Venning, EP; Matt Williams, producer; Allison Cain, line producer; Neil Davies, shoot supervisor, lead 2D, lead Flame; Tom Bussell, Austen Humphries, Vince Baertsoen, Des Anwar, shoot supervisors; Rich Roberts, Grant Connor, Pete Rypstra, Flame; Darren Christie, Vanessa duQuesnay, Donal Nolan, Shake, JP, Smoke; Tom Bussell, lead 3D; Juan Brockhurst, Edward Hicks, Dan Adams, Daniel Jahnel, Amy Macdonald, Sergio Xisto, Eva Kuehlmann, 3D; Pete Mellor, After Effects; Seamus O'Kane, James Bamford, Aubrey Woodiwiss, colorists; Dave Gibbons, Yigit, matte painting. The Mill, NY Dan Roberts, Boo Wong, producers; Westley Sarokin, lead 2D; Corey Brown, Suzanne Dyer, Rosalind Paradis, Iwan Zwarts, Jade Kim, Gigi Ng, Robert Bruce, Randy Krueger, Brendan O'Neil, Albert Cook, Alex Lovejoy, Melissa Graff, Tristan Wake, Jeff Robins, Keith Sullivan, Claudia D'Enjoy, 2D; Ben Smith, lead 3D; Wyatt Savarese, Chris Bernier, Ajit Menon, 3D. (Toolbox: Flame, Shake, Combustion, After Effects, Maya, Massive)	Wieden+Kennedy, Amsterdam	Anonymous Content, bicoastal Independent, London Alejandro González Iñárritu, director
7	 CLICK HERE TO VIEW SPOT >	Mayflower's "Big Move" The Character Shop, Simi Valley, Calif. Rick Lazzarini, puppet master (Toolbox: Ashlar Graphite/Vellum for internal armature; Dassault Systemes SolidWorks for eye mechanism design/previsualization animation; Autodesk Inventor for the truss CAD design)	Grey New York	Rabbit, bicoastal Brent Harris, director
8	 CLICK HERE TO VIEW SPOT >	Consumer Affairs Victoria's "Homework" XYZ Studios, South Melbourne, Australia Hamish Macdonald, exec producer; Derek Picken, creative director. Milford Film & Animation, Stockholm. Johan Gustavsson, producer; Mans Bjorklund, production mgr; Robert Krupa, VFX supervisor/look development; Sebastian Ekman, Jonas Laurell, Dan Faxé, Calle Halidin, Hannes Drossel, Daniel Holmgren, Daniel Bystedt, Gustav Tell, Kenneth Nyman, Kristian Martensson, Patrik Halén, Par Andersson, 3D team; Fredrik Pihl, Sofie, Ljunggren, John Wallin, 2D team. againstallodds, Stockholm Laruent Clermont, 3D; Kevin Grady, 2D (Toolbox: Maya, 3Dlite, Houdini, Shake, Smoke)	Grey, Melbourne	againstallodds, Stockholm againstallodds, directors
9	 CLICK HERE TO VIEW SPOT >	Buck, bicoastal Orion Tait, creative director; Kate Treacy, EP; Kevin Hal, producer; Ben Langsfeld, lead art director/design; Joshua Harvey, art director/design/storyboards/CG supervisor/3D animation; Thomas Schmid, Mike Lee, design; Chris Hendryz, 3D pipeline manager; David Soto, Scott Hubbard, Arvid Volz, Dan Fine, Adam Pearlman, 3D modeling/layout; Jordan Blit, Pete Hamilton, Jason Wolley, Ryan O'Phelan, 3D animation; Ylli Orana, Kevin Couture, 3D lighting/shading; Daniel Oeffinger, lead composite; Conrad Ostwald, Seth Ricart, composite. Absolute Post, New York Nathan Kane, Flame (Toolbox: Maya, V-Ray, Nuke, After Effects, Photoshop, Flame)	McKinney, Durham, NC	Buck NY Buck, director
10	 CLICK HERE TO VIEW SPOT >	Bluegrass Cellular's "Bluephoria" Crash+Sues, Minneapolis Alex Engelmann, Sean Hall, Matt Sattler, 3D artists/animations; Adam Celt, Flame artist; Donna Drewick, executive producer; Sue Lakso, colorist; Matthew Jensen, color assist; Carrie Shanahan, creative editor; Eric Schwalbe, assistant editor; Mark Anderson, online editor. (Toolbox: FCPro, Maya, Smoke, Flame, After Effects)	Bandy Carroll Hellige, Louisville, KY	Two Popes, Minneapolis Jerry Pope, director



Then, Now and Looking Ahead

Perspectives On How the Industry Has Evolved As *SHOOT* Approaches A Milestone

By Robert Goldrich

To commemorate its 50th anniversary, which comes upon us in December, *SHOOT* continues its special series of features that will run through 2010 in which noted creatives, executives and artists reflect on the changes they've seen over the decades, as well as the essential dynamics that have endured.

In our first five installments, we tapped into the insights of Lee Clow of Media Arts, TBWA Worldwide, and TBWA Media Arts Lab; Robert Greenberg of R/GA; Rich Silverstein of Goodby, Silverstein & Partners; Dan Wieden of Wieden+Kennedy; Susan Credle of Leo Burnett; Tony Granger of Young & Rubicam; Kevin Roddy of Bartle Bogle Hegarty, New York; editor/director Larry Bridges of Red Car; and directors Bob Giraldi of Giraldi Media, Joe Pytko of PYTKA, and Noam Murro of Biscuit Filmworks, among other notables.

This time around, we garner observations from David Lubars, chairman/chief creative officer, BBDO North America; Jon Kamen, chairman and CEO of @radical.media; and Stefan Sonnenfeld, who oversees the features and commercials business for Ascent Media's Creative Services, while maintaining his role as president/managing director of Company 3.

Since beginning his career in 1981, Lubars has seen his work win every major creative award several times over, including Titanium, multiple Grand Prix and 50-plus Lions at Cannes, Grand Clio, Grand Andy, Best of Show One Show, Gold Effie, D&AD, AICP Show honors, and the Emmy four times. During his tenure at Fallon prior to joining BBDO, Lubars had a hand in the breakthrough BMW series of films, which earned the first-ever Titanium Lion. And at BBDO he continues to deliver lauded work across traditional and not so conventional platforms, such as the multimedia "HBO Voyeur" initiative.

Meanwhile Kamen has served as executive producer or producer of Oscar, Grammy, Emmy and Spirit Award-winning fare. Under his and partner Frank Scherma's aegis, @radical.media has twice been honored with the Palme d'Or at Cannes. Kamen was a founding father of the AICP Show at the Museum of Modern Art in New York, and is set to blaze another awards trail this month as he will chair the new Film Craft Lions jury at Cannes.

And Sonnenfeld is an accomplished artist/colorist under whose guidance Company 3, which he co-founded in 1997, has risen to a preeminent position in feature and commercial postproduction, particularly in the telecine arena. Sonnenfeld oversees all aspects of Company 3, including hiring of leading colorists, the design and technical innovation entailed in the creation and maintenance of state-of-the-art color grading suites, and business development.

David Lubars

"It all starts with a great idea—that's been a constant over the years," affirmed BBDO's David Lubars. But the biggest change relative to that idea, he observed, is that it "has to have a big and strong enough frame, be a big enough upstream idea, so that it can go on 17 different channels—not in a matching luggage way

but in a way that naturally fits into and is relevant for each outlet."

Lubars related, "We've entered the screen era. Everything's a screen. Outdoor is a screen, offline, online, TV, the back of a taxi cab. I was in a restaurant the other day and in the restroom they had screens over the urinals. For the creative community, it can no longer be about sticking the same thing on every screen. Your content has to be relevant to each screen—whether it be a passive traditional television experience, or a clicking and exploring experience on Facebook. The big upstream idea that can go everywhere but take different forms so that it works on each of these screens is gold in today's marketplace."

BBDO has been true to this integrated mix, spanning traditional broadcast as well as assorted platforms, the latter reflected in such work as HBO's "Voyeur" and "Imagine" initiatives, and the Starbucks Love Project. "It's a theme we've pursued, plugging into the different screens with content that people will want to engage in and be engaged by," said Lubars. "Back in the day—during the ancient history of 10 or so years ago—even the most innovative work was only on one screen. The BMW films were pretty much on one screen. What made them different at that time was that they were long form, and it clearly helped pioneer a pathway for emerging platforms and new ways of communicating and branding. But can you imagine what the BMW project would be today? There would be so many different platforms with viewers being able to get inside the films, to experience the cars and be able to drive them in a very visceral way, for example.

"For HBO's 'Imagine,' we had to produce 41 separate pieces of content," continued Lubars. "That shows you how things have changed in recent years, and it's resulted in our having to evolve our working relationships with production houses, artists and internally. We have to create so much more content for less. It's not just a film anymore. It's a batch of different elements. Budgets have to be re-thought as does how you shoot, the whole grid of a project. It's not linear anymore. Again, it's the big upstream idea that drops down to all these different, varied yet important pieces and executions."

But at the same time, the more things change, the more they stay the same. "Storytelling is still timeless. You need a great story to tell that people will relate to," said Lubars. "A big single-minded idea that you can express in a sentence often tells you if you have something worthwhile or not. If I tell you there's a kid who sees dead people and no one else can, you immediately know the movie I've described. A timeless idea makes for a great story whether it be a classic movie or all the different elements that make up a campaign. You have to be timeless, though it also helps to be timely."

Regarding his vision for the future, Lubars laughs. At first blush, asking him to look into his proverbial crystal ball would seem a plausible query given his track record of often being ahead of the creative curve. However, Lubars responded, "I have never been good at predicting and knowing what direction

PRELUDE TO 50TH ANNIVERSARY SERIES: Part VI

things are headed. We follow a path and try to sniff out what to do as things happen. A fool believes he or she can accurately predict the future. Years ago who would have easily envisioned Google or Facebook? All you can do is have your antenna up and be ready for what's coming. So when an outlet emerges, you need to be ready to figure out how to best use it to communicate. This means your creative culture needs to be like cement that never hardens, that constantly stays liquid. Otherwise you'll only be an arch traditionalist and you'll get left behind. Cement that stays liquid can be messy, stressful and uneasy, but you have to be in a fluid state to adjust, adapt and create."

Jon Kamen

Jon Kamen has seen his mainstream commercial making production house evolve into what he describes as a "transmedia" company, transmedia being the approach of telling a story by using multiple media types. "Today we create and produce content for all forms of media," related Kamen. "There's no question the proliferation of media and channels ranks among the most profound changes during my watch in the business. The advertising industry has adapted, morphed and evolved to embrace this change to multiple platforms—in some cases people and companies have adapted more rapidly than others."

Indeed @radical.media was quick to adapt, well before it became fashionable. Back in '94, well entrenched as a successful production company under the banner Sandbank, Kamen & Partners, with a 20-year pedigree, the shop did not rest on its laurels, changing its moniker to @radical.media to reflect a broadening of its base into the brave new media world.

Kamen looked to history as his guide, noting that the advent of new outlets and technology over the years often translated into opportunity both for new and conventional forms. TV was supposed to be the death knell of radio. Ad free cable television was supposed to be a threat to the advertising community. But cable turned out to be quite the opposite, stimulating ad-



David Lubars

vertising and branding opportunities.

"You couldn't help but think that things weren't going to stay the same," recollected Kamen. "We were inspired to embrace change, not to fear it. In some cases, technology strengthened established forms of business. In other cases, it caused traditional opportunities to decrease but we were prepared to capitalize on the new opportunities that emerged."

Embracing change, though, entailed far more than a new company shingle. "We maintained and grew a culture which encouraged people to explore and to share their experiences, to have a sense of excitement and adventure over the new frontier. From that we created a community which is @radical today. Those who said we'll adapt when the business changed were being somewhat naive as to what it would take to truly transform a company and the people who work in it. That's why we committed early to truly be prepared."

And that commitment is ongoing, observed Kamen. "You have to keep evolving. Platforms won't stop. With two million iPads in less than 60 days, you suddenly see possibilities for that device and how it could affect people's viewing habits. It would be crazy not to be thinking in terms of what those possibilities might be and how we can better prepare ourselves for that future, to continue to live that destiny. I consider myself a lifetime student which means you have to be constantly learning. That mindset has certainly helped to shape our company."

In a constantly changing landscape, the importance of learning remains a constant as does, said Kamen, "collective contributions from so many



Jon Kamen

people. You have the directors who grew up here, some of whom became stars, as well as the next generation of talent we've been developing. Both I and Frank [Schermel] would point to among our proudest achievements being the careers we have created from what had been an unlikely group of suspects at the time—Bryan Buckley and Frank Todaro were not household names when they broke in with us. Even Errol Morris was relatively obscure as a commercial filmmaker when he joined us. They all did well with us and moved on. Others have stayed with us over the years—director Jeff Zwart continues to flourish, the relationship we have with Tarsem has been creatively fulfilling."

"And while directors are often focused on, the @radical community goes beyond them—it extends to staff and freelancers who have been with us for years and who helped to break new ground with various projects. And it's an extended family we've created on a global basis."

Stefan Sonnenfeld

The current market is pulling in two decidedly different directions. On one hand, there are the high-end breakthroughs in 3D and HD, while conversely we live in the time of the YouTube, small screen (lap tops, cell phones, PDAs) generation. The latter has clients asking at times for less sophisticated, more inexpensive forms of filmmaking like Flip video camcorder shoots. So while there's a technological revolution on the very high end, there's a concurrent "good enough" school of thought with clients at times looking for solutions that don't call for state-of-the-art,



Stefan Sonnenfeld

pristine quality images and sound.

For Stefan Sonnenfeld, the answer for Ascent and Company 3 is to stay relevant in both camps. "Being 'good enough' is easily attainable. But 'good enough' is not going to be the best," he observed. "So we have robust resources, the latest technology for when 'good enough' isn't good enough," he said. "If you are only looking to satisfy what's 'good enough,' then you cannot move into ambitious projects that require more. But if you have the best people and resources in place, you can work on anything—'good enough' and a whole lot better. Ultimately I don't think 'good enough' is okay. I'm of the mindset that brands want the best for less and we have to work hard to achieve that. And the only way to do that is to have the best people."

Indeed for Sonnenfeld the constant in the face of an ever changing technological and media landscape is simply "getting the best, most creative, most artistic people. Whether its Ascent Creative Services or Company 3, we have sought out and brought together a fantastic group of artists, operators, technicians, strategists, workflow theorists and so on. That's the key to the success of a creative services business. You need the talent to serve client needs, especially as those needs are evolving to encompass multiple platforms and varied forms of content."

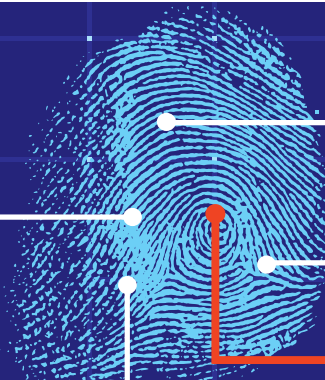
Sonnenfeld noted that movies like *Alice in Wonderland* are "amazingly complicated to finish—we were able to do that. You need a robust infrastructure like what's in place at Company 3. We're doing *Pirates of the Caribbean 4* and *Transformers 3*. *Pirates 4* is a 3D stereoscopic shoot on the new RED. What they're capturing is equivalent

to a couple million feet of film. We're outside the box in structuring a post workflow and work environment to make this happen—nothing this complex has ever been done with a digital camera capture device like RED. This kind of challenging work entails offering new and different sophisticated services to our clients. We have a lot of location-based services now. We've had significant file-based workflows and a digital capture department in place for years, and that experience is necessary to accomplish what you need in this new space. Plus you still have a lot of people who like to shoot on film—and projects that are combining different types of media spanning film and digital. The needs are dramatic in terms of requirements, deliverables and workflows. Again, you need a great group of people to realize all this, so you can give studios, brands, whoever your client is, complete creative flexibility."

Part of that flexibility is facilitated by networking and remote collaboration between and among artists at different studios. Connectivity among the Ascent facilities, for example, opens up access and opportunities. "If you are at a company where all the facilities are networked together, you can share files that are high resolution, color calibrated and color accurate. It's all virtually and remotely available, opening up the world to you without having to start a new business and plop down capital to launch a facility in a certain locale. I think we have something like 13 virtual outposts now where we are constantly and consistently doing work in local markets that we thought we couldn't tap into before. A market might not be able to support a post facility but there's worthwhile work there we can access by giving that market remote access to what our existing studios and talent have to offer."

Sonnenfeld affirmed that the global financial crisis hasn't dampened his optimism for the future. "I feel in my heart that this is probably the most opportunistic time. Our group is positioned in a unique way to serve this environment of extreme change. There's nothing to fear. We need to embrace, dive into and push ourselves into new and different areas."

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Advice For, Feedback From New Dirs.

Continued from page 15

content production at Young & Rubicam, New York, a new director will have the support of an established production house providing the proper crew and resources. She noted that if the agency has worked successfully with the production company before, there's a comfort and trust level that makes the agency more willing to break in a new director.

Schulson's remarks came during the course of a Showcase panel discussion as she provided an agency perspective to the proceedings while fellow panelist, harvest's Goldfarb, offered a production house POV.

Goldfarb observed that there's been a shift of sorts from the star director system to where now the track record of a production company has become an important factor in determining who gets awarded the job. Still, the director remains the prime draw. Yet at the same time, agencies are looking more closely at the track record and pedigree of a production house and its producer talent.

Schulson added that she regards finding new talent—fresh creative directorial voices—as being among her prime responsibilities. She noted that there's an excitement to discovering new filmmakers, recalling years ago when she was at another ad shop running across a spot directed by Ringan Ledwidge who was at the time an unknown newcomer. While Schulson wanted to use Ledwidge, she never got the chance and to this day wishes such a collaboration early on in the director's career had come to fruition.

Goldfarb agreed that there are opportunities for new directors in today's economy but she stressed that no matter how good or bad the economy is, it's paramount for new directors to be true to themselves. Trying to replicate an established director's work or looking to capitalize on a trendy style—no matter how well executed—is a mistake for a new filmmaker. Goldfarb stressed that without your true voice and genuine signature, you cannot differentiate yourself from a cluttered field of talent. She noted that for every original voice she sees reflected in a reel, she will view tens of others with well-executed, perhaps even more slickly produced work. While she might not be able to single out anything overtly wrong with this latter brand of filmmaking, it doesn't ring true nor does it bring anything new to the marketplace. What resonates, said Goldfarb, is work which reflects the heart and mind of an original creative talent.

Both Goldfarb and Schulson view spec work as a viable means to show a director's talent. "If it's good work, that's what matters," affirmed Schulson.



Caleb Deschanel, ASC
Director panelists

Joining Goldfarb and Schulson on stage were six of the Showcase directors who shared their individual backstories and strategies for getting on the industry map: Alex Beh of ONE at Optimus; Bill Bruce of RSA Films; Varda Hardy of Current Content Creation; Oliver Power, who is unaffiliated with a production house; Ian Allen Lim, who too is unaffiliated; and Ezra J. Stanley who is open to a production house affiliation while he currently continues to maintain his own AboveGreyPictures as a roost.

Beh started out in the industry as an actor who successfully transitioned to directing. He was included in the Showcase largely on the strength of his short film *Babe*.

Hardy recently signed with CurrentContentCreation and made the showcase for Rock for Equality.org's "What Kind of Planet Are We On?"

Bruce recently made the jump to the director's chair after a lengthy career as an agency creative. Prior to joining RSA, he spent some 23 years at BBDO New York, his last role there being as chairman/CCO. Among the work that earned Bruce inclusion into the Showcase was his New Balance short film *Feet on Head*.

Lim was included for his short titled *Annie*, and has his latest film *Joyride* currently in the jury round of Filmaka's feature film competition.

Power is an editor at L.A. post shop hybrid, and made the Showcase on the strength of directing a short entitled *Mi Kasa Su Kasa*.

And Stanley, who stressed his desire to be uplifting and to impart a positive message through his filmmaking, earned Showcase inclusion for his Levi's spec spot "True Love."

Lineup

In addition to the directors in the panel discussion, the lineup of 2010 *SHOOT* Showcase talent consisted of: the trio known as AB/CD/CD (Arnaud Boutin, Camille Dauteuille and Clement Dozier) of Paranoid US, Frenzy and Rokkit; the duo Andersen M. Studio (Martin and Line Andersen) of Broadway Films; the team of

Kris Belman and Scott Balcerek of Caviar; Jeff Bitsack of Humble; Aaron Brown and Ben Chappell (a.k.a. Focus Creeps) of Foundation Content; John J. Budion of Click 3X; Joe Burrascano of Nathan Love; Joe Daniele (a.k.a. JD) of Cineshooter; D.A.R.Y.L. (Montgomery James and Edward Lovelace) of Pulse@Chelsea; Gregory de Maria of Resident; Shane Drake of Wild Plum; Marie Dvorakova (unaffiliated, student at Tisch School of the Arts, NYU); Eric D. Howell who is unaffiliated; Ellen Kuras of Park Pictures; Michael Langan of Mekanism; Dennis Liu of @radical.media; Mark & Louis (Mark Albiston and Louis Sutherland) of The Sweet Shop; Hiro Murai of Partizan; Casey Neistat of HSI Productions; Sam O'Hare of Aero Film; Seyi Peter-Thomas of MTV; Peter Rhoads who's unaffiliated; Jessica Sanders of Epoch Films; Andrew Tucci of Publicis New York; Cole Webley of Uber Content; and Jason Zada of Tool of North America.

The Showcase lineup encompasses 39 directors filling 32 slots—26 individual directors, five duos and a trio.

Intros, reception

Welcoming the audience to the *SHOOT* New Directors Showcase with introductory remarks were director Laura Belsey representing an event sponsor, the Directors Guild of America; and *SHOOT* publisher and editorial director Roberta Grier.

Belsey informed attendees that the DGA is supportive of directors' rights and has established a Code of Preferred Practices which are guidelines for directors, ad agencies and production companies. While the Code consists of eight voluntary guidelines formulated through an industry consensus, she singled out one as among the most important—that the director be provided a reasonable period of time to deliver a first edit. (See sidebar story.)

Belsey then introduced Grier who provided an overview of and historical perspective for the Showcase, now in its eighth year and sixth at the DGA venue.

Grier thanked backers of the New Directors Showcase and Symposium events: Lead sponsors Deluxe, the DGA, harvest and ONE at Optimus, and silver sponsors Kodak, Frankfurt Kurnit Klein & Selz, and ARRI.

Grier also acknowledged Palace Digital Studios, South Norwalk, CT, which put together the New Directors Showcase reel that was screened for the audience.

Following the screening was the panel discussion, after which those gathered for the event went downstairs for a reception honoring the Showcase directors.

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street talk

Caviar in Venice, Calif., has signed directors Jason Woliner and Jake Szymanski. The latter is known for his steady diet of original content on the Funny or Die website, including "Forehead Tittaes" with Oscar-winning actress Marion Cotillard. Szymanski has also helmed Funny or Die fare starring Rachel Bilson, Denise Richards, Heidi Montag, Will Ferrell and Paris Hilton. Szymanski recently wrapped his first commercialmaking endeavor, a campaign for Vitamin Water. Meanwhile Woliner is the non-performing member of the comedy group Human Giant and directed the bulk of the sketch comedy series that the group produced for MTV. As of late, Woliner has directed multiple episodes of the NBC show *Parks and Recreation*, as well as the live-action Adult Swim pilot *Eagleheart* starring Chris Elliott. Woliner also helmed several segments of the HBO series *Funny or Die Presents* (including the miniseries titled *Designated Driver*) and the improvised Spike single-camera comedy *Players*. Woliner also has Comedy Central specials to his credit such as Aziz Ansari's *Intimate Moments for a Sensual Evening*....Designer/creative director Nando Costa has joined Superfad. He will be repped by Moxie Pictures under the Superfad directing banner. His recent credits include the Modest Mouse music video "Whale Song", produced by Nervo/Bent Image Lab. Costa has held creative director positions at Modernista!, Digital Kitchen and at his own shops, Nakd (in Rio de Janeiro) and Nervo....U.K.-based director Simon Cracknell has secured representation in Canada, joining the roster of Toronto-based production house Brown. He remains repped in the U.K. by Th2ng, in France by Vingt3, stateside by Instant Karma, and in Asia by Bullet....

rep report

Foundation, the production/post/creative house with offices in Chicago and Santa Monica, has secured Ellen Knable as West Coast rep....Digital production studio Speedshape—with offices in L.A., Detroit and London—has signed reps Elexis Stearn for the East Coast, Paula Arnett on the West Coast, and Denise Potts Mueller and Angela Sheridan of Potts Mueller in the Midwest....Maria V. Elgar of Hardtribe Creative Representation in Hollywood, has taken on reping duties for Sherpa Pictures, a Las Vegas-based house headed by EP Don Turley, who previously managed the production staff on all radio, TV and video projects at Vegas agency R&R Partners. Sherpa's directorial roster includes Kevin T. Wilson, The Bodega Boys, and Jamal Dedeaux....DP Magni Agustsson has signed with Dattner Dispo and Associates (DDA), Hollywood. A prominent name in Swedish and British cinematography, Agustsson broke into the U.S. with his 2007 film *The Last Winter*. In '04, Agustsson shot the Oscar-nominated short *The Last Farm*. He has also shot spots for such clients as Coke, Nintendo, Nike and Sony, and a number of music videos....

bulletin board

- > June 20-26/Cannes, France. Cannes Lions International Advertising Festival: www.canneslions.com
- > June 22-28/Palm Springs, CA. Palm Springs Intl Short Fest: www.psfilmfest.org/festival
- > June 26/Minneapolis, MN. The AD Ride+Rock MS Society Benefit: www.rideandrock.com
- > July 22-29/New York, NY. New York Intl. Independent Film & Video Fest: www.nyfilmvideo.com
- > July 25-29/Los Angeles, CA. SIGGRAPH: www.siggraph.org/s2010
- > July 28/Los Angeles, CA. AICP Show: www.aicp.com

DGA Guidelines For Commercials Raised At New Directors Showcase

NEW YORK—During her introductory remarks at SHOOT's New Directors Showcase last month in New York City, director Laura Belsey, representing an event sponsor, the Directors Guild of America, held up a wallet-sized card for all to see. The card contained a Code of Preferred Practices for Commercials. Belsey cited the Code as reflecting the DGA being supportive of directors' creative rights, affirming that the Guild is proactive in protecting both new and established helmers in the spot arena, just as in features and TV.



Laura Belsey

The Code of Preferred Practices is a set of guidelines for directors, advertising agencies and production companies. Although the guidelines are voluntary, they express, said Belsey, an industry consensus concerning preferred industry practice.

Belsey later told SHOOT that the Code has been some three years in the making, spanning meetings with dozens of commercial directors, Guild staff, the AICP, and director Steven Soderbergh, co-chair of the DGA creative rights committee. And during the AICP Show in New York in both 2008 and '09, the DGA met with a collection of ad agency heads of production to get their input and feedback. Belsey said she found the agency community to be receptive to the concerns and ultimately the Preferred Practices reflected in the Code.

She identified the number one priority for directors as being the opportunity to deliver a first cut to reflect their vision for the job, taking into account agency and client needs, and advertising/marketing strategies.

Below is a rundown of the eight point Code. It's understood that these Preferred Practices will not necessarily apply in all instances to all directors, ad agencies and production houses. It should also be noted that the Code is separate from (but a document which accompanies) the DGA National Commercial Agreement.

The Preferred Practices are:

1. At the commencement of the bidding process, the agency shall fully disclose the status of the project, including whether the commercial has received the necessary client (and with respect to pharmaceuticals, FDA) approvals and all intended uses of the material.

2. In the event that treatments are requested from more than three directors, each director shall be notified of the number of directors from whom treatments are being requested at the time the director is asked to provide a treatment. If the number of directors from whom treatments has been requested exceeds three directors after a director has been asked to submit a treatment, the director shall be provided with such information within 24 hours.

3. As an act of courtesy, a director who has been asked to submit a bid or treatment for a project will be informed when a project has been awarded (orally or in writing) to another director on the same day the project is awarded.

4. After a commercial has been awarded to a director, the director has the right to resign from the project if the awarded commercial script is replaced by another script or the awarded script has been rewritten beyond recognition.

5. The director shall have the right to select the first assistant director, director of photography and production designer. The director shall be consulted on the employment of all other key personnel, and shall be included in the selection of casting director, colorist and the editor where the casting director, colorist or editor has not already been contractually hired.

6. The director shall be sole person on set to provide notes to performers and crew.

7. During photography, the director has the right to determine who is present at the director's monitor.

8. The director shall be provided a reasonable period of time not less than 24 hours per spot after the footage has been prepared and readied to be cut to deliver the first cut. No one other than the director and editor shall be involved in the edit until the director has delivered the first cut or the exclusive edit period has expired, unless the director notifies the producer that the director cannot deliver a first cut within the exclusive edit period. In the event the director is unable to provide a first cut within the exclusive edit period, the director shall be provided an opportunity to deliver his or her notes to the editor and the editor shall prepare a cut pursuant to director's notes.



CONGRATULATIONS

2010 NEW DIRECTORS SHOWCASE FINALISTS

AB/CD/CD
(Arnaud Boutin, Camille Dauteuille & Clement Dozier)

Andersen M. Studio
(Martin and Line Andersen)

Alex Beh

Kris Belman and Scott Balcerek

Jeff Bitsack

Aaron Brown & Ben Chappell
(a.k.a. Focus Creeps)

Bill Bruce

John J. Budion

Joe Burrascano

"JD" Joe Daniele

D.A.R.Y.L.
(Edward Lovelace & Montgomery James)

Gregory de Maria

Shane Drake

Marie Dvorakova

Varda Hardy

Eric D. Howell

Ellen Kuras

Michael Langan

Ian Allen Lim

Dennis Liu

Mark & Louis
(Mark Albiston, Louis Sutherland)

Hiro Murai

Casey Neistat

Sam O'Hare

Seyi Peter-Thomas

Oliver Power

Peter Rhoads

Jessica Sanders

Ezra J. Stanley

Andrew Tucci

Cole Webley

Jason Zada

To view the SHOOT New Directors Showcase Reel and interviews with each new director go online to:

<http://nds.shootonline.com>

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