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November 30, 2010 \$7.00

By The Decade: A Stroll Down Memory Lane

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### **6** Future Speak

Prognostication is a perilous path yet some fearless industry visionaries offer insights into what might be in store.



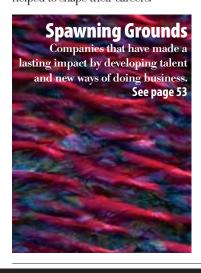
#### 23 POVs On Past & Present

Perspectives on where we've been, where we are, and lessons learned during that passage of time.



#### **47** Mentorship

A mix of execs and creative artisans reflects on those who influenced and helped to shape their careers.





# Industry Reflections, Recollections

On the occasion of its 50th Anniversary, *SHOOT* sought out feedback from a cross-section of the business regarding what changes in the industry they liked and why, disliked and why, what led them to careers in advertising/filmmaking to begin with, what their most pressing concerns are for the future, what personal and professional remembrances stand out for them, as well as reflections on their relationship with *SHOOT* over the years.

Among the agency artisans sharing their thoughts on some or all of the above areas were: Bill Davenport, EP, Wieden+Kennedy Entertainment; Cindy Fluitt, director of broadcast production, Goodby, Silverstein & Partners; Kevin Moehlenkamp, CCO, Hill Holliday; Tor Myhren, CCO, Grey N.Y.; Richard O'Neill, executive director of integrated production, TBWA\Chiat\Day, L.A.; David Rolfe, partner/director of integrated production, Crispin Porter+Bogusky; and Doug Scott, president, OgilvyEntertainment.

Respondents from the production house and editorial communities included: Kerstin Emhoff, EP/co-founder, PRETTYBIRD; Stephen Orent, managing partner, Station Film; Michael Porte, owner, The Field/Nth Degree Creative Group; and Michelle Burke, managing director, Cut+Run.

Check out their feedback beginning on page 60.

# A Sense Of Organization: Group Leader Perspectives

Heads of and high-ranking officials from assorted industry trade associations, unions, and such organizations as the Academy of Television Art and Sciences, Film Independent, The Independent Filmmaker Project and The One Club reflected on their group's major achievements, their current agendas, the most pressing questions for the future, personal and

professional mentorship, and their relationships with *SHOOT* in a broad-based survey.

Among the respondents for SHOOT's 50th Anniversary overview of the organizational landscape were: Michael Goi, ASC, of the American Society of Cinematographers; Nancy Hill of the 4A's (American Association of Advertising Agencies); Russell Hol-

lander of the Directors Guild of America; Dawn Hudson of Film Independent; John Jonhston of the New York Production Alliance; Bob Liodice of the Association of National Advertisters; Matt Miller of the Association of Independent Commercial Producers; Burke Moody of the Association of Independent Creative Editors; Liz Myers of the Association of Music Produc-

ers; Steven Poster, ASC, of the International Cinematographers Guild; John Shaffner of the Academy of Television Arts and Sciences; Leon Silverman of the Hollywood Post Alliance; Joana Vicente of the Independent Filmmaker Project; and Mary Warlick of The One Club.

A sampling of their feedback gets started on page 64.

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# 50th Anniversary Perspectives

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November 30, 2010 Volume 51 • Number 9

www.SHOOTonline.com

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

#### USPS (06-234)

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

The SHOOT-edition is published weekly on Friday. The edition will not be published on the following dates: 1/1,7/2,9/3,11/26,12/24,&12/31

SHOOT is produced in the U.S.A. SHOOT rts the Sustainable Forestry Initiative by purchasing SFI-certified paper.









# Then & Now

It is my great pleasure to welcome you to our 50th An-

niversary Issue. Most of you know that the publication launched in December 1960 as  $Back\ Stage,$ a newspaper covering the theater and commercial production. The disparate sections were read by different audiences, each reading "their" half of the paper every week. In the late '80s, original owners Ira Eaker and Allen Zwerdling sold to BPI (then publishers of Billboard, Hollywood Reporter and later Adweek) who split the newspaper in two in the summer of 1990.

With publishing experience covering entertainment, cable & TV syndication, launching and repositioning trade publications, I was hired as publisher in September 1990 to chart a course for the future. I loved meeting the industry, working with a great staff, fine-tuning our editorial mission and upgrading business and publishing operations. In 1990 our logo was Back Stage/SHOOT and for several years we made the Back Stage smaller and the SHOOT bigger until finally in January 1994 we became SHOOT. Some of my earliest meetings were

with Bob Greenberg, Jon Kamen, Ray Lofaro-talk about getting a great industry crash course! What I quickly learned to love about the industry is the passion that everyone has for their job and their craft. The '90s were very good for SHOOT with tremendous growth each year. The actors' strike in 2000 was not only a turning point for the industry but for SHOOT as well. Business got tougher and we realized how important it was for SHOOT to get online and to be able to show the great work we were writing about. However, that realization was not shared by upper management and it became clear that SHOOT needed a more nimble, entrepreneurial orientation to better serve our readership. So I resigned in July 2004, but not before making an offer to buy the publication. The ownership called six weeks later and we began a five-month negotiation that closed on December 31, 2004.

We've been very busy since our independence day on Jan. 1, 2005, first developing the SHOOTonline website, then launching The SHOOT»e. dition, The SHOOT PublicityWire Service and Brand New[s], expanding the scope of our annual New Directors Showcase-moving it to the DGA Theater in NYC-and broadening our readership base to include entertainment production decision-makers and brand marketers. We love what we do, we love the industries that we cover. we are proud of our past, we embrace the present and we welcome the challenges of the future. This 50th Anniversary Issue reflects that spirit. We are inspired every day by the executives, creatives, producers and artisans that we talk to and report on.

Thank you to Bob Goldrich, SHOOT's editor and our walking encyclopedia of industry knowledge and lore. Thank you to my husband Gerald Giannone for saying yes to being my partner in the business.

In 2011 we will be launching additional upgrades and new digital products. Special thanks to production manager Mike Morgera who handles all print & digital production. I'd like to thank all the talented people who worked for us over the years, making their mark during their time at SHOOT.

As the industry continues to evolve, so does SHOOT. But our primary mission remains steadfast-to provide readers with the latest industry news, best new work, great new talent, changing business models, discussion of industry issues and concerns, and relevant technology advancements. In turn, that helps our marketing clients to always have a great environment in which to promote their companies. SHOOT is more digital than print these days but we continue to believe that there is great value in print for readers and marketers. If there's a secret to our longevity, it might be that we have always believed that each part of the production process is as important as the next, that each segment of the industry is essential. We are and have always been about "connections"helping all the segments of the industry connect with each other. We always keep in mind that we are writing for a cross-section of advertising and entertainment industry segments and titles.

By Roberta Griefer

Thank you to our readers, our advertisers and our event sponsors for your continued support. We wish you continued success in your careers, and health and happiness. Thank you for sharing our 50th Anniversary with us-it is just as much yours as it is ours. We look forward to many more great times ahead with you!

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# **Anniversary Vision**

While hindsight is 20/20, I wouldn't  $trade\,it\,for\,the\,32/50$ 

vision I've enjoyed as a contributor to SHOOT's coverage of the industry for 32 of the past 50 years. This publication continues to be a great perch from which to view an evolving community both in terms of art and commerce.

SHOOT helped put much of this change into perspective over the years, most recently with its "Then, Now and Looking Ahead" series. I've been privileged to author these pieces and they have honed my 32/50 vision with the realization that education is an ongoing process. Personally the process of educating myself about the business began when I joined SHOOT as a reporter. I recall two of my mentors being Mike Koelker and Frank Tuttle. Koelker was creative director at Foote, Cone & Belding San Francisco. He served as the lead creative on the Levi's business during the late 1970s and remained so until his death in the

Mike freely provided me with insights into the creative process, the

agency side of the business and relationships with production companies. His classic Levi's 501 Blues campaign was often imitated but never equaled.

I met Frank Tuttle when he headed The Film Tree as its exec producer; he later served as national AICP president. Tuttle, who passed away in '94, was a big believer in the AICP and its role in opening up meaningful dialogue with agencies and advertisers. He was a unifying force within the production house community. Frank extended this inclusiveness to me and assorted others. On and off the record, he would share information about and insights into the inner workings of the business. His frankness with me was rooted in the belief that an informed press would ultimately help the industry cause. I have always appreciated--and with the benefit of hindsight today, value even more today--his forthrightness and caring about the business and its people.

Both Frank and Mike have left us a lasting legacy, which arguably provides a more crystal clear view of the future than any current visionary can offer. The qualities that Frank and Mike embodied--taste, creativity, integrity, caring, effectively communicating, valuing the talent of the artist enough to give that person creative latitude to do what he or she does best--are what's integral to future success, whatever the form of content be

By Robert Goldrich

it traditional or nonconventional. We owe Mike, Frank and so many others who are remembered in this special edition of SHOOT a tremendous debt of gratitude.

Happy Anniversary.

## Flash Back

rember 18, 2005 Director Patricia Murphy, who continues to maintain her London-based Patricia Murphy Films for European representation, has joined Saville Productions, Beverly Hills, for U.S. ad work. Murphy was last repped stateside by Brave Santa Monica....FilmCore, the editorial house with offices in Santa Monica and San Francisco, has become bicoastal with the completion of a new base in N.Y.'s Flatiron District....Creative Film ment International (CFM), N.Y., has added two directors for spot representation: Chazz Palminteri and Jamie Johnson....

November 17, 2000 Propaganda Films, which is headed by COO Trevor Macy and president Rick Hess, has launched Extension ms, a music video division under the aegis of sr. executive producer Catherine Finkenstaedt and exec producer/directors' representative Kim Dellara. Finkenstaedt and Dellara previously served as EP and rep, respectively, at L.A.-based A Band Apart Music Vio eos.....After nearly eight years as a mainstay in the Chicago community, NuWorld Editorial will effectively close on Dec. 1....

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# Congratulations! SHOOT

on 50 years...















# Looking Ahead

Predicting The Unpredictable;
Being Willing
To Adapt To And
Embrace Change

**By Robert Goldrich** 

Regarding his vision for the future, David Lubars, chairman/chief creative officer, BBDO North America, laughs. At first blush, asking him—as we did in our "Then, Now and Looking Ahead" yearlong series—to gaze into his proverbial crystal ball would seem a plausible query given his track record of often being ahead of the creative curve (from the original BMW series of films at Fallon to HBO's "Voyeur" and "Imagine" initiatives at BBDO).

However, Lubars responded, "I have never been good at predicting and knowing what direction 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 com-

municate. 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."

In the spirit of that fluidity—and with the caveat that accurately predicting the future is inherently an oxymoron—SHOOT sought out something short of outright prognostication, more resembling educated conjecture to help shed some light on what's around the corner and beyond. In this feature, we highlight feedback from "Then, Now and Looking Ahead," while adding to the mix some new insights from others.

On the latter front, Saneel Radia, director of innovation for BBH New York and BBH Labs, gives the buzzword "integration" a bit of a buzz

cut. "If I had to place a bet, I think we'll see a lot less of the 'matching luggage' syndrome—making an execution and copying it across other media. Many are obsessed with this kind of integration but it feels a bit robotic to me. Social media has opened up the space we have. When a brand only says the same thing and only talks about itself, there are drawbacks. If you're the guy at the party doing that, I'd want to punch you in the face. I don't care to hear all the time about the new exciting things you have going. I'd like you to behave a bit more humanly. That's why I think we'll probably see things that look a lot less integrated. We

may start to embrace the one-off a little more. I say that realizing that 'one-off' is regarded as a dirty word–'that's a great idea but it's a one-off.' But it shouldn't have a negative meaning. We'll see ideas that are created specifically for a particular medium. The same brand can act differently in different environments yet have its message based on the same core values throughout. Over the next 10 years, I think we'll see less uniform integration."

Furthermore, history tells us that when new media arrives, there's a tendency to try to put the square peg of an old medium into the new round hole. It's like the early days of TV when the visual was the radio standard of a guy talking into a microphone. The idea, said Radia, is to not use media as a container [for executions made for old media] but rather as a canvas. He noted that BBH is trying out a new job—media designer—in its creative department. "We're still us-

ing words, images and art as tools. But in a world where media is a building block, why not have creatives make media another tool—and a media designer role helps to address that. It's still critical to have a writer and art director focused on a creative idea that's truly integrated, having the same spirit and essence of a brand. But that's not how most people use and define integrated—which is to have things the same across the media board."

However, it takes more than avoiding uniformity in the name of integration to engage a prospective consumer. One means toward such engagement is social co-creation. "You can create a deeper relationship than just a one-time purchase," related Radia. "You can empower an audience to help develop things, to develop products, for example. Mountain Dew does a great job of this. They call it crowd sourcing, engaging people to co-create their

new line of flavors. Letting people pitch their own flavor ideas, packaging design. It's creating product with those you are trying to reach."

Radia noted that packaged goods clients are doing a good job of asking customers to help them with product improvement and ideas. He cited P&G which reportedly got the idea of Swiffer pitched to them by a mom. "It sounds easy to ask a question of consumers. But it's hard to have a system in place to accept the input. A mom has an idea that turns out to be a billion dollar idea. How much



lations to Sl oyed being	inspirational of them.	al years.

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# **FUTURE SPEAK**

# BBH, Big Spaceship Offer Feedback

Continued from page 6 marketing should be allocated to such things? This is just one of the many questions we ask ourselves."

As an extracurricular project, Radia was involved in what turned out to be betacup, an open competition asking customers to suggest ways to reduce usage of disposable coffee cups that aren't recyclable. Starbucks embraced the idea and formally launched the contest, with Radia serving on the initiative's advisory board.

"It was an amazing brand opportunity with people talking about how to make the disposable coffee cup better, how to change behavior, rewarding people for reused cups, how to find a way to reduce the impact of disposable cups. It was a discussion tied to the Starbucks drinking experience, with customers serving as sort of an R&D department," said Radia. "We weren't asking people to buy something but to come together to achieve something. It's not always about selling but gathering people together in a positive interacting space."

Winning first prize—\$10,000—was the creator of the Karma Kup, a chalkboard that tracks how many customers use reusable cups. Every tenth customer that brings in his or her own cup wins a prize.

Meanwhile as director of innovation at BBH, Radia noted that responsibilities go beyond him and beyond campaign and contest ideas.

"Everyone at BBH is accountable for innovation. We have to do innovative work. BBH Labs is investing in innovation. We want to constantly make sure we are innovating in our processes, to make our ideas, output and executions better."

There's also the need to scrutinize the not so obvious. "Look at the titans of the empire today-the Googles, the Facebooks," said Radia. "These are companies that took over businesses no one expected them to take over 10 years ago. Why would newspapers expect someone like Google to destroy their business. The point is that you can be good at something-put out a good newspaper-but that's not enough. You can be sideswiped by what seems at first to be a tangential business. Part of innovation is to innovate and better what you're not doing. We have to keep on top of the currents of change and make sure we're innovating in the right areas."

#### **Choice Morsels**

The aforementioned square peg/round hole scenario as applied to the radio to TV transition also came up in conversation with Michael Lebowitz, founder/CEO of digital creative agency Big Spaceship in Brooklyn.



**David Lubars** 

"The earliest TV had images of people sitting in front of microphones—pushing radio into TV," observed Lebowitz. "Right now current forms are being pushed into digital. Hulu, while it takes advantage of interactivity, is still kind of pushing TV into digital. Online and tablet magazines are still on a monthly production schedule."

As for looking to the future, Lebowitz affirmed, "We have to embrace the limitless and start to look for new paradigms more appropriate to each individual brand." He cited as an example Big Spaceship's involvement in defining the digital presence behind GE's "Healthymagination" engagement. The agency helped GE establish "Healthymagination" as a shared commitment to creating better health for more people—together.



**Michael Lebowitz** 

This required a dramatic shift toward engaging people in an ongoing dialogue around better health. Orchestrating a team of partners, Big Spaceship defined the strategic direction, guiding efforts in creating a broad ecosystem. Healthymagination. com acts as the hub of that ecosystem, with media-rich features, a portfolio of projects, and the new "Healthymagination" blog. Big Spaceship took the lead on UX, content strategy and design in launching the site to coincide with GE's promo campaign centered around the 2010 Winter Olympics.

The main site is complemented by and extends into dynamic social channels on Twitter, Facebook and Youtube. Big Spaceship defined the editorial and digital presence strategy for each platform.

Healthymagination encompasses a variety of ongoing and evolving projects, which Big Spaceship launched simultaneously, including:



**Saneel Radia** 

- The Better Health Conversation, a partnership with WebMD, is a targeted dialogue that helps people craft a custom set of talking points and questions so they can get more out of their next doctor's visit.
- Morsel, a mobile app that makes healthier decisions a part of everyday life. It offers simple, fun daily tasks that help individuals get healthier one step at a time. Over 20,000 Morsels were completed with the first two weeks of launch, and enhancements are on the way.
- Sharing Healthy Ideas, a media partnership that makes it easy to find a snapshot of the most talked about issues in health. When people share an article on any of the partner sites, that activity is aggregated into data visualizations that provide a novel way to explore and navigate health content.

For Lebowitz, Morsel underscores the personal nature of the mobile platform. "Mobile seems to be an incredibly strong channel around personal health," he observed. "That makes sense because we're dealing with a most personal device that's in your pocket, part of your everyday life. You tend not to share your mobile computing experience as you would an iPad with the entire family. Our larger insight about mobile makes Healthymagination part of a social effort, not a social media campaign. It's very much an ecosystem strategy."

In the big picture, Lebowitz related, "One of the big shifts and how we articulate it has to do with the analogy of investment. Traditional advertising is a little like putting all of your money into the most expensive stock and watching it decline in value every day after you buy it. Then you have to do it all over again. What we do at Big Spaceship is diversify the investment, judging a client's personal tolerance for risk in the market. The brand today exists in a networked world. You have to open up your brand to that market, building a foundation and with every investment increasing the value of that foundation. We build a structure on top of that foundation but it's an elastic structure because the world constantly changes.

"There's accountability in this  $Continued\ on\ page\ 10$ 



## Legalease

By Jeffrey A. Greenbaum

#### 50 Years and 50 Legal Principles

Since the birth of *SH00T* 50 years ago, the number of legal issues that advertising agencies and production companies are faced with has exploded. Dealing with legal compliance and managing risk is more complicated than ever. In honor of *SH00T*'s birthday, here are 50 legal principles that will help keep you out of trouble for the next 50 years.

- (1) If you are in doubt about whether you can use a location, a prop, or some other third party material, get a release. (2) And get it signed. (3) The release should cover the rights you need now as well as the rights that you may need later. (4) You don't always need a release—but you should get some good legal help before you make that decision. (5) If you have asked for permission, and someone has said no, it's probably a good idea to go in a different direction.
- (6) Copyright law does not protect ideas or facts. (7) While it is often permissible to be inspired by someone else's work, it is usually not acceptable to copy the specific creative choices that people make. (8) You cannot have copyright infringement without copying. (9) Don't believe people when they tell you that there are a certain number of words or notes or elements that you're allowed to take. (10) Whether a work is "public domain" has almost nothing to do with whether the work is publicly available or has a copyright notice on it.
- (11) If you are hiring a third party (such as a composer or an illustrator) to create original creative material, you should have an agreement with that person that grants you the rights that you need. (12) Avoid sharing your inspiration material with that person, since that increases the likelihood that the person will commit copyright infringement. (13) It's best to use words that describe a general style ("sixties British rock") rather than give a specific example ("the Beatles"). (14) Get indemnified. (15) Make sure that you're covered by insurance as well.
- (16) Trademark problems can come up in many different ways such as taglines, logos, store names, and props. (17) During production, if there's anything that calls to mind or could possibly call to mind a third party, consider whether a release is advisable. (18) Even the use of a fake store name, an incidental prop, or a logo that appears in the background can create an issue. (19) When creating new trademarks, ask your lawyer to do a trademark search for you. (20) And don't forget about registering it.

Be sure you have releases from any person whose (21) name, (22) signature, (23) picture, (24) likeness, or (25) voice is used. It can also be a problem if you use (26) a look-alike or (27) a sound-alike. (28) Even if you don't use any of these things, but you call a person to mind in some way, there still may be a claim. The right of publicity protects (29) politicians, (30) celebrities, and (31) regular people too. (32) The estates of dead people often have rights. (33) And don't forget about SAG and other union obligations.

- (34) Agencies and production companies also have some responsibility for ensuring that their advertising doesn't violate the law. (35) All claims that are made in advertising-things that are objectively provable and material to a purchasing decision-must be truthful. (36) You're responsible not only for the claims you intend to make, but for the consumer takeaway as well. (37) You must have substantiation for both express and implied claims.
- (38) Where you are concerned that a claim may be misinterpreted, you can use a disclosure to make the meaning more clear. (39) Disclosures are usually only going to be effective if they are clear and conspicuous. (40) That means that consumers need to actually see, read, and understand the disclosure. (41) Mouse type is rarely effective.
- (42) Demonstrations of product performance need to be real. (43) Undisclosed mock-ups and special effects are generally not permitted. (44) The performance should also reflect the type of experience that consumers will typically have. (45) If you need to simulate product performance, make sure to disclose that.
- (46) If you are going to use a consumer endorsement, that should be real too. (47) If it's not really a consumer, you generally need to disclose that. (48) If there's something else going on that may impact the credibility of the endorsement--you paid for the opinion, for example--that usually must be disclosed. (49) Consumer endorsements can include statements on a blog or a consumer review website too.
- (50) Even though emerging media may give you opportunities to mislead consumers into believing that they are seeing independent consumer content, consumers generally have the right to know when they are being shown advertising. So, if you are advertising to consumers, be up front about it.

Congratulations SH007! It's been a great pleasure being a part of the SH007 family and I look forward to many more years of SH007 issues (and Legalease columns) to come.

\*\*\*

This column presents a general discussion of legal issues, but is not legal advice and may not be applicable in all situations. Consult your attorney.

Jeffrey A. Greenbaum ESQ is a partner at Frankfurt Kurnit Klein & Selz, New York.



"Still sweet at 50! Congratulations, SHOOT!"

## **FUTURE SPEAK**

# SapientNitro, Crispin Creatives Gaze Into Figurative Crystal Ball

Continued from page 8

changing foundation," continued Lebowitz. "Brands are starting to get more critical mass in digital. For Skittle, we have crossed 12 million fans on Facebook. The successful brands are those that embrace the networked world. There's a quote from [sci-fi author] William Gibson that I like: "The future is already here. It's not just evenly distributed yet."

#### Chalk one up

Indeed the future is here, for some more than others. Part of that future, observed Gaston Legorburu, co-exec director and worldwide chief creative officer of SapientNitro, will continue to have successful agencies involved in work that is "more an invention than an advertising campaign."

He cited as an example the Nike "Chalkbot" initiative out of Wieden+Kennedy. And from SapientNitro, Brisbane, there's Tourism Queensland's "The Best Job In The World" campaign which earned two Black Pencils at the 2010 D&AD Awards, and three Grand Prix honors and five Gold Lions at the '09 Cannes International Advertising Festival.

The Tourism Queensland campaign invited job seekers from around



**Gaston Legorburu** 

the world to apply and audition online for an idyllic gig as caretaker for Queensland's Hamilton Island. The contest wove its way into mainstream culture, generating a buzz and extensive press coverage in traditional and nontraditional media.

"Chalkbot," "Best Job" and even the placement of Coke vending machines in the middle of a shopping mall next to American Apparel (as compared to being relegated to tucked away at a far corner of the mall) all represent, said Legorburu, instances where the media idea is as if not more powerful than the core creative idea.

Legorburu sees a trend developing whereby successful ideas are increasingly centered digitally and then expanding into traditional media. This represents a change from what had been the status quo, "trickle down" creative where the idea manifests itself on TV and then the agency is supposed to "figure out how it can extend to different channels."

Part of this shift, observed Legorburu, will have the more progressive agencies "writing dialogue more than writing speeches. Traditional advertising was built around crafting the perfect words and pictures to drive an emotional trigger spurring consumers to take action. With interactivity, though, if you spend time crafting your client's 'I have a dream' speech, all that work can be undermined when someone raises his or her hand with a question. You interrupt the message and we still have brands and advertising people who don't know how to deal with that. So you have to instead write dialogue that promotes dialogue between the brand and consumers. Creative becomes much more of a team sport and it's a discipline that will continue to evolve."

Key to adapting successfully, he continued, will be how agencies respond to the restructuring of the client's marketing department. "We're a byproduct of how they're changing. They don't change because we do. It's the other way around. In the emergence of marketing technology departments, the CMO can be having a hard time dealing with the CTO or CIO. These two functions, though, are starting to come together. However, as people are becoming more accountable and getting better at connecting, budgets are being reduced. So it's tricky to structure the marketing department of the future. The questions that are being and will be asked include, 'What kind of partners do you need?' 'What skillsets are required?' Agencies need structures in place that provide the answers.



**Rob Reilly** 

It all comes down to how clients are evolving—and are we responding fast enough in the right way?"

#### **Global bent**

Part of that response has to be global, according to Rob Reilly, worldwide chief creative officer, Crispin Porter+Bogusky. "Every account is becoming global. And sometimes campaigns go global without the intent of doing so—but they do because of digital. So you look for bigger universal insights. Even small clients are thinking globally."

For its Windows Phone campaign, CP+B went with the universal insight that people have become slaves to their mobile phones. "We keep our heads down and can't live without the phone to the point where we're rude to people, ignoring those closest to us, falling down stairs literally and figuratively," said Reilly. "Our Windows Phone campaign is running on TV and with digital elements in 17 countries. It was brave for Microsoft to use that global insight."

Brands not only need to understand the value of such insights but also, said Reilly, an ever growing level of transparency. He cited as a prime example CP+B client Domino's which admitted that its pizza wasn't as good as it could have been, and assured customers that efforts are being

made to improve the product. "We sometimes do well with clients who aren't doing as well as they would like because we're then allowed in on some of the biggest issues and how to resolve them," observed Reilly. "We were maybe not the first agency to convince them that their pizza could be better. But we were the first to convince them to acknowledge that and to put it into their marketing."

With consumers interacting and providing more input and feedback, clients are being more open about their practices and about areas that could stand improvement. And if such improvement results from consumer input, you have situations where consumers have more influence over brands they support. They are going to start to feel more of a sense of ownership of the brand. "It's the difference between loyalty and ownership," stressed Reilly. "The brands that will be most successful in the future are those that understand that their customers need to have input in how the brand evolves.'

Also evolving is the nature of the talent pursued by agencies. "Intelligence-smart people who will generate ideas-remain the currency," said



**Dustin Callif** 

Reilly. "But the talent pool has opened up. You can take risks on people who *Continued on page 12* 

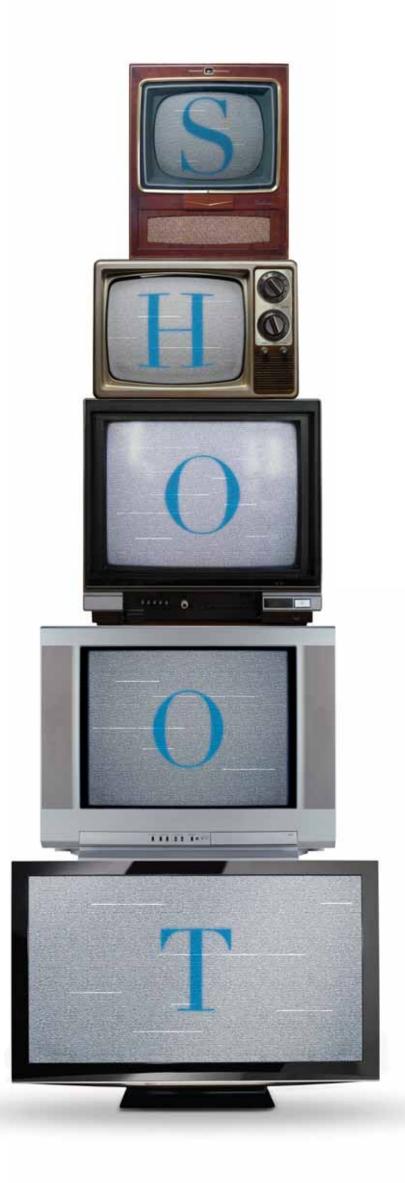


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# **FUTURE SPEAK**

# Experimenting With iPad, Retail

Continued from page 10

don't have agency backgrounds. Our head of planning, Dagny Scott, was an investigative journalist two years ago. She had no agency planning experience; she was an editor of a paper. But she's a great storyteller, understands people and human insights. Companies are looking for agency partners to help them tell their story."

Conversely, ad professionals are finding themselves more attractive to outside industries, a prime case in point being Deutsch LA CEO/chief creative officer Eric Hirshberg who earlier this year exited the agency world to become CEO of video game company Activision Publishing.

#### "Touching Stories"

"If any of us were to say we know what the advertising/creative industry will be five years from now, we'd by lying—in a major way," said Dustin Callif, digital executive producer, Tool of North America. Nonetheless Callif is doing his part to get the conversation going with projects such as Tool's "Touching Stories" initiative in which five of its directors turned out four short interactive films for the iPad. (SHOOT 8/20)

Agencies have responded favorably to the shorts which viewers can help shape and influence as they explore options on the iPad. "We've been getting a lot of calls," said Cal-

lif. "People are talking but it takes time. Brands are moving slowly with the idea of content for the iPad but they are excited about the prospects. It takes longer to pull the trigger on a project like that as compared to a :30 spot. There's no doubt, though, that it's a question of when and not if. We're moving away from linear passive pieces of content to work that people can engage with via Google TV, your computer or on the iPad."

As for what other platforms he would like to explore, Calif is anxious to delve more deeply into interactive television as well as interactive installations. On the latter score, he related, "The physical world has so many different digital touchpoints. For the right spaces, the opportunity is emerging to tell a story and allow people to engage with it." Callif added that Tool also is engaged-in talks with a retailer to achieve an in-store experience which people can interact with via their cell phones. "We're just starting to scratch the surface of the potential out there with so many people each carrying a personal computer in their pocket at all times."

And multi-tasking translates into multimedia. "For me personally I cannot watch TV anymore without having my iPad or computer open," said Callif. "If I'm watching an NFL game, I can Tweet my buddy and talk smack, change a camera angle, take

part in some trivia-aside from the Aflac trivia question on TV-and just enjoy a sporting event on so many different levels. This kind of environment represents a great opportunity for brands and content creators together....What's exciting about the future in general is the integration of social viewing and media with content and advertising. The age of irrelevant advertising creative will be gone."

#### Retail

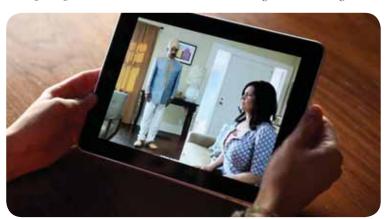
Beyond trying to figure out what the agency and production company of the future will look like, what business models will apply, work for hire versus equity in intellectual property, there's also the question of what shape the retail store of tomorrow will take.

Callif alluded to a possible in-store retail experiential project in the offing for Tool. And there's much movement generally in terms of exploring the retail gateway. Interpublic reportedly maintains a retail center at its Media Lab in Los Angeles. Window dressing goes beyond what is on display alongside mannequins. A static storefront window is evolving into a giant touch screen as customers can choose outfits for an avatar. Virtual store associates can be accessed at special kiosks. Interactive mirrors provide more than a reflection at the Media Lab-a customer can project clothing onto his or her body before entering a dressing room, sampling different colors and accessories.

Some of the most elaborate instore interactive options in development are connected to mobile devices—those personal computers in a pocket or purse referred to by Callif.



In some respects, the future is mirrored in the past as agencies and clients hearken back to the Golden Era when they had a hand in creating and developing TV programs. The new Continued on page 14



"Touching Stories"





#### By Lyle Greenfield

## **Turning 50**

I remember SHOOT's 40th anniversary as clearly as if it was 10 years ago. At the time, I wrote a little "tribute" in these pages imagining, instead, that it was the magazine's 60th anniversary, and the year was 2020. Complimenting the publication on its longevity, I noted that there was no longer a paper edition but that over 50,000 people received SHOOT via a microchip that had been installed in their brains, so that each issue would just "appear" automatically in their thoughts once a week. I wasn't even doing drugs!

That was the year 2000. Remember? There was no iPod or iTunes. Facebook was a few years off. Taylor Swift was 11. AOL announced an agreement to buy Time Warner. Putin was elected President of Russia. George W. Bush President of the United States. *X-Men, Gone In Sixty Seconds* and *Gladiator* came out. The final original "Peanuts" comic strip was published. The dot-com bubble burst. There was no *American Idol* (unless you count Britney and N'Sync). *Boards* magazine had begun publishing a vear earlier.

In truth, I was a little bit concerned about SHOOT back then. Boards looked pretty slick to me—so did Creativity. They covered agency creatives and producers like rock stars! They fashioned themselves after lifestyle magazines and threw cool parties. How could SHOOT compete? I even contacted the Publisher (Roberta Griefer) and suggested she consider changing the format of the magazine, make it look more like Rolling Stone, feature a director on each cover—who doesn't like to worship directors?!

My suggestion was politely dismissed. "We're going to keep doing what we do, Lyle—cover the news and developments in the advertising and production industries," she said. "But thanks anyway."

Is it actually possible I was wrong about SHOOT, and what they should be doing? I mean, here we are, 10 years later—they're still reporting it... still printing it. And Boards? Here's what their publisher published earlier this year: "It is with sadness that we inform you that Boards magazine has ceased publishing immediately. Major long-term trends...have forced our clients to re-evaluate their business models and the recent global economic turmoil has simply accelerated that need."

It sucks that I would even bring that up, doesn't it? I mean, SHOOT is celebrating their big Five-O, not the demise of some other publication. Hey, Teen People is gone too! Please join me in hating myself.

But what is it really about? The staying around part. The surviving, and succeeding, in spite of the "major long-term trends" part.

It's about being relevant and smart and continuing to understand what your customers need and want, and giving it to them, then giving them more, and walking with a confident gait, wearing smart clothes and carrying a smarter phone and never using the expression "Shit, I remember when this business used to be fun back in the day." Because guess what—today is back in the day. Somebody's rockin' it. It should be you. Definitely should be me. And apparently, it's still SHOOT.

So with apologies for spilling champagne on my Anniversary issue, let's look forward to looking ahead (it's so much more interesting than looking back):

1) The universe will continue to expand—including the number of visual mediums through which humans will view and consume content;
2) The number of directors in the DGA will exceed 15,000 which means, theoretically, there will be more things to direct; 3) More advertisers and content creators will form production entities capable of filming, taping, animating, editing and finishing their own commercials and programs to save money; 4) This trend will bite many in the ass as competitors steal their market share with better ideas and higher production values; 5) 'Viral' advertising will be exposed as largely a wank; 6) There will still be only 10 openings in the "Top 10"; 7) Of the 5,000 musicians who played at SXSW this year, 4,752 will be working at WalMart in 2020; 8) Britney Spears will turn 39; 9) My grandson will turn 25; 10) SHOOT will be celebrating its

\*\*\*\*

Lyle Greenfield is the founder of Bang Music, past president of AMP, a former agency copywriter and creative director.

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# Branded Entertainment; Blurring The Lines Between Disciplines

arguably the most famous editorial

ever when the Sun's curmudgeonly

editor Francis Church pens a response

which includes the line, "Yes, Virginia,

 $Continued \ from \ page \ 12$ 

wrinkle now entails development of series not only for television but also for the web. On the former score, taking a page from television history, JWT is again developing primetime fare with its Yes, Virginia animated Xmas special debuting last December on CBS, drawing some four million viewers, critical acclaim and earlier this year a Gold Pencil from the 2010 One Show Entertainment Awards.

The half-hour animated spe-

cial was created and produced by JWT for client Macy's in conjunction with The Ebeling Group and MEC Entertainment (a division of Mediaedge:cia). Yes, Virginia is based on the story of eight-year-old Virginia O'Hanlan, a girl growing up in late 1800s NYC who started to have doubts about Xmas 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

there is a Santa Claus!" The special-which has a handdrawn 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 hav-

Wayne Best, exec creative director of JWT New York, 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,

ing a mailbox for letters to Santa. For

each letter, Macy's donates money to

the Make-A-Wish Foundation.



**Don Marinelli** 

Virginia appears to be headed for annual holiday airing, perhaps starting a yuletide tradition akin to such perennial TV special favorites from the 1960s as Rudolph the Red-Nosed Reindeer and Frosty The Snowman.

#### **Breaking through**

Indeed barriers are breaking down and figure to continue to do so in the future-barriers separating ad makers from creating entertainment, barriers keeping production companies from taking on clientdirect work, even barriers between agency competitors who can find

themselves collaborating more frequently on projects through partnerships and sharing of resources.

So too are lines blurring between disciplines as Jim Morris, general manager and executive VP of production at Pixar Studios, said in his keynote address to attendees at this year's SIGGRAPH confab. Morris joined Pixar in '05. During his tenure there, he has served as production executive on such films as Ratatouille, Up and Toy Story 3. In '09, he produced Disney-Pixar's Wall-E which won the best animated feature Oscar. Morris is currently producing Disney's digital/ live-action film John Carter of Mars, directed by Andrew Stanton and which is scheduled for release in 2012.

Morris observed that this movie, with its live-action cast, is taking on many of the sensibilities of an animation film. On the flip side, he related that Wall-E crept into live-action film sensibilities. "We're seeing more work that is blurring boundaries while pushing into new ones," said Morris,

Continued on page 16





Congratulations to SHOOT on 50 years. Keep rolling.

# **FUTURE SPEAK**

# Arts And Science Converge; So Too Does A Creative Team At DDB

Continued from page 14 noting that this meshing is one of the dynamics that excites him about the state of cinema today.

This mesh is also evident in progressive education, as articulated in another SIGGRAPH keynote talk by Don Marinelli, co-founder of Carnegie Mellon University's Master of Entertainment Technology Degree Program with Randy Pausch, the late educator/author whose "The Last Lecture" provided inspiration to many.

There were some parallels thematically between Marinelli's SIGGRAPH presentation a couple of months ago and Carnegie Mellon computer science professor Pausch's famed lecture which was given in Sept. '07 at the Pittsburgh-based university. At the time, Pausch was diagnosed with terminal pancreatic cancer and knew he had just several months to live. Still, his talk was upbeat and humorous, containing insights into education, building multi-disciplinary collaborations, and learning life's lessons for happiness and personal fulfillment.

Breaking down barriers so that people could realize their dreams and aspirations was a theme from Pausch's lecture that carried over to Marinelli's 2010 SIGGRAPH talk. Marinelli recalled his being a theater professor at Carnegie Mellon years ago when he reached a crossroads. He could continue on a fast track to becoming "an old fart" lamenting the fact that more students were moving away from the live theater art form. Or he could gravitate to forms that students were embracing with the paradigm shift from passive traditional media to interactivity such as that found in videogames.

Marinelli chose the latter option, one day walking across campus to the computer science department, asking if it could use a theater professor. To his amazement, the answer was yes, spawning a coming together of art and technology as embodied in the eventual formation of the university's Entertainment Technology Center, which is a joint initiative between the College of Fine Arts and the School of Computer Science, teaming technolo-



Alex Braxton (I) and Alistair Robertson

gists and non-technologists on projects that produce installations and content designed to entertain, inform, inspire or otherwise affect people.

"We broke down the barrier between theater arts and computer science," said Marinelli, noting that computer science has a passion often associated with the arts and conversely theater performance and storytelling have structural elements like science.

Indeed the boundaries between and among artists, scientists and graphic experts have become more blurred. That is the underpinning of the Entertainment Technology Center. Marinelli and Pausch envisioned the Center as a "Dream Fulfillment Factory," providing students with the tools, experiences and expertise needed to realize meaningful accomplishments, including the creation of entertaining, engaging, challenging content.

#### **Team coverage**

Creative directors Alistair Robertson and Alex Braxton recently joined DDB Chicago as chief creative officer Ewan Paterson's first hires since joining the agency at the end of June. Robertson and Braxton are a noted digital and integrated team who had been with AMV BBDO, London, which they helped diversify from a TV-centric agency to one with digital and integrated chops. They started their careers at Dare London.

Yet with all their digital savvy, Robertson and Braxton surprisingly keep it light on future vision and heavy on the importance of concept.

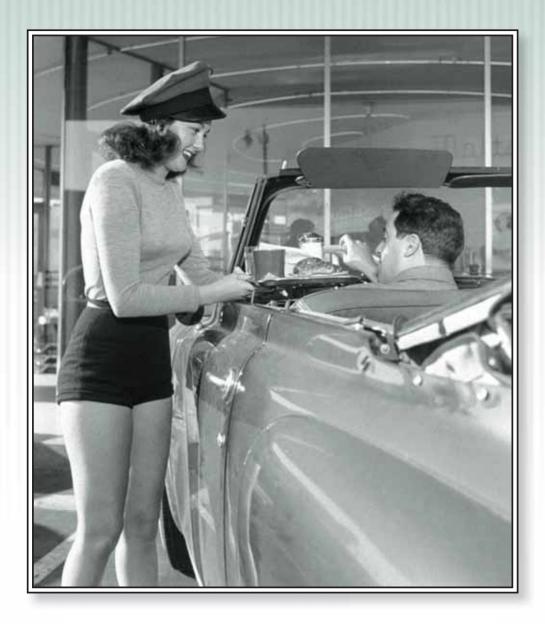
"We're big believers that you always go to the idea first and don't get too wrapped up in the technology," said Robertson. "It all still comes down to a pure great idea that taps into real basic human needs."

And those needs, noted Braxton, have essentially been the same over the years and probably will remain so tomorrow. "People have the same basic concerns; they care about family, life, money coming in, what will I cook tonight, what's in the fridge, what should I buy?"

Beyond the idea designed to address such human concerns, Braxton said another key is the choice of platform or platforms to do justice to that idea. "That's part of what attracted us to DDB. Campaigns are driven by whatever medium the message best suits. It's a place where they think about message first and medium second. We want to give people experiences and feelings in the right form and in the right place."

Braxton and Robertson see a future, hopefully, without banner advertising, for which they have a strong dislike.

Continued on page 18



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# **FUTURE SPEAK**

## **Embracing Education, Varied Screens And Content Demands**

Continued from page 16

They also have some concern over people becoming too insulated due to having more power over what they choose to see.

"It's true that people will have more power to select where they go but sometimes I wonder if that can get to the point where it's too much," conjectured Braxton. "Online will start to amalgamate into areas you're interested in and content will be delivered to you based on what you like. News feeds will be dictated by that."

But both Braxton and Robertson wondered about content outside those areas of designated interest that a person might find engaging if he or she were open to it.

Robertson hopes that social media will play a meaningful role in opening up such new possibilities. "Your network of friends, if they're true friends who understand you, might suggest content outside your norm. You tend to take your friends' opinions more seriously. Content is passed from friend to friend and maybe that might coun-

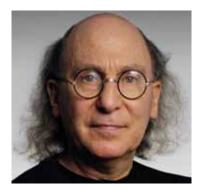
teract being too isolated."

Braxton noted that an Amazon on books mindset could also help. "If you like this book, you might like this other book," he said. "Part of our job is to get people to open up to new content, connecting them with brands and each other in different ways."

#### **Highlights**

Looking back on the "Looking Ahead" portion of *SHOOT*'s "Then and Now" series over the past not quite a year, here are some highlights:

Education is paramount on numerous levels, including as companies evolve to meet the demands of an evolving industry and marketplace. Robert Greenberg, chairman/CEO/global chief creative officer of R/GA, said that education will only increase in its importance. R/GA's own history underscores that assertion as Greenberg noted that part of each iteration in R/GA's evolution has been education–educating others about computer graphics, then about the digital studio, then the integration



Robert Greenberg

of film, video and computer graphics, about an interactive ad agency, about digital displacing traditional media as the most important part of contact between brands and consumers, about being an ad agency for the digital age. "Education breaks barriers," affirmed Greenberg.

Meanwhile also breaking through are numerous screens. "We've entered the screen era," observed BBDO's Lubars. "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."

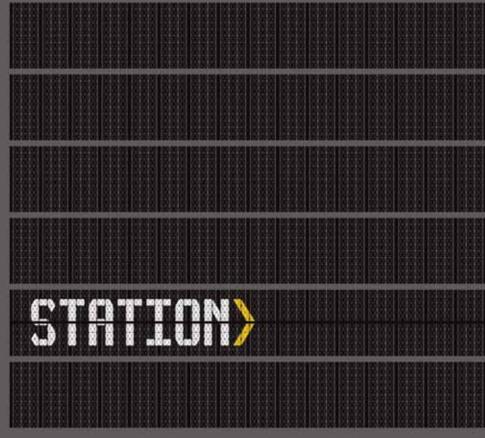
BBDO has been true to this integrated mix, spanning traditional broadcast as well as assorted platforms, the latter reflected in such work as HBO's "Voyeur" and "Imagine" initiatives, and the Starbucks Love Project. "For HBO's 'Imagine,' we had to produce 41 separate pieces of content," continued Lubars. "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."

Stefan Sonnenfeld, who oversees the features and commercials business for Ascent Media's Creative Services while maintaining his role as president/managing director/colorist at Company 3, sees the current market 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, pristine quality images and sound.

Continued on page 20





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## Good Enough/High Expectations Dichotomy; Seeking Out New

Continued from page 18

For 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...That's the key to the success of a creative services business. You need the talent to serve client



Stefan Sonnenfeld

needs, especially as those needs are evolving to encompass multiple platforms and varied forms of content."

Kristi VandenBosch, CEO of Publicis & Hal Riney, observed that it's prudent for all talent to "play," experiment, collaborate and discover. She noted that "play" has played an instrumental role in Publicis & Hal Riney's culture and creative product.

"The nature of 'play' is something we gravitated to, from both the planning and creative side," said Vanden-Bosch. "Play is the beginning of true knowledge. It lets us solve problems from different perspectives, to look at things in a new light.

"We talk about what 'play' is, and what it's not-for example, 'play' lets you be unapologetic in the process of creation. But it's not frivolous or irresponsible. It's a natural way to learn, through the process of making and doing. It's how insight unfolds. But perhaps one of the most important tenets of 'play' is that it's always best when done with others. Let's face it, we're a society of gamers-not just video-game gamers, but people who interact every day with metagames, often without realizing it. They use Mint to manage their financial life. and FourSquare to 'collect' recognition for their everyday behaviors, and have never read a manual for their iPod. As a culture, the tools of technologies we embrace most readily are grounded in 'play.'"

VandenBosch continued, "It's such a perfect parallel for how we steward brands today. Every 'traditional' agency is scrambling for digital cred. But they're missing the larger point. It's not about digital for digital's



Kristi VandenBosch

sake. We need to understand how actions connect with one another. Sure, digital is a huge enabler of that, but these connections happen in the real world, in retail stores, when you interact with packaging, when you use a product, when you talk to someone about a brand you love. If we're to be really good stewards of a brand, we're always thinking about how actions connect—asking ourselves the question: 'And then what happens?' This is fundamental to both digital design and game theory, and in our minds, a great thing to explore through the tools of play."

Riney's adoption of "play as a process" has led to new ways of thinking about content, form, information and interaction. "It's less about what you could do, and more about what you should do. We look at how brands play in the world, the people who play with them, and how those interactions are created and managed to achieve the brand's objectives for success." VandenBosch smiled, "These are amazing times for brands that play well with others."

Tony Granger, global chief creative officer of Young & Rubicam, observed that brands are playing in an environment where change is constant, including for those dynamics seemingly in vogue. "Honestly, who knows if Facebook will reign two years from now? Two years ago blogging was king, but today 90 percent of blogs are abandoned. That's why we have to constantly experiment and not be ashamed of 'tactics.' Because sometimes a great tactic becomes a great strategy. Think about Hyundai's 'buyer reassurance pro-

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# Talent; The Value Of Play, Transparency, Meaningful Connection

gram'-lose your job, return the car. A tactic that helped the company grow 20 percent in a dismal automotive market in 2008-'09.

"In this technology and social driven world, brands have to be transparent," he observed. "The rapid rise of social media sites have taken the oldest form of communication-word of mouth-and made it arguably the most powerful. Today, we don't market to consumers, we market with them. The impact of simple product ratings cannot be underestimated. It's hard to imagine buying anything without first reading what others think today. The challenge for marketers going forward is not just to assemble a social network for a brand, but to learn how to harness that power and help activate it in a positive manner. No small task."

Transparency, though, is good. "Companies can no longer hide their dirty laundry," related Granger. "They have to do the right thing regarding how they treat the environment, how they make their products and what they put into them (especially into



**Tony Granger** 

food). Women are the dominant force in up to 90 percent of all purchase decisions. They spend a lot of time online researching you and your product. They had better feel good about you. The proof is in performance, so brands that connect with inspiring innovation, design and communications are the ones that will thrive.

"Today," continued Granger, "we have great crowdsourcing technology like Amazon's Mechanical Turk and Behance. There is access to a myriad of talent to experiment with. Now, some of that crowdsourced talent isn't right and isn't great, but often the

quality is amazing and this opens us up to working in different formats and media. As Susan Boyle (*Britain's Got Talent*) taught us, don't write off the amateur. This is now a Pro-Am world.

Paradoxically, in an ever evolving marketplace, Granger finds deep relevance in an observation made some 86 years ago. "While I was searching for Y&R's DNA," he recalled, "I found a line that Ray Rubicam wrote in 1924: 'Resist the Usual.' He encouraged people to be 'Anti-Usualists.' This really resonated with me. I thought, if there ever was a time for our agency and our clients to resist the usual, it's now."

Such resistance is ingrained in the culture at Wieden+Kennedy. Dan Wieden, founder/CEO of W+K, cited his shop's P.I.E., which stands for Portland Innovation Experiment.

"We've gathered a bunch of young developers who wanted a place to come together, develop ideas and start up new businesses," related Wieden. "We're working with them in an interesting way, trying different experiments in developing businesses



Dan Wieden

and products.

"P.I.E. entails partnering with clients and retailers to do things differently. Right now some of those ideas are half-baked. Others are ongoing and show promise. The real key for us is to work on a different level with clients, to partner with them when it makes sense and to give ourselves as many options to redefine ourselves as possible."

Somewhere in this exploration, though, resides an incongruity that fascinates Wieden and which he hopes to somehow reconcile.

"As part of this huge technological

explosion, human beings have never been connected to so many others in so many different places in so many different ways as we are now," he observed. "At the same time, there's never been a greater lack of intimacy despite all these connections. That search for intimacy even with all these connections or touchpoints is fascinating. It's like you discover sex which is great but eventually you're looking for something that increases the meaning in your life.

"That's the role," continued Wieden, "we're trying to explore as an agency-connecting with people in ways that are meaningful and valuable to them.

"What is 'meaning' today? What is 'intimacy' today? What kind of relationships can you build today that enlarge and enrich you in a more profound way? Connecting with people through media is not enough. It still comes back to quality, not just measuring by quantity. We have to try to connect with people in as meaningful a way as possible."

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# **Past and Present**

In interviewing a cross-section of the industry over the past year for our "Then, Now and Looking Ahead" series of features leading up to *SHOOT*'s 50th Anniversary, we have had divergent views yet some recurring themes—prominent among the latter being the paradox of needing to embrace change while not changing mainstay principles; in other words not changing or compromising on certain valued fronts can in some respects affect meaningful change.

Consider Rich Silverstein's observations on Goodby, Silverstein & Partners (GS&P) being a showcase example of an ad agency evolving to successfully span traditional, digital and integrated forms of marketing and communications. Silverstein, co-chairman/creative director of GS&P, noted that the inherent paradox of such change is that there are unchanging tangibles and intangibles that are needed to bring it about.

Indeed Silverstein sees his agency's oft-cited transformation as representing both a willingness to change and a steadfast commitment to not changing one's core values. "Some years ago, it was out of fear that we felt that we had better start embracing the Internet," recalled Silverstein. "We had to in order to stay relevant. Showing a reel of great commercials over the years means nothing in a media changing marketplace. Yet at the time we embraced interactive, the Internet was banners—not exactly the most inviting option. How can you win a gold medal for a banner?

"But for us the key is that we were able to change and delve well beyond banners because we didn't change who we were. We just applied our values to new technology. Our values run deep as storytellers. Jeff [Goodby–co-chairman/creative director of the agency] grew up as a journalist. I grew up as a designer. Neither one of us started in advertising. I did graphic design. Jeff was a reporter. We applied our skills to advertising and when you look at it that way, the web was just waiting for those kinds of skills–storytelling, design, art direction, theater, writing, creative concepts. To help our agency adapt to the web, we did bring in fearless young people who didn't have a 35mm reel. We learned from them but we also applied our values to them–values which include respecting the intelligence of our audience and bringing them something of value."

#### **Bernbach**

Director Bryan Buckley of Hungry Man also believes firmly in core creative principles because of their lasting relevance. He cited the late luminary creative director Bill Bernbach of Doyle Dane Bernbach who said, "The riskiest thing you can do is play it safe."

Buckley believes the substance of this quote has finally taken hold and been taken to heart by most clients.

"I see clients trying to push things as best they know how," assessed Buckley. "That doesn't mean everyone is going to do it successfully but clearly the idea of being complacent has come to an end. That era is, I think, finally over."

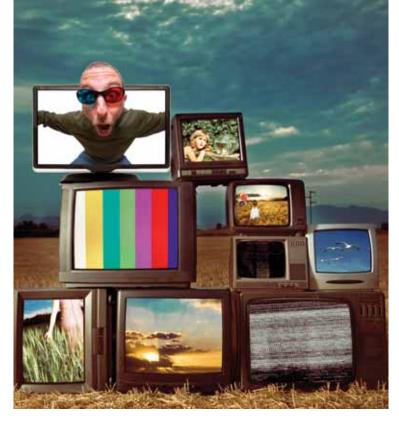
Hastening the end to that era, noted Buckley, is the fierce competition among advertisers to get noticed, and the power wielded by consumers to tune into whatever content, message and/or brand they want.

"You have to entertain people, provide value to viewers in order to be able to hold an audience," affirmed Buckley. "Name any brand and you see the change, sometimes quite dramatic, in their approach. Procter & Gamble may have the same strategic foundation but their content is quite different from what it was 10 years ago."

Yet with change comes at times an even greater, more pressing need to adhere to some essential constants.

"You need to tell stories, to study, develop and have characters that people can relate to. Character is still essentially the centerpiece of anything I get involved with," said Buckley. "Whether it's a big visual effects piece or two people in a room, the human factor is vital. It's an intangible that hasn't changed one bit-except that now it's easier to go against stereotypes, and to get interesting casting and characters on the screen."

Another change has also paradoxically underscored the continuing value of mass media, observed Buckley, who noted that while audiences have become fragmented across multiple choices and platforms, that has made those television events able to draw large viewership all the more coveted and invaluable.



POVs on How
The Advertising
Community Has
Changed—And
Not Changed—
Over The Years

**By Robert Goldrich** 

"This year's Super Bowl telecast set a record for number of viewers which is astounding these days," noted Buckley. "It's like having the coldest winter in the midst of global warming. But sports and major events like the Academy Awards are kind of like the last frontiers, reminders of the power of being able to reach a mass audience. Television can still be a force, and in the case of the Super Bowl it's a force that's enhanced by the web, the blogging, the different polls, the post-game analysis of all the commercials."

#### **Big ideas**

Big ideas aren't confined, though, to a mass medium that can deliver a huge Nielsen share. Stephen Dickstein, global president and managing director of The Sweet Shop, is enthused over multiple platforms.

"Even though there's fragmentation, there's been no death of the big idea," he affirmed. "Now a big idea can be bigger when it works across different platforms. The big idea guides all facets of a brand campaign. Ideas need to work in different media and ad agencies will still have a strong place at the table in this mix. Not too long ago, integrated media, online digital content and events were an afterthought or ancillary to major ad campaigns. That's still the case at some places. But the leading agencies today are from the outset exploring and bringing together all aspects of media that can come into play and work for a client."

#### **Stimulating conversation**

As for how agency creatives and their mandate have changed over the years, Lee Clow, chief creative officer/global director of Media Arts, TBWA Worldwide, and chairman of TBWA/Media Arts Lab, observed, "Back in the day it used to be that the high threshold for a creative person was to do TV. Lower down the food chain there was print, and further down there were dealer ads. But today creative people and creative departments have to be part of an all-media thinking creative group. Creative is not just about a TV commercial.

"Today," continued Clow, "creatives have to consider what kind of conversations are going to start up around the idea they're putting out there for a brand no matter what the medium. You don't have control over conversations in social media, blogs, chats, on Facebook and Twitter. But you can do things as a brand, take actions that beget conversation, beget interest, that tap into the power of people wanting to spend time talking about you, your brand, what you do. We

Continued on page 24

# Brands Become Media; Story Prevails

Continued from page 23

have never sought to seed or try to force conversation on the Internet. It's the brand that does that and the conversation is spontaneous. 'How do you like your iPhone?' The brand has to be smart, likeable and trustworthy. Everything a brand does is advertising.

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

Yet with all the changes, there remains a constant for good agency creatives. In fact, because of the ever changing landscape and the fact that



Stephen Dickstein



**Bryan Buckley** 

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



Lee Clow

#### An educated perspective

Bob Giraldi, whose directorial career has spanned the decades and is still going strong, also touched upon the storytelling theme–from his perspective as an educator. Giraldi teaches two undergrad classes at the School of Visual Arts (SVA) in New York–The Project Class, and Evolutionary Dynamics In Advertising.

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

On the flip side, Giraldi's Evolutionary Dynamics class is completely contemporary, centering on what he described as "social media, the new media, any media—wherever a brand needs to market itself outside of traditional media. There's no television, radio, print or outdoor in this class. What's allowed are new ways of thinking encompassing apps, other mobile content, Twitter, Facebook, both the more and less obvious of emerging outlets."

Perhaps a key to Giraldi's longevity has been his ability to be contemporary-redefining himself over the years and showcasing his talent in TV spots, music videos, shorts and features while maintaining his self-described "foundation" in classic storytelling.

### Well trained

Bob Jeffrey, worldwide chairman and CEO of JWT, feels fortunate to have started out in the training program at Doyle Dane Bernbach, one Continued on page 26



By Michael Romersa, Co-Executive Producer, Passport Films, Inc.

#### Bidding Now and Then

It was always a panic at the end of the day, cutting together 16mm sample reels before the FedEx guy came at 4 p.m. If we missed that deadline, someone would have to drive to the airport by 9 p.m. to get the package on the red-eye to New York for next day delivery. I'm sure in the panic a few spots got cut in upside down and backwards. Not only were the reels expensive, they were perishable. If you ran out of 16mm prints you ordered at the end of each shoot, you were finished! Meanwhile, as I was upstairs with splicer and hot glue, someone was downstairs typing a dean copy of the bid from my eraser-smeared working copy of the newly introduced AICP bid form.

This ritual was rooted in a process that went something like this—our rep, who was exclusive to our company, would send a board and try and sell me to sell the director to do the job, saying it would be good to get into a particular agency. The rep would say something like, "I know the board isn't very good but it is a start." If the reps sold the agency as hard as they sold the director and myself, the boards would never stop.

Then let's say the director agrees to engage, I call the agency producer and the process begins. The producer and I discuss the merits of the board, where and how to shoot, technical stuff like cranes, helicopters, underwater. The director has told me how he would execute the project. A call between director and agency never comes up. Occasionally if it did, the director would say, "You expect me to get on the phone and give all of my creative input and then lose the job to someone else and see my ideas on TV in a month? No way!"

Let me qualify that I'm not advocating this procedure from yesteryear, just telling it like it was and that it was perfectly acceptable to agencies back then.

Continuing our breakdown of the process in the past, details of the shoot including but certainly not limited to money would be entirely up to the EP from the production company and the agency producer. The job got booked, the EP handed the package to the director, gave him the ground rules and away we went.

Keep in mind, in these days there was ample work, a lot fewer directors and agency/production company and agency/dient relations were like partnerships, everyone working together for the common good. Very little skepticism existed.

THE TIDE TURNS

One day a board came in that the director REALLY wanted to do. He decided to get a leg up and call the agency directly to discuss. That was the start of a changing tide!!

Next a board came in that another director REALLY wanted to do, having heard another director called the agency. So not to be outdone, the director decided to make a video of himself and send it to the agency in an attempt to have them fall in love with him and award him the job. Now it really gets out of hand!

The next director decides to shoot a scene or two on spec to "wow" the agency. This escalated to the point where a director would sometimes shoot and finish an entire spot, hoping the agency would buy it. Thank God, that last practice seems to be drawing to a close. But now, everyone knows where it has settled in. First an agreement between agency and director to engage in the project; this happens after many calls and emails between sales rep, EP and agency producer. Also multiple Wiredrives are exchanged; obviously Wiredrive has replaced 16mm reels, much more efficient but far less romantic and eliminates an entire film department at the agency and production house.

The commitment to engage is made by all parties and the fun begins. An initial call involving the director, EP, and bidder from the production house side and an agency crew, CD, art director, writer, and producer, maybe a business manager. This call is just to get acquainted and for the agency to explain what is between the lines of the script. The director absorbs this information and goes away to think about it. A couple of days later the same folks gather for another call—this time it's the director call where he gives his interpretation of what's between the lines, some common ground is met and the director is sent off to create his vision of the project, taking into account the original script and storyboard, and the multiple conversations that have been had.

Immediately the production company engages a writer and visualist guided by the director's input. In a brief period of time, a presentation is created that rivals any art book at Barnes and Noble. The production company transfers the work to some sort of digital delivery system and it is sent to the agency.

The EP and agency producer discuss the project, the original boards and scripts, the director's treatment, and finances. It is then determined that the original board was approved by legal and the dient, and changes would have to go back to the dient and the legal department and there is no time for that. The proposed changes in the script are brilliant but really not on message nor were they approved by legal or the client.

The agency producer then informs the production company EP that the project will have to be shot as boarded within the parameters they originally discussed but thanks so much for your efforts. I guess in that respect things really haven't changed all that much, except of course for the 16mm sample reels.





# Insights From The Golden Era; Diverse Opportunities Emerging

Continued from page 24

of the great classic agency storytellers. "I was very lucky to begin my career there," Jeffrey recalled. "It was prior to Omnicom, at a point when Bill Bernbach was still very much part of the agency's culture and the work. You could go into his office and talk to him. To be able to work alongside Bill. Phyllis Robinson, Bob Levenson, Bob Gage, Helmut Krone, all these legends, was inspiring. My success in the business is attributable to having been at Doyle Dane Bernbach and the principles I learned there. It was all about the work and the ideas. Clients look to an agency to solve a problem, to create an opportunity with brands at the center of it. Doyle Dane Bernbach did that with the highest level of creativity and craftsmanship. They created work that was successful both creatively and from a business standpoint. When you think about the great successes over the past 60 years, that agency's work for Volkswagen, Alka Seltzer, Polaroid, the American Tourister gorilla ad are all part of the discussion. It's work that



**Bob Giraldi** 

came out of relevant insights into the brands, the products, the audience."

The value of those insights, of great ideas and creativity hasn't changed, noted Jeffrey. "What's changed-and it's one of the single biggest changes over the years-is the complexity of the media landscape, all the channels you now have to express your ideas and creativity. It used to be so straight forward-TV, film, print, maybe radio and outdoor. Now technology penetrates deeper and deeper into the population, Young people are digital natives. That doesn't mean that traditional media have gone away but



**Bob Jeffrey** 

rather have become part of a diverse mix of channels and platforms."

#### Mixing it up

Director/DP Lance Acord of Park Pictures welcomes this diverse mix, noting that longer form opportunities beyond the :30 format and the reach of the Internet offer new possibilities for creatives and filmmakers.

At the same time, he sees great promise in mainstream commercialmaking, which still requires actor performances exhibiting humanity, emotion and/or comedy.

Paradoxically these ads are sponsor-



**Lance Acord** 

ing primetime network programming that often requires no actors or writers as the reality-based genre increases in its prominence. The outlets for programs containing production value, actor performance and storytelling are the HBOs, AMCs, the Showtimes while the traditional ad supported broadcast networks opt for a larger percentage of shows that are cheap to produce like reality TV.

"I'm finding that when flipping through the channels, the commercials are more interesting than the programming in terms of story and character," assessed Acord.

#### "Where's the beef?"

Legendary director Joe Sedelmaier is a classic storyteller who created buzz before "buzz" became a buzzword, turning out work that remains part of pop culture to this day, such as senior citizen Clara Peller's spirited "Where's the beef? proclamation for Wendy's, and "Fast Talker" for Federal Express.

Yet Sedelmaier isn't one to pine for the good old days.

"I have people tell me, 'You lived in the Golden Era.' But the fact is that we had the same hassles back then. And if you look at today compared to then, you still have some good work, some bad work, and a lot of mediocre work. The quality from bad to good and how much you have of each hasn't changed all that much."

No matter the era, he observed, "It all starts at the top...I think of John Kelly, the marketing manager at Alaska Airlines, who was right there on the set with us all the time. John gave us the freedom to be funny and to do the very best advertising we thought Continued on page 28

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# Thinkers At The Top; Technology's Impact; The Quest For Talent

Continued from page 26 was possible. He eventually became the president of Alaska Airlines.

"I think of ad agency creative people like Carl Ally and Emil Gargano [Ally & Garganol-along with the client's marketing director Vince Fagan-who made the Federal Express work possible, back when the dominant notion was that humor wouldn't work, that people would only remember the joke but not the product. That was a pile of crap and guys like Carl, Emil and Vince destroyed the myth that funny doesn't sell. You could make fun of businessmen-and businessmen would laugh because they thought that guy wasn't them. But there's a key distinction to be made. It's not just the joke, it's the storytelling that gets you to the joke. Good comedy is all in the telling.

Sedelmaier, who stopped directing commercials some II years ago, has remained active, helming the short *OpenMinds* which was a Sundance Fest selection, and teaming with producer Marsie Wallach on a new DVD retrospective of his spots and shorts.



Joe Sedelmaier

As for his take on today's filmmaking landscape, Sedelmaier marvels at the amazing leap that technology has taken in recent years—yet that too is a constant dynamic as it was technology that played a part in his own coming into prominence decades back.

"Technology got me into the business a little over 40 years ago," he recalled. "You had the Mitchell camera, enormous, unwieldy lights, the cost was prohibitive trying to enter the marketplace and being able to do something professional.

"But then the Arriflex camera came, you didn't need a massive sound truck anymore, and I was able," related Sedelmaier, "to start my film production company in Chicago in 1967 for about \$30,000."

Fast forward to today and the cost of entry has become even more affordable, opening the door for new voices to be heard which is a healthy dynamic, Sedelmaier affirmed.

"Digital has allowed new talent to break in, enabling them to show what they can do. Innovations like the digital cameras, Final Cut Pro, have opened up opportunities and access. To me what's important," noted Sedelmaier, "is that young filmmakers can now experiment and grow because they can afford to fail."

#### **Talent scout**

Indeed technology begats change– sometimes profound change–but there are at the same time enduring essentials such as the talent using that technology, related editor/director Larry Bridges, founder of Red Car.

Advertising and filmmaking are fueled by innovation, affirmed



**Larry Bridges** 

Bridges. "The facial animation you will see in *Avatar* comes to mindinnovation in software and technology that causes us to rethink how we do live action, and view differently the way we pay for talent."

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

At the same time, innovation requires a perennial dynamic that continues to be the lifeblood of the advertising/filmmaking industry-talent. "Yes, there's been a loss of pricing power in today's economy but talent is still at a premium," said Bridges. "Artists who can tell stories-from directors to cinematographers to editors, visual effects artists, composers, writers, art directors, producers and other varieties of artists-remain the currency. Those cast members haven't changed ever since I entered the industry in the 1970s. Talent is a form of insurance the advertisers pay for to make sure the quality of their advertising is optimal."

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

"Ninety percent of editing is local," observed Bridges. "Our clients are very loyal and treat us in a very warm way with regard to the service we provide. It's like having a dry cleaner or a

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YOUR COMMERCIAL PAYROLL SERVICE OF CHOICE ELECTRONIC TIMECARD SOFTWARE (HTG<sup>TM</sup>)



# THEN & NOW

dentist or restaurants in your community that you swear by. That sense of our being part of the local community with all our boutiques has stayed unchanged over the years."

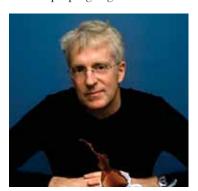
What has changed, though, continued Bridges, is that "more clients are relying on the web for approval and for saving time and travel expenses. Yet at the same time, there's something to be said for creatives getting out of their work environment to be different and original, collaborating face to face with artists. It's healthy to occasionally get out of your own environment; [agency] in-house editing will always lack that aspect."

Another key change has been adding to the local community experience by being able, through technology, to access resources from all over the map. "We have clients," said Bridges, "who are editing here [in Santa Monica] yet able to tap into graphics in our New York and Chicago boutiques, to do mixing in our Dallas shop, color correction in Chicago...True connectivity among our facilities—which wasn't possible years ago—has opened up more possibilities for the advertising and filmmaking communities."

#### **Star search**

Like Bridges, Steve Simpson-who joined Ogilvy & Mather earlier this year as chief creative officer for North America-referred to the dynamic of talent as being a constant. Asked to identify his prime responsibilities at Ogilvy, Simpson related, "The job is the job it's always been in the creative business, which is talent hunting. You have to be in relentless pursuit of the best and most interesting talent always-through recession and recovery. Goodby [Silverstein & Partners, Simpson's prior roost] has been brilliant at this-they never let up seeking out talent no matter if clients were coming or going, if the economy was up or down. They always had a full court press on talent."

However, the nature of the talent being pursued has changed. "You really have to broaden the aperture of where you look for talent," observed Simpson. "For a long time, the good agencies had a little recycling club amongst themselves—trades between Chiat, Wieden, Fallon awhile back. You had people going back and forth.



**Steve Simpson** 

But now there's a much more expansive field, going well beyond just people with advertising backgrounds. We are now looking at people who come from performing arts, journalism, academia. A chief creative officer has to find that talent no matter where it resides. It's challenging but it's also exciting. Having more sources to tap into enables you to make some great

discoveries. Talent is so much better than it was before—you have people who are more diverse, more open, more flexible, more confident and experimental. They are much more open to experimentation and the risk of failure than we ever were."

This key difference is simpatico with the times. "Everything is changing so fast that no one really knows what is going to be lasting," said Simpson. "The best brands are going to have to spread their bets across more media than ever before and set up a certain percentage of their budgets for communications R&D. You will have to experiment and accept a certain degree of failure and then learn from that failure. There are no longer hermetically sealed successes. That's the era we're

entering and you have to find talent that isn't driven crazy by that."

#### Connectivity

Creating the optimal working environment for that talent is also crucial, related Phil Geier, chairman of The Geier Group and former CEO of the Interpublic Group who sees technol
Continued on page 30

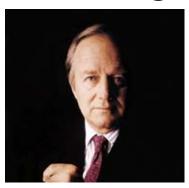
\hy·brid hybridedit.com

# Staying In Touch; Taking Risks; Concerns and Caveats In A World

Continued from page 29 ogy getting in the way of building relationships as well as brands.

"In these days of the Internet and e-mail, everybody is doing business and connecting with each other through technology," Geier observed. "We are losing sight of the fact that to be successful you have to maintain personal relationships, to see people and get to know them. If I have a problem with the advertising business today, it's that people don't get to truly know each other—their clients, their competitors, their suppliers, their customers, even people within their own companies. Without these relationships, you cannot find out people's real needs."

Being out of touch with those needs makes risk taking harder. "You have to be able to take risks to do breakthrough work. I was a great believer in having our people try new things and experiment," affirmed Geier. "But you have to know one another in order to build the trust necessary to take risks together. And taking them together is important—people will feel more free



**Phil Geier** 

to take risks if they know management is behind them."

#### **Caveats**

While they have embraced the opportunities and possibilities emerging in an evolving marketplace, leading artisans on the agency and filmmaking sides still strike a note of caution when it comes to preserving art, successful communication and branding.

Director Noam Murro of Biscuit Filmworks, for example, cited obstacles along the path to successful storytelling. "I'll never forget being on a flight from Europe and seated next to me were two French businessmen working on some really complicated charts," said Murro. "I was sure they were looking at blueprints for an atom bomb. They seemed like serious mathematicians. I finally mustered enough courage to ask them in broken French, 'What kind of math are you doing?' The answer: 'We're doing marketing research for an ad.'

"The stuff they had on paper looked like mathematical equations," recalled Murro. "This seems dangerous to me-not because it's not successful but because at times it is successful. When you use the same research, this can lead to homogenous content and homogenous points of view. There's a danger in mathematical or scientific answers to things that aren't scientific or mathematical by nature. So much in our industry goes through the filter or prism of research. At the end of the day, it can be a killer of instinctual ideas. We can't forget that 'mistakes' can be the fuel to create and make great things."

For these "great things," Murro embraces the increasing number of



Noam Murro

distribution conduits.

"Whether on the small screen, streamed, on the iPhone, on the subway or at home on television, these different outlets are all welcomed as progress," he assessed. "To have more avenues, more places to tell stories that people can access in a less cumbersome way is great. I'm up for it and Hove it."

Director Tom Kuntz of MJZ, who earlier this year won the coveted DGA Award in commercials, said in relation to longer form opportunities beyond the 30 opening up in the ad/entertainment culture, "On one hand, having more time to communicate and enter-

tain can be a wonderful opportunity for directors and creatives," he noted. "If it's exciting and well written content, if it feels like entertainment and not an ad, there's great value there.

"But sometimes I worry that clients, agencies and directors are being delusional if they think people are just going to automatically tune in. There's relief in knowing that a commercial, good or bad, will be over in 30 seconds. It's like hearing a joke. I'm happy to hear it, but I might not want to sit down and hear a 10-minute joke. Just because we have the Internet and are not confined to the 30-second format doesn't mean we can be longwinded and someone on the other end will care."

Susan Credle, chief creative officer of Leo Burnett North America, also believes change has to be put in perspective-embraced without losing tried and true values essential to the curious mix of art and commerce. Credle remembered when she was a teenager watching television and by chance came across director Ridley

Congratulations on your 50th, SHOOT!

aWHITELABELproduct

# Where Media Platforms Are Emerging, Evolving, Expanding

Scott's Chanel No. 5 "Share The Fantasy" commercial for the first time, with arresting imagery unfolding to the Inkspots song "I Don't Want To Set The World On Fire."

"I had never seen anything like it before," recalled Credle. "I had never heard music like that. I had never seen people like that. Shortly thereafter I bought Chanel and I am still buying their products today."

The commercial took Credle to another world, and made a lasting impression, sparking not only her imagination but also what has become a most notable career in advertising.

Today that classic piece of filmmaking still provides a spark–for concern on her part.

"I'm not sure that where we're currently taking marketing would allow for that 15 or 16-year-old girl to see that commercial and open up communication with that brand," she related. "We are so specific now on who we target for our brands—we're often stereotyping and not allowing society as a whole to grow together. In the process we're lim-



**Tom Kuntz** 

iting those whose attention we seek to connect with. We're limiting those who could become believers and participants in a brand. At times I'm a little thrown by that desire to find that perfect target for that perfect message. It makes me nervous. You can end up shutting out people who might not seem perfect but turn out to be just that for a brand if we reach out to them."

The Chanel commercial also underscores Credle's love for craft, which triggers seeking out talented directors, designers, artists and actors.

"Craft makes us more civilized," she said. "Craft like any art can help us to

be better people. There's a saying that 'porn sells but thank goodness people make other movies.'

"You can have a particular marketing solution that sells," continued Credle, "but was it responsible to the brand in the long term? Was it responsible to the public? I've always thought of advertising as architecture. It's there in some form whether people ask for it or not.

"Our responsibility is to be out there in a way that not only sells product but does something bigger and of service to the world. A well designed house makes you behave differently than a poorly designed house. Well crafted pieces of marketing make us better as people. Yes, ugly, obnoxious advertising can work but we should aspire to do more."

And it's that "more" which helps to build brands and connects over time with people. Driving sales over the short haul doesn't build a brand. Building a brand is a long-term proposition. Credle affirmed that if you have a voice in public, that power carries with it important responsibilities. What are you



**Susan Credle** 

doing for people through your voice? The brand's voice needs to mean something that's lasting and carries meaning and value for people.

Credle explained, "We try to look at a brand and determine how it touches people's lives in a way that makes their lives better. Sometimes that's product specific. Sometimes it involves a bigger voice that serves the product, the brand, the people we reach out to and their communities."

Credle went on to observe, "I don't care so much for ads because they're fleeting. I do care that these ads add up to a brand that is strong. With all

the different ways we have to greet and meet consumers, they mean nothing if they don't add up to a strong feeling for a brand, a brand's purpose and a purpose for the people we're trying to connect with."

Relative to the green environmental movement, in which she's glad the ad industry has taken a proactive messaging role, Credle sees a bit of irony.

"There's talk about sustainability everywhere but no one talks much about the sustainability of brand message," she said. "Coming in with a whole new campaign every nine months, recasting brands, is a luxurious position to be in. But the long-term big picture can suffer when working this way. There's sustainable marketing versus short-term marketing.

"What work are we leaving behind that the next generation of marketers will be able to play with and build upon? I'm not so sure how much we're leaving that will be around in twenty years," she observed. "That says to me that we can do a much better job of building brands."



# HAPPY 50<sup>TH</sup> ANNIVERSARY SHOOT





Top to bottom: VW's "Funeral" (1969); Samsonite's "Gorilla" (1971); Chanel No. 5's "I Don't Want To Set The World On Fire" (1979); Apple's "1984" (1984); Wendy's "Where's The Beef?" (1984); CMPB's "Aaron Burr" (1993); BMW's Ambush (2001); HBO's "Voyeur" (2007); Coke's "Happiness Factory" (2006); Evian's "Skating Babies" (2009); Nike's "Chalkbot" (2009); Macy's Yes, Virginia (2009); Old Spice's "The Man Your Man Can Smell Like" (2010); and iPad's experimental "Touching Stories" (2010).

# <u>By the Decade</u>

Consider the following pages as being akin to a stroll down memory lane—with admittedly some memories more pleasant than others—seen through a mix of headlines, and representative work of each decade from the 1960s on.

Though the pages ahead are just a sampling of what appeared in the pages of SHOOT over the years, certain stories trigger profoundly moving recollections—like the immediate aftermath of 9/11—while others offer food for thought such as Hal Riney's musings on the business in the 1980s, or a chuckle in the form of the Jenkins-Covington "Choose your own rep" trade ad from the '70s, even pause and perhaps consternation over our 1990 story on the chilling effect of litigation involving Leo Burnett, Philip Morris and Smillie Films which carried implications for the production contract issue, or simply a warm nostalgic glow with 1960s commercials for Maxwell House ("Good to the last drop") and the charming Cracker Jacks campaign starring the

late, great Jack Gilford.

The bottom line is that we've experienced so much together during SHOOT's run, leaving a lasting sense of community as our industry has grown, evolved, lost some of its innocence, adapted to seismic changes, hung on to essential constants, made concerted, ongoing efforts to discover and nurture talent, both resisted and embraced new technology, and continually tried to balance that maddening mix of art and commerce, which has as an offshoot the quest for the right blend of marketing and entertainment.

While the collage over the next several pages reunites our eyeballs with the past, it also represents the future, underscoring the sense of journey over the decades that continues now and for the many decades ahead. It's been a great ride which is ongoing. And with all its triumphs, tragedies, trials and tribulations, we've enjoyed having you as fellow passengers.

1960-1969 .......Page 36 1970-1979 .......Page 38 1980-1989 ......Page 40 1990-1999 ......Page 42 2000-2010 ......Page 44

Congratulations
Congratulations
Voice
a leading voice
the past 50 years. all the Best, Moxie Pictures

SHISOT for being for in our industry for

and Search Party Music

**moxie**pictures

**SEARCH PARTY** 

e Film Biltors Service Center





For TV Co ON YOUR NEWSSTAND NOW! THE BACK STAGE TV FILM DIRECTORY

A comprehensive and geographical guide of all advertising agencies, prod and service companies involved in TV Film, Industrial Film and TV commercial Vital information and statistics, timely news articles, and daily reference m this directory a must for the industry.

Look for it at your newsstand, or send \$1 plus 10c postage for advance order to

BACK 5

**TV Commercial Producers At** The Advertising Agencies

In response to questionnaires sent to advertising agencies in preparation for the new TV/Film Tape Directory, we've found that our previous listings held up surprisingly well. In a field where changes are made almost daily, the people listed in the people listed in the months ago are taurant, catering establishment,

BUIL NEV

PU PERS

\$56,000,

## How Will New Cigarette Code **Murray Bruce Joins**

RADIO-TV

Savage Friedman Continuing their quest to obtain the best talent in the fields of tele-

FILMS

& LEGIT CASTING

vision commercial and film production, Savage Friedman announced the appointment of Murray Bruce live action direc

COMMERCIALS

Effect The TV Commercials? Commercial Producers Form

West Coast Association

"complete and final antimetrity" over cigaretic and including the power to impose fines of up to an violators, will undoubtedly have wide effects in houses have banded together recently and formed the Commercial field.

It is no cigarette company will be able to place ad until it has first been submitted to the administration of the producer's Association. This group will represent the Hollywood TV commercial producers in much the same and producer and the latest will probably make the job of the copywriters are a even more difficult.

Various provisions barring health claims, tar represents will facts the convertient to the convert

BAPSA Told By Manning R

Automation Comes To The RescueOf Casting Department At Bates Agency

Need a 25 year old blonde, good teeth, long hair, dimples, proficient in ice-skating and capable of reading lines? Rolly Bester at the Ted Bates Advertising Agency can come up with a half-dozen suitable types in five minutes.

Automation has come to the rescue of the Bates Casting Department headed by Mrs. Bester. Since the agency is one of the leaders in the field and does hundreds of TV commercials a year, finding appropriate types quickly is a necessity, Mrs. Bester installed a Key-Sort Filing System in her department last month and told BACK STAGE that it is working out amazingly well. Operating sourching like an IBM system, over 1.000 performers listed the leading and the profit of the pr



# The Musical Commercial

and knowled

and knowled tors in the last a good or an effective maxical commercial a demon on have a specific as there are people, formation to the last as there are people, formation whether the people above, the description have a specific here as there are people, formation whether asserting the hore asserted to whether truther or Bruce join to this que

with Bentor
worked as
Morris hea

By Phil Davis, President Phil Davis Musical Enterprises, Inc.

Screen Actors Guild is trying to get a 100 per cent increase in resi-dual television payments from the Association of Motion Picture and Television Producers. The guild began formal contract negotiations this week and hope to conclude talks before the present contract ends June 39. Complete Facilities in U. S. A. and Canada for Black & White and Color Film Process-

SAG Seeks 100%

Hike In Residuals

ing . . . 16 mm & 35 mm.

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Howell

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1361 Sixth Avenue 958-5606
TYCP: Paul Farmer, BUI Lewis, Tons ALTMAN-STOLLER-CHALK ADV., INC.

E41 Lerineten Are. HA 1-5633

Eisline Whaten, Gail Rivman, TV Media; Carl
Chartos, TV Pred., Co.Ord. COLE FISCHER ROCOW, INC.

EGG MINGER AVENUE PL 1-1180
LATY B. Marks, V.P. & Creative Dir.

ENDRE Zirkel, Assist. in Creative Dir.

COMPTON ADVERTISING ACENCY, INC.
525 Madison Are. PL 4-1100
625 Madison Are. Of B.TV Co. ARKWRIGHT ADV. CO., INC., 333 West 34 St. LA 4-8891

Edge Of 5% For Color cia Over B&W Commercials FULLER, SMITH & A study of the relative effective-

ness of color versus black and white television commercials, "Are Color Television Commercials Worth the Extra Cost?"

Videotape's Future Looks Bright











music | sound design audio post production

# 21 Year-Olds are HOT!

In 2010, Bang turns 21, is over-served at the Bistro, apologizes for inappropriate remarks, takes good hard look at self, gets back to business:



**BLUE BLOODS** 



SAMUEL ADAMS



**HESS** 



OF ATLANTA



THE REAL HOUSEWIVES POST FACTORYN



THE NEW YORK TIMES



**MCDONALDS** 



COPPERTONE



PRINGLES



E\*TRADE



**GUINNESS** 



THE REAL HOUSEWIVES





**FEDEX** 



CHUCK E CHEESE'S



SUN TRUST



**HOUSE HUNTERS** INTERNATIONAL



**OPPENHEIMER FUNDS** 



**GILLETTE** 



**ADVIL** 



JAGUAR



YORK



SPIN



DAIRY QUEEN



**NAT GEO** 



SAMSUNG



FISHER-PRICE



**SHEAR GENIUS** 





**MICROSOFT** 







#### DIRECTORS

Richard Black Howard Blume George John M **Brian Cummins** Dick Cunha Stan Dragoti **Bob Mit** David Dryer Howard Mike Elliot Leslie P Mickey Mike Zingale

CAMERAME

Brian Clery Jim Dickson

choose your Michael Peter Isr own rep.



ree months ago Tibor Hirsch ed us to do an ad for him ing he had directed the autiful Barney's commercials rrently on Tv.

we told him it takes me to come up with a reat idea.

Apparently, it also takes me to come un with a usy idea.

EEN lappy New Ye



THE BEST IDEA

OF OUR CAREERS

NEY TOPS POWER PO

**Bobbie** 

Green 2nd in Spot Check

We know you're going to hear that a lot during the olidays, and maybe it won't speen so much then.

Reps Meet The Super Producers











What in the world has Joe Pytka been up to?



G-AFTRA STRIKE ADS

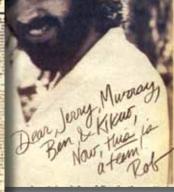
BAPSA

In January, Paiskey got Mercury out of Detroit, Natural Light out of St. Louis, Tirrle Wax out of Chicago, Max Factor out of Tokyo and Ray Lofaro out of LA.
(To open our new New York office.

You have to be pretty good to have had a good January.















# Next Generation Workflow Headquarters.



Video Content Management



Our team has already earned a reputation

as one of the industry's leading tapeless workflow experts, having developed the ultra-sophisticated storage and asset management software system – Constellation VCM.

We recently collaborated and consulted on a number of projects, working with filmmakers of every genre in regard to new technologies and workflows. We have an array of innovative products

and services for large-scale media & entertainment, corporate, and government and military video firms and are proud to be an Avid Gold Premier Reseller and an Apple Professional Value-Added Reseller.

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CET Universe (formerly the technology division of Media Distributors) has officially launched its new banner and landed in Southern California.



10960 Ventura Blvd • Studio City CA 91604 • 818-432-4330 www.CETuniverse.com



# Anniversary

# The 6()



HOLA Publishes 1961-88 Directory Of Hispanic Tales

troeton 6 Associates



ard Acquires Majority st in Back Stage

Super Rep **Martin: More** Than the Sell

It is 5:30 AM on a cold fall me ig in New York. The pavement lick as Bruce Martin cuts into C

OUR FIRST CLIO, THANKS TO MIKE

Stavros Merge Youth & Savvy



Commercial Prod



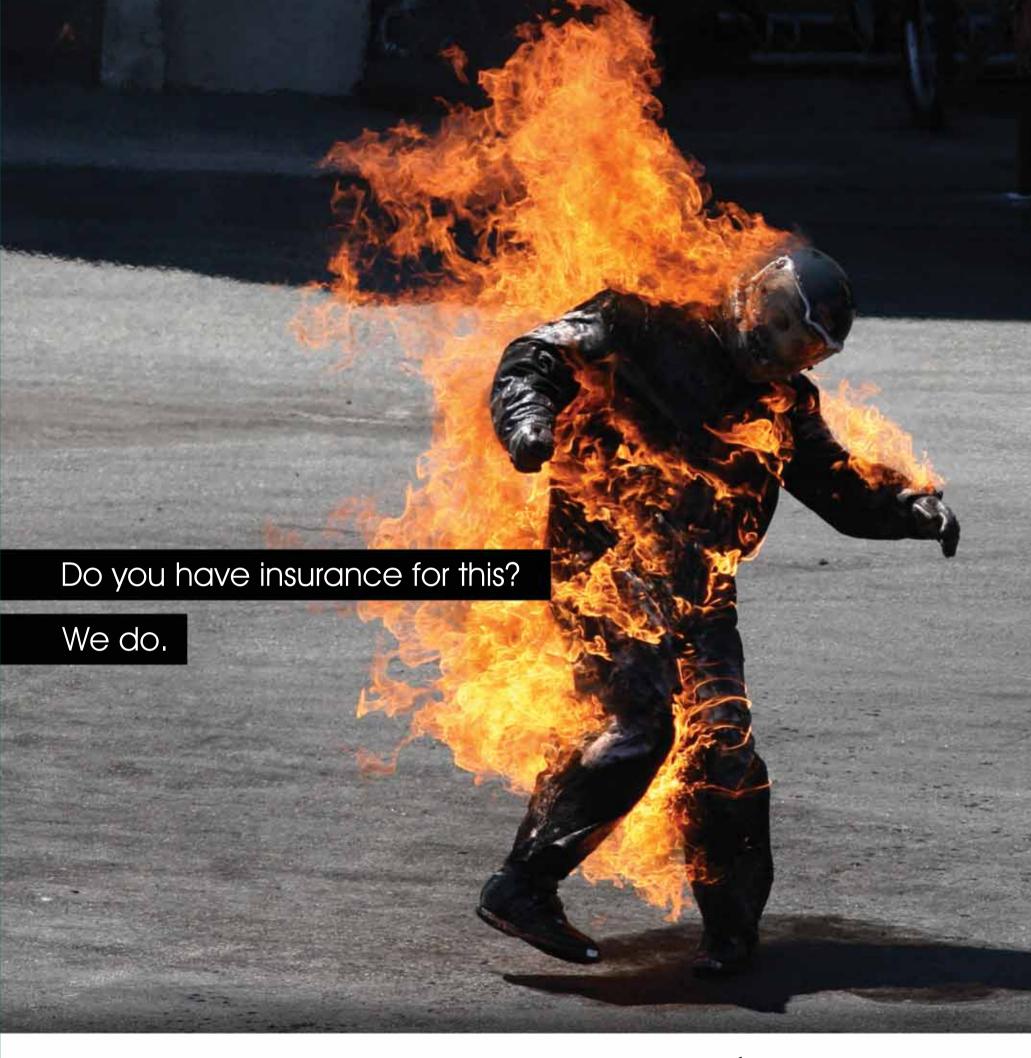


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ulgital Domain' thip comes in **Harmony Going** 

#### uit Involving Burnett, Philip Morris lie Films Raises Production Contract Issue

999 2000-201

960-1969 1970-1979 1980-1989 1990-1

BY ROBERT GOLDRICH & MILLIE TAKAKI

age, :30s went for \$1.2 million, up from \$1

NEW ORLEANS—Sold out nearly a month ago. Fox's full inventory of Super Bowl XXXI commer-

cial time-29 minutes in all-fetched a record rate

of up to \$1.3 million per 30-second unit. On aver-

### w Data Base For ority Talent Now ilable To Industry Stock Offer

People Respond To GLG Initiative.

Goldbrich
Goldbr umes for its own project tures here, a wholly owned sub-is also offering the info free of charge to other of sidiary of the Ventura Entertainment means of increasing a Group in Agoura, Calif., last week representation in the busi

**Public With** 

DGA Names @radical ic stock offering. The move Fox Trots To Record Tursem Best Spot Dir.

t-Time Nominee Wins Coveted \$1.3 Million For Superimercials For Levi's, Nike, Co.

High Stakes Breed Agency/Prodn.

NGELES—Tarsem of bicoastal/internationSeven Pytka-Directed Spots Sched dical media has been named Best Commeror of 1996 by the Directors Guild of (DGA). He won the award on the strength ries: Nike's "Good vs. Evil" out of Wieedy in Amsterdam; Coca-Cola's "Red" in & Kennedy in Portland, Ore.; and

#### Tear-End Issue

The 10 Biggest Stories Of 1990



Breaking Spovolvo, Scali For TO Buy 4MC

The 10 Biggest Stories Of 1990

Kamen Details Gen Auto Advertise | | Stock Deal

.3 Million For XXX Se

igh Stakes Breed Agency/Prodn. I

abasco's "Mosquito" To Bite Aga

THE CLIO AWARDS

MILLIE TAKAKI

In The Aftermath Of The Volvo/Scali BURBANK, Calif.—Publicly

ducer and pre BY CAROLYN HILL HAVE BEEN CANCELLED ICE TAG FOR SUPER DUV

# Put On The Bre BY MILLIE TAKAKI

Liberty Media

ennis Hayes To Be Indu

ounder/President Of DH&A Hono

Applicabilitorial Hall Of Fame

GIARDINA CAROLYN GIARDINA

tion Companies, Agencies And Produ Way They Work. cable and communications con-

# Spot Production Costs Drowd In '95, Per Latest 4A's Su

mod Average Post Costs Show No Change Fi

case Average Post Costs Show No C
the NY CARULYN GIARDINA
NEW YORK—The cost of producing a :50 TV
commercial is down, according to the 1995
brol Television Production Cost Survey and Cost
Findings, Last week 3H00T obtained an advance
copy of the survey, which is administered by the
American Association of Advertising Agencies
(4A's) headquartered here, the 4A's will publicly
release the survey in the coming weeks.
The survey is based on a database of 1,932
national commercials of all lengths from 22 partic-

tional commercials of all lengths from 22 partic pating agencies, including all of the top 10 U.S encies and 15 of the top 20, :30 spots re-



# **Herb Ritts To** Open Own Co. With PYTKA's Bill Hayden

# BY R AICP Elects Headquart ector Alex Blum National Cha

Alfred Califano Of OneSuch Films Vice Chairman, Will Head Y2K Co

BY ROBERT GOLDRICH LOS ANGELES—During its sen the Association of Independent Commercial Producers (A

Blum, partner/exec. producer at bicoastal Headquark who served the maximum of two consecutive years as A change in AICP bylaws, Blum, too, will be eligible in Dec second year in office. Scherma, partneriexee, produc tradical media, continues on the AICP board of director Blum's election was hardly a surprise as he was the nex

iving been AICP vice chairman the last two years. Takits: Sign Alfred Califano, partner/exec. producer of bicoastal One-Note

AN DIEGO-The Super Bowl growth curve con-336 East 59th Streinues upward with NBC garnering \$1.3 million for New York, \$2.50 and as com-New York, NY Inteach :30 ad unit—an increase of \$100,000 as compared to the average fetched by Fox in 1997. Over the past few years, an annual increase of about









# Happy 50th to SHOOT!













# **Feds Fail To Resurrect Talks Between Actors, Ad Biz**

Strike's Impact Is Being Felt By Crew Member

industry doesn't apporting. Federal mediators met with representatives from both sides in New York last week (6/13) in hopes of reviving talks that broke off in April, leading to the current strike which began on



# **Actors' Unions, Ad Biz Reach Tentative Agreement**

Having ironed

**DGA Awards Competition** 

son Howard Storm—was sent out last month. The letter reads, in part: "This year the DGA Commercial Award will include all entries directed by

mercial Award members und clude foreign

we feel that th

# **Picking Up The Pieces And Getting Back To Business**

**Opens Up To Foreign Spots** 

# Ad Industry Struge MJZ Lands Directors Jonze, worst attack on the U.S. sin Harbor 60 years ago, peop

**Propaganda Closes After** 

Hoped-For Deal Falls Through

Competitors Begin Courting Frenzy For Directors From Co.'s. Shops.

LOS ANGELES

with Jonze, Ariola and Maguire not only for insights into their decisions to go with MJZ, but for their reflections on Propaganda.

Ariola described the past few weeks following Propaganda's closure on Nov. 8 as "pretty intense ... While Propaganda was going under, I was in Minneapolis doing a job [Nike for Wieden+Kennedy (W+K), Portland, Ore.]. I was fielding between 40 and 50 calls a day on my cell phone."

Though heavily courted, Ariola said he pared the field down to four houses and "met with a lot of people in a short period of time ... I wanted to do

# This opening up of the competition to foreign mmercials comes after a controversy arose earlispots that earned director Monica-based harvest the mercial director of 2002. question were "Visigoths" Thomson Set To Buy MPC estion were "Visigoths" bring European cable t From ITV For \$102 Million

he final

er this year over the eligi



#### Kathryn Bigelow A Story To Tell

contribution. This represents a change in DGA Award eligibility criteria. Non-English entries must be dubbed, subtitled, or accompanied by a written English translation."



op Carries Implications For Spot Post Biz.

well as to build its interest in commercial postproduction. This acquisition gives Technicolor Creative Services—which maintains postproduction facilities in Los Angeles, New York, Montreal, Toronto, Vancouver, London, Rome and Bangkok—its strongest holding in the commercial post market, as well as ownership of one of the leading feature effects houses in London.

MPC, which is located in the Soho section of London and employs more than 400 people, is widely known for creating high-profile commercials including last year's award winner Nike "Musical Chairs" from Wieden+Kennedy, Portland, Ore. The studio also provides visual effects for features including the recent Harry Potter and the Prisoner of Azkaban and Troy. As well, MPC is among the first group of London companies to enter the digital intermediate (DI) marketplace.

Continued on page 8





# The 4



AICE 1st Annual Awards Show

# And The Awards Go To...

A salute to the AICE winners.

# Ad Vise & Consent: Squeeze Tightens On Prodn. Cos.

Slow Payments Compromising Health Of Spotmaking Community.

ACTION: LATE-BREAKING NEWS ACTION: LATE-BREAKING NEWS ACTION: I

**Dreams** Come True For **Commercial Directors** 

supervision from blanche and the

By Robert Goldrich

LOS ANGILES—
If a high-profile after he quits his job," quipped one veteran production house didn't already have the name, "Annonymous Content" might be an appropriate headline for this story. Under the gondition that their identities not gondition that the gondition that

Avid and Apple crank the volume up in an editing battle at NAB.

Nonlinear Talk Gets Louder

By Carolyn Giardina



Ad Industry Responds To Katrina

LOS ANGELES—As SHOOT went to press, needed supplies for those stricken by Hurricane Katrina were stacked in the front of Dallas-based CG/animation studio Janimation. Bortled water, dry and canned foods, clothing,

dropped off to a group of elderly people who had been evacuated to a field house on that campus. Also on the itinerary for delivery of essentials was a hospital locat-ed in the coastal town of Stidell, which was hit hard by the natural disaster. That hospital lost elec-trical power and was running on generators only.

mbers of the commercial pro lance Film Festival, Park City, another on Ian 16 at the Mu

# duced, the film and television industry ber of postproduction facilities outfitted thems Cause For Ad Biz Celebration: we did not rise and crash into shore when it came it has arrived more like the tide on the ad coast liby, until you look away for a moment and look by the commercial production community inched to an artistic experiment of sorts that inition cameras into the hands of in directors. Along freedom. Each (supervision from

Media Shift Translates Into New Production As Reflected in Bud.TV, Other Outlets

hat Would Don Draper Think About Emmy Noms?

1, 2007. Regulations governi
 s are to be applied will be draft

# **BMW Weaves Through The** Web With Five Filmmakers

mous, Fallon Team On Campaign Which Includes TV, Cinema.

list feature filmmakers—has arted to surface on bmwfilms om. The integrated campaign to includes teaser TV spots, a seatrical trailer and print ad-

Academy of Television Arts iences (ATAS), annually offers tertainment industry perspec-the year's crop of primetime -nominated commercials. But

ert Goldrich

s become a SHOOT tradition. erence, senior VP, awards, show based on Madison Avenue's so-called Golden Age, Last month Mad Men garnered 16 Emmy nominations, including one for best drama. Leverence explained, "As one of

the most honored drama series this year, Mad Men made me wonder, 'What would Don Draper [the show's lead ad man character] think about

POV, spawned by the success of the the Emmy-nominated commercials?" New York; Hallmark's "BroadC series Mad Men, the acclaimed To recap, those nominees are

Light's "Swear Jar" directed b Shane (then of Hungry The Mill, N.Y.) via Wieden+K









November 30, 2010 SHOOT 50th Anniversary Issue 45

# CONGRATULATIONS TO SHOOT FOR





■ Leading the evolution of post production.

1080, Inc. 19 Below 3008 Adaptable An Ideal World ANATOMY Arcade Edit axyz Bandito Brothers Post Barbary Post Beast Berwyn Editorial Big Sky Editorial Bikini Edit BlueRock Breathe Carve Editorial Channel Z ChemicalEffects Chinagraph, Inc. Chrome Collective Colonie Company X Edit Consulate, Ltd. Cosmo Street Crew Cuts Cut + Run Cutters Daily Planet, Ltd. Ditch DJM Post Production EditBar EDR Media LLC Fast Cuts Edits Final Cut Fischer Edit Fluid General Editorial Go Robot, Inc. Griot Editorial Homestead Editorial Hootenanny Hybrid jumP Just Add Water, Inc. ki editorial + design Kyle Lost Planet Editorial MACHETE MacKenzie Cutler Makine Studios MANIC Media Stream moondog edit and design Northen Lights now. Ntropic Nutmeg Post Optimus Outside Edit + Design P.S. 260 Panache Editorial Panic & Bob Editing Paul's Place Peep Show Phoenix Editorial Pictures in a Row Post Millennium Post:Op PosterBoy Edit Protokulture Radium Red Car Refinery Relish Rock Paper Scisors Rogue Editorial Rooster School Shooters Post and Transfer Splice Here Spotnik Start Editorial Stealing Time Süperfad Tendril Animation + Design The Reel Thing, Inc. the Whitehouse Therapy Topix Union Editorial Utopic VOLT Studios, Inc. wild (child)

# **Lending A Hand**

While I share remembrances of agency creative Mike Koelker and production house exec Frank Tuttle in my personal reflections on mentorship in my welcoming column for this 50th Anniversary Issue, another person came immediately to mind when I began writing the intro to this feature heralding industry mentors: the late Steve Sandoz who was a creative director at Wieden+Kennedy in Portland, Ore.

On the occasion of SHOOTs 40th Anniversary, Sandoz shared with us his mentor, legendary director Joe Sedelmaier with whom he worked on the classic Alaska Airlines advertising in the mid-1980s (when Sandoz was a writer with Seattle agency Livingston & Company).

Sandoz's tribute to Sedelmaier appeared in our Nov. 3, 2000 special 40th Anniversary Issue. Sadly, the next month, Dec. 26, 2000, Sandoz passed away after a long battle with leukemia. He was 48.

W+K founder/CEO Dan Wieden told SHOOT at the time that Sandoz had a deeply profound impact on the agency. "There are two levels of contributions," said Wieden. "One pertains to the actual process of producing advertising, and he was enormously important there. While what he most loved to do was humorous work, he could also write incredibly insightful, intellectual pieces on art or sport, or whatever." Sandoz was also an early champion of new media forms and technologies. "Steve had enthusiasm about everything," Wieden observed, "but he'd been pushing me to buy computers when I didn't know what they were."

Sandoz's second contribution went far beyond the work, continued Wie-

den. "He's been battling this damn illness for over 10 years; he's one of the longest survivors of this form of cancer in the U.S." Wieden related that Sandoz underwent a bone marrow transplant nearly 10 years prior. "Just having him around as a presence was powerful. He was so ready and willing to talk to anybody—at the deepest level you wanted to go—about the personal issues he was dealing with"

Sandoz's passing makes one imagine what more he would have achieved if he had been creating and innovating these past 10 years. During his last year, he was

a key player in the multi-spot "whatever.Nike.com" interactive campaign. It was generally regarded as the first ad campaign to originate on television and end on the Internet, where people could pick among several possible story endings that played as QT videos. Driving traffic to the website were broadcast spots featuring Olympic sprinter Marion Jones, snowboarding champion Rob Kingwill and baseball slugger Mark McGwire.

Indeed I'd venture to say that Sandoz would have been among the leading contributors to more innovative new forms of advertising and entertainment had he survived. The industry would have been graced by his inquisitive mind and strong work ethic this past decade. But beyond the work, I think of how

many more people would have been positively influenced and mentored by Sandoz if he had not passed away in the prime of his career?

Others were taken from us far too soon since our 40th Anniversary edition—tragic accidents claiming the lives of such talented directors as Jhoan Camitz and Paul Giraud. And just last month we lost director George Hickenlooper, who was repped in the ad arena by Epoch Films. Hickenlooper was 47.

There are others too numerous to mention. Suffice it to say that like Sandoz during their relatively brief time in our industry, they too mentored many directly through professional relationships and/or indirectly via their creativity and the quality of their work.

So on the occasion of our 50th Anniversary, we remember those mentors who continue to inspire and those who are no longer with us.

Mentorship is inherently a part of our industry history, its present and its

future. Webster's defines a mentor as "a wise and trusted teacher or counselor."

However, there have been mentors who never consciously taught or counseled, yet who through their work and by example have influenced the next generation of talent. Whether operating in this capacity consciously, subconsciously or unconsciously, mentors make a profoundly positive difference in the careers and lives of others. And the benefits of mentorship extend beyond a single generation. Often the students take up the torch and as they advance their Continued on page 48

Cross-section of the business reflects on their guiding lights

By Robert Goldrich



# Looking Back On Mentors, Their Lasting Positive Impact

Continued from page 47 careers they readily give help, provide apprenticeships and opportunities to their younger associates.

Among the mentors whose name came up frequently in discussion was Phil Dusenberry, the former chairman of BBDO North America, who passed away at the end of 2008 at the age of 71. For more than two decades, the standard set by Dusenberry became the guiding light for the creative excellence of BBDO agencies throughout the world. From theme lines like GE's "We bring good things to life," to Pepsi's "The choice of a new generation," Dusenberry created advertising which touched the heart as well as speaking to the head. He was a lifelong advocate of advertising that featured beautifully filmed images, inspiring music, and poignant themes that created emotional attachments between consumers and clients' brands.

Dusenberry's creativity and brilliance extended beyond the advertising industry. A lifelong baseball and Yankee fan, he co-wrote the screen-

play for *The Natural* starring Robert Redford in the title role. Dusenberry's philosophy towards business and advertising can be summed up by the title of his memoir which was published in 2005, "One Great Insight Is Worth A Thousand Good Ideas."

Shortly after Dusenberry's passing, Allen Rosenshine, former chairman and CEO, BBDO Worldwide, said, "Phil was indeed one of the truly great creative leaders in the history of advertising. He had an unerring instinct for the insight that elevates a good advertising idea to an emotional and human experience. He inspired people by example to never give up on making the work better and always shared credit for our successes with everyone who contributed. Our clients, our agency, and our industry were all his lifetime beneficiaries. Having Phil as a partner was one of the things I loved most about being in our business."

Roger Enrico, former chairman and CEO of PepsiCo and the client with whom Phil worked the longest, remarked, "Working with Phil produced some of the most enjoyable and rewarding moments in my years at PepsiCo. The advertising he did for our brands helped make them icons of popular culture and added significantly to the growth of the PepsiCo enterprise. He was a great ad man and a dear friend."

Lauded director Joe Pytka of PY-TKA recalled Dusenberry and other advertising legends in the March installment (3/19) of our "Then, Now & Looking Ahead" series. "Phil Dusenberry insisted on great work," said Pytka. "He wanted every commercial to play like a great movie, a vintage Technicolor film. Hal Riney had a sense of fables. Ed McCabe had a tremendous irony to his work. He had a caustic pen and wrote beautifully. Who has replaced them? I don't think corporate America wants true replacements. These men were iconoclasts who did things their way. The corporate mentality doesn't want those kinds of independent people and thinkers."

Pytka also cited ad creator Carl Ally who ideally wanted to maintain five

great clients-and if one left, he would seek out and find the right replacement. "Carl Ally had as many going in the door as out to keep a balance and ensure that he could do the best possible creative job for them," said Pytka. "That philosophy has since been cast aside as the advertising agencies that have become giant corporations instead seek only growth and sheer volume, without any regard for what that does to creative performance. They want their 15 percent annual growth no matter what, not caring as to how that will affect creative balance and harmony.

As the Golden Age creatives have retired or passed on, the industry has in the process pretty much lost advertising talent with the clout, observed Pytka, "to look a client in the eye and say, 'This is what it is'...There was a great David Ogilvy story where he is about to make a presentation to a client. He was one of several there to pitch for the business. The client informs him that after 10 minutes, a bell will ring, at which point he must stop the presenta-

tion no matter what. Ogilvy said that a great deal of work was put into the presentation, and that it needs more than 10 minutes for him to do full justice to it. So David simply tells the client, 'You might as well ring the bell now,' and then he walks out the door."

Here's a sampling of industry artisans and executives recognizing the mentors who helped shape them personally and professionally. Included in this mix are some mentor designations made back during our 40th Anniversary Issue (and they are identified as such).

# Mark Androw, executive producer, STORY

One of the people I most admire in the business is Frank Stiefel [the production house vet who this year received the AICP's highest honor, the Jay B. Eisenstat Award recognizing outstanding contributions to the commercial production industry]. Frank approached business with integrity and thoughtfulness and lived by his principles. I also once sat next to Roberto Cecchini [exec producer of The Artists



# **MENTORSHIP**

Companyl on a flight that was severely delayed and learned much about running a company from a man who has done it successfully for many years.

#### Michelle Burke, managing director, Cut+Run

During my tenure at TBWA\Chiat\ Day, I had the opportunity to learn from very talented people who helped nurture and define how I look at business and the work we create every day through a unique lens. Among them are creative visionaries Lee Clow and Jay Chiat. I learned producing under the leadership of Richard O'Neill and Elaine Hinton. Growing up in an environment like Chiat\Day was a true gift and served as an example of how to produce exceptional creative work and informs how I run a business today. Chiat\Day also taught me the importance of creating a culture and environment in the workplace in which people are inspired each day to push the work further and also grow talent.

#### Bill Davenport, executive producer, Wieden+Kennedy Entertainment (WKE)

Marcia Cooper was my first mentor. She was the head of human resources at Ogilvy & Mather in Chicago. She got me into this business and taught me how to navigate both the business and the politics of the agency world. In terms of producing, Michael Paradise and Kim Lowell helped me find my way around a set and were role models. I really learned everything from working with great creative people. Jim Riswold, Stacy Wall, Mark Fenske and Susan Hoffman made my job easy and they made me look good.

#### Kerstin Emhoff, exec producer/co-founder, PRETTYBIRD

Frank Scherma [@radical.medial has been by far my biggest mentor. For some reason he got a kick out of me when I first joined the board of the AICP. I was so passionate and so naive. I was also one of the very few women involved then. I thank god for his advice, encouragement and friendship over the years. He always encouraged me to find my own way, rather than just doing what he did.

# Vin Farrell, VP, production Digital Studio, R/GA

Throughout my career, two men stand out as being my mentors. The first is Ed Pressman, a film producer who took me under his wing and offered me my earliest and most significant opportunities at a time when most wouldn't. He always told me, "Stick with the talent. We're in a talent-driven business." He reminded me to adhere to that basic premise and then focus on the work. The second is

Bob Greenberg, my current boss and R/GA's chairman, CEO and CCO. He taught me how to evolve into a leader. The guy is a visionary. And as the leader of R/GA, Bob empowers his executive team to cultivate our own management style; the key is to have a solid vision and company philosophy for everyone to follow. Then you have to go out and make stuff. Make

mistakes, good work and bad work, but always evolve in the process. This philosophy has influenced my life as well as my career, and now I can impart this wisdom onto others.

Cindy Fluitt, director of broadcast production, Goodby, Silverstein & Partners Rich [Silverstein] and Jeff [Goodby] have inspired me from the first day I met them. They have taken my breath away countless times with their energy, passion, intelligence, humanity and ability to evolve while staying true to their core values of great writing and design. They have taught me to listen and learn from others.

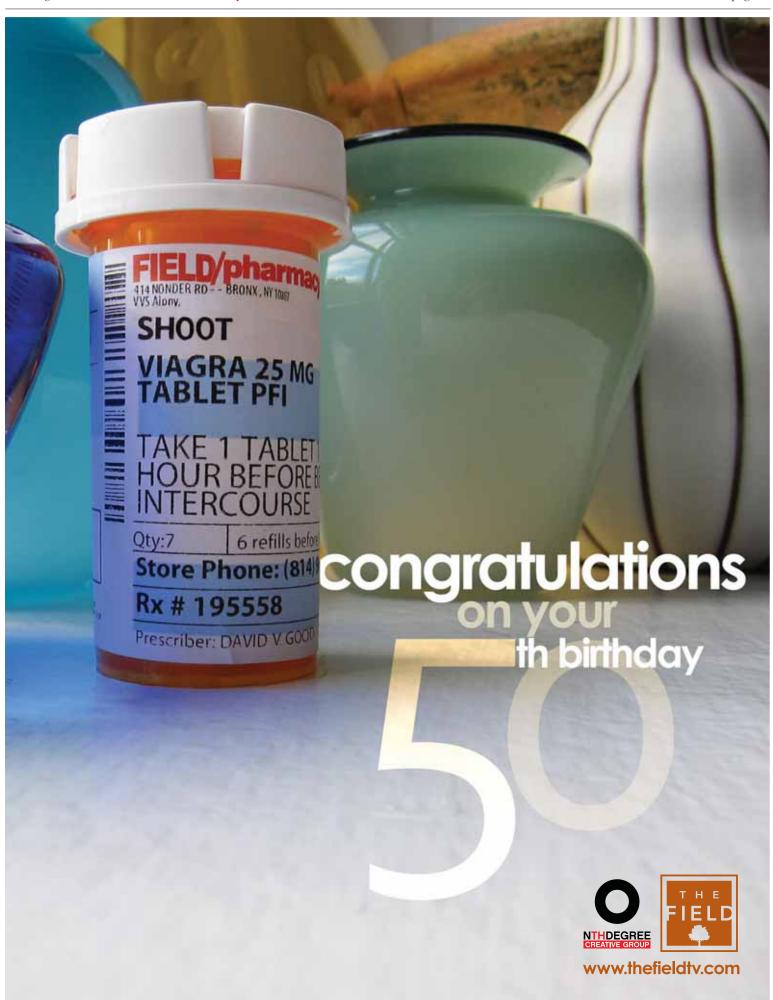
From them, I have learned that at-

tention to detail is one of the best tools in your toolkit.

#### Hardwrick Johnson, VP operations, ARRI CSC

Hubert Scoop Clapp, the owner of Camera Service Center for 33 years from 1954 to 1987. He trained me on how to set up the Mitchell BNC, the

Continued on page 50



# Reflections On People Who Have Had An Enduring Influence

Continued from page 49

most popular camera at the time. Two years after working in the camera department, I became interested in lighting and grip equipment. Mr. Clapp supported me in building a lighting and grip department. He had a very positive influence on my life.

#### Ralph Laucella, partner/executive producer, O Positive Films

Stephen Orent [now managing partner, Station Film]. He showed me the importance of staying cool and keeping my head, even when the most unexpected production issues arise.

#### Kevin Moehlenkamp, chief creative officer, Hill Holliday

I was lucky enough to have been working at BBDO when Phil Dusenberry was just winding up his amazing career, but still haunting the halls. I hadn't been in the business long, but I remember sitting in my cubicle late one night when Phil saunters in to congratulate me on an award my partner Tom Giovagnoli and I had won. It was amazing to me that he was still there that late and that he even cared what a young puke like me was even doing. He had such a huge passion for the craft of advertising and he always pushed everyone else to be just as passionate. And he did it in a way that never made you afraid of him. He did it in a way that made you never want to let him down. That's a great leader to me.

#### Tor Myhren, chief creative officer, Grey Advertising, New York

Tracy Wong [WongDoody] and Jim Heekin [chairman/CEO of Grey Global Group]. Tracy is the most innovative creative I've ever met, and he always finds a way to make greatness happen with limited resources. He never takes it personally, and has a healthy out-

look on life vs. job. Heekin sees things at 30,000 feet better than anyone. His management style is awesome: Hire good people and let them fly. He's helped me embrace the other side of the business.

#### Richard O'Neill, executive director of integrated production, TBWA\Chiat\Day, Los Angeles

I've had countless mentors. Each one taught me how better to see, hear, and interpret stories. They have entered my life as family, friends, college professors, artists, writers, directors, producers and co-workers. My family taught me "why." My friends taught me "trust." My college professors taught me how to "think for myself." Artists taught me how to "see." Writers taught me how to "see." Writers taught me how to "interpret stories." Producers taught me how to "make it happen." Co-workers taught me "respect."

Many mentors were not famous when I met them. Many have become famous. The famous ones offer validation in following their lead. Others will become famous. I can feel it.

#### Stephen Orent, managing partner, Station Film

Mike Cuesta Sr. [director] and Jon Kamen [@radical.media]. Mike because he gave me the opportunity to learn the business from the ground up and wasn't afraid to hire me as a young line producer and assistant director when he had the choice to use some of the most experienced and talented people available to him. Taught me a lot about actors, lighting and how to handle myself on set around crew, agency and clients. Not to mention he gave both my brother Kerry and I our first opportunities in the business.

Jon Kamen in many ways because I respected him so much for what he had done at Sandbank, Kamen & Partners

and again with @radical.media. I had the privilege of working with Jon at both companies and admired how he never rested on what made both companies so successful. He pushed the envelope and expected everyone working for him to do the same without micro managing people like myself.

#### David Perry, head of TV production, Saatchi & Saatchi New York

Karl Fisher, head of production at BBDO, who hired me in 1974 to replace Jerry Bruckheimer, who left for Hollywood, hoping to get into the movies.

#### Marc Petit, sr. VP/ media & entertainment, Autodesk

I have learned from Daniel Langlois, founder of Softimage, to never compromise with the requirements of creative people.

#### Michael Porte, owner, The Field/ Nth Degree Creative Group

Denny Kuhr: Creative director (JWT, McCann Erickson)

Because he didn't fire me on the numerous occasions where I made big mistakes. Instead he allowed me to learn from them.

Hal Riney: Creative director (HRP). Taught me to never say never, and when to spend money to get it done right.

#### Josh Rabinowitz, sr. VP/director of music, Grey Group, N.Y.

Like many of us, I have seen a large number of people come and go in the ad biz. Those who truly mentored me, although this was likely unintentional on their part, were the ones that committed the most flagrant and egregious of errors, those that one might classify as unseemly, inappropriate and inhuman/subhuman in nature, and literally mentored me on what not to do. Most of those folks were abra-

sive, accusatory, blame-shifting and untruthful. Not surprisingly, it has come to pass that all of those folks are somehow gone from our industry.

#### David Rolfe, partner/director of integrated production, Crispin Porter+Bogusky

My mentors were my CP+B colleagues: Alex, Andrew, Burnie, Chuck Porter, Paul Keister, Rupert, Terry Stavoe and Sara Gennett. Outside, early on, it was Susan Murphy, Carmody, TK, DeLorenzo, Steve Shore, Factor, Janet Guillet, Phillip Squire, Deborah Sullivan, Pat Million-six and "Little Jonny Kamen."

#### Chris Rossiter, executive VP/executive director of production, Leo Burnett, Chicago

Foremost for me is Al Lira [the late, legendary director of print and television production at Leo Burnett]. Not only did Al make a major leap of faith by hiring me, but the counsel I received from Al serves me to this day, 20 years after his death. Although I only knew him for about four years so long ago, I feel like he's still around. As hard as this business can be and as much as the business has changed, the lessons I learned from Al still apply today. Beyond Al, I'd have to say the rest of the list is very long, but for numerous tiny reasons. The reality is that what we do, how we do it, and who we do it with changes every day. I'm influenced by new people all the time. The more open I can be to new thinking, the better I can be. I'm reminded of that every day.

#### Michael Sagol, managing partner/executive producer, Caviar

I love working with people along the way that teach you things. I have no specific mentors except everyone that loves what they do. It's only because I work with such amazing people that I can learn things.

#### David Smith, executive VP/ chief creative officer, RPA

Larry Postaer [the "P" in RPA] has taught me almost everything I know about advertising. Regarding the work: Keep it simple. Don't use a paragraph when a sentence will suffice. Don't use a sentence when a word will suffice. He's a great writer. I can only hope some of his talents have rubbed off on me. Regarding business relationships: Respect those above you, those below you, and those who work beside you. Be

patient. But be decisive. Be kind. But be demanding.

Close behind Larry is Gary Paticoff, Executive Producer at RPA, who has taught me all I need to know—and occasionally more than I want to know—about production.

Then comes Professor Russell Doerner at the University of Missouri School of Journalism. He gave me the gift of confidence. To this day, I believe optimism is one of the most important traits for any Creative Director.

Finally, Guy Bommarito, my former boss. A great inspirer, editor and friend.

And from *SHOOT*'s 40th Anniversary reflections on mentors:

#### Bryan Buckley, director, Hungry Man

Two mentors come to mind, the first being Roy Grace, the creative from Grace & Rothschild. As far as I'm concerned, he revolutionized commercials in the early '70s.

Look at the entertainment value of those spots he did at Doyle Dane Bernbach. They were selling while the consumer didn't know he or she was being sold.

The Volkswagen work was classic—as was American Tourister. As a kid growing up, I remember being stuck in front of the TV set and seeing the Volkswagen "Funeral" spot—it showed how advertising can be absolutely brilliant. And the gorilla in the cage is the ultimate demo spot, bringing creativity to the most dull ad category of product demos.

I think TV Guide did some sort of poll of the top 50 commercials of the century, and Roy had two of the top five. His work was just amazing. It's the kind of stuff you just sat there and admired—which carries over into the print work he did for Volkswagen as well.

I started at Doyle Dane as an assistant art director and went over with Roy to Grace & Rothschild. Later on in life, I became a writer when I left to go to Chiat\Day. Roy was and is an inspiration.

The other influential creative for me is Jim Riswold of Wieden+Kennedy. He took advertising to the next level. When I was at Chiat, I remember seeing the Spike Lee as Morris Blackmon campaign in the late '80s for Nike. It became a part of pop culture in a weird way, and melded advertising and pop culture together as embodied in "Just Do It."

What Jim did is what Roy did-reintroducing true characters, quirky characters, back into advertising.



# **MENTORSHIP**

Morris Blackmon was a personality, not your normal ad character.

My work as a director is largely character-driven. No matter what commercial you get, you try to figure out the character. I worked as a director on two Nike campaigns with Riswold. He's a great guy and great to work with. The Nike stuff assumes consumers are intelligent. You're laughing. You get what's funny. And "Just Do It" kind of revolutionized the thinking behind theme lines. Up until that point, the line was product-driven. With Nike, the theme line became a philosophy bigger than the product itself. It helped to change the course of advertising.

# Bob Kuperman (who at the time was president/CEO of the Americas, TBWA\Chiat\Day)

Three major people were profound influences at different times in my career and in my development: Bill Bernbach, Mary Wells and Jay Chiat.

I started at Doyle Dane Bernbach in '63, and kind of got to know Bill Bernbach early on in my career. He had the ability to look past a 23-yearold kid from Brooklyn who didn't speak much differently than I do now. He saw what was there, what others couldn't see—not only with me, but with other people. That helped him to create an atmosphere in which talent could thrive—the Bob Gages, the Len Sirowitzs, the Sid Myers, the Helmut Krones. Bill instilled in all of us the value of creativity, of doing something in good taste, a deep respect for the creative product.

There was a structure at Doyle Dane Bernbach in which you did your apprenticeship and moved up the ladder. I started off in the bullpen therepasting up ads, pasting down type, doing mechanicals and matte cutting. The bullpen was full of young people who were starting out in the business. They told me I would have to be in the bullpen for two years. I was out in two months and became an assistant art director, then a junior art director, an art director, a senior art director. By the age of 28, I was running the Volkswagen account. What an education it was coming up through the ranks there. Bernbach was fabulous. He had this theory that he created an agency that was a garden where plants grewand if you transplanted to another

place, you didn't grow as well. I still quote him today.

After a couple of short stints at Carl Ally and Della Femina, I went to Wells Rich Greene. I was a creative director at Della Femina, but Wells Rich Greene wanted to pay me more to be an art director. It was a perfect fit, because at the time I was longing to get back to doing my own ads. Mary Wells was something to behold. She was smart. She had a great marketing sense. I remember presenting ads to her in the morning, in front of a mirror at the agency where she would get her makeup put on by a makeup man. She did everything with a certain style and elegance. Everything was first class.

Mary really taught me about the whole marketing idea: how you position something, whether it's Braniff Airlines or Benson & Hedges cigarettes. She taught me that there's a difference between an art director and being an advertising man. An art director does ads. An advertising man does the total thing. But it was always fun with her. She was very good to me. I wanted to move to the West Coast, and she asked me to open the West Coast office of Wells Rich, which I did in '75.

Mary was funny, extremely bright and probably had the best understanding of human nature and human beings that I've ever seen.

Someone could walk into a room and Mary knew what he or she was about, within five minutes. When I was at Della Femina, I had turned down job offers twice from Wells Rich before meeting Mary. When I finally met her, she said, "Bob Kuperman, the man we can't hire." She had me from then on in.

When I was on the West Coast, I got friendly with Jay Chiat during the late '70s. We just got to be friends. He knew a lot of the people I knew from Doyle Dane. He tried to hire me several times to run different offices-San Francisco, New York-but it never worked out. I had gone back to Doyle Dane on the West Coast to run that operation. Bill Bernbach asked me to do that shortly before he died. In about '87, when Chiat\Day got the Nissan account, Jay finally convinced me to come over-the agency had gotten to the size where it was big enough for me and Lee Clow. I became president a couple of years later.

Jay taught me about how impor-

tant culture is, and how important it is to treat people well. He shaped this whole idea of creating an atmosphere that creativity can grow in. He used architectural management to create these spaces in which people were forced to work a certain way. Everyone was in open areas, which created an openness, a certain overheard informational system. He just had a great feel for people, principles and doing great work, which was the primary goal. He showed me that really building an agency is much like what Bernbach said-it is truly an ecosystem that has to be handled with care. Jay was never afraid to make a deci-

Jay was never afraid to make a decision. He saw something, thought it was right and he did it. Sometimes he made the wrong decision. But he never sat around and worried about a decision all the time—which would have translated into good decisions never getting made.

Rich Silverstein, co-chairman/creative director, Goodby, Silverstein & Partners, San Francisco

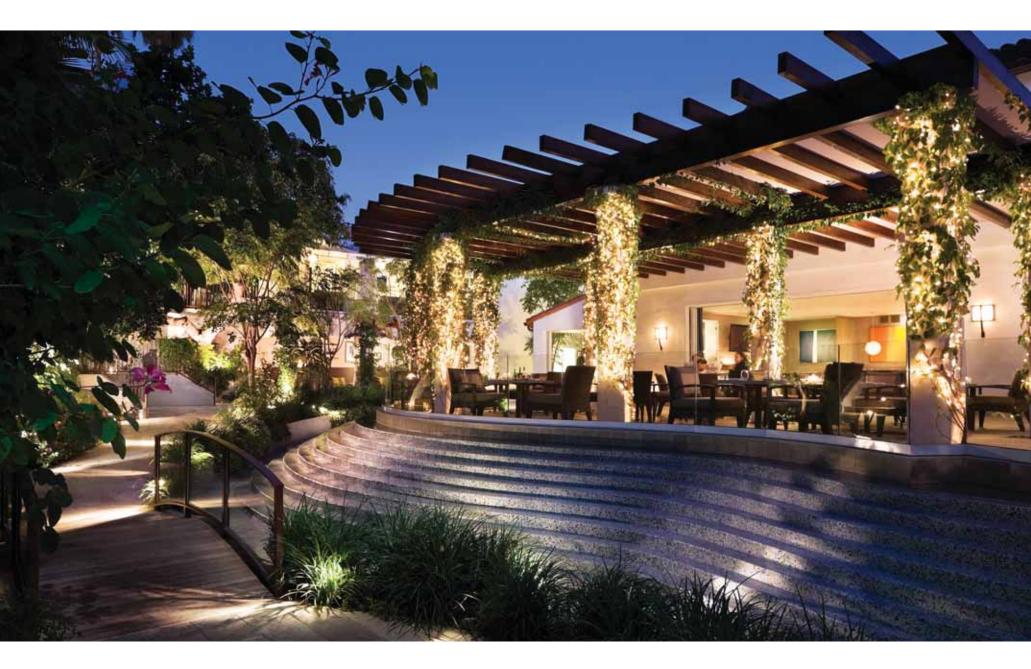
Hal Riney, because he taught me God was in the details.



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# **Nurturing Growth**

Inexorably intertwined with mentorship are those companies that have proven to be spawning grounds for talent over the years. Though the following is a far-from-comprehensive rundown, an informal survey of industry folk repeatedly yielded the names of several shops that have or have had a propensity for grooming artisans as well as being ahead of the curve whether it comes to setting trends or shaping influential business models.

Relative to talent, it's the lifeblood of the business. Often this talent migrates to another company or forms its own enterprise, creating a lasting effect felt

throughout the community at large for years to come. Here are some of the companies that were cited for their talent development prowess, and profoundly positive influence on the creative and business landscape:

#### **RSA Films**

Now in its 41st year, RSA is a marvel in a short attention span business where 10 years is considered an amazing run. Jules Daly, RSA president, believes that ultimately "the longevity comes from the fact we are owned by creative people. That's not a slight to companies that aren't. But for us, having Tony and Ridley [Scott] at the helm has meant everything. When you're rooted in a director-owned house-even if there are decisions being made that aren't conscious decisions about running the company-it always goes back to being in a creative place. Ridley and Tony want to surround themselves with great talent, visually and creatively interesting projects and environments.

The two of them are competitive. They don't ever want to be bored. Working with younger talent, finding new talent keeps them on their toes. They're constantly seeking new approaches, new ways of doing things, new technology, new crew talent, new ideas.

"For the Scotts, there is no company if we don't continue to find interesting directors. If it were just them directing, the Scotts wouldn't want to have a company. We seek out new talent–Ridley and Tony are very much a part of looking at reels along with me."

Indeed RSA has been a preeminent spawning ground for talent over the years, on both sides of the Atlantic. There are numerous stories about how RSA has uncovered and discovered directors over the years. As an example, consider Carl

Erik Rinsch, whose latest accolade—the Grand Prix in The Cannes International Advertising Festival's inaugural Film Craft competition—was for *The Gift*, one of Philips' series of "Parallel Lines" short films for DDB London.

Nine years ago, Rinsch came across a Brown University alumni newsletter which contained a piece from Brown alum, RSA director Tom Dey. Rinsch had just graduated Brown and on a whim sent three spec spots to RSA.

"The work came in a crumpled brown bag," recalled Daly. "We immediately saw what it represented and brought Carl on board. We saw that not only was

the work promising but it fit into our culture. Now Carl is about to make his first \$100 million movie."

Regarding another discovery, Daly recalled being among those who saw the feature film Narc very early on. "It was directed by Joe Carnahan and I sought him out. We called his agent at the time and got Joe a BMW film-one in the series we did, with the other films being directed by Tony Scott and John Woo. Joe thought we were joking at first. This was his first foray into advertising and it was a big project. His career has taken off from there. We just made the feature film The ATeam with Joe directing [via Ridley and Tony Scott's feature/TV company Scott Free] and are about to start another movie with him.'

Daly also cited the discovering and nurturing of talent done at Little Minx, a shop in the RSA family headed by executive producer Rhea Scott. "It's almost like the independent film arm of a studio—like a Fox Searchlight on

the Fox lot," observed Daly. "Rhea brings in filmmakers who add to our diversity and to what we can offer clients and agencies."

Similarly music video arm Black Dog has brought new directorial talent into the fold such as Melina Matsoukas, a.k.a. Melina, who was part of *SHOOT*'s spring 2009 collection of Up-And-Coming Directors (*SHOOT*, 3/23/09).

But perhaps the most eloquent testimonial to the collection of talent at RSA came recently from Neil Dawson, chief creative officer of DDB London, who oversaw the aforementioned "Parallel Lines" series of shorts for Philips.

Dawson noted that the "Parallel Lines" campaign had to follow in the footsteps of the widely lauded "Carousel" which promoted the cinematic experi-Continued on page 54



Companies That
Have Made An
Imprint Via New
Talent, New
Business Models

A SHOOT Staff Report

# RSA Runs Along "Parallel Lines"; @radical Breaks New Ground

Continued from page 53

ence offered by Philips' movie-theater proportioned television set. Directed by Adam Berg of Stink, London, "Carousel" copped the Film Grand Prix at the 2009 Cannes Lions International Advertising Festival.

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

"The first criterion was the quality of the work. We sent out a brief to some production companies and RSA Films 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 initial five shorts in the series (one each from RSA directors Rinsch, Greg Fay, Jake Scott and Hi-Sim, as well as Johnny Hardstaff from Little Minx). Since then, another

short emerged, in 3D, from RSA director Barney Cokeliss. And the overall series sparked a Philips "Tell It Your Way" contest for which assorted new directors submitted shorts for consideration, with Ridley Scott selecting the winner, director Keegan Wilcox for his film *Porcelain Unicorn*. Wilcox, who's partnered in 100tol Productions, is seeking a mainstream production house affiliation. (Wilcox was profiled in *SHOOT*'s recent fall Up-And-Coming Directors Issue–10/15).

The "Parallel Lines" campaign also further underscores RSA's proactive diversification into varied content forms that go beyond conventional TV commercial formats.

This is also exemplified in Ridley Scott exec producing the YouTube movie "Life in a Day," a project that intends to document July 24, 2010, based on user-submitted videos from around the world. The call for entries yielded some 80,000 submissions representing 197 different countries, with content in 45 languages. Director Kevin Macdonald (whose spotmaking

roost is Chelsea, and whose feature credits include *The Last King of Scotland*) has been charged with culling from all this content a movie of 80 or 90 minutes, which will debut at the 2011 Sundance Film Festival in January. Scott Free is producing the film.

Daly, who line produced for Tony Scott and other RSA directors for nine years before taking on the mantle of running the company II years ago, described "Life in a Day" as a work in progress in more ways than one. "It's a way for us to find new talent," she said. "Let's see what catches our eye as we move toward the film's launch at Sundance."

#### @radical.media

Jon Kamen has seen his mainstream commercial production house evolve into what he describes as a global "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-

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01 DECEMBER, 2010

RICK FISHBEIN, MANAGING DIRECTOR; DARREN FOLDES, EP/SALES; RICH PRING, EP/PRODUCTION

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



Jon Kamen

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 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 [Scherma] 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."

The latest chapter in that family and its progression comes with the news that Fremantle, the global entertainment company behind *American Idol, The X Factor* and the *Got Talent* franchise, has acquired a 60 percent stake in @radical, itself a global business that creates and produces noted advertising and branded entertainment content. Financial terms of the agreement were not disclosed.

The deal represents FremantleMedia's first large scale move into the branded entertainment market, allowing the company to further diversify its revenue sources and to develop new business models. Kamen will continue in his role as @radical chairman/CEO, and the partnership will not impact any of the firm's existing management team and relationships.

FremantleMedia CEO Tony Cohen announced the deal during the company's press breakfast at MIPCOM in Cannes, France, in October. He said: "This major investment increases our expertise and capability as a multiplatform branded entertainment business. @radical.media's reputation and relationships with the world's leading advertising agencies, their clients and broadcast partners, combined with their strong creative profile and in-house talents, allows both organizations to develop more on- and off-screen content for broadcasters and brands. We are very excited about working with Jon and his exceptional team, and we welcome @radical.media to the FremantleMedia family."

This investment is an extension of an ongoing and successful relationship which began between @radical.media and FremantleMedia's brand extension arm, Fremantle Media Enterprises (FME). The division has been working with @radical.media since 2008 on several highly successful projects such as the critically acclaimed TV series Iconoclasts on the Sundance Channel, and the table tennis tournament Hardbat Classic on ESPN. @radical.media, which has offices in New York, Los Angeles, Berlin, Sydney and Shanghai, will continue bringing its expertise to FremantleMedia's extensive global network of production, distribution and licensing companies.

"We are delighted to be furthering our relationship with FremantleMedia and working creatively with them to develop new business opportunities Continued on page 56 SHOOT Magazine...50 Years The Directors Network...25 Years Advertising Industry...Agel ess

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# The Ongoing Evolution Of R/GA; Propaganda's Lasting Influence

Continued from page 55

that will help maintain our position as a leading global transmedia company," said Kamen. "As a new member of the FremantleMedia family, @radical. media will have access to new customers, new territories in key international distribution outlets and even more innovative brand extension opportunities for our existing clients."

@radical.media produces projects in a variety of media including television, feature films, commercials, music programming, live events, digital content, graphic and interactive design, mobile media, exhibitions, and original photography. The company's global network has given it a foundation for identifying and incubating in-house talent, while offering its client base a worldwide platform for the development and production of content. The company has been honored with an Academy Award®, Emmys®, a Golden Globe®, Grammys®, Webbys, The Smithsonian Cooper-Hewitt National Design Award for Communication Design, two Palme d'Ors at the Cannes Lions International Advertising Festival, numerous AICP Show honors, and other accolades in the advertising and marketing industries.

#### R/GA

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

company was credited with creating the first fully integrated computerassisted production process, making its mark in feature films, trailers and title sequences.

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

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

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

Among its notable projects is the landmark Nike+ which bridges two products, a Nike+ shoe and an iPod nano. A sensor in the Nike+ shoe records running data like time, distance, speed and calories and transmits it to the runner's iPod nano. When the runner returns home and docks his or her iPod, the data is automatically uploaded to nikeplus.com. The digital platform allows runners to set goals,

compare runs and track individual progress as well as connect to a digital community through virtual challenges and a global forum. The interface seamlessly integrates the physical with the virtual and creates a completely new brand experience. In less than a year, the Nike+ community logged more than 12 million miles—and the Nike+ initiative garnered assorted awards, including a Cannes Lions Cyber Grand Prix, and a coveted Black Pencil (in the New Uses for Websites category) from London's D&AD Global Awards, both in '07.

And like so much of what R/GA creates, Nike+ is a platform that keeps on connecting with its community. Challenges have brought runners from around the world together as first embodied on a grand scale in The Human Race, a 10 kilometer running event held in 25 cities on Aug. 31, '08. Virtual challenges continue to build competitions worldwide.

And just as this ongoing initiative builds its global footprint, so too does R/GA itself. In addition to its N.Y. headquarters, R/GA launched what were once fledgling offices in San Francisco and London. Today the U.K. office has 50-plus employees while the San Francisco shop has more than 30 staffers. Other R/GA shops are nestled in Sao Paulo, Brazil, and Singapore.

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

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

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

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

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

#### **Propaganda Films**

The shuttering of bicoastal/international Propaganda in late 2001 closed a high profile, telling chapter in the industry's development. The influence of music videos on commercial production—if not born at Propaganda—arguably matured and took full force there. In that vein, Propaganda was in the right place at the right time.

Around the time of Propaganda's launch in the mid-1980s, MTV was just starting to take off, creating a greater demand for videos. And this made an indelible mark on spotmaking.

Propaganda was founded in '86 by co-chairmen Steve Golin and Joni Sighvatsson, and directors David Fincher, Nigel Dick, Greg Gold, and Dominic Sena. Reflecting on the music video dynamic back in 2000 was Golin who at the time was about to receive, along with Propaganda's other five founding fathers, the Eastman Kodak Lifetime Achievement honor from the Music Video Production Association (MVPA). Looking back on the company's roots, Golin observed: "I think there was a big changing of the guard between the initial directors that established the [video] business-British directors like Russell Mulcahy, Julien Temple and Steve Barron-and [those of us] who started the new wave of American directors. I think the influence of Greg, Nigel, Dom and David had over the video business really established a whole look that influenced TV commercials and movies."

Furthermore, the Propaganda group of companies proved to be a spawning ground for talent, including directors, editors and executives. Propaganda and sister shop Satellite were lauded companies, scoring at assorted awards competitions domestically and globally, including The Association of

Independent Commercial Producers (AICP) Show and the Cannes International Advertising Festival. Propaganda/Satellite last won the coveted Palme d'Or at Cannes in 2000, capping a stretch during which it received that honor three out of four years.

In '92, Polygram bought Propaganda. Polygram was purchased six years later by Universal Studios; that acquisition included Propaganda's spot, music video and talent management businesses, which in '99 were bought from Universal by a group put together by entrepreneur Gary Beer in association with SCP Private Equity Partners investment fund, and cable TV pioneer Jack Crosby of RUST Capital. Propaganda left a trail of debt upon its closure in '01 yet even in its demise it spawned other companies and ventures as its filmmaking and executive talent went on to varied enterprises or helped to fortify other shops.

On the latter score, MJZ scored an infusion of talent, securing in December 2001 three directors who continue to break new ground to this day–Spike Jonze from Propaganda sister shop Satellite, and Propaganda helmers Dante Ariola and Tom Kuntz.

Shortly after Propaganda's sale in '99, Golin went on to found the multi-faceted Anonymous Content, which became Fincher's home.

Director Michael Bay now continues to maintain production house The Institute for the Development of Enhanced Perceptual Awareness, cofounded with Scott Gardenhour.

Stephen Dickstein, who left in '99 after serving as president of Propaganda's commercials operation, went on to Partizan and is now global president/managing partner of worldwide production house The Sweet Shop.

The roster of directorial talent at Propaganda was deep and talented, with filmmakers such as Gore Verbinski, Brian Beletic, The Malloys, Antoine Fuqua, Mark Pellington, Luis Mandoki and Doug Liman, among assorted others, moving on to multifaceted creative careers. Among the in-house editors at Propaganda were such notables as Tom Muldoon, John Murray and Jim Haygood.

Creatively the mix of disciplines at Propaganda also proved healthy as experiences in music videos informed commercials and features, spot work informed shorts, videos and features, and features sparked sensibilities which directors brought back to their ad projects, and so on.

There was also a subtle stirring of the pot when it came to ad directing specialties. The conventional formula was to have a company roster with a tabletop guy, a fashion/beauty director, a comedy helmer, et al-but not to have



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more than one in the same field. Propaganda broke that mold. There would be a number of directors working in the same genre, necessitating that agencies and clients start to differentiate more between their various nuances, which arguably helped to change and broaden the spectrum of talent in the market-place and how it was being assessed by potential buyers.

#### **Optimus**

Founded by Jimmy Smyth in 1973, Chicago-based film and video postproduction house Optimus in some respects parallels the career of that rare breed of director who attains longevity and lasting relevance in the business-akin to a Bob Giraldi who has reinvented himself over the years, always staying contemporary and often ahead of the curve while maintaining his foundation as a storyteller and filmmaker. Optimus indeed has persevered and flourished to this day, first as a preeminent editorial and post force in the Midwest, staying true to those roots while gaining a foothold on the West Coast, diversifying successfully into design and audio, and then into production via its ONE at



Tom Duff

Optimus, offering clients and agencies the option of one-stop creative, production and post.

This geographic (the opening of Optimus LA in 2002) and business diversification took place under the leadership team which bought the company in 1996 from Anheuser-Busch (Smyth sold Optimus to A-B in 1986). Heading that team was Tom Duff, who joined Optimus in '95 as its CFO. He had an agency pedigree, first at Leo Burnett before leaving there to help start Hal Riney's shop in Chicago. A year later he came aboard Optimus which was under A-B ownership. By January '96, Duff was president of Optimus, succeeding an exec who moved back to A-B in St. Louis. That's when talks began for Duff and his partners to buy Optimus from A-B, a deal which came to fruition in August '96.

Duff, who continues today as Optimus president, knew the acquisition was the right move. "When I first got there, it was hard to get enough business from Anheuser-Busch and because we were owned by them, we couldn't get business from their competitors and competing agencies," recalled Duff. "So we did a leveraged buyout, knowing full well that Optimus would do better as a boutique than a corporate-owned post house."

With that boutique mindset came entrepreneurial initiative. Duff began the task of building a foundation of new up-and-coming editing talent, which included some notable cutters coming out of the assistants' arena. He and his partners looked to reclaim prominence in commercials. Duff noted that during their first year of ownership, the largest Optimus client was *The Jenny Jones Show*. But over time the spot foundation that the company was built on began to return.

Still bold moves were needed down the road to retain and strengthen marketplace position. Optimus had

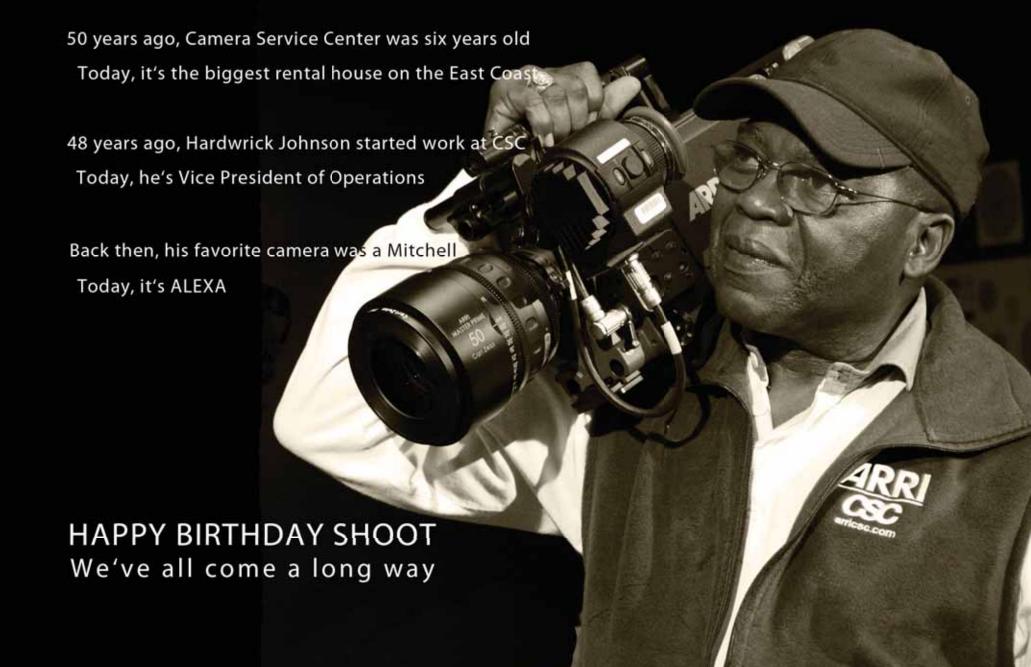


**John Noble** 

long been a spawning ground for editors but many had gone off on their own ventures or to other established shops. At one point, Optimus evolved into more of a finishing house, getting business from other editorial boutiques. This prompted Optimus to enter into a deal to bring an infusion of established editors aboard in order to reaffirm its standing as a leading editing house. The much needed infusion came from Optimus' purchase of EditSweet in October '01, which netted Optimus' Chicago team a half dozen editors with strong advertising client followings. A few months later in January '02, Optimus extended its reach West with the opening of a shop in Santa Monica.

Other alluded to diversification steps followed, among them the launch of the Optimus design department in the fall of '05, the stepping up of the company's commitment to sound with the formation of a full fledged, fully staffed audio department with a state of the art suite unveiled in '08, and shortly thereafter the launch of a production division, ONE at Optimus under the aegis of ad agency veteran John Noble who came aboard in September. For the prior five years, Noble served as senior VP/director of production/digital at Element 79 Partners, Chicago. During his Element 79 tenure, Noble worked on such accounts as Gatorade, Propel, Celebrity Cruises, Supercuts and Quaker. Prior to that he spent eight years as director of production at The Martin Agency, Richmond, Va. The move to Optimus represented his return to the production house side of the business as he started out as a P.A. for such directors as Bob Giraldi, Henry Sandbank and Mark Story, and then moved up to production coordinator. But Noble soon jumped into the agency ranks with stints at McCann Erickson and DDB in New York, and

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# Optimus, EUE Diversify; MPO, Urie, Abel Et Al Remembered

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GKV Advertising in Baltimore, before coming aboard The Martin Agency.

Noble's expertise and his contributions to the building of a directorial roster-including several who earned inclusion into SHOOT's New Directors Showcase in recent years-have brought to fruition Optimus' vision of establishing a full fledged production house, providing clients with a onestop shop they can tap into as needed, with collaborative talent and resources spanning production and Optimus' editing, post, graphics, effects, design, telecine, finishing and audio capabilities. This year Noble has brought such directors as Otto Arsenault, Jamie Flieshel and Alex Beh into the ONE at Optimus fold. Beh made the grade for the 2010 SHOOT New Directors Showcase and represents the new generation talent being infused into the company's expanding roster.

At the time Duff and his colleagues bought Optimus from A-B in '96, Optimus had about 30 employees. Today, Optimus has a staff of 90, including a dozen editors, seven designers, four graphics artists, two colorists, two audio engineers, three online editors, nine producers, a web designer and eight ONE at Optimus directors.

And while Duff and Noble see ONE at Optimus continuing to serve the agency community, they note that the structure, talent and resources in place at the production company can adapt to changes in the landscape such as accommodating clients directly when needed. Noble's extensive agency experience, including expertise in broadcast business affairs areas like the talent payment process, could prove valuable to advertisers looking to link directly with a full service production/post operation that also has creative chops.

Similarly Optimus' director of marketing, Matt McLaughlin, who joined the company in late '09, offers agency/client relations savvy with seven years of account management experience, first at MARC USA, and then Foote, Cone & Belding (which became Draftfcb), Chicago, where he spent five years guiding the portfolio of Coors brands.

Relative to the talent and resources being marshalled with such developments as the evolution of ONE at Optimus, Duff related, "It's part of our business model which is designed to embrace whatever needs arise. The roles our model will help fill are going to be defined for us by the market itself and by what clients are seeking.

#### **EUE Screen Gems**

Screen Gems has a long and storied industry history as a major force in commercial production. The company remains a part of the spot landscape today. EUE stands for Elliot Unger Elliot, and in some historical accounts, Steve Elliot (who started EUE with brother Mike) is credited with having directed the first moving-picture commercialfor a car advertiser-in the late 1940s. The company grew into prominence when it was purchased by Columbia Pictures in 1959. George Cooney, who joined EUE Screen Gems as an executive in '64 and assumed the title of executive VP and general manager in '72, bought the shop from Columbia Pictures' parent Coca-Cola in '83. EUE Screen Gems spawned considerable talent via its satellites over the years, which have included now defunct Murray Bruce Productions, Ian Leech and Associates, and Catherine Lefebvre & Associates. Executives who have come out of the EUE fold include Jerry Bernstein and Dick Kerns.

In 2000 the company bought control of the independent producer and distributor First Look Studios. Having produced the indie hit *Waking Ned Devine* and Julie Taymor's *Titus*, First Look also owned a library of over 300 films.

EUE Screen Gems' diverse holdings also include new media technology/entertainment house Breed Digital, and stage facilities in New York (home to the *Rachael Ray* show), Wilmington, N.C. (a stage/studio complex on 50 acres), and Atlanta. The latter opened earlier this year with construction of an even larger sound-

stage (37,500 square feet) slated to be completed during the first quarter of 2011. Plans for the Lakewood Fairgrounds site near midtown Atlanta include the development of office space, a mill shop and lighting and grip facilities. "Through our properties in New York City, Wilmington and now Atlanta, we provide coastal, rural and urban settings to our clients as well as size and infrastructure needed to handle intensive special effects for film, commercial and gaming needs. This urban location expands our portfolio in a powerful way," said EUE/Screen Gems COO/co-owner Chris Cooney.

Cooney noted that the company was also drawn to Georgia's attractive 30 percent tax credit to qualified production and postproduction expenditures. The credit is available for feature films, television series, commercials, music videos, game development and animation.

#### **MPO**

This venerable New York-headquartered full-service shop was in its heyday during the '60s and into the very early '70s. A production house with a full editorial and opticals operation, MPO was in on projects from start to finish. Among the directors to come out of the studio were Michael Cimino, Bob Reagan, Dave Nagada, Marshall Stone and Joe Kohn. Morty Dubin, a former MPO VP, is now founder of Iris Films, and founder/chairman emeritus of the New York Production Alliance (NYPA). MPO also proved to be a spawning ground for editorial talent; cutters like Bob Lynch and Frank Minerva left to run New York-based Editors Hideaway, for example.

MPO exited the production biz in 74, after an explosion rocked its 45th Street premises, the result of a massive natural gas leak. The boom could be felt throughout Manhattan, rattling buildings as far as 90th Street, according to some reports. But other factors led to the company's closure long before the big boom. MPO's star directors, cameramen and editors departed the company in the late '60s to

form their own shops. Ironically, MPO found itself competing against many of these newly formed boutiques. Also cited as contributing to MPO's rise and decline was its volume deal to do some 70 percent of Procter & Gambles commercialmaking. When P&G decided not to renew that contract in the early '70s, MPO was left reeling, and several agencies which had been bound by the pact to work with MPO immediately took their business elsewhere. Dubin described MPO as having had some of the best talents ever to get together in one place in the entire motion picture industry.

#### **John Urie and Associates**

Some contend that anyone looking up the term "spawning ground" in the industry dictionary should find a picture of director/entrepreneur John Urie right next to the definition.

Urie established amazing credibility with the advertising agency community; his guarantee that the work would turn out well was often enough to get ad shops to take that leap of faith and try out unknown talent during the 1960s.

The directors who cut their teeth at his Los Angeles-based studio included Ron Dexter, Stu Hagmann, Joe Hanwright, Remi Kramer, David Stern, Ahmed Lateef, Dick Bailey and David Impastato.

Young cameramen broke into commercials via the Urie studio, among them John Hora, Ed Martin, Alan Daviau, Woody Omens, Caleb Deschanel and Kent Wakeford. Editors also emerged from the Urie fold, including cutter Pete Verity, and editor-turned-helmer David Dryer.

A key grip at Urie, David Farrow, became a leading automotive spot director. Additionally, casting director Niki Minter made the transition to director. Also in the Urie fold were animation directors Jean Guy Jacques and Bob Curtis.

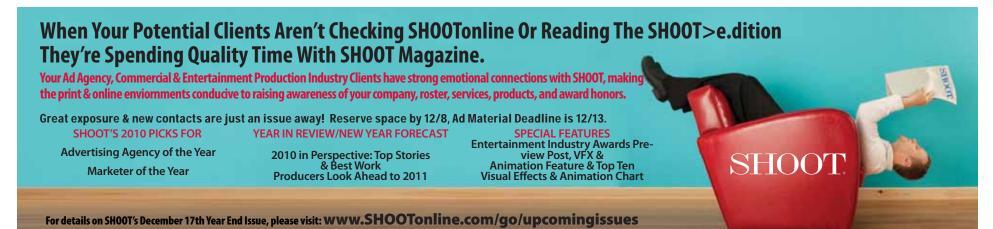
A beloved figure, Urie passed away earlier this year, leaving behind a legacy of giving opportunities to and nurturing talent.

#### **Horn/Griner**

Two leading still photographers, Steve Horn and Norman Griner, were partnered in this New York shop, with noted executive and AICP founding father Dick Hall and sales maestro Phil Peyton. Both Griner and Horn successfully diversified into commercials, establishing themselves as preeminent spot directors. The company flourished in the late 1960s and early '70s as this diversification took hold. Griner and Horn split in '74, each opening his own separate shop. But a wealth of creative and executive talent came up through the ranks at Horn/Griner, perhaps most notably Jon Kamen, now a proprietor of @radical.media.

#### **Robert Abel & Associates**

During its heyday spanning much of the '70s and '80s, this pioneering Hollywood-based visual effects/computer animation/live-action studio turned out numerous classic spots (the Levis "Walking Dog" logo, 7-Up's "Bubbles" and the ground-breaking CG commercial "Brilliance-Sexy Robot" for the Canned Food Information Council). The late Bob Abel, a director of note in his own right, had an instinct for discovering filmmaking talent. The Abel shop proved to be a spawning ground for such directors as Peter Smillie, Randy Roberts, Richard Taylor, Bruce Dorn and Rod Davis. Production and business talent got its start at the Abel stable, too, including John Hughes (principal in Rhythm & Hues, Los Angeles) and producer Clint Goldman (now a founder of Hoytyboy Pictures after a long tenure at Industrial Light+ Magic Commercial Productions). Robert Abel & Associates amassed a slew of industry awards. including 33 Clios, a pair of Emmys and a technical Oscar. The company is credited with helping to innovate the slit-scan effect employed in Stanley Kubrick's 2001: A Space Odyssey, as well as making major breakthroughs in motion control camera systems and computer animation of human movement. An ill-fated merger with Omnibus resulted in the Abel studio's



closure in 87.

#### **FilmFair**

This studio enjoyed a 32-year run in commercialmaking before closing its doors in 1992. Two years later, its founding father, director Gus Jekel, passed away. FilmFair was active in both live action and animation, earning leadership status on several fronts. For example, the Studio City, Calif.headquartered FilmFair launched a successful London studio in 1966, long before international reach became fashionable for U.S. commercial production houses. In '79, the company entered into an association with now defunct Hagmann Impastato Stephens & Kerns. HISK's formation was billed in some circles as one of the first bonafide satellite deals in the spot production biz. This helped to set a prototype for what later became a common practice of setting up satellites, thus infusing smaller boutique-style shops with the financial clout and backing of larger, established companies.

FilmFair developed an array of talent over the years, including animation director Frank Terry. Much of that talent was cultivated through various satellite operations, among them: Murray & McNamara Moving Pictures (which later became Murray & Blum Moving Pictures); Michael/Daniel Associates, Pelorus; Summerhouse Films; and animation house Cornell/Abood.

Overshadowed at times by his and FilmFair's influence on the industry was the fact that Jekel served with distinction as a director. He was one of the original judges for the Directors Guild of America's best commercial director of the year honor. He helmed spots that earned numerous Clios as well as honors at Cannes. Jekel additionally played a key role in helping to establish the animation department at UCLA. He taught classes as part of that curriculum. Another FilmFair mainstay was director/executive producer Ted Goetz, now retired from the business. Goetz played a key role in the development of the AICP on the West Coast.

#### **Directing Artists**

The influence of this bicoastal repping services firm is legendary. Suffice it to say that Ray Lofaro, dubbed by many as the inventor of repping—and certainly of independent repping—trained many top sales people and ca-

reer managers in the business. These included Stephen Dickstein, Tim Case, Sarah Holbrook, Peter Ziegler, Carol Biedermann and Andrew Halpern. Lofaro contributed enormously to establishing Propaganda Films. He also served as the first national rep for Chelsea Pictures and helped immeasurably in the development of that house. Directing Artists opened in 86, after Lofaro & Associates was forced into a highly publicized bankruptcy. Directing Artists closed shortly after Lofaro's passing in 1991, at the age of 54. Lofaro died of heart failure after a nearly yearlong struggle with lung cancer.

#### **Snazelle Film Group**

Director/cameraman Gregg Snazelle died in 2000, due to complications from bladder cancer, at the age of 73. He had maintained his own production house in San Franciscolast operating under the Snazelle Film Group banner–starting in 1949. In the mid-70s, he launched Cine Rent West, a San Francisco-based equipment rental/stage facility business, which opened a second operation in Portland, Ore., in 95. Upon Snazelle's passing, Snazelle Film Group closed.

Gregg Snazelle is largely credited with helping to put commercial production on the map in the Bay Area. Among those who got their careers off and running with Snazelle were noted animator Sally Cuikshank, feature DP Walter Lloyd, and Jim Morris (who's now GM and executive VP of production at Pixar Studios). Conservative estimates peg Snazelle's companies as having served as a training ground for more than 1,000 people in the San Francisco film industry.

#### (Colossal) Pictures

It was the best of times. It was the worst of times. When San Francisco-based (Colossal) declared bankruptcy in May 1996, it left numerous unsecured creditors holding the bag, ultimately resulting in a payment amounting to only some 18 cents on the dollar in '99. However, in the big picture, the company, which went out of business in '99 after 23 years, left a positive mark on the Bay Area community in several respects. For one, it was a spawning ground for talent, who left to form other entrepreneurial ventures in San Francisco.

Just as importantly, (Colossal)-

founded by Drew Takahashi and Gary Gutierrez—was a tremendous source of business, spanning commercials, features, promos, network and cable IDs and other projects. It created a pipeline of top-drawer work that helped other shops in the Bay Area grow.

# Dennis Hayes & Associates

After 20 years as one of the industry's leading editorial houses, Dennis Hayes & Associates closed up shop in August '97. The next year, editor Dennis Hayes was the first inductee into the Association of Independent Commercial Editors (now Association of Independent Creative Editors) Hall of Fame. During his 30-year career in the New York editorial community, he had a profound impact on the industry as a business owner, editor and industry leader. He served as the first president of the AICE/East chapter and helped in the development of the organization's editorial bid form. He also helped in the development of assorted editors over the years. Among Dennis Hayes & Associates alumni were editors Michael Saia, Barry Stilwell, Frank Cioffredi and Michael Schwartz

# MEMORY

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Alex dePaola, Director / Phil Hagenah, Executive Producer 602 / 252-7201

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(Circa 1985)

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# Sharing Insights, Perspectives On The Past, Present and Future

A cross-section of industry folk offered their reflections on varied questions posed in a *SHOOT* survey relating to their careers, positive influences, changes in the business, pressing issues, and remembrances. Feedback on one of the queries, asking respondents to identify their industry mentors, is in this Anniversary Issue's separate feature on Mentorship. Here's a rundown of the other questions

- 1) What industry developments have and/or whose work has had the greatest positive influence on you?
  - 2) What change(s) in the business do you love and why?
  - 3) What change(s) in the business do you dislike and why?
  - 4) What do you look back on as your greatest accomplishment professionally?
  - 5) What prompted you to get into the advertising/filmmaking business to begin with?
- 6) Looking towards the future, what are the most pressing questions for which you are still seeking answers as you look to evolve your career and your company? Response can span such sectors as the economy, business, creative, technological, media and/or any other area you deem relevant.
- 7) When did you start reading SHOOT and what were you doing then? What are you doing now?
  - 8) What role has SHOOT played in that career path?
- 9) What's your fondest industry remembrance? Your most profound remembrance? Your funniest remembrance?

Here's a sampling of feedback (with a comprehensive rundown of responses in the electronic version--e.dition--of this issue, and on SHOOT's website, www.shootonline.com.



## Mark Androw, executive producer, STORY

1. I truly appreciate having a smartphone and that much of our business is carried out via email because it allows me to travel and stay in touch with my company and projects freely. You can be anywhere on the globe and still be very involved with your clients and directors.

5. I was drawn to the production business by the unique blend of art and commerce that

it represents. Early in my career I was exposed to some very smart people and some very creative and unique people, unlike any I had met in any other field.

7. I started reading *SHOOT* when I was in high school. My grandmother was living with us at that time and would read the paper before I came home from school. She became quite knowledgeable about the production business. One day I came home and she greeted me with, "Did you hear that Levine and Pytka are splitting up?"



#### Michelle Burke, managing director, Cut+Run

2. Over the last few years we've seen the creative process expand outside of the traditional box to opportunities that reach audiences where they live—that is to say....nearly everywhere. The blending of advertising and entertainment, online engagements and other campaigns as a complement to commercials, are all part of the consideration and, in turn, have opened up opportunities.

6. There has been a very large shift in the business in terms of how things are produced and who produces. Sectors are becoming increasingly combined as the traditional roles from which we operated in the past have been altered. As we look to the future, we choose to see this as an expansion of the creative process and a myriad of new opportunities. We need to be multi-faceted in our crafts and educated beyond one part of the pipeline and this will forge how we work next. Knowing that there are not solid answers to the questions in front of us in our industry is key and exciting.



#### Bill Davenport, executive producer, Wieden+Kennedy Entertainment (WKE)

1. Speed

- 2. Speed. The thing I like most about the business today is how quick we can get something made and out to the public. If you have something to say, you can get it produced very quickly, very efficiently and get an immediate response.
- 3. Speed. The thing I dislike about the business today is the extreme pace at which we work today. That and the relative loss of craftsmanship. Or maybe I should say the tension between the whole DIY aesthetic and craftsmanship.
- 5. I guess it all started with *Bewitched* and McMahon and Tate. But what really got me into this business was the craft of filmmaking. I liked the lights, the cameras, all of it. Getting a good story on film was a lot of fun and very satisfying. Still is.

6. In terms of the future the most pressing issue for me is the evolving business models in entertainment world and their impact on content production and distribution going forward. Figuring out exactly how and where we as agencies fit into this puzzle is a challenge but also a real opportunity.

- 7. Back in the 80's. I was producing TV commercials. Now I am producing various forms of content.
- 8. SHOOT exposed me to new talent both in production and post. It also gave me an insight into how other people were approaching production.



#### C. Texas East, owner, East and Associates

- 2. I love that the expansion of media avenues and the technology for origination have allowed a great number of "non-professionals" to bring their viewpoint directly to the masses.
- 3. I am sorry that the big agencies were unable or unwilling to see what the future was bringing. Between the fiscal requirements by the holding companies and the entrenchment of the creative establishment, the big agency has relinquished its leadership role in communications.



#### Kerstin Emhoff, executive producer/co-founder, PRETTYBIRD

1. Technology has had the biggest positive influence on me. I learned to edit film on a flatbed in film school. When I started in production the avid was just starting to build a following. I brought a bunch of editing students to an avid seminar that I had to sit in for eight hours and told them to forget flatbeds. At that seminar they brought out a suitcase that would hold 1 gigabyte of memory. Now I have four edit bays going constantly with a whole movie on a

drive that is smaller than a shoebox. This industry is now so much more accessible because of technology. But it's still good ideas that stand out. Technology has also given us so many more opportunities to entertain, inform and influence people. It's up to us to make the most of it and make sure we are on top of what is coming next.

- 2. I love that the business is not only about a 30 second commercial anymore. We are now able to develop creative in longer formats and for any filmmaker that is a breath of fresh air. I still have to laugh when I'm talking to someone about a director and they say "but can he tell a story in 30 seconds?" I hope there comes a time when I can say "No he can't." It's amazing how much story we tell in 30 seconds, at least that's what we think.
- 3. I think the worst trend in our industry is for anyone to think of us as manufacturing ads. We are not making a product that comes off an assembly line. Each product is unique and is directly influenced by the time frame involved, the materials used and the product itself. Advertisers are trying to control our cost issues and their cost issues by making us a vendor that we're not. There are better ways for all of us to deal with the changes in the economy, but looking at us like other vendors is not helping.
- 4. I really hope I'm not looking back yet. I think that this is such a great time in our business. I am hoping that the best is yet to come!
- 5. I moved to LA after film school to be a director. I started as a waitress. After six months of disappointing interviews to be a D-girl in the movie business, I waited on a commercial director and his ad clients. They told me that they made commercials. I told them that's a cheesy profession. The director told me to come and work for him and I could do whatever I wanted. I started a week later. He was true to his word.
- 6. How are advertisers going to monetize the Internet. Everyone wants to be in a digital space but they are still not quite sure what it's worth. We need to sort out some kind of money equivalent of a "hit" on the web so we can start doing better work.
- 7. I started as a receptionist/sales rep/bidder. SHOOT was my bible. It was my link to the outside world. It's funny how small the business seemed back then. Now the cast of characters is so much bigger.
- 8. SHOOT has been a great barometer for the good, the bad and the changes in our world. It's amazing that a trade magazine for such a specialized industry has managed to stay current and at the center of all that is happening in our business for so long.
- 9.1 lost a director and four crew members in a helicopter crash. I never forget that regardless of the time pressures and people insisting that we have to pull it off, we are still responsible for every person on our crews. I always know when to say it's not worth it. I never want to go through that experience again.



#### Vin Farrell, VP, production, Digital Studio, R/GA

1. I think the way technology has impacted the fundamental functions of our industry—from content creation to distribution—has brought an overwhelming amount of disruption to the film/video industry, both positive and negative. We've seen the evolution of technology change everything from our pricing models and tool kits to the way in which we consume media. However, the business models haven't adjusted as rapidly.

Evolutions in the space have granted me the flexibility to experiment, play, and create content in different mediums, which has certainly influenced and changed my career path from film to TV to digital/interactive advertising.

- 5. My summer internship in college was at Allen & Company, an investment banking company who handled special media and entertainment deals. It was there that I first learned about the monetization of distributed content.
- 7. I started reading *SHOOT* in 2004 when I was an agency producer at Digitas. Now I head R/GA's Digital Studio as the VP of production. In a relatively short time, the Studio has grown into an award-winning offering with a team of 50 professionals that specialize in everything from video shooting and editing to sound design, motion graphics, and 3-D animation. The Studio collaborates with creatives across R/GA's global offices, assisting on both client pitches and strategic initiatives such as Nokia's 2009 Rihanna Live event in Brixton, UK. Last year, we increased revenue by 65 percent and were directly involved in more than 650 jobs.
  - 9. My fondest memory was when I premiered my first short film *The Third Date* at the 2003 Tribeca Film Festival.
- In 2004, I experienced my most profound moment—when I saw *Dig* at the Sundance Film Festival. I almost got involved in that film, but chose not to for the wrong reasons. I over thought it and didn't follow my gut, even though the film had great material, a talented unknown filmmaker, and awesome music. Needless to say, I regretted it and learned a valuable lesson about this industry: always follow your gut.

The funniest and creepiest memory I have was when I was held up by a group of gangsters in Coney Island. I was using "their section of the boardwalk" in my film and the guy locked me up until I paid. But I walked away victorious when I talked him down from his original demand of \$2000 to \$150.



# Cindy Fluitt, director of broadcast production, Goodby, Silverstein & Partners

1. It's a long list that includes many, many writers and art directors, editors and directors, clients, other producers, assistants and great thinkers that I have worked with through the years. I try to learn from everybody I meet.

2. The constant adventure of discovery and collaboration that connects to the culture and

3. The time warp is putting stress on great thinking. I worry that we react more and think less because our production

time has dramatically decreased.

4. "Long Way Home" for the Drug-Free America campaign. It was a true labor of love from all who participated and

cost less than \$3000.

5. One of my classes in college required attendance at the annual Clio Awards screening. A Joe Sedelmaier spot for National Airlines changed my life. That night, I decided that advertising looked like the chance to make small movies and dropped all my journalism classes the next day.

6. The media frontier is exciting for me. There are so many places to place a good story. It just needs to be a good story and not mindless imagery. The thrill of learning how to fill those spaces makes work feel new everyday.

7. From the earliest days, *SHOOT* has provided nuggets of information that made me curious to look around the next corner. It has always been, and remains a great place of information.

8. Resourcefulness is one more tool in the toolkit.

9. At our 25th anniversary party, I was backstage and heard the stage manager give Jeff and Rich the cue to walk onstage and speak to the crowd. Seeing this from that perspective and hearing the tremendous applause was a true movie moment. Time stood still and I felt incredibly lucky to have been part of many things that led up to that epic night. And then, just like at the end of every shoot, I thought about how much my feet hurt.



# Hardwrick Johnson, VP operations, ARRI CSC

1. The changes in the industry have been tremendous in my forty-eight years of working in this field. I am before fax machines, cell phones, and emails. Technology has made many advances and innovations in Lighting and Camera; we've come a long way: Brute Arc to HMI, Mitchell cameras to ARRICAMS, and now we've got the ALEXA.

 $4. The \ Lighting \ \& \ Grip \ department \ that \ I \ built \ and \ being \ part \ of \ the \ growth \ of \ ARRI \ CSC \ makes \ me \ very \ proud.$ 

7. My first awareness of SHOOT was in the early seventies when I became general manager of CSC. I used the magazine to get information on commercials, production and advertising companies. Then, as now, SHOOT is the leading publication for commercials.

9. One of my fondest industry remembrances, of which I have many, was a location I had with a full service Camera, Lighting & Grip company in South Jersey, our best account at the time. The driver and his helper had an 8.30 a.m. call. At 9 a.m. I received a call that the truck had not arrived. That was before the invention of cell phones so there was no way of contacting the driver. After four hours I decided to call the Turnpike State Patrol and report the truck stolen. The truck finally showed up at 1:45 p.m. The two drivers were drunk; Production later determined that they had been in Atlantic City. Luckily, the director and owner of the company was fond of us—I did not lose the account.



## Bonnie Goldfarb, co-founder/executive producer, harvest films

1. [Director and harvest co-founder] Baker Smith

2. I love the way technology has shaped production. Not long ago we were tied to land lines and hand typing AICP estimates. Our industry has been somewhat demystified and it's opened up opportunities for many people. I also love that in 2010 being a producer and

having a baby is not a career destroyer.

3. I strongly dislike the formulaic procedures that clients are trying to apply to our creative community. We produce ideas and depending on what those ideas are, we then apply a methodology and a budget. That process is the very essence of what it means to be a producer. How can you determine a budget before you have an idea?

4. a.) Giving birth to harvest films, inc. b.) Building and managing directors careers

5. I needed a job. I just finished college and I had debt and a 'bad' boyfriend and Steven Monkarsh hired me as a receptionist. I feel like I'm living proof of the American Dream in advertising/filmmaking.

7. In 1984, I was a staff production co-ordinator at The Film Consortium mixing vodka and orange juice for Al Mancinetti every morning. Today I'm running harvest films in Santa Monica.

8. SHOOT has always been the carrot for production community. If your work was good enough to be mentioned or if you had your name attached to "The Best Work You May Never See," you might get some recognition from the creatives, which in turn would build your career.

9. My fondest memories stem from watching sunrises all over the world with local people and my crew. Connie Hall Sr. taught me about eye light, Paul Giraud taught me about dramatic skies, Jim Giddens taught me about endurance, Joe Pytka taught me never to sit down as Austin's 2nd A.D. My most profound remembrance was drowning while shooting in Jamaica and later surfacing to realize it just wasn't my time. My funniest remembrance was shooting with George Burns and having him sign a picture for me at wrap, cigar and all.



## Gary Koepke, executive creative director/co-founder, Modernista!

2. The best trend in this business is the increasing importance of communicating a message in multiple media channels, from texting to TV, Facebook and alternate reality games. Along with all these new media channels to explore, there are young talents coming out of schools like VCU, Portfolio Center, and Boulder Digital Works with the knowledge of how to

tell compelling stories across these mediums. We've moved beyond the point where, as Marshall McLuhan said, "the medium is the message." Today, the people are the message. A single person can make a huge cultural impact simply by using the platforms available to share an opinion. There's no excuse for not being heard. How great is that?

7. I started reading *SHOOT* just as I was getting into advertising in 1995. I had come from the print graphic design world and was learning the ropes of art directing at Wieden and Kennedy. Back then the TV spot was still the reigning commercial medium, and I remember coming to the realization that the big difference between being a graphic designer and an AD was being able to think in terms of moving pictures as opposed to still. I turned to *SHOOT* to get some education in that new area. Fast-forward to today, and I'm co-founder and ECD of Modernista!. I'd say that education was valuable.



#### Ralph Laucella, partner/executive producer, O Positive Films

1. Those people whose work has had the greatest influence on me, probably Gerry Graf, Scott Vitrone and Ian Reichenthal. I worked on some of Gerry's earliest jobs

with him (for instance e\*Trade's "Broker" and "ER-Wazoo"). I kept on working with him through the 2000s—and with lan and Scott—as producer of Jim's Nextel "Dance Party" and the Embassy Suites' spots, among others. Then when Jim and I launched O Positive in 2007, Gerry, Scott and Ian gave us our very first job, which is still one of my personal favorite spots.

Visual effects and animation. I absolutely love the endless possibilities that come with them.

4. Being part of starting a small production company just before the economy really tanked, yet staying busy in spite of that. Not just surviving, but thriving. I'm both grateful for that, and proud of it.

5. I actually never thought I would be involved in advertising. I wanted to be a filmmaker, maybe a commercial-maker. I started in Features, which led me to TV and Music Videos, and I stumbled on to Commercials as a PA.

7. 1997. I was a production supervisor at Hungry Man in NY. 2010. Drinking a coffee filling out this survey the night before it's due and I'm a partner/EP at 0 Positive.

9. Shooting down in Brazil about six years ago. The director asked the production designer to hand all the background extras Blackberrys. The AD was instructed to have them look at or talk on them. By the time we were ready to film, each was handed a pint of blackberries.



#### Tor Myhren, chief creative officer, Grey Advertising, New York

1. Nike is the reason I got into this business. Early 90's I was in college playing hoops and those ads were so ridiculously good. At the time, I didn't even know advertising was an occupation for writers. All I knew was I loved those Nike ads and wanted to make things like that.

2. I love all the changes going on in the business. I love that we're merging with other entertainment outlets (movies, music, fine art, etc). I love that we can make a million dollar TV commercial one day, then shoot something on our iPhone the next, and either one might be viewed by 10 million people on Youtube. I love the speed and intensity of our days. Most of all I love the people. They are interesting, curious and engaged. They

make this the best business on the planet.

4. Helping transform Grey from an old, slow dinosaur into the only ad agency named on Fast Company's '50 Most Innovative Companies in the World' list.

7. I started reading SHOOT in 1995, the day I entered the business as a copywriter intern in Denver. 15 years later, I'm CCO of Grey New York and still read every issue.



#### Kevin Moehlenkamp, chief creative officer, Hill Holliday

1. The greatest influence on my advertising career would have to go to Frank Perdue, hands down. As a child, I grew up on a chicken farm raising Perdue chickens. One of the perks of being a chicken farmer in Delaware (actually maybe the only perk) was being dragged to the annual Perdue Chicken Growers Gala event. I never actually partook of the event, because as a young child I was thrown into a daycare room while my parents went off to enjoy the chicken festivities. The problem was that in this daycare room, there was about 100 kids and four toy trucks to share. But to

my endless joy, they always would play a loop of the latest Frank Perdue commercials fresh from the geniuses at Scali, McCabe & Sloves. My parents said they would always come back and find me in tears laughing at those spots. It's funny where you can find your calling.

2. I love how technology has completely changed our industry. We are in the middle of one of the most exciting times in advertising. Although, there are days when I'm sitting in a room full of digital specialists and I feel 100 years old. But then I remember that Bob Greenberg is the king of digital, and he's actually a lot closer to 100 than I am. That usually makes me feel a lot better. Sorry Bob.

3. I hate how technology has completely changed our industry. While I love how it's transformed how we build brands, I despise how it's torn our industry apart. I'm not a big conference goer, but the few I have been to seem to be dominated by the same Chicken Littles prophesizing the demise of our industry. The truth is, our industry isn't dying, its evolving wonderfully. And my guess is that the people who will lead the way will probably not be the ones currently choosing to spend their days on the conference circuit talking about it.

## **Feedback From Varied Sectors**

Continued from page 61



## Simon Needham, co-founder/executive creative director, ATTIK

2. Clearly, social media is currently and will continue to be important to any marketing campaign. Being able to communicate with people by Twitter, Facebook, on blogs, and those types of tools is obviously an area that people are much more focused on now than ever before. And today, mobile ties right in with social networking. Increasing numbers of people are accessing websites and social media sites on their mobile phones.

3. Nowadays, people often tend to begin creative discussions by focusing on a particular technology, but we generally consider that most new technologies are only cool for a minute, before they become just another platform. We're always looking for new technologies, but more importantly, we're always trying to make sure that the ideas we put forward are solid, and that they hit the right market(s) in the right ways.

6. Many people try to differentiate TV from web from cell phones, but that line is getting blurrier as we move forward.

At the end of the day, regardless of the size of the screen, the bottom line is we're watching stuff on all kinds of different monitors now, but it all goes back to the same piece of content that we're watching. And bearing this in mind, it had better be effective!



# Richard O'Neill, executive director of integrated production, TBWA\Chiat\Day, Los Angeles

4. A quarter of a century ago I would have naively said the Apple Macintosh "1984" commercial was my greatest accomplishment professionally. Now though I believe my greatest accomplishment is in the individuals I've had the fortune to mentor. They all came through Chiat\Day and the production work they've done has put them in the Who's Who of advertising. This year the TBWA\Chiat\Day teams again attained elite status by giving us "Replay" the award winning

show, the acclaimed Activision "Call of Duty" commercial, a Nissan LEAF launch, a much watched Visa Winter Olympics campaign, Grammys unique media arts "We are all Fans", and Pepsi's humanitarian "Refresh" campaign. This work highlighted an agency whose legacy is intact. I'm proud to continue to work with the best and the brightest. I get so much joy in offering them my experience and insight. I get the greatest joy professionally in seeing their accomplishments.



# Stephen Orent, managing partner, Station Film

1. In the late '90s-early 2000s, it was the dot-coms and the clients' willingness to push. And the genius comedy that ensued no one did it better then Gerry Graf and Eric Silver.

2. The fact that production companies can be much more involved in creative solutions, and more involved from beginning, middle to end.

3. I dislike the fact that business has predominantly become a bottom-line business. It's no longer about which director/production company is best for the project creatively but who can do it the cheapest. It is not just the immediate impact on the director and production company, but the impact and creativity that's lost in the end result. It's the 10-15% push all the way through the process from some of the brightest and most talented minds that elevates a product and brand. And that feels lost sometimes in an effort to save nominal fees because that's what many needle are paid to do.

4. Partnering with my current partners and getting Station Film off the ground in the eye of the economic storm in March of '08 and building it into a Top 10 Production Company in less then 3 years.

6. Did the invention of television make movies and radio extinct? Have computers, cell phones and digital recording put an end the big screen TV that we all enjoy watching our Super Bowl ads on?

Advertising and all the platforms that it's brought to us on are not going anywhere, but the question for me is, "will the traditional way it's produced sustain itself for the foreseeable future?"



## Marc Petit, sr. VP, media & entertainment, Autodesk Inc.

2. The Internet has dramatically changed all segments of our industry, it is an amazing vector of innovation both for production and delivery of content (film, games, advertising and TV). It has redefined the balance of power in the industry to the benefit of creative people. For the advertising industry, the Internet and mobile connectivity have opened up a whole new world of promotional possibility, and we're seeing some incredible creative executions —

from augmented reality to multi-tiered, multi-platform campaigns — turn into pop culture phenomena like what we saw with Old Spice and

6. The price of computing resources is dropping rapidly, we're going to have infinite computing resources available soon in the cloud, accessible at very affordable price points and this will allow for new generations of content creation tools and processes — and a larger pool of artists with access to them. The commoditization of technology will lead to the democratization of the tools across the globe. To prepare for this new world, we actively support learning. Students have access to our latest tools and techniques — from free 36-month licenses for registered students; to the AREA, our digital community, with a plethora of trials, training and even a job board and finally with our active support for curriculum development for schools http://students.autodesk.com.

8. As a tools provider, *SHOOT* has always been an important source of information to learn about our customers and their projects but also to understand the needs of our customers' stakeholders (directors, DPs, producers, ad agencies, etc.). It helps me understand the evolution of creative agencies, production and post companies and how their roles are changing in the production process. The rapid adoption of Smoke for Mac by agencies and production companies is a testament to this trend. *SHOOT* provides a great avenue to witness these changes in the industry.

### Raleigh Stays Contemporary, Puts SHOOT In Its Middle-Aged Place

HOLLYWOOD, Calif.—Reaching the 50-year milestone is pretty heady stuff but *SHOOT* doesn't have to go far for a sobering perspective. In fact, *SHOOT*'s West Coast office doesn't have to move an inch since it's situated on the Raleigh Studios lot in Hollywood, billed as being the longest continuously operating studio in the country. Raleigh's Hollywood studio commenced operations in 1915 as Famous Players Fiction Studios, with a Mary Pickford production serving as one of the first features to be filmed on this historic lot. Although the silent era was still in full swing with Famous Players hosting icons such as Charlie Chaplin, the studio owner had the vision to build one of the world's first soundstages, complete with a glass roof so light could enter without disrupting sound recording. This kind of business innovation has been a Raleigh staple which continues to this day.

The mix of work on the property over the years included *The Three Musketeers* and *Mark of Zorro* in the 1920s; Walt Disney rented space in the '30s, and the *Hopalong Cassidy* television series was filmed on the lot in the 1950s, as were *Superman* episodes. The range of productions, including assorted commercials, has been and continues to be vast and diverse.

Raleigh Enterprises bought the lot in '79, with the original intent of building a Kmart on the site. But upon exploring the prospects of the entertainment biz, this developer of residential tract homes and commercial office buildings went Hollywood entrepreneurial. In the early 1980s some \$25 million was put into the facility—a staggering amount at the time—and the foundation was put in place for what is today a diversified studio business with a footprint that extends to different parts of the U.S. as well as internationally.

Raleigh Studios maintains two other Southern California stage facilities, in Manhattan Beach and Playa Vista, as well as stage complexes in Baton Rouge, Louisiana, and most recently Atlanta. Earlier this year Raleigh Studios Budapest opened and has been bustling with projects. And Raleigh is slated to open a large purpose built facility in Michigan sometime around April 2011.

While its operations in Greater L.A. are a Raleigh mainstay, the company has taken on a business plan to serve producers wherever they are going to shoot, which often entails leveraging competitive advantages in places like Louisiana, Georgia, Michigan (with its 42 percent rebate program for qualifying features and TV projects) and Hungary, all home to substantive tax and economic incentive programs for filming.

However, Raleigh Studios president Michael Moore noted that the allure of setting up shop in a market goes well beyond incentives, citing the decision to expand into Hungary. "Budapest's deep film culture also attracted us," he explained. "Great camera crews are there. Some of our industry's most recognized DPs have come out of Hungary. The crew base there is talented. And from an architectural standpoint, Budapest offers all kinds of looks—it's like the city is totally art directed."

Raleigh has added significantly to Budapest's depth of resources. "The goal was to combine a best of what Europe has to offer along with Western production principles," related Moore. "Not only is the operation designed like a state-of-the-art Hollywood facility, but we have also brought in partners to collaborate with who are brand names—Hollywood Rentals for the lighting, a full service ARRI shop on site, a deal with Fotokem providing a full service post facility and lab on the lot. And all these facilities are tied into our Hollywood infrastructure. A producer in L.A. can call me, we can download whatever the problem is in our time zone and make sure it's taken care of overseas."

Furthermore, Raleigh not too long ago opened a production services division, Raleigh Film, which just worked on a picture for Malpaso Productions directed by Angelina Jolie, which entailed filming at Raleigh's Budapest facility. Raleigh Film also recently wrapped a project for Working Title out of the U.K., and has a number of other productions ramping up.

The alluded to Hollywood Rentals was purchased by Raleigh back in '01, not too long after the expansion into the Manhattan Beach facility in the late 1990s. Raleigh has built Hollywood Rentals back up to prominence as a leading lighting equipment rental company.

As for the future, Raleigh will continue to explore and invest in production destinations that make sense relative to best serving producers. Moore noted that Raleigh is currently designing a studio facility in Singapore.

Moore's industry involvement spans short- to long-form business. On the former score, he heads up the associate members committee on the West Coast for the Association of Independent Commercial Producers (AICP). As AICP/West associates representative, Moore also serves as a member of the AICP national board.

# Observations On Advertising, Entertainment, Opportunities



### Michael Porte, owner, The Field/Nth Degree Creative Group

2. For the most part, the creative process gets better and better each year! (uh... yea, there are exceptions!)

3. I'm not loving the pay schedule - both in the time it takes to get paid, and the smaller budgets that we have to work with. That's less of a "change" than a "continued downward spiral"!

4. Introducing "producers" into the postproduction environment. Before Mad River Post, the position of post-producer did not exist. As commercials became more complicated, a new breed of postproduction management was necessary. My competitors complained bitterly that I was making it hard for them to compete by adding well-trained post-producers to the team.

5. It's the only industry that would have me!

6. I'm still trying to come up with the answer to my father when he asks what I do for a living.

Istarted reading SHOOT as a junior agency producer. I'm still reading it today after creating over eight companies that serve the advertising business.

8. SHOOT has helped me stay current with advertising trends. Advertising is one of the few businesses that re-creates and re-invents itself every two years. The only way to continue being relevant is by keeping up with the trends of the moment. SHOOT helps me do that.

It is also one of the few places to advertise where I can guarantee that my intended audience is paying attention.



#### Josh Rabinowitz, sr. VP/director of music, Grey Group, N.Y.

1. The creation of mp3s, the rapid digital recording advances in music technology and the proliferation of licensed tracks have had the greatest effect on my work. The most positive influence on me has been my wife Janet, an attorney, who's made me take the high road at all times, especially when I didn't think that I possibly could.

2. I like that most agencies have taken to the open seating model for their offices - it creates a great buzz of interaction and communication.

3. Same as above. Just kidding - what ails me is the monetary devaluation of the music and the fact that most of us don't attend music sessions anymore.

4. Remaining musical against all sorts of opposing tendencies.

5. Saw this as a way to produce music, meet musical people, sustain myself through music, and once in a while, create some high end stuff, maybe even a hit!

6. When will people stop falling in love with reference tracks?

When will people stop copying other people's Intellectual Property?

7. SHOOT was my first entree into the ad world—I read it my first day as a junior music producer at a music house in the 90s. It opened me up to a biz I knew nothing about. Now I'm the SVP/director of music at Grey and an adjunct professor at The New School.



# David Rolfe, partner/director of integrated production, Crispin Porter+Bogusky

4. Watching work early on and throughout my career that I so admired, made by colleagues that I see at least annually still, and knowing that it shaped me and shaped the motivation that drove me. But then knowing that in turn over the last 8-10 years we made some work that has received admiration. It is hard to believe, given the respect I have for accomplished

work in our field.

6. I think we have to find our way in the post-Integrated environment. I think Integrated is as important as ever but much of Integrated, in production, came about as a signifier that we need to achieve more. Some companies have made it and others haven't. But the interactive side of Integrated cannot be an add-on anymore. Within agencies that have made it, I think it is as important as ever for collaboration, how ever you put it. But, what is the overriding mentality of a production department? Its an important question.

8. Without *SHOOT*, I'm certain I wouldn't be where I am now, heading production at CP+B. I started at a small agency in Miami (not CP+B) with no advertising background. I voraciously read every word in *SHOOT* for at least a half dozen years, and used it to catalyze my early chosen path to be the sort of "I know who did that" guy. I loved it and I loved the straightforward style. Flat out: thank you *SHOOT*.



# Chris Rossiter, EVP/executive director of production, Leo Burnett

1. Believe it or not, I'd have to say the economic challenges of the last five years have had a hugely positive effect for me. As difficult as the financial pressures have made things, the situation's forced me to look long and hard at the way we work, strategically, procedurally, and above and beyond all, creatively. Innovation isn't just tools and technique, it's a point of

view. The economy's forced me to constantly look at myself and the rest of our department with a more demanding, responsible and ambitious set of eyes.

2. My present first love is the new structure we've designed in our department. For years the industry's preached specialization and subject matter expertise. For us, the future is in expanding our individual horizons across platforms, not siloing ourselves within them. I've always felt that what makes a producer great is the ability to learn on the fly and figure out how to do things that haven't been done before. Oddly, the business is more dependent on that talent now than ever before. It's not what you know, it's what you're willing to learn and how fast you can learn it well.

7. I started reading *SHOOT* shortly after I started at Leo Burnett in 1987. I started reading to help better understand how the industry worked, and I still read it for the same reason.



#### Michael Sagol, managing partner/executive producer, Caviar

1. I love how stories are being told better with less money. Because I have not been doing this for that long, I have only heard of big budgets and money to do things.

2. I love how quickly things are changing and how the lines are being blurred more and more. Advertising is changing almost too quickly but that is the fun part. The game now is how to be the wave as opposed to how to ride it.

4. The ability to take talent without any advertising background and bring them into the fold and have them succeed. It's the thing I love and the thing that drives me the craziest because a lot of our guys are not for everyone—so sometimes it's an uphill battle that is lost at the onset but you hope. Regardless of the outcome, though, it's the struggle and the results that make me get out of bed.

5. Love of stories and the need to pay for rent after graduating with a BFA in theatre.

7. I started reading SHOOT magazine when I was a PA on set picking up trash in '99. I read SHOOT today and I'm a managing partner of caviar and I still pick up trash-just a bit more complicated trash.



#### Doug Scott, president, OgilvyEntertainment

1. The branded entertainment work being done by @radical media has had a positive influence on me and for that matter has really pushed the industry along. From Gamekillers (AXE) to Iconoclasts (Grey Goose), these original series exhibit how a brand, through its key messages and core attributes, can inform a storyline and sustain an audience through entertainment. On the broadcast side of things I think that IFC/Sundance truly understands

the branded entertainment space and have structured their development and sales teams as well as their network in a way that allows agencies/brands to co-develop and distribute original entertainment.

2. I love the collaboration that is taking place between Madison Avenue, Hollywood and Silicon Valley. Although there are still some silos that need to be broken down, those that understand the economics of the business and the inter-dependencies of all the parties involved in developing, funding, producing and distributing content are working in a way which reflects the future of marketing.

6. The most pressing question is how will technology continue to disable traditional media and entertainment models as it enables new ways for the consumer to engage with content creators/distributors. Will TV networks exist? Will programming be delivered a la carte? Will brands be able to buy media based on a Consumer instead of an Audience?



#### David Smith, executive VP/chief creative officer, RPA

1. I am continually amazed and inspired by the next generation of directors, artists and writers. Most of whom are working in the non-traditional space.

Our industry is a total contradiction right now. I don't see much creativity in traditional media like television, print and radio. But my MacBook and iPad and iPhone are overflowing with brilliant ideas from brave, daring companies.

In my opinion, the Internet has become something entirely different than it was 10 years ago. In 2000, it was all about information. Today, it's all about creativity. Great artists are making the digital world a stage. I can't help but think of Toulouse-Lautrec and Lenny Bruce and Christo when I consider this question. They all found a new way to communicate. And changed the world while they were at it.

6. That's one big one. We are in the business to help companies grow. But we can't forget we have the talent and skills and power to change the world. I'm proud to be in an industry that is waking up to that idea. The work I see being created for great causes is my biggest inspiration these days.

Regarding the second part of the question, I'll simply continue to read the morning paper, online, and adjust accordingly.

7. I began reading *SHOOT* roughly 20 years ago, when I was a copywriter. When I saw that big blue masthead in my mailbox, I immediately grabbed it and scanned the front page, hoping one of my commercials might be "Spot of The Week." I think I was disappointed 783 times, and happy twice.

Today, as CCO, I still count on *SHOOT* to let me know what's going on in the advertising and production business. Impressively, *SHOOT* has evolved just as quickly as our business has changed.

8. SHOOT has done a few things for me in my career. It's helped me stay abreast of the best directors in the business. (I read an article about Phil Morrison a few months before we shot with him. It influenced our decision, and it was a very successful production.)

It's also helped me stay abreast of trends and changes in our business. It's given me deep insights into the technology that affects our business. Finally, it's allowed me to stay up to speed with my friends and the work they are doing. Which sometimes makes me jealous, sometimes makes me grateful.

# INDUSTRY GROUP REFLECTIONS

# A Sense Of Organization: Feedback From Industry Leaders

SHOOT has long embraced industry associations with reportage chronicling in many cases their birth and most assuredly their evolution, concerns, issues, setbacks and accomplishments. Thus it's appropriate that our Anniversary Issue explore industry organizations, their achievements and agendas for the future. So we posed the following questions to heads of select trade associations and unions:

- 1. Looking back, what are among the prime accomplishments of your organization in terms of contributing to the betterment of your membership and the industry at large?
  - 2. Share with us your current agenda. What are your association's/organization's priorities today?
- 3. Looking to the future, what are the most pressing questions for which you are still seeking answers as you push for your association/organization and its members to continue to progress?
- 4. Who has been your industry mentor and why? (Optional question)
- 5. Would you like to say something about your and/or your Association's relationship with SHOOT? (also optional)

Here's a sampling of the feedback we received: focusing primarily on questions #2-5. Full responses to the entire survey appear in *SHOOT*'s concurrent e.dition and online at www.shootonline.com.



#### Michael Goi, ASC, president, American Society of Cinematographers

2. The Society is partnering with other industry organizations, such as the PGA, the Art Director's Guild and the Visual Effects Society, to determine best practices on subjects such as digital cameras, post production workflows, virtual production, and film and digital archiving and preservation. The ASC is also hosting an International Cinematography Summit Conference (ICSC) in

May 2011, to which every cinematography society in the world has been invited for the purpose of opening communication on these and other subjects of importance, and to bring us together on issues of evolving technology. In addition, our new subscription benefit, Friends Of The ASC, is proving to be a valuable learning tool for young cinematographers because it gives them more direct access to our members, and it provides them with technical tips, instructional videos and interviews that they cannot see anywhere else. It has become the means by which other cinematography societies have learned about our organization and our members as well.

3. Questions regarding how the traditional craft of cinematography fits within the virtual production world has cer-

tainly been a hot topic since the release of Avatar (photographed by Mauro Fiore, ASC). Members of the ASC are first and foremost visual artists of the highest caliber. The tools may change, but their vision remains unique and indispensable, whether it be accomplished with a tungsten lighting kit or a super computer. Our members have always led the way toward the most effective methods of harnessing new technologies and utilizing them to their fullest artistic potential, and will continue to do so. Also, the digital world has opened a Pandora's Box of unanswered questions regarding the longevity and stability of digital files. If the work we produce today is still to be seen by an audience one hundred years from now, these questions will need to be answered.

- 4. George Spiro Dibie, ASC, invited me to become an active part of shaping the future of our craft, first by having me participate in seminars for Local 600, then by sponsoring me for Membership in the ASC. He demonstrated to me that in order to keep doing what we love to do, we must be willing to fight for the power to influence the decisions critical to our craft. I did not get into the business with the intention of becoming President of the ASC; it was the natural progression of my desire to make the industry better.
  - 5. SHOOT has established itself as an important resource for what is happening now, and who is doing it.



Nancy Hill, president and CEO, 4A's (American Association of Advertising Agencies)

2. Our world is constantly changing and our members have to make sure that advertiser's messages disseminated in whatever variant is the messaging vehicle of the second.

The 4A's must always be aware of the current trends, as well as anticipate the future.

In doing this, you'll note that our core mission is still ethics, technology and forming the foundation that allow our members to maintain the highest level of business standards and growth.

This past March, the 4A's took a major industry lead when we introduced our first Transformation Conference, which will be held again in 2011.

For the first time, the various advertising and marketing players got together in the same room at the same time discussing the common issues.

This spirit of community is vital to our industry's growth and success.

3. First, (the late) Charles Edwards who when our company shuttered its consumer division in the early 80's told me "that (I'd) probably love the agency business." And, pointed me in the right direction.

Second, Laurie Coots at TBWA\Chiat\Day who has always given me sage advice, introduced me to people I should know and technology I should be using.

And third, Bonnie Lunt or "she who must be obeyed" as she is known by anyone who knows her. Even when she didn't agree with my choices, she always had my back.

4. As the premiere source of information about the production aspect of our industry, whether commercials, long-form or digital, *SHOOT* has been an industry force for more than half of the 4A's life.

Certainly, in recent years we have jointly faced our rapidly changing technological world. The 4A's and our members have relied on SHOOT's excellent reportage for 50 years.



#### Russell Hollander, Eastern executive director, Directors Guild of America (DGA)

1. Our job is to protect the economic and creative rights of our members — in this case, our members who work in commercials. Along those lines, we've negotiated agreements to protect our members' economic and creative rights, and we've established superior healthcare and pension benefits as well. Additionally, we recently developed the Code of Preferred Practices, which

is a set of guidelines for directors, advertising agencies and production companies that address things like giving commercial directors the opportunity to deliver a first cut to reflect their vision for the job, while taking into account agency and client needs and advertising/marketing strategies. This was very important to our members.

We also look to the future to make sure our members remain competitive no matter how the business evolves. For instance, we expanded our agreement in 2001 so that we have jurisdiction over commercials in all media, whether made for broadcast television, the Internet, mobile phones or future devices still to come.

Aside from the economic accomplishments, we've developed a community so our members who work in commercials

can discuss the art and craft of their work. And I also think it's important that we've built a strong relationship with producers, in particular the Association of Independent Commercial Producers.

2. We are always working to protect and extend the benefits that we've established over many years for our members. One key element includes maintaining the strength and sustainability of our pension and health plans.

From a creative rights perspective, it's important to keep working to increase our members' creative rights. We're also working to increase the director's role as one of the key creators in commercials. We are continuously working to make sure our agreements remain flexible enough to deal with emerging media and low-budget areas, so our directors can remain competitive even as the environment changes.

3. It's very important to keep up to date on new technologies and try to figure out which technologies will last and which might not, making sure we're making projections based on real data and careful and professional examination of the trends...We're always doing research and analysis and trying to figure out where things are going....with all the emphasis out there on new technologies, we don't believe TV is dead—it's still the primary form of advertising in this country and will be for many years to come. But it's important...to pay close attention to how commercials are changing.



#### Dawn Hudson, executive director, Film Independent

1. Most proud of: Fostering community among independent filmmakers, promoting diversity in the film industry, refining the craft and nurturing the careers of many talented artists. The Film Independent Spirit Awards (now in our 26th year) have helped to define and solidify a community dedicated to the art of filmmaking, and have helped build the audience for these artist-driven films. The L.A. Film Festival (also produced by Film Independent) has proven that there's a huge appetite for original films in L.A. It's an event that brings together artists with a passionate

public, while creating civic pride in our fantastic city. Our advocacy work on behalf of independent film—reversing the MPAA-imposed screener ban being the most visible of these accomplishments—has been critical for our community as well. On a micro level, our Filmmaker Labs (dedicated to improving the craft of outstanding writers, directors, producers, and documentarians) have helped launch talented filmmakers such as Cherien Dabis and Javier Fuentes-León.

2. Creating forums in which filmmakers can share best practices with other filmmakers; expanding the reach of the Los Angeles Film Festival so that every citizen of Los Angeles feels a part of it; creating clear pathways between filmmakers and

their potential audiences online; increasing diversity in the film industry.

- 3. How to connect independent films with their widest possible audience; how to maximize online presence of high quality, original films in a crowded marketplace; how to continuously build community, excitement, and passion around films that are not primarily market-driven, but films that move us in new ways.
- 4. Barbara Boyle, now chair of the UCLA Department of Film, Television and Digital Media, and former President of our Board of Directors, from 1994-1998. Barbara has been a producer, executive producer, or financier of dozens of incredible films, including *My Left Foot, The Commitments, Bottle Rocket* and *Phenomenon*. Many of the things she taught me—"hire a second who's better than you" and "set up a 'yes' before the meeting"—have continued to influence me every single day. I've never worked with anyone who had more focus, more passion, more energy, more humor, or more wisdom. Lucky me.
- 5. I have long appreciated *SHOOT's* coverage and support of independent film and Film Independent. Independent films, and the artists who make them, gain momentum only because of people like you who are passionate about this kind of work, and continue to spread the word. Thank you.

# INDUSTRY GROUP REFLECTIONS



### John Johnston, executive director, New York Production Alliance (NYPA)

2. Keep the tax credits in place. Hopefully do some studies to determine where similar credits could bring similar benefits to production jobs for New Yorkers. Grow the business. Keep New Yorkers working in all parts of this industry.

3. As my dear uncle Bill used to say, "Holy Mackerel" Look, we need to keep people working. On commercials, TV shows, in films. If it takes tax credits and it does to bring that business to NY, we will work for it. It's a constant battle. But the bottom line is jobs for New Yorkers, working on programs that bring true economic development and seeing the industry thrive. I think I was quoted saying "the film business began in NYC. Our job is to bring it back again". Truth is, that's a good mission statement. And not only did the film business begin here. . . . So did the television business. . . . and the advertising business. . .

4. Wow. I've had more mentors than Spitzer had trysts. There are a few, top of list. Jon Kamen. Matt Miller. Morty Dubin

and Phil Dixson. Al Califano. Stephen Poster. Jon Fauer. Bob Fisher. . . . the CCS guy, although that Bob Fisher from Celsius is on the list too. Tom Mooney. Lori Erdos. Rick Boyko, Bob Scarpelli, Jim Ferguson. Oh, Lord. . . . there are one's I've left out. Everyone gave something to me. So they are all mentors. They gave. They inspired me to give. That's why they are on the list.

But the big guy... one I never met in person... is George Eastman. He is my role model. That is a separate interview.

And... then, there is John Lakotas. The best mentor I ever had... even though I knew him such a short time. He taught me to think technically, be honest and upfront with everyone, understand where the other person is coming from... and most of all, have a goddamn sense of humor about it. John was killed on the DC 10 crash in Chicago returning to Los Angeles from a Kodak meeting in Rochester.

5. Holy Crap, where would we be without you? *SHOOT* has been the bible of commercial production, postproduction. You have been the mirror of the industry where we could all look at ourselves and judge our progress, success, screw ups. You have been there, everywhere. Where would any of us be without *SHOOT?* You have always been our social media.



## Bob Liodice, president/CEO, Association of National Advertisers (ANA)

2. Our strategic agenda is set to fulfill two core priorities: The first is to ensure that we connect our members to knowledge, insights and the brightest people in the business. This will collectively help marketers make the very best decisions for building their brands and their overall businesses. This is a unique and special challenge because our membership is so broad and

diverse—and the marketing environment is evolving so rapidly. We tackle this challenge by capturing the universe of marketing insights among our members and giving them easy, convenient access to them. To do so we have constructed our business system to convene our membership regularly around the country, and to connect them virtually and digitally. Our second area of focus is to ensure that the industry is "healthy."...It is imperative that we provide leadership across several core platforms. As we look at the year ahead, our priorities in the legislative realm focus on fighting ad taxes and continuing down our path of self-regulation. We are also focused on social responsibility, diversity, education, public service and

sustainability. But it is also imperative that we provide the thought leadership necessary for our industry to grow and thrive. Next year, we will be looking to advance our industry via cross-platform measurement, interactive and addressable television, brand valuation, commercial ratings, and improvements in procurement management. Additionally, we need to overhaul the way commercial talent is paid, to streamline the supply chain via a uniform digital asset coding system and to change the entertainment environment to become more family-friendly for our consumers and our advertisers.

4. I did not have one mentor but have had many important people that have had great influence in my professional life. Peter Dolan, former CEO of Bristol Myers Squibb, made sure I did not make marketing complicated...The General Foods Company taught me how important it was to be a complete business person, not just a marketer. David Bell, former IPG Chair, made me acutely sensitive to what leadership was about—and to how it can be done with great dignity and honor.

5. SHOOT has been a great friend to ANA, especially to our Production Management Committee. The committee meets with SHOOT and its editors on a regular basis to stay up to speed on new issues and technologies that are impacting the world of production that are relevant to clients. Over recent years this has included HDTV, production decoupling, and 3D.



## Matt Miller, president/CEO, Association of Independent Commercial Producers (AICP)

1. Since its inception almost 40 years ago, the AICP has worked tirelessly to advise and provide tools to its members so that they can make the best possible decisions for their individual businesses, and to improve business opportunities for its members. This has included working with ad agencies and clients to stabilize business practices and to negotiate with all related labor unions.

Last year, the AICP launched AICP Digital, which explores and offers solutions to companies producing content digitally—in many of the same respects that we have dealt with for live action producers. And, of course the AICP Show (entering its 20th year) annually showcases the creative ingenuity of advertising in the motion image—and has been for many years the largest advertising event in the U.S. Five years ago, the Next Awards were launched, which explore advertising that moves beyond the traditional. This year we created the AICP Conference, the ultimate platform for discussing the issues of the day.

2. It's an incredibly exciting time to be involved in production. With the changing ad landscape, there are more opportunities

than ever. Our priorities as an Association remain similar to what they were when we first launched — to ensure that we provide our members with tools and advice to make the best decisions possible for their businesses.

We have recently undergone one of our first major overhauls to our structure for management of the organization, and the engagement of our membership. This allows us to continuously update our agenda to meet the rapidly evolving industry. This has included a huge movement from the roots of the organization being regionally based to one that is National and issues based. This opens up more opportunity to access more of our members to meet our multidimensional objectives.

3. What will the new business model be? That is perhaps the most pressing question for our members. We are living in changing times, and while advertisers need more content in the moving image than ever before, there has definitely been a shift in how that content is procured. As new models emerge, we will be there to advise our members on how to navigate the landscape and provide forums for them to be positioned to succeed.

5. The AICP and SHOOT have a productive history, with quite a lot of overlap in the content of the pages and the activities of the organization....If SHOOT wasn't around when we were founded—we would have had to invent it! Thanks SHOOT.



# Burke Moody, executive director, Association of Independent Creative Editors (AICE)

2. AICE's current agenda is sharply focused on the continually changing technology landscape and how it impacts the post production process in the advertising communications production space. New cameras, new file formats, new codecs continue to roll out at an astounding rate, and the lion's share of the burden to efficiently manage the process falls on editorial and post

production companies

The ramifications are both creative and financial, and AICE will continue to keep its members and its production company, agency and advertiser partners informed about the implications of these often disruptive changes. AICE is also working with its members and industry organizations to address issues of client procurement policies and the use of approved vendor lists for the purchase of editorial and post production services.

3. The single most pressing question for AICE's members, common to all businesses in this challenging economic envi-

ronment, is how to continue to create great work, in less time, for less money.

To some it is a frightening prospect, to others the opportunity of a lifetime.

How will the ways we work change? How will the work process change? How will relationships between clients and vendors, even among vendors, change?

5. SHOOT has been an invaluable partner in the growth and development of the editorial and post production industry in a multitude of ways. From serving as the defacto publication of record, reporting on changes in everything from company rosters to new creative and technical trends in editorial and post production work, SHOOT has been the authoritative source that our members have consistently turned to for insight and intelligence.

All of the key industry organizations owe the publication a debt of gratitude and appreciation for its leadership role as the voice of our industry, for championing the work of advertising's greatest editors, designers, directors, artisans and creative and for helping build careers and reputations through its coverage of the brightest people and best work our industry has to offer



# Liz Myers, president, Association of Music Producers (AMP), co-founder, Trivers/Myers Music

1. The Association of Music Producers was founded in 1997 to face issues arising from the fact that the biggest Performing Rights Organization in the world ASCAP was basically ignoring the value of advertising music and refusing to fairly pay for its use on the air. We wrestled that adversary to the ground and succeeded in electing a sympathetic ASCAP Board Member who

continues to represent the interests of commercial composers.

Since this early success, AMP has gone on to address issues and hopefully correct several problems within the advertising music industry. (For a more detailed rundown of those efforts, see the e.dition and/or www.shootonline.)

2. We are facing the beautiful merger of advertising and entertainment. More and more of our work is for the internet. Branded content is becoming refined and creative. And social media is the preferred method of communication by the next generation. Our agenda remains the same: educate the masses about the power and beauty of original music and

sound as a tool for branding, especially when created by a professional!

- 3. Intellectual property and who controls it is our Topic Number One. A great melody or a great logo sound is earth shattering: its value cannot really be quantified.
- 4. I've always enjoyed working with anyone who started out at Chiat\Day. Everyone knows it was called Chiat\Day and Night, because of the long work hours. But somehow there is an attention to the detail of creativity that allows for great work. They seem to really want to do something different. That's a healthy environment for originality.
- 5. SHOOT magazine is the only industry magazine that really gets our business—that takes a deeper interest in understanding and reporting on the complexities of the craft, the pitfalls of careless practices and the importance of music/sound as a component of the creative end product.

Roberta Griefer and Bob Goldrich have always had the door open when we at AMP wanted to float an idea, promote an event, or discuss the changing business environment. Not only are they wonderful people and fine journalists, but they are also good friends. At the end of the day, that's really what matters.

# INDUSTRY GROUP REFLECTIONS

# **Organizational Observations**



#### Steven Poster, ASC,

#### national president, International Cinematographers Guild, IATSE Local 600

1. When our agreement with the AICP was formalized that allowed our members who work in the world of commercials to finally receive their health care and pension benefits while working for production companies who are signatories.

2. To recognize all of the technology trends and train our members so that they will be the best available crews when the producers need them. Our training has advanced continually over the years to allow us to stay ahead of the curve at all times. For instance, we've now trained over 350 technicians and artists who are ready and able to create great 3D images.

3. We need to promote the art and craft of cinematography so that our members will always be the best in the business and can deliver the best images, quickly and efficiently to our clients. We need to help our members and the people they work with be safe and healthy and have the quality of life they deserve.

4. Most of us in the Guild have great cinematographers who have inspired us over the years. Two of my favorite artists were Jordan Cronenweth and Conrad Hall. Who could dispute the amazing gifts they both gave to the art of storytelling with their legacy of unforgettable images.

5. SHOOT has participated with us in promoting our Emerging Cinematography Awards. These awards are for our members who are not yet classified as Cinematographers. These members have shot shorts over the previous year. They all shine as new talent. We are the only organization in the industry that honors our newest talent.



## John Shaffner, chairman/CEO, Academy of Television Arts and Sciences

2. The Academy's mission has always been to promote creativity, diversity, innovation and excellence in the telecommunications arts and sciences and to foster creative leadership in that industry. Our priorities remain the same!

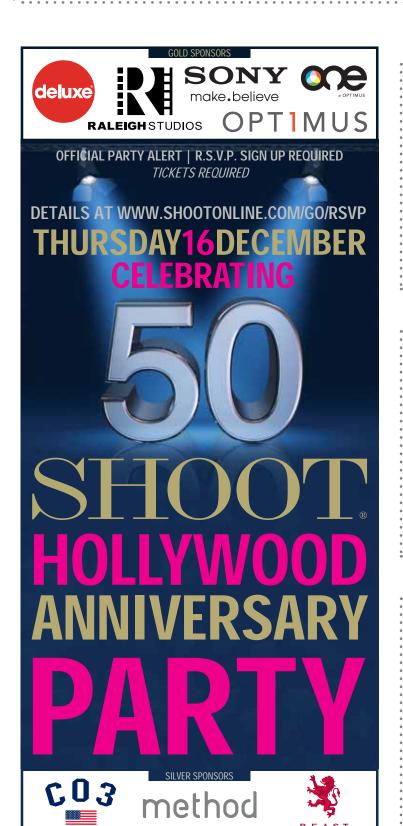
3. How can we continue to diversify our membership and the industry? How can we bring more voices to the table?

4. As much as I would like to identify one mentor, I have discovered we have different mentors for different areas of our work lives. The great production designer Edward Stephenson was a profound influence, as he had worked in both variety and multi-camera comedy, but producers Bob Banner and Sam Riddle and executive Al Masini gave me the chance to truly engage in all aspects of television production.

Dick Clark taught me about efficient organization and Kevin Bright, David Copperfield and Chuck Lorre have taught me to think big.

My volunteerism with the Television Academy was inspired by my interest in community and the example of past leadership, Meryl Marshall and Dick Askin and Leo Chalokian, and Tom Sarnoff. They selflessly contributed to our organization for the betterment of all of us in this crazy television business.

5. Congratulations to *SHOOT* on its 50th Anniversary and on behalf of the Academy of Television Arts and Sciences, we look forward to working with you for 50 more!





#### Leon Silverman, president, Hollywood Post Alliance (HPA); general manager, Digital Studio, Walt Disney Studios

2. Our current agenda is to persistently examine how we can continue to be relevant and provide benefits to an industry in deep transition impacted by the other profound changes sweeping the media and entertainment industry. We want to address the need for industry education and to identify the skill sets, attributes, tools and direction in which we can help to guide and lead. We want to continue to celebrate the artistry. We want to continue to find ways to demonstrate the value of post production. Our industry certainly understands and accepts the complexity of production, marketing, dis-

tribution and other aspects of our business. But the vital importance of post production is too often overlooked as our contributions are literally created out of the limelight in darkened rooms. The real fact is that pre-visualization, production and post production are merging in new file based workflows. The tightening of delivery windows at the same time our product is becoming increasingly complicated and sophisticated makes the finishing of our industry's product even more challenging than it already was. Our current agenda is to find ways to create an industry environment in which post production professionals are seen as vital and important contributors. Our number one priority is to focus on how our post production community can be prepared to meet today's and tomorrow's dynamic challenges and opportunities and how the HPA uses the strength of our members, sponsors and our platform as a voice to speak up and to speak for post.



# Joana Vicente, executive director, Independent Filmmaker Project (IFP)

1. With 10,000 members and partnerships that reach 200,000 film fans worldwide, Independent Filmmaker Project (IFP)

is the nation's oldest and largest non-profit advocacy organization for independent filmmakers.IFP proudly fosters the development of over 300 feature and documentary films a year, through its signature programs including Independent Film Week, Independent Filmmaker Labs, International Programs and Fiscal Sponsorship. Our Script to Screen and Independent Filmmaker Conferences provide both aspiring and working film and media professionals with the resources, community and education necessary to complete their latest projects

and sustain long-term careers. At the heart of all our programs, IFP serves filmmakers and film lovers by providing them access to the innovators and icons of our business, as well as the latest trends in the art, business and technology of today's marketplace.

2. We are expanding the notion of 'filmmakers' to include all artists working in digital media in addition to film. We are proactively figuring out how to best support filmmakers in this changing landscape. IFP's priority is to be at the forefront of what is happening. Our role is to help educate and provide opportunities to filmmakers so they can respond to the challenges of sustaining their careers

3. To further engage and expand our membership and continue to push forward with our digital strategy. We are seeking ways to use the web in all its facets to effectively follow our mission, serve our members and help filmmakers reach new audiences.



#### Mary Warlick, CEO, The One Club, executive producer of Art & Copy

2. The One Club is currently holding Creative Boot Camps at campuses in New York and Atlanta, with plans to launch in

Chicago and Los Angeles to attract students from diverse backgrounds to choose advertising as a career. One Show China was established to create an education outlet for creative students to learn the basics of art and copy and design to enter the advertising job market there.

Beyond education, our mission remains establishing standards for creative excellence for professionals in traditional advertising, digital media, design and the new emerging arena of branded content. The One Club and its award shows remain focused on the concept, the core

idea that communicates the value of the advertising message.

3. As we move into the 21st century, the main relevance for advertising clubs, or organizations is to create a sense of community for its members. Creative people need to feel the value of their work in an industry that is notoriously anonymous. The importance of award shows remains setting standards for creative excellence, when it is often more convenience to take the path of least resistance. Better ideas create better communication. The One Club's mantra remains "Good creative is good for business." As an educational organization, our goal will be to diversify the advertising industry, and help agencies establish creative departments that look more like American culture, in terms of age, gender and multicultural backgrounds.

5. We are now closely involved with *SHOOT* as The One Club launches Creative Week 2011. a full week of creative activities (in NY).





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