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December 2016

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The Road To Oscar 4

Chat Room 12

Agency of the Year 13

Year in Perspective 18

Best Work of the Year 22

Music & Sound 26

VFX & Animation 27



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About the cover:

Top row: The Road To Oscar (l-r) *Silence* director Martin Scorsese;

La La Land; *Jackie*; *Moonlight* writer/director Barry Jenkins

2nd row: Year in Perspective Survey; Kate Hildebrandt, VP/director of content production, CP+B

3rd row: Best Work of the Year (l-r) Lockheed Martin's "Field Trip to Mars"; Gatorade's "For The Wind"; UNICEF's "Malak and the Boat"

Bottom row: Agency of the Year—McCann New York (l-r) Nathy Aviram, chief production officer, McCann NY; Microsoft's "Woman Made"; Rob Reilly, global creative chairman, McCann Worldgroup

spot.com.mentary

By Robert Goldrich



The Art of Giving

This week our coverage of McCann New York as SHOOT's Agency of the Year concludes with Microsoft's "Art of Harmony" campaign from m:united//McCann, spotlighting people from all walks of life who make a positive difference on society at large.

But there are also examples within the ad biz of endeavors promoting social betterment, including one which literally demonstrates the art of giving. On the evening of December 1, the 2nd annual 100 Pieces event was held in Los Angeles to raise funds to benefit Safe Place for Youth (SPY), a homeless center in Venice, Calif., which opens its doors each year to thousands of people under the age of 25 on the streets of L.A., providing shelter, food, healthcare and other services.

The fundraiser was hosted by Pete Fa-

vat, Deutsch LA chief creative officer, his wife Amy, who has an agency producer pedigree and serves as a volunteer at SPY, and independent rep Melissa Ross. For the second straight year, a grass-roots effort reached out to talent throughout the industry to donate art for a silent auction, the proceeds from which would help make a better holiday for those in need. A

chel Gondry again donated a pair of artsy sneakers. Other contributors included noted street artist Shepard Fairey, director Jake Scott, and filmmaker/photographer Frank Ockenfels III. Pieces came from throughout the ad community—different agencies, production and post companies, and just the art scene in general.

The silent auction drew 600+ people,

The ad community united for the 2nd annual 100 Pieces event which raised \$63,500 to benefit Safe Place for Youth.

call went out to the creative community at large—agencies, production and post houses—which yielded art ranging from paintings to photography, sculptures, furniture, light installations, ceramics and assorted other creations of artistic value.

More than 170 pieces of art were received from around the country, including New York, San Francisco, Seattle and L.A., as well as a few from abroad, sent from Israel and Brazil. French director Mi-

and raised \$63,500, which is \$13,500 more than the first time around in 2015.

Built on the theme "Creativity For Good," 100 Pieces garnered participation from such agencies as Deutsch, 72andSunny, David&Goliath, RPA, Mullen, The Pitch, Omelet, Droga5 NY, CP+B, Saatchi LA and Y&R Tel Aviv. Other notable contributing artists included Tom Everhart, Kelcey Fisher, Andy Moses, Chris McPherson and Mark Mothersbaugh.

POV

By Stephen Brooks



Reaching the Hispanic Millennial Viewer

Augmented reality. Skinny bundles. VR. Original series and films debuting on OTT platforms. In 4k. Feature films shot on iPhones. YouTube stars. If you pause to survey the filmmaking and distribution landscape and wonder when everything changed, you're not alone. And barring an apocalypse, technology promises more change—and at a more rapid pace, to boot.

The changes are not only technological, but also demographic. The Millennial cohort is more mobile, technologically savvy and culturally diverse than its predecessors (just wait: the digital-native Gen Z right behind is even more so across the board). Multicultural Millennials—and Hispanic Millennial viewers in particular—are challenging many long-held assumptions about how to tell a visual story.

Hispanic Millennials are the single largest cohort in two of our most important

media centers (L.A., Miami). Filmmakers and brands alike covet this ascendant demographic. So how can they be reached?

Hispanic Millennial viewers consume the plurality of their video entertainment through smartphones—and as smartphone penetration and 4G carriage expands, this proportion will only increase.

Narrative formats that adapt to the reality that the mobile screen is the first screen will capture the Hispanic Millennial viewer's interest. Shorter form content—shorts, mini-episodes, music videos—meet the mobility and attention span demands of a generation untethered from programmed and structured television.

Interestingly, this attention span extends even to mobile advertising, where, according to a 2015 study by the Hispanic Millennial Project, this cohort is more receptive to brand messages on mobile platforms than are other cohorts.

This is not to suggest mobile is the only

platform for Hispanic Millennials. If the content they are looking for is not available on one platform (TV or YouTube), Hispanic Millennials will seek out the niche services that can deliver it (subscription services, streaming/OTT apps).

Hispanic Millennials are inherently optimistic about the future and their ability to impact it positively, even as they increasingly identify culturally with their ancestral country or region. This paradox—one foot seeking connection with the past while the other moves confidently toward the future—creates the backdrop for exploring complex narratives about self-identity, belonging and separateness. The filmmaker or creative agency who is able to explore these narratives and convey them in a short format stands a good chance to recapture the viewership lost from more traditional media outlets.

Stephen Brooks is EVP/GM of VidaPrimo, a Latin Music multi-platform network.

Collaborations, Backstories, Realizing A Vision

Insights into
Moonlight, Silence, Jackie, Neruda, Arrival, La La Land

By Robert Goldrich | Road
To Oscar Series, Part 6



Photo courtesy of A24 Films



Photo courtesy of A24 Films



Photo by William Coak/courtesy of Twentieth Century Fox Film Corp



Photo by Dale Robinson/courtesy of Lionsgate



Photo by Jan Thiel/courtesy of Paramount Pictures



Photo by Alex J. Bealiner/Bimoges



Photo courtesy of The Orchard

Before his first feature, the well-received *Medicine for Melancholy*, director Barry Jenkins made an early mark as a filmmaker with a 2013 short titled *Chlorophyl*, an evocation of his native Miami emphasizing changes wrought through urban renewal. The film premiered at the local Borscht Film Festival.

Now fast forward to his second feature—the recently released *Moonlight* (A24 Films)—and we find that Jenkins has returned to his Miami roots.

Moonlight is a coming of age story that centers on Chiron whom we follow through three distinct chapters in his life—as a boy (portrayed by Alex Hibbert), a teen (Ashton Sanders) and then a young man (Trevante Rhodes). Growing up in the perilous Liberty Square neighborhood of Miami, the vulnerable, quiet Chiron copes as best he can with a harsh reality which includes a drug-addicted mother (Naomie Harris) and kids who mercilessly bully him. However, Chiron finds camaraderie and intimacy in a childhood friend, Kevin, played at differ-

ent ages by Jaden Piner as a lad, Jharrel Jerome as a teen and Andre Holland as a young adult.

Just as Chiron and Kevin form a special bond, so too do director Jenkins and playwright Tarell Alvin McCraney enjoy a special connection. Jenkins adapted *Moonlight* from a never produced story by McCraney titled “In Moonlight Black Boys Look Blue.” Jenkins and McCraney did not know each other in childhood and through their teen years like Chiron and Kevin. However, in real life Jenkins and McCraney grew up in Liberty Square, attended the same elementary and middle schools around the same time and both went on to become artists.

While Jenkins is straight and McCraney is gay, the two African-Americans have a familial parallel as each had a mother who struggled with drug addiction. Jenkins’ mom survived her battle and has remained HIV positive for 24 years while McCraney’s mother passed away from AIDS. Jenkins told *SHOOT* that Naomie Harris’ character is a com-

posite of his and McCraney’s mothers.

This coming together to form a flawed yet ultimately repentant maternal figure has its own backstory. McCraney first submitted the short work “In Moonlight Black Boys Look Blue” to the aforementioned Borscht Film Fest which is dedicated to showcasing works by regional artists forging the cinematic identity of Miami through stories that “go beyond the typical portrayal of a beautiful but vapid party town.” Heading off to London for a writing residency with the Royal Shakespeare Company, McCraney all but forgot about the piece.

Fortuitously “In Moonlight Black Boys Look Blue” resurfaced as producer Adele Romanski, a friend of Jenkins since college, was sifting through prospective projects for the director after his successful *Medicine for Melancholy*. McCraney’s story of his own youth in Miami came to Jenkins and Romanski through a Borscht collective member. Romanski and Jenkins gravitated towards the piece. Jen-

Continued on page 6

From top left, clockwise: A scene from *Moonlight*; director/writer Barry Jenkins; a scene from *Jackie*; Luis Gnecco portrays Pablo Neruda in *Neruda*; director Martin Scorsese; Amy Adams in *Arrival*; Ryan Gosling in *La La Land*

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MARTIN SCORSESE

SILENCE

Scorsese On Silence; Larrain Discusses Jackie and Neruda

Continued from page 4

kins empathized with McCraney's work, noting that adapting the screenplay "was one of the most fluid processes I had experienced. Tarell did a great job of capturing growing up in the housing projects of Miami. He put energy and vibrancy in the source material. My job was to not fuck it up and extend it in an organic way to the screen that was true to his voice."

Bringing that story to the screen entailed Jenkins calling on a mix of artisans ranging from ongoing to first-time collaborators. Among the former were DP James Laxton (Romanski's husband) who shot *Chlorophyll* and *Medicine for Melancholy*, and editors Nat Sanders and Joi McMillion. Sanders cut *Medicine for Melancholy*. McMillion cut *Chlorophyll*. Jenkins went to Florida State University Film School with Laxton, Sanders and McMillion. "We all share a language," related Jenkins. "For example, James shot my work at film school. It was great to work with a cinematographer whom I know so well and go back with a ways because this was a movie which had me going back home to make a film about this place I know very well—and that James has a distinct sense of. This made it easier for us to find the right visual way to express myself and tell the story."

At the same time, Jenkins reached out to a first-time collaborator, production designer Hannah Beachler, to help realize his *Moonlight* vision. "I'm friends with [director] Ryan Coogler who worked with Hannah on *Creed* and *Fruitvale Station*," related Jenkins. "So she knew both sides—a bigger budgeted movie as well as working within the confines of a more modestly budgeted picture. She did not bring a small-budget aesthetic to *Moonlight* even though it had a much smaller budget than *Creed*. Her creative attention to detail is amazing. For example, the last five minutes of *Moonlight* have the two main characters [Chiron and Kevin] talking in the kitchen. That conversation was supposed to take place in the living room. But Hannah had done such a thorough job of designing that apartment to the point where the kitchen space turned out to be ideal. The kitchen was supposed to be a tight space with a stove and a pot sitting atop it—nothing more than that. But she did so much with that space that

it just felt right for their conversation to take place there."

Getting that "right" feeling was a constant pursuit for Jenkins on *Moonlight* who said a prime challenge was working with different actors playing the protagonists at different stages of their lives. "We made the film in 25 days with three different actors on both sides—one portraying Chiron as a child, another as a teen and then a young adult, and three doing the same for Kevin. Jenkins said he was striving "to attain consistency of performance across the board yet to make each actor distinct. Working with James [Laxton], we had to trust our actors, trust in our training and the process."

Martin Scorsese

Nominated eight times for the Best Director Oscar—and winning in 2007 for *The Departed*—Martin Scorsese has for most of that stretch of excellence spanning several decades harbored a passion project which faced varied financial, legal and logistical obstacles. It began in 1989 when he read *Silence*, a 1966 novel by Shūsaku Endō. The story of religious faith and somehow maintaining it in the face of unthinkable violence struck a responsive chord for Scorsese, taking him



Martin Scorsese (l) and Andrew Garfield

on an off and on-again journey which finally yielded a motion picture which will be released later this month in the U.S. Paramount Pictures' *Silence* is a historical drama set in the 17th century, centered on two Portuguese Jesuit priests (portrayed by Andrew Garfield and Adam Driver) who face peril and persecution when they surreptitiously travel to Japan to locate their mentor (Liam Neeson) who is rumored to have renounced his religion

after being tortured. In remote Japanese villages, Garfield and Driver tend to the religious needs of devout Christians who practice their religion in secrecy for fear of government retribution.

After a preview screening of the film in Westwood, Calif., Scorsese discussed the film, accompanied by several of his collaborators. Once he read Endō's novel, Scorsese recalled thinking that if he could "express how the book made me feel" through a movie, it would not only be a worthwhile artistic endeavor but also "a religious act" for him personally.

Scorsese and Jay Cocks ultimately teamed on a screenplay. But getting to that point was a struggle for Scorsese as he grappled with his changing views of faith and religion over the decades, feeling at times that he was about to "grab" the gist of the story only to fall back and find translating it into a movie to be quite "elusive."

At times, even if he were to attain a script that worked for him, Scorsese thought it would be virtually impossible to get *Silence* made—that is until venerable producer Irwin Winkler visited him on the set of *Hugo*. Winkler, who was also on stage in Westwood with Scorsese after the *Silence* screening, recollected asking Scorsese during the *Hugo* shoot what ever happened to that project that had long been gestating. This led to Winkler coming aboard to help bring *Silence* to fruition, navigating legal and other entanglements to help Scorsese realize his vision.

Among others on stage with Messrs Scorsese and Winkler was Garfield. *Silence* marked Garfield's first time working with Scorsese. He described the director as having "divine confidence" in his vision tempered by "doubts" which keep him open to "allowing moments to happen." Through all of this, Garfield said of Scorsese, "When he has caught lightning, he knows it." Garfield added that the director wants his actors at their most "wild," "unconscious" and "uncomfortable." Garfield affirmed that collaborating with Scorsese was "the greatest experience I've had as an actor."

Pablo Larrain

For filmmaker Pablo Larrain, the Oscar conversation is in stereo. Not only has his

Jackie (Fox Searchlight) starring Natalie Portman as First Lady Jacqueline Kennedy garnered acclaim but so too has *Neruda* (U.S. distribution being handled by The Orchard) in which Luis Gnecco portrays Nobel Prize-winning Chilean poet Pablo Neruda. *Neruda* was selected as Chile's entry for Best Foreign Language Film Oscar consideration.

Jackie marks the first English-language film for Chilean director Larrain. To entrust him with the story of the iconic First Lady as she copes with her husband's assassination and struggles to regain her faith, console her children and help define President JFK's historic legacy would seem a leap of faith to say the least. However, it wasn't such a leap for acclaimed filmmaker Darren Aronofsky who served as a producer on *Jackie*. Aronofsky was president of the 2015 Berlin International Film Festival jury which bestowed the Silver Berlin Bear upon Larrain's *The Club*.

"I met Darren at an after party in Berlin," recalled Larrain. "He said, 'why don't we work together?' I thought it was just party talk. A week later he sent me the script for *Jackie*."

Larrain noted that Aronofsky was "very generous to me" and seemed to



Pablo Larrain

think having someone not American directing this movie could prove advantageous, bringing a fresh outsider perspective to Jacqueline Kennedy's story. "I had a superficial idea of who Jackie Kennedy was—someone who defined and was concerned about style and fashion. But in researching and digging deeper into who she was, I found this sophisticated, educated, brilliant person who had a great

Continued on page 10

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A R R I V A L

TERRI TIMELY MUSCLES UP FOR MEKANISM

Directing duo Terri Timely of Park Pictures lends the physical stamina of Green Bay Packers linebacker Clay Matthews to athletes in need of an extra boost in the new campaign, "Lean on Me" for Muscle Milk, out of Mekanism. The campaign features the burly NFL star literally lending a helping hand to give struggling competitors a winning edge in running, swimming, soccer, rock climbing and even yoga. Matthews not only loans his muscle, but he also supplies the vocals for the "Lean on Me" (previously flexed in *Pitch Perfect 2*) track that takes a humorous twist on stereotypical sports campaigns. The campaign includes a :30 anthem spot as well as four additional :15s.



LION TO ROAR AT CAPRI, HOLLYWOOD

Lion, the critically acclaimed film from The Weinstein Company and See-Saw Films, directed by Garth Davis and starring Sunny Pawar, Dev Patel and Oscar®-winner Nicole Kidman, has been selected to receive a Capri Award for Best Adapted Screenplay at the 21st edition of Capri, Hollywood-The International Film Festival. The award will be presented on December 29 at the Cinema Paradiso in Anacapri.

Poet and writer Luke Davies wrote the script which he adapted from Saaron Brierley's autobiographical book "A Long Way Home". The film, which also stars Rooney Mara, David Wenham and Divian Ladwa, tells the moving story of an Indian boy adopted by an Australian couple who, tormented by his past, decides to look for his mother in the place where he accidentally left by train when he was a child.

"*Lion* is a wonderful, uplifting tale brought to the big screen through great storytelling and for this reason it deserves the 'Capri Award' as well as many other awards," said iconic Italian filmmaker Lina Wertmuller, honorary president of the Capri in the World Institute and the first woman ever nominated for a Best Director Academy Award (*Seven Beauties*).

Previously announced 2016 Capri Awards are Best Ensemble Cast to Damien Chazelle's *La La Land*; Producer of the Year to Bill Mechanic for *Hacksaw Ridge*; Best Documentary and European Movie of the Year to *Fire at Sea*; Best European Director to Stephen Frears for *Florence Foster Jenkins*; and the Capri Lifetime Achievement Award to Israel's Amos Gitai.

The Festival will open on December 27 with the European premiere of *The Comedian*, directed by Taylor Hackford. This year's Festival is dedicated to the legendary Italian producer Dino De Laurentiis.

PEOPLE ON THE MOVE



Cameron Templeton

Indie agency 22squared has hired Cameron Templeton, formerly a creative director at Firstborn NY, as creative director in its Atlanta office. While at Firstborn, Templeton played key leadership roles on campaigns for clients such as Audible, Patron and Rolex. A copywriter by trade, Templeton will be working on brands at 22squared including Baskin-Robbins, SunTrust Bank and The Home Depot. Templeton is the fourth creative to join the Atlanta office of 22squared in the past 14 months and the third to matriculate from agencies in NY. ECD Al Patton joined from R/GA in May and creative director Roy Torres joined from Grey last September. 22squared also hired creative director Bryan Lee, formerly of BBDO Atlanta, in July...

Bradford Young Teams with

Continued from page 6

instinctive nose in terms of her political sensibilities. There are very few people who have even half of her brilliance. While there are tons of biographies about her, she is one of the most unknown of the known people in the 20th century. I wanted to do justice to her—and that was the biggest challenge. People think my biggest challenge was to make a movie in English. But in fact the biggest challenge was to make a movie about a woman. I had dealt with male subjects all my life. I had to capture her sensibilities and I found her story to be mostly about a mother, a woman who put grief on her back and pushed through it."

Integral to telling Jackie's story was casting Portman in the role, and changing the original orientation of the film. On the former score, Larrain simply related that he would direct the film only if Portman portrayed the First Lady. Aronofsky called Portman, whom he directed in her Best Actress Oscar-winning performance in *Black Swan*, and helped to secure her for *Jackie*.

Regarding a shift in orientation, Larrain said he suggested to writer Noah Oppenheim that the perspective of certain scenes change so that "almost every shot is seen through Jackie's eyes." Larrain also found that when he was shooting medium and wide scenes, he kind of naturally wound up coming in closer and closer to Portman. "There's a mystery about Jackie. We want to know what's going on inside her. Those eyes are the doors to the unknown. I felt we needed to be very close on her with the camera and the more we did that, the cinema started to work. We got really, really close to Natalie and she was not intimidated. We had an incredible DP [Stéphane Fontaine] who was great at putting the camera on his shoulder and 'dancing' with her."

Larrain also had the comfort factor of working with two trusted collaborators with whom he had a long track record—his brother, Juan de Dios Larrain who was a producer on *Jackie* (and all of the director's films), and editor Sebastian Sepulveda. Larrain credited Sepulveda with the idea that they cut based on the emotional chords struck by Portman. Her performance became the backbone of the edit, especially facial expressions.

Larrain's research led to another key element as he found online the famed televised White House tour conducted by the First Lady. Larrain encouraged Oppenheim to add the tour to the story. For *Jackie*, the White House tour was recreated shot for shot and even married with some of the original TV footage. The tour dovetailed with the aftermath of JFK's assassination. Just as she revamped and showcased the White House to restore its history for the American people, so too did she later make a concerted effort to ensure that JFK's legacy would burn bright, a "Camelot" for all to remember.

As he did with *Jackie*, Larrain thought outside the biopic box for *Neruda*. While he had to get up to speed on Jacqueline Kennedy, Larrain was all too familiar with Pablo Neruda. "He was a diplomat, a collector, a woman lover, a politician, a poet, a communist leader, almost president of Chile and one of the biggest writers in our country," said Larrain of Neruda. "He was an elusive, incredible, ungrabbable cosmic guy. We couldn't do a conventional biopic about him. We worked more with his cosmos and spirit for this film."

Neruda thus is a lyrical, at times whimsical mesh of fact and fiction that takes the form of a detective story/thriller caper set in the late 1940s with a police commissioner (Gael Garcia Bernal) in pursuit of Neruda who is in hiding from a dictatorial government looking to capture and make an example of him. In some respects, observed Larrain, *Neruda* is more 'a Nerudian story or novel that he might have written or at least enjoyed' and less a chronicle of his life. But by going this unconventional route, Larrain looks to convey the essence of Neruda, showing his artistry, his courage, his foibles, his sense of farce, love of the absurd, and commitment to social justice. Larrain looked to translate Neruda's poetry into cinematic expression, making a movie that is both narrative and surreal.

Bradford Young, ASC

The cinematography of Bradford Young, ASC, on director Denis Villeneuve's *Arrival* (Paramount Pictures) has already received awards season recognition, winning the Silver Frog at this year's Camerimage.

Based on "Story of Your Life," a short

Denis Villeneuve On Arrival

story by Ted Chiang. *Arrival* depicts alien beings who bring spacecrafts to Earth, hovering slightly above terra firma at sites throughout the globe. A team is assembled—which includes linguist Louise Banks (portrayed by Amy Adams), mathematician Ian Donnelly (Jeremy Renner) and U.S. Army Colonel Weber (Forest Whitaker)—to investigate and communicate with the other worldly lifeforms. Is their visit to our planet a prelude to a global/galactic war? Or does it signal an opportunity for peace and unprecedented scientific and societal progress based on technologies and knowledge from a civilization more advanced than ours?

Arrival is a multi-faceted, intelligent, emotional form of science-fiction that touches the heart and mind, departing from the Hollywood norm in depicting alien lifeforms and telling otherworldly stories. Drawing Young to *Arrival* were Villeneuve and the story. “I’m a big fan of Denis,” affirmed Young. “I’ve studied



Bradford Young, ASC

his work and technique. I almost didn’t care what the material was as long as I got to work with him. But the material also spoke to me in a real personal way. I’m a brand new father. And the question of mortality around your children [as experienced by Amy Adam’s character] seems unimaginable yet resonated and crystallized with me in a really deep way. To go on a journey with an artist you admire while telling a story you feel a connection to represented the perfect combination.”

The humanity in *Arrival* was attained in part thanks to the humanity of Young’s dealings with Villeneuve. “A lot of our preparation was my being able to break bread at Denis’ table, to get to know him. We clicked instantly. It was necessary for

this story for us not to be just technicians. We had to be people, human beings telling a human journey, relating it to fathers and parents. Our process was steeped in brotherhood. From that deep personal place, we were able to put our arms around the material.”

As for the creative challenges that *Arrival* posed to him as a cinematographer, Young shared, “This was my first visual effects film. I hadn’t done much of that work except for some basic bluescreen from time to time. So for *Arrival* I had to extend my imagination beyond what was in front of me—which is a muscle I hadn’t worked a lot prior to this film. My experience had been about grounding images and what’s happening right in front of the camera, and then responding to that. I had to incorporate the visual effects in my mind to help create the visual landscape that Denis and I envisioned.”

Young shot *Arrival* digitally, deploying the Alexa XT, and for flash forward sequences the Alexa M camera. “Denis enjoyed shooting digital earlier with Roger [Deakins, ASC, BSC, on *Sicario*] and he likes the idea of seeing what he’s getting,” related Young. “It was our first visual effects movie of this scale and having that element of control means one less mystery out of a list of mysteries. You don’t have to stress at night about the dailies. We saw what we got, and that we could achieve the intimacy we wanted by shooting digitally.”

Arrival adds to a Young filmography which includes director Ava DuVernay’s *Selma*, which earned him an Independent Spirit Award nomination for Best Cinematography, the Dee Rees-helmed *Pariah* which won the Best Dramatic Cinematography Award at the Sundance Film Festival in 2011, and filmmaker David Lowery’s *Ain’t Them Body Saints* and director Andrew Dosunmu’s *Mother of George* which tied for the Sundance Drama Cinematography Award in 2013.

Linus Sandgren

Recently earning Cinematographer of the Year distinction at the Hollywood Film Awards for his lensing of *La Land*, DP Linus Sandgren recalled that his work for director David O. Russell, including *American Hustle* and *Joy*, helped

Continued on page 29



Matthew Earl Jones

Arizona Gets Film Office

After a six-year absence, Arizona again has a film commission. Studio 48, the Arizona Office of Film and Media, is up and running, looking to showcase the state as a premium destination and location for the lensing of entertainment and advertising content.

The revival of the state film office was made possible in part through a sponsorship that includes more than \$250,000 in financial contributions from Scottsdale, Arizona corporation, YAM Worldwide, Inc., owned by GoDaddy founder Rob Parsons, an entrepreneur and philanthropist.

“Supporting the establishment of a state film and digital media office [under the state’s economic development organization The Arizona Commerce Authority] will bring movie-making back to the great state of Arizona, and that’s good for the economy,” said Parsons.

With the state’s rich surplus of talent, resources, unique architecture and scenery—ranging from desert to forest landscapes—Studio 48 will offer location scouting, traffic assistance, talent sourcing and coordination with local and state agencies as needed.

The Arizona Commerce Authority has appointed Matthew Earl Jones as director of Studio 48. He brings 30-plus years of experience on both sides of the camera in film and television, as well as the music industry.



Photo by Jeff Dally/courtesy of HBO

Ballers Lured By Calif. Incentives

Fittingly, the HBO series *Ballers*—which stars Dwayne “The Rock” Johnson as a former pro football player looking to make his mark as a financial manager—has scored an economic touchdown with a move from Florida to California. After shooting its first two seasons in Miami, *Ballers* will settle into Greater L.A. for its upcoming season, a prime lure being a reported \$8 million-plus worth of tax

credits covering 10 episodes. The credits are provided by California’s ongoing filming incentives program covering TV and features.

Ballers becomes the seventh television series to relocate to California to take advantage of the Golden State initiative that’s designed to retain and attract high-impact lensing business. Prior series that have moved to California for the tax credits include FX’s *American Horror Story* which came over from Louisiana, and HBO’s *Veep*, a transplant from Maryland. *Ballers* departs Florida after one of that state’s key incentive programs ended this past summer. According to the California Film Commission, the third season of *Ballers* will hire 135 cast members, 209 base crew members and 5,700 extras.

Fuglsig’s *Horse Soldiers* Begins Filming in New Mexico

The feature *Horse Soldiers*, produced by Jerry Bruckheimer Films and Black Label Media, is filming in early December through mid-February in and around Albuquerque, Socorro and Alamogordo. Announcement was made by Nick Maniatis, director of the New Mexico Film Office. The production will employ over 250 New Mexico crew members, 50 New Mexico principal actors and approximately 2,000 New Mexico background talent.

Directed by Nicolai Fuglsig (two-time DGA Award winner for commercials via MJZ), *Horse Soldiers* is based on the book by Doug Stanton, with a screenplay by Ted Tally and Peter Craig, and tells a powerful true story of events which occurred in the aftermath of 9/11. When a U.S. Special Forces team and their untested captain are sent to a rugged, mountainous region of Afghanistan, they must join forces with a Northern Alliance warlord to fight against overwhelming odds to drive out the Taliban.

Composer Nicholas Britell

Reflections On Moonlight, Barry Jenkins

By Robert Goldrich

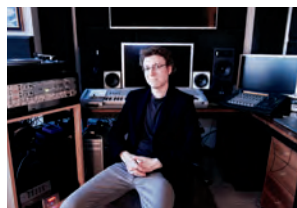
Among composer Nicholas Britell's notable credits prior to director/writer Barry Jenkins' recently released, Oscar buzz-generating *Moonlight* is the score for director Adam McKay's *The Big Short*. Britell's music was also featured prominently in the Best Picture Oscar-winning *12 Years a Slave*, for which he composed and arranged the on-camera music including the violin performances, spiritual songs, work songs and dances (Hans Zimmer composed the score for that Steve McQueen-directed feature).

SHOOT connected with Britell to delve

posed to be getting together with Barry for coffee turned out to be a two-hour talk in downtown L.A. Early on we felt we had a similar musical perspective. Our conversation began that day and then continued, thankfully leading to me getting the chance to score *Moonlight*.

SHOOT: What were the biggest creative challenges that *Moonlight* posed to you?

Britell: One of the interesting creative challenges is the story's three-part structure, reflecting vastly different periods of time in the life of Chiron with three dif-



"I read it [the *Moonlight* screenplay] and was profoundly moved. It was sensitive, poetic. I had never read anything like it."

ferent actors portraying him at these different stages—as a boy, a teen and a young man. As a composer a prime challenge is how to you create a sense of cohesion across the chapters while also enabling his transformation and evolution. When I read the screenplay and saw the early cuts of the film, I had that feeling of poetry, intimacy and tenderness in the nature of the movie. It led me to ask what is the musical analog to poetry. How does that feel? What does it sound like?

SHOOT: How did you connect with Barry Jenkins and get the *Moonlight* gig?

Britell: I scored *The Big Short* last year and Plan B produced that film. I also wrote and researched music for *12 Years a Slave*, another Plan B project. During the time I was scoring *The Big Short*, Jeremy Kleiner [*Moonlight* producer and co-president of Brad Pitt's Plan B Entertainment] reached out to me, telling me about this incredible screenplay. I read it and was profoundly moved. It was sensitive, poetic. I had never read anything like it. I had never met Barry but wanted to after reading that script. I had seen *Medicine for Melancholy* [Jenkins' first feature] and thought it was wonderful. What was sup-

I sent a piece of music to Barry, calling it a piano and violin poem or Chiron's theme. That theme in chapter one appears in a deeper and more modulated form in chapter two. In chapter three an ensemble of cellos is brought in, orchestral changes are made. We had an interesting creative breakthrough when Barry told me about his passion for Chopped and Screwed music, a Southern strain of hip-hop which slows the recording down, lowers the pitch, deepens and enriches the sonic texture. Things are stretched out so that there's more of a physicality to the sound. Early on in the conversation with Barry, he mentioned what if we Chopped and Screwed the score? We did that on the music I wrote and recorded, became excited about the possibilities and dived right into the process.

Brand Managers, CMOs, CDs, ECDs and EPs, We concept, write, direct, produce and post-produce.

But, you...

You manage to ponder brand DNA, tweak briefs, invent new media, scribble question marks in the margin of a script, gasp at budgets, grumble at RFPs, argue with cost consultants, glare at an org chart, think about hiring, think about firing, speculate if a freelancer's portfolio is all his/hers, wonder "What the hell is a Shaytard"? attend an international conference call, send a Thumbs Up emoji to your kid, glance at your Fitbit steps, reply "tentative" to a meeting invite, and mutter "Does anyone craft anymore?" all while tweeting what a numbskull a certain President-Elect is.

Hats off to you. Let's work together.



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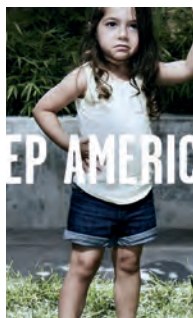
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Creativity, Strategy, Production Sing In Harmony

McCann New York serenades us with breakthrough work that surprises

By Robert Goldrich



Though it missed this calendar year by just a few weeks, Microsoft's 2015 Xmas spot in retrospect was a harbinger of things to come in 2016 for McCann New York and its shop dedicated to Microsoft, m:united. On November 16, 2015, a group of 37 Microsoft employees from around the country gathered in New York City at the company's new flagship store to sing a song of peace to the world. New to NYC, they took a walk in the neighborhood and sang in front of the Apple flagship store on 5th Avenue.

This Microsoft ensemble—along with members of a Harlem youth choir—surprised a crowd of shoppers, tourists and passers-by with a stirring rendition of “Let There Be Peace on Earth.” Several Apple employees joined the Microsoft chorus. The performance elicited cheers from singers and the public alike. The edited commercial then ends with the words “Spread Harmony.”

The Microsoft yuletide serenade, chronicled in a video from which was culled a national commercial titled “Peace

on Fifth,” underscores a penchant for breaking down barriers, bringing people together in a shared experience, thinking and feeling outside the box, fashioning work that surprises, and connecting in a way that weaves its way into the fabric of mainstream culture. All these dynamics characterize McCann New York's memorable performance in 2016, making it *SHOOT's* pick as Agency of the Year.

Indeed the element of surprise courses through much of McCann NY's lauded output in 2016. Tongue in cheek, Rob Reilly, global creative chairman, McCann Worldgroup, observed, “I doubt there was anyone at *SHOOT* going into 2016 thinking, ‘I can't wait to see what they do with Lockheed Martin.’”

What they did for and with Lockheed Martin was “Field Trip to Mars,” the single-most awarded campaign at Cannes 2016, earning 19 Lions across 11 categories (including Cyber, Entertainment, PR, Innovation), reflecting the range of different disciplines the work spanned. The centerpiece of an ambitious STEM (Sci-

ence, Technology, Engineering and Math) education program, “Field Trip” is an immersive groundbreaking group VR experience in which the windows of a seemingly ordinary school bus transform to take riders on a tour of Mars. McCann NY worked with Framestore, which invented cutting-edge technology specifically for this campaign, to enable a 1:1 relationship between Earth and Mars. When the bus turns, the landscape turns just as it would in any bus tour, allowing riders—in this case school children—to truly feel that they are traversing the Red Planet (and not the city streets that the bus was actually driving down). This was all done sans the need to don headsets or glasses. The bus itself became the headset, with a wondrous, awe-inspiring journey seen through its windows.

Lockheed's Generation Beyond STEM education program is designed to bring the science of space into thousands of homes and classrooms across America, inspiring the next generation of innova-

Continued on page 14

From top left, clockwise: Lockheed Martin's “Field Trip to Mars”; Girls Who Code PSA; McCann Worldgroup's Rob Reilly; Microsoft's “Woman Made”; ECDs Susan Young (l) and Daniela Vojta; NY co-CCOs Sean Bryan (l) and Tom Murphy; Brady Campaign to Prevent Gun Violence's “Toddlers Kill/Keep America Safe”

AD AGENCY OF THE YEAR

McCann Takes Us On A Fieldtrip To Mars, Envisions A Toddler-

Continued from page 13

tors, explorers, inventors and pioneers to pursue related careers. Youngsters after all will be part of the generation who likely will walk on Mars. The online curriculum for middle school teachers and students includes lesson plans, a virtual field trip of activities as well as the Mars Experience Bus itself that will travel the country, replicating for students a journey covering some 200 square miles of the Martian surface. There's even a smartphone app enabling students to find Mars in the sky, travel there virtually and get real-time Mars weather reports.

McCann's journey to Mars, though, was fraught with roadblocks. "You can't let things die," affirmed Reilly. "You need to present a hundred great ideas to sell one. That's the ratio. There were so many pitfalls [encountered by 'Field Trip To Mars'] that its success had to do with the fact that an account person, people in

production, creative, a strategy person did not let it die. Steve Zaroff [McCann NY's chief strategy officer] was among the many here who kept persevering, who fought to get the project done. It probably died 19 times but we kept at it, getting 19 Lions. We had a great partner in Framestore, and a great client who in the end took the biggest risk."

Tom Murphy, co-chief creative officer of McCann NY, noted, "The list of credits is huge on 'Field Trip to Mars,' spanning departments and requiring a degree of collaboration in the best possible way among creative, strategy, account and production teams. That teamwork has been critical to our success here. It's what contributes to us making work that matters again, helping to grow confidence and the right kind of swagger. Your confidence builds to try more new, even bolder things because you know that everyone will team to help make them happen."

"Field Trip to Mars" was a year and a half in the making, shared Nathy Aviram, McCann NY's chief production officer. McCann gravitated to Framestore for its computer graphics expertise and its feature film department's work on Ridley Scott's *The Martian*. "That was the first clue," quipped Aviram, citing Framestore's experience with Martian landscapes for the critically acclaimed box office hit. Aviram and Eric Silver, McCann chief creative officer, North America, met with Framestore's Jon Collins, president of integrated advertising, and Jonathan Shipman, head of integrated production, to get the ball rolling. Framestore then brought a creative technologist on board and they agreed to deeply into the project.

"At that point we were in the process of investigating how the pieces could be put together, defining what needed to be done and how it could be done for the cost," recalled Aviram.

Kathy Love, McCann NY's executive integrated producer, noted there were "two months of discovery once we decided that Framestore was the right partner."

Silver related, "There was no precedent for making this. I remember telling the guys at Framestore, 'We have some good news and bad news. The good news is that you will love this project. The bad news is that we only have X amount of money.' We could not even speculate on the resources it would take to get this done properly. There were all kinds of problem solving involved, including coming up with monitors/bus windows that didn't exist."

But Silver noted that there's an affirmation of commitment to be found when looking at the big picture, no matter how challenging the logistics of any specific project. "An implicit task in every brief, whether directly stated or not," said Silver, "is that the work promotes discovery or purpose—or in short, humanity. And

Congratulations McCann New York

Ad Agency of the Year



Free World, And Looks To Nurture Female Inventors

we had that humanity and sense of purpose with this project—to inspire the next generation. That helped us all come together to work towards the same goal.”

Breaking through

That sense of humanity, purpose, surprise and breaking new ground was evident throughout McCann’s body of work in 2016. The agency satirized stereotypes about why women are underrepresented in computer science via a series of videos for Girls Who Code. Then for Microsoft the “Woman Made/Make What’s Next” campaign shows girls citing the likes of Einstein, Edison and Tesla when asked to name inventors, underscoring that the achievements of males dominate what’s learned in school. Filling that gap is an anthem spot introducing us—and these girls—to assorted female inventors, inspiring the youngsters to make their own strides in science, technology, engineering

and math. And yet another highlight of the year was the satirical “Toddlers Kill/Keep America Safe” PSA for the Brady Campaign to Prevent Gun Violence.

The latter sheds light on the creative culture at McCann New York. Creatives Susan Young and Daniela Vojta came up with an idea, recalled Sean Bryan, co-chief creative officer at McCann NY, “that didn’t have a client or any money at the time. But the idea was worthwhile and we try to say yes as much as possible to good ideas, figuring out how to get them made, how to even get a client for them. We ask ourselves, ‘What can we do to make this thing get famous, to make an impact for a cause we care about?’ The larger point I’m trying to make is you can only do this sort of thing if you have the confidence to say, ‘what the fuck.’ That confidence and sense of purpose have taken hold here.”

Young said, “It started when we were talking randomly about something com-

pletely unrelated. A planner brought up this statistic that was mind blowing to us—that toddlers shot and killed more Americans than terrorists. Given the political rhetoric of today, it seemed then that a pretty ‘logical’ way to keep Americans safe was to produce a video about banning toddlers. We thought we’d try to do this project on the side but one of the things that keeps us at McCann is the opportunity to go to Rob [Reilly], Sean [Bryan] and Tom [Murphy] and say, ‘We have something we think is good.’ And they are incredibly supportive.”

The PSA was made, showing kids brandishing weapons and thus making a case for jailing toddlers so they don’t accidentally shoot us in our own homes. McCann reached out to the Brady Campaign to Prevent Gun Violence to sponsor the piece and it went on to spark vigorous debate about gun control. In fact, it even was a spark at the third Donald Trump-Hillary Clinton Presidential debate. Responding to a ques-

tion on gun violence, Clinton referred to toddlers three times, prompting *The Washington Post* to note that “in bringing up toddlers at the debate, Clinton may have been channeling the Brady Campaign to Prevent Gun Violence, which recently launched a PSA focused on toddler shootings.”

Young and Vojta were also lead creators on such notable work in 2016 as the alluded to “Girls Can’t Code” and Microsoft’s “Make What’s Next.” In the former campaign for the national non-profit Girls Who Code, videos present absurd theories for why girls “can’t” do computer coding, including that “they have boobs,” “they menstruate,” and “they’re beautiful.” With their funny and provocative tone, the videos are designed to trigger conversation about unconscious bias and call out stereotypes related to gender and appearance that have been used to exclude women from traditionally male-

Continued on page 16

Congratulations McCann NY, SHOOT’s 2016 Agency of the Year

STATION ▶

Young, Vojta Crack The Code; Prod'n. Operation Blossoms

Continued from page 15

dominated fields like technology.

Also sending out a message of encouragement while pointing out bias was Microsoft's "Make What's Next" which changes perceptions about women inventors and their contributions. Now as an offshoot of that, Microsoft has launched an initiative which will help aspiring female inventors secure patents for their innovative creations. "It's taking the campaign to a higher level," said Vojta. "Instead of just making a video, we are doing something tangible with Microsoft, offering more incentives to get more girls involved in STEM.

In ways, this brand of purposeful, socially progressive work promotes a trait that has served McCann NY well. "We're stubborn," observed Vojta. "We ask questions a million times until we hear yes. Rob [Reilly] will attest to this. We may have to make some changes and compromise a little bit, but we feel the support of the whole agency to do great work."

While advancing causes as well as opportunities for women through their work, Young and Vojta also saw their careers advance at McCann NY in 2016 as they were both elevated to executive creative directors.

New business; production

2016 also proved to be a stellar year on the new business front. Verizon moved most of its wireless biz to McCann NY which was already handling FiOS. Reckitt Benckiser added to the Mucinex biz by assigning its largest brand, Lysol, to McCann NY. The agency also won Chick-fil-A, Qualcomm and Godiva Chocolatier. And MasterCard consolidated its digital and social media with McCannXBC in NY. There were no account losses.

Reilly noted that beyond fashioning a strong creative culture, "the culture of winning fixes a lot of things." New business was a prime initial focus for Reilly but he affirmed it's crucial to put that into perspective. "We've tried to build a place where you're not going to lose your job because we lost an account," he stressed. "If we do the right things, we can get new accounts." The "right things" center on creativity, strategy, production and account people coming together to create work that's successful and which they're proud of. "One of the first things I did when I

joined McCann," recalled Reilly, "was to initiate '3 For All.' I have the poster promoting it right in front of me. If you can't hold up three things that you're proud of on an account over the year, then we have to talk, perhaps change our strategy, explore relationships. Let's not let the work ever be the reason we lose an account. Our mission should be to help brands be meaningful in people's lives. That's the McCann Worldgroup mantra."

McCann NY's work in 2016 also spans notable content for, among others, Verizon, FiOS, Tommee Tippee, Nespresso (following up on George Clooney's U.S. ad debut), Mucinex (including a charmingly disgusting "Mr. Mucus Talks Back" activation at JFK), an all digital brand experience Cryptaris Mission for the U.S. Army, witty NY Lottery fare, an enchanting "Hippo" spot for the U.S. Postal Service "Priceless" experiential work for MasterCard (via McCannXBC), and Cigna's "TV Doctors of America." The latter takes the form of a conventional broadcast spot but with a twist as NY CCO Bryan explained, "People don't listen to real doctors so we thought let's cast fake doctors from TV [Alan Alda, Patrick Dempsey, Lisa Edelstein, et al] and have them deliver a real message about getting annual check-ups to promote health and wellness."

Helping to yield such a diverse body of work is a production team, said Aaron Kovan, head of integrated production, m:united, NY, "that gets involved on the creative side, working closely with creatives up front. Producers at McCann and m:united have to be more creative, particularly as budgets become more challenging. Creatives are receptive to bringing producers early on in the process."

Love shared, "I've always tried to be a creative partner, with instances in the past where I've actually conceived ideas with the creative team. That's been a constant. What's changed is that we have to wear so many hats now. It's not just about the cornerstone :30 TV spot. There's experiential, prototyping, making stuff, design, art, so many platforms and venues we need to know about. Creatives look more and more to production, wanting to know, 'How can we do it? Can we do it?' We're always connecting with vendors, talking about new things like how to concept for VR, staying as current as possible."

That current runs through a contingent that includes: 40 producers at McCann NY; and 10 at m:united who are focused on Microsoft. Aviram describes this staff talent as coming from diverse backgrounds with varied skillsets. They collaborate with numerous production companies, post houses, VFX studios, music and sound shops, and assorted other vendors. At the same time, McCann's Craft Worldwide operation has grown to offer a wider range of in-house talent and capabilities. Aviram has been involved in developing in-house resources over the last few years, initially editorial, digital and print at Craft, then expanding post, adding 2D and 3D graphics to handle social media needs. Production has been a more recent effort over the past year, with select directors brought into the fold, often for social content and other online projects. Craft also dovetails with freelance directors and other outside talent.

"We built this capability more out of necessity. We still very much value our relationship with outside vendors, the best creative talent in the world," said Aviram. "I've talked to company owners, executive producers and managing directors, hearing what they think about our building internal production capabilities. They understand it. They don't feel we're competitors. We don't want to be competing with A-list production companies. But we had to build ourselves up in-house—otherwise we had to continue asking for favors for every budget-challenged project. So we opened up the option of filling in our capabilities and taking on those types of projects ourselves."

Joyce King Thomas, NY-based chairman and CCO of McCannXBC, a unit of McCann focused on MasterCard's global marketing efforts, noted that her shop taps into both outside vendors and Craft. She related that XBC and McCann NY share the bond of "getting the job done," that "there's kind of no rulebook... We do whatever it takes. Some projects we shot internally with Craft because going that way made the most sense. We've done everything from producers holding cameras when necessary as second unit to shooting with great outside talent from directors like The Malloys to Jun Diaz. We find a way to make the work happen, to make ideas happen."

Creative Culture

Asked to define the creative culture at

McCann and what makes it work, North America CCO Silver shared, "Agencies are at their best when everyone is moving in sync. We're all very committed to each other and to making this place great. We don't let egos get in the way. Strategists come up with great creative ideas. Creatives help shape strategy. The producers are revered here and able to take on many roles. We work in concert together.

"I think the measure of any agency's success," he continued, "is being unpredictable. The truly great agencies own the element of surprise. Droga5 is a great example of this. We've been able to do this with our brands."

New York co-CCO Bryan observed that McCann NY kind of turned a corner in 2013. "We always had good ideas here. There are good ideas and good people at most every agency. But we changed our outlook, began to think about things differently, looking at how we can make these brands and causes we care about relevant in people's lives, how we can make these brands matter. We're thinking what's the conversation about the brand going to be in six months or a year based on what we do."

NY co-CCO colleague Murphy chimed in, "We're looking way beyond the advertising, business or marketing press, way beyond the advertising community. We're focused on the impact of the brand on culture, how it connects with people in a meaningful way. We're thinking bigger and outside insular boundaries. Philosophically it was a big shift that resulted in work that's gained recognition and relevance in the culture at large."

Global creative chairman Reilly came to McCann from Crispin Porter+Bogusky where he served as partner/worldwide chief creative officer. "CP+B was the agency of the decade, and I'm proud to have been a small part of that. There were lessons learned there that were applied to McCann. Strong work ethic was part of the Crispin culture—and that resulted in ideas that had impact when they landed in mainstream culture. We also have at McCann another element that was in place at Crispin when I was over there—all the partners are on the same page. There was never confusion about what we were doing. All the partners and senior managers of this company have to be on the

Continued on page 25

WITHOUT YOU,
THEY WOULD JUST BE IDEAS.



We would like to thank all of our clients and production partners for helping McCann New York become SHOOT Magazine's 2016 Agency of the Year.

McCANN

Changing the Lexicon

A look back at 2016 and its implications, including the growing relevance of virtual reality

A SHOOT Staff Report



As 2016 draws to a close, there's much to reflect on, including our vocabulary—which is cause for pause.

Oxford dictionary editors chose “post-truth” as its word of the year, usually referenced in terms of politics and as belonging to a new manipulative era in which the truth has become irrelevant.

Meanwhile Dictionary.com's word of the year is “xenophobia,” a fear or hatred of foreigners, people from different cultures or strangers.”

These trending words serve as food for thought, underscoring the importance—and some would say the responsibility—of the ad/entertainment creative community to help shape a more positive, inclusive lexicon. Yes, there's plenty to fear in today's topsy turvy world but messaging that doesn't let that fear get the better of us is not only good for society but enables brands and content to stand for something, connecting with our humanity and the marketplace at large.

Evidence of that was among the highlights of 2016, exhibit A being the growing prominence of virtual reality. With all the talk of VR technology, sometimes lost in the shuffle is the potential impact that perspective-changing storytelling can have on our society. During a session at last month's American Film Institute Tech Showcase, part of the overall AFI Fest in Hollywood, panelist Tuna Bora, production designer on the Patrick Osborne-directed short film *Pearl*—one of 10 animated short films to recently advance in the voting process for the Best Animated Short Oscar—said that perhaps her biggest takeaway from working in VR is the love she has for its psychological aspect as

people make the choice to empathize with others. Viewers are placed in the shoes of people whom they might not ever get to meet, she explained, citing *The Displaced*, an acclaimed virtual reality experience produced for *The New York Times* by Vrse. works (now Here Be Dragons) which places viewers directly inside the global refugee crisis.

In today's divisive times, Bora observed, it's healthy for people to break out of their insular worlds and delve into other people's experiences, thoughts and opinions. It's healthy, she affirmed, for people to develop an empathy that they wouldn't experience otherwise.

The Displaced won assorted honors in 2016, including Cannes first-ever Entertainment Lions Grand Prix, as well as Mobile Lions Grand Prix distinction, and the coveted Most Next Award signifying best in show at the AICP Next Awards.

Another marquee example of VR's viability in 2016 was Lockheed Martin's “Field Trip to Mars,” which helped McCann NY earn *SHOOT*'s Agency of the Year honor. “Field Trip” was the single-most awarded campaign at Cannes 2016, earning 19 Lions across 11 categories (including Cyber, Entertainment, PR, Innovation), reflecting the range of different disciplines the work spanned.

Survey

SHOOT surveyed a cross-section of high-level ad agency professionals to gain their assessments of the trends, developments and work that highlighted 2016.

What follows are excerpts from feedback provided by agency respondents. Their full responses—and feedback from others—will appear in the 12/16 *SHOOT*>e.dition and on *SHOOT*online.

For our Year in Perspective survey on the agency side, the following four questions were posed.

1) What industry trends or developments were most significant in 2016?

2) How did your agency or agency department adapt or adjust to the marketplace in 2016? (diversification, new resources and talent in different areas, new strategies, etc.)

3) What work in 2016 are you most proud of? (Please cite any unique challenges encountered)

4) What do you think the “next big thing” in production or post and/or social media will be in 2017?

YEAR IN PERSPECTIVE



Andrew Bruce
CEO

Publicis Communications North America

1) In 2016 data showed up for work. From our strategic teams to our creative departments, data found a seat at the table and its voice in the room. Surprisingly, when properly applied, it felt human, insightful and a welcome contributor to the creative process.

2) Our clients sent a very clear message this year to strip away our organizational complexity and focus on ideas capable of transforming their businesses and brands. For us this meant breaking down the silos and tapping into the most diverse talent we have to offer, regardless of where it resides in our organization. Being liberated to work together, across agency brands and disciplines has fundamentally changed our work environment and ignited possibility.



Markham Cronin
Founding Partner, Chief Creative Officer
Markham & Stein

1) The biggest trend this year has been the rise of the conversation about, and demand for “Content.” It’s a buzzword for the engaging yet perishable storytelling that fills the meat grinder of social and digital media. The sheer demand for volume has de-valued this content to the point where clients want to buy it by the pound, which makes creating great stuff hard, and dilutes whatever time, energy and budget you might have as you have to produce more. I despise the word “Content” personally. We used to call it “An engaging story, well-told.” Or simply: “Good advertising.”



Sally-Ann Dale
Chief Creation Officer
Droga5

1) This year, the industry continued its trend toward more nontraditional storytelling approaches. Clients are looking for new and inventive ways to engage their audiences, and the lines between science, technology, art and commerce have significantly blurred. Native advertising took a big step forward, as did users’ ability to recognize it and call it out. All of this places more responsibility than ever on our shoulders, as advertisers, to examine the integrity of our work.

2) In 2016, we saw more clients willing to engage in less traditional forms of storytelling. Our Creative and Production offerings are constantly evolving. However, this year, we’ve been able to build on our previous relationships and implement new protocols and strategies that connect the viewer with both the content as well as the context in which it exists. With ever-growing client needs, we’ve spent a lot of time expanding our internal resources to help further reinforce our abilities, as well as a comprehensive Music Department to further increase the opportunities for all our clients.



Jim Elliott
Global Chief Creative Officer
Arnold Worldwide

1) One trend every agency has been monitoring with a morbid fixation is the gradual erosion of the standard AOR model (thanks to a sea of other new trends). Brands have never been as promiscuous as they are right now in terms of marketing partnerships (“trysts,” really). With a dizzying proliferation of every conceivable permutation of an agency-like object – from media companies and social platforms as content factories, to management consultants with fledgling in-house creative departments, to digital specialty shops, social shops, experiential shops, experience design shops, etc.–all promising a Shangri-La of instantly actionable data. It’s like a LaGuardia Airport control tower radar screen full of shiny, fast-moving new options.

All jockeying for a slice of the proverbial pie.

Speaking of trends: now imagine monitoring all that activity on Facebook Live through a pair of VR goggles connected via iBeacon to an AR mobile app synched to an AI chatbot that coaches you through the madness in the native tongue of Nien Nunb circa Battle of Endor, as translated in real-time by IBM’s Watson.

Continued on page 20

the
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REPRESENTING
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Feedback From J. Walter Thompson, BBDO New York

Continued from page 19



Paul Greco
Director of Music & Radio
J. Walter Thompson NY

1) More focus on digital ads and content for the internet independent of TV ads. In the past internet ads were just TV ads that will also run on the internet. Now more content is being produced that has no TV ads as a companion. The downside is budgets for those campaigns are usually smaller than TV, but can be just as much work and require the same resources. Sometimes more.

2) Since I lead the music department, my team and I have to be more creative in how we source existing music and original music we produce. We also have to call upon our own skills to perform production services we normally would have contracted out of house in other cases.

3) Our Tylenol work, "What Moves Me" which was an online only campaign. We recruited unknown musicians that had arthritis who spoke of how the don't let their arthritis limit their playing and their love of music. We had them cover Fleetwood Mac's "Don't Stop" and filmed interviews and a music video.



Greg Hahn
Chief Creative Officer
BBDO New York

2) Working at the speed and scale of social has been a big focus for us for the last few years. That means creating stuff that is good, fast and cheap. We've increased our in-house capabilities a lot, from staffing directors to investing in our in-house post facility. In the Creative department, we've really stressed the need to move from being simply Creatives to Creators— prototyping, shooting and collaborating with others.

4) Live video is obviously the new flavor. So I expect to see more innovative work there. But I always like to look for the opposite of the latest thing because often that's the thing that follows the latest thing. To that end, I think more brands will invest in big tent-pole filmic ideas. We're seeing that happen now but usually around very special occasions, like the Super Bowl, holidays, live award shows, etc. I think in order to stand out from the masses, you'll see more craft and attention put into filmic work throughout the year.

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YEAR IN PERSPECTIVE

CP+B, Hyperbolous' Heads Of Prod'n. Reflect On 2016



Kate Hildebrant
VP/Director of Content Production
CP+B

1) I was most thrilled to see the Free the Bid initiative from Alma Har'el take off! It is such a smart and simple way to create opportunity for female directors. The entire agency got behind the initiative as soon as we heard about it, from the senior management to our team of producers around the U.S. In fact, we've been big proponents of female directors for some time, but since we've signed the Free the Bid pledge, we've already awarded three jobs to female directors, which will release in early 2017. I believe the initiative will not only create opportunity for female directors, but also create an awareness to be open-minded to diversity across all roles within our industry.

2) We have had to adjust how we function to remain efficient yet productive in a world where more and more production is considered out of scope. Long gone are the days of a lead producer with dedicated support staff for each account. We still need to respect our creative process and the steps we take to successfully bid and execute productions. We just have to do it with a much leaner staff. So a team with effective communication, chemistry and reliability are paramount. We strive for diversity within our group as our skill sets and responsibilities need to cover more ground.



Pamela Hopkins
Partner / COO / Director of Production
Hyperbolous LLC

1) I believe the most significant trend in the industry this year has been advertising via social media...how much it's truly grown and flourished. While I continue to believe that traditional broadcast advertising is the leader in terms of reach as well as measure, social media has definitely become the darling of advertisers lately because of the target social media does reach as well as the seemingly "wild wild west" unexpected nature of what's out there. It's fast, it's chaotic, it changes constantly and, while difficult sometimes to measure, if something "clicks" with the audience, the results can be rewarding...and a bit fun.

2) Our agency has had to become more nimble and responsive to client changes in order to keep up with the social media whirlwind. We always felt we were, but advertisers are quick to demand changes based on sometimes instantaneous trends. And, while media venues are always important, for us it's all about the strategy and the execution.

Continued on page 30

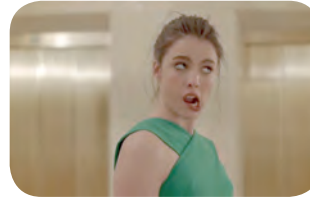
STATION FILM CONGRATULATES DIRECTORS ANDREW WONDER & SEYI PETER-THOMAS



**FOR THEIR OUTSTANDING WORK
FOR THE SOCIAL GOOD**

BEST WORK OF THE YEAR

Top Spots of the Year



The Year's "Best Work You May Never See"



Top row (l-r): Lockheed Martin's "Field Trip to Mars"; Snickers' "Marilyn"; Audi's "Duel"; Kenzo's "The New Fragrance"; CoorDown's *How Do You See Me?*
Bottom row (l-r): UNICEF's *Malak and the Boat*; WCFF's "Dream"; UK National Centre for Domestic Violence's *Break the Routine*; Paris Opera's *Figaro*;
Canadian Down Syndrome Society's "Down Syndrome Answers"

SHOOT's Picks For The Best Work Of 2016

Mix includes a VR breakthrough, Olympics-themed spots, Super Bowl ads, public service fare

A SHOOT Staff Report

With 2016 about to fully enter our rear-view mirror, it's time for reflection on varied fronts, including assessing what work was among the year's most worthwhile creatively.

Determining any year's "best" is a highly subjective proposition so *SHOOT* staffers looked to at least narrow the field by first culling through two bodies of work, our weekly Top Spots as well as our "The Best Work You May Never See" gallery entries throughout 2016. We then added to the field select pieces of work that might have fallen through the cracks and not earned weekly "Top Spot" or "Best Work" distinction yet which we had covered extensively in other stories during the course of 2016.

We also reviewed our quarterly top Ten Tracks and VFX/Animation charts. We ultimately chose a Top Five from each.

So here are *SHOOT*'s selections for the Best Work of 2016 divided into Top Spots, The Best Work You May Never See, and our Top Music/Sound Tracks and Top VFX/Animation entries.

Top Spots of the Year

Look no further than our Agency of the Year, McCann New York, to find our selection for the best content in 2016. The fact that our Top Spot for the year wasn't even

a commercial further underscores the new frontiers that are opening in advertising/entertainment content creation. Taking the #1 slot is Lockheed Martin's "Field Trip To Mars" in which a seamless VR experience on a schoolbus puts students on the otherworldly ride of their lives. (See in-depth coverage of this project in this year-end issue's Agency of the Year coverage, shedding light on the collaborative effort between McCann and Framestore.)

We return to mainstream high-profile broadcast fare for our number two pick—a Super Bowl spot for Snickers titled "Marilyn," directed by Jim Jenkins of O Positive for BBDO New York. "Marilyn" takes us back to 1955 (even leveraging the candy bar's packaging of the 1950s) and features a hungry Marilyn Monroe on the set of the classic film *The Seven Year Itch*. In the :30, the hungry blonde bombshell transforms into a cranky version of herself, played by actor Willem Dafoe. This latest iteration of "You're Not You When You're Hungry" campaign also includes Eugene Levy in the role of a stage hand who's charged with the task of making Marilyn's dress flap in the wind above a New York City subway grate, an iconic cinema scene.

Taking the year's third slot is Audi's "Duel" directed by Ringan Ledwidge of Rattling Stick for agency Venables Bell & Partners, San Francisco. The spot tells the

story of two hotel parking valets, one male, one female, vying for the chance to get behind the wheel of an Audi RS 7—except that's not evident at the outset because the action plays out entirely in reverse. The :60 ran during all three Presidential Debate telecasts. Earmarkings of the debate format, political campaign trappings and references are sprinkled throughout the commercial.

Next up in fourth place is a four-minute, off-the-wall perfume ad written and directed by Spike Jonze of MJZ and starring actress Margaret Qualley (the star of HBO's *The Leftovers*). Qualley lets loose all inhibitions, dancing, kicking, flailing about, even shooting laser beams out of her fingertips. The short promotes a new perfume from France's Kenzo brand.

And rounding out our Top Five is a spot which gained Reed Morano inclusion into Saatchi & Saatchi's New Directors Showcase. Italy's national organization for people with Down syndrome, CoorDown, teamed up with Saatchi for the fifth consecutive year, this time enlisting the help of the agency's New York office to create a campaign for World Down Syndrome Day on March 21, 2016. The campaign was manifested through a simple yet powerful online film titled *How Do You See Me?* that features a girl with Down syndrome named AnnaRose Rubright narrating

the life she wants to have, and in this life, she's played by actress Olivia Wilde. This metaphor is aimed to ignite a conversation around how those living with Down syndrome see themselves and how they are often times disadvantaged when people pre-judge them based on their condition. People with Down syndrome are still too often victims of discrimination. Even more than what is said about them, the way other people look at them is a common indicator of this type of prejudice. Morano directed the online short via Pulse Films.

"Best Work" gallery

There's a clear public service bent to our best of "The Best Work You May Never See" in 2015. Four of the top five are of the charitable/cause advertising variety, starting with our number one pick, *Malak and the Boat*, an animated short for UNICEF from agency 180LA, depicting the plight of Syrian refugees, transitioning to live action to show that the tale of a seven-year-old girl named Malak has roots in real life. House of Colors served as the animation studio.

Taking the second slot is the Wildlife Conservation Film Festival's "Dream" from DDB New York. The short captures the plight of four animals suffering at the hands of humans. Set to a newly recorded version of the classic song "I Dreamed a

A Rundown Of Stellar Content That Highlighted 2016

Dream,” the emotional portrayal begins with animals in their natural habitats singing when their life was good. As the song shifts in tone, the animals continue to sing as they face man-made threats to their lives and the environment. DDB NY worked with animation production company Zombie Studio and music and sound partner Mophonics to bring this piece to life.

Third place goes to a live-action short titled *Break the Routine* for the UK’s National Centre for Domestic Violence and independent charity Victim Support. Directed by Noam Murro of Biscuit Filmworks for J. Walter Thompson, London, this powerful public service film features a choreographed enactment of domestic abuse. The violent dance finally comes to a halt, underscoring the need for those assaulted to seek out help. On average, high-risk victims live with domestic abuse for more than two years before getting specialized assistance. This public service message aims to get victims to reach out for help sooner.

Our fourth place entry is a departure from the public service discipline. Bret Easton Ellis of production house The Devil You Know wrote and directed this short film, *Figaro*, for the Paris Opera which was released on its online platform *Troisième Scene* (Third Stage). In this short, a singer loses his voice during an opera rehearsal. He then loses himself in a night of debauchery featuring heavy alcohol consumption, carnal encounters, even gunplay—all accompanied by music from “The Barber of Seville.” The next morning, after a night of no sleep, our singer staggers and swaggers back to the scene of his embarrassment—only this time delivering in fine voice a virtuoso operatic performance. It’s as if the evening of bad behavior got him to somehow confront his demons—or at least take them out for a spin—and return to his artistic best.

Finishing fifth in our rundown is a short video that’s part of the “Down Syndrome Answers” series featuring people with Down Syndrome responding to parents’ most-asked questions. After all, there’s no one better suited to answer those questions than people living with Down syndrome. Created for the Canadian Down Syndrome Society with the help of agency FCB Canada, our selection is the video which introduces us to Adam who answers the question, “When do babies

with Down syndrome learn to talk?”

“Just by casting real people with Down syndrome we start to dispel some misconceptions about the developmental disability,” explained Jeff Hiltz, chief creative officer, FCB Canada. “But what will really make this campaign effective is ensuring people find the videos first when they turn to Google looking for answers.”

VFX/Animation

The aforementioned *Malak and the Boat* tops our 2016 lineup of VFX/Animation Chart entries.

That’s followed by Waitrose’s “Coming Home” directed by Sam Brown of Rogue Films, with VFX/postproduction by The Mill London for agency adam&eveDDB, London. This spot shows us a robin’s migration during the Xmas season. The fully CG bird makes an epic journey across mountains and the sea before finally reaching his home destination where a girl eagerly awaits his annual return. Upon his arrival, the robin is reunited with his companion. They share a festive treat, a Waitrose 1 mince pie, left out for them by the girl as she watches in delight.

Earning third place distinction was BBC Sport’s “The Greatest Show on Earth,” promoting its coverage of the Rio 2016 Olympic Games. Produced by Passion Pictures, this animated piece—set against the backdrop of the lush Tijuca Rainforest—shows exotic animals preparing for the Games. Jaguars are sprinters, otters are swimmers, alligators are high divers—and their power and grace underscore the athletic prowess of Olympic competitors. These animals gradually transition to the human world over the course of the animation. To the rousing track “Not Gonna Break Me” by British artist Jamie N Commons, we see the sloth take on gymnastics, the armadillo clap its hands in chalk for the clean and jerk, as well as the powerful jaguar crack its neck and line up for the 400m, all before they transform into their heroic and spectacular human athlete counterparts.

Taking the fourth slot is Audi’s “#TheComeback” in which T-Rex, once the most feared predator on the planet, is reduced to a laughing stock when an Internet film captures him unable to make his bed because his arms are too short. The ridicule plummets T-Rex into a crippling

identity crisis, making him listless and despondent. That is until a chance encounter with Audi’s piloted driving system revives his lust for life—putting him back in the fast lane and enabling T-Rex to celebrate a comeback. Stephan Wever of Stink directed this film, titled “#TheComeback,” with VFX from Sehnsucht Hamburg, for agency Razorfish Germany.

Fifth place goes to the aforementioned “Dream” for the Wildlife Conservation Film Festival.

Music/Sound

Number one on our hit parade is the Gatorade short film *For The Wind* in which WNBA star basketball player Elena Delle Donne talks about her older sister Lizzie who can’t see, speak or hear due to cerebral palsy. Lizzie, though, is Elena’s inspiration, giving her an inner strength. Part of Lizzie’s gift is embodied in her ability to not dwell on what she doesn’t possess but to “celebrate” what she does have. Elena has learned from that as she and Lizzie have a special bond; the two communicate through touch. And one of Lizzie’s great joys is to feel the wind blow across her face. So it’s somehow apropos that Elena was drafted by the professional WNBA franchise Chicago Sky, located in the Windy City. The wind, all it represents and how it makes Lizzie feel, is a big part of this short as we see the two sisters embrace and experience nature’s gusts of beauty. Lance Acord of Park Pictures directed for TBWA\ChiatDay LA. Contributing to the inspiring feel and vibe of the two-minute film is a soundtrack from Santa Monica, Calif.-based SOUTH Music & Sound Design, with audio post provided by mixer Rohan Young of Lime, Santa Monica.

Taking the second slot was the aforementioned “Dream” for the Wildlife Conservation Film Festival in which the plight of four animals is underscored by a newly recorded version of “I Dreamed a Dream.” Music/sound/audio post mixing house was Mophonics.

Third place went to United Airlines’ “One Journey, Two Teams,” a Summer Olympics commercial highlighting the carrier’s long-standing relationship with Team USA. Conceived by a creative ensemble at mcgarrybowen, New York, the commercial captures the feeling and emotion of the Summer Games in Rio de Ja-

neiro, Brazil, with real Olympians, actual United employees and a lively interpretation of George Gershwin’s “Rhapsody in Blue.” The new arrangement of the iconic song comes compliments of Yessian Music—it’s a musical rendition that stays true to its roots with a dash of Rio thrown in. For more than 35 years, United has been the official airline for Team USA and this ad had director Michael Haussman via Pulse Films helping to capture the Olympic spirit. Olympians do their thing within the world of United—a martial artist flips baggage on the conveyor belt in the airline terminal, a woman pole vaults onto the plane, synchronized swimmers already on board go through their paces in workman like precision. United employees too, inspired by the athletes, perform their duties with a competitive panache. Among the Olympians featured in the commercial were gymnast Simone Biles, volleyball beach player Kerri Walsh Jennings, soccer player Carli Lloyd, swimmer Missy Franklin, decathlete Ashton Eaton, trampoline athlete Logan Dooley, and judo artist Dartanyon Crockett.

Finishing fourth was Fiat Chrysler/Jeep’s “Portraits,” a Super Bowl spot from NY agency Iris Worldwide. More than 60 curated images—ranging from regular everyday people to celebs (Marilyn Monroe, BB King, Aretha Franklin, Steve McQueen), from pop culture (The Terminator, Jurassic Park) to historic moments (D-Day invasion)—are featured in “Portraits.” The images unfold to narration which reads, “I’ve seen things no man should bear. And those that every man should dare. From the beaches of Normandy, to the far reaches of the Earth. In my life, I have lived millions of lives. I’ve outrun robots and danced with dinosaurs. I’ve faced the faces of fear and fortitude, and witnessed great beauty in the making. I’ve kept the company of kings (BB) and queens (Aretha Franklin) but I’m no royalty or saint. I’ve traveled, trekked, wandered and roamed only to find myself right where I belong.”






A parting super conveys the simple message: “We don’t make Jeep. You do.” The reflective tone of the commercial stood out in a crop of more visceral, gimmicky, comedy Super Bowl ad fare. Helping to create this feel was a score from

Continued on page 25

2016 Top Five Music Tracks

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Gatorade's "For The Wind" (short film) CLICK HERE TO VIEW SPOT >	SOUTH Music and Sound Design, Santa Monica, Calif. Dan Pritikin, creative director; Robin Holden, composer/sound designer; Ann Haugen, EVP/director of production	Lime Studios, Santa Monica, Calif. Rohan Young, mixer; Ben Tomastik, assistant mixer; Susie Boyajian, exec producer.	TBWA\Chiat\Day, Los Angeles	Park Pictures, bicoastal/international Lance Acord, director
2	 Wildlife Conservation Film Festival's "Dream" CLICK HERE TO VIEW SPOT >	"I Dreamed A Dream" by Alain Boublil, Claude-Michel Schonberg, Jean-Marc Natel and Herbert Kretzmer Mophonics, Culver City, Calif. Roberto Murguia, music arranger/performer; Casey Gibson, additional production/mixing; Jeffrey J. Byron, sound designer; Stephen Altman, creative director; Amanda Fink, sr. producer; Kristoffer Roggemann, creative producer.	Mophonics, Culver City, Calif. Michael Haziza, mixer; Casey Gibson, additional production/mixing.	DDB New York Linda Bres, music/talent manager	Zombie Studio, Sao Paulo, Brazil
3	 United Airlines' "One Journey, Two Teams" CLICK HERE TO VIEW SPOT >	Composition: "Rhapsody In Blue" by George Gershwin Yessian Music, New York Dan Zank, arranger; Brian Yessian, partner/chief creative officer; Gerard Smerek, record and mix engineer.	Sonic Union, New York Michael Marinelli, mixer	mcgarrybowen, New York Jerry Krenach, managing director, global music production	Pulse Films, bicoastal/international Michael Haussman, director
4	 Fiat Chrysler Automobiles/Jeep's "Portraits" CLICK HERE TO VIEW SPOT >	Hum Music, Santa Monica, Calif. Track Title: "Aerial" Kristin Dyrudm composer; Jim Cox, performer; Scott Glenn, creative director; Debbi Landon, exec producer; Jeff Koz, executive creative director	Cutting Room, New York Walter Bianco, mixer	Iris Worldwide, New York	Catch&Release, bicoastal (creative research, clearances & licensing services) 60-plus photographs take a look back at Jeep's historical influence in the military as well as our culture.
5	 Mars/Dove Chocolate's "Each And Every Day" CLICK HERE TO VIEW SPOT >	Music Licensing: The Marketing Arm Brad Sheehan, music licensing. Song: "Non, Je Ne Regrette Rien" (Dumont/Vaucaire), Performed by Edith Piaf.	Sonic Union, New York Steve Rosen, sound engineer	BBDO New York	Park Pictures, bicoastal/international Vincent Haycock, director

2016 Top Five: VFX/Animation

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 UNICEF'S "Malak and the Boat" CLICK HERE TO VIEW SPOT >	House of Colors, Los Angeles Adhemas Batista, designer/character/storyboards/concept art; André Holzmeister, director and script, CGI, visual direction, character; Jonathan Marshall, character/concept art/storyboards; Ricardo Almeida, Guilherme Neder, animatic; Luiz Abud, project manager; Rodrigo Henrique, render wrangler (Rendering sponsored by RebusFarm GmbH/RenderService). (Toolbox: 3D Studio Max, After Effects, Corona Renderer, Zbrush, Rebusfarm)	180LA	House of Colors, Los Angeles Adhemas Batista, designer/character/storyboards/concept art; André Holzmeister, director and script, CGI, visual direction, character
2	 Waitrose's "Coming Home" CLICK HERE TO VIEW SPOT >	The Mill London Alex Fitzgerald, EP; Tom Manton, producer; Jonathan Westley, creative dir; Hitesh Patel, shoot supervisor; Jorge Montiel, head of animation; Adam Droy, lead 3D artist; Andreas Graichen, Hugo Jackson, James Muholland, Adrian Meyer, Amaan Akram, Andrew Bartholomew, Ashley Tilley, Aziz Kocanaogullari, Finlay Crowther, Luca Cantani, Margaux Huneau, Matthew Kavanagh, Michael O'Donoghue, Nick Smalley, Will Burdett, Alain Thay, Jasmine Ghoreishi, Alberto Lara, Philip Maddock, Matt Evans, Paul Donnellan, Sergio Xisto, Sebastian Braende, Antonio Fillippin, Kieran Ashley Russel, Ian Potso, 3D artists; Jonathan Westley, Gary Driver, 2D lead artists; Milo Paterson, Nina Mosand, Grant Connor, 2D artists; Craig Davies, R&D; Aurelien Roncey, Cameron Johnson, design; Jimmy Kiddell, concept. Seamus O'Kane, colorist. (Toolbox: Houdini, Flame, Nuke, Maya)	adam&eveDDB, London	Rogue Films, London Sam Brown, director
3	 BBC Sport's "The Greatest Show on Earth" CLICK HERE TO VIEW SPOT >	Passion Pictures, London Jon Saunders, CD; Ryan Goodwin-Smith, EP; Jen Coatsworth, prod.; Jason Nicholas, head of CG; Neil Riley, VFX sup.; Jean Baptiste Van Damme, character design; Alex Huget, Abner Marin, Mattias Bjurstrom, Florence Cuccoli, character modeling; Florian Magnini, Dani Villalba, David Ramon Rodriguez, Katreena Erin, Louise Chassain, Eva Prado, Leigh van der Byl, Giulia Dell'Armi, Matteo Nibbi, Alice Jarre; Wesley Coman (lead), Chris Welsby, Cath Books, Faith Dogan, Catherine Elvidge, Johnny Grew, animation; Matt Bell, Colin Perret, Junaid Syed, Wayne Duncan Smith, Gabrielle Veronese, Antonios Defferalos, VFX; Andre Bittencourt (lead), Raphael Theolade, Alex Grey, Valeria Romanol compositing. (Toolbox: Maya, Modo, Zbrush, Photoshop, Mari, Yeti, Marvelous, Arnold, Nuke, Premiere, Hiero)	RKCR/Y&R, London	Passion Pictures, London againstalodds (Derek Picken, Niklas Rissler), directors
4	 Audi's "#The Comeback" CLICK HERE TO VIEW SPOT >	Sehsucht Hamburg Daniel Jahnel, Timo von Vitken, Ulf Gieseler, Jannes Kreyenberg, Jakob Schulze-Rohr, 3D; Martin Chatterchee, rigging; Florian Zachau, Jona Maluk, compositing; Jan Tiller, Stephan Reinsch, Felix Niehoff, producers. (Toolbox: Zbrush, Mari, Softimage, Arnold, Houdini, Nuke)	Razorfish Germany	Stink, Berlin Stephan Wever, director
5	 Wildlife Conservation Film Festival's "Dream" CLICK HERE TO VIEW SPOT >	Zombie Studio, Sao Paulo, Brazil Natalia Gouvea, EP; Paulo Garcia, EP/story supervisor/prodn designer; Bruno Monteiro, supervising animator; Guilherme Oller, story supervisor; Saul Fonseca, Thiago Hoisel, lead concept & storyboarding; Mauricio Sampaio, Steferson Rocha, lead modeling team; Gustavo Soares, Guzz Soares, Marcel Fukuwara, Otavio Liborio, modeling team; Alex Angelis, Bruno Carias, Dreek Henriques, Diego de Paula, Jonathan Edward, Jorge Zagatto, Mallo Ryker, Marcelo Zanin, Michel Denis, Paulo Lombardi, Rafael Polanczyk, Raphael Sousa, animation; Heber Conde, effects lead; Claudio Jr., Gabriel Dorazio, Mauricio Alvarenga, Paulo Sampaio, Yohanna Geb, shading, lighting & rendering; Amanda Andrade, Arthur Mask, Paulo Tornio, Thiago Almeida, Walfrido Monteiro, concept art & storyboarding. (Toolbox: Maya, 3D Max, Photoshop, Corona, ZBrush, Phoenix, V-Ray, Deadline)	DDB New York	Zombie Studio, Sao Paulo, Brazil Directed by Zombie Studio

AD AGENCY OF THE YEAR

Coming Together Yields Memorable Results For McCann NY

Continued from page 16

same page or it won't work. Part of what we don't waver from is the belief that creativity is the answer to our clients' problems. And we've been good at convincing our clients of that. Creativity is needed for brands to have meaning. Young people will allow brands into their lives but they expect more out of those brands. Brands have to realize that and need to work to deliver more for their customers. And creativity is key to all of this."

When *SHOOT* interviewed NY CCOs Bryan and Murphy for this Agency of the Year coverage, they alluded to a Microsoft project they embarked on just 36 hours after the Presidential election, only noting that it was work that speaks to the unifying and inspirational power of people who care about what they're doing. This too applies to the talent at McCann as they seek to create and bring to life pieces of communication that they care about,

helping them to connect with others.

That Microsoft project turned out to be *united//McCann's* Xmas season follow-up to "Peace on Fifth," cut from the same "Spread Harmony" cloth. As we look to regroup after a year marked by an inordinate amount of divisiveness and negativity, the new "Art of Harmony" campaign spotlights a group of eight real-life people: Artist and advocate for social change through community-based public art, Joel Artista; child activist Zianna Oliphant; Florida police officer Bobby White, nicknamed the "basketball cop" after a video of him playing ball with local kids, rather than busting them after a complaint, went viral; West African refugee artist Hawa Diallo; Jazz Jennings, the youngest person to publicly identify herself as transgender; Zea Bowling, a 7-year-old who stood firm in the face of hate during a celebration of the Supreme Court ruling that legalized same-sex marriage; Migrant Offshore Aid Station found-

er Christopher Catrambone; and Mona Haydar who invites people to come "ask a Muslim" over free coffee and doughnuts.

The uplifting message focuses on the spirit of the holidays, people coming together and celebrating what is good and right with the world. An anthem spot

shows these eight people working together using Microsoft Surface Studio to create a peace mural. The film ends with words that also reflect the approach and sentiment at McCann NY: "When the world seems divided, coming together can be a beautiful thing."

BEST WORK

Standout Work of 2016

Continued from page 23

Hum Music, employing the existing track titled "Aerial."

And rounding out our Top Five is Dove Chocolate's "Each and Every Day" Directed by Vincent Haycock of Park Pictures for BBDO New York, this :60 follows one woman's entire life in the context of 24

hours, from childhood through her twilight years, as she lives without inhibitions since she is able to wake up and do it all over again each morning. The spot features an Edith Piaf rendition of "Non, Je Ne Regrette Rien," which serves as an anthem to live life to its fullest. Sonic Union was the audio post house.

Visual Effects Society 15th Annual VES Awards Tuesday, February 7th, 2017 Beverly Hilton Hotel Honoring



Ken Ralston

VES Lifetime Achievement Award










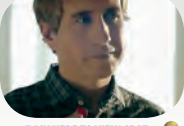


Victoria Alonso

VES Visionary Award

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MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Wildlife Conservation Film Festival's "Dream"	"I Dreamed A Dream" by Alain Boublil, Claude-Michel Schonberg, Jean-Marc Natel and Herbert Kretzmer Mophonics, Culver City, Calif. Roberto Murguía, music arranger/performer; Casey Gibson, additional production/mixing; Jeffrey J. Byron, sound designer; Stephen Altman, creative director; Amanda Fink, sr. producer; Kristoffer Roggemann, creative producer.	Mophonics, Culver City, Calif. Michael Haziza, mixer; Casey Gibson, additional production/mixing.	DDB New York Linda Bres, music/talent manager	Zombie Studio, Sao Paulo, Brazil
2	 Volvo's "ABCs of Death"	Yessian Music, Hamburg Ralf Denker, composer; Ingmar Rehberg, composer/exec producer; Brian Yessian, chief creative officer; Marvin Keil, sound designer.	Yessian Music, Hamburg Max Fritz, mixer	Filmakademie Baden-Württemberg	Filmakademie Baden-Württemberg Dorian & Daniel, directors
3	 Johnny Walker's "This Land"	Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, composers; Adrea Lavezzoli, executive producer; Rommel Molina, voiceover. Heard City, New York Eric Warzecha, sound design Saints Editorial, Toronto Ross Birchall, sound design	Heard City, New York Eric Warzecha, mixer	Anomaly New York Jonathan Wellbelove, music producer	Anonymous Content, Culver City, Calif. Chris Sargent, director
4	 Infiniti's "New Tradition"	Music Track: "Bound Anew" JSM, New York Joel Simon, COO, co-composer; Derek Poulson, Nathan Kil, co-composers; Jeff Fiorello, exec producer; Norm Felker, producer. Jeff Fiorello, exec producer; Norm Felker, producer Machine Head, Los Angeles Stephen Dewey, sound designer; Patty Chow Dewey, exec producer.	Lime Studios, Santa Monica, Calif. Matt Miller, mixer; Lisa Mermelstein, assistant; Susie Boyajan, exec producer.	CP+B, Boulder, Colo.	MIZ, bicoastal/international Joaquin Baca-Asay, director
5	 Macy's "Old Friends"	Woodwork Music, Salford, UK Philip Kay, composer; Andy Oskwarek, producer. Henryboy, Brooklyn, NY Bill Chesley, sound designer; Kate Gibson, producer.	Sound Lounge, New York Tom Jucarone, mixer	BBH New York	Biscuit Filmworks, Los Angeles Noam Murro, director
6	 Waitrose's "Coming Home"	Johann Johansson, composer. Adapting his track "Cambridge, 1963" from the score for "The Theory of Everything." Leland Music, London Abi Leland, Ed Bailie, music supervisors. Factory, London Jon Clarke, Anthony Moore, sound design; Ryan Smith, producer	Factory, London Jon Clarke, Anthony Moore, mixers; Ryan Smith, producer.	adam&eveDDB, London	Rogue Films, London Sam Brown, director
7	 Accenture Strategy's "Symphonologie--The Music of Business" (sensory experience)	Bang Music, New York Brad Stratton, Brian Jones, executive producers; Mathieu Lamboley, freelance composer; Nick Cipriano, mastering. Hannah Davis, technologist	Studio Davout, Paris Alain Roy, live performance mix; Stephane Reichart, studio recording mix	Accenture	Redtree Productions, Boston Eric D'Amario, director
8	 California Lottery's "Pennies"	SOUTH Music and Sound Design, Santa Monica, Calif.	Margarita Mix, Los Angeles Nathan Dubin, mixer	David&Goliath, El Segundo, Calif.	Bob Industries The Argentines, director
9	 Kerrygold's "New Kid"	"The Girl I Haven't Met"; Nate Richert, vocalist/songwriter from the Halogen Moon album. Stir Post Audio, Chicago Nick Bozzone, sound designer; David Kaplan, producer; Mindy Verson, voiceover casting director	Stir Post Audio, Chicago Nick Bozzone, mixer; David Kaplan, producer.	Energy BBDO, Chicago Daniel Kuypers, director of music	Biscuit Filmworks, Los Angeles Aaron Ruell, director
10	 Square Enix/Final Fantasy XV's "Stand Together"	Barking Owl, West Los Angeles Kelly Bayett, creative director; Michael Anastasi, sound designer; KC Dossett, producer; Houston Fry, music editor	Lime Studios, Santa Monica, Calif. Jeff Malen, mixer; Lisa Mermelstein, audio assistant; Susie Boyajan, exec producer.	Omelet, Culver City, Calif.	Chromista, bicoastal Kasra Farahani, director

VISUAL EFFECTS & ANIMATION

TITLE **VISUAL EFFECTS/ANIMATION** **AGENCY** **PRODUCTION**

1	 CLICK HERE TO VIEW SPOT >	Waitrose's "Coming Home" The Mill London Alex Fitzgerald, EP; Tom Manton, producer; Jonathan Westley, creative dir; Hitesh Patel, shoot supervisor; Jorge Montiel, head of animation; Adam Droy, lead 3D artist; Andreas Graichen, Hugo Jackson, James Muholland, Adrian Meyer, Amaan Akram, Andrew Bartholomew, Ashley Tilley, Aziz Kocanaogullari, Finlay Crowther, Luca Cantani, Margaux Huneau, Matthew Kavanagh, Michael O'Donoghue, Nick Smalley, Will Burdett, Alain Thy, Jasmine Ghoreishi, Alberto Lara, Philip Maddock, Matt Evans, Paul Donnellan, Sergio Xisto, Sebastian Braende, Antonio Fillippin, Kieran Ashley Russel, Ian Potsos, 3D artists; Jonathan Westley, Gary Driver, 2D lead artists; Milo Paterson, Nina Mosand, Grant Connor, 2D artists; Craig Davies, R&D; Aurelien Ronceray, Cameron Johnson, design; Jimmy Kiddell, concept. Seamus O'Kane, colorist. (Toolbox: Houdini, Flame, Nuke, Maya)	adam&eveDDB, London	Rogue Films, London Sam Brown, director
2	 CLICK HERE TO VIEW SPOT >	Wildlife Conservation Film Festival's "Dream" Zombie Studio, Sao Paulo, Brazil Natalia Gouvea, EP; Paulo Garcia, EP/story supervisor/prodn designer; Bruno Monteiro, supervising animator; Guilherme Oller, story supervisor; Saul Fonseca, Thiago Hoisel, lead concept & storyboarding; Mauricio Sampaio, Steferson Rocha, lead modeling team; Gustavo Soares, Guzz Soares, Marcel Fukuwara, Otavio Liborio, modeling team; Alex Angelis, Bruno Carias, Dreek Henriques, Diego de Paula, Jonathan Edward, Jorge Zagatto, Mallo Ryker, Marcelo Zanin, Michel Denis, Paulo Lombardi, Rafael Polanczyk, Raphael Sousa, animation; Heber Conde, effects lead; Claudio Jr., Gabriel Dorazio, Mauricio Alvarenga, Paulo Sampaio, Yohanna Geb, shading, lighting & rendering; Amanda Andrade, Arthur Mask, Paulo Tomio, Thiago Almeida, Walfrido Monteiro, concept art & storyboarding. (Toolbox: Maya, 3D Max, Photoshop, Corona, ZBrush, Phoenix, V-Ray, Deadline)	DDB New York	Zombie Studio, Sao Paulo, Brazil Directed by Zombie Studio
3	 CLICK HERE TO VIEW SPOT >	Macy's "Old Friends" MPC New York Justin Brukman, managing director; Camila De Biaggi, exec producer; Brendan Kahn, sr. producer; Ashley Bernes, VFX supervisor; Amanda Amalfi, lead Flame artist; Andrew Cohen, lead CG artist; Mark Gethin, colorist (MPC LA); Meghan Lang, EP, color; Rebecca Boorsma, color producer; Tobey Lindback, Elijah Lamond, Karen Weiss, Leslie Chung, Jeric Pimentel, 2D compositors; Butch Belair, Mike Lombardo, Chris Ribar, Graeme Revell, Angela Carafas, Jacob Fradkin, Sue Jang, Laura Sayan, Monica Manalo, Madeline Jackson, Liz Martin, Michael Nieves, Andres Weber, David Kin, 3D artists; Trevor Williams, Jhowee Chiang, additional design support. (Toolbox: Flame, Nuke X—including the Nuke Particle System, Mocha, Maya, Houdini, Zbrush, Substance Painter)	BBH New York	Biscuit Filmworks, Los Angeles Noam Muro, director
4	 CLICK HERE TO VIEW SPOT >	CANAL's "Kitchen" Unit Image, Paris (Toolbox: 3dsmax, Vray, Nuke, After effect, Houdini, Zbrush, Golem)	BETC Paris	Partizan, bicoastal/international Antoine Bardou-Jacquet, director
5	 CLICK HERE TO VIEW SPOT >	Arconic's "The World of The Jetsons, Reimagined" Framestore, Los Angeles James Razzall, EP; Aron Hjartarson, creative dir; Rachel Mariscal Creasey, sr. prod.; James Healy, art dir; Rich Shallcross, CG sup.; JD Yepes, compositing sup; Evan Harbuck, Jessie Wang, CG animation; Alessandro Pepe, Michelle Lee, CG FX; Arsen Arzumanyan, Carlos Fuego, Yayu Chen, You Tengara, CG generalists; Marco Amador, Hannah Josepher, Jessica Ramirez, Aamir Karim, CG modeling; Scott Robertson, sr. concept design; Matt Tkocz, concept design; Vanessa Cheung, sr. matte painting; Marco Iozzi, Steven Messing, Franz Steiner, Matt Conway, matte paint; Anthony Gibbs, design lead; David Quiray, Mark Feldman designers; Euna Kho, compositing lead; Alex Unruh, Ian Northrop, Joshua Guillaume, Kingsley Rothwell, Timothy Gutierrez, compositors; Peter Timberlake, Victoria Herberts, paint/roto. (Toolbox: Maya, Arnold, Z-Brush, Houdini, Nuke, 3D Equalizer, Hero, Mari, Flame)	The&Partnership, New York	Bullitt, West Hollywood, Calif. Justin Lin, director
6	 CLICK HERE TO VIEW SPOT >	BMW Films' "The Escape" a52, Santa Monica, Calif. Patrick Murphy, lead Flame artist; Urs Furrer, Richard Hirst, Michael Plescia, Michael Vaglienty, Adam Flynn, Enid Dalkoff, Cam Combs, Flame artists, Flame artists; Heather Johann, producer; Kim Christensen, head of prodn; Patrick Nugent, EP. (Toolbox: Flame, After Effects) The Embassy VFX, Vancouver, B.C. David Casey, head of commercial prodn; Michael Blackburn, VFX supervisor; Winston Helgason, EP; Danielle Kinsey, VFX producer; Annie-Claude Lapierre, VFX project mgr; Paul Copeland, asset lead; Karinga Wells, animation rigging; David Pekarek, CG generalist; Dmitri Bajanov, Gueschem Degni, Himanshu Joshi, Simon van de Legemaat, Yonathan Ponce de Leon, Kelsey Ayukawa, Marc-Andre Gray, Nikolai Michaleski, compositors.	Geisel Productions, New York	Anonymous Content, Culver City, Calif. Neill Blomkamp, director
7	 CLICK HERE TO VIEW SPOT >	UNICEF's "Violence Marks Forever" BlindPig, London Jonas McQuiggin, director; Tom Cardo-Moreno, lead design and animation; Christine Peters, Mohamed Oreckan, Jodie Lancaster, design & animation; Kirsty Murray, sr. producer; Nic Sanchez, producer. Absolute Post, London Simon Holden, Phil Oldham, compositors; Matt Turner, colorist; Christian Lyndon, editor (Toolbox: Nuke, Flame)	BlindPig, London	BlindPig, London Jonas McQuiggin, director
8	 CLICK HERE TO VIEW SPOT >	Square Enix/ Final Fantasy XV's "Stand Together" Luma Pictures, Santa Monica, Calif. Jay Lichtman, managing dir; Steven Swanson, sr. prod; Kevin Souls, VFX sup.; Michael Perdw, prodn sup.; Raphael A. Pimentel, animation sup.; Alexandre Cancardo, 2D sup.; Catherine Hughes, digital prodn mgr; Claire Pereira de Souza, Flame artist; Alex Khan, Eddie Porter, Gian Ignacio Lombardi, Joey Sila, Joe Censoplano, lighters/compositors; Mathieu Aerni, lead character artist; Anthony Grant, lead model/texture artist; Schiller Jean-Louis Jr., Stichen Zhang, Tadao Masuyama, model/texture artists. Monika Gelbmann, technical animator; Ari Flesch, Annie Jan, Erica Robinson, John Trudgian, Jeroth Diggenden, Meg Grube, Justin Brunett, Nicolette Kiss, Ross Novak, Tiffany Wang, animators; John Cassella, sr.TD; Karl Rogovini, TD; Tom Allen, FX artist; Christian Salvador, Meagan Green, Michael North, roto/paint artists. (Toolbox: Maya, Zbrush, Mari, Nuke, Flame, frack, SynthEyes, PFTrack)	Omelet, Culver City, Calif.	Chromista, bicoastal Kasra Farahani, director
9	 CLICK HERE TO VIEW SPOT >	DFS' "Special Delivery" Aardman Animations, Bristol, U.K. Steve Harding-Hill, dir; Jeremy Hogg, DP; Stephanie Owen, producer; Danny Gallagher, prodn mgr; Hannah Campbell, prodn coordinator; Rob Richards, storyboards; Kristyna Litten, character design; Jim Grant, designs & layouts; Henry St. Leger, Photoshop artist; Helen Javes, art director; Claire Baker, Rachel Bennett, set dressers; Tom Sewell, carpenter; Chris Entwistle, head of modelmaking; Nancy Stott, Georgie Everard, George Watson, Jake Slade, Cath Slade, Tom Astley, Codsteaks, modelmakers; Jay Grace, Seamus Malone, animators; Adam Watts, stills animator; Bram Twheam, compositing sup. & grade; Jim Lewis, Fernando Lechuga, Stephen Hawken, Paule Quinton, compositors. ScaryCat Studio, miniature sofas; John Wright Model Making, DFS truck. (Toolbox: Dragon, Photoshop, Nuke, Flame, Final Cut Pro)	krow communications, London	Aardman Animations, Bristol, UK Steve Harding-Hill, director
10	 CLICK HERE TO VIEW SPOT >	el Jimador's "#welcome-back" Bent Image Lab, Portland, Ore. Rob Shaw, animation director; Anthony Greene, exec producer; Robert D'Esposito, producer; Mark Effert, DP; Russ Eaton, DP (product shoot); Greg Arden, art director; Javan Ivey, lead animator; Brent Heise, editor; Barna Howard, compositor; Dan Kim, colorist. (Toolbox: Dragonframe, After Effects)	Grey Canada, Toronto	Bent Image Lab, Portland, Ore. Rob Shaw, director

Workhouse Creative Signs Director Cali Bondad Seattle-based branded content studio Workhouse Creative today announced the signing of director Cali Bondad to its index of directors for exclusive U.S. commercial representation.

Cognition Completes VR Post For “Underwater” Cognition recently applied its color-grading magic and technical expertise to Underwater, a new 360° video created by Soma Fashion Network for the HTC Vive virtual reality system.

AKA Strikes Gold at The Davey Awards! It was a sweet night for AKA NYC at the 12th Annual Davey Awards as the entertainment marketing agency captured three Gold Awards for its work on behalf of the upcoming Broadway musical CHARLIE AND THE CHOCOLATE FACTORY.

Director Norry Niven Films Woman-Powered Famous Footwear Ad A new spot for Famous Footwear, directed by Norry Niven for The Richards Group, is an empowering and poetic call to #stepforward. In the piece, women of different backgrounds move confidently towards the camera, their words aimed to challenge a better future with that first step.

Finback Document an Ancient Way of Life Under Threat in the Arctic National Wildlife Refuge The just released short, *The Refuge*, focuses on the Gwich'in people of Alaska and Northern Canada and their more than three decade fight to protect the Coastal Plain of the Arctic National Wildlife Refuge from oil drilling and other threats.

Republic Editorial Partners Callaway, Gipson & James Launch Design & VFX Focused Sister Studio, Infinite Fiction Republic Editorial is thrilled to announce the launch of design and visual effects focused sister studio, Infinite Fiction, and the hiring of industry veteran, Joey Cade, as Executive Producer.

Seventy-Five Thousand Dollar Food Commercials Serves Gourmet Commercials at Fast Food Prices A Brooklyn-based creative content producer has an offer food brands can really sink their teeth into. They'll produce a 30-second television commercial with sparkling creative and high production value at a bargain basement price.

Rachele Royale Shares “Different Now;” Music Video Shot Exclusively on Leica Recording artist Rachele Royale (CPG Music) collaborated with multi-award winning director TJ Scott, celebrity photographer Denny's Ilic and Gemini Nominated Editor Bert Kish on her latest music video DIFFERENT NOW using only Leica cameras.

Cap Gun Collective Lands Rising Director Noah Paul For U.S. Representation Award-winning commercial production company Cap Gun Collective is very proud to announce the addition of director Noah Paul to their roster for U.S.

leftchannel Sheds Light On Bright Health's New Campaign “Bright On” Agency creatives at Haberman in Minneapolis called on motion graphics & production studio leftchannel to bring Bright Health's integrated campaign entitled “Bright On” to life. The campaign includes OOH, print, digital and video.

Experience Creative Production - and Gentleman Scholar - as Never Before at GentlemanScholar.com Creative production company Gentleman Scholar has just launched a new website at <http://gentlemanscholar.com>, where co-founders and co-creative directors William Campbell and Will Johnson and their colleagues are proud to offer a deep dive into the compan

Batman Executive Producer Michael Uslan and Boulevard Pictures CEO Jack Hafer Featured at Studio Task Force Event Batman Executive Producer Michael Uslan was guest speaker at a recent Studio Task Force Event hosted by Producer Jack Hafer, CEO of Boulevard Pictures and Director of Special Projects for the Cinema and Media Arts Program at Biola University.

ZDF Modernizes Multiple Broadcast Studios with EditShare EditShare announced that German broadcaster ZDF has begun a large-scale update of its broadcast studio locations including Bremen, Cairo, Istanbul, New York, Saarbrücken, Tel Aviv and Warsaw to an EditShare.

The D Show Honors Superlounge's Jordan Brady and Daniel Sheppard in Digital Media Two Superlounge directors - Jordan Brady and Daniel Sheppard - were honored at this year's Adcraft Club of Detroit “D Show”, held November 30th.

Life Story of Miriam Makeba To Be Brought To The Big Screen The life story of Miriam Makeba, who was among the most important voices in South Africa's transformation from the oppression of apartheid, is being brought to the screen by a team of film, TV, music and Broadway producers, who are working in collaboration with the Miriam Makeba Estate, Miriam Makeba Foundation and Mama Africa Cultural & Social Trust.

The Artery Enters into Special Artistic Collaboration with Cannes Gold Lion Winning Video Artist Ronen Sharabani The Artery, which is actively expanding its award winning talent base by seeking the most talented digital artists in the world, has established a special artistic collaboration with acclaimed Video Artist Ronen Sharabani

One at Optimus Welcomes Tim Mason To Roster One at Optimus, the production arm of Optimus, today welcomed Director Tim Mason to its growing roster.

PLUSHnyc and Sister Company REDIRON Welcome Alex DerHohannesian as Executive Producer PLUSHnyc and Sister Company REDIRON to announced Alex DerHohannesian has joined the companies as Executive Producer.

VFX Supervisors Jeff Wozniak and John T. Miller Join FuseFX's Growing Operation in New York Continuing to broaden its East Coast footprint, FuseFX has added two veteran visual effects supervisor to its New York team.

Technicolor PostWorks Colors a Changing World for Nat Geo's “Years of Living Dangerously” Currently airing on the National Geographic Channel, the documentary series Years of Living Dangerously recently returned to Technicolor PostWorks New York to finish the eight 1-hour episodes that comprise its second season.

Nice Shoes Creative Studio Transports Viewers To A Magical VR Garden Nice Shoes Creative Studio has entered the exciting world of Virtual Reality, debuting an immersive and interactive meditative experience “Mio Garden” to a delighted audience of marketing leaders at the 2016 ANA Masters of Marketing.

Yessian Music Adds Senior Producers In New York and Los Angeles Yessian Music, the international music, sound design and audio post studio, has welcomed two new experienced Senior Producers to its LA. and New York offices. Joining the staff in New York is Evelyn Brown. Joining on the West Coast is Katie Overcash.

New Campaign Spot From BooneOakley and Wondersmith Part of Bojangles' “Cinnamon Biscuit Returns” Launch Fans of Bojangles' are celebrating the return of its one-of-a-kind Cinnamon Biscuit. The news is spreading via the brand's integrated #CinnamonBiscuitsBack campaign, which includes a new :30TV spot produced by

BooneOakley and creative production company Wondersmith.

SunTrust Holiday Ad Campaign By StrawberryFrog Spreads a Different Kind of Holiday Cheer SunTrust recently conducted an annual Holiday Financial Confidence survey that showed 43% of Americans feel pressure to spend more than they can afford during the holiday season.

One Year On from Major Expansion, Sixteen19 Continues To Lead the Way Sixteen19 marked one year at its new headquarters in Chelsea with the launch of its second



4K DI finishing theater.

Taiwan's Hualiywood Film Studios Teams With WCPMedia To Create Next Gen Media Infrastructure For Motion Picture and TV Production Hualiywood Film Studios, the giant studio park currently under construction in Hualien County (Taiwan), has forged an alliance with WCPMedia Services to deploy its cloud-based media asset management infrastructure in Taiwan.

Sherpas Cinema Projects Greatness for Audi In Projection of Greatness, a new 90-second film for Audi, the Q7's ascent of a snow covered mountain turns magical with the live action projection of its soul. Conceived by Toronto agency Zulu Alpha Kilo, directed by Dave Mossop of Sherpas Cinema and Accomplice Media.

Call For Entries: Behind The Scenes (BTS) Photo Contest Once again, The Editors of SHOOT begin accepting submissions for the SHOOT 2016 Behind The Scenes (BTS) Photo Contest - Winter Edition. SHOOT invites amateur and professional photographers throughout the motion picture industry worldwide to enter @BTS.SHOOTonline.com

Robert J. Sexton Blazes New Trail in 360° VR Spot For Hot Sauce To promote Ghost Scream Hot Sauce, director and Emmy Award winning producer Robert J. Sexton created an unprecedented 360° VR commercial that is calculated to set tongues ablaze.

For the full stories [and many more], contacts infor and videos with credits, visit SHOOT® Publicity Wire (spw.SHOOTonline.com). SPW is the best place to post your news or video release to amp up the “buzz” among the entertainment & advertising industries motion picture segments’ movers and shakers from Hollywood to Bollywood and from Madison Avenue to Cannes and beyond. To get more info on how to “Toot Your Own Horn” via SPW visit pr.SHOOTonline.com

DP Sandgren Discusses *La La Land*, Director Chazelle

Continued from page 11

him land the movie musical gig. “I got a call from Damien Chazelle about *La La Land*,” related Sandgren. “He was interested in me from watching *American Hustle* and being drawn to its camera movement and style. We met and I showed him pictures from *Joy* which I had just finished. In our discussion, we found that we had similar situations—foreigners moving to L.A.—and that we shared similar sensibilities. I loved Damien’s work on *Whiplash*. For me he was a very interesting director to meet and talk with. He’s an inspiring person and knows where he wants to take a film—I find that to be the case especially when you work with directors who have written the script. I was inspired by his vision for *La La Land*. He played music for me. It was melancholy which surprised me for a musical, made me even more interested. What was supposed to be an hour meeting lasted at least two hours. I left with a real understanding of what he was after and it laid the foundation for a common friendship.”

La La Land tells the story of Mia (portrayed by Emma Stone), an aspiring actress, and Sebastian (Ryan Gosling), a dedicated jazz musician, who are struggling to make ends meet in a city known for crushing hopes and breaking hearts. Set in modern-day Los Angeles, this original musical about everyday life explores the joy and pain of pursuing your dreams.

The movie is the latest music chapter in Chazelle’s career. His debut, *Guy And Madeline On A Park Bench* (2009), was a loving ode to the city of New York, and to being young and in love; and then his feature *Whiplash* (2014) offered an intense take on a young drummer’s self-destructively ambitious pursuit of music-making. *Whiplash* garnered Chazelle a Best Writing, Adapted Screenplay Oscar nomination in 2015.

Chazelle’s vision as writer/director for *La La Land* “was very ambitious in terms of the musical numbers,” said Sandgren. “He wanted long single unbroken takes—continuous action without cutting. He didn’t want any coverage. He was so sure that the single take was the only way to do it. The reason behind it was to give the audience a sense of being in the moment of a given sequence. It helps the viewer to feel that he or she is another character ac-

tually present in the scene. In the old days there were musicals with those unbroken takes but the camera moves were simple back then. Now with more modern equipment like cranes and Steadicam-like breakthroughs, we could be far more three-dimensional in our approach. Adding to the challenge was Damien wanting a lot of those scenes in magic hour, meaning we had to work within a very small time frame.”

Chazelle and Sandgren opted to shoot *La La Land* on film in Cinemascope. “For Damien that is the most Hollywood epic sort of classic format,” explained Sandgren. “It was akin to *A Star is Born* or one of those kinds of 1950s’ movies—as well as musicals back in the day. He didn’t want to cheat. The work should be like it was back in the day when you crafted a film without cheating by fixing things in post-production. We could have shot certain scenes using green screen but didn’t—only did so in one scene because the actors were floating in space. Otherwise it was all in camera.”

Sandgren said that he and Chazelle developed a healthy give and take. “We live three blocks from each other,” said Sandgren. “Every morning in prep we met at his house for three hours. We went over every scene, came up with how to shoot everything in combination with scouting and rehearsals for the dancing. He already had strong ideas for how the camera was to move during musical numbers—which we had to adjust for locations and camera technicalities that I knew about. The production was set up so we had all the departments including dance, choreography, the art department, et cetera, on the same lot. You could walk back and forth between everything—in addition to Damien and I being able to readily get together to figure things out.”

Lighting was deployed to heighten the emotional feel of select scenes. “When Ryan plays the piano, for instance, in this film about dreamers, we enhance that by adopting something more along the lines of stage lighting, helping the audience to better connect with the character,” explained Sandgren. “We used a mix of theatrical and stage lighting. There was almost an emotional connection with the light. The cinematography had to interact almost more like a character, being emo-

tional and not just an observer. That was one of my big takeaways from this film—not just being a camera that observes but one that is more involved.”

This is the sixth of a multi-part series with future installments of The Road To Oscar slated to run in the weekly SHOOT>e.dition, The SHOOT Dailies and on SHOOTonline.com, with select in-

stallments also in print issues. The series will appear weekly through the Academy Awards. The Oscars will be held on Sunday, February 26, 2017, at the Dolby Theatre at Hollywood & Highland Center in Hollywood, and will be televised live by the ABC Television Network. The Oscar presentation also will be televised live in more than 225 countries and territories worldwide.

Flash Back

December 15, 2011 Director **Floria Sigismondi** has joined **Black Dog Films**, the music video division of **RSA Films**, for music video representation in both the U.S. and U.K. She continues to be handled for commercials by **Believe Media** where among her notable credits is **Absolut Vodka’s “Blank”** for **TBWA\Chiat\Day**, New York. **Sigismondi** has directed music videos over the years for such artists as **The White Stripes, David Bowie, The Cure, Sigur Ros** and **Bjork**....**Bicoastal The Famous Group** has signed director **John X. Carey**. Earlier this year, **Carey** was awarded an **ADC Gold Cube** from the **Art Directors Club** for his work on “**Voices from the Field**” for **Designmatters/Project Concern International**....**Producers Kevin Matusow, Carissa Buffel** and **Kate Bacon** have teamed with director **Chris Woods** (not to be confused with the director of the same name at **Alive & Well**) to launch L.A.-based production house **The Traveling Picture Show Company**. **Matusow** is CEO while **Marie Soto** has come aboard as an exec producer. **Woods’** prior roosts include **Mirror Films** and **Momentum**....**DDB Chicago** has added the integrated creative team of **Ariel Abramovic** and **Bruno Acanfora** from **BBDO** in Argentina where they served as sr. copywriter and sr. art director, respectively. They also previously worked together at **Santo Buenos Aires** and **Del Campo Nazca Saatchi & Saatchi**....

December 15, 2006 Director **Dan Trachtenberg**, who works under the name **Danny T**, has joined **bicoastal Boxer Films** for exclusive spot representation. This marks the first time the helmer has been represented nationally for commercials....**Rooster**—the directing team that consists of **Craig Champion** and **Jeff Tanner**—has recently joined **Reactor Films**. **Champion** and **Tanner** formed **Rooster** in 2005 shortly after the former departed the directorial roster of **bicoastal Tool of North America**. Meanwhile **Tanner** had been a line producer who worked regularly for **Tool** and prior to that the now defunct **Propaganda Films** and its sister shop **Satellite**....**Seattle-headquartered Corbis** has named **Gary Sherk** as its president. He elevates to the role after having served as senior VP of images, overseeing the company’s image licensing business. While he takes on new duties in the **Corbis** presidency, **Sherk** will continue to direct the firm’s image licensing biz, including product management, strategic partnerships and photographer relations. He will report to **Corbis** CEO **Steve Davis**, who formerly held the dual president/CEO title....

See **SHOOT** in depth
Calendar of Industry Events
IndustryEvents.SHOOTonline.com

Ad Agency Assessments

Continued from page 29



Will McGinness
Partner, Executive Creative Director
Venables Bell and Partners

1) The election spurred a ton of work from our industry this year. It was like nothing we've ever experienced before in our national history, so it was reassuring to see the industry respond in such a passionate way. I hope we will continue to be as vigilant and vocal as we move ahead into the great unknown.



Bobby Pearce
Managing Partner, Chief Creative Officer
David&Goliath

1) What stands out most to me is the impact brand ambassadors can have—not just on a brand, but also on a brand's bottom line. While most brands continue to spread their message through traditional and social media, it is also being shared just as much through one of the newest, most powerful platforms this industry has ever seen: real people.



Josh Rabinowitz
EVP/Director of Music
Townhouse/WPP

1) From my purview, the vehicle of music as it relates to brands, culture, technology has become an important focus in the creative mindset. Music is now a part of the ideation of a concept rather than something dealt with mainly in the 11th hour of an execution. Cannes Lions created a new category to honor that importance this year in Music.



Jaime Robinson
CCO, Co-Founder
Joan Creative

3) Well, I have to say the founding of Joan. It was a great leap and so obviously a little scary, but Lisa [Clunie] and I are so proud of what the agency is becoming. We have amazing brains on our staff...Creating our first work for our fantastic clients has been such a thrill. And the development of our agency philosophy and brand has been probably the best creative project ever.

street talk

Strangelove, a multi-platform production company aligned with Passion Pictures and which launched in the U.K. earlier this year, has now extended its reach to the stateside market with the opening of offices in New York and Los Angeles. Strangelove is the brainchild of former LEGS Media NY EP Tom Berendsen. The shop's expansion and creative production in the United States will be facilitated by former 1stAveMachine vet Melinda Nugent, Berendsen and former LEGS colleague Sara Greco. Nugent serves as exec producer in Strangelove's Los Angeles office while Greco is the New York-based EP. Strangelove's roster of filmmakers, storytellers and artists in the U.S. includes Andrew Thomas Huang, BRTHR, Geremy & Georgie, and the Spindle collective. Director Geremy's first feature film,

Patti Cake\$, is set to premiere at the Sundance Film Festival in January....**TEN:** The Enthusiast Network (a transmedia network which includes Motor Trend, Hot Rod, Surfer, Transworld Skateboarding) has rebranded its content creation and production entity formerly known as MindOverEye as StudioTEN, which continues to produce creative content for such clients as Honda, Dodge, Alfa Romeo, Ford, General Motors, Vizio and Nike. To head up the rebranded studio, **TEN** has tapped industry vet and executive producer Jerry Solomon as managing director. Solomon is known for his tenure at Epoch Films and later Persuade Content. At Epoch he co-founded the company's London office as well as the branded content company Dandelion. Recently, he collaborated with brothers Rick and Sandy Smolan to produce the documentary *The Human Face of Big Data*, which was financed by Cisco and SAP and debuted on PBS in February 2016. Solomon also produced at Persuade the Emmy-winning content/experiential piece "Love Has No Labels" for The Ad Council and R/GA, a viral sensation with more than 125 million views....

report

New York and Paris-based production company Cadence Films has secured Salon Reps, the independent representation firm founded by head of sales Lisa Houck, to handle the West Coast. The new representation comes at a busy time for Cadence Films, which recently signed director Damien Krisl whose work spans such brands as Alfa Romeo, Lexus, BMW and Lancôme. Cadence Films' director Dimitru Basil wrapped a surreal music video for Kings of Leon's "Waste A Moment" while Barnaby Roper helmed a just launched Nike ACG film. Headed by founder Neil Cooper and executive producer Lorenzo Ragionieri, Cadence continues to be repped by Diane Patrone of The Family on the East Coast. Along with Cadence Films, Salon represents Raucous Content, Believe Media, Pet Gorilla, LOBO, Royal Budapest, and Squeak E Clean....Dattner Disputo and Associates (DDA) has signed cinematographers Jac Fitzgerald for commercials, theatrical feature films and television, and Suzie Lavelle for feature motion pictures and TV. Additionally DDA has booked editor David Leonard on the Danny Abeckaser-directed feature *Zealous*, and costume designer Paco Delgado on *A Wrinkle In Time*, directed by Ava DuVernay....ICM Partners is now representing cinematographer Ben Seresin for commercials/branded content and theatrical feature films exclusively....Cinematographer Philippe Le Sourd, production designer Anne Ross, and costume designer Stacey Battat have wrapped principal photography on the Sofia Coppola-directed *Beguiled* and are now available for commercials/branded content and theatrical feature films exclusively through ICM Partners. *Beguiled* has a cast which includes Colin Farrell, Elle Fanning and Nicole Kidman....

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Ad Space Deadline: 5/9

YEAR IN PERSPECTIVE

Insights From 22squared, Johannes Leonardo



John Stapleton
SVP, Chief Creative Officer
22squared

1) I find the Slow TV trend quite amusing and actually fun to watch. What's Slow TV you ask? Started in Scandinavia, it's the airing of completely ordinary events in it's entirety. Netflix just released a series of these that range from train rides to firewood to even knitting. It's an interesting trend

that is the complete opposite of our short-form binging on YouTube, Facebook and Instagram. It's oddly meditative and relaxing. You can also take it a step further and go for some Live Slow TV. My favorite is the "Jackson Intersection" on YouTube. It's basically a live view of its main intersection and people populate the comment feed with what they see. Red Truck! Bird! Funny Walker! Red Truck Again! You get the drift.



Ferdinando Verderi
Founding Member/Creative Director
Johannes Leonardo

1) The idea of the "brand as publisher" -- constantly dedicated to publishing content for its own community -- has reframed how the industry approaches communications over the past few years. It has initiated a trend enabling complex, sophisticated multilayered narratives and multimedia storylines. Recently, I have started to see a reaction to this trend. A subtle, but powerful desire to go back to simplicity, real moments that are best experienced in real life, and a sense of immediacy and truth that ultimately must be lived first-person.

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