

Question:

When did you start to read *SHOOT Magazine* or *SHOOTonline* & what job did you have?

A lot has changed over the years in production & post but one thing that has been a constant since 1960 is that Ad Agency Production & Creative Executives are loyal SHOOT readers who continue to read it throughout their careers to learn about who's who in the industry and who's doing great work. That's why SHOOT's digital and print platforms are ideal for advertising your services.

Here's a sampling of the responses to the above question...

Jeff Benjamin, Executive Creative Director/Partner, **Barton F. Graf**

"I read *SHOOT* for the first time visiting a producer friend. It was on his desk. Personally, I believe the most creative period in the life of an idea is when you are making. Too often we short-change the process and basically stop being creative during production. Making is thinking."

Matt Bijarchi, CEO/CCO, **Blend**

"I started reading *SHOOT* when I was a production coordinator at Goodby, Silverstein and Partners in 1996. I've read *SHOOT* over the years to stay in-the-know on the latest in what's happening behind the scenes."

Andy Bird, Chief Creative Officer, **Publicis New York**

"As a Brit in America, my experience with *SHOOT Magazine* didn't really start till I moved here, I wish we'd had something back home that straddled film not only in commercials, but in movies and TV."

Matt Burgess, Creative Director, **WONGDOODY**

"My editor friend recommended it when I first got in the business, 12 years ago."

Roger Camp, Partner & CCO, **Camp + King**

I started reading *SHOOT* magazine back in 1995 when I was an art director at Cliff Freeman's, mostly because you were kind enough to write nice things about my work. :)

Gerard Caputo, CCO, **BBH NY**

"I started reading *SHOOT* about 15 years ago. I always valued production and getting the perspective on the work from that point of view. *SHOOT* has always been great for that. "

David Cardinali, Head of Integrated Production, **Barton F. Graf**

"When I began producing in 2006 as an agency producer. *SHOOT* remains a yardstick publication for unparalleled craft insight."

Chris Clark, Director of Music, **Leo Burnett Group**

"I started reading *SHOOT* When they asked to interview me back in 2014 right when I'd taken over the Leo Burnett Music Department. I usually read music industry trades and the obvious ad trades, but *SHOOT* provides me with insights and expertise in the production realm that I haven't seen anywhere else."

Andy Clarke, Chief Creative Officer, **Blink Worldwide**

"The early 1990's. I was an Art Director in Singapore. To this day, I find it a source of inspiration."

Hilary Coate, Head of Integrated Production, **Venables Bell & Partners**

"I started reading *SHOOT* in about 1994 when I was a producer at TBWA\Chiat\Day. With the internet still in its infancy, *SHOOT Magazine* was a valuable resource to learn about directors, new work, industry trends, etc. I read every issue cover to cover."

Karen Costello, Chief Creative Officer, **The Martin Agency**

"I've been in the advertising industry for quite some time, so I've been reading *SHOOT Magazine* for well over 20 years. It's always been a source of inspiration."

Brett Craig, Partner/Chief Creative Officer, **Deutsch LA**

"I started reading *SHOOT* in 2000 as a junior copywriter. It was a great way to know what was going on out there in terms of great work and who was doing it. It still is."

Ned Crowley, Chief Creative Officer U.S., **mcgarrybowen**

This question is just a trick to show how old I am. Let's just say I've been reading it since the "time of paper." We used to have these things called magazines back in the day. That and parachute pants.

Dave Damman, Chief Creative Officer, **Level**

"My first day at Fallon McElligott in 1998."

Tasha Dean, Head of Integrated Production, **The Martin Agency**

"Been engaged (with *SHOOT*) since 2006. At that time I was considering making the move to advertising and wanted to know more about the industry in general. I wanted to know what companies were on the cutting edge and to immerse myself in creativity. At that time I was working for Ontario Air Ambulance and was flying around in helicopters with the flight paramedic team filming scenarios and handling PR. Was really fun at the time but can definitely say this is way better."

Tom Dunlap, Chief Production Officer, **72andSunny**

"I started reading *SHOOT* in June of 1997 when I started as a Broadcast Production Intern at TBWA\Chiat\Day with absolutely no production experiences whatsoever. Richard O'Neill, Director of Broadcast Production, sensed my naivety and handed me a copy saying "First step, become a student of the industry."

Jon Ellis, SVP, Executive Producer, **DDB Chicago** and **We Are Unlimited**

"The day I got hired at DDB 6 years ago. It landed on my desk and I have been reading ever since."

Mariota Essery, Executive Creative Director, **Sid Lee**

"In 2009 I was the Art Director on a successful campaign called Philips Carousel. *SHOOT* magazine covered the work, and I can still remember the feeling of achievement when I read the article."

Erica Fite, Creative director/Co-Founder, **Fancy LLC**

"I started reading *SHOOT* in 2007 when I worked at McCann on L'Oreal. I read it to find out about new directors, check out what other people were doing and of course I always hoped to find my own work!"

Greg Hahn, Chief creative officer, **BBDO New York**

"I first started reading *SHOOT* when I was a writer at Fallon in Minneapolis. I used to really look forward to going up to my mail slot and getting the new one. I read it back then and today because it's a great way to see new work, but also to learn about up-and-coming directors and techniques before they get overused."

Paul Greco, Executive Director of Music & Radio, **J. Walter Thompson Worldwide**

I started to read *SHOOT* when I was an Assistant Music and Radio Producer at BBDO NY. It is really helpful to see what is happening in the business and what your peers are working on.

Kate Hildebrant, Director Integrated Production, **Mullen Lowe Group**

"I started reading shoot in 1998 when I was a postproduction coordinator for Fallon's internal post house, "The Assembly Line". I read it to learn about the industry and where it's headed, hearing perspectives directly from my peers."

Matt Ian, Chief Creative Officer, **mcgarrybowen New York**

"I just always remember *SHOOT* being there, in every office I ever worked. I think the first time I read it was at my first agency, Lambesis, in San Diego. It was made of paper. Yes. Paper. Shut up, I'm not that old."

Eric David Johnson, SVP Executive Music Producer, **McCann**

"I began reading *SHOOT* Magazine when I first came into the industry in 2000, at Wieden + Kennedy. I knew nothing about advertising and the industry, and so *SHOOT* became this great resource of learning for me. Big ups on 58 years!"

Katie Keating, Creative Director, **Fancy LLC**

I started reading *SHOOT* in the mid-90s when I made my first commercial (as a copywriter at Saatchi & Saatchi)! I love the Best Work section because it's a quick way to keep up on what's what in our industry.

Dan Kelleher, Partner, Chief Creative Officer, **Deutsch NY**

"I started reading *SHOOT* Magazine when I was an art director at Cliff Freeman & Partners in the mid 1990s when it was print only. *SHOOT* was where you kept on top of all the best work happening out there and got inspired by the best directors, production companies and campaigns. It was always a thrill when your work was featured. I read *SHOOT* for the same reasons today. I love film and stories, it's always been my first love."

Phil Koutsis, Executive Creative Director, **We're Magnetic**

"I first started reading *SHOOT* back in the early 90's. I was a copywriter at Grey Advertising on a team that created a lot of TV spots. I recall my CDs and ECD always having copies that I would grab and find some time to read."

Rikesh Lal, Creative Director, Jr. Partner, **Camp + King**

"I first read *SHOOT* Magazine in the mid-2000s as a young designer at my first ad agency. Now I mainly read *SHOOT*online for industry news but I'm also discovering spots I may not have seen in other publications."

Rob Lambrechts, Chief Creative Officer, **Pereira O'Dell**

"When I was a junior creative who'd never been on a shoot, I would read *SHOOT* to try and learn the language of production so I wouldn't sound like such a noob when I made it to a set."

Dean Lee, Executive Creative Director, **DDB Canada**

"I started reading *SHOOT Magazine* when I was an art director to stay on top of new directors and trends."

Gavin Lester, Partner + Chief Creative Officer, **Zambezi**

"BBH. 1999. *SHOOT* was on the coffee table outside John Hegarty's office. I was an art director at the time and started reading it regularly."

Blaine Lifton, CEO/Executive Creative Director, **Hyperbolic Advertising + Marketing**

"In the early 80s as a young art director. It's a great way to keep up with top talent and trends in production."

Tom Lorenzo, VP, Creative, **Situation**

"I was introduced to *SHOOT* by a fellow Creative Director about 5 years ago. It's been on my go-to reading list ever since."

Greg Lotus, Director of Integrated Production, **VMLY&R**

"I worked at a small agency as an assistant producer in 1994. My desk was in a windowless room filled with 3/4" tapes, which represented most of the production companies and their top directors. I remember reading through *SHOOT* for the latest news and breaking spots - couldn't click on a link to watch a spot then - so I would call the sales rep and get the latest reels of breaking directors...directors like Spike Jonze."

Geoff McGann, Co- Founder and COO, **McGann + Zhang**

"I started reading *SHOOT* in 1986 or '87, when I was working at Wieden+Kennedy as a writer. I miss the days of not needing a battery-operated machine to read it, and other printed materials! There were only five copies delivered to the agency back then and--being that we were all very immature egomaniac creatives spawned by the horrifically over-indulgent 1980's--we would "lose" the copies that had our names and work examples in them! Sad but true."

Kate Morrison Schermers, Director of Production, **72andSunny**

"I started reading *SHOOT* when I started working in advertising at 180 Amsterdam. I was a Business Affairs Assistant back then. Chris Barrand hired me and pushed me to learn as much as I could about production and the business we were in. She is a powerhouse of an individual and really pushed everyone around them to be the best versions of themselves. And part of that meant reading and learning as much as you could

about the business."

Al Moseley, Global President & CCO, **180**

"I used to work at the Annex Films on Dean St in Soho London. In 1988 I was their runner. I used to take film cans, lots of film cans, because everyone was shooting on film. There was a trolley that I had to take down the road. I used to have to go down Dean St to a place called the Sunset Strip, which was a really seedy strip bar full of dirty old men in raincoats. I used to have walk through the strip bar and go up five flights of stairs to this smokey edit suite where John Osborn, the editor, would be sitting there cutting commercials, with a cigarette hanging out of his mouth and a bottle of Johnny Walker. Underneath the bottle of Johnny Walker was a magazine. I pulled it out and it was a copy of *SHOOT*. It was the first time I saw a copy of *SHOOT* and he said, "You can take that son." I absolutely loved it then and I still love it today."

Christopher Neff, sr. director of innovation, **the community**

"I became familiar with *SHOOT* back in 2006 while at CP+B in Miami, but really started looking at the publication while at 180LA. At the time, I was a producer and, in an agency so focused on content, it became a great means of really keeping up on what was out there at the time. I lived in the digital space primarily and could see a shift occur in 2009 that showed how what I was working on was becoming more relevant on *SHOOT*. I read it because it curates beyond the ad community, capturing content and storytelling in a holistic way."

Andrés Ordóñez, Chief Creative Officer, **Energy BBDO**

"First, CONGRATULATIONS! *SHOOT* has been a source of inspiration for me since before I started at Miami ad School! I come from a family of advertisers and the publication was always around. Nowadays, it is a great tool to educate, inspire and helps me set the bar for many projects."

Gary Paticoff, EVP, Chief Production Officer, **RPA**

I started reading *SHOOT* Magazine when I first started producing. This was way before the internet so you can guess how old I am. *SHOOT* was my window into the production world. It was my resource to finding talent in every category of production and still is.

Al Patton, SVP, Executive Creative Director, **22squared**

"I remember there always being printed copies of *SHOOT* on agency desks going back to the late '90s when I first started in the business, and those were always fun to flip through. But I think I started reading *SHOOT* more habitually around 2006, when clicking into the online version via the email became part of my routine. I remember the first time I saw some work my team did in that email – it was pretty exciting and I ran around with my laptop showing everyone who had worked on the project. I guess I could have just forwarded the email, but I was amped up."

Josh Rabinowitz, EVP/Director of Music, **Grey Townhouse WPP**

I have been a huge follower of *SHOOT* since my days at tomandandy in the late 90s. I was driven to get my music into the Quarterly Top-10 Music Tracks Chart and I found *SHOOT* a most useful tool in getting to know about the wide array of great music and production talent out there. *SHOOT* really helped jump start my career and I find that they have consistently and accurately covered the business since those early days.

Rachel Rauch, Music Producer, **Publicis New York**

I started reading *SHOOT* about seven years ago when working at my first agency. I was an Assistant Music Producer and was eager to learn about the industry, its trends, other agencies capabilities and great work. *SHOOT* lends insight into the skills and behind-the-scenes stories which go into creating some of my favorite work and memorable campaigns. I guess that's why I continue to read it; *SHOOT* is a reminder of what is possible and an inspiration to continue to step-up my game.

Adam Reeves, Director of Innovation, **Goodby Silverstein & Partners**

I was a PA until I picked up my first copy of *SHOOT* Magazine. A lot has changed since then but I still have to bring people coffee.

David Rolfe, EVP, Director of Integrated Production, **BBDO New York**

"I landed in Miami on the agency production-side of the biz in '97 and *SHOOT* was my navigation and inspiration tool. I read every word for years. I stress virtual-producing all the time: what you didn't actually do, you might as well know (and then pretend you did). *SHOOT* can give you that."

Pam Scheideler, Partner, Chief Digital Officer, **Deutsch Los Angeles**

The first time I was exposed to *SHOOT* content was when I was a Digital EP at Crispin. I was interviewing for a new job and I Googled my prospective new boss (Hi Clair Grupp!). The first result was an interview with her in SHOOTonline and it made me love her immediately.

Brian Schultz, Advertising Consultant, former Chief experience officer/founder, **We're Magnetic** "I'll always be a producer at heart and have long been inspired by the production and creative brilliance highlighted in *SHOOT*. I started reading *SHOOT* in the early days of my career at CB+P and look forward to many more fantastic issues ahead."

Jeff Stamp, Deputy Chief Creative Officer, **Grey New York**

"I was first exposed to *SHOOT* at my first job out of college. It was at Hungry Man in 2000 getting mail for all the important people. It was simple, get the mail out of the box and make sure Bryan, Steve O and Hank don't get their shit mixed up. Then I would sit there reading their copies of *SHOOT* waiting for that call to run a ¾ inch John O'Hagan reel to BBDO, and I was off. Best runner in town. So lots of time with *SHOOT*. Special place in my heart."

Madison Wharton, Global Board Member, Integrated Production, **Forsman & Bodenfors**

"I started reading *SHOOT* in the mid-2000s when! I was at Heavy.com. At the time, I was figuring out what this "producer" role was that I had landed. *SHOOT* taught me who's who and what's what!"

***SHOOT* Marketing Links**

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[Click Here](#) for Sponsor information for the *SHOOT* 17th Annual New Directors Showcase Event in May 2019 at the DGA in NYC.

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