

SHOOT®

THE LEADING NEWSWEEKLY FOR COMMERCIAL, INTERACTIVE, & BRANDED CONTENT PRODUCTION

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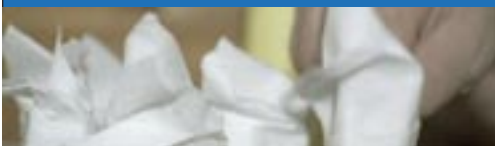
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This Week



Columns

ScreenWork

Chief Marketing Executive Series

The Road To NAB: Autodesk To Unleash A Toxik Environment

Industry Awaits Avid And Apple Developments; HD Tools To Figure Prominently

By Carolyn Giardina

LAS VEGAS—For many commercialmakers, the biggest change at this year's National Association of Broadcasters (NAB) Convention may be the absence of a Discreet-branded booth. The Montreal-based Autodesk subsidiary and developer of the popular Flame has been renamed and rebranded Autodesk Media and Entertainment (*SHOOT*, 3/25, p. 7). The question is, will this feel like the same Discreet—the wildly popular company whose giveaways have included rolling paper and condoms, and whose demos have included compositing the faces of their management team to the bodies of farm animals?

To find out, remember to seek the Autodesk logo—then get ready for some radically new technology.

After more than five years in development, the company is unveiling Toxik, a software-based creative work environment designed to facilitate the collaborative process with a productivity boost. Toxik is designed to enable simultaneous

multi-user access to centralized media and metadata, data management, versioning management, and a creative toolset.

"It's a brand new architecture," explained Martin Vann, Autodesk Media and Entertainment's VP, worldwide sales and marketing. "It was, from the ground up, designed to address creative tools used concurrently by multiple people—from small groups to literally hundreds of people. It was focused initially on features, but expanded for features to commercials to broadcast."

The company believes Toxik—a modular and customizable system—would co-exist with its advanced products including Discreet Inferno for compositing and Discreet Lustre for color grading/digital intermediate work. "Flame is the hero station for client supervised work; Toxik runs on generally low cost hardware, we supply software," Vann explained to differentiate the application of each. "When working on Flame and Inferno, they're often working on tight deadlines. Toxik is for people

Kuntz & Maguire Part Ways; Maguire Heads to GSP

By Emily Vines

LOS ANGELES—The directing team of Kuntz & Maguire—Tom Kuntz and Mike Maguire — of bicoastal/international Morton Jankel Zander (MJZ) is amicably parting ways after 10 years of working together. Kuntz will remain on the roster at MJZ while Maguire will move into the position of associate creative director at Goodby Silverstein & Partners, San

Francisco, on April 11.

The desire to write again propelled Maguire to make this decision. "I love Tom more than a brother," Maguire said. "He has been like my best friend for the past ten years—it was not moving away from anything, it was just moving towards something."

Both men report happiness in their new situations and for one another. "It

sounds like a cliché, but I think change is always good and I'm excited," Kuntz said. "Mike and I had a great [working relationship], we had a really fun way of working, but I'm excited to be working on my own. I think directing as a team obviously can and does work but it also has a lot of complexities to it. So I am excited to work in an arena that doesn't have those complexities."

Grass Valley Adopts New Spot Spirit

By Carolyn Giardina

PARIS—Grass Valley, a division of Paris-headquartered Thomson, is transitioning its commercial telecine offering from the Spirit Datacine, which made its debut in '96 and went on to become a standard in the commercial postproduction industry, to the new Spirit 2K, which will be introduced this month at NAB. Service and support for Spirit Datacines—of which there are roughly 260 in use worldwide—continues uninterrupted.

"The key market for the new

TiVo Plays "Tag" With Ad Features

By Robert Goldrich

ALVISO, Calif. — The ad-friendly strategy unveiled late last year by TiVo (*SHOOT*, 11/26/04, p. 1) is now starting to be implemented. Over this past weekend, TiVo released the first in a series of advertising features—fast-forward "tagging"—to a random, relatively small number of subscribers.

Via tagging, when viewers fast-forward past an ad, an embedded graphic pops up on screen to notify them of

Wayne Pedzwater



scene for some 25 years, Pedzwater was accomplished in commercials, TV shows, feature films, the record album/CD industry and on the touring circuit. He began his career right out of Berklee College of Music when the legendary drummer Buddy Rich heard him play and tapped him to be the bass player for the Buddy Rich Orchestra. Eventually, Pedzwater became a soloist with the band, performing all over the world and on national television.

In 1980, Pedzwater moved to New York and took hold as a session fixture in the Big Apple, recording with such artists as John Lennon and Yoko One on the "Milk and Honey" album, Jeff Beck and Robert Plant as one of the Honey Drippers, Terence Trent D'Arby, The Rolling Stones and Michael Jackson. Pedzwater also toured with Blood, Sweat & Tears, Paul Simon and Bette Midler, among other noted performers.

Pedzwater's talent and musical diversity made him a favorite choice with varied artists, ranging from Garth Brooks to Placido Domingo, Jimmy Webb to David Sanborn, Carole King and Jewel.

The advertising industry was a vital part of Pedzwater's career and personal life. Relative to the

former, it represented his bread-and-butter work as he played on literally thousands of spots. From a personal standpoint, it was through the ad biz that he met his wife Patty Forbes Pedzwater who was a music rep for 12 years, handling such New York music houses as David Horowitz Music Associates (DHMA), Rocket Music, Michael Levine Music and Mambo Music. It was at DHMA that they first met.

Perhaps most telling about the Pedzwaters is that the industry opened its heart to them. During the latter stages of Wayne's illness—with health insurance running out—Local 802 of the American Federation of Musicians set up an emergency relief fund for the Pedzwaters. AFM Local 802's Wayne Pedzwater Fund is a testament to the warm feelings and high regard he generated throughout music industry ranks.

This was also reflected in a benefit last November in which musicians performed at the Cutting Room in Manhattan. The fundraiser was simply billed as the "Pedzwaterpalooza"

An Internet search for Wayne Pedzwater—and his given surname Pedziwiatr—uncovers innumerable articles chronicling his work, spanning varied musical genres and underscoring his reputation for artistic virtuosity and versatility.

Outside of music, he was for much of his life the picture of health

and fitness. Ironically, cancer struck a man who was otherwise physically fit and active. Pedzwater loved the great outdoors and was an avid cyclist, averaging 10,000 miles a season.

Pedzwater is survived by his wife Patty, his mother Loretta Polczynski, his sister Paula Johnson, as well as many nieces, nephews and countless friends.

I first heard about Wayne's passing in an e-mail sent by DHMA VP/business manager Jan Horowitz, who is also national president of the Association of Music Producers (AMP). She wrote simply, "Sad news this morning. Wayne Pedzwater died last night. ...Beloved of many in music and our broader industry."

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August, and December when twice monthly.

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Post-Its

Los Angeles-based **Zoic Studios** has added **Leighton Greer** as senior producer of commercials, and **John Shirley** as senior compositor. Prior to joining Zoic Studios, Greer was a producer at L.A.-based **Entity FX** where she worked on the feature Hitch. Earlier, she worked at Santa Monica-based **A52**, producing effects for such high-end spots as **Nike** "Before" and "Move" for Portland, Ore.-based **Wieden & Kennedy**. John Shirley comes from Das Werk, Frankfurt, and most recently Encore Hollywood....Digital post house **Match Frame**, Austin, Texas, has hired **Jessica Coats Berry** as senior producer. She brings an agency pedigree to Match Frame, having served as a senior producer at **GSD&M**, Austin, where she worked on jobs for such clients as **Southwest Airlines**, **the U.S. Air Force**, **CBS Sports**, **Fannie Mae** and **Pennzoil**. Prior to GSD&M, Berry was a producer at **The Richards Group**, Dallas. Earlier she was a senior producer at **Mullen** in Wenham, Mass....Editor **Mike Douglas** has joined the roster of **Cut+Run**, New York. He was last editing as a freelancer via **Mad River Post**, New York, cutting comedy campaigns for **Capital One**, **Bud Light** and **Arby's**. Prior to that he was with **Chickonkey**, New York. He first established himself as a full-fledged editor at Mackenzie Cutler, New York. Cut+Run also maintains operations in Los Angeles and London....**Homestead Editorial**, New York, has generated industry buzz with its first feature, made through its independent film production company, **aWounded Knee**. Titled **Noise**, the feature played successfully on the festival circuit and has been acquired by **ThinkFilm** for distribution....

TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF THE WEEK TOP SPOT OF

TOP SPOT
OF THE WEEK**Dir. Vance Malone Rolls Out The Red Carpet For Female Sports Fans***Ground Zero-Created Commercial Raises The Bar To Depict How ESPN Is “Changing”***By Christine Champagne**

A new ESPN spot titled “Changing” (:30) finds two guys sprucing up a dive bar. Among other things, we see them washing windows, scraping gum off the underside of a table, dousing the joint with deodorizing spray, tearing down a poster of a hot chick and carefully arranging potato chips on a paper plate. At first, one wonders why these bar keepers—hardly Martha Stewart types—are going to the trouble. Then it becomes clear what their intentions are when the words, “Welcome, ladies” appear on screen, and one of the guys turns on the bar’s flat-screen television, tuning it in to ESPN.

Created by Ground Zero, Marina del Rey, Calif., and directed by Vance Malone of Food Chain Films, Portland, Ore., “Changing” sprang from ESPN’s desire to make a concerted effort to get more women to watch the sports network. “We wanted to offer [that message] up in a fun way,” Ground Zero creative director Court Crandall said, “letting women know they were always welcome but showing we’re making a special effort to make ESPN a little more hospitable.”

Malone, who hadn’t worked with Ground Zero before, loved the idea thought up by copywriter Tom O’Connor and art director Jeff Lable. “They came to me with a script, and the script was pretty loose. It was not a script in the classic sense of A connects to B connects to C,” Malone shared. “But it was a script with a description of what the guys should do, and then some ideas of what they should do. Then we collaborated and expanded on those ideas and



Click Poster To View "Changing"

built the spot in a way that they could construct it in post, so that we weren’t locked in from one shot to the next.”

HUMOR ON TAP

“Changing” was shot in one 12-hour day on location at Portland’s Skyline Tavern. “I think we scouted every bar within a five-mile radius of Portland,” Malone said.

The Skyline Tavern was chosen because it had a casual feel but wasn’t dark and dingy like so many of the other bars Malone checked out. “It couldn’t feel like so much of a cave that even guys wouldn’t go in it,” Malone remarked.

After conducting casting sessions in Los Angeles and Portland, Malone ultimately hired two actors—Cliff Bemis and Michael Reeder—to play the bar keeps not only for their Average Joe looks but also because he felt they would deliver the real yet subtle performances “Changing” required.

In shooting the spot, Malone and DP Joe Reade took a simple, cinematic approach,

“putting one camera at shoulder height where it was easy to operate and pointing it right down the middle of the room and using one light, lighting from the side,” Malone explained. “That approach allowed us to have quick set ups and quick turnarounds and allowed us time to brainstorm on the set.”

One of those brainstorming sessions resulted in the great scene in which one of the guys walks the length of the bar spraying the deodorizer into the air.

Once the shoot wrapped, the monomikered Katz of Cosmo Street, Santa Monica, Calif., cut “Changing” into :30 and :60 versions. (As of press time, the :60 had not aired, although Crandall reported that it might get a cinematic run.)

Malone was thrilled with the final cut. “They actually took all of the scenes that I thought were the most fun and put them on the screen,” Malone said. “I had anticipated the scraping of the gum landing on the cutting room floor, but it also made it onscreen.”

By the way, Katz is credited for selecting the track that accompanies the spot: Tom Jones’ “It’s Not Unusual.” “It was a classic case of everyone getting attached to the scratch track. It was on the rough cut, and everybody was like, ‘That’s so perfect,’” Crandall recalled. “Nothing else lived up to it, so we were able to work a deal through ESPN to get the rights to the song.”

Crandall noted that originally he thought the spot should be accompanied by Irish, bar-drinking music. “But I think what plays with [“It’s Not Unusual”] is the peppiness of it,” Crandall mused. “It’s just very upbeat, and it adds a sense of humor to the whole thing.”

Client**ESPN****Agency****Ground Zero, Marina del Rey, Calif**

Court Crandall, creative director; Jeff Lable, art director; Tom O’Connor, copywriter; Monique Veillette, executive producer; Michelle Price, producer.

Production Company**Food Chain Films, Portland, Ore.**

Vance Malone, director; Joe Meade, DP; David Allen Cress, executive producer; Brad Goldthwaite, producer.

Shot on location in Portland.

Editorial**Cosmo Street, Santa Monica, Calif.**

Katz, editor; Thomas Immer, assistant editor; Yvette Cobarrubias, executive producer; Carolina Wallace, producer.

Post/Visual Effects**R!OT, Santa Monica.**

Siggy Ferstl, colorist.

Brickyard VFX, Santa Monica, Calif.

Patrick Poulatian, online editor; Diana Young Gomez, producer; Mandy Sorenson, Flame artist.

Sound Design**Sovereign, Los Angeles.**

Tim Gedemer, sound designer.

Audio**LIME Studios,**
Rohan Young, mixer.**Talent****Principal Actors**

Cliff Bemis and Michael Reeder.

Director Fuglsig Is Committed To The Future Of Womankind

May The Force Be With You In PSA From Rainey Kelly Campbell Roalfe/Y&R, London.

By Robert Goldrich

Can one person make a difference in the face of atrocities being committed against people from different walks of life around the world? While an affirmative response to this age-old question might in today's society seem naïve and Pollyanna-ish, this :60 shows a cause-and-effect connection between individual action and preventing crimes against humanity.

We open on a 12-year-old African girl being held down against her will and about to face the barbaric act of female castration. A knife-wielding elder approaches as the girl screams for help, but there's none in sight. Suddenly an invisible force rips the knife out of the adult's hand and the girl is spared.

Next, we are taken to a war-torn

city that appears to be in Eastern Europe. A soldier forces a woman into a bomb-damaged building and is about to rape her. A male stands outside, aware of what's happening but ignores the woman's cries for help. Again, an invisible force intervenes, throwing the would-be rapist off his victim and across the room.

Finally, we're taken to a slice of contemporary urban life. A man returns home from work and immediately starts berating his wife. This spousal abuse escalates and turns physical as the husband lifts his hand to strike the woman. Again, an unseen force blocks the punch and pushes the assailant back.

A super then puts these rescues into context. "We can be there," reads the first super, which is followed by another,

"But only with your help."

A name is then attached to the invisible force of intervention, the charity Womankind Worldwide, accompanied by a request for donations.

Titled "Be There," this spot was directed by Nicolai Fuglsig of bicoastal/international MJZ for Rainey Kelly Campbell Roalfe/Young & Rubicam, London.

The creatives from Rainey Kelly Campbell Roalfe/Y&R were creative director/art director Jerry Hollens, creative director/copywriter Mike Bowles, and joint deputy head of TV Claudio Gorini who was producer on the job.

Debbie Turner executive produced for MJZ, with Suza Horvat serving as producer. The DPs were John Jordan, Danie Du Toit and Alwen Kuchler.

Editor was Paul Watts of the Quarry, London. Post and visual effects were done at The Moving Picture Company, London, with an ensemble that included colorist Jean Clement-Soret, post producers Andrew Bell and Alex Webster, Inferno artist Bill McNamara, Combustion artist Dan Adams and 3-D supervisor/artist Lee Danskin.

Much of the post work carried out by the MPC team involved removing the rigs that manipulated the knife in the first scene—and the aggressors in scenes two and three—away from their intended victims. For example, a substantial rig was created to pull the soldier across the room away from the woman he was about to attack. The rig was removed in Inferno by operator McNamara. Additionally, Danskin created elements in Maya, which McNamara then used



Click Poster To View "Be There"

to enhance the surroundings, such as a burning car, swirling smoke coming from a shelled-out building, and a TV aerial on a nearby home. Dust particles and pieces of wall were also added in post for when the soldier fell to the ground.

Sound designers/audio mixers were Johnny Burn and Warren Hamilton of Wave Studios, London. Music was composed by Justine Shane of Felt, London. Principal actors were Anna Kirke, Richard Rees, Jasna Balusic, Marinko Prga, Zande Lwanna and Zanda Selfu.

"Computer"

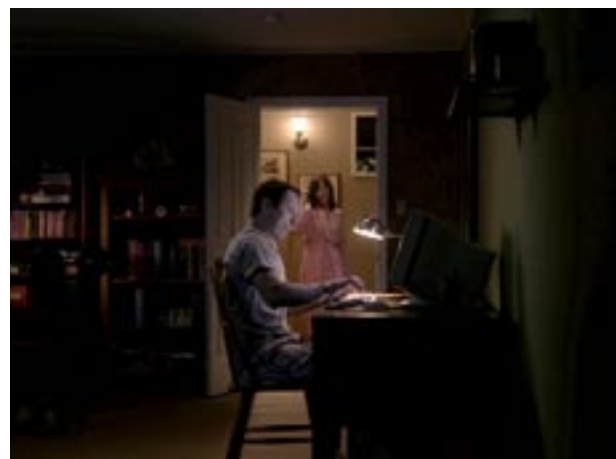
By Robert Goldrich

Witness a man in front of his computer during the wee small hours of the morning. But he's not burning the midnight oil. Instead he is getting his jollies in this darkened room by viewing some adult entertainment. The room's lone source of illumination is the light emanating from the computer screen.

Though we never actually see what's on screen, it's clear that the content is X-rated, especially judging from the man's reaction when he hears his wife off in the distance asking him what he's doing up at this ungodly hour.

The guy desperately tries to log out of his porn session, but computer mouse and keyboard are uncooperative. When she enters the room, he acts out of desperation, placing the monitor face down on the keyboard. While she might not be able to see what's on screen, the wife clearly knows what her dear hubby has been up to.

The spot then puts this humorous episode into retail context, transitioning from the



Click Poster To View
"Get a laptop"

man being caught in the act to a bit of helpful supered advice: "Get a laptop."

The end tag is a logo for Future Shop, a chain of retail stores in Canada that sells the latest in high-tech electronics.

This TV/cinema spot, which broke last month in Canada, was directed by the Perlorian Brothers of Reginald Pike, Toronto, for agency Rethink, Vancouver, B.C. (The Perlorian Brothers are repped stateside by Biscuit Filmworks, Los Angeles.) James Davis and Josefina Nadurata executive produced for Reginald Pike, with Tom Evelyn serving as producer. The DP was Marten Tedin.

The Rethink team consisted of creative directors Chris Staples and Ian Grais, art director Rob Sweetman, copywriter Bryan Collins and producer Ann Rubeinstein.

Offline/online editor was Matthew Griffiths of Cycle Media, Vancouver. Assistant editor was Rob Doucet. Colorist was Claudio Sepulveda of Cycle Media. Visual effects were done at Bear Studios, Vancouver. Audio engineer was Brandon Edwards of Wave Productions, Vancouver. Principal actor was Jodie Graham.

Report Card: Is *The Apprentice* Getting The Job Done?

By Christine Champagne

We're a little more than halfway through the third season of NBC's *The Apprentice*, and several brands have lent their names and products to the show. In doing so, these brands give up control of their image to the producers of the program. In return, they hope to gain valuable exposure. But does it pay off for every brand? Read on for our report card.

Brand: *Burger King*

Stunt: The two teams—Magna Corp. and Net Worth—took over Burger King franchises and launched new burgers.

Review: Was there anyone out there who wasn't craving the Western Angus Steak Burger—or at the very least an old-fashioned Whopper—after watching this episode? Not even Danny's terrible singing could spoil my appetite. This stunt worked in large part because Burger King went all out, whipping up six potential new burgers for the teams to pick from and allowing them to run two of its Manhattan restaurants. There's no way Burger King could have a beef with The Donald after this successful stunt.

Grade: A+

Brand: Nescafé

Stunt: The two teams created marketing campaigns for Nescafé's Tasters Choice products.

Review: Net Worth came up with a clever street promotion for Nescafé—pitting two faux political

candidates against each other in a mock debate over whether the coffee was best served hot or cold. While Nescafé certainly came out of the experience with its brand reputation intact, this stunt wasn't particularly memorable. In fact, one needed a jolt of caffeine to stay awake during it.

Grade: C

Brand: Dove

Stunt: The two teams created and produced television commercials for Dove Cool Moisture Cucumber & Green Tea body wash.

Review: Donny Deutsch and other head honchos from Deutsch, New York, judged Dove spots created by Magna Corp. and Net Worth, and in a first for *The Apprentice*, both teams were declared losers. While Magna Corp. created a creepy soft-porn style commercial that found a man and a woman, uh, shall we say “massaging” a cucumber, Net Worth staged a fake race that found the a sweaty contestant attempting to revive himself by washing his face with Dove body wash, failing to actually rinse the product off and leaving a goopy white mess on his face. Given the gross images I now associate with Dove body wash, Dove was the real loser in this stunt.

Grade: F

Brand: Visa and Airstream

Stunt: Using \$5,000 in seed money provided by Visa cards, the two teams created mobile, service-oriented businesses operating out of Airstream trailers.

Review: Magna Corp. created

a spa service on wheels, while Net Worth lured wannabe actors into their Airstream with the promise of meeting a big-time casting director. Both ideas were creative, but as a New Yorker who lives in a small, cramped apartment, the last thing I would want to do is climb into a small, cramped Airstream. Meanwhile, as a television viewer, I expect *The Apprentice* to take advantage of the amazing locations the Big Apple has to offer. Why the producers of *The Apprentice* said yes to Airstream I'll never know. Wait, I do know: Money, money, money, money. Money!

Grade: D

Brand: Sony PlayStation

Stunt: Each team supervised the creation of graffiti billboards in Harlem promoting the Sony PlayStation game *Gran Turismo 4*.

Review: While The Donald, who expressed his overall distaste for graffiti, might have seen this stunt as akin to watching paint dry, graffiti billboards offer a hip, alternative means of reaching the mostly young male demographic that plays video games. And in this case, even the losing team came up with a pretty cool mural.

Grade: B

Brand: FUSE TV

Stunt: The teams produced 11-minute charity auctions broadcast on Fuse TV and benefiting the Elizabeth Glaser Pediatric AIDS Foundation.

Review: FUSE TV, the music television network, allowed members of each team to go air

to conduct charity auctions that included prizes linked to stars such as Moby, Gene Simmons and Lil Jon. It was wildly entertaining watching the suits from *The Apprentice* attempt to shed their corporate images and adopt cooler personas to negotiate with the rockers and hip-hop stars they encountered. All in all, this stunt made for good television, giving FUSE TV much-needed exposure and raising a lot of money for a worthy cause.

Grade: A

Brand: Home Depot

Stunt: Each team led an in-store demonstration in which they showed shoppers how to construct a particular item.

Review: Home Depot hit the nail on the head by inviting *The Apprentice* into its stores, forcing the team members to trade pinstripes for power tools and in the process proving that with a little help from Home Depot anyone can become—if not a master carpenter—at least a little bit handier around the house.

Grade: A

FLASHBACK

5 YEARS / 10 YEARS



- **MARCH 31, 2000**/Bicoastal production company **hungry man** has signed director **Martin Canellakis** for commercial representation....**Jamie Hartman** has signed with New York-based music house **JSM**....Nearly eight months after dissolving her former Venice, Calif.-based company **Us 2 Editorial**, editor Elisa Bonora has joined **Harley's House**, a Santa Monica-based editorial/design and graphics company that services the commercial, music video, trailer and broadcast promo market....Director **Ra'uf Glasgow** has signed with **Dublin Productions**, Hollywood, for exclusive spot representation....**Spots BME**, a Chicago-based post boutique, has added editor **Alaric Martin**....**Richard Sampson**, a former freelance and agency producer, has come aboard **Pogo Pictures**, Atlanta, as its executive producer....**Josh Kirsch** has ended his eight-year tenure as a composer at **JSM**, New York, and opened his own shop, **Kirsch Electric**, also in New York....
- **MARCH 31, 1995**/Director **Pascal Baes**, formerly handled state-side by bicoastal **Crossroads Films**, is now being represented for U.S. spotwork via bicoastal **1/33 Productions**....Co-directors **Erich Joiner** and **Scott Burns** has set up shop in Santa Monica as **Tool of North America**. Joiner and Burns were noted agency creatives before making the formal plunge into filmmaking....Comedy director **Billy Kent**, who recently joined **Crash Films**, Santa Monica, has signed a production deal with **Full Blue**, New York. The director augmented his deal with **Full Blue's** stage facility and associated post house **Click 3X**....Following three years at a facility, postproduction industry veteran **Paul Hansil** has returned to the manufacturer side, taking the reigns as senior VP of sales and marketing at **Accom**, Menlo Park, Calif....**September Productions**, Boston, has added comedy director **Neil Salley** for exclusive U.S. commercial representation....

Marketers Discuss ANA Survey On Branded Entertainment

By Kristin Wilcha

The Association of National Advertisers (ANA) held its annual television advertising forum last week (3/23) at New York's Grand Hyatt Hotel. Bob Liodice, president/CEO of the ANA, noted during his opening remarks that “the past few years have been marked by a significant transformation of the marketing landscape,” with consumers being more in control of the advertising they interact with, while marketers are being held more accountable than ever before.

“Customers have enormous leverage and power to determine what they want to see and hear,” said Liodice, alluding to the proliferation of DVRs and other devices. “We marketers must determine how we’re going to get invited to the table, because, in essence, marketing is becoming ‘by invitation only.’”

While the marketing landscape is shifting, with viewers able to zap ads via personally empowering technologies, and advertisers increasingly looking at other ways to reach consumers, Liodice remains bullish on TV, particularly in the areas of sponsorship and branded entertainment. Liodice said those areas will “continue to unfold in new, creative ways with consumers giving greater permission to advertisers to engage with them. Specifically, I am pointing to the evolving opportunities afforded by branded content as well as the development of video on demand. These vehicles will provide alternatives to the traditional thirty-second spot by generating more personalized advertising and content specifically focused at target consumers.”

Unveiled at the event was an ANA survey of marketers’ attitudes and thoughts on branded entertainment. The survey, which involved 118 respondents, all of whom are ANA member companies, found that 63 percent had participated in some sort of branded entertainment project. Meanwhile, 26 percent had not, and had no plans to pursue branded projects, which were defined by the ANA as the integration of a product within

“Customers have enormous leverage and power to determine what they want to see and hear.... We marketers must determine how we’re going to get invited to the table, because, in essence, marketing is becoming ‘by invitation only.’”

an appropriate context. The remaining 11 percent of those marketers surveyed said they had yet to engage in a branded project, but plan to get involved in the next year.

Among other findings in the survey was that a significant number of respondents—42 percent—felt one of the top benefits of branded content was to forge a stronger emotional connection with consumers. Fifty-two percent of respondents reported that the funding for branded projects had been shifted from the traditional TV budget. Seventy-one percent reported that funds allocated to branded content amounted to less than five percent of their marketing communications budget. Although they find measurement of effectiveness challenging, 56 percent of marketers engaged in content projects make efforts to do such measuring. Twenty-four percent said they

measure without difficulty, while 20 percent don’t measure at all.

A panel discussion was held to discuss the findings. Participants were: David A. Burwick, senior VP/chief marketing officer at Pepsi-Cola North America; Mark Kaline, global media manager at the Ford Motor Company; and Stuart Schlossman, senior VP/media and client development at Madison Road Entertainment, which seeks to develop relationships between marketers and programmers. Jonah Bloom, executive editor of *Advertising Age*, moderated the session.

Schlossman noted that he was not surprised that 63 percent of marketers engage in branded content, but surprised at the high percentage—26—that don’t do branded entertainment and have no plans to do so within the next year.

Kaline said that marketers who had the most success with branded entertainment projects were those who pursued “brand integrations that are organic.” He noted that if integrations were too obvious to consumers, the project wouldn’t be effective.

Burwick noted that for marketers, including Pepsi, the impetus for engaging in branded entertainment is reach and relevancy—“the two biggest issues we face, and branded entertainment has allowed us to crack that.”

Schlossman related that in terms of funding these types of projects, taking money from traditional TV makes sense in that it has perennially been the largest budget. Ford’s Kaline said taking money from television made sense considering that the “lions share of integration is in TV,” although he noted that video games, movies and promotions also play into the mix. Burwick also noted, “for us, it’s the law of large numbers. [The TV budget] is the biggest one to play with.” He also said that in these early days of branded entertainment, as with most things, budgets come from other areas.

“People haven’t committed resources commensurate with the press,” said Kaline, “but that will increase [over time.]”

street talk

Director **Joachim Back**, formerly of Copenhagen-based production house **Bacon**, has joined **Park Pictures**, New York. Known for slightly absurd, comical storytelling, Back just helmed a *Viagra* spot for the Canadian market for **The Partners' Film Company**, Toronto....**Jeff Farnath** has exited his CEO post at **Vinton Studios**, Portland, Ore., and Los Angeles. He will continue under contract with the character/computer animation studio as a consultant. **Bob Harold**, a **Vinton Studios** board member and Nike, Inc. Finance executive, will serve as interim CEO at Vinton until a permanent successor is found for Farnath....Global creative agency **Attik** has returned to New York, setting up an office in the Tribeca district. Company partner **William Travis** heads up the Big Apple operation. The Attik continues to maintain shops in Huddersfield, U.K., headed by partner **James Sommerville**, and San Francisco under the aegis of partner **Simon Needham**....**Patrick O'Donoghue** has joined **Talent Solutions**, New York, as broadcast business manager. Talent Solutions is a division of **Beaucoup Chapeaux**. O'Donoghue has been in advertising business affairs for 10-plus years, eight of which were spent with **Wieden+Kennedy** in its Portland, Ore., New York and Amsterdam offices....The **Hugo Awards**, honoring the best in television, and presented by Cinema/Chicago and the Chicago International Film Festival, were held on March 31 in the Windy City. The Gold Hugo Award for best commercial campaign went to the "Sour Altoids Campaign" out of **Leo Burnett USA**, Chicago, and directed by **Craig Gillespie** of bicoastal/international **Morton Jankel Zander (MJZ)**. The Gold Hugo for best commercial went to Anheuser-Busch's "Applause," directed by **Joe Pykta** of Venice, Calif.-based **PYTKA** for DDB Chicago....

rep report

Independent rep **Yvette Lubinsky** is now handling the West Coast for **Antmusic**, New York...**Brian Scharwath** has been named director of sales and marketing at **Brass Knuckles Editorial**, Venice, Calif. He will rep editors **Chris Hafner**, **Richard Cooperman**, **Doobie White**, **Jeff Doe** and **Lenny Messina**, and online artisan **Wren Waters**....**Entity FX**, Santa Monica, has secured **Connie Mellors And Ellen Dempsey** of **Connie Mellors & Company**, Toluca Lake, Calif., for representation in commercials....**Cinematographers Munn Powell and Jesse Green** have joined **The Skouras Agency**, Santa Monica, for exclusive representation....**United Talent Agency**, Beverly Hills, has signed DP **Toby Irwin** for commercials, music videos and features....

bulletinboard

- April 5/New York: Advertising Women of New York present the 8th annual **Good Bad Ugly Awards**. Caroline's Comedy Club, New York. (212) 221-7969; www.awny.org..
- April 15-17/Santa Monica: Association of Film Commissioners International (AFCI) presents the **Locations Trade Show** at the Santa Monica Civic Auditorium. www.afci.org.
- April 16-21/Las Vegas: **National Association of Broadcasters Convention**. www.nab.org....
- April 21-May 1/New York: **The 4th Annual Tribeca Film Festival**. (212) 941-2400; fax: (212) 941-3939; festival@tribecafilmfestival.org; www.tribecafilmfestival.org....
- April 21-May 5/San Francisco.: **48th San Francisco International Festival**. www.sfff.org...
- April 21-30/Newport Beach, Calif.: **Newport Beach Film Festival 2005**. (949) 253-2880; fax: (949) 253-2881; www.newportbeachfilmfest.com....
- April 22: Call for entry deadline for SHOOT's **3rd Annual New Directors Search**. (203) 227-1699 x16 or .http://www.shootonline.biz/pubs/directorsentryform.pdf
- April 28/New York :2005 International ANDY Awards Show & Party. Capitale, New York. www.andy-awards.com.
- May 11/New York: *The One Show*, presented by *The One Club for Art & Copy*: **www.oneclub.org**.
- May 11-22/Cannes, France: **The 58th Cannes Film Festival**. www.festival-cannes.org....
- May 12/Los Angeles:14th annual Music Video Production Association (MVPA) Awards. Orpheum Theater. www.mvpa.com.
- May 19/New York: SHOOT's **3rd Annual New Directors Showcase Event**, at the Directors Guild of America Theater.
- May 19-June 12/Seattle: **Seattle International Film Festival**. www.seattlefilm.com....

