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This Week



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Massachusetts Anti-runaway Package Signed Into Law

Commercials Are Included In Production Incentives Legislation; Grassroots Industry Coalition Played Key Role In Bill's Passage

By Robert Goldrich

BOSTON—Gov. Mitt Romney (R-Mass.) has signed a bill into law that provides tax incentives for feature, TV and spot production in Massachusetts. The new measure is scheduled to take effect in late February, 90 days after it received Romney's signature. However, the provisions will be retroactive to January 1, 2006.

The principal elements of the incentives package include: a 20 percent wage tax credit on a filming project's source payroll in Massachusetts; a 25 percent tax credit for qualifying Massachusetts production expenses (excluding payroll); and a sales tax exemption on Massachusetts production costs.

To qualify for the 20 percent tax credit and the sales tax exemption, a producer has to incur at least \$250,000 in Massachusetts-based production costs in a year. To be eligible

for the aforementioned 25 percent tax credit, more than half of the total production must take place in Massachusetts or more than half of the total production costs need to be spent in the state.

The total credits available for any single production are capped at \$7 million. And there's no appropriations cap on the bill, meaning that funding for the anti-runaway provisions will cover the entire year.

Steve Caplan, executive VP of the Association of Independent Commercial Producers (AICP), described the legislation as "ambitious and far reaching.... We're encouraged and pleased to see these incentives enacted—and that they apply to commercials."

Caplan added that the bill also waives fees on state-owned properties, with producers only having to reimburse any actual

Lisa Hinman Named AICE Nat'l. Prexy

By Carolyn Giardina

SAN FRANCISCO—Lisa Hinman, president of San Francisco-based Phoenix Edit.Effects.Design, a company that she founded in '91, has been named president of the Association of Independent Creative Editors (AICE) for a two-year term, beginning Jan. 1. She will succeed Richard Gillespie, owner/editor of Fast Cut Edits, Dallas. Rounding out the newly elected national board of officers are VP Tom Duff, president of Optimus in Chicago and Santa Monica; secretary David Rosen, executive VP of New York-based Blue Rock; and treasurer Mitch

Web Ads Surpass \$3 Billion Mark In Third Quarter

By Robert Goldrich

NEW YORK—Web advertising revenue hit a record quarterly high, surpassing \$3 billion from July-August 2005, according to figures released by the Internet Advertising Bureau (IAB). This puts spending on Internet ads on a pace to exceed \$12 billion this calendar year.

The bullish third quarter performance represents a nearly 34 percent increase over the revenue generated during the same three-month period in '04. Data was compiled by the accounting firm

TiVo CEO Shares Ad Biz Strategy

By Carolyn Giardina

LOS ANGELES—TiVo (NASDAQ: TIVO) recently announced plans to offer a television-based advertising search service, which would use the company's DVR (digital video recorder) product's TV search capabilities to deliver targeted advertising to subscribers who want to

view particular advertising categories. On the heels of this news, the company's CEO Tom Rogers elaborated on TiVo's strategy toward advertising last week at the Digital Entertainment & Media Expo (DEMXP0), held Nov. 30-Dec. 1 at the Hyatt Regency Century Plaza in Los Angeles.

Leading media and advertising

agencies including Interpublic Media, OMD, Starcom Mediavest Group and The Richards Group, as well as Comcast Spotlight, the advertising sales division of Comcast Cable, have worked with TiVo on the development of this new ad search function. Agency R&D techniques will help determine relevant categories of interest, such as automotive, travel,

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J. Michael Brinkman

The Hollywood Post Alliance (HPA) has announced its 2005 J. Michael Brinkman Scholarship and Mentoring Fund Award winners. The



program—named after the late, longtime VP of strategic business development for Panasonic Broadcast and Television Systems—looks to nurture new promising postproduction talent, providing financial scholarships, internships, mentoring opportunities, HPA educational events and other diverse learning experiences.

The range of applicants includes students and those already working in the post community. The HPA Scholarship Committee selected the following award

recipients:

Biola University student/assistant editor Henry Alconz; apprentice film editor Lara Grant; Cal State University, Northridge (CSUN), student/personal assistant Guy Handelman; project engineer Brian Kahrs; editor Noemi Morales; CSUN student/vault librarian Fernando Ramirez; and University of California, San Diego, student/composer Stephan Vankov.

Each winner will receive one of the following: a scholarship award of up to \$1,000; an Avid Xpress Pro film and video editing system; Sony Vegas 6 desktop editing software; Smartsound Sonicfire Pro soundtrack creation software; registration to the 2006 HPA Technology Retreat; or registration to HPA Summer School.

While this is a proud accomplishment for the winners, the occasion for me represents a chance to reflect on Brinkman who I first met in 2002, a year before his death at the age of 54. That initial meeting underscored his commitment to the overall industry. He wanted to discuss the recent formation of the HPA. Indeed Brinkman wore many industry hats. A mainstay member of the Society of Motion Picture & Television Engineers and the now defunct International Teleproduction Society (ITS), Brinkman became a founding member of the HPA because he believed the demise of the ITS created a void that needed to be filled. But that was only part of his motivation. He felt the HPA could do even more than ITS to better the industry and foster a much needed sense of community.

Brinkman talked about the need for post artisans and executives to band together, share information, address issues and have a collective voice. He also envisioned the HPA as being inclusive of all those who make their livelihoods in post, including creative artists (colorists, visual effects artists, post/effects supervisors, editors, audio mixer, et al) and people in operations, marketing and sales.

Appropriately enough, Brinkman's day-to-day role at Panasonic also involved bringing people together. A 16-year Panasonic employee, Brinkman was a top exec working with other industry companies to develop partnerships.

Now it's most fitting that the J. Michael Brinkman Scholarship and Mentoring Fund program, in its second

Musical Chairs

Tonic Expansion; Groove Addicts, Finger Wrap Car Jobs

Audio mixing/music/sound design shop **Tonic** has extended its New York reach, adding to its midtown and West Side locations with the opening of **Tonic Downtown**, housed in the **Full Circle Post** facility. The Tonic talent roster includes composers **Peter Fish** and **A.J. "Andy" Gundell**, sound designer **Jun Mizumachi**, and mixers **Bill Cavanaugh**, **Doug Johnson**, **Anthony Erice** and **Juan Aceves**....Feature film composer **Stewart Copeland**, who's handled for spots via **Groove Addicts**, Los Angeles, has wrapped the score for **Mitsubishi's** "King of the Hill," which was directed by **Gerard de Thame** of bicoastal **HSI Productions** for **BBDO West**, Los Angeles. The stirring percussion imparts an air of warrior-readiness to advance the storyline of two vehicles about to do battle. A dusty black truck waits atop a commanding hill for a red Mitsubishi truck that navigates rough terrain. Both trucks rev their engines. As the Mitsubishi snarls, the generic black truck lets out a whimper and leaks from its undercarriage, scared into submission. Copeland's Groove Addicts support team included creative director **Dain Blair** and engineer **Gerhard Joost**. **Tom Jucarone** of **Sound Lounge**, New York,

was the audio post mixer....**Finger Music**, Santa Monica, has wrapped a **Dodge Charger** spot, "Unleashed," for agency **GlobalHue**, Southfield, Mich. Finger's **Dave Hodge** served as creative director/arranger/composer/sound designer on the visual effects-driven project. He collaborated with **Kool Keith** on the rap score; Hodge composed the music track, for which rapper Keith—whose credits include assorted albums and singles—wrote original lyrics. **Jenny Warren** executive produced for Finger. Audio post mixer was **Jay Scott** of **GTN**, Oak Park, Mich. Post/effects house was **The Syndicate**, Santa Monica.... **Dave Wittman** of bicoastal **Elias Arts** composed the score for **Jordan Brand's** "B More," directed by **Antoine Fuqua** of bicoastal **Anonymous Content** for **Wieden+Kennedy**, New York. The spot juxtaposes a pre-game **Carmelo Anthony**, a professional basketball player, with scenes of him walking through the early life experiences that brought him to his current star status. To build more tension over the course of the ad, Wittman complemented a looped vocal track with modern hip-hop production, strings, and, finally, a choir. Sound designer/audio post mixer was **Marc Healy** of **Mackenzie Cutler**, New York.....

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 THE WEEK**Dir. Jake Schreier Proves You're Never Too Old To Bust A Move**

Elderly People Get Down To Hip-Hop Music In Comcast's "Dance" Out of GS&P

By Christine Champagne

Stefan Copiz, an art director with Goodby Silverstein & Partners (GS&P), San Francisco, had a revelation during the making of a new spot for Comcast called "Dance." "Older people are much better dancers than younger people," Copiz shared.

He and his agency partner, copywriter Dan Rollman, saw that first-hand while observing the auditions for "Dance," which called for the casting of an elderly couple capable of dancing to frenetic hip-hop music—all to demonstrate that Comcast High-Speed Internet service offers a faster hook-up than dial-up and DSL.

Set in a ballroom, the spot directed by Jake Schreier of Plum Productions, Santa Monica, opens with the old folk slow dancing to a mellow tune—this initial scenario represents the slowness of dial-up. They pick up the pace when the DJ plays a more up-tempo tune representing DSL. But the geriatric dancers really bust a move when fast-paced hip-hop, representative of Comcast High-Speed Internet, blasts through the speakers.

Amazingly, no hips were broken and no backs were thrown out during the making of "Dance."

OLD SCHOOL

Initially, Copiz and Rollman had assumed that the best approach to making "Dance" would be to use young stunt dance doubles for the hip-hop dancing—they could later digitally place the heads of older people onto the bodies of the doubles. But Schreier wasn't so fast to jump on the special-effects bandwagon. "It was Jake's suggestion to say, 'Let's

at least push these older couples in our casting session and see whether we can get great magic with them doing the Comcast High-Speed Internet dance,'" Rollman said.

As previously noted, it became apparent during the casting session that there were indeed people in their 70s and above who could still get down on the dance floor. Looking back on the job, Schreier said that the auditions held in Los Angeles were the most fun part of the process. "We just put on an Outkast song ["Bombs Over Bagdad"] and had old people dance," Schreier said, noting, "All of them were one-hundred percent willing. No one was like, 'I can't dance to that.' They just had a good time."

According to Schreier, some members of the talent pool had danced with none other than Gene Kelly back in the old Hollywood days. There were others who had played roles in classic films like *Breakfast At Tiffany's*. "It was interesting to meet so many people who had been part of Hollywood for such a long time," Copiz reflected.

Ultimately, Roz Wilson was cast as the "dancing woman," Elio Vivant as the "dancing man" and Stephen Lentz as the blue tuxedo clad DJ.

MAD HOT BALLROOM

Schreier and DP Max Goldman shot "Dance" on location in the ancient ballroom of a rundown hotel in downtown Los Angeles. "It felt like the right place for an older couple to be dancing," Copiz remarked, "and it made the last dance


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all that more surprising to put it in that venue."

In keeping with the look of the place, Schreier and Goldman kept the tones desaturated and brown.

Of course, getting the dancing right was the most crucial aspect of the one-day shoot. Choreographer Brian Friedman, who has worked with everyone from Britney Spears to Beyonce and served as a judge on the Fox series *So You Think You Can Dance?*, tutored the talent on the day of the shoot. "He'd teach them a few moves, and then he'd stand back and be like, 'Lasso, lasso! Spank it, spank it!'" Schreier recalled, adding, "That was bad. He was yelling at a 70-year-old woman to spank it."

Cognizant of the fact that his older performers might tire out more quickly than younger people, Schreier taped the spot out of sequence, getting the more demanding hip-hop dancing on film first.

Once the shoot was completed, editor Jean Kawahara of Umlaut Films, San Francisco, cut "Dance." In terms of

challenges in the editing room, "I think the main thing we were playing with was the music—how it cued in, how much time was spent on each speed," Copiz said.

The initial two tracks heard in "Dance" are stock pieces. The hip-hop piece was an original composition out of Ego Entertainment.

"Dance" marked Copiz and Rollman's first collaboration with up-and-coming talent Schreier, by the way, and they both say that they would love to work with the young director again. "We

were impressed with Jake in many ways, especially his attention to detail on many levels," Rollman said, noting that it was Schreier's idea to use records and record sleeves to convey information in the spot as opposed to the supers that the agency creatives had originally thought of.

Copiz and Rollman were up at midnight the night before the shoot making those props. "There were definitely times during this production where we felt like we were making an independent film," Rollman said laughing. "But it was fun. We had a limited budget for this, and it meant a lot more figuring things out on our own than we're used to."

"It was nice to be that involved," Copiz added, noting that he and Rollman had just come off working on a big-budget, special-effects heavy job before "Dance."

Schreier also found the job to be fulfilling, and he got a special thanks from one of his appreciative performers. "I got a very nice card from Roz after the shoot," Schreier said. "That was very sweet."

Client
Comcast.

Production Company
Plum Productions, Santa Monica.

Jake Schreier, director; Max Goldman, DP; Shelby Sexton, executive producer; David McGinley, line producer. Shot on location in Los Angeles.

Agency
Goodby Silverstein & Partners (GS&P), San Francisco.

Jamie Barrett, partner/creative director; Tyler Hampton and Paul Foulkes, associate creative directors; Dan Rollman, copywriter; Stefan Copiz, art director; Jennie Lindstrom, producer.

Editorial
Umlaut Films, San Francisco.

Jean Kawahara, editor; Peter Johnson and Doug Brown, assistant editors; Gina LoCurico, executive producer.

Post
The Syndicate, Los Angeles.

Bob Curreri, colorist.

Sea Level, Venice, Calif.

Jim Bohn, online editor.

Music
Ego Entertainment, Los Angeles.

Audio
Eleven, Los Angeles.

Jeff Fuller, mixer.

End Graphics
GSP Motion Graphics, San Francisco.

Randall Stowell, creative director; Kirsten Ritschel, designer; Steve DeLuca, animator.

Performers
Roz Wilson, Elio Vivant and Stephen Lentz.

THE BEST WORK YOU MAY NEVER SEE THE BEST WORK YOU MAY NEVER SEE THE BEST WORK YOU MAY NEVER SEE THE BEST WORK YOU MAY NEVER SEE THE BEST WORK YOU

BETC Euro RSCG Has Homeowners Running For Cover

If Only They Lived In A Peugeot 307 CC Automobile With A Retractable Roof

By Robert Goldrich

We open on a man playing the cello in his livingroom; his wife is nearby. However, she's in a bathing suit and he's in what appear to be swimming trunks.

Next we're taken to another household where a young boy is flying his remote control-operated model airplane. Doing this indoors would normally elicit objections from a parent. But we see that the house has no roof as the plane flies overhead in the wild blue yonder.

A local convenience store is also sans a roof. Shoppers are milling about in the aisles—a scene which we witness courtesy of an aerial shot.

An aerial view of another roofless house shows us a man lying down in bed, while someone else is showering in the

bathroom.

Meanwhile, winding its way through neighborhood roads is a Peugeot 307 Coupe Cabriolet (CC), which too enjoys life with the top down. There's nothing quite like feeling the wind in your hair and sunshine on your shoulders—that is, until it rains.

Ominous dark clouds foreshadow the deluge that's about to come. For the Peugeot occupants, the suddenly wet conditions present no problem since the car comes with a retractable roof. At the sign of inclement weather, the vehicle's roof comes down at the touch of a button.

However, the homes—and the



[CLICK HERE TO VIEW SPOT](#)

convenience mart we saw—aren't so lucky. The man in bed is soaked, as are the cello player, et al. These wet folks are scrambling to put the roofs back onto

their homes—the roofs laying in their backyards. In the case of the convenience store, the roof is in the parking lot. The sight of trying to put a roof back onto a building in the pouring rain is strangely comical, particularly when juxtaposed with the sight of a car roof easily falling back into place, providing its occupants with cover—and when the sun returns, the roof being pulled back so that driver and passengers can again catch some rays.

Titled "Roofs," the spot was directed by Frederic Planchon of Irene, Paris, for BETC Euro RSCG, Paris. A town of roofless buildings was created for the ad; the neighborhood was partly constructed

in full-scale in Bucharest, with the rest done in postproduction.

The core creative team for BETC Euro RSCG consisted of creative director Remi Babinet, art director Gerald Schmite, copywriter Patrice Dumas, executive producer Simon Chater-Robinson and producer David Green. They came up with a concept designed to showcase Peugeot's retractable roof technology which enables the four-seater 307 to go quickly from Cabriolet convertible to Coupe sedan and back, as needed.

Guillaume de Bary executive produced for Irene, with Francois Lamotte serving as line producer. The DP was Patrick Duroux.

Editor was Paris-based freelancer Philippe Kotlarski. Colorist was Bertrand Duval, another freelancer who worked on the assignment via Mikros, Paris. Audio post mixer/sound designer was Guillaume Le Guen of Capitaine Plouf, Paris.

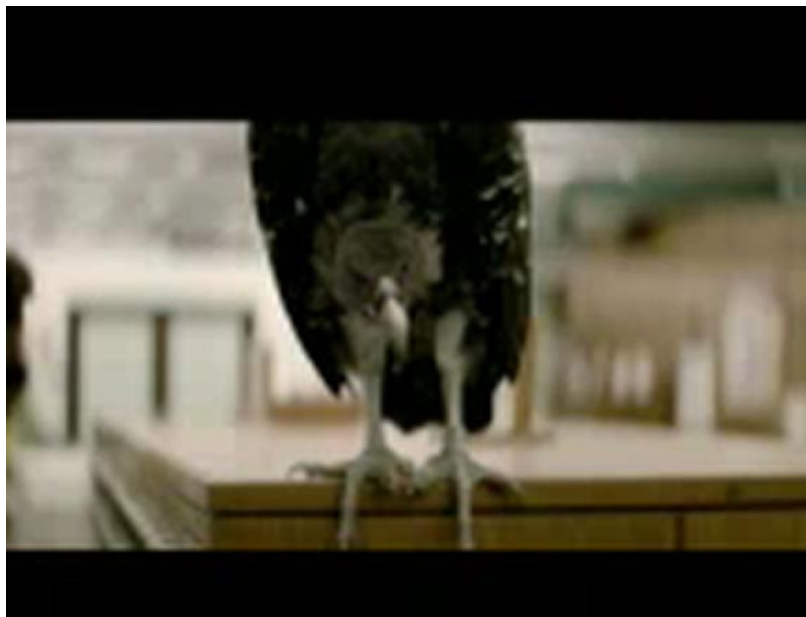
"Payback Time"

By Robert Goldrich

An overhead shot of a university campus gives us the perspective of vultures circling over their intended next meal. It turns out that students who have to repay tuition loans are the ones who are on the birds' menu.

Indeed, going indoors is no remedy. In a darkened lecture hall where a slide show is being presented, a vulture's shadow appears as it flies through the light cast by the overhead projector. Next, we see a vulture in the library and then in the university lounge, interrupting what had been some lighthearted socializing among students.

The appearance of the seemingly ubiquitous birds in unlikely scenarios looms as ominous and gives greater weight to the metaphor which parallels the vultures to the lurking anxiety that comes with tuition fee repayment obligations. But when we return to the great outdoors presumably upon student graduation, relief is in sight as the vultures flee—thanks to a program which allows



[CLICK HERE TO VIEW SPOT](#)

students to settle their debt only after they have established themselves in the workplace with good paying jobs. Even at that point, the payments are manageable under the COI Tuition Fees initiative.

"Payback Time" was directed by Michael Geoghegan of The Pink Film Company, London, for agency Delaney Lund Knox Warren, London.

Karen Cunningham produced for Pink. The DP was Robbie Ryan.

The agency team included creative director Ken Sara and creatives Richard Warren and Paul Hancock, with Lauraine Bhuglah serving as producer.

Editor was Spencer Ferszt of Peepshow, London. Post producer for Peepshow was Jo Trainis. Colorist was Dave Ludlum of Framestore, a London shop which also handled visual effects for the spot, which has been airing in the U.K. Audio post mixer/sound designer was Parv Thind of Wave Studios, London.

Looking Forward, Looking Back

Creatives at interactive ad shops discuss what 2006 will bring, while reflecting on the best of '05.

This week's series focuses on interactive ad agencies, and to that end *SHOOT* surveyed a sampling of creative execs at shops that specialize in creating online work. The questions asked were: What will the interactive landscape look like in the coming year? How is interactive advertising growing creatively? What do you think of the Interactive Advertising Bureau's new guidelines from its broadband committee that suggest that video ads should be no longer than 30 seconds for spots that run prior to and within content? Creatively, what are some of the best online campaigns you have seen this year—from your own agency and/or from others?

Below are the responses:

MICHAEL AIMETTE
EXECUTIVE CREATIVE DIRECTOR
ATMOSPHERE BBDO, NEW YORK

Interactive creative will become as sophisticated and conceptual as technology allows. Of course, simple banner ads will always be there, but will be somewhat supplanted by richer, more sophisticated



Jeff Benjamin

communications.

This will start to happen within the next year—more video shoots, higher impact ads and much less of a DR nature overall. That's the idea—to make interactive another piece of the branding puzzle. Of course, it's our job to present clients with creative executions they simply can't turn down—and ideas that they can't get in offline media.

Some of the best online ads I've seen this year are www.snickersatisfies.com, [work for] Discover, General Electric, Virgin Atlantic Airways, Brawny, and Mini Cooper. Much of the best work is coming from only a few places, but I think that will change as more agencies embrace the medium.

JEFF BENJAMIN
INTERACTIVE CREATIVE DIRECTOR
CRISPIN PORTER + BOGUSKY, MIAMI

There was so much great work done last year: creativity and ideas were back on the Web. We saw innovation take us onto new platforms, and we inspired consumers to create content for us—but all of this was just to set us up for 2006. Next year, things we've talked about, like podcasting, video on demand, viral, user-generated media, interactive billboards, video, cell phones, video game integration—all of this stuff will become common practice. And the clients and agencies that can master these platforms—and bring great ideas to them—will be the ones that succeed.

In general we don't like guidelines. The genius of the Web is that there are no limits. I can see situations where 30 seconds is too much, and other times when it might not be enough. It's important for media properties to remain flexible enough to embrace great ideas that may be unique.

Here are five of my favorite things that were done this year (I've shamelessly included some of our own work): www.sithsense.com; www.weddingcrashersmovie.com/crashthistrailer; www.7daysleft.com (for *The Ring 2*); www.counterfeitmini.com; NikeID in Times Square.

counterfeitmini.com; NikeID in Times Square.

KEVIN FLATT
EXECUTIVE CREATIVE DIRECTOR, INTERACTIVE
FALLON, MINNEAPOLIS

The interactive landscape is wide open and getting really interesting. Technology is always improving. Bandwidth is abundant. Audience is growing and much more savvy. Clients know how important this space is to their bottom line. Creatives are gaining confidence with pushing ideas to new places. The most interesting work seems to be happening online.

Creatively, interactive advertising is growing as more effort is being focused in this space. With more clients needing this medium's power to attract, you can no longer just focus on traditional communication means. To grab the attention of today's audience, you have to be creative. To keep their interest, you have to be willing to engage with them in a meaningful way. It requires you to understand the audience even more than ever.

I've been a believer in establishing useful guidelines for online ad spaces. Fewer variations on size specs across sites allow your production dollars to work harder. The IAB broadband guidelines seem to be headed in the right direction, but are limited to in-player streaming advertising units. It doesn't apply to other video streaming ad units.

One of my favorite campaigns was for the Nike San Silvestre Vallecana Race. It featured the city's bear statue, which came to life in numbers to chase a runner. The bear became the driving force for the runner to run, and it captured everyone's attention, encouraging them to sign up for the race.

WARREN PARK
CREATIVE DIRECTOR
FCBI, NEW YORK

There will be more of a push for rich video advertising in the interactive space. With the recent launch of Macromedia Flash 8.0 (which



Kevin Flatt

improves the video compression), there will be more effective and innovative ways to incorporate video content onto the Web via banners, special advertising units (like eye blasters) or Web pages. Also, watch out for "user-generated" advertising—advertising that allows users to create and virally share their creations with others. A good example was Cingular's "Make Me Dance" campaign for the iTunes Phone.

More people are asking what can the technology do for my creative? The great thing about interactive, there is always new technology or usage for technology coming into our lives. By incorporating the latest findings, we can use it to spring new creative ideas or concepts onto the world. For instance, Web "mash-ups" is the latest cool thing going on in the Web. It's taking one's technology (a la Google Maps) and mashing it with the data from another company (al a Craigslist) and thus creating a new viewpoint of content (www.housingmaps.com).

I think it's a case of old-world thinking mapping on top of new world paradigms. It's funny they suggested 30 seconds, considering that's the length

>Continued on next page

Guidelines Set For Broadband Video Spots

New Internet Advertising Bureau standards are voluntary.

By Kristin Wilcha

Last month, the Internet Advertising Bureau (IAB), in conjunction with its broadband committee, released creative guidelines for online broadband video commercials. Those advertisers who are members of the IAB, and who create work within the parameters of the voluntary guidelines, will receive a “compliance seal” from the organization.

Per the guidelines, a video ad should be no longer than 30 seconds if it screens prior to or within content; ads that run after content have no restrictions on length. The IAB also recommends that users have the ability to start/stop the video ads, as well as control volume at all times, and may also have pause, fast forward/rewind, and zoom buttons, depending on the nature of the ad’s content. “These are voluntary guidelines,” explains Greg Stuart, president/CEO of the IAB. “The creative guidelines are meant to set a floor, not a ceiling; they are meant to bring everyone up to a certain point, and hopefully not restrict creativity in any way.”

At the moment, notes Stuart, online video ads represent one of the smaller categories that the IAB deals with—about \$200 million-plus

is spent annually vs. the billion-dollar plus classified, search and graphical ad categories. However, the growth potential in online video “is a very big deal,” he says, particularly as home-based broadband access increases. Per a study released last month by New York-headquartered research firm eMarketer, online video ad spending will rise \$640 million in 2007 vs. this year’s \$225 million. In the same report, it was predicted that U.S. households with broadband access will double by 2008 to 69.4 million. “There are certainly advantages,” laughs Stuart of setting guidelines sooner rather than later. “I think [creating these guidelines] is a reflection of how important this area is to the future.”

The creative guidelines took about nine to 12 months to create, and involved marketers as well as interactive media agencies. Stuart notes that in terms of broadband in the coming year, the IAB will continue to look at various issues, including serving and tracking of video ads. As for the creative guidelines, “we’ll revisit them in a couple of years to see if they are still working, and see if we need to adjust them in some way.”



Greg Stuart

Interactive Ad Shop Artisans Share Reflections On '05, Visions For '06

of a TV spot. While I agree that video content should usually be short and quick on the Web, I think it should really be left to the creatives to determine by the project what is an appropriate length.

As mentioned before, I like the Cingular’s “Make Me Dance” campaign (www.makemedance.com). Other highlights include the online campaign for the movie *Wedding Crashers*. They allowed you incorporate your face within the original movie trailer and send it to a friend. I thought it was hilarious (and the movie was funny too). I’m a huge Audi fan, so I always watch what they do, and their recent Audi A3 “Art of the Heist” campaign was brilliant. And I

always have a place in my heart for Buddy Lee, from Lee Jeans. His Guidance Counselor microsite was light and fresh (www.buddyleeguidancecounselor.com).

PJ PEREIRA
EXECUTIVE CREATIVE DIRECTOR
AKQA, SAN FRANCISCO

The interactive landscape is reaching our mobile phones, TV, and billboards as upgraded technologies are more common in our daily lives. It’s been said that it was about to happen for a while now, but the fact that there’s less hype about it now means it’s actually here.

As a guideline, it is useful, because

anything that protects the consumer against over-shouting advertising is good. The problem is that IAB guidelines sometimes become unbreakable rules in the hands of lazy people that don’t like to think. An example: there is nothing more annoying than those fast-blinking banners that became fashionable among cheap brands a while ago. Then they decided to create a “guideline” restricting the number of loops on a banner ad.

Then, when you have a brilliant idea that requires an infinite loop, like some of the best banners ever made, you just can’t do it because someone lazy on the publisher’s side doesn’t even want to look at it. [They say] “It’s against the IAB rules”—a publisher told me once.

That’s ridiculous.

I’m getting excited about this anti-marketing style that is getting popular among youth-driven brands. Things that instead of giving you information make you work hard to earn it. This is advertising backwards and I love it! An example: the Xbox Halo 2 Web site that was written in an alien language (the game was about aliens invading Earth and the site was like an Earth Report from their perspective). The client was bold enough to allow it to happen, and in the end it worked better than expected. In 48 hours, the gaming community had already broken the entire code on an amazing worldwide collective effort against those alien bastards that want to steal our planet.

Internet Advertising Revenue Tops \$3 Billion In Q3

PricewaterhouseCoopers.

The Internet ad market is indeed booming, to the point where client dollars are being diverted from traditional media. Per some interpretations, this trend was reflected in the recently released American Association of Advertising Agencies' (AAAA) annual Television Production Cost Survey (*SHOOT*, 12/2, p. 1).

The latest AAAA study, which covers calendar year 2004 as reported by 20 participating ad agencies and branch offices (including most of the country's top 20 shops), shows a total pool of 1,579 national commercials—that's 58 more spots than in 2003 based on returns from 19 agencies.

However when looking over the past four years, the tally of national commercials being produced, as reported in the study, is steadily declining. In 2001, per the AAAA survey, there were 1,741 TV spots. In '02, the total was 1,725. When '03 came in at 1,521 spots, there was conjecture that advertisers from some product categories might have started up their activity later in calendar year '03 and continued it into '04. It was too early,

said some, to pinpoint a trend—the '04 numbers would be more telling. Now that this tally is in and for the second consecutive year the total pool is in the 1,500-plus range, it's reasonable to conclude, said David Perry, chairman of the AAAA broadcast production committee, that clients are indeed shifting some of their TV investments into alternative media.

Perry, who is also executive VP/head of broadcast production at Saatchi & Saatchi, New York, said the pattern of decline is becoming clear. He pulled out results of the AAAA report covering '94 in which there were 1,958 national commercials reported by study participants. In '95, there were 1,932. Perry noted that over the past decade, the total number of national commercials in the annual AAAA study database has plummeted

some 19.3 percent.

"Ten years ago, there was concern voiced over declining TV viewership," related Perry. "But back then, alternative new media weren't mature enough to siphon off a significant amount of business. Now that's no longer the case." Perry specifically cited Internet advertising, and product placement in TV programs and theatrical features as media gaining momentum.

"Ten years ago, there was concern voiced over declining TV viewership. But back then, alternative new media weren't mature enough to siphon off a significant amount of business. Now that's no longer the case."

—David Perry

spot.com.mentary

J. Michael Brinkman

year, extends a helping hand to bring new blood into the business. And compared to the program's inaugural year, there's been a significant increase in interest, applications and donor participation. "We are pleased to acknowledge this year's winners and are indebted to the generosity of HPA's members and supporters for providing such

an outstanding group of awards," stated Kathleen Milnes, chair of the HPA Scholarship Committee and president/CEO of The Entertainment Economy Institute.

HPA president Leon Silverman, who also serves as president of Laser Pacific Media Corp., related, "In the tradition of Michael Brinkman himself, we are honored that we have the ability to recognize, reward and help further the careers of the next generation of our postproduction industry."

street talk

Millennium Pictures, Santa Monica, has signed director Marshall Vernet for exclusive U.S. spot representation....Paris-headquartered Thomson—whose Grass Valley unit makes the Spirit—announced that it has signed an agreement to acquire 33 1/3 percent of the issued and outstanding shares of Canopus Co., Ltd, a Japan-based developer of HD desktop video editing software, through a private transaction with Canopus chairman/CEO Hiroshi Yamada, and members of his immediate family. Thomson also disclosed that it will launch a public tender offer for the remaining Canopus shares in order to fully acquire the company....Director Mark Walton has joined Mindfield Pictures, Detroit, for Midwest representation. His credits include spots for such clients as Daimler Chrysler, The Salvation Army, BC Tel and Kraft. Walton's roots are on the agency side of the business. He worked for J. Walter Thompson and McCann Erickson, both in London, and later served as creative director at Canadian ad shops Leo Burnett and MacLaren:Lintas....If you are a member of the commercialmaking community who has a film that will be screened during the 2006 Sundance Film Festival and would like the project to be considered for coverage in SHOOT's Sundance roundup, send a screener to senior editor/creative and production Kristin Wilcha c/o SHOOT, 21 Charles St., Suite 203, Westport, CT 06880. You can also email info to kwilcha@shootonline.com....

rep report

Elexis Stearn has been promoted to head of sales for commercials at digital effects house Zoic Studios, Los Angeles. She previously served as the shop's West Coast rep....Big Lawn Films, Santa Monica, has secured independent rep Andrea Marcucci of Agent 99 to handle the East Coast....Los Angeles-based visual effects shop Sway has tapped Stacey Altman of Stacey and Co. to serve as West Coast rep....Sparks Productions, Toronto, has entered into an association with France's The Gang Films for exclusive Canadian representation of directors Henri Barges, Sophie Boudre, Sebastian Chantrel, Nicolas Fay, Frederic Potier, Jean-Pierre Rioux, Rachel & Fabrice Carazo, and Sven & Calle....Los Angeles-based A Band Apart has signed Deborah Herbert and her agency Y-I to represent its directors for music video work in the U.K....DP Michael Ozier has finished principal photography on The Noble Son with director Randy Miller and is now available exclusively through The Stacy Cheriff Agency, Los Angeles....

bulletinboard

Dec. 12/New York: Association of Independent Commercial Producers (AICP) East holiday party at Duvet. www.aicp.com or anniec@aicp.com

Dec. 13/New York: The 25th Annual Muse Awards for Outstanding Vision & Achievement, presented by New York Women in Film & Television at the Grand Ballroom of the New York Hilton. www.nywift.org....

Jan. 10/New York: Call for entries deadline for the Art Directors Club Awards. www.adcawards.org....

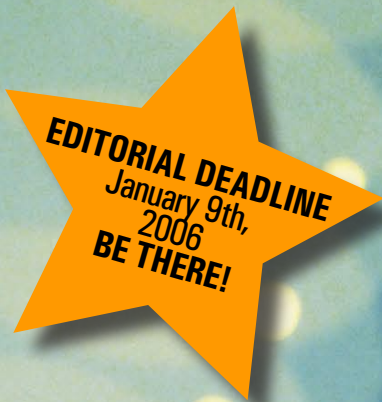
Jan. 19-29/Park City Utah: The Sundance Film Festival. www.sundance.org....

Jan. 19-27/Park City Utah: The Slamdance Film Festival. www.slamdance.com....

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The SHOOT DIRECTORY is an invaluable resource for Advertising Agency Producers, Creative Directors, and Brand Marketers to locate production, postproduction, music & sound and visual effects companies. It is also used religiously by production company and post executives to locate production service companies, equipment manufacturers, and equipment rental companies. Its highly targeted circulation of industry decision-makers guarantees your listing and advertising will be seen by the right people, the people who can purchase your products and services. After all, they are using The SHOOT Directory in the first place to locate services and products...

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- > Contact Names & Titles
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- > Multiple category by type options

Optional **LOWCOST** Enhanced Listing Includes:

- > Basic FREE Listing plus standout features including...
- > Full color digital logo with full listing
- > Bold Company Name in different color in all search results lists and full listing
- > Web address hyperlink hot in all search results lists and full listing
- > Address, phone, URL visible on all search lists (only company name in basic)
- > Eye catching graphic identifies enhanced listings on search results for prospecting edge.

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 Acting Classes | Acting Coaches
 Advertising Agency - Direct Response
 Advertising Agency - Full Service
 Advertising Agency - Interactive
 Advertising Monitoring
 Aerial Production Equipment
 Aerial Services or Helicopters
 Agents, Reps & Job Referral Services
 Ambulance | Paramedics & Doctors | Nurses
 Animal Rentals & Trainers
 Animation Production Company
 Animatronics, Puppets & Makeup FX
 Architectural Elements
 Art Fabrication, Licensing & Rentals
 Atmospheric Lighting & Pyrotechnics
 Attorneys/Law Firms/Legal Services
 Audio Postproduction
 Award Shows
 Booms, Cranes & Camera Support
 Branded Entertainment Company
 Camera & Sound Equipment Sales & Rental
 Camera Cars & Tracking Vehicles
 Car Prep, Rigging & Prototypes
 Casting Agencies | Facilities
 Catering
 Celebrity Placement
 Cherry Pickers & Lift Equipment
 Cinema Advertising
 Color Correction
 Computer Graphics & Visual FX Services
 Computer Graphics Equipment & Software - Rental
 Computer Graphics Equipment Manufacturer
 Construction & Yard Equipment Rentals
 Costume/Wardrobe | Makers & Rentals
 Crating and Packing
 Crews | Crew rental
 Digital Casting & Video Conferencing
 Distributors
 Draperies & Window Treatments
 Duplication | Dubbing Services
 DVD/CD Authoring & Replication | Standards Convs.
 Edit Houses
 Education (school, university, training)
 Film & Tape Storage
 Film | Tape Manufacturer
 Film Commissions
 Film Festivals
 Film Laboratories - Motion Picture
 Film Restoration
 Food Stylists
 Grip & Expendables
 Hotels
 Insurance Brokers | Guarantors
 Language Services
 Legal Services | Law Firms
 Lense Manufacturer - Camera | Optical
 Lense Rental & Sales - Camera | Optical
 Libraries, Research & Clearance
 Licensing
 Lighting Design | Consulting
 Lighting Equipment & Generators
 Limousine Rental
 Location Libraries, Management & Scouts
 Locations Services
 Media Company - Broadband | Internet
 Media Company - Network TV/Cable/Satellite
 Messengers
 Mobile Video Units & Transmission Services
 Motorhomes & Portable Dressing Rooms
 Movie Studio
 Music Libraries | Sound Effects Libraries
 Music Production & Sound Design

Music Publishers
 Permits
 Postproduction Equipment Manufacturing
 Postproduction Equipment Rental & Sales
 Postproduction Facilities
 Product Placement Agency
 Production Companies - Commercial
 Production Companies - Commercial Music
 Production Companies - Corporate Video
 Production Companies - Feature Film/
 Motion Picture
 Production Companies - Independent Film
 Production Companies - Infomercials
 Production Companies - Music Video
 Production Companies - Television
 Production Companies - Trailer
 Production Equipment & Accessories - Rental
 Production Equipment & Accessories Manufacturer
 Production Office Space
 Production Services
 Production Services Software
 Prompting
 Prop Fabrication & Mechanical FX
 Prop Houses - Full Service
 Props
 Public Relations Companies
 Radio Companies
 Raw Stock - Film, Commercial, & Video
 Record Company
 Rich Media Companies (Interactive Media Services)
 SAG | AFTRA | Equity Agents
 Screening Rooms
 Security & Bodyguards
 Set Design, Construction & Rentals
 Sets and Stages
 Shop Craft Services
 Software Publisher - Asset Management
 Software Publisher - Computer Graphics
 Software Publisher - Movie Making, Playing
 Software Publisher - Production Management
 Software Publisher - Video Games
 Software Publisher - Web/Interactive Design
 Sound Editing
 Sound Equipment Rentals & Sales
 Sound Mixers
 Sound Recording Audio Post
 Still Photography Studios & Lofts
 Stock Footage & Photos
 Storage Distribution
 Studio Services
 Studios Stages
 Stunts
 Talent & Modeling Agencies
 Teleprompting & Cue Card Services
 Titling & Broadcast Design
 Trade Associations | Clubs
 Trailer Production Company
 Translation & Interpretation Services
 Travel Services
 Trucks & Vans
 TV Station | Independent
 TV Station | Network Affiliate
 Underwater Technicians
 Unions | Guilds
 Video Assist Services
 Video Cameras & Equipment
 Video Display Playback & Projection
 Video Editing
 Videogame Developer
 Viral Marketing Company
 Visual Effects | Animation CG Companies
 VTR Operators
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