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By Robert Goldrich



100 Thank You's

For the third straight year, the ad industry recently came together for 100 Pieces, a creatively driven fundraiser to benefit Safe Place for Youth (SPY), a homeless center in Venice, Calif., which opens its doors each year to thousands of people under the age of 25 on the streets of Los Angeles, providing shelter, food, healthcare and other services.

Notables from the advertising agency and filmmaking sectors collectively donated more than 100 pieces of artwork they had made ranging from painting to photographs, sculptures, furniture and assorted other creations of artistic value.

A silent auction of the pieces this holiday season generated \$70,000 for SPY; that's up from the \$63,000 raised in 2016, and the \$50,000 collected in 2015, the event's inaugural year.

I remember covering year one, and to now see what has emerged and sustained itself is a testament to how this industry can marshal its energies, resources and creativity for good.

The original grass-roots effort was organized by Deutsch LA chief creative officer Pete Favat, his wife, SPY volunteer and former agency artisan Amy, and in-

Shortly after that inaugural fundraiser, Pete Favat said he and his colleagues planned to make this an annual event, which they have since accomplished.

Artists from competing agencies, commercial production houses and assorted other suppliers formed a united front to help bring 100 Pieces to fruition and it has since built momentum.

This program “is a testament to how this industry can marshal its energies, resources and creativity for good.”

dependent rep Melissa Ross.

They reached out to creatives, directors, producers and the like throughout Greater L.A.—and even wound up getting donated pieces from out-of-town markets—on a tight turnaround time of about three weeks.

The first 100 Pieces event drew more than 500 people, with 100-plus pieces sold and the aforementioned \$50,000 benefiting the good work of SPY.

At the time Favat made what have proved to be perennially relevant remarks, particularly during the holidays. He observed, “We may spend day after day competing against each other but at the end of the day we are a community and have to realize how lucky we are to be part of something special, that we can team to do special things, that we can express our gratitude by helping those who need it.”

POV

By Nicole Fina



Looking Ahead To Production In 2018

There has been a huge push for and curiosity around VR/AR. Everyone wants to talk about it, experience it, play with it. The challenge for creators is to figure out how we can help give the consumer the freedom while still controlling the narrative.

We are constantly being asked by brands, “How do we achieve brand awareness in 360?” Agencies are pivoting to figure out how their broadcast narratives can be expressed in 360 and requests are coming in for VR/AR components within TV campaigns. On a consumer level, Apple and Samsung have developed facial mapping technology—hello, animojis—that can ID you and mimic human expressions. Snapchat started the game with their fun filters. The headset makers are pushing the industry to create quality headsets at an affordable price point.

As the technology becomes more ac-

cessible, we've seen brands immediately gravitate towards incorporating facial technology and interactivity into advertising.

The popularity of digital influencers has also continued to grow. They represent a powerful force in the advertising world. Influencers are creating brand loyalty faster than many traditional media efforts. This is driven in part by the continued uptick in social media sites where individuals control uploads and create their own unique brand identity on social, particularly on Instagram.

Consumers want to be active participants in the story. Brands need to engage the consumer in real-time projections while having interesting visuals produced in an unorthodox way. All which leads to a very interesting BTS presence for online.

Also, it's no secret that history has been notorious for lacking high-profile female directors and this is the case within both the feature and advertising spaces.

With initiatives like Free the Bid, we've seen more female directors rising to the top. The gender bias continues to be a hot topic but progress is being made and more open dialogues are going forward.

The rise of original content being produced by Netflix, Hulu, Amazon, and others has created opportunities for new talent to develop more diverse stories and to discover new ways to advertise outside traditional media. My hope for the upcoming year is that we will continue to cultivate that rise in female directors by keeping our eyes open to new emerging talents. Namely, the hopefuls right out of film school or the female assistant directors who have never been given a break.

Not only is there growing diversity of voice, but there are now more content options to choose from than ever. All which will make for a very exciting 2018.

Nicole Fina is an EP on commercials at Digital Domain.

Director, Cinematographer, and Editor Perspectives

Reflections on *Lady Bird*, *Three Billboards Outside Ebbing, Missouri*, *Darkest Hour*, *Blade Runner 2049* and *Downsizing*

By Robert Goldrich, Road To Oscar Series, Part 6



Photo by Marie Wallace/courtesy of A24



Photo courtesy of A24



Photo courtesy: Fox Searchlight



Photo by Stephan Vaughan/courtesy of Warner Bros. Pictures



Photo by Jack English/courtesy of Focus Features



Photo courtesy of Paramount Pictures



Photo courtesy of Focus Features

For her first turn as a solo director—the already widely acclaimed *Lady Bird* (A24)—Greta Gerwig benefited from having had an extensive, thorough “pre-pro,” one which spanned many years as a writer, producer and actress as well as an experience co-directing (*Nights and Weekends* with filmmaker Joe Swanberg).

Based on her body of work in varied capacities, Gerwig noted that upon embarking on *Lady Bird*, she already had “a really good sense of how you take a film from words on a page to this moment right here. I’ve been lucky in terms of directors and other collaborators I’ve worked with being willing to open up their process to me, allowing me to observe how they were designing shots and moments, talking to actors and department heads. It was a base of knowledge that wound up being my film school and has served me incredibly well.”

Perhaps the most important lesson gleaned from that education, she observed, was that challenges are inevitable when directing a picture. “To encounter

challenges is not a deviation from the course. It is the course. You will confront something that may seem insurmountable or that could jeopardize the film and you have to figure out how to get around it and keep going. Knowing that going into *Lady Bird* gave me a resilience as I faced different challenges.”

Gerwig also realized full well that in order to effectively meet those challenges, she had to assemble a team of adept, talented collaborators who could do full justice to the story.

That story centers on Christine (portrayed by Saoirse Ronan), a student at a Catholic high school. Christine, who has given herself the nickname “Lady Bird,” aspires beyond her seemingly mundane life in Sacramento, Calif., dreaming of college in New York or at least “Connecticut or New Hampshire, where writers live in the woods.” *Lady Bird*’s story, though, extends beyond herself, perhaps most notably to her mother (Laurie Metcalf). The mother-daughter relationship is a major part of the film’s resonant core—which

bring us back to Gerwig’s selection of valued collaborators, starting with the actors.

Gerwig said of Ronan, “She’s so young and already one of the great film actresses. She’s never done something quite like this before, so comedic. She can inhabit a person she’s nothing like. You never feel the work. You cannot believe she is not this person. Her technical ability doesn’t overwhelm the spontaneity of the moment. It’s a gift she’s honed.”

That’s why the casting of Metcalf was essential, continued Gerwig. “The mother-daughter relationship needed two heavyweights. I’ve admired Laurie for so many years, mostly for her work in the theater. She’s a stage actress who’s unparalleled in terms of what she can do. I wanted to find someone who could match Saoirse. She is her match.”

As for finding a cinematographer who would match her, Gerwig gravitated towards Sam Levy whose credits include the Noah Baumbach-directed films *Francis Ha* and *Mistress America*, both starring Gerwig—and both written

From top left, clockwise: Beanie Feldstein (l) and Saoirse Ronan in *Lady Bird*; writer/director Greta Gerwig; Sam Rockwell (l) and Frances McDormand in *Three Billboards Outside Ebbing, Missouri*; director Joe Wright; Hong Chau (l) and Matt Damon in *Downsizing*; Gary Oldman in *Darkest Hour*; Ryan Gosling and Harrison Ford in *Blade Runner 2049*

ROAD TO OSCAR

by Baumbach and Gerwig. “I had the experience of Sam shooting my writing, saw what a great collaborator he is and how cinematic he made the writing. I also worked with him on *Maggie’s Plan* (in which Gerwig starred) which was directed by Rebecca Miller. She adored him. He’s the kind of person you want to spend fourteen hours a day with. I asked him to shoot the film [*Lady Bird*] a year before we were in pre-pro. We both live in New York and we would spend time hanging around, talking about the film, looking at photography and paintings, honing in on what we wanted the look of the film to be. Our catchphrase became that we wanted it to be ‘plain and luscious,’ informing every single shot.”

Gerwig noted that Levy brought her into the nuts and bolts of the process, testing for cameras and lenses, walking through different options. She valued the education because it led to informed

decisions. Levy told *SHOOT* that he too got an education, helping him to realize Gerwig’s vision which was to make *Lady Bird* “look like a memory.”

In contrast to Levy, editor Nick Houy was an artisan with whom Gerwig hadn’t worked before. However, a trusted collaborator, editor Jen Lane whose credits include *Frances Ha* and *Mistress America*, recommended Houy to Gerwig. “Jen told me she had a friend whose sensibility would match up to mine,” recalled Gerwig who subsequently found that assessment to be true. “Nick always understood what I was trying to do and really heard it in an almost musical way. When we first talked about *Lady Bird*, he said he wanted it imbued with the feeling of the quality of time tumbling into itself and going faster than you can hold onto it. He also understood there was a certain sadness to the story along with humor. He’s an incredibly skilled editor.”

Gerwig also found an incredibly skilled production designer in Chris Jones whom she met while in the cast of director Mike Mills’ *20th Century Women*. “He’s a production designer and a painter,” said Gerwig of Jones, citing his affinity for the work of Wayne Thiebaud and Gregory Kondos, a pair of Northern California painters. Their paintings included landscapes of the Sacramento Delta, a mix of blues, yellows and bits of green, colors Gerwig and Jones wanted reflected in the film. Gerwig also wanted *Lady Bird*, set in the early 2000s to feel as it had traces of earlier times in it, a prime example being *Lady Bird*’s room which had colors she chose when she was a little girl. Now a teenager, *Lady Bird* has a room that doesn’t quite fit her anymore.

As for whether directing fits her or not, Gerwig’s feelings emerge when she’s asked what her biggest takeaway was from her experience on *Lady Bird*. “A

million things—some of them conscious, some of it just the development of your intuition as a director. It happens almost invisibly, knowing what shots you will want or need, what’s required in the editing. Most of all, I learned that I love directing. I can’t wait to do it again. I had a hunch that was how I would feel. But you never really know until you’ve done the whole thing. Spending two solid years on one project can wear you down. But what keeps you going is being open to a collaborative artform and trusting your collaborators. Every step is a new discovery of a different side of storytelling. Every person who works on a movie is a storyteller.”

Martin McDonagh

Regarding his major takeaway from *Three Billboards Outside Ebbing, Missouri* (Fox Searchlight), writer-director Martin McDonagh observed, “With each

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McDonagh Discusses *Three Billboards*, Wright Delves Into

Continued from page 5

film, I'm getting a little more open about not being quite as precious about every comma, every word in the script. That's something I missed on the previous film [*Seven Psychopaths*] that's there in this film [*Three Billboards*] and my first one [*In Bruges*]. I'm jumping right in there with the characters to be with them, their pains, hopes and even their capacity for change. I'm not sitting above them like some omniscient film director. I'm in there with the characters. I'm in there fighting with Mildred and Willoughby. To be there doesn't mean being patronizing. It's being on everyone's side, to let the humanity come through."

Portrayed by Frances McDormand, Mildred is a grieving mother consumed with rage because the rape, murder and incineration of her teenage daughter has gone unsolved after a year. She rents three billboards on the outskirts of Ebbing, Missouri (a fictional town). Passing motorists read the successive billboard messages which taunt the town's sheriff Willoughby (Woody Harrelson) and ask why no progress has been made in the case. Thus begins a quest for justice that is full of anger, sadness, emotion yet is darkly comic as we are introduced to Ebbing, its characters and their stories.

The inspiration for *Three Billboards* came some 20 years ago when McDonagh was on a bus in a Southern state and saw what he described as "something not dissimilar to what was on our billboards. It flashed by in the blink of an eye but stayed with me. It was angry, raw, sad, and called out the police for their inactivity. Once I decided in my head years later that it was a mother that put that message up there, everything fell into place. It merged with my desire to make a female-centered film. I jumped in not knowing the plot but knew she had to be a person of rage and willpower."

McDonagh said that he had McDormand's "voice in my head during the whole writing process. She has a dexterity with comedy but doesn't play that up, keeping the truth of scenes at the forefront. My sense of her as a person and an actress, her feistiness and integrity was almost a template of what I wanted Mildred to be."

McDonagh had to do a similar balanc-

ing act as a director. "A prime challenge was making sure that the tone was the same as that of the script—to capture the sadness and be truthful to the pain and rage of Frances' character but not have it all dragged down into a place of bleak despair," he shared. "This is not just an angry film. Yes, there's rage but there's also humanity and hope. There was also humor on the page but it just doesn't pop out of nowhere. I didn't want this to be two separate films in one. I wanted it tonally to be one film—from tragedy to comedy and back again so that the humor doesn't feel that it's been shoe-horned in. It feels organic and true."

It certainly felt organic and true to Toronto International Film Festival goers. *Three Billboards Outside Ebbing, Missouri* won The People's Choice Award, voted on by festival audiences. Not since *Eastern Promises* in 2007 has a People's Choice winner in Toronto not scored a Best Picture Oscar nomination. Several People's Choice recipients have gone on to win the Academy Award for Best Picture including *12 Years a Slave*, *The King's Speech* and *Slumdog Millionaire*.

McDonagh himself is no stranger to Oscar. He won one for Best Short Live-Action Film in 2006 on the strength of *Six Shooter*. And *In Bruges* was nominated for a Best Original Screenplay Oscar in 2009.

Joe Wright

With *Darkest Hour* (Focus Features) now in his rear-view mirror, director Joe Wright said the prime lesson learned from his experience making the film "could be written on a t-shirt: 'I love drama.' What really fascinates me is how human beings interact, how they communicate or fail to communicate, how they connect or fail to connect. I'm entering a new phase in my work where I'm delving more deeply into these relationships and their possibilities."

Darkest Hour features a tour de force performance by Gary Oldman as Winston Churchill when he becomes Prime Minister of Great Britain with World War II on the horizon. He's faced with pursuing a negotiated peace treaty with Nazi Germany or fighting against an imminent invasion by Germany's war machine. Churchill's leadership and mettle are put to the test as he must deal not only with

the Nazis but also an unprepared British public, a skeptical King and his own party plotting against him. *Darkest Hour* goes beyond the history books, exploring Churchill's self-doubts as the fate of the free world stands in the balance.

For Wright—whose filmography includes *Anna Karenina* (2012), *Pride and Prejudice* (2005) and *Atonement* which earned him a Best Director Golden Globe nomination in 2008—perhaps the biggest challenge posed by *Darkest Hour* was "working with a script that was predominantly men in rooms talking to each other, which doesn't necessarily strike one initially as being particularly cinematic. We had to try to create a cinematic experience from this very interior-based drama—one scene in particular comes to mind when we have a ten-page dialogue scene with seventeen men sitting around a war room table. It was an enormous challenge to try to avoid that being just about coverage. You had to feel the tension in the room. Of course my job is vastly helped by having some of the greatest English-speaking actors on the planet."

Inspiring to Wright relative to the challenge of action confined to a room were such films as *12 Angry Men*, *A Man Escaped* and *Cool Hand Luke*—of the latter Wright described a scene "with a bunch of guys around a table creating a tension that was electrifying."

Wright observed that "limitations often liberate you as a filmmaker. Sometimes if you have too many options, you get options paralysis. If you have fewer options with people in a room, you just go at it."

Among those helping Wright to give it a go were a first-time collaborator and an artist with whom he has had a longstanding working relationship. The former is cinematographer Bruno Delbonnel, AFC, ASC. Wright usually works with cinematographer Seamus McGarvey, ASC, BSC, but he was unavailable for *Darkest Hour*. Wright turned to Delbonnel. "I've been an enormous fan of Bruno's work with films like *Amelie* and *Inside Llewyn Davis*. Just as importantly we met a few years ago when I was in L.A. for *Anna Karenina* and he was on *Inside Llewyn Davis*. We began talking and I found him thoughtful, gentle and kind. I was interested in his sort of humanity and outlook on life. He stuck in my mind. I thought of him as

someone I'd like to work with, which is so important for a director and a DP. I need the set to be a safe place with no egos flying around. So I met him to talk about the film [*Darkest Hour*] and was excited about everything he had to say. I also liked that he was someone who would push me, challenge me in a very non-aggressive way to be the best I could possibly be. He avoided just doing coverage. He uncovers the dramatic or emotional intention and represents it cinematically."

Wright's alluded to long-time collaborator is production designer Sarah Greenwood, a four-time Oscar nominee—three of the four nods coming for the Wright-helmed films *Anna Karenina*, *Atonement*, and *Pride and Prejudice*. "I've made one piece of work in my entire career—a TV job when I was 27 years old—without Sarah Greenwood," said Wright. "Our aesthetic is so interlocked that it's impossible for me to ever determine whose idea is who's. She's recently been doing some big Disney stuff, *Beauty and the Beast*, which allows her great scope and budget. Our film [*Darkest Hour*] pared that back considerably; it was as minimalist as possible. On the face of it, *Darkest Hour* didn't seem like that heavily designed a film and yet she invests in every detail—along with set decorator Katie Spencer—with a deep sense of meaning and story. I think this is actually one of her best pieces of work, particularly the war room. What she managed to create in those war room sets was extraordinary."

Wright added, "It's very very difficult to do period England in a way that feels authentic. Sarah and I fought very hard to shoot a large portion of the film in Yorkshire where stately homes are a little more run down, helping us to capture the grubbiness of London in the 1940s. Also the Buckingham Palace set is far more authentic—back at a time when it was not decorated or refurbished within an inch of its life. It's that kind of authenticity that Sarah brings to a project. It may be subtle but is totally integral to the telling of the story. Another example is that she fought tooth and nail to build the House of Commons. It didn't get a huge amount of screen time but she was utterly vindicated in the final film."

Darkest Hour also carries relevance to the present. There's a scene, for exam-

Darkest Hour, Papamichael Reflects On Lensing Downsizing

ple, when Churchill goes directly to the people of England to get their thoughts and feelings on the crisis at hand. He goes down to the London Underground transit subway system on his own to meet folks face to face. “That scene is very emotional,” related Wright, showing Churchill’s care and empathy for everyday people. “It speaks to what we aspire to for our leaders today.”

Phedon Papamichael, ASC, GSC

A collaborative bond between director Alexander Payne and DP Phedon Papamichael, ASC, GSC, has thus far spanned four films: *Sideways* (2004), *The Descendants* (2011), *Nebraska* (2013) and now *Downsizing* (Paramount Pictures). *Sideways* and *The Descendants* both earned Payne and his colleagues Best Adapted Screenplay Oscars. For his gorgeous black-and-white lensing of *Nebraska*, which received six Academy Award

nominations, Papamichael earned Oscar, BAFTA and ASC Award nominations.

Downsizing is part science fiction, part drama, part romantic comedy, part adventure, part social commentary and bits and pieces of other genres, starring Matt Damon as a man who seeks a better life through shrinking himself. Damon and assorted others are taking advantage of a breakthrough technology that can reduce people to five inches tall—not only decreasing their environmental footprint but increasing their buying power, meaning for example that a middle class income family can purchase a miniaturized mansion for a fraction of what it costs in the “grown-up” world. New mini-communities—for that matter a miniaturized society—have become a growth industry.

Much like Payne’s other movies, this imaginative story is full of humanity, compassion and humor, with an eye on our relationships, hopes, aspirations and

foibles. The miniaturized society has its own problems—many which Damon and others were trying to flee from. Yet what makes life worthwhile is also present in a reduced size society; for some, it’s found in helping the have-nots, and of course there’s love as Damon—whose wife backed out at the 11th hour from being miniaturized, leaving him solo in a strange world—finds an unlikely mate, a Vietnamese political prisoner turned house cleaner portrayed by Hong Chau.

“We approached this film as we do all of Alexander’s films—with the emphasis on the story and humanity,” said Papamichael. “That was my advice to him. We had to be mindful of the visual effects [from Industrial Light & Magic] but could not get distracted by them. Yes, we had some ‘small’ gags. But once we’re downsized with these characters, we forget they’re small. Occasionally something will remind the audience that they’re

small but we didn’t want to play that gag constantly. It’s all about the human story—and we all worked towards that with our collaborators, including Jaime [VFX supervisor Price] and Stefania [production designer Cellal].”

Still, *Downsizing* had far more visual effects than are typical in Payne’s character-driven films. Mattes, background plates, green screen were all deployed but Papamichael tried to make them as incidental as possible, the priority being the characters themselves. “This movie was very important to Alexander. He had been trying to get it off the ground for over a decade,” said Papamichael. “It’s a pretty brilliant concept with lots of potential and it’s relevant today in our world with talk of the border wall, immigration, global warming and other issues. But Alexander tackles it with humor, in his own satirical, tongue-in-cheek way—without being

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Editing *Blade Runner 2049*

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preachy. It's important to have movies like this. And it's rare that a studio will finance this kind of film."

The ambitious story and the effects work it entailed translated into some 80 shooting days for *Downsizing*, said Papamichael who noted that Nebraska, in comparison, had but 35 shooting days. Papamichael shot *Downsizing* with ARRI Alexa cameras in tandem with vintage Panavision lenses. Papamichael related, "Alexander likes the feel of 1970s' cinema, which leads us to older glass [lenses]." And in digital color grading, film grain was added to enhance that sought after '70s movie feel.

Joe Walker

Joe Walker, ACE, has a pair of Best Editing Oscar nominations thus far in his career—for *12 Years a Slave* in 2014 and *Arrival* earlier this year. It's apropos that the former was directed by Steve McQueen and the latter by Denis Villeneuve. Walker feels blessed to have regularly collaborated in recent years on multiple films with McQueen and Villeneuve, two of the industry's most revered auteur filmmakers. Walker has cut three McQueen features—*Hunger*, *Shame*, and Best Picture Oscar winner *12 Years a Slave*. Furthermore, Walker is currently editing a fourth McQueen-directed film, *Widows*, with a cast that includes Colin Farrell, Viola Davis, Robert Duvall, Liam Neeson and Daniel Kaluuya.

For Villeneuve, Walker has served as editor on *Sicario*, *Arrival* and the recently released *Blade Runner 2049* (Warner Bros.). "Normally you finish a film with a director, and you say, 'See you on the next one.' The next one might be three months or three years later, if at all," said Walker. After *Arrival*, "I said to Denis, 'See you on Monday,' to begin *Blade Runner*."

Walker related, "Each film with Denis has grown exponentially in the number of visual effects shots. On a film with the scale of *Blade Runner*, the effects team in editorial expanded. With *Sicario* and *Arrival*, we didn't need an editor on set. But for *Blade Runner*, such an ambitious film and being under the gun with a tight schedule—and conversion to 3D which makes that schedule even shorter—Denis had to have an editorial voice on set."

Nonetheless, working with Villeneuve on *Blade Runner 2049* was in key respects the same as their experience together on *Sicario* and *Arrival*, observed Walker. "Denis is a master. Every day has been a delight during our straight run of several years. He sets the bar very high on what he wants us all to achieve—but he does it gently and encourages collaboration."

Another prime collaboration for Walker on *Blade Runner 2049* was particularly fulfilling—namely being able to edit the images of Roger Deakins, ASC, BSC, CBE, a 13-time Best Cinematography Oscar nominee. "There were days I would pinch myself. I'd see dailies and realize that I was editing Roger Deakins' photography. Every day there was some new kind of extravagantly beautiful image to reckon with," said Walker. "It takes considerable nerve to be tough with that stuff—like it is cutting Harrison Ford. Working with Roger's images is like a master class in shadow and silhouette. For an editor, it's a tightrope walk. There are so many different approaches to some scenes, and the imagery is so beautiful. You try to preserve that dreamlike quality of the images as you cut, keeping the tension needed for each scene. It's quite a balancing act."

Successfully handling that balancing act is made much easier when you have an established relationship with filmmakers like Villeneuve and McQueen, noted Walker. "It brings a kind of security and creative freedom together, joining forces with somebody, trying to push boundaries all in the name of doing justice to the story and its characters."

Walker noted that McQueen and Villeneuve have the utmost respect for each other. "It's been a privilege for five or six days a week being one or two feet from one of these two people for the last five years," affirmed Walker.

This is the sixth of a multi-part series with future installments of The Road To Oscar slated to run in the weekly SHOOT>e.dition, The SHOOT Dailies and on SHOOTonline.com, with select installments also in print issues. The series will appear weekly through the Academy Awards gala ceremony. Nominations will be announced on Tuesday, January 23, 2018. The 90th Oscars will be held on Sunday, March 4, 2018.

Recovery & Resilience

While devastating hurricanes in recent months took their toll on the U.S. Virgin Islands, Houston and Florida, these locales have recovered or are at least well on the road to recovery, reaffirming the resilience of affected communities as they get back to business as usual on varied fronts, including filmmaking.

Hurricanes Irma and Maria both hit the U.S. Virgin Islands hard in September. But in recent weeks, Luana Wheatley, director of the USVI Film Office, shared,



Luana Wheatley

"We are starting to feel like we've turned the corner. Some of our locations are bruised but not lost. We've had heavy rains which have restored the lushness, reviving a lot of our landscapes and locations. The beaches are still beautiful. Choice locations have been cleared of debris. Filming inquiries are coming in again."

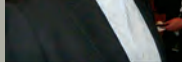
Helping to spark these production inquiries has been coverage from CNN, E! Entertainment and Good Morning America. "They've provided great exposure showing the recovery process," said Wheatley. "And while they were here, they hired people and used services, visited restaurants, used accommodations, all helping the economy here."

Wheatley acknowledged that there are still challenges that need to be met, one of them being accommodations. "While we might not have all our traditional hotel rooms available, we have rental villas, timeshares. Especially in St. Thomas, our hotel product is down. But we're able to find other creative and nontraditional accommodations."

While cell phone service and Internet access is spotty in some areas, there are accessible hot spots. "All we ask is that people call us, talk things out. We'll let you know up front if a project is doable. We've gotten quite a number of calls. We have a commercial coming in that's planned for February, for example. Location managers and crews are starting to feel encouraged again."

So too is there cause for optimism in Houston which withstood Hurricane Harvey, a force of nature that reached its peak on Sept. 1. "It was an historic and horrifying event," said Rick Ferguson, executive director of the Houston Film Commission. "But the perception from media coverage was that the entire city was under water, which just wasn't true."

In fact, in relatively short order, Houston hosted a cable narrative TV series shoot. Ferguson wasn't at liberty to publicly identify the show at press time but noted that the production went off without a hitch. "There's no way I'd want to downplay the dramatic effects of Harvey for many. The fact is, though, that we've been able to bounce back."



Rick Ferguson

The timing of that bounce back has been fortuitous, continued Ferguson, in that Houston is entering busy season for commercials, particularly automotive advertising. The prospects for a healthy car spot season are again good, according to Ferguson. "We've sent out information to our repeat clientele, to production companies that historically have been here in the fall and winter, letting them know all is well. Crews have recovered, are moving about and are accessible."

Helping to buoy spirits in Houston was the World Series as the Astros were crowned champs of the baseball world in November. Ferguson noted that beyond promoting good feelings, Houston's sports world continues to have a positive impact on commercialmaking. "We have so many outstanding athletes, many of whom are dedicated to keeping production here in Houston. There are big-name sports figures like J.J. Watt [of the NFL's Houston Texans] endorsing products and helping to keep our commercial business thriving."

Also in a thriving mode is production in Florida, which felt the impact of Hurricane Irma in September. In response to a query from SHOOT, Karen Smith, press secretary for the Florida Department of Economic Opportunity, stated, "While many residents and businesses were impacted greatly by Hurricane Irma, the state's recovery has been swift. Luckily, the film and entertainment industry was not significantly impacted, and we are happy to report that Florida is open for business."

Matthew Jensen

Discusses collaborating with director Patty Jenkins, how TV opened up his feature opportunities

By Robert Goldrich

Cinematographer Matthew Jensen's ascent in feature films, punctuated by the global hit *Wonder Woman* (Warner Bros.), was prompted in large part by his varied television endeavors.

His early career indie feature exploits dovetailed into those initial opportunities in TV spanning a variety of shows, locations, circumstances and directors. Among the most significant of those series was Showtime's *Sleeper Cell* which, while low profile, showcased the DP's talent and penchant for getting the most out of limited resources by deploying smart planning and exhibiting a willingness to experiment.

"Since nobody watched the show, it gave us a lot of freedom," recalled Jensen. "The show was ahead of its time, had us creating all kind of looks during the early days of digital. I cut my teeth on television. *Sleeper Cell* was a major component on my reel that got me *True Blood* [HBO], a much bigger show in terms of scope."

In turn *True Blood* prepared Jensen for even more creative and ambitious fare. "It was a show that had me dealing extensively in visual effects, learning what I could and could not do. The show was set up with

alternating DPs from one episode to the next, which gave me more time and the chance to prepare, providing a structure that remains with me today. We had to successfully attain complicated scenes in a short amount of time."

Among the directors Jensen collaborated with on *True Blood* was Daniel Minahan who went on to helm episodes of *Game of Thrones* (HBO). Minahan helped bring Jensen into the *Game of Thrones* fold, marking the DP's big break in TV.

"*Game of Thrones*—with its visual effects, great stories and characters—opened up most of the doors I've gone through recently," acknowledged Jensen, alluding to his going on to shoot *Ray Donovan* (Showtime), as well as the features *Fantastic Four* directed by Josh Trank, and *Wonder Woman* with director Patty Jenkins. For the latter, Jensen helped bring a distinctive visual style to the DC Comics universe, which befits and honors the first female-driven vehicle to come out of either DC's or Marvel's recent superhero movie adaptations.

SHOOT connected with Jensen who reflects on *Wonder Woman*, his working relationship with Jenkins, and their decision to shoot on film.



SHOOT: *Wonder Woman* marked your first collaboration with director Patty Jenkins. How did you connect with her?

Jensen: A few years ago she was going to do a small dark comedy. She had been researching DPs and had run across a dark comedy I had shot called *Filth*. She liked the look of it, thought it was interesting and that it would apply to the movie she was planning. She liked what I had done on film for very little money.

I remember Patty calling me and we had coffee. At the end of the meeting, she offered me the job to shoot the dark comedy. I accepted but that movie fell apart. A few weeks later she got *Wonder Woman* so she called me for that. It was a completely crazy turn of events. I think the producers were a little more comfortable with me that they would have been otherwise because of my time on *Game of*

Thrones as well as my having shot a superhero feature, *Fantastic Four*.

SHOOT: What was the biggest challenge that *Wonder Woman* posed to you?

Jensen: We were putting a superhero into a period piece, set during World War I. The biggest challenge Patty gave me was that she did not want to make a period film that felt 'old-timey,' faded and desaturated—the usual trope you would associate with period photography. What she wanted was a modern movie that takes place in 1918. We were making a serious, modern period piece with an extraordinary character in the center of it all.

It's one thing to say you want a modern period piece and quite another to realize that goal, to give it the right photographic dimension. But it was much more than the cinematography which helped us ac-

complish this. So many people worked hard to achieve it—through visual effects, production design, costume design.

The big thing for Patty was that she wanted a colorful movie. She didn't want something ultra realistic but she needed it to be, to look and feel authentic. She said she wanted it to be 10 percent pop—which I interpreted as 10 percent pop culture. She didn't want it to be a documentary. It was a comic book blended into World War I trench sequences yet you had to believe the world you were entering. You weren't observing it at a distance as you might with a faded photograph. It became my mission to methodically go through the look of the movie, all its different locations, and to chart Diana's journey, figuring out the looks and presenting Patty with different options. We did a lot of testing and photographic references to see what Patty would respond to.

SHOOT: What was your choice of camera and why?

Jensen: Eighty-five to ninety percent is shot on 35 millimeter film. Patty is a big proponent of film. Warner Bros. is very supportive of film. I love film. It was the only way to create the epic feel we wanted and to

root us in the time period. Both Patty and I feel that film is kinder to faces. And I've always loved the discipline that film imposes on the director and crew, including me. You end up much more present on the set when shooting film. You're not running off to some monitor all the time.

We used Panavision Millennium cameras and Primo lenses with 35 millimeter film stock—and some slow mo done digitally on the Phantom at 500 frames per second, as well as some drone sequences using the Alexa Mini. We used digital cameras sparingly in places where the technology afforded us some flexibility.

SHOOT: What was your biggest takeaway from *Wonder Woman*?

Jensen: I continue to be amazed by the impact that *Wonder Woman* has had on the culture. The effort we put into the movie and our ambition throughout the process resulted in a story that was really so well received. That's both mind blowing and a great lesson. It had me refocus on the fact that movies can have an impact and that what you put into them very much matters. When you make something out of sincerity, I think that shows and it registers with audiences.

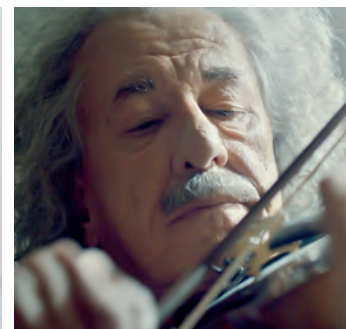
"When you make something out of sincerity, I think that shows and it registers with audiences."



Statue of No Limitations

“Fearless Girl” and fearless creative mark another stellar year for McCann New York

By Robert Goldrich



Though not unprecedented—with Wieden+Kennedy turning the trick many moons ago—it’s rare for *SHOOT* to select the same shop as Agency of the Year twice in a row. But we felt compelled to do so in light of the body of work again turned out by McCann New York. And reinforcing our choice was the dramatically different nature of that work from one year to the next as embodied in two signature pieces.

McCann NY was Agency of the Year in 2016 in part for Lockheed Martin’s “Field Trip To Mars,” which necessitated the creation of cutting-edge VR technology to take kids via school bus on a tour of the Red Planet.

Fast forward to this year and in sharp contrast a marquee piece helping McCann to again earn Agency of the Year distinction comes in the form of an art that dates back centuries—a sculpture. The subject depicted in the sculpture: a young, defiant girl staring down Wall Street’s famed “Charging Bull.” Artist Kristen Visbal crafted the statue of a four-foot tall lass in

a windblown dress, standing in the path of the famous 11-foot-tall bull, an iconic symbol of commerce. “Fearless Girl” was installed in lower Manhattan to highlight the dearth of women on corporate boards.

Created for client State Street Global Advisors, “Fearless Girl” became popular worldwide, bringing attention to gender equality and the need for female leadership in a simple, forceful way. Industry accolades included four Cannes International Festival of Creativity Grand Prix honors—in Titanium, Outdoor, PR and Glass.

Assorted creative stalwarts praised the work. For instance, Javier Campopiano, chief creative officer of Saatchi & Saatchi NY, told *SHOOT* in our Mid-year 2017 Survey that “it’s refreshing to see that one of the most prominent ideas in any award show is a simple sculpture of a little girl. Amid all the noise about technology, an idea executed in one of the oldest mediums in the history of human kind got all the world talking. To me, that’s a really good sign for an industry that is supposed to be about ideas, regardless of the tech-

nology we use to bring them to life.”

Yet while wildly different, “Field Trip To Mars” and “Fearless Girl” stand on some distinct common ground, both providing a tangible experience which resonates with people, observed Devika Bulchandani, president of McCann New York.

Another shared bond is that the work is for clients you wouldn’t have previously associated with groundbreaking creative. Last year, with tongue partially in cheek, Rob Reilly, global chief creative chairman, McCann Worldgroup, observed, “I doubt there was anyone at *SHOOT* going into 2016 thinking, ‘I can’t wait to see what they do with Lockheed Martin.’”

The same could easily be said of State Street Global Advisors in 2017.

Another key similarity between both clients—by no coincidence, pointed out Sean Bryan, co-chief creative officer of McCann NY—is that “State Street and Lockheed Martin were each brave and visionary enough to get behind a good idea.”

Furthermore, it was client initiative

From top left, clockwise: State Street Global Advisors’ “Fearless Girl”; Sean Bryan, co-CCO, McCann NY; Super Clio-winning Nat Geo Genius promo; a group shot of the production team spanning McCann NY, m:united/McCann and Craft NY; Tom Murphy, co-CCO, McCann NY; Nathy Aviram, chief production officer, McCann NY; and Devika Bulchandani, president, McCann NY

AD AGENCY OF THE YEAR

that sparked the creative. An original client brief for State Street Global Advisors, said Tom Murphy, co-chief creative officer, McCann NY, didn't call for changing the world but rather was looking to help encourage gender diversity on corporate boards, setting up a fund and issuing a call to action for that purpose. This could have led to a digital banner or a print ad in *The Wall Street Journal* but the McCann orientation, noted Murphy, is always to see if there's "room to create an icon and a movement. We strive to seek out the opportunities that exist for every single client."

Opportunity also abounds within McCann itself, said Bulchandani who speaks with a voice of experience. Recently she was named president of McCann NY, after having held various leadership roles at the agency, including managing director of the NY office, managing director of global strategy, and president of McCann XBC. The timing of "Fearless Girl" thus

brings a smile to Bulchandani. Describing the campaign which champions women in leadership as one of the "best ideas of the year" or according to some, the decade, she related, "To have at this time a woman in leadership here [at McCann] is somehow a bit poetic and beautiful."

And it's not isolated poetry, according to such key McCann NY contributors as Christine Lane, executive producer, Innovation, Kathy Love, executive integrated producer, and Deb Archambault, sr. producer, who all cited a widespread sense of inclusion at the agency. "There's a balance of women and men, a shared voice across management. Everyone here has a voice and is heard," noted Archambault.

Love added, "The culture here is that it doesn't matter where ideas and contributions come from. It's a very open creative environment."

Lane noted that the agency has gone "outside the industry to bring in new talent from different backgrounds to execute

new and exciting work." That infusion of new diverse talent has been a positive dynamic in the production department. In turn, said Lane, "We are not only hiring new people with different backgrounds but are also nurturing producers who have been at McCann for a long time, giving them the opportunity to take on new challenges. We're all learning from each other, fueling an eagerness to work on all kinds of projects."

Ron Howard, Lee Clow

These projects go well beyond—and on their own merits emerged out of the giant shadow cast by—"Fearless Girl" in 2017. One even garnered plaudits from Oscar-winning (*A Beautiful Mind*) filmmaker Ron Howard, and creative legend Lee Clow, chairman of TBWA. The latter, along with other industry leaders, judged this year's competition for the Super Clio, a special creative award honoring the best 2017 Super Bowl commercial. Clow de-

scribed as "perfect" the eventual winner: McCann NY's :45 promoting National Geographic's limited series *Genius*, the inaugural season delving into the life of Albert Einstein. Portraying Einstein in the series as a young man was Johnny Flynn, with the older adult Einstein portrayed by Geoffrey Rush. Directed by Ivan Zacharias of *Smuggler*, the Super Bowl :45 featured Rush as Einstein playing Lady Gaga's "Bad Romance" on the violin in a nod to the singer's Big Game halftime show. The spot appeared on air right after Lady Gaga's halftime performance, which culminated with her rendition of "Bad Romance." In the promo, Rush in character also stuck out his tongue to the camera, adding to a refreshing departure from the promo norm.

"To get that kind of praise from Lee Clow meant a lot," said McCann's Reilly who also served on the Super Clio judging panel. Also meaningful was the as-

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Congratulations
McCann New York
Ad Agency of the Year... *again*



AD AGENCY OF THE YEAR

Marketing Genius; Production Savvy, Valuing Outside Talent

Continued from page 11

assessment of Howard, whose Imagine Entertainment was one of the producers on the *Genius* series. Howard additionally directed the pilot episode of the Einstein saga.

Howard and his Imagine partner, producer Brian Grazer, had worked with National Geographic prior to *Genius*, having collaborated on the limited series *Mars*. During a keynote conversation at *Variety*'s MASSIVE Entertainment Marketing Summit, which *SHOOT* covered, Howard said that Nat Geo's attributes and its profile—defined by authenticity, history, fascination, mystery, science, adventure, immersion and an incredible visual sense—dovetailed with those of *Genius*. Howard noted that he knew they had found the right home for *Genius* when he saw Nat Geo's marketing materials for the show. Howard affirmed that the marketing—including the Super Clio winning spot—perfectly reflected “the aesthetic” of the series.

“It just shows you what can be done when you have no time but still have the creative people and inspiration,” said Reilly. “Eric Silver [chief creative officer, McCann North America] and his team jumped on the opportunity. Within a few days, he came up with the concept and we had it shot within a week. Nathy Aviram [McCann NY's chief production officer] and Eric are among the best in the world. The client was willing to not change the concept one percent because we had no time. The client also went along with our push for a :45 instead of a :30. We got an amazing director. Lady Gaga gave her ap-

proval. We edited it in a day. There was also some good fortune. Ivan Zacharias lives in Prague and was there at the time so we could shoot there. He knows the crews there so well. We had originally selected a different Lady Gaga song but it didn't have the hook that ‘Bad Romance’ had. As it turned out, she ends up playing ‘Bad Romance’ as the last song in her Super Bowl halftime set. Right after she drops her microphone, we cut to our spot and a quiet moment of Rush playing the same song on the violin. The work of our media department to get that slot right after the halftime show is kind of my favorite part of what we did.”

The Super Clio winner was also the first spot for which Aviram served as an in-the-trenches producer for McCann. The elements coming together for that commercial and its marketplace success, he observed, mark what he described as a further strengthening of broadcast TV for the agency this year. He also cited efforts with top-drawer directors akin to Zacharias on Nat Geo such as Nespresso starring George Clooney and Cigna's continuing “TV Doctors” fare (both helmed by Grant Heslov of Untitled), U.S. Postal Services' new Xmas holiday spot “Biggest Gift” (directed by Hungry Man's Bryan Buckley), Verizon's Halloween-themed comedically scary commercial featuring Gaten Matarazzo of *Stranger Things* (directed by Henry-Alex Rubin of Smuggler), various New York Lottery spots including the touching rescue dogs ad (directed by Derek Cianfrance via RadicalMedia), and the humorous “UFO,” “Medieval” (both

helmed by Tom Kuntz of MJZ) and “Bodega Cat” (directed by Jake Scott of RSA Films), and a Lysol “Protect Like A Mother” :60 (directed by Tom Routson of Framestore). In the Lysol ad—atypical for the product category—human moms are replaced with animal counterparts who fiercely yet caringly protect children from everything ranging from the rain to being bullied to a potential traffic accident at a crosswalk.

Aviram noted that this batch of ambitious work underscores McCann's penchant for and need to connect with high-caliber directors, production companies, VFX studios, music/sound shops and other outside vendors. Those connections and working relationships remain essential to McCann's success, he affirmed.

This need, he continued, is not diminished by the growth in recent years of the agency's in-house production department, McCann Craft Worldwide. The accelerated development of this operation, said Aviram, started with a need based on what clients were requesting. Once clients started doing more online content—which entails tighter budgets—this translated into McCann initially asking production companies for favors. “They got tired of doing favors for us. We got tired of asking for them,” said Aviram. This led to McCann doing this variety of production for itself.

All the while, Aviram noted that he remains “protective of our production company partners and directors.” In fact, he sought out production house EPs for feedback on their feelings about an expanded in-house agency unit for online and social fare. “To a person they didn't

consider it competition. They understood the realities of the marketplace and that this was something we had to take on.”

Some of the standout broadcast work for McCann NY this year emerged when VR projects didn't come to fruition, according to Aviram who explained that VR companies had contacted a couple of clients directly but in their pitches were unrealistic about budgets when it came to delivering the high caliber work normally associated with these brands. “We had to educate clients on what good VR costs,” related Aviram. “So we wound up scrapping the suggested VR in those two examples and wound up doing some strong broadcast work that was better suited to the creative and the branding that was needed.”

Aviram added that in the case of the universally lauded “Field Trip To Mars,” VR was tailor-made for the idea. “You have to remember that VR itself is not an idea. You don't go into something trying to do a VR project. The idea has to come first. You can't force VR. It has to be right for the idea, helping to advance the story and creating a relevant experience for the user.”

While McCann didn't have as high-profile a VR experience in 2017 as last year's “Field Trip To Mars,” the agency was still active in the arena with a prime example being for client Chick-fil-A and its longstanding cow mascots who are continually looking to save their hides by encouraging us to eat chicken rather than beef. A Cowz VR ad campaign included teaser videos, a cryptic website and the

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THANKS FOR BEING OUR X FACTOR

To our inspiring and talented production partners and clients,
thanks for helping make us SHOOT Magazine's Agency of the Year.

McCANN

Building A Production Department, Nurturing Opportunities

Continued from page 12

distribution of free Chick-fil-A branded cardboard VR glasses. The teaser campaign was highlighted by two :30s that ran during the Grammy Awards telecast, driving consumers to the CowzVR site, where a 360° video takes them on adventures like sky-diving, scuba diving and auto racing, all as cows surprise them with their “Eat Mor Chikin” signs.

The production mosaic at McCann consists of increasingly varied fare with broadcast commercials holding steady. In 2017, McCann NY turned out some 350 TV commercials—about the same as the prior year—while Internet deliverables and experiential projects more than doubled. The production department has 50 producers—40 on staff at McCann NY, and 10 with m:united, the shop focused on the Microsoft account. In recent years, further reflecting the expanded nature of the production operation, has been the development of the Innovation department run by Lane.

With stalwarts such as Lane, Love, Archambault and head of integrated production Aaron Kovan, the department is marked, stressed Aviram, by producers coming together with each other, as well as with creatives, strategists and others throughout the agency. “Field Trip To Mars” teamed four agency producers; “Fearless Girl” had three producers helping to bring that project—which also included promotional videos and marketing vehicles—to fruition. When Aviram started at McCann some four years ago, the production department had a staff of 32. In building that department, Aviram said he’s sought out professionals who were not only talented but good-natured. The latter, he said, is just as important as the former in that the esprit de corps at McCann is integral to creating great work and making that experience as enjoyable and gratifying as possible.

Nurturing opportunity

Opening doors and weeding out the field were also part of the work from McCann in 2017 that fostered opportunity. The creatively inspired U.S. Army “White Hats” initiative helped our military to discover truly talented hackers who are sorely needed to fight cyber wars, protecting our power grid and infrastruc-

ture, accessing information and keeping our data secure. In a U.S. Army TV spot, what looks like prop type on a computer screen is to the trained eye a coded message, throwing the gauntlet of a hacking challenge to savvy talent at large. Some 700,000 hackers tried to decode the sophisticated message, which was revised daily to negate sharing of info on social media among those looking to solve the puzzle. A select field was able to meet the challenge—and 30% of the talented folks in that group contacted the Army’s cyber operation, a response level significantly higher than that generated by traditional recruiting.

Tangible opportunity also marked m:united/McCann’s follow-up to its “Make What’s Next” campaign for Microsoft. Having helped to change perceptions last year about women inventors and their contributions in order to encourage girls and young women to pursue a STEM (Science, Technology, Engineering and Math) education, Microsoft in 2017 looked to secure patents for great ideas originated by women. “These aren’t incidental inventions,” said McCann NY co-CCO Bryan. “The [‘Make What’s Next’] breakthroughs came in such areas as fighting disease and helping the blind to read. We’re helping young women to see the difference they could make if they stayed in STEM. With work like this and ‘Fearless Girl,’ we show what our brands believe in and connect with people in powerful ways.”

Being true to the brand is a mantra which helped to make 2017 special for McCann and its clients, said North American CCO Silver. “The most important thing to us at McCann is to have a wide range of work. We don’t want to be known for one thing. We don’t ever want to have a ‘house style.’

“Every brief,” continued Silver, “starts as tabula rasa. We try not to specify ‘deliverables’ per se and let the best work emanate from the DNA of the brand.”

Regarding his biggest lesson learned from 2017, Silver related, “Surround yourself with smart people from varied disciplines and foster dialogue daily. From my first day at McCann, I wanted every employee to know they are a creative. At first, this might have been met with skepticism. But we now have a pretty good

track record of great work that was born out of true collaboration. Everyone has a voice. And every voice matters. We truly admire and respect one another.”

New York co-CCO Murphy echoed that sentiment. “There aren’t people here being super possessive or territorial,” he said. “We are on a shared journey at McCann. We own the work together.”

In addition to this unity, Silver cited the value of experimentation in developing work as impactful as “Fearless Girl” and the Nat Geo marketing for *Genius*. “We love experimenting,” affirmed Silver. “I could type a ten-page dissertation on this but the short answer is: Thoughtful experimentation. If we are trying new things that are in service of a client’s problem and we have a gut feeling it will be talked about in culture, that’s usually enough.”

Life is just a box of chocolates

During the Rockefeller Center Xmas tree lighting ceremony in Manhattan on Nov. 30, Godiva held a launch event for its “giving box,” which was designed by McCann. The clever crafting of the box brands Godiva with generosity during the holiday season.

Upon opening Godiva’s signature gold box, two boxes of chocolates are revealed—one to keep, the other to give to another person. That gift box in turns opens to show two more boxes, and so on until you are left with a tiny box with two chocolates, one of which you can give to a friend, acquaintance or even a stranger.

The special box is being made available this holiday season at 20 stores across the U.S. where it will be given away to customers, amplifying the generosity theme.

This holiday sentiment of caring is a year-round proposition at McCann, explained NY co-CCO Bryan. “There’s a sense of heart in our work. We have a saying that’s up on a poster here at the office. It reads, ‘Outthink, Outwork, Outcare.’ I think in 2017 we especially lived up to that motto. We care about what we’re making and what it represents—whether it’s ‘Fearless Girl’ or keeping girls focused on STEM for Microsoft. Brand values and their ties to issues near and dear to people’s hearts make what we do worthwhile. I think that’s in large part why the work resonates with viewers.”

That’s the added dimension, noted Bulchandani, that translates into well-rounded success. “Our creative leaders are pretty unique in how obsessed they are with the impact of what they do. They’re not obsessed with creativity. They’re obsessed with the impact of creativity. Creativity for creativity’s sake is not what we’re about. Everyone talks about creativity. But we’re not obsessed with awards. We’re obsessed with how will our work land in and affect our culture, impact our client’s business and help us move forward commercially and as a society. It’s a confluence of commercial success, creativity and societal interest.”

Bulchandani continues that “four simple words” are what’s behind the golden age of creativity at McCann: “Rob Reilly, Eric Silver.” They have been catalysts for the creative renaissance at the agency. “As leaders they understand and value the power of creativity and they use that power responsibly—for business impact and cultural impact, helping our brands and hopefully society as well. Rob and Eric have coupled creative prowess with intense humanity. That core element of humanity is how they galvanize the 697 people at this agency to share a common mission. When *SHOOT* honors us with Agency of the Year, I feel it’s like saying we have the IT department of the year, the strategy department of the year, the production department of the year and so on. To be Agency of the Year, all the departments and all those 697 people have to be firing on all cylinders towards a common goal.”

In the big picture, global creative chairman Reilly related, “There are a lot of great agencies. We’re not in competition with any of them. The competition is to make sure brands see the value of marketing, advertising and communication. The more of us who do breakthrough work which clearly moves the needle for clients, the better off we all are. I want every agency to do awesome work. I root for everybody to do well so that we as an industry continue to prove our value to clients and brands. The creation of wildly successful work needs to continue. Agencies have to keep pushing ahead in terms of film, production, storytelling, experiential, and product marketing. We’re evolving as our clients are evolving.”

Positive & Proactive



2017 has been a trying year. Political divisiveness on the rise, civility seemingly in decline. Sexual harassment coming to the fore in entertainment, media and the body politic. Those narrow of mind and short on tolerance emboldened to spew forth hate speech and scapegoating, coming to a tragic escalation one weekend in Charlottesville.

Yet out of the negativity, brands are among those finding their voice and pushing back, espousing positive values and addressing issues—as reflected in *SHOOT*'s Year-End Survey of ad agency creatives and professionals.

For example, Karen Costello, executive creative director of The Martin Agency, said she and her colleagues at the shop are committed “to do more work that creates positive change and social impact. Just recently, after the tragedy in Charlottesville here in Virginia, we created a simple but powerful message of inclusion based on the ‘Virginia is for Lovers’ tagline created by the agency years ago.”

The Martin Agency built upon that nearly 50-year-old tourism slogan with the added line “Virginia is for everyone” along with the hashtag #standforlove.

“It immediately resonated with people and took on a life of its own,” continued Costello. “As agencies and brands, we have incredible opportunities to affect change, and that inspires and energizes me greatly.”

Tod Puckett, director of production, Goodby Silverstein

& Partners, added, “There seems to be an increasing use of brands deploying their power as a force for good, whether it’s the REI #OptOutside campaign from last year, a guerrilla work of art like the ‘Fearless Girl’ or even the Breathalyzer Bag we created to discourage drunk driving on Super Bowl Sunday. The beauty of these stunts is that they require a very small—or sometimes no—media budget. They are all PR led, harnessing consumers’ passions on powerful issues.”

Andy Bird, chief creative officer, Publicis New York, observed in his year-end feedback, “We’ve all had so many conversations about the divide, about the mood of cynicism and negativity. But there’s still so much remarkable positivity out there. I really believe that, I see it in our clients in what they want to do. The best brands will organically make that part of their stories.”

Indeed there’s positivity even within accusations and admissions that are difficult to hear, as underscored in the sexual harassment allegations, many of which have been proven true. Victims gained a voice in 2017, showing the extent of the problem and the need for change.

Erica Fite, creative director/co-founder of agency Fancy LLC, thinks generally more has to be done so that women’s voices can be heard—this applies not just to harassment allegations but also in the field of consumerism and branding. In her *SHOOT* survey feedback, Fite shared, “We have a theory that women over 40 are misunderstood, misrepresented, and sometimes just plain ignored by marketers. It’s our agency New Year’s resolution to change the landscape by truly recognizing who women over 40 are and who they are becoming. We’re conducting a nationwide survey with hundreds of women aged 40 years and older to get to the heart of what matters to them. How they feel and what’s motivating to them. We are also pulling together a panel of insightful women to provide a sounding board, a variety of perspectives, and spirited debate about what it means to be a woman over 40 today. Our goal is to help brands speak to this valuable group of overlooked consumers in a way that’s resonating and compelling. These ladies are loyal, they’ve got money, and right now they feel like they’re left out of the conversation with brands.”

AI

This month, the ANA (Association of National Advertisers) revealed its Marketing Word of the Year as voted on by its members: “Artificial Intelligence (AI).” Voting was done online dur-

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A look back at 2017, brands pushing back against negativity, and the promise of AI, AR

A *SHOOT* Staff Report

Insights From Creatives, Execs At Blend, CALLEN, The

Continued from page 15

ing the week of November 27, and 403 ANA members participated.

Examples of artificial intelligence include cognitive computing (e.g., IBM's Watson), driverless cars, voice-enabled digital assistants (e.g., Amazon's Alexa, Apple's Siri, Google Now) and recommendation engines. A good example of the latter is Amazon, which uses algorithms based on data including a user's purchase history, items in the shopping cart, items rated and liked, and what other customers have viewed and purchased. Artificial intelligence is also used in marketing automation, programmatic ad buying, chat bots and customer service.

In his *SHOOT* survey feedback, Dan Kelleher, partner, chief creative officer, Deutsch NY, shared, "I think AI has been the most exciting area of growth and development in 2017. It makes us think differently about creative briefs and expands what we are capable of accomplishing for our clients. I love everything that's happening in this space right now, and in April Deutsch launched Great Machine, an AI division tasked with adding creativity, soul, personality, and a voice to the AI landscape. It's a huge opportunity for brands to connect with consumers, but we believe that without a personality, AI is still just a bunch of numbers and code.

As AI becomes more mainstream, the agencies that are working with it now will be the ones that are ahead. We're excited to see where it takes us."

Andrés Ordóñez, CCO, Energy BBDO, related, "I think AI will keep growing, and with it a whole new world to tap into. Our access to, and ability to interpret, data improves almost daily—this will continue to inform work that is stronger and more precise. Content will continue to be king and with it, storytelling. Overall I think 2018 will be a year where brands focus on evocative storytelling and creating innovative consumer experiences."

AR

A number of survey respondents thought that Augmented Reality (AR) got a boost in 2017. Al Patton, SVP, executive creative director, 22squared, assessed, "Augmented Reality definitely got a big boost in 2017, largely due to iOS 11 and its ARKit framework becoming available on iPhone and iPad. Agencies have been pitching AR ideas for years, but something about Apple embracing it in that way seemed to validate it as something beyond a digital cartwheel. Brands using AR to provide real, valuable utility to their customers are the ones pulling ahead of the pack."

Tasha Cronin, co-director of interactive

at Droga5, added, "The release of ARKit and ARCore and the integration of AR into social channels—it makes that device in the world's pocket even that more powerful for users to explore their surroundings and how they express themselves within it. The now ubiquitous-ness of AR has deepened the discussion of our virtual world, as seen in the impressiveness of Snapchat's augmented reality partnership with Jeff Koons being quickly supplanted by news of graffiti artist Sebastian Errazuriz tagging the Balloon Dog placed in Central Park. Begging the question, who owns public virtual space and how do brands respectfully navigate it?"

Survey

SHOOT surveyed a cross-section of high-level ad agency professionals to gain their assessments of the trends, developments and work that highlighted 2017.

What follows are excerpts from feedback provided by agency respondents. Their full responses—and feedback from another (Spinifex Group CEO Ben Casey)—will appear on *SHOOT*online on 12/22. Links to that full article will appear in the 12/22 *SHOOT* Dailies & *SHOOT*>e.dition.

For our Year-End Survey, the following five questions were posed:

1) What industry trends or de-

velopments were most significant in 2017?

2) How did your company adjust/adapt to the marketplace in 2017? (diversification, new resources/talent/technology, new strategies, etc.) You are welcome to cite specific piece of work which shows how lessons learned in 2017 were applied.

3) What work in 2017 are you most proud of? (Please cite any unique challenges encountered)

4) Gazing into your crystal ball, what do you envision for the industry—creatively speaking and/or from a business standpoint—in 2018? (can focus on advertising, entertainment, production or post)

5) What's your New Year's resolution, creatively speaking and/or from a business standpoint, for your company, agency or division? Do you have a personal New Year's resolution that you can share? And if you like, tell us briefly about a project you'll be working on in early 2018?



Craig Allen
Chief creative officer
CALLEN

1) I think we can all agree the industry is lacking a bit of clarity at the moment. Everything is changing so quickly and agencies are having an identity crisis claiming they can do everything and only one thing at the same time. It's ridiculous and confusing. To top it off, clients are building their own internal agencies and working directly with production companies. I miss the days when we put a focus on process and everyone was coming up with weird inventive ways of finding and solving problems. It feels like we need to get back to just solving problems and better yet, identifying the real problems. This feels like what clients need the most.

2) I adapted by starting a new agency named CALLEN. We are the first agency ever to be backed by Wieden + Kennedy and unique from all the other startups in the sense that we can't sell. Which forces us to be focused on one thing, the work. W+K is the best agency on the planet, but I wanted to explore how things could work in a smaller sandbox. See if new solutions came to mind without all the process and structures in place at larger shops. I also wanted to experiment having a producer, Niklas Lindstrom, at a founding level. We need to work faster as an industry and I think it's interesting when you have a "maker" sitting at the table during deep strategy and creative conversations.



Matt Bijarchi
CEO/co-founder
Blend

1) Linking online social to live social experiences. Creating live experiences that connect brands to their market continues to be a strong trend.

2) We have continued to build on our two core competencies, brand building through effective strategies and campaigns and building branded software for our clients that enhances how brands interact and transact with their customers.

3) Our launch of a new car for Redspace at the LA Auto Show drew on all of our areas of strengths. From brand strategy to long form beautifully produced documentary about the car design process, website, live surprise and delight event at the car show and a gala event we produced for media and other influencers. We secured coverage for our client garnering over a half-billion press impressions in top-tier publications including The Verge, Mashable, Fast Company and Forbes.

4) The creativity will continue to be focused on integrated services and solutions. The ability to think across all platforms and campaign types and develop a comprehensive, efficient approach to brand building with a production team that can execute on creative assets and software.

Martin Agency, Odysseus Arms, Publicis New York



Andy Bird
Chief creative officer
Publicis New York

1) Well, bell bottoms are back. As are drop-waisted skirts. Sorry...you mean advertising? I think our industry—most industries?—got pulled into this new vortex we're living in. We've all had so many conversations about the divide, about the mood of cynicism and negativity. But there's still so much remarkable positivity out there. I really believe that. I see it in our clients, in what they want to do. The best brands will organically make that part of their stories. The other big thing that happened, I think, is the increase in the pace of information, in our need to synthesize and react quickly and intelligently. We've always had to work fast. But I think more and more we're forced to juggle a vast flow of data, news, updates, chaos. For our clients, how do we pare away the noise? How do we stay topical, relevant, not get caught in the storm? Please tell me I don't have to come up with an answer to that one now.

2) The short answer is that we're still adapting. I think we all are. There are watershed changes going on in culture, politics, sports, music. We're still adapting, still learning. It's incredibly exciting. The longer answer is that 2017 was a really definitive year for Publicis. Our legendary CEO, Maurice Levy, handed the day-to-day running of Publicis Groupe to Arthur Sadoun, who is a pretty remarkable bloke in his own right. Arthur has a vision for a radical A.I. platform called Marcel. If it's half as successful as all the fuss it's caused, it's going to be a world beater. And I'd never bet against him. What else? We won our first Gold Lion in a good while at Cannes for our work for Doctors of the World. Look, as much as things change—and there has been so much change—our business is about three things; people, ideas, and creativity. We seek the best blend of all.



Libby Brockhoff
CEO
Odysseus Arms

3) As I write this, I'm stuffed into the back of a 1969 VW #BarefootBus escorting a hallowed bottle of bubbly through the Moab desert en route to the NYE national stage in Times Square. Millions of people are watching this and it's my new normal. Creating and producing LIVE content. I'm proud of this because we had to make so much of it up on the fly. "Advertising" that acts more like a YouTube influencer than a commercial, meaning it constantly evolves with a narrative that builds, engages and gets jiggy when it has to. For production, smart executive producers who are excited about putting their skates on and jumping in the pool, will prosper. We need them.

4) Legacy brands are finally getting how to use social media to drive ROI. Content has finally risen to king. Facebook/Instagram are the most powerful platform on earth in terms of engagement, but it can be mysterious to many marketers. Here's the deal: they made the thing so anyone can use it—I heard a stat that something like 80% of Facebook's revenue comes from brands that didn't exist 5 years ago. If that's true, then legacy brands, with all their resources, should be killing it.

We're getting the same engagement and views of a social calendar as a popular TV show. The industry has largely reformed around data and ROI, so production budgets and expectations look a lot different than they did in previous years. Here's the thing: it's a bit more work, but it's more fun and the lawyers can barely keep up with us. So it's a burgeoning golden age for content with all this support.



Karen Costello
Executive creative director
The Martin Agency

1) One big trend is not necessarily a new one, but its massive importance and scale in the last year is unignorable—and that's the voracious appetite for video content. This has led to some really great content and some not so great content. It's led to compelling brand messages and fractured ones. With smaller agencies and content creators popping up almost every day, it's a wild world out there with no end in sight.

Another development that I absolutely love is that consumers are demanding, more than ever, that brands share their values. This has led to brands becoming more human and embracing the role they can play in creating positive social impact.

4) I envision more brands working to find their true north — their purpose or their "why" as they endeavor to rise to the shared values expectations of consumers. I envision a lot more video content creation coming from all over the map and the continued land grab this creates across the industry.

5) My personal new year's resolution is not dissimilar from the resolutions of many at The Martin Agency and that is to do more work that creates positive change and social impact. Just recently, after the tragedy in Charlottesville here in Virginia, we created a simple but powerful message of inclusion based on the Virginia is for Lovers tagline created by the agency years ago. It immediately resonated with people and took on a life of its own. As agencies and brands, we have incredible opportunities to affect change and that inspires and energizes me greatly.

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Agency Feedback On 2017

Continued from page 17



Noel Cottrell
Chief creative officer
Fitzgerald & Co (Fitzco)

1) For us, a significant development was going from holding the reins so tightly in production—controlling all our content, our big TV ad campaigns frame-by-frame—to letting go a little bit like we did with Uproxx and Uproxx Studios for our Rick Ross piece “Buy Back the Block” for our client Checkers. You have to be willing to work with partners, and that’s where

the shift is happening. There are opportunities to let go a bit and let people help you co-create content. This broke the mold from what we’ve traditionally done, and we struck awards gold with it. It was a huge hit on social, and a big learning for us. As more big publishers like Vice and Uproxx start to create their own content studios, there are more opportunities for us to learn to work together.



Tasha Cronin
Co-director of interactive
Droga5

1) The release of ARKit and ARCore and the integration of AR into social channels—it makes that device in the world’s pocket even that more powerful for users to explore their surroundings and how they express themselves within it. The now ubiquitous-ness of AR has deepened the discussion of our virtual world, as seen in the impressiveness of Snapchat’s

augmented reality partnership with Jeff Koons being quickly supplanted by news of graffiti artist Sebastian Errazuriz tagging the Balloon Dog placed in Central Park. Begging the question, who owns public virtual space and how do brands respectfully navigate it?

5) To play and break things—some of the most innovative projects that I’ve produced originated from a place of joy, experimentation and trying to answer “what if” questions.



Mike Densmore
New York president
KBS

5) I don’t know that I have a New Year’s resolution from a business or personal standpoint. I feel resolutions are easily broken. What I strive to do on a daily basis and apply to both my work and personal life is to be transparent with the people whom I have business and personal relationships with, and hold myself accountable for the plans that I put in motion. I’m a

big believer in being actionable, decisive and empathetic with those who are a part of those plans. By taking that approach I hope for reciprocity which I believe builds strong, trustworthy and long tenured relationships. We work in a people business first and foremost so I value partnering with people that enable me to be at my best and I hope I can provide the same value for them as well.



Erica Fite
Creative director/co-founder
Fancy LLC

5) We have a theory that women over 40 are misunderstood, misrepresented, and sometimes just plain ignored by marketers. It’s our agency New Year’s resolution to change the landscape by truly recognizing who women over 40 are and who they are becoming. We’re conducting a nationwide survey with hundreds of women aged 40 years and older to get to the heart

of what matters to them. How they feel and what’s motivating to them. We are also pulling together a panel of insightful women to provide a sounding board, a variety of perspectives, and spirited debate about what it means to be a woman over 40 today. Our goal is to help brands speak to this valuable group of overlooked consumers in a way that’s resonating and compelling. These ladies are loyal, they’ve got money, and right now they feel like they’re left out of the conversation with brands.

Short Takes

NILSSON, W+K CREATE XMAS IN CHAOS FOR DURACELL

Without Duracell batteries, Christmas becomes chaos—as imagined by Santa Claus who should know better than anyone.

That’s the premise of this :60 directed by Andreas Nilsson of Biscuit Filmworks for Wieden+Kennedy, New York.



Sans Duracell batteries, kids are crying, parents are angry, and Santa’s job is on the line—and for that matter his elves would have to seek employment elsewhere.

Once replaced by a new version of himself, the original Santa would be living in a trailer park with but one friend—a trusted reindeer who’d wind up flying off anyway. The lesson: Even Santa better not mess with Duracell batteries.

AFI RECEIVES DONATION FOR WOMEN FILMMAKERS

The American Film Institute (AFI) announced a donation of \$500,000 from the estate of director, producer, actor and philanthropist Nancy Malone to advocate for the advancement and employment of women from the AFI Conservatory and the AFI Directing Workshop for Women (DWW). The gift from Malone, a DWW alumna, will fund the newly created Nancy Malone Initiatives for Women Filmmakers.

The Initiative enables the creation of a new position at the AFI Conservatory—the director of Nancy Malone Women’s Initiatives—an executive-level role that will grow greater opportunities within the creative community for female filmmakers from AFI. The Initiative also creates the Nancy Malone Symposium, which will be held annually at AFI Fest presented by Audi beginning in 2018, gathering a coalition of the creative community’s leaders to further advance women in the filmmaking profession.

Director/writer Tessa Blake (AFI DWW, Class of 2015) has been named the inaugural director of Nancy Malone Women’s Initiatives. For the past two years, Blake led the DWW, where she created alliances with innovative industry programs designed to strengthen the pipeline of Conservatory graduates and DWW participants to employment.

PEOPLE ON THE MOVE....

VML Chicago has hired Melissa Barany as executive producer. Barany joins VML from Energy BBDO, where she spent the last six years as an executive producer overseeing integrated global production for multiple SC Johnson brands. Prior to Energy BBDO, she worked as a freelancer and for multiple agencies including DDB, J. Walter Thompson and Cramer-Krasselt. Barany will manage production in the Chicago office and be part of VML’s overall



Melissa Barany

integrated production leadership team. She will report to Tyler Smith, head of production, North America....Additionally, Hilary Burns has come aboard as group director, client engagement. Burns joins VML from Sapient-Razorfish where she was responsible for client engagements on Procter & Gamble, Allstate and Abercrombie & Fitch. Burns has more than 20 years of experience at agencies including Energy BBDO, JWT and Cramer-Krasselt. Burns will oversee various engagements

out of the Chicago office and reports to Chuck Searle, chief client officer.... Meanwhile VML’s Atlanta office has hired Roy Torres as group creative director. He will help oversee creative work across VML’s Memphis, Atlanta and Bogotá offices. He began his career at Y&R NY, working on brands such as Land Rover, MTV and LG. He also spent time at Droga5, Anomaly and Grey NY.

Insights From CCOs, Creative Directors, Prod'n. Heads



Greg Hahn
Chief creative officer
BBDO New York

- 1) Six-second commercials, even more precisely targeted messages—i.e. thin-casting* (*tm, Greg Hahn), and shrinking budgets. The common theme being doing more with less.
- 2) Restrictions force you to be creative, to come up with new, fresh solutions. In production, they force you to call upon and develop new resources. In some ways doing more with less has enabled us to expand.
- 3) Sandy Hook Promise, “Evan”. With a very limited production budget and an even smaller media budget, it was able to make a huge impact for a cause everyone involved really believes in. It’s a testament to the power of partnerships, a compelling message, and an interesting way to tell it.

5) Creatively speaking, applying our creativity to every aspect of our clients’ businesses. Not just the messaging we’re tasked with doing, but really stepping back and looking at their business problems and opportunities to see how we can solve them creatively.



Allison Hayes
Creative director
Carmichael Lynch, Minneapolis

- 1) 2017 was the year of women. Free the bid was a huge part of that. Agencies are looking beyond the typical male “A-list” directors thus exposing new talent with diverse points of view. Audi’s 2017 Super Bowl spot was a prime example. The bid included a lesser known Aoife McArdle alongside powerhouses Lance Acord and Martin deThurah. She brought an emotional performance-based treatment and a point of view that felt the most honest for the spot. It was incredibly well-received and I’ve been seeing her name more and more.

- 4) I’m wondering if there will be a backlash to the overproduced, “cinematic” look of 2017. As the need for original content continues to explode across media channels and production budgets continue to get sliced and diced, I think we may see more content that relies on wit and whimsy over high production. On that note, I’m hoping to see brands having a bit more

fun in 2018. Humor would be a welcome change after a year of cause marketing and politically-charged messages. While I love that brands are getting involved and becoming a part of important conversations, it’s not for everyone. It’d be nice to take ourselves a bit less seriously and have more fun.



Matt Hunnicutt & Mike Davidson
Co-heads of production
Wieden+Kennedy Portland

- 3) We’re incredibly proud of the wide range of work we’ve done this past year. From launching a chicken sandwich into space for KFC all while broadcasting it live, to giving the Internet a robotic Old Spice S.Q.U.I.D. to control via Twitch.tv in the name of helping boys become men, to creating a platform for the world to watch Nike get closer than anyone’s come to breaking the sub two-hour marathon. We also created an interactive music video for our friends Portugal. The Man that was filled with tools to empower social justice, which was named one of the best music videos of the year before the song rose to number one on the charts. It’s been a fun year pushing ourselves to work in new ways, across a variety of platforms and mediums, while protecting our fluid creative process to best serve our clients of all shapes and sizes.

4) We’ll continue to see more and more agencies and brands embracing opportunities to collaborate with platforms and publishers to reach their audiences on their turf. It’s about building experiences that connect with people in respectful and meaningful ways in spaces where they’re choosing to spend their time—all in the name of finding new ways to get more ideas made.

- 5) Simply put, we plan to seize every opportunity we get to create immersive storytelling experiences that generate a genuine emotional response with our audiences and hopefully have some sort of cultural impact.



Dan Kelleher
Partner, chief creative officer
Deutsch NY

- 1) I think AI has been the most exciting area of growth and development in 2017. It makes us think differently about creative briefs and expands what we are capable of accomplishing for our clients. I love everything that’s happening in this space right now, and in April Deutsch launched Great Machine, an AI division tasked with adding creativity, soul, personality, and a voice to the AI landscape. It’s a huge opportunity for brands to connect with consumers, but we believe that without a personality, AI is still just a bunch of numbers and code. As AI becomes more mainstream, the agencies that are working with it now will be the ones that are ahead. We’re excited to see where it takes us.

5) Great work breeds great work. I recognize that to keep your engine running, you need that satisfaction of producing work you’re proud of. My resolutions are to keep that energy going for Deutsch and ensure that everyone is creating and making.



Rikesh Lal
Creative director, jr. partner
Camp + King

- 1) Although it’s been a trend for the last few years, I think we’re finally seeing the effects of “fragmented” advertising. When I say that, I mean ads that don’t necessarily follow the traditional campaign format. Good brands embrace this and are truly looking at the medium to deliver the message, not just blowing out an idea that may have worked in your TV spot. And as mobile gets even more sophisticated with ad-blockers and such, telling a compelling story is going to be even more important to breakthrough. It’s really questioning what a “campaign” is. There’s been this old-school idea that people will view every single piece of work and process it or be entertained in the same way, regardless of the medium. That’s really changed in 2017. What I see from a brand is different from TV to YouTube to Snapchat.

4) Hopefully, instead of campaigns being slotted into every single media placement, you’ll see more meaningful pieces of content in fewer places but on better platforms. People want to be educated or entertained, not shouted at for the next limited-time offer. The brands that do that well will stand out.

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Observations From Energy BBDO, a 22squared, We're

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Andrés Ordóñez
Chief creative officer
Energy BBDO

1) This year many brands played outside of their comfort zones and shifted marketing focus from functional messaging, to putting brand purpose at the forefront. I feel 2017 was a year of truly relying on data to inform marketing and creative decisions. And, new media appeared, or at least new ways to tell stories across media channels from VR, to 360, to understanding how to best use short and long form online and on mobile and, we began to understand what's possible with AI.

3) Bayer Aspirin "HeroSmiths" and "Prescribed to Death" for the National Safety Council. Often we work on briefs where the common goal is to sell more of something, but sometimes you have the opportunity to create something far more impactful that can truly make a difference in peoples' lives. This year, in the case of both "HeroSmiths," focused on heart attack prevention, and "Prescribed to Death," an awareness and prevention campaign targeting the Opioid Crisis, we got to literally help save lives. These rare opportunities have an amazing impact on us as individuals and as an agency—knowing that we have the power to harness our craft for good by bringing together creativity, technology and wonderful clients to change the future for the better.



Al Patton
SVP, executive creative director
22squared

1) Augmented Reality definitely got a big boost in 2017, largely due to iOS 11 and its ARKit framework becoming available on iPhone and iPad. Agencies have been pitching AR ideas for years, but something about Apple embracing it in that way seemed to validate it as something beyond a digital cartwheel. Brands using AR to provide real, valuable utility to their customers are the ones pulling ahead of the pack.

2) I think the most significant changes our agency made this year weren't about adapting to the current marketplace, but rather preparing for what the landscape is going to look like tomorrow. Investments in design thinking, tech innovation, even the way we work together as teams — much of what we did in 2017 was about setting our clients up for success in 2018 and beyond. We implemented change based on where things are going versus where they currently are.



Tod Puckett
Director of production
Goodby Silverstein & Partners, San Francisco

1) There seems to be an increasing use of brands deploying their power as a force for good, whether it's the REI #OptOutside campaign from last year, a guerrilla work of art like The Fearless Girl or even the Breathalyzer Bag we created to discourage drunk driving on Super Bowl Sunday. The beauty of these stunts is that they require a very small—or sometimes no—media budget. They are all PR led, harnessing consumers' passions on powerful issues.

5) It's important we keep this fun. That's a top priority. The work will reflect the upbeat attitude with which it was made. Yes, we want to be the best agency in the world in 2018. We want to maintain our focus on craft while continuing to challenge our clients to think outside the box. How do we continue to push ourselves? How do we make work everyone talks about?



Brian Schultz
Chief experience officer/founder, We're Magnetic

3) We produced a number of projects in 2017 that I'm extremely proud of. One highlight was working with Netflix on our "FYSee" experience with the goal of rethinking the courting of Emmy voters, as well as highlighting Netflix's strengths as a network. As a true disruptor in its category, it was fitting for Netflix to show up and highlight its broad range of content in an unusual way, and disrupt the "For Your Consideration" screening approach in the process. We built a 24,000 square-foot experiential playground, including interactive sets, larger-than-life props, 21 live panels and unique installations which generated a ton of social buzz among fans and voters. Netflix stood out during the Emmy's voting period as a forward-thinking brand and garnered 91 Emmy nominations for 2017, up from 54 in the previous year.

Another project I'm particularly proud of was for our client Sony around their new high-end Bravia TV product. By integrating the product to create a mind-bending installation, we created an event that not only attracted the right audience, but gave them an unparalleled product encounter during Freeze in NYC. Over the course of four days, hundreds of guests witnessed this cutting-edge technology and immersive art experience.

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YEAR IN PERSPECTIVE

Magnetic, Goodby Silverstein & Partners, Grey NY



Jeff Stamp
Deputy chief creative officer
Grey New York

1) Constant change is the new normal, that seems to be the accepted overall trend. But what was interesting to me this year was a bit of the notion that as things change the more they stay the same. As new media like Facebook, Snapchat etc., became expected staples in the landscape, many big brand leaders began to question their effectiveness and ROI. When that happened good ol' fashioned film, TV and storytelling re-established their importance. They aren't going anywhere. The most memorable pieces of work every year by real people, not the industry, are stories. And agencies that are not traditionally storytellers desperately want to be all of a sudden. TV and film are not everything obviously. They are just a part of a bigger multi-media idea and integration, but TV isn't quite the dirty word it was. And that is good.

2) It is a big year for Grey with the arrival of John Patroulis from BBH. It's early still but he is an incredible fit. A lot of change and energy and his ambition for the place is extremely high. Not just for the day to day creative standard but for Grey's place more broadly in the industry--the largest truly creative run agency in the world. He is inheriting a strong foundation and now has the freedom and power to see it through. It will be exciting.

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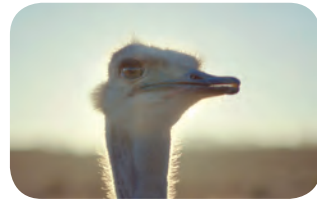
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BEST WORK OF THE YEAR

Top Spots of the Year



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



Top row (l-r) State Street Global Advisors' "Fearless Girl"; 84 Lumber's "The Journey Begins"; VR project "Carne y Arena"; Kia's "Hero's Journey"; and Samsung's "Do What You Can't". Bottom row (l-r): UNICEF's "Shared story of Harry and Ahmed"; Take Note's "Notes"; Regional Hospice and Palliative Care's "Beep Beep"; P&G Vicks' "Touch of Care"; and Monoprix's "Label of Love"

SHOOT's Picks For The Best Work Of 2017

Mix includes a "bronzed" phenom, Super Bowl ads, brands tackling issues, VR and public service

A SHOOT Staff Report

With Father Time about to move from 2017 to 2018, it's time for reflection on varied fronts, including assessing what work was among the year's most worthwhile creatively.

Determining any year's "best" is a highly subjective, problematic proposition so SHOOT staffers looked to at least narrow the field by first culling through two bodies of work, our weekly Top Spots as well as our "The Best Work You May Never See" gallery entries in 2017. We then added to the mix select pieces of work that might have fallen through the cracks and not earned Top Spot or "Best Work" distinction yet which we had covered extensively in other stories during the course of 2017.

We also reviewed our quarterly Top Ten Tracks and VFX/Animation charts. We ultimately chose a Top Five from each for 2017.

So here are SHOOT's selections for The Best Work of 2017 divided into Top Spots, The Best Work You May Never See, and our Top Music/Sound Tracks and Top VFX/Animation entries.

Top Spots of the Year

A tumultuous year marked by increased polarization, anger (some would say scapegoating), and sexual harassment charges that impacted the entertainment,

media and political sectors found a measure of relief in brand messaging and ad industry creative that championed gender equality, and promoted feelings of empathy and togetherness. This is reflected in this Top Spots of the Year section as well as our Best of our The Best Work You May Never See gallery.

On the former front, heading the top spot parade is a branding/messaging phenomenon that came from our Agency of the Year, McCann New York (see separate coverage), and resonated with audiences worldwide. Perhaps most remarkably, this piece of communication didn't entail cutting edge technology but rather a time-honored art form—sculpture.

During a panel discussion at the SHOOT Directors/Producers Forum at the DGA Theatre in NY back in May, Nathy Aviram, chief production officer of McCann NY, quipped that his department is active in TV commercials, AI, AR, VR, gaming, product development and "bronzing," a reference to that sculpture—the now famed "Fearless Girl" statue positioned opposite Wall Street's "Charging Bull." Created by the agency in concert with artist Kristen Visbal for asset management firm client State Street Global Advisors, "Fearless Girl" gained worldwide praise, viewed as a symbol which celebrates the power of women in lead-

ership and advances the cause of greater gender diversity on corporate boards.

Our #2 pick for the year's best work emerged during the Super Bowl telecast from a previously largely unheard of small company in Pennsylvania, 84 Lumber, which ran "The Journey Begins," a spot which shows a mother and daughter embarking on a long, arduous sojourn from Mexico to the U.S. for a better life. The broadcast ad ends with a website address, Journey84.com, inviting viewers to continue the trek. The second part of the journey online depicted the mom and daughter encountering a large wall blocking their path but then they come upon a door through which appears a crack of light, showing it has the potential to open. A supered message reads, "The will to succeed is always welcome here." Brunner, Pittsburgh—with a creative team headed by CCO Rob Schapiro—served as agency on the job, which was directed by Cole Webley of production house Sanctuary.

At first the entire journey was to have been captured in a broadcast :90 to be shown during the Big Game. But the FOX network objected to the appearance of a wall, reasoning that it was too controversial a sight during these divisive times. 84 Lumber, Brunner and director Webley then problem solved, deciding to use the TV spot to drive traffic to the web where

the rest of the journey—wall, door and all—could be seen by viewers.

Right after the Big Game aired, in SHOOT's annual Super Bowl survey of creatives, Chuck McBride, founder/CCO of Cutwater, commended 84 Lumber for having "the balls" to take on a controversial subject. He observed that conveying the values of a brand can "at the end of the day be the biggest differentiating factor separating one brand from another."


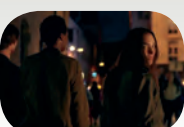
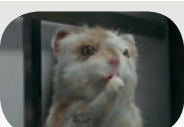
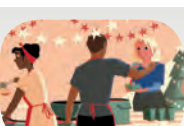
Staying on the immigration theme and the antidote of empathy, our #3 pick is in the VR arena from none other than two-time Best Director Oscar winner (*Birdman*, *The Revenant*) Alejandro G. Inarritu who last month won a Special Achievement Oscar for the VR project "Carne y Arena" ("Flesh and Sand") which simulates experiences of immigrants crossing the deserts of the American west. The installation, which debuted at the Cannes Film Festival in May, is currently on view at the Los Angeles County Museum of Art. Working with his frequent collaborator, three-time Oscar-winning cinematographer (*Birdman*, *The Revenant*, the Alfonso Cuarón-directed *Gravity*) Emmanuel "Chivo" Lubezki, Inarritu embraced the emotional evoking VR discipline, helping to put participants in the shoes of immigrants.

Continued on page 24

2017 Top Five Music Tracks

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Porsche's "High Speed Orchestra"	Yessian Music, Hamburg, Germany, and Detroit "Winter" composed by Antonio Vivaldi, adaptation by Jens Schliecker. Uli Witt, sr. producer; Ingmar Rehberg, exec producer; Max Fritz, sound designer; Gerard Smerek, music mixing; Michael Yessian, head of production; Brian Yessian, chief creative officer	Yessian Music, Hamburg, Germany Max Fritz, Michel Riecken, mixers	Agency Grabarz and Partner, Hamburg, Germany	Czar Film, Berlin; Bart Timmer, director
2	 University of Phoenix's "We Can Do It"	Beacon Street Studios, Venice, Calif. Andrew Feltenstein, John Nau, composers; Adrea Lavezzoli, Leslie DiLullo, exec producers; Lindsey Lerman, producer; Amber Tissue, sound design; Kate Vadnais, sr. producer. Good Ear Music Supervision, bicoastal Track: "Dreams" by the Cranberries	Beacon Street Studios, Venice, Calif. Amber Tissue, mixer; Kate Vadnais, sr. mix producer	180LA	Hornet, New York Dan Abdo, Jason Patterson, directors
3	 Nat Geo's "Genius"	JSM Music, New York Music supervision Joel Simon, chief creative officer Song: "Bad Romance" written by Lady Gaga and RedOne	Soundsquare, Prague Karel Havlicek, mixer	McCann New York	Smuggler, bicoastal/international Ivan Zacharias, director
4	 Gatorade's "Sisters in Sweat"	Alicia Keys' "Girl On Fire" Pivot Audio, West Hollywood, Calif. Neil Devlin, Jonas Holst, executive producers; Guy Amitai, music producer; Roma Otto, arrangement; Lawrence Horne, sound designer; Dana Winter, vocals.	Lime, Santa Monica, Calif. Dave Wagg, mixer	TBWA\Chiat\Day, Los Angeles	Tool of North America, Santa Monica, Calif. Jaci Judelson, director
5	 Tile's "Lost Panda"	Mophonics, bicoastal Track "Girl in My Dreams" Track courtesy of Stephan Altman, composer/creative director/performer	Lime Studios, Santa Monica, Calif. Mark Meyuhas, sound engineer; Peter Lapinski, assistant mixer; Susie Boyajan, exec producer; Kayla Phungglan, producer	Deutsch Eryk Rich, music director; Chase Butters, music producer; Dez Davis, music coordinator	Smuggler, bicoastal/international Mark Molloy, director

2017 Top Five: VFX/Animation

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 Kia Motors' "Hero's Journey"	The Mill Los Angeles & London Peter King, EP; Anastasia Von Rahl, sr. producer; Karina Slater, assoc. producer; Robert Sethi, VFX shoot supervisor, creative dir.; Chris Knight, VFX shoot supervisor, creative dir., 2D lead artist; Tom Graham, VFX shoot supervisor, 3D lead artist; Michael Lori, tracking lead; Daniel Stern, FX lead; Michael Comly, Itg lead; Jacob Bergman, Jeffrey Lee, animation leads; Scott Wilson, Dag Ivarsoy, Jason Bergman, Yukiko Ishiwata, Daniel Thuresson, Andy Dill, Tom Robbins, 2D artists; Erik Zimmermann, Berk Hagguder, Daniel Soo, Robert Spaniolo, 3D artists; Juan Zavala, Mike Di Nocco, Katie Yancey, animators; Zye Liu, Robert Chapman, Patrik Lindkvist, Shaun Comly, lighters; Krystal Sae Eua, Sharlene Lin, Cory Cospser, modelers; Chris Goodrich, Samantha Pedegron, textures; Rasha Shalaby, Itai Muller, matte painting; Danny Garcia, Freddy Parra, Steven Olson, Monique Espinoza, Alice Panek, Michael Archambault, tracking. (Toolbox: Flame, Nuke, Houdini, Zbrush, Mari, Substance Painter)	David&Goliath, Los Angeles	MIZ, bicoastal/international Matthijs van Heijningen, director
2	 Absolut's "One Night"	Framestore, New York Andy Rowan Robinson, creative director; Charles Howell, VFX producer; Raul Ortego, Sebastien Boulange, Gigi Karch, Aaron Coon, Nick Tanner, 2D; Phil Robinson, Charlotte Bae, Nate Diehl, Georgios Cherouvim, Mohamed Echkhouna, 3D; Callum McKeveny, design. (Toolbox: Maya, Nuke, Flame, Houdini, CapturingReality, Photoshop, Hairo, 3DE, PtGui, Arnold)	BBH London	Park Pictures, bicoastal/ international Emmanuel "Chivo" Lubezki, director
3	 Kia Motors' "The Arrival"	JAMM, Santa Monica, Calif. Andy Boyd, VFX supervisor/lead CG; Jake Montgomery, VFX supervisor/lead compositor; Brian Hajek, lead compositor; Patrick Munoz, Mark Holden, Flame artists; Dylan Brown, Nuke artist; Brian Burke, Zachary DiMaria, Kristen Eggleston, Nha Ca Chau, JT Lawrence, Steward Burris, Joshua Merck, Ty Coyle, Jordan Harris, Joel Durham, George Saavedra, CG artists; Ashley Greyson, producer; Asher Edwards, EP. (Toolbox: Flame, Nuke, Maya, Houdini)	David&Goliath, Los Angeles	MIZ, bicoastal/international Matthijs van Heijningen, director
4	 Honda's "Dream Makers"	Time Based Arts, London James Allen, Mike Skrgatic, directors; Daniel Landin, DP; Bonnie Anthony, producer; Sheldon Gardner, Stephen Grasso, VFX supervisors; Luke Todd, Matt Jackson, Thiago Dantas, lead Flame; Jamie Crofts, Adam Paterson, Flame; Matt Shires, Bernie Varela, lead Nuke; Ralph Briscoe, Aitor Arroyo, Linda Cieniawska, Nuke; Chris Wood, Dan Davie, Tom Robinson, Stephen Ross, Mike Battcock, Sam Osbourne, Federico Vanone, Nigel Timms, Federico Guzzardo, James Mann, Oscar Gonzalez Diez, Dave Loh, Jeroen Hooghoudt, Tom Hall, Jess Gorick, 3D design; Sylvie Minois, James Husbands, Yibi Hu, Nigel Raynor, Ben Oliver, artists; Dan Lowe, additional photography; Tom Johnson, exec producer; Simone Gratarolla, colorist. (Toolbox: Flame, Nuke, Maya, Houdini, XSI, ZBrush, Mudbox, Mari, Marvelous Designer, Cinema 4D, After Effects)	Wieden+Kennedy, London	Time Based Arts, London James Allen, Mike Skrgatic, directors
5	 Salvation Army's "Emma"	Hornet Inc., New York Moth Studio, director; Hana Shimizu, exec producer; Sang-Jin Bae, head of production; Kristin Labriola, development producer; Eva Dahlqvist, Dez Stavacos, producers; Daniele Baiardini, Stephanie Andreou, editors; Moth Studio, Leonie Despres, Mandy Wickens, design; Moth Studio, storyboards; Carlos De Faria, Tyler DiBiasio, Anne-Louise Erambert, Anne Escot, Reg Isaac, Tucker Klein, Jennifer Zheng, 2D animation; Bianca Beneduci Assad, Carlos De Faria, Tyler DiBiasio, Lior Wolff-Epshtein, Anne-Louise Erambert, Anne Escot, Freya Hotson, Tucker Klein, Harry Slinger-Thompson, Mick O'Sullivan, Jennifer Zheng, cleanup; Luke Carpenter, Luke Doyle, Lindsay Horner, CG animation; Daniele Baiardini, Quian Shi, composers; Stef Roberts, editing assistance. (Toolbox: TV paint, C4D, After Effects, Flash, Premiere, Photoshop)	The Richards Group, Dallas	Hornet Moth Studio, director

ELIAS Launches Nashville Studio

Bicoastal music shop ELIAS has expanded, launching its fourth office—this one in Nashville, TN, led by executive creative director Vincenzo LoRusso. Relocating from ELIAS' headquarters in Santa Monica, LoRusso will continue to oversee the music company's entire slate of work out of its Santa Monica, New York and recently opened Chicago and Nashville offices. The Nashville location serves as a central hub between all ELIAS' studios, allowing LoRusso greater flexibility to collaborate with his entire national team and growing roster of diverse musical talent in the Nashville area. The expansion will also allow the company to better serve the area's thriving tech and advertising industries.



Vincenzo LoRusso

LoRusso re-joined ELIAS in 2010 and has been instrumental in growing its creative team to include talent with diverse backgrounds in composing, producing, engineering and sound design, further expanding ELIAS' in-house expertise to offer brands creative voices entrenched in the current music space. Prior to that, LoRusso boasts over two decades of experience as a Grammy nominated producer, and mixer working with artists such as Debbi Harry, Perry Farrell, Alex Ebert, Johnny Cash and Joan Osborne as well as members of Cypress Hill and Guns & Roses. Formerly, as creative director and lead composer, he helped launch Massive Music's West Coast office and led the production team that developed and launched the Elias Music Library.

Grand Central Recording Studios Opens Audio Lab 2

Grand Central Recording Studios, based in Soho, London, has launched Audio Lab 2—a purpose-built facility offering the first of its kind in dedicated Dolby Atmos Theatrical and 3rd order Ambisonics (TOA) immersive audio sound design and mixing.

Following the successful establishment of GCVRS—the studio's specialist VR arm—the opening of Audio Lab 2 brings together outstanding capabilities for both film and 360/VR audio. With almost 10 years of research and development informing the build, the studio is equipped to produce integrated, immersive soundscapes.

Grand Central has built itself a reputation mixing cinema trailers for the likes of Universal, Studio Canal and Working Title. The introduction of a full Dolby Atmos Theatrical installation was a unique opportunity to be part of the next big thing in cinematic sound. Leveraging off the



Audio Lab 2

32+1 Atmos speakers, GCRS also added an additional 16 lower level speakers enabling what's billed as being the world's first mixed Dolby Atmos Theatrical and TOA studio for VR work.

Throughout the project, run by studio manager, Chris Lagden, GCRS founders Carole Humphrey, Ivor Taylor and Raja Sehgal collaborated with a host of experts to ensure a best-in-class facility.

Following a complete redesign, Guy Wilson of AKA created a unique semi-modular system for the room, allowing flexibility for future developments, David Bell of Whitemark Acoustics oversaw the acoustics while Matt Dobson of Exigy lent revolutionary expertise in the area of speaker design to provide optimum wide dispersion sound levels in the studio. A staggering 56 speaker channels and 70 speaker cabinets have been fitted.

As a pioneer in the area of spatial audio technology, Richard Furse of Blue Ripple Sound collaborated with Bell on the Ambisonic design. Audio Lab 2 overcomes some of the challenges in 360/VR sound design workflows, enabling clients to hear mixes develop in live-time from a dedicated work area.

BEST WORK OF THE YEAR

Best of Best Work You May

Continued from page 22

SHOOT's picks ranked #4 and #5 on the chart are counterparts in a sense to #2 and #3, showing the lighter side, respectively, of the Super Bowl and VR.

Cutwater's McBride, who praised 84 Lumber's "The Journey Begins," added on the flip side that when it comes to the Super Bowl there are brands that see the value of humor as people want to escape, polarizing, argumentative political times. "People want to escape the divisiveness. They want to feel good about things."

Coming in at #4 in SHOOT's Best of the Year roundup is one of those "feel good" Super Bowl commercials, Kia Motors' "Hero's Journey" from David & Goliath, Los Angeles, and directed by Matthijs van Heijningen of MJZ. The comedy spot features Melissa McCarthy as a crusading environmentalist who finds it can be perilous trying to save the trees, the whales or the rhinos. Luckily she drives a Kia Niro which proves that while it's hard to be an eco-warrior, "it's easy to drive like one."

As for the lighter, whimsical, fun side of VR, our pick for the year's #5 slot is Samsung's "Do What You Can't." While it is not a VR project, the spot promotes VR via regular video, helping a flightless bird to virtually soar. Directed by MJZ's van Heijningen for Leo Burnett, the ad gave MPC Life, MPC Advertising's character development team, the opportunity to create a fully photo-real and anatomically correct ostrich—and give him his own quirky personality. Opening with this curious ostrich stumbling into a VR headset, the spot shows the character beginning to dream of achieving the impossible. "We make what can't be made so you can do what can't be done," Samsung proclaims as the ostrich reaches new heights to the beat of Elton John's "Rocket Man."

"Best Work" gallery

Last year 180LA took the #1 slot in our Best of "The Best Work You Never See" for a UNICEF film depicting the real plight of Syrian refugees. That animated short told the tale of a seven-year-old girl who we then see is real upon a transition to live action.

Fast forward to 2017 and 180LA again leads the way with a UNICEF short—*The shared story of Harry and Ahmed*—directed by Joshua Neale of Smuggler. The live-

action film draws stark parallels between the experiences of Harry, a World War II child refugee, and Ahmed, a young boy displaced by the conflict in Syria, highlighting the gravity of the refugee crisis facing the world today. Urging viewers to support Syria's refugee children, the film is part of UNICEF's "For Every Child" campaign, a commitment to promoting the rights and improving the lives of the world's most vulnerable children. Incorporating contemporary footage of Syrian refugee struggles, as well as historical footage from World War II, the online film was launched globally across UNICEF's YouTube page and social channels.

Taking second place is a short for stationary store Take Note from BBDO Toronto. Released around Valentine's Day, the four-minute piece—which can be found on the retailer's Facebook page—tells the life-long story of a relationship between two people from the notes they leave each other. Titled *Notes*, the short was directed by Chris Booth and Joel Pylpiw of Skin and Bones.

Settling in at the #3 position is an animated spot for Regional Hospice and Palliative Care, a two-year-old facility in Connecticut. Produced by White Plains, NY-based J.J. Sedelmaier Inc., this ad titled "Beep Beep" introduces us to two hospice residents from different generations, Hector and Emily, who enjoy a good day together.

Promoting tolerance and empathy in the #4 slot is P&G Vicks' "Touch of Care" from Publicis Singapore, part of the "Family is where Care is" campaign. This short portrays the real-life story of an orphan and her newfound mother. Told in the first person by the girl Gayatri, the film beautifully captures how Gauri from the outset cared for Gayatri as her own, against all odds, with deep compassion and love. The story reflects the challenges that Gauri faces from the rest of society, as a transgender woman.

Neeraj Ghaywan of production house SeeOn directed the #Touch of Care short film, noting: "In a contemporary society, it is essential for us to be inclusive of everyone and accept the universality of care with love and empathy. And the best way to begin that would be the most basic human emotion of all—a mother's care."

And rounding out the Top Five of our

Never See, VFX/Animation

Best of Best Work gallery is a sweetly romantic four-minute film, *Label of Love*, celebrating the 85th anniversary of Monoprix, the French retailer that sells food, household items, decoration and clothing. At the heart of cities throughout France, Monoprix has developed into a part of daily urban life. To mark the occasion, the retailer didn't want to focus on its history so much as its valuable relationship with its customers. The online short follows a young boy and girl whose destinies cross paths thanks to the words found on Monoprix packaging. It starts with the lad constructing messages from the packaging and slipping them into the locker of the lass at school. A bond forms though the girl does not know the identity of her admirer. But one day, the girl's family leaves town and the budding romance comes to a halt. Years later, though, there's an unexpected reunion—and we see that the messages from the packaging have had a lasting impact. Created by Paris agency Rosapark, the film was directed by the duo known as Thirty Two via production house Insurrection.

VFX/Animation

Kia's aforementioned "Hero's Journey," tops our 2017 lineup of VFX/Animation Chart entries.

That's followed by Absolut's "One Night" directed by celebrated, aforementioned cinematographer Lubezki via Park Pictures for agency BBH London. The piece—with visual effects from Framestore—takes us through creative moments in history in rapid fire succession with a voiceover from actor/musician Juliette Lewis, ultimately arriving at the present moment, a night where the creative possibilities are endless.

Earning third place distinction is another Kia spot, the :90 called "The Arrival," which centers on a newborn baby hamster who is so fast, he's impossible to catch. Set in a hospital, the film opens on a young nurse making rounds in the maternity ward when she comes across an empty bassinets. It's revealed that the missing baby is our speedy newborn hamster, racing through the hospital in a diaper and destroying everything in its path. Nurses, doctors, orderlies and other medical staffers chase after the baby hamster in hot pursuit until it swan-dives off

the roof of the hospital, utilizes a makeshift parachute and lands in the sunroof of a new Kia turbo Soul, now available with a 201-horsepower engine.

L.A.-based agency David&Goliath aimed to deliver a fresh take on Kia's ongoing hamster-themed fare. For music, D&G chose the sonic embodiment of speed: Motorhead's iconic speed metal anthem "Ace of Spades." The team also worked with director van Heijningen of MJZ to give the narrative a true cinematic feel while dialing up Kia's trademark in the most kinetic way possible. Then, together with JAMM VFX, they developed the character of the baby hamster and animated it within the real-world hospital environment. The film was shot with anamorphic lenses and was designed specifically to run in movie theaters. The campaign included versions for both general and Hispanic markets across in-cinema, digital and online channels.

Coming in at fourth place is Honda's U.K. market commercial titled "Dream Makers" for Wieden+Kennedy London. Directed by James Allen and Mike Skrgatic of London-based Time Based Arts, this piece pays tribute to the art and craft of filmmaking. Each scene depicts a different movie genre, ranging from action/adventure to sci-fi. The scenes unfold at a rapid pace going through different stages of the filmmaking process, from scripts to storyboards CGI to grading, culminating in a perfectly designed scene. The process represents an analogy of the passion and continuous pursuit of excellence behind both great films and the making of Honda vehicles.

Finishing fifth is The Salvation Army's "Emma," directed by Moth Studio via Hornet Inc. for The Richards Group, Dallas. The overall animation campaign tells different stories about hardship and what generosity means to those in need—as well as to those who give. One of these PSAs introduces us to Emma, an elderly homeless woman who remembers her childhood when she had a roof over her head. Back then, she loved holiday dinners when family got together and listened to Xmas music. She particularly enjoyed a piece of pie for dessert. Those days were long ago but thanks to the Salvation Army—and the donations made by people into that group's red kettles—Emma can

Continued on page 30

Burton Joins Method Studios as Global Head of Features

Method Studios announced that Erika Burton will lead its features business across Method and sister company Iloura as EVP, global features VFX, and that Heather Jennings has joined as VP and EP, features VFX business development.

Additionally long-time Method production exec Gabby Gourrier moves to a new role driving the studio's brand-direct and special projects business, and



Erika Burton

Deb Giarratana has been promoted to SVP, global features VFX, business development.

Burton will drive all aspects of global features VFX production, client relations and business development across Method and Iloura from Los Angeles where she will work with heads of studio in Vancouver, Melbourne, Sydney and Pune. She has led VFX and animation production at world-class companies for 25 years, including, most recently, Digital Domain, where she was EVP and general manager. Prior to that she was a studio executive at PDI/DreamWorks Animation, and previously, co-president of the Rhythm & Hues Film Division and an EP for the company. She has also held leadership production roles at Walt Disney Studios and ILM. At R&H Burton oversaw the teams whose work included the VFX Oscar®-winning "Life of Pi" and VFX Oscar®-nominated "Chronicles of Narnia: The Lion, the Witch and the Wardrobe." Burton was also VFX producer at The Secret Lab/DreamQuest Images and worked at Jim Henson Production and Showtime Networks. She is a member of the Producers Guild of America and the Visual Effects Society.

Jennings joins Burton and newly promoted SVP Giarratana to bring filmmakers together with Method's award-winning talent, where she will drive all features bidding. She comes to Method most recently from Digital Domain where she was EP, business development. She spent the majority of her career at Rhythm & Hues, starting as a bidding producer and rising eventually to VP of the film division. Jennings also has a deep understanding of film production gained in roles at The Koch Company and Gersh Agency.

Gourrier in her new role will drive all aspects of production, client relations and business development for brand-direct and special projects. Half of her 20+ year career has been with Method, working in features and advertising.

Ntropic S.F. Adds Cohen, Amalfi



Andrew Cohen

Sr. CG artist Andrew Cohen and sr. Flame artist Amanda Amalfi have joined Ntropic's San Francisco office. Cohen and Amalfi are husband and wife. Cohen, previously a sr. CG artist at MPC, has turned out content for brands such as Sony Music, Google and Macy's. Over the years he's worked with Mass Market and Psyop, among others.

Amalfi formerly worked at shops like The Mill, MPC and Framestore, with credits spanning such brands as Maybelline, Old Navy, Nike and Chanel. Already at Ntropic she has worked on pieces for Coke, Visa and Vogue.

Cohen and Amalfi have collaborated on projects in the past and look to again team on select pieces of work at Ntropic. In addition to its San Francisco base, Ntropic maintains studios in Los Angeles and New York. Ntropic is active in commercials, music videos and feature films. The company also crafts experiential and interactive VR and AR media.

Rodeo Ropes In Munich Facility

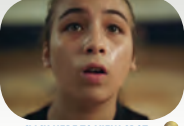






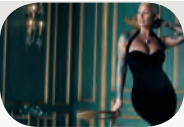




Thomas Hullin

Visual effects studio Rodeo FX is expanding its network with the opening of an office in Munich, Germany. This new facility, located in the heart of the city, represents not only a gateway to a specialized European workforce, but also the Montreal-based company's first foray in a promising European market. The Munich operation will be managed by Thomas Hullin, head of studio, and Julie Kubbillun, VFX producer.



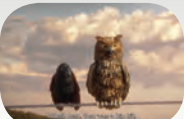


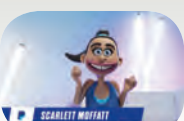
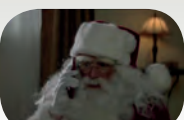

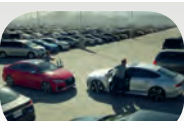

The Munich studio, which plans to hire about 20 employees within a year, will work closely with Rodeo FX's offices in Montreal, Quebec and Los Angeles.

MUSIC & SOUND

	TITLE	MUSIC/SOUND	AUDIO POST	AGENCY	PRODUCTION
1	 Gatorade's "Sisters in Sweat"	Alicia Keys "Girl On Fire" Pivot Audio, West Hollywood, Calif. Neil Devlin, Jonas Holst, executive producers; Guy Amitai, music producer; Roma Otto, arrangement; Lawrence Home, sound designer; Dana Winter, vocals.	Lime, Santa Monica, Calif. Dave Wagg, mixer	TBWA\Chiat\Day, Los Angeles	Tool of North America, Santa Monica, Calif. Jaci Judelson, director
2	 Mercedes-Benz's "King of the Jungle"	Yessian Music, Hamburg and New York Ingmar Rehberg, exec producer; Uli Witt, sr. producer; Lukas Lehmann, producer; Brian Yessian, chief creative officer; Michael Yessian, head of production	Yessian Music, Hamburg Max Fritz, sound designer	Antoni/Berlin	Markenfilm, Hamburg Rattling Stick, London Daniel Kleinman, director
3	 Amazon's "Bears vs. Packers"	Beacon Street Studios, Venice, Calif. Beacon Street Studios, composers; Leslie DiLullo, Adrea Lavezzoli, executive producers; Lindsey Lerman, producer. Eleven Sound, Santa Monica, Calif. Jeff Payne, sound designer; Melissa Elston, executive producer	Eleven Sound, Santa Monica, Calif. Jeff Payne, mixer; Melissa Elston, executive producer	CP+B.L.A.	Biscuit Filmworks, Los Angeles Andreas Nilsson, director
4	 Land Rover's "White Christmas"	SOUTH Music + Sound Design, Santa Monica, Calif.	Barking Owl, West Los Angeles Mike Franklin, mixer	Spark 44, Los Angeles	Smuggler, bicoastal The Guard Brothers, directors
5	 Honda's "Evolution"	Shindig Music + Sound, Playa del Rey, Calif. Scott Glenn, creative director; Debbi Landon, exec producer; Caroline O'Sullivan, head of production; Dan Hart, music editor.	Lime Studios, Santa Monica, Calif. Sam Casas, mixer	MUSE USA, Santa Monica, Calif.	Contrast Eye, Venice, Calif. Pascal Heiduck, director
6	 Verizon FIOS's "Dark Ages"	JSM Music, New York Joel Simon, chief creative officer/composer; Brian Englishman, Nathan Kil, composers; Jeff Fiorello, exec producer; Norm Felker, producer.	Sonic Union, New York Paul Weiss, mixer	McCann New York	Smuggler, bicoastal Henry-Alex Rubin, director
7	 Post Bellum's "Veteran's Day"	BANG, Prague Viliam Beres, composer BEEP, Prague Lukás Moudrý, sound designer	BEEP, Prague Lukás Moudrý, mixer	Y&R, Prague	Bistro Films, Prague Marek Parýš, director
8	 Period Equity's "Periods are Not a Luxury. Period."	Amber Music, New York Mike Perri, producer/music supervisor; Michelle Curran, exec producer/creative director	Heard City, New York Jodi Levine, mixer	J. Walther Thompson New York	The Sweet Shop, Hollywood, Calif. Melanie Bridge, director
9	 Beats by Dr. Dre's "Above The Noise"	Ruel's "Don't Tell Me"	Beats by Dr. Dre Josh Eichenbaum, mixer	JohnXHannes, New York	Park Pictures, bicoastal/international Terence Neale, director
10	 Audi's "Parking Lot"	"Carol of the Bells" by Peter J. Wilhousky Barking Owl, West Los Angeles Kelly Bayett, creative director/partner; KC Dossett, producer; Barking Owl, arrangement; Wylie Statemen, Harry Cohen, sound designers.	Barking Owl, West Los Angeles Mike Franklin, mixer	Venables Bell & Partners, San Francisco	Biscuit Filmworks, Los Angeles Steve Rogers, director.

See story on #1 Chart entry on page 29

VISUAL EFFECTS & ANIMATION

	TITLE	VISUAL EFFECTS/ANIMATION	AGENCY	PRODUCTION
1	 Salvation Army's "Emma"	Hornet Inc., New York Moth Studio, director; Hana Shimizu, exec producer; Sang-Jin Bae, head of production; Kristin Labriola, development producer; Eva Dahlqvist, Dez Stavracos, producers; Daniele Baiardini, Stephanie Andreou, editors; Moth Studio, Leonie Despres, Manddy Wickens, design; Moth Studio, storyboards; Carlos De Faria, Tyler DiBasio, Anne-Louise Erambert, Anne Escot, Reg Isaac, Tucker Klein, Jennifer Zheng, 2D animation; Bianca Beneduci Assad, Carlos De Faria, Tyler DiBasio, Lior Wolff-Epshtein, Anne-Louise Erambert, Anne Escot, Freya Hotson, Tucker Klein, Harry Slinger-Thompson, Mick O'Sullivan, Jennifer Zheng, cleanup; Luke Carpenter, Luke Doyle, Lindsay Horner, CG animation; Daniele Baiardini, Quian Shi, composers; Stef Roberts, editing assistance. (Toolbox: TV paint, C4D, After Effects, Flash, Premiere, Photoshop)	The Richards Group, Dallas	Hornet Inc. New York Moth Studio, director
2	 John Lewis' "Moz The Monster"	Millennium FX, Aylesbury, UK , modelmaking The Mill Alex Fitzgerald, VFX exec producer; Imogen Pai, production coordinator; Milo Paterson, Sam Driscoll, VFX shoot supervisors; Neil Davies, VFX exec creative director; Jorge Monteil, creative director; Gianluca Di Marco, 2D lead artist; Sam Driscoll, 3D lead artist; Milo Paterson, Theajo Dharan, Lucas Carracedo, Stefan Susemihl, Lucas Carracedo, Gary Driver, James Pratt, 2D artists; Josh Curtis, Robert Moore, Maria Carriedo, Jack Powell, Will Burdett, Clement Granjon, Daniel Kmet, Perrine Renard, Andrew Bartholomew, Margaux Huneau, Vaclav Cizkovsky, Tony Atherton, Maxime Cronier, Jesus Parra, Peter Agg, Joshua Barlow, Philip Maddock, Pavel Mimichev, 3D artists; Seamus O'Kane, colorist. (Toolbox: Nuke, proprietary fur system, new custom software)	adam&eveDDB, London	Partizan, bicoastal/International Michel Gondry, director
3	 EnBW's "Guter Stoff" ("Good Material")	Sehsucht GmbH, Hamburg, Germany Hans-Christoph Schultheiss, director; Jan Tiller, exec producer; Tanya Curnow, producer; Andre Ljosag, Caroline Goehner, Axel Brotje, design; Daniel Jahnel, 3D lead; Thure Koch, Jannes Kreyenberg, Heinrich Loewe, Deniz Krebs, Timo von Wittken, Martin Chatterjee, Sebastian Welti, Max Zachner, Rafael Vicente, Mario Reitbauer, Francesco Di Luisi, Sofia Oliveira, Juan Brockhaus, 3D artists; Norbert Kiehne, animation lead; Jakob Schulze-Rohr, Frank Spalteholz, animation artists; Steven Cormann, Julius Brockelmann, matte painting; Florian Zachau, compositing. (Toolbox: Houdini, Numerion Carbon Plumage, Zbrush, Substance Painter, Maya, Arnold Render)	Jung von Matt/Neckar, Hamburg, Germany	Sehsucht GmbH, Hamburg, Germany Hans-Christoph Schultheiss, director
4	 Volkswagen T-Roc SUV's "Born Confident"	MPC Life/MPC, London and Bangalore Carsten Keller, VFX creative dir; Fabian Frank, VFX supervisor, 3D; Dan Sanders, VFX supervisor, 2D; David Bryan, CG animation lead; Anandi Peiris, EP; Pooja Pandya, Bangalore line prod; Chris Welsby, Ed Sherwood, Jaroslav Polensky, Jonathan Baker, Emma Taylor-Gilli, Justin Braun, Chloe Dawe, Jessie Amadio, Marco Gifuni, Oliver Metz, Pedrom Dadgostar, Platon Filimonov, Selcuk Ergun, Tushar Kewlani, Hendrik Freuer, Antonio Deiana, Maximilian Mallmann, Joffrey Zeitoun, Jonathan Baker, 3D FX team; Dan Lorenzini, Alex Snookes, Andrew Roberts, Daniel Benjamin, 2D team; Ria Banerjee, Ajai V John, Ajith PA, Ankit Dheraj Toppo, Hemanth Anusuri, Mohammad Qasim, Joyett Fernandes, Parineeta Jasiwal, Anurag Singh, Pramod Dwivedi, Bala Krishnan R, Rajesh Kaushik, Uday Veerapalli, Bangalore FX team. (Toolbox: Maya, Arnold, Houdini, Nuke, Baselight, in-house Fertility software)	adam&eveDDB, London DDB, Berlin & Hamburg	Somesuch, London Nick Gordon, director
5	 Regional Hospice and Palliative Care's "Beep Beep"	J.J. Sedelmaier Productions, Inc., White Plains, NY J.J. Sedelmaier, director; Andy Friz, animator; John Colquhoun, creative director/designer/artist; Marvin Waldman, creative director/writer/producer; Stephen Hersh, creative director/writer. (Toolbox: Photoshop, ToonBoom Storyboard Pro, Procreate, ToonBoom Harmony 14)	None	J.J. Sedelmaier Productions, Inc., White Plains, NY J.J. Sedelmaier, director
6	 PayPal's "Scarlett Moffat Training #TurkeyDash"	Aardman, Bristol, UK Darren Dubicki, dir., character & set designs, visual development; Andy Lavery, dir, modeler/texture artist; Jason Fletcher-Bartholomew, prod.; Heather Wright, EP; Joe Wood, storyboards & animatic; Sylvia Bull, character designs; Graham Carter, Thomas Fox, visual development; Rich Webber, puppet sculptor; Rich Spence, CGI sup., modeler/texture artist; Mat Rees, Daniel Gerhardt, Davide Profita, Adam Zienowicz, Chris Delloyd, James Young, Jaroslav Polensky, Benjamin Mars, Rosie Ashforth, Matthew Morris, Gaston Di Tommaso, CGI animators; Rikke Planeta, Lee Bowditch, Signe Cold, Ben Toogood, Tom Lord, modelers/texture artists; Rikke Planeta, Tessa Mapp, modelers/texture artists & Itg; Marine Goaland, David Capon, Itg; Andreas Niklas, motion graphics; Jim Lewis, comp sup.; Dan Blore, Fernando Lechuga, Oliver Street, composers. (Toolbox: Myer, ZBrush, Arnold, Nuke, Adobe Premier)	Crispin Porter+Bogusky, London	Aardman, Bristol, UK Darren Dubicki, Andy Lavery, directors
7	 M&M's Mars Wrigley Confectionery's "Faint 2: A Very Yellow Sequel"	HouseSpecial, Portland, Ore. Kirk Kelley, animation director/creative director; Lourri Hammack, exec producer; Zilpha Yost, sr. producer; Rex Carter, Flame artist; Chris Ohlgren, Suzanne Iwings, animators; Patrick Van Pelt, TD; Cam Williams, editor; Trevor Mazzaglia, aimation intern; Tyler Bay, texture intern; Johnny Nam, lighting intern; Emma Van Hasema, Alex Webster, production assistants. (Toolbox: Maya, Arnold, Nuke Flame, Photoshop, Shotgun)	CLM/BBDO Paris	La Pac, Paris Reynald Gresset, director
8	 New York Lottery's "UFO"	Eight VFX, bicoastal Jean Marc Demmer, ECD/VFX supervisor; Baptiste Andrieux, managing director/exec producer; Abbe Daniel, exec producer; Shira Boardman, exec producer; Luc Job, sr. Flame artist; Julien Aucouturier, Flame artist; Gavin Guerra, CG supervisor/animation; Santosh Sailesh, CG animation; Hilary Downes, producer; Keigo Tanako, VFX coordinator. (Toolbox: Maya, Flame Nuke)	McCann New York	MIZ, bicoastal/International Tom Kuntz, director
9	 Audi's "Parking Lot"	Electric Theatre Collective, Santa Monica, Calif. Adam Watson, VFX lead supervisor; Kate Hitchings, VFX exec producer; Scott Boyajan, VFX producer; Adam Watson, Eric Mason, Dave Damant, Kevin Jones, Brian Magarian, Phoebe Britton, Gretchen Capatan, James Aguilar, James Gorman, Mikey Smith, Nicholas Hiegel, Steve Miller, 2D artists; Dark Hoffman, digital matte painter; Tina Hsu, Adam Taylor, animators; Jayme Hansen, Sara Moen, Lebrine Rich, Emily Myers, character fabricators; Aspen Farer, Chris Landon, model makers; Matt Lask, set fabrication; Kyle Wallace, Kelsey Curtis, Cary Sigler, art dept. production assistants; Cameron Carson, compositor; Brent Heise, editor. Color Mission Control, color correction Jalal Jemison, colorist. (Toolbox: Houdini, Flame, Nuke)	Venables Bell & Partners, San Francisco	Biscuit Filmworks, Los Angeles Steve Rogers, director
10	 Dairy Farmers of Canada's "A glass for Santa"	Bent Image Lab, Portland, Ore. Rob Shaw, director; Anthony Greene, exec producer; Brianna Vitale, producer; Greg Arden, art director; Ean McNamara, production designer; Mark Eifer, DP; Jesse McManus, character designer; Kamela Heyward, storyboards; Dani Turner, production coordinator; Jim Birkett, lighting/camera; Javan Ivey, armaturist/animator; Tina Hsu, Adam Taylor, animators; Jayme Hansen, Sara Moen, Lebrine Rich, Emily Myers, character fabricators; Aspen Farer, Chris Landon, model makers; Matt Lask, set fabrication; Kyle Wallace, Kelsey Curtis, Cary Sigler, art dept. production assistants; Cameron Carson, compositor; Brent Heise, editor. Color Mission Control, color correction Jalal Jemison, colorist. (Toolbox: Nuke, Adobe Premiere Pro)	DDB Canada, Toronto	Bent Image Lab, Portland, Ore. Rob Shaw, director

See story on #1 Chart entry on page 29

LightHouse Films Rebrands and Pushes Ahead as REVERSE Coinciding with their evolution and expansion plans for 2018, New York City-based commercial production company LightHouse Films has decided to rebrand, renaming the company REVERSE.

DaVinci Resolve Studio Used to Deliver a Dynamic Edit For Corona Blackmagic Design announced that its DaVinci Resolve Studio 14 was used to complete picture post, including the edit and grade, on a new commercial for Corona Extra, developed by Leo Burnett, in Mexico and lensed by director of photography Filippo Chiesa.

Toolfarm Introduces RenderGarden Plug-in For Adobe After Effects Toolfarm announced today the release and immediate availability of the new RenderGarden plug-in for Adobe After Effects

Rising Sun Pictures Welcomes State Government Rebate To Foster South Australia as a Leader in Visual Effects Production The South Australian State Government announced support to the film post production and visual effects industry in South Australia, by introducing a State based Visual Effects, Digital and Post Production rebate.

Blackmagic Design Announces New Training & Certification Program For Da Vinci Resolve 14 Blackmagic Design announced a worldwide training and certification program, along with certified curriculum, for DaVinci Resolve 14.

AtSwim Director Alberto Accettulli Takes SKODA's Breath Away AtSwim Director Alberto Accettulli was tasked with taking his crew to the top of the world to chronicle oxygen-starved cyclists traversing the Himalayas in a short film for Czech car maker SKODA.

XTRMX Integrates With The Avid MediaCentral Platform XTRMX, a leading innovator in remote collaborative video editing and review solutions, announced that they have signed an Alliance Sales Agreement with Avid®.

Cattleya Selects WCPMedia Services To Turbo-charge Media Management for "Gomorrah" The international crime drama *Gomorrah* is the latest television production to choose WCPMedia Services for media management.

CinemaStreet Pictures Taps Schaffer Artists For National Representation The production partnership of CinemaStreet Pictures and director Ed Han has signed for national representation with the independent sales agent Rich Schaffer and his company, Schaffer Artists.

Judd Apatow Joins Jordan Brady on RESPECT THE PROCESS Over the course of 235 episodes, Jordan Brady's RESPECT THE PROCESS has welcomed luminaries from advertising, commercial filmmaking and entertainment., Brady's latest guest is Writer/Producer/Director Judd Apatow.

Mob Scene Bolsters Executive Team with Two Senior Level Promotions:

Mob Scene has bolstered its exec team with two senior level promotions: Jason Groff has been named President, while Mitchell Rubinstein becomes its Chief Operating Officer.

WCPMedia Services Provides Cloud Management For FICTS Festivals For the fourth consecutive year, WCPMedia Services acted as official technical sponsor for Federation Internationale Cinema Television Sportifs (FICTS) Festivals.

Oscar Nominated Director Jeffrey Karoff Brings The Warmth of the Holidays Home for Chevy Academy Award nominee, Jeffrey Karoff, recently partnered with Commonwealth/McCann to create a holiday campaign for Chevrolet featuring not actors, but real employees.

SourceAudio Launches PodcastMusic.com - New Service Provides Hassle-Free Music Licensing for Podcasts SourceAudio announced the launch of PodcastMusic.com.

Alchemy Post Provides Foley Sound for Sundance Films Continuing its long-standing support for independent film, Alchemy Post Sound provided Foley services for eight feature films debuting at the 2018 Sundance Film Festival.

Tessa Films Launched by Lisa Masseur and Reid Brody If you loved them individually, they'll be better together. That's the thinking behind the new Chicago and LA.-based production company Tessa Films, which is being launched by veteran executive producers Lisa Masseur and Reid Brody.

Award Winning Marketing Veteran Curt Doty Launches Vertuoso; LA Agency O&O Signs Strategic Partnership Award-winning entertainment branding and marketing veteran Curt Doty has launched Vertuoso as the industry's first creative and production agency specifically focused on "Vertical Storytelling" (think Snapchat). Oskoui & Oskoui, Inc. (O&O), a digital agency which delivers creative solutions across all media, has signed a strategic partnership with newly formed Vertuo

Lunch Launches Lunch 2.0 With All-Female Leadership Team Lunch was founded in 2009 by international award-winning Executive Producer Amy Miranda as a creative services company delivering advertising, marketing and content production. Lunch provides everything from strategy to execution across all mediums.

USA Network and Black Spot Unveil "Behind-the-Scenes" For MR. ROBOT: Season 3 Black Spot released its new, behind-the-scenes shorts for Season 3 of the critically acclaimed and Golden Globe®-winning drama, MR. ROBOT - produced with USA Network's Senior Creative Director Christina Hedrick.

Aardman Nathan Love Gives Nickelodeon Stars a "TV Holiday Special" Look in a New Promo Campaign In a fast-paced series of broadcast promos and bumpers that broke last Friday, Aardman Nathan Love has given Nickelodeon viewers a zany gift: it's the "Winter Refresh" campaign, which features many beloved characters from Nick series

Biola University Announces New School of Cinema and Media Arts Biola University will launch its ninth school in July 2018 — the School of Cinema and Media Arts.

Elizabeth's Orne's "Quiet" Video For MILCK Highlights Universality of Violence Director Elizabeth Orne's just-released music video for MILCK singing her poignant song "Quiet" uses the power of composition to convey the loneliness often felt by survivors of bullying and sexual assault.

CMT's "Nashville" Gets The Red Carpet Treatment in Season 6 Launch Promo Setting the scenes for the January return of "Nashville" in its final season, CMT has given its fan-favorite series the red carpet treatment in the form of a dramatic launch promo.

KRC's Abraham Roofeh Directs Postmodern Jukebox's New Journey KRC Director Abraham Roofeh captures the spirit of Broadway musicals with a contemporary twist for Postmodern Jukebox's reinterpretation of Journey's iconic hit, "Don't Stop Believin'" Produced by Robert Kennedy, the piece is a nod to the band's tradition of locked-off, one take videos, and moves from static to dynamic in a stylishly playful, choreographed journey.

Variable's Kevan Funk Directs "The Bail Project," a Powerful Film Illustrating The Human Cost of Unaffordable Cash Bail

The human costs of an unjust bail system that exclusively impacts low-income communities, and disproportionately people of color, was brought home in stark terms in a new seven-minute film produced by Variable for the Bronx Freedom Fund. The film was directed by Variable's Kevan Funk.

Rodeo Show Wins Epica Award For Abercrombie & Fitch Campaign "This Is The Time" Venice-based production company Rodeo Show have snagged the lauded

2017 Epica Bronze Award in the Luxury & Premium Brands category for their critically-acclaimed Abercrombie & Fitch® campaign "This Is The Time." Rodeo Show d

Spears & Arrows Director John Grammatico Snaps Into Three New Spots For Slim Jim And Agency Match MG It doesn't matter if you're a tied up bank guard, an EMT performing the Heimlich maneuver on a choking diner or even a medieval knight, there are no excuses for not snapping into a Slim Jim — that's the concept behind the hilarious new multi-platform campaign directed by John Grammatico of production company Spears & Arrows for the popular beef jerky snacks via agency Match MG, Chicago.

Accomplice Media Signs Director and Cinematographer Damien Toogood Director DP Damien Toogood has signed to Accomplice Media, and stepped straight into working with DDB San Francisco.

Rodeo FX Wins An HPA Award in Los Angeles

Montreal-based visual effects studio Rodeo FX was named winner of this year's Hollywood Professional Association (HPA) Award in the Outstanding Visual Effects – Television category for its work on the fourth and final season of the *Black Sails* TV series.

Altered.LA Launches Instagram Series Exploring both the limits of the Instagram platform and the boundaries of the human experience in one series sounds like a daunting task—but that's exactly what Altered.LA director Olo Celi tackled in his Instagram series, *SELF*.

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



“Sisters in Sweat” Ranks 1st in Fourth Quarter Music Chart

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While an “inspiring lullaby” may sound like an oxymoron, that was the music called for in this emotionally moving Gatorade short film titled “Sisters in Sweat” directed by Jaci Judelson from Tool of North America for TBWA\Chiat\Day, Los Angeles.

The score topped our 4th quarter of 2017 Top Ten Tracks Chart. Starring Serena Williams holding her recently born baby girl (actually a double for her baby), this short shows the tennis superstar imparting an important message to her child: “Baby girl, I won’t mind if you play tennis badly. I won’t mind if you never choose to pick up a racket. But I beg you. In this game of life, please keep playing no matter what.”

This mother’s wish for her baby car-

ries a special intimacy that at the same time has to universally inspire. Alicia Keys’ “Girl on Fire” meets the inspirational prerequisite. Yet to make it sweetly personal necessitated a lullaby-style version crafted by an ensemble at Los Angeles-based Pivot Audio.

Music producer Guy Amitai of Pivot Audio explained, “The biggest challenge was striking the right balance with the vocals. We worked with a singer who was not professionally trained, to capture a genuine and moving performance that wasn’t technically perfect—making the spot that much more relatable for all moms.”

A stripped down track was arranged by Roma Otto and recorded by Dana Winter at Pivot Audio. Sound designer was Lawrence Horne. Neil Devlin and

Jonas Holst exec produced for Pivot. Audio post mixer was Dave Wagg of Lime, Santa Monica, Calif.

“This project held a special importance for me as a father of a young girl with another one on the way,” shared Amitai. “The message was so touching and really struck a chord. With our exceptional female composer and musi-

cian duo of Roma and Dana leading the way, a stellar song as our basis, and great clients to collaborate with, this was a memorable project and we’re honored to have contributed.”

The film points out the importance of sports in a person’s development, teaching teamwork, self-sacrifice, instilling a strong work ethic.

Flash Back

December 17, 2012 McCann Worldgroup has announced the formation of McCann ExtraBoldCondensed (McCann XBC), a NY-based division built around one of the agency’s largest global clients, MasterCard. Joyce King Thomas, the former chief creative officer of McCann New York and a co-creator of the MasterCard “Priceless” campaign in 1997, returns to McCann Worldgroup and will serve as president, McCann XBC. The McCann XBC leadership team will include, in addition to King Thomas: Richard O’Leary as managing director; and Devika Bulchandani as global strategy director. McCann XBC will report to Luca Lindner, president, Americas, Middle East and Africa, McCann Worldgroup. King Thomas served as CCO of McCann NY from 2004 through 2010. King Thomas joined McCann in New York in 1995 as sr. VP, group creative director and was named executive VP, executive creative director in 1998. After exiting McCann two years ago, she served as director of brand partnerships at LongReads....Director Marcus Nispel has joined Tool of North America. He comes over from MJZ. Nispel has directed over 250 music videos, worked with assorted agencies and advertisers on about 2,000 commercials, and shot features for the USA Network, New Line, Warner, Lionsgate, and 20th Century Fox....The Martin Agency has announced that Matt Williams, a 21-year agency veteran, will be promoted to CEO, succeeding John Adams....

December 14, 2007 Director Georgie Greville has signed with Base Camp for exclusive representation in the U.S. for commercials and branded content. She had been directing work for MTV’s on-air promo department for the past five years....The directing team The Hennegan Brothers (John and Brad)—whose documentary *The First Saturday In May* premiered at the Tribeca Film Festival in NY—has come aboard the roster of Villains for exclusive U.S. spot representation....Jonathan Miller, a commercialmaking veteran with experience spanning the ad agency, production house and production service arenas, has joined Los Angeles-headquartered Global Production Network (GPN) as director of client services. Headed by Harry Tracosas, GPN represents a roster of leading production services companies in 70-plus countries....Venice, Calif.-based Mechaniks has added three directors: Wayne Craig, formerly of Argyle Brothers; Brazilian helmer Marcello Galvao; and Jody Lauren Miller, who was featured in SHOOT’s New Directors Showcase last year....

“Emma” Tops FX/Anim. Chart

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Directed by Moth Studio via multimedia production house Hornet for The Richards Group, this animation PSA introduces us to Emma, an elderly homeless woman who remembers her childhood when she had a roof over her head. Back then, she loved holiday dinners when family got together and listened to Xmas music. She particularly enjoyed a piece of pie for dessert. Those days were long ago but thanks to the Salvation Army—and the donations made by people into that group’s famous red kettles—Emma can again experience a holiday meal, a sense of belonging and hopefully a better life down the road.

Titled “Emma,” this PSA topped SHOOT’s last quarterly VFX & Animation Chart of 2017.

Moth’s starting point for this and two other spots in the campaign—introducing us to other characters in need and how they’re helped by the Salvation Army—was from a visual standpoint children’s storybooks and 2D illustration, using that to evoke a classic winter tale with current style and sensibilities. For the characters, they went for elegance over cartoony with sophisticated lines, colors and textures. And then for the environments, they studied images of

American cities and towns across the country to try and get a feel for how to evoke different regions without being specific and then building a rich magical world, thinking of the backstories for the characters who inhabit them. By mixing 2D characters with elements of 3D backgrounds, Moth and the Hornet studio were able to create dynamic camera moves and maximize the depth of scenes. Moth prides themselves on using the beauty and poetry that animation and illustration can infuse into a narrative,

Though the locales are not clearly defined, geography was a consideration according to Ifor Ashton, producer for the Moth group. “Early discussions with the agency,” related Ashton, “revealed that each of the films should represent a different climate and be set in a different state of North America. With the ‘Emma’ film, we decided it should be set on the West Coast, providing contrast to the other two typically seasonal films. We are unsure whether it was actually the most challenging piece out of the three, but it was certainly an interesting design task to think about a visual representation of Christmas without the more stereotypical imagery associated with the holiday.”

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See **SHOOT** Industry Events Calendar
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Awards Shows Timelines Organizer
at Timelines.shootonline.com

BEST WORK OF THE YEAR

Top Music/Sound Ad Tracks

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again experience a holiday meal, a sense of belonging and hopefully a better life down the road.

Music/Sound

Number one on our hit parade is Porsche's "High Speed Orchestra," a spot directed by Bart Timmer via Czar Film, Berlin, for Hamburg, Germany-based agency Grabarz & Partner. We see an orchestra playing "Winter" from Antonio Vivaldi's "Four Seasons." While doing justice to the piece itself is challenging, even more so for orchestra members is staying on their feet. The musicians inexplicably are flying all about, swaying to and fro while performing. A confused conductor looks on. An explanation finally surfaces as we see a Porsche navigating tight curves, making hairpin turns. The accompanying line is simply, "Taking the concert around corners." We then realize that both the orchestra and the car are being put through their paces, the featured attraction being the car's state-of-the-art sound system. You can experience both the visceral joy of riding in a Porsche along with the aural delight of hearing the best in music. Yessian Music served as the music, sound and audio post house.

Taking the second slot was University of Phoenix's "We Can Do IT," a stirring CG animated film in which a struggling single mom finds her job at the factory in jeopardy as robotics replace people in the workforce. The inevitable finally happens as she is out of work and at a crossroads, floundering to see a path forward. Inspired by the love she feels and the responsibility she has for her kids, the mom enrolls in an online course at the University of Phoenix to get a degree in Information Technology (IT). Hers is a story of triumph—for her, her family, and for women who are sorely under-represented in the tech biz. Directed by Dan & Jason (Dan Abdo and Jason Patterson) of animation studio Hornet Inc. for agency 180LA, "We Can Do IT" tells a tale that is complemented and advanced by music and sound design from Beacon Street Studios in Venice, Calif. Also deployed in the spot is the Cranberries' track "Dreams," with bicoastal Good Ear Music Supervision providing its services. Beacon Street's Amber Tissue served as

sound designer/mixer.

Third place went to National Geographic's "Genius," a departure from the promo norm which finds Geoffrey Rush in character as Albert Einstein playing Lady Gaga's "Bad Romance" on the violin, ultimately sticking his tongue out at the camera.

Directed by Ivan Zacharias of Smuggler for McCann NY, this piece promotes National Geographic's limited series, *Genius*, which bills itself as exploring "the man behind the mind," the iconic Einstein. This :45 promo won the Super Clio honoring the best 2017 Super Bowl commercial. The spot appeared on air right after Lady Gaga's Super Bowl halftime performance, which culminated with her rendition of "Bad Romance." JSM Music served as music/sound house with audio post from Soundsquare, Prague.

Finishing fourth is Gatorade's "Sisters in Sweat" directed by Jaci Judelson from Tool of North America for TBWA\Chiat\Day, Los Angeles. Starring Serena Williams holding her recently born baby girl (actually a double for her baby), this short shows the tennis superstar imparting an important message to her child: "Baby girl, I won't mind if you play tennis badly. I won't mind if you never choose to pick up a racket. But I beg you. In this game of life, please keep playing no matter what." This mother's wish for her baby carries a special intimacy that at the same time has to universally inspire. Alicia Keys' "Girl on Fire" meets the inspirational prerequisite. Yet to make it sweetly personal necessitated a lullaby-style version of that song crafted by an ensemble at Los Angeles-based Pivot Audio. Dave Wagg of Lime Studios was audio post mixer.

And taking the fifth slot is "Lost Panda" for Tile, the Bluetooth-enabled tracking device. Directed by Mark Molloy of Smuggler for Deutsch, the commercial follows the story of a stuffed panda bear who is trying to find his way back home with the help of the Tile community. The new tagline "Together We Find" hints at the brand's community where people can easily and anonymously help each other find whatever they've lost. The bear's journey is driven by the "Girl in My Dreams" track composed and performed by Stephan Altman of Mophonics. Audio post mixer was Mark Meyuhaf of Lime.

street talk

Blink has taken on spot and branded content representation in the U.K. for director Martin Krejci. He had been handled previously in the U.K. by Stink. Krejci continues to be repped by Ruffian in the U.S....Coinciding with its evolution and expansion plans for 2018, New York City-based commercial production company LightHouse Films has decided to rebrand, renaming the company REVERSE. REVERSE creates customized commercial, digital, and broadcast content for agencies and direct clients both in the U.S. and abroad. The company currently represents a roster of directors including Anthony Pellino, Antoine Pai, Camille de Galbert, Johan Stahl, Julien Rocher, Pepe Lansky, and Romain Quirot. Their work ranges from live-action to doc-style, and visual storytelling to

food/tabletop. Recent campaigns include work for Kohler, Garmin, Stainmaster, Spalding, Airbnb, IKEA, and Carrier....Global production company and artist management agency Great Bowery Film ramps up its roster with the hire of Amy Jones to head of sales/executive producer. Jones will partner exclusively with Great Bowery Film's founding executive producer, Shannon Lords. Together, Jones and Lords will build exposure for the new production capability of Great Bowery while also tailoring and nurturing their current roster of artists. With over 20 years of experience, Jones has held positions at various production companies including her most recent role as head of sales with Framestore. Previously, she worked with Community Films, The Sweet Shop, Go Film, Spot Welders and JSM. As a team Lords and Jones have signed photographers and directors Craig Cutler, Patrik Giardino and Chris and Sarah Rhoads of We Are The Rhoads. Cutler, known for his conceptual thinking and attention to light, Giardino for his cinematic compositions, and We Are The Rhoads for moment-driven stylized imagery, join Great Bowery Film for exclusive commercial representation in the U.S....

report

Cinematographers Jay Feather and Joe Zizzo have joined Innovative Artists for representation in commercials and features. Feather's credits include *Veep* on HBO, *The Americans* on FX, and *Curb Your Enthusiasm* on HBO. His commercial work highlights brands like GoGurt, Fruit by the Foot, Busch Beer, Jack Links, and AT&T. Meanwhile Zizzo's credits include spots for Turkish Airlines, Nissan, GE and the Tribeca Film Festival. Zizzo works with such production houses as Backyard, O Positive, Cap Gun Collective, Anonymous Content, Bully Pictures, RadicalMedia, Tool, and Bob Industries. Additionally, DP Jordan McMonagle has secured Innovative Artists to handle representation in commercials. He works with brands such as Turner Sports, Ford, Adidas, Georgia Lottery and Delta, along with promos. He works with production companies like Pogo Pictures, Shadowlight Pictures, and Zuma Films....Dattner Dispoto and Associates (DDA) has signed cinematographer Kai Saul for representation. DDA has also booked cinematographers Bojan Bazelli, ASC, and Jeff Croneweth, ASC, respectively, on the feature films *Gambit* and *A Million Little Pieces*. On the TV front, DDA has booked DP Danny Ruhlmann, ASC on the series *Messiah*, and production designer Todd Jeffery on the series *Miracle Workers*....ELEMENTS, developer of advanced solutions for collaboration in shared media workflows, has added Eric Thorne to its North American team as its VP sales, Americas. Thorne previously served as regional VP of sales at SAM (Snell Advanced Media) where he managed the growth of the product portfolio throughout the western US and key accounts in L.A. Thorne also held sales management positions at Quantel throughout the U.S.—prior to its acquisition by SAM—leading to the VP level, including district sales manager, regional sales manager and director of sales....

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Jessie Marcus, (shown center), head of production, NUCONTEXT. Photo Credit: Angela Guice



Actor Mark Strand between takes for AAF North Alabama ADDYs shoot. Photo credit: Amy McMullen.



Walmart gave Director Marc Forster a receipt with six items to tell a story. Photo credit: Michael Ralla



"Crew on set. Vietnam style." Dir. Takeshi Maruyama & Clubhouse Films Crew. Photo credit: Louis Hoai Loc



Cinematographer selfie with Key Grip & Gaffer on set of "Cranial Sacral." Photo credit: Eduardo Ramirez-Gonzalez



In the Summer 2017 Grand Prize winning shot above, Sam Spiegel directs actor Fernando Becerril in this debut short film for National Geographic's "10 Days of Genius Film Festival". National Geographic partnered with creative agency Pereira & O'Dell New York to develop the concept, content, and strategy behind this unique initiative, kicking off with two short films "The Instrument" and "The Mirror," both directed by Spiegel. Photo credit: Tennille Teague



About The Photographer Tennille Teague is currently Head of Content Production at Pereira & O'Dell New York helping the agency create innovative branded content. She was the executive producer on the feature documentary film, *Lo & Behold*, directed by Werner Herzog. The film, which explored the fragility of the internet, premiered at the Sundance Film Festival and was eventually sold to Magnolia Pictures. It won dozens of industry awards, including 6 Cannes Lions (3 gold).



RUNNER-UP SUMMER 2017

Dallas-based editorial & production shop, 3008, shoots a scene for a Main Event Entertainment TV spot. Pictured is 3008 Director Jefferson Stein. The image was taken on set, in Fort Worth, Texas. Photo credit: David Lynn

About The Photographer

David Lynn, a 23-year veteran of the industry, is one of the leading Gaffers in Dallas and Partner in Electric Light & Power Co. located there





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