

# SHOOT®

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

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This Week



Columns

ScreenWork

Little Screen / Big Screen Series

## The Road To NAB: “Workflow” To Be The Buzzword At '05 Convention

*For Many, It's About DAM Time To Explore, Understand This Pivotal Area*

By Carolyn Giardina

*Editor's Note: This is the first installment of our annual multi-part Road To NAB series leading up to the National Association of Broadcasters Convention in April.*

LAS VEGAS—With what seems to be an inevitable shift from videocentric to datacentric workflows on the horizon, the area of Digital Asset Management (DAM)—a term broadly used to describe a system of storing, managing and distributing “assets” (in the advertising industry, read “elements of, and finished, commercials”)—is evolving into one element in the larger challenge of developing a complete digital workflow.

Other pieces of this increasingly complex puzzle include networks, storage, ingest and playout systems. “It’s no longer just a DAM issue, it’s a workflow issue,” summed up Doug Cheek, CEO/owner of GTN, Oak Park, Mich.

In fact, expect “workflow” to be *the* buzzword of the 2005 National Association of Broadcasters (NAB), April 16-21 in Las Vegas. Sources interviewed by *SHOOT* say that when they

are examining new technologies, the most important concern is how they fit into a complete production and post workflow. That includes sources ranging from cinematographers, who are examining the latest digital cinematography cameras, to post professionals, examining applications such as color correction tools, and to ad execs, who seek more efficient ways to manage their work.

What makes this particularly challenging is that you can’t directly compare options, and there is no “one size fits all” product. Needs and applications are dramatically different if you compare a post house building a datacentric workflow for production to an ad agency looking to archive and manage its spot work. Therefore, keep in mind that this article uses the term asset management in broad and varying ways.

Cheek explained that understanding of an individual organization’s needs—including size, information flow, and client needs and services—is the key to implementing the

## AMP Session Addresses Copyrights, Royalties

By Emily Vines

SANTA MONICA—As part of a planned series of West Coast panel discussions designed to address various aspects of the business, the Association of Music Producers (AMP) presented a session last week (3/9) on music copyrights, royalties and licensing. Held at Todd-AO West, Santa Monica, the event—billed as “Building A Successful

Music Publishing Business”—featured the event. panelists Dain Blair, president of Groove Addicts, Los Angeles and Chicago; Steven Winogradsky, Esq., president of The Winogradsky Company, North Hollywood, Calif.; and Ivy Tombak, president of Litchfield Entertainment Company, West Hollywood, Calif. Donald A. Jasko, CEO of Digital Economics, Santa Monica, moderated

### COPYRIGHT PRIMER

Attorney Winogradsky began the evening with an explanation of basic copyright principles. From the moment music is created in a tangible medium such as on paper or in a computer, he said, it automatically gains copyright protection. An independent songwriter writing for

## Outsider, BBH Top BTAA Competition

By Robert Goldrich

LONDON—Outsider, London, and Bartle Bogle Hegarty (BBH), London, topped the 2005 British Television Advertising Awards (BTAA), being named respectively, the most successful production company and ad agency of the year in the U.K.

The recognition comes at an opportune time for Outsider, which recently extended its reach stateside with the launch of a Santa Monica-based company under the aegis of executive producer Jonathon Ker (*SHOOT*, 2/25,

## Day, Tardio To Exit The Whitehouse

By Robert Goldrich

CHICAGO—CEO Charles Day and COO Christine Tardio, two of the founding partners in The Whitehouse, have decided to leave the editorial company effective May 13. They are staying on for the next couple of months to ensure a smooth transition at the shop, which maintains operations in London, New York, Chicago and Santa Monica.

The husband-and-wife team simply decided it had accomplished what it set

# Happy St. Patrick's Day



the AIEF is a volunteer organization consisting of advertising people brought together to help their colleagues in times of life crisis. If an ad industry artisan has exhausted his

or her personal assets and is unable to work due to a catastrophic illness, other medical emergencies, an accident or some form of major life crisis, the AIEF is there to lend a helping financial hand.

In addition to financial assistance, the AIEF provides referrals to other resources and individuals who have specific expertise that can help those in need move forward and get back on their

feet. The AIEF calls itself "the safety net" for advertising industry professionals. But so that net can continue to be in place, the organization holds fundraisers, elicits donations and recruits volunteers.

Also, if your company participates in an annual United Way drive, you can designate the AIEF as your charitable organization of choice to receive funds.

Since 1972, the AIEF has granted nearly \$2 million in emergency money to individuals in the Southern California advertising community. Confidential loans can also be arranged for qualified individuals who have been employed in the industry for at least one year, or absent from the industry for no longer than a year. Retirees can also qualify for assistance. Priority is given to medical emergencies, but other emergency situations are also

considered.

"None of our beneficiaries ever thought that they would need AIEF. We hope that none of us ever do. But should that need ever come about, we plan to be here ready and willing to help in whatever way we can," said AIEF president Pamela McCarthy, VP/director of human resources at DavisElen Advertising, Los Angeles.

Other AIEF officers include first VP Mike Brown of KTLA-TV, executive VP Darlene Hayman, treasurer Adam Goldman of TBWA/Chiat/Day, Los Angeles, secretary Larry Steven Londre of Londre Marketing Consultants/USC/CSUN/Pepperdine University, and chairman Steve Brodhead of SNAP.

AIEF directors include Wayne Aaronson of TV Guide Television Networks, Mary Lee Berglund of The

Berglund Group, Jan Caplan of Kinetic Integrated Marketing, Jason Elliott of Hotelevision Networks, Jennifer Ervin of National Cable Communications, Rich Kagan of Wingman Media, Jacki Leigh of *American Artist*, Dominique Nunez of KTLA, Mark Pinto of KNBC-TV, and Sam Randazzo of Local TV Network.

Advisory board members are Bob Charney of Mosaic Advertising & Marketing, John Clark of CBS 2/K-CAL 9, Chris Corr of KMEX-TV, and Kathryn Kennedy of DavisElen. AIEF executive director is Sharon Benoit of Broadcast Ink.

If you are aware of someone in the Southern California ad community who is currently experiencing an emergency or crisis-related need, suggest to them that they contact AIEF. For info, log onto [www.aief.org](http://www.aief.org) or call (818) 541-1686.

## SHOOT

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## Calling All (Young) Creatives

By Robert Goldrich

The search is underway for creatives to serve on Team USA, which will represent the country in the Young Creative Competition that takes place annually at the Cannes International Advertising Festival.

The upcoming Team USA competition for young creatives is open to art directors and copywriters who are no more than 28 years old as of June 15, 2005. And for the first time, the U.S. team will also include a Web designer, with the same age requirement.

Other prerequisites include that candidates be Mac-literate and U.S. citizens. Web designers must be literate in Adobe. Art directors and copywriters must have those titles as working professionals. Each creative does not have to work at the same agency, but can only enter as a member of one team.

Entrants have to register their written request for a creative brief, accompanied by their e-mail addresses, with Susan Lilley at [slilley@usatoday.com](mailto:slilley@usatoday.com) by March 24. They can also register via fax (212 715-2129) or by mail to Lilley's attention (*USA Today*, 535 Madison Ave., New York, NY 10022). Qualifying teams will receive a creative brief for a pro-bono account via e-mail on March 28 and have one week to prepare a finished print or banner ad.

Based on those ads, the winning team will be selected by a noted group of judges in New York during the week of April 18. That winning creative ensemble will become Team USA and be awarded an all-expenses paid trip to the 52<sup>nd</sup> International Advertising Festival in Cannes (including airfare, hotel accommodations, Festival credentials, tickets for award ceremonies).

At Cannes, the Young Creative Competition will take place on June 18. Teams from around the world will be briefed that day and have 24 hours to create an ad and a Web site for a pro-bono client. Members of the Cannes international jury will review the Young Creative work and select the winning team, which will be announced at the Press & Outdoor Awards.

## FLASHBACK

5 YEARS / 10 YEARS



□ **MARCH 17, 2000/Bicoastal/international Partizan** has signed U.K.-based director **Dominic Murphy** for exclusive commercial representation in the U.S. and most of Europe....Bicoastal commercial production house **Atherton** has changed its name to **Cylo**, repositioning itself as a new media company focused on converging technologies....**Chris Hellman** has joined **Homestead Editorial**, New York, as a VP/partner/editor. For the past 15 years, he had been at the New York operation of bicoastal **Crew Cuts**....Paul Gold, a former senior VP/associate creative director/executive producer at **Bozell, New York**, has signed with **The Story Companies** for exclusive representation as a commercial director....**Compulsive Pictures**, New York, has added director/cameraman **Tony Ober** for national commercial representation....

□ **MARCH 17, 1995/Director Danny Boyle**, formerly with **HKM Productions**, Hollywood, has joined **Atlas Pictures**, recently launched in Santa Monica, under the aegis of executive producer **Allison Nunn**....Director **Paul Archard**, formerly a noted London-based commercial production designer, has joined **Willi Patterson Films (WPF)**, Los Angeles, for representation in the U.S. commercial market....**Russell Kone**, whose career in the advertising industry spanned five decades, died March 1 of congestive heart failure at White Plains Hospital in White Plains, N.Y. He was 64....**Iguana Films**, Burbank, Calif., the company that features director **Nick Mendoza** and director/cameraman **Richard Levine**, has entered into an association with **Top Films**, Mexico City, gaining representation and a production foothold south of the border....







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TOP SPOT  
OF THE WEEK

# Director Bryan Buckley Fakes Out MINI Cooper Fans

## Crispin Porter+Bogusky-Created Commercial Parodies Counterfeit Culture

By Christine Champagne

**B**uyer beware: Counterfeit MINI Coopers are flooding the marketplace. That's the warning issued in "Counterfeit MINIs" (:60), a spot created by Crispin Porter + Bogusky (CP+B), Miami, and directed by Bryan Buckley of bicoastal/international Hungry Man.

A cross between late-night infomercials and those revealing undercover exposés you see on programs like *Dateline NBC* and *20/20*, "Counterfeit MINIs" purports that unsuspecting consumers are being duped into buying faux MINIs, depicting everything from the overseas chop shops where these fakes are made to a humiliated man who bought one for \$1,200 only to discover that he was duped.

Of course, none of this is true, and most viewers will get the joke despite the fact that the spot plays it straight throughout—even directing consumers to a real Web site, [www.counterfeitmini.com](http://www.counterfeitmini.com), where they can order an actual eight-minute DVD that provides a crash course on how to spot a counterfeit MINI (for more on the DVD, see this week's *iWork*).

### THE MINI AS ICON

According to CP+B vice president/creative director Andrew Keller, the aim of "Counterfeit MINIs" is to position the MINI Cooper, which has reached iconic status in Great Britain, as an icon in America. But the trick was finding a clever, humorous way to do so that was in line with what Keller called "MINI's cheeky brand personality."

While brainstorming, the creatives talked about icons in general and realized that what well-known brands such as Louis Vuitton, Ray-Ban and Rolex have in common is that they are all preyed upon by counterfeiters, which led them to think: Why not counterfeit the Mini?

"In the end, [the spot] really speaks to our unique design and look. Just the fact that someone would go



Click Poster To View "Counterfeit MINI's"

as far as to counterfeit the car is a backwards way of telling you how special the car is," Keller remarked.

Buckley told *SHOOT* that he loved the concept for "Counterfeit MINIs" and thoroughly researched the business of counterfeiting before shooting the spot. "We had to be totally authentic to what counterfeiting is in order to spoof it properly," Buckley reasoned.

As it just so happens, Hungry Man's New York City office happens to be at the epicenter of the counterfeiting industry. "Canal Street is the capital in the United States—and arguably the world—of counterfeiting," Buckley shared.

Anyone who has strolled along Canal Street has seen the shops selling everything from fake Gucci sunglasses to knockoff Dooney & Bourke handbags. According to Buckley's findings, many of these tiny storefronts also serve as distribution hubs, providing counterfeit wares to other parts of the country—and making big money doing so. "I had no idea until I did some research that these little shops are fronts for hundred-million dollar operations," Buckley said.

Armed with knowledge of the counterfeiting industry, Buckley and DP Scott Hendrickson traveled to Rio de Janeiro, Brazil, where they shot "Counterfeit

MINIs" (as well as other MINI spots and footage for the aforementioned DVD) over the course of six, 16-hour days.

Buckley said he and Hendrickson took a "guerilla-style approach" to the project, shooting on 8mm, 16mm and video at various locations chosen for their authenticity, including a crowded marketplace where the crew set up fake stands of their own, as well as a real chop shop located in the same notorious slums where the feature film *City of God* was shot.

A mix of real people and actors were used in the spot. But the real stars were the cars themselves. Production designer Gualter Pupo scoured the city and neighboring areas for big old American cars such as the Buick Riviera and smaller cars like the Fiat, then had them detailed to look like MINIs at a body shop.

Along the way, one of the fake MINIs was almost lost. "There was a truck that was filled with boxes and a fake MINI that got hijacked on the way to the last location," Buckley revealed. "I think [the hijackers] thought it was going to be the truck filled with real MINIs. When they saw he had a counterfeit, they let the guy go [unharméd]."

Aside from that incident, the shoot went smoothly, according to Buckley.

Once the shoot wrapped, Kirk Baxter, an editor with Rock Paper Scissors, Los Angeles, got to work cutting "Counterfeit MINI." "He did a really great job on it," Buckley said. "We shot a ton of film, and we tried so many things. He had a lot to go through."

While Buckley was pleased with the final result, so was CP+B and their client, according to Keller. Realizing how timely the spot ultimately proved to be was icing on the cake, Keller shared, explaining, "The day before we launched the spot *Business Week* came out with a cover that read "Fakes" with two motorcycles on the front [one a fake; one an authentic brand], and the story inside was all about counterfeiting."

Client

BMW/MINI Cooper

Agency

**Crispin Porter + Bogusky (CP+B), Miami**

Alex Bogusky, executive creative director;  
Andrew Keller, vice president/creative director;  
Steve O'Connell, associate creative director;  
Paul Stechschulte and Tiffany Kosel, art directors;  
Franklin Tipton and Rob Reilly, copywriters;  
Sebastian Gray, photographer; Rupert Samuel and David Rolfe, executive producer; Matt Bonin, senior producer; Bill Meadows, music producer.

Production Company

**Hungry Man, bicoastal/international**

Brian Buckley, director; Scott Hendrickson, DP;  
Steve Orent managing director/executive producer;  
Kevin Byrne, executive producer; Ralph Laucella, producer; Gualter Pupo, production designer. Shot on location in Rio de Janeiro, Brazil.

**JODAF/Mixer International, Rio de Janeiro**

Alex Mehedff, executive producer; Angelo Gastal, line producer.

Editorial

**Rock Paper Scissors, Los Angeles**

Kirk Baxter, editor; Matt Murphy, assistant editor.

Post

**Outpost Digital, Los Angeles**

Ting Poo, colorist/conform/clean up/effects.

Graphics

**Exopolis, Los Angeles.**

Kat Egan, executive producer; Darwin Tomlinson, creative director; Mike Harvkey, producer.

Audio

**Eleven, Santa Monica**

Jeff Fuller, mixer.

# Director Eden Diebel Is “Kicking” Up Viral Attention

*Campaign For Appealnow.com Extends Reach Beyond Its Intended U.K Audience.*

By Robert Goldrich

Director Eden Diebel of Great Guns, London—who recently shifted his stateside representation to greatguns:usa (*SHOOT*, 3/11, p. 7), giving him sales continuity on both sides of the Atlantic—has attained a delicate balance with a campaign of Web spots for appealnow.com. The commercials are both humorous and serious, addressing abuses by traffic wardens in the U.K., which at times result in people being ticketed unfairly for alleged infractions. Indeed the darkly comedic spots address a real issue in the U.K. but do so in such an entertaining manner that their creative reach has virally extended well beyond England to assorted other countries.

In “Kicking,” for example, a man walks across the street and is suddenly tackled by a traffic warden. The male warden forcefully pins down the victim, who struggles to get away, but to no avail. Meanwhile a nearby female warden looks at her watch, waiting for time to elapse so she can slap a parking ticket on the victim’s car.

She does just that, then kicks the already pummeled man before jumping over his body, which lies in the middle of the street, and making good her escape with the other warden. A tagline advises people who’ve been wrongly ticketed to log onto appealnow.com.

Created by agency Nitro, London, and Diebel for the Appealnow.com Web site, the campaign also includes two other similarly themed spots. In “Bingo,” a gang of traffic wardens

attacks a parked car. They violently jostle the car up and down until they successfully dislodge a handicapped driver placard—at which point they ticket the car and run off. The car’s owner then comes into view; she walks with a cane and implores the wardens to come back but they are long gone.

And in “Dead Cert,” a traffic warden tries to be inconspicuous as he approaches a car and places a ticket on its windshield. The camera then reveals that the car is a disabled wreck as it has crashed into a lamppost. The car’s driver has been thrown through the windshield. He lays motionless atop the vehicle’s hood. This horrific sight is of no concern to the traffic warden who takes off after ticketing the car for a parking violation.

The Appealnow.com campaign

recently earned the People’s Prize, an honor based on votes cast via the Internet, at The Viral Awards, London. The spots were shot on location in London, leading to some incidents that underscore the public’s low regard for traffic wardens. During the lensing of “Bingo,” for example, drivers passing by hurled verbal abuse at the spot’s performers, thinking they were traffic wardens “bouncing” a disabled person’s car.

Diebel’s support team at Great Guns, London, included executive producer Laura Gregory and producer Polly du Plessis. Cameraman was Oliver Schofield.

The Nitro creative ensemble consisted of creative director Paul Shearer and writers/art directors Alan Cinnamond and Sandy Cinnamond.



Click Poster To View "Kicking"

Editor was Andy Phillips of Great Guns, London. Colorist was Steffan Perry of Framestore, London. Henry artist was Framestore’s Oliver Bersey, with Stuart Robinson serving as post producer. Audio post mixer was Jack Sedgwick of Wave Recording Studios, London.

The principal actors in “Kicking” were Charlotte Eaton, Henry Winkler (not the actor of “Fonz” character fame) and Dave Barret.

## “Salon”

By Robert Goldrich

A woman is seated in a beauty salon as her hair is being combed and blow-dried. However, this mundane scene is anything but, eliciting interest because it appears that her tresses are being tended to by an invisible stylist. We see the lady’s hair being teased, yet we are also being teased in that her hair seems to have taken on an animated life of its own.

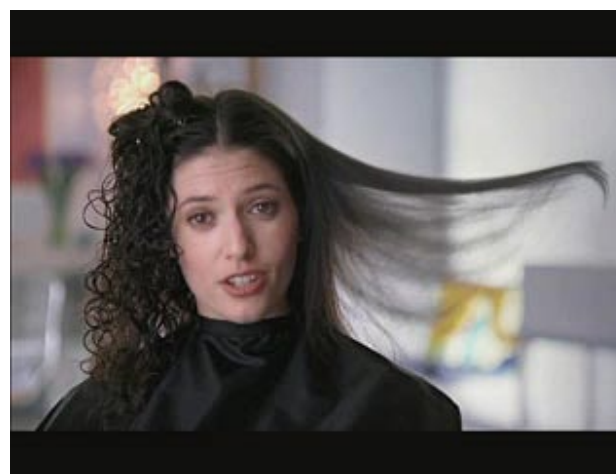
The woman looks into the camera to tell us of her new health plan. “My company now offers Harvard Pilgrim, so I decided to switch,” she relates. “I heard some really great things about them but I never expected that they would call and welcome me as a new member just to make sure I understood my new benefits and how everything works.

“With all the new members they get, they still took the time to make me feel like I’m the ONLY

one,” she concludes, at which point we see the unseen stylist appear out of thin air. Similarly, other customers are conjured up, sitting at other stations and being tended to by stylists.

An end tag contains the Harvard Pilgrim Healthcare logo and an identifying slogan, echoed by a voiceover, that reads, “America’s highest rated health plan.”

“Salon” is one of three spots in a campaign playing off the theme that Harvard Pilgrim Healthcare of New England provides personalized attention that makes each everyday person we see feel as if he or she is the



Click Poster To View "Salon"

only one around. Another commercial shows a school crossing guard at an empty intersection, with seemingly invisible pedestrians and traffic. The remaining ad centers on a construction worker who is holding one end of a ladder—the other end being held up by an unseen fellow worker.

Tom Foley directed the campaign via Independent Media, Santa Monica, for agency Hill Holliday, Boston. The DP was Robert Richardson, ASC, who recently won an Oscar for his cinematography of Martin Scorsese’s *The Aviator*. Susanne Preissler executive produced

for Independent Media, with Linda Levine serving as head of production and Dominick Ferro as line producer.

The Hill Holliday creative team consisted of creative director Kevin Moehlenkamp, copywriter Eivind Ueland, art director Doug Gould, and producer Scott Hainline.

Editor/sound designer was Steve Hamilton of Mad Mad Judy, New York. Colorist was Chris Ryan of Nice Shoes, New York. Audio post mixer was Glen Landrum of Sound Lounge, New York.

Visual effects were done at Brickyard FX, Boston and Santa Monica. Brickyard’s ensemble consisted of lead visual effects artist Geoff McAuliffe, visual effects artist Mandy Sorenson and producer Kirsten Andersen. Brickyard did extensive rig removal on “Salon,” replacing a rig that manipulated the woman’s hair with footage of the male hairstylist. The woman was portrayed by actress Camden Singer.



## ***New Media Opportunities: A Siemens Perspective***

# **Company Embarks On U.S. Trials For Digital Advertising Project**

**By Carolyn Giardina**

LONDON—Siemens Business Services, which includes newly acquired BBC Technology and has U.S. headquarters in San Jose, Calif., presented its views on new business opportunities in media and entertainment—driven by changing audience needs and developing methods of distribution—during a global press workshop held recently at the BBC in London.

“Customers want content any time, any place, and on any device,” said BBC chief technology officer John Varney. Therefore,

***“The biggest single problem is that content owners have their heads in the sand... But that means that they don't take advantage of potential new revenue opportunities”***

he concluded, content cannot be linear.

At the same time, “the world has changed to an IT infrastructure that is flexible and provides all sorts of services,” added Ed McDermid, Siemens VP of business development, North America.

Reflecting these changes, Siemens has been building its outsourcing

business and new services. For one, Siemens is embarking on the first stage of U.S. trials for what the company calls its Digital Advertising Project, an effort designed to explore the possibilities of targeted advertising. As the first step, Siemens is in the process of deploying its first 50,000 points of presence for digital advertising, with screens at locations in retail and other consumer outlets. Siemens is providing technology, installations and management of the sites. The agencies for the first advertisers—two major international brands that

Siemens declined to name—are creating the content for the displays.

“Content and the business models will be the core differentiator in business as we go forward,” McDermid opined, adding that this is why Siemens’ strategy is to offer the technology services, while

freeing advertisers and their agencies to focus on their strength—the creative.

Siemens is also involved in the emerging field of content creation for mobile devices such as cell phones and PDAs. In the U.K., where this is more common, Siemens’ “Content Factory” unit is responsible for taking content produced for television, and repackaging it for distribution on mobile devices. Video distributed in this manner in the U.K. is enabled primarily by “3G” technology.

A rollout of this 3G technology is just beginning in the U.S. through a series of trials, and McDermid predicts that it will become common in the next 24 months.

Varney reported that the BBC is already delivering content to mobile devices in the U.K., primarily news and sports at this point. In the summer, he said it would begin testing promotional content for distribution on such devices.

### **CONTENT IS STILL KING**

The press event included a presentation from James Healey, senior analyst focusing on media and broadcasting technology, at London-based Datamonitor. He emphasized that content creators would soon need to deliver multiple formats for distribution



**Ed McDermid**

channels from television to mobile devices. Therefore, he suggested, an efficient IT network is vital, with digital asset management and format transcoding capabilities.

Healey opined, “the biggest single problem is that content owners have their heads in the sand.” He said many rationalize that if a traditional system works, there is not a compelling reason to upgrade. “But that means that they don’t take advantage of potential new revenue opportunities,” he commented.

With this in mind, he made a case for outsourcing. The first example was that the BBC has awarded a 10-year contract valued at 2 billion pounds to Siemens,

essentially outsourcing services including asset management and technical support, and allowing the BBC to concentrate on content creation. Siemens estimates that outsourcing this work saves the BBC roughly 20 million pounds per year.

Healey also pointed out that Discovery Channel outsources its global playout services to Santa Monica-headquartered Ascent Media Group (parent of such companies as Company 3, Santa Monica and New York; and R!OT, Santa Monica, New York and Atlanta).

Healey concluded that outsourcing of services could reduce costs, particularly in this period of rapid technological advancement.



# street talk

□ **Bicoastal Moxie Pictures** has launched a London operation under the aegis of managing director **Dawn Laren**. She formerly served in the same capacity for London production company **Studio... Czar Films**, with offices in Amsterdam, Berlin, Brussels and New York, has entered into a cross representation deal with Auckland, N.Z.-based **The Sweet Shop**. Czar's roster includes founding partner **Rogier van der Ploeg** (who helmed Rollo's "Elephant," which earned the Cannes Grand Prix honor in '96), and Cannes Lion winners **Lionel Goldstein**, **Bart Timmer** and **Mattias Schut**. Additionally, Czar.US represents animation director **Pes**. The directorial lineup at **The Sweet Shop** consists of co-founder **Melanie Bridge**, **Noah Marshall**, **Kezia Barnett**, **Steve Ayson** and Oscar-winning visual effects helmer **Vincent Ward**.... London-based **M-A-D-E** and French shop **Dog Productions** have also agreed on an exclusive mutual representation arrangement.... Editor **Jim Hutchins**, formerly of **Nomad Editing Company**, Santa Monica, has launched Los Angeles shop **HutchCo**....

# rep report

□ Los Angeles-based motion graphics design/production studio **Buck** has secured **Connie Mellors & Company** for representation on the West Coast. Buck continues to be handled by **Monaghan+Halpine** in the Midwest and **Drew Miller** of **Spymedia** on the East Coast.... Vancouver, B.C.-headquartered live-action production company **Gearhead** has secured **Forsberg-McCarley** for representation on the East Coast and Detroit. Also, Paris-based director **Michel Charpentier** has come aboard the **Gearhead** roster for exclusive representation in the U.S. and Canada. ....DP **Eric Edwards** is now available through **Innovative Artists**, Santa Monica, for commercials and music videos after completing principal photography on *First Snow* with director **Mark Fergus**....

# bulletinboard

- March 30-April 2/Wilmington, N.C.: **11<sup>th</sup> Annual Cucalorus Film Festival**. [www.cucalorus.org](http://www.cucalorus.org)....
- March 31-April 3/Madison, Wis.: **7<sup>th</sup> Annual Wisconsin Film Festival**. [www.wifilmfest.org](http://www.wifilmfest.org)....
- March 31-April 3/Vail, Colo.: **2005 Vail Film Festival**. [www.vailfilmfestival.org](http://www.vailfilmfestival.org)....
- March 31-April 4/Ashland, Ore.: **Ashland Independent Film Festival at the Varsity Theatre**. (541) 488-3823; fax: (541) 488-7782; [info@ashlandfilm.org](mailto:info@ashlandfilm.org); [www.ashlandfilm.org](http://www.ashlandfilm.org)....
- April 1-10/Chicago: **2005 Chicago International Documentary Festival**. [www.chicagodocfestival.org](http://www.chicagodocfestival.org)....
- April 4/Los Angeles: **Association of Music Producers (AMP) call for entries deadline for the 2005 AMP Awards for Excellence in TV Commercial Mixing**. Liz Myers, (310) 546-3505; [www.ampnw.com](http://www.ampnw.com)....
- April 7-10/Durham, N.C.: **The 2005 Full Frame Documentary Film Festival**. [info@fullframefest.org](mailto:info@fullframefest.org); [www.fullframefest.org](http://www.fullframefest.org)....
- April 7-20/Philadelphia: **2005 Philadelphia Film Festival**. (215) 733-0608, ext. 219; fax: (215) 733-0637; [festivals@phillyfests.com](mailto:festivals@phillyfests.com); [www.phillyfests.com](http://www.phillyfests.com)....
- April 8-17/Maitland, Fla.: **The 14<sup>th</sup> Annual Florida Film Festival**. [www.floridafilmmfestival.com](http://www.floridafilmmfestival.com)....
- April 14-21/Palm Beach, Fla.: **Palm Beach International Film Festival**. [www.pbifilmfest.org](http://www.pbifilmfest.org)....
- April 15-17/Atlanta: **1<sup>st</sup> Annual Hip Hop Film Festival**. [info@atlhiphopfilmfest.com](mailto:info@atlhiphopfilmfest.com); [www.atlhiphopfilmfest.com](http://www.atlhiphopfilmfest.com)....
- April 16-21/Las Vegas: **National Association of Broadcasters Convention**. [www.nab.org](http://www.nab.org)....
- April 17-24/Delavan, Wis.: **Black Point Film Festival 2005**. [www.bpff.com](http://www.bpff.com)....
- April 19-23/Halifax, Nova Scotia, Canada: **The 4<sup>th</sup> ViewFinders: International Film Festival**. [kellie@atlanticfilm.com](mailto:kellie@atlanticfilm.com), [www.atlanticfilm.com/html/viewfinders/index.asp](http://www.atlanticfilm.com/html/viewfinders/index.asp)....
- April 20-24/Beverly Hills, Calif.: **Indian Film Festival of Los Angeles**. [www.indianfilmfestival.org](http://www.indianfilmfestival.org)....
- April 21-May 1/New York: **The 4<sup>th</sup> Annual Tribeca Film Festival**. (212) 941-2400; fax: (212) 941-3939; [festival@tribecafilmmfestival.org](mailto:festival@tribecafilmmfestival.org); [www.tribecafilmmfestival.org](http://www.tribecafilmmfestival.org)....

