

Gravity Rising With A Majority Stake In rhinofx

Gravity gains lead ownership of New York-based visual effects house, which has expanded with opening of Connecticut office. Managing director Rick Wagonheim and COO Camille Geier will oversee day-to-day operations at rhinofx, reporting directly to North America CEO Zviah Eldar. The deal further diversifies rhinofx's biz.

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From MTV To Base Camp: Director Georgie Greville

After directing her own work for MTV's on-air promo department for the past five years, Georgie Greville—a.k.a. g.g.—has checked into Base Camp, the New York production house headed by executive producer Brent Perlman, for exclusive TV commercial and branded content representation in the United States.

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Marcos Zavitsanos Pays Visit To SHOOT Chat Room

Director reflects on his spotmaking experiences in China, including the challenges of lensing there, the country's production infrastructure and its business prospects with the Summer Olympics in Beijing drawing nearer. His expertise should prove quite a draw as China is now squarely in the sights of global marketers across multiple ad platforms.

See page 10

Interactive Agency of the Year: AKQA

Insights from Tom Bedecarré into '07's top interactive ad shop.

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As Time Goes By

Reflections On Trends, Work, Lessons Learned In 2007

A SHOOT Staff Report

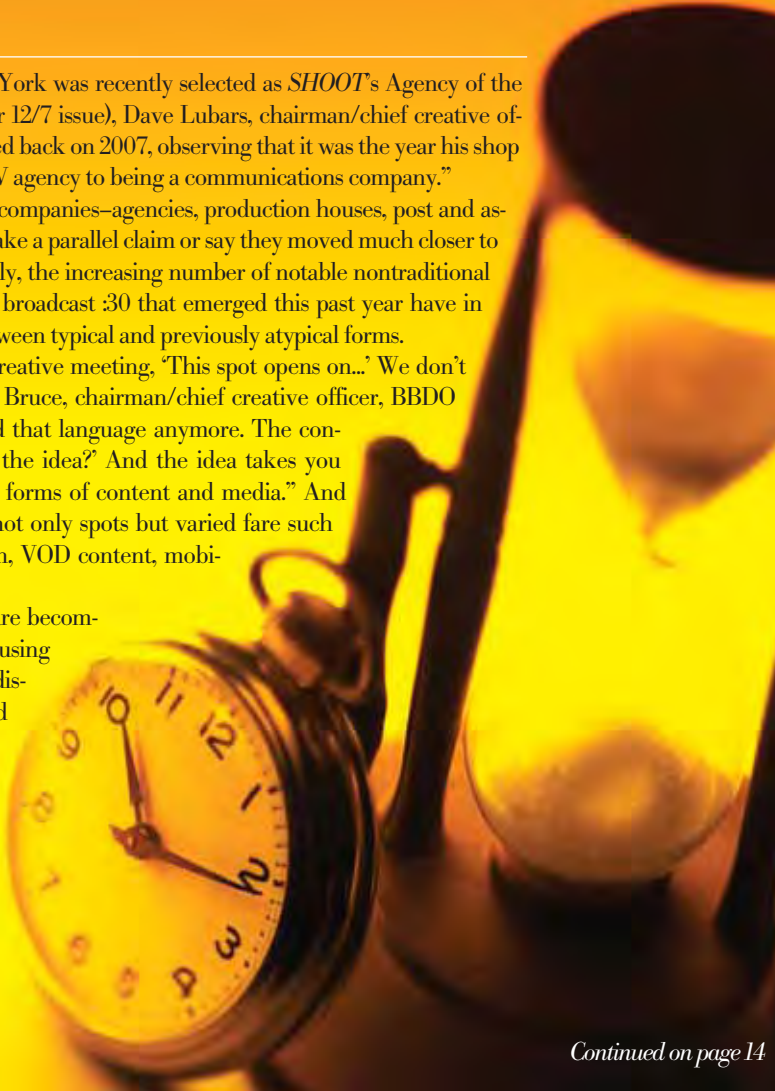
NEW YORK—When BBDO New York was recently selected as SHOOT's Agency of the Year (with special coverage in our 12/7 issue), Dave Lubars, chairman/chief creative officer, BBDO North America, looked back on 2007, observing that it was the year his shop "made the transition from a big TV agency to being a communications company."

And indeed a growing array of companies—agencies, production houses, post and assorted other firms—could either make a parallel claim or say they moved much closer to that status in '07. And paradoxically, the increasing number of notable nontraditional projects beyond the conventional broadcast :30 that emerged this past year have in some respects blurred the line between typical and previously atypical forms.

"It used to be you'd hear at a creative meeting, 'This spot opens on...' We don't talk that way anymore," said Bill Bruce, chairman/chief creative officer, BBDO New York. "We don't understand that language anymore. The conversation now is simply, 'What's the idea?' And the idea takes you where you need to go relative to forms of content and media." And those destinations encompassed not only spots but varied fare such as a website, a guerilla installation, VOD content, mobile, client web channels.

But these different disciplines are becoming increasingly mainstream, causing Lubars to observe that making distinctions between traditional and nontraditional forms is starting to turn "obsolete...All this nontraditional stuff is soon just going to be called 'campaign,' becoming part of the whole, which encompasses both new and tried-and-true forms."

To be sure, there were some great commercials in '07 but arguably this year was the first in



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JWT Eyes Trends For New Year

By Robert Goldrich

NEW YORK—Looking in their crystal ball for 2008, Marian Salzman, chief marketing officer at JWT Worldwide, and Ann Mack, director of "trendspotting" at JWT, have identified several key trends that could provide insights into shaping pertinent communication with prospective consumers.

"We believe it's essential to plot societal shifts in order to develop big brand ideas," explained Mack. "Trendspotting allows us to tune into the zeitgeist, discover how seemingly disconnected details are connected and figure out how the mood of the moment is affecting people's lives. Without this bigger picture, we run the risk of creating irrelevant and ineffective communications."

Here's a rundown of some key dynamics and developments JWT foresees in '08:

- Look for blue to replace green as environmentalism's color du jour. Climate change has quickly become the driver of environmentalism 2.0, and people worldwide understand that climate is all about the seas and the sky—both blue. And blue (denoting water) is becoming as big an issue as green (forests). The era of apparently limitless clean water supplies is coming to an end around the world,

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Johan Renck's Feature Debut Scores Sundance Coup

By Robert Goldrich

PARK CITY, Utah—Director Johan Renck, accomplished in commercials and music videos—and repped in both disciplines in the United States and U.K. via spot house RSA and its clips arm Black Dog—has made an auspicious feature filmmaking debut with his *Downloading Nancy*, which is one of 16 films to be selected for the 2008 Sundance Film Festival's Dramatic

Competition from 1,068 entries.

Written by Pamela Cuming and Lee Ross, *Downloading Nancy* sports a cast that includes Maria Bello, Jason Patric, Rufus Sewell and Amy Brenneman.

"I'm stoked," said Renck, noting that when he first heard the Sundance news, he was jumping about "like a little kid. This kind of major festival exposure is so important in

that it's an independent feature from a small independent company [Tule River Film]. This isn't a film with the distribution muscle of a large studio behind it. Exposure like Sundance is everything for a film like this."

Renck describes *Downloading Nancy* as "a dark psychological drama" centering on an unhappy wife who goes online to find another man to literally put her out of her misery.

Renck turned to his spot and music video compatriots for the film, including DP Christopher Doyle and production designer Lauri Faggioni. Doyle also happens to be a highly regarded feature cinematographer, having collaborated regularly with such noted directors as Wong Kar Wai. And Faggioni is a director in her own right, having helmed several se-

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By Robert Goldrich

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

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Public Idaho

Even though “The Best Work You May Never See” gallery is now in its 10th year, the positive charge still resonates for SHOOT when a spot recognized in that gallery goes on to gain wider spread attention.

In September, the Idaho Lottery’s offbeat “Twister” spot earned “Best Work” distinction and now three months later it has been

nominated for an Annie Award, recognizing excellence in animation. Directed by Christopher Hinton of Hollywood-based Acme Filmworks for agency es/drake in Boise, “Twister” is one of five nominees in the TV commercial category (SHOOT, 12/7) as selected by judges from the International Animated Film Society, a.k.a. ASIFA-Hollywood. The winning spot will be announced and honored during the Annie Awards gala on Feb. 8 at UCLA’s Royce Hall.

“Twister” is a charming, tongue-in-cheek, largely black-and-white animation :30, which opens on a ringing Idaho Lottery office phone that is picked up by a female receptionist. On the line is a man who says he saw the new Twister scratcher game cards in the store, which prompted him to come up with an idea for a

Though “The Best Work You May Never See” gallery” is 10 years old, we still feel a rush when a spot goes on to gain wider recognition.

TV commercial promoting the Idaho Lottery’s new game that carries a \$30,000 payoff.

The guy’s head turns into a light bulb, connoting the proverbial inspired idea. He explains his spot storyline to the receptionist, an ad scenario that is brought to life via Hinton’s unique brand of animation. The man with the plan explains that a dot builder, whom we see with trusty hammer at the ready, is all set to play Twister. Since he makes the colored

dots on the Twister board—causing players to contort their bodies in different directions—it figures that he should be masterful at the game and a leading candidate to win the 30 grand.

But these best laid plans are scuttled as our idea man relates that a “ginormous octopus alien” arrives on scene and uses its far reaching tentacles to

The guy responds, “That wasn’t necessary,” referring to the manner in which the receptionist summarily dismissed his concept.

An end tag shows us an animated version of the scratcher game piece along with the Idaho Lottery website address.

Hinton said he was drawn to the

out-twist the now caped superhero Twister man and win the top prize. The octopus then uses the money to repair its spaceship.

The receptionist, seen mindlessly twirling her hair, says succinctly that this idea “would never make it on television” and proceeds to burst the light bulb that emerges from her ear. (The idea started with the man, apparently made its way through the phone receiver and went in one ear of the receptionist and out the other.)

project primarily for the “creative freedom” the agency team afforded him. They presented Hinton with a basic script and then an audio recording of the voices in the phone conversation. “I put together a rough animatic based on all of that, and they accepted my interpretation, adding a few suggestions.”

The agency team that entrusted Hinton consisted of creative directors Joe Quatrone and Dennis Budell and producer Lisa Hawkes.

POV

Revised Forecast

What a difference a year makes. At this time in 2006, Robert J. Coen, senior VP/director of forecasting at Universal McCann, issued his much anticipated annual forecast report for the advertising market. The prognostication was a rather flat 4.8 percent growth in ‘07 as compared to ‘06 in total U.S. advertising revenue. The research pegged the ad expenditure pie as amounting to slightly less than \$300 billion in ‘07.

That modest projection, though, looks almost bullish when stacked up against the readjusted reality as Coen recently lowered his projection for U.S. growth this year to a nominal 0.7 percent. Coen noted that in ‘07, advertisers tightened the reins on their advertising budgets and strongly opposed above-average media price increases.

The performance in ‘07 is all the more dismaying when compared to the 5.2 percent increase enjoyed by the industry from ‘05 to ‘06. Fast forward to today and there are the additional negative dynamics of skyrocketing energy costs, as well as apprehension over the housing sector with the sub-prime loan debacle and its potential to drag down the overall economy.

Thus for the upcoming year—even with a Summer Olympics and presidential and Congressional elections,

typically factors that stimulate healthy growth in ad spending—Coen has issued a tempered forecast. He predicts a conservative 3.7 percent gain in U.S. advertising in ‘08, which is even less impressive when inflation is taken into account. This 3.7 percent is revised downward from Coen’s estimate in June which forecasted growth of 5 percent in ‘08.

He also now projected that while at least there’s growth to be realized in ‘08, it’s unlikely that will carry over to ‘09, which won’t have the benefit of major business boosters like the Olympics and a hotly contested national election.

Added cause for concern is the failure of the advertising sector to match the growth of the country’s gross domestic product (GDP), which was up 4.8 percent in ‘07. Advertising as a percentage of GDP has dropped from 2.14 percent in ‘06 to 2.05 percent in ‘07. If Coen’s 3.7 percent forecast is accurate for ‘08, advertising expenditures in the U.S. would represent a further dwindled down 2.04 percent of the GDP next year.

Yet while the advertising biz is feeling the crunch, Coen said he doesn’t think there will be a recession for Madison Avenue.

Meanwhile there are encouraging

signs in an ever evolving landscape. Looking ahead to ‘08, Coen projected that the Internet will continue to be a prime medium for ad growth. He predicted ad spending on the web will rise some 16.5 percent next year as compared to ‘07. While the dollar figures in so-called nontraditional media are a relative drop in the bucket in the overall universe reported on by Coen, they nonetheless are rising fast and exhibit significant promise.

Overseas ad spending is also on the rise with considerable growth in such countries as China, Brazil and India. Clearly, China figures to continue upwards in ‘08 with Beijing hosting the Summer Games.

Coen released his findings last week. He has tracked spending trends for some five decades. His predictions usually are made twice a year, revising prior estimates as well as looking ahead.

Flash Back

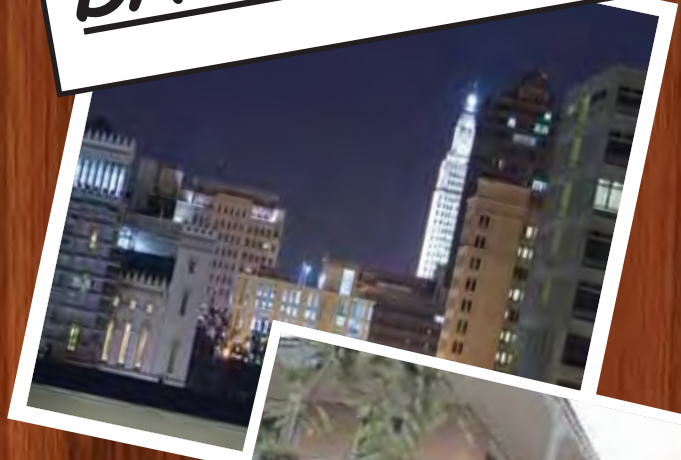
Dec. 13, 2002 Marshall Rawlings, who joined RAW Progressive Entertainment’s commercial division a couple of months ago as managing director, has assembled a directorial roster at the bicoastal shop and landed a pair of initial projects....*The Run*, a six-minute short film that follows Nissan’s 2003 350Z on a no-holds barred race through the city of Prague, will be distributed on DVD at Nissan dealers in January and February....Principal/composer Alex Lasarenko has launched new music/sound design house Tonal, New York.

Dec. 12, 1997 A shift toward an increased number of :20 commercial units was one of the key predictions to emerge from the recently-released findings of Media 2005: Connecting to the 21st Century, the sixth annual media spending forecast issued by New York-based Myers Consulting Group....Cinematographer Dean Semler, ASC, and director Kevin Reynolds have secured their first representation as commercial helmsmen, coming aboard Foreign Affaires, the LA-based shop headed by executive producer Wendy Macdonald....

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Los Angeles



PEOPLE & PROJECTS

Gravity Rises At rhinofx; Eldar Assumes A Lead Role

By Robert Goldrich

NEW YORK—Gravity, the Tel Aviv-headquartered company that maintains a studio in Toronto, has upped its longstanding minority interest in rhinofx, New York, to majority ownership after purchasing the stake held by David Binstock of rhinofedit, New York. Financial terms of the transaction were not disclosed. While Gravity, under the aegis of chairman Yoram Altman, is now majority owner of rhinofx, minority interests are held by two mainstays at the Manhattan effects

puter and the mobile phone. For the latter two, Zvia Eldar—who came over from Gravity, Tel Aviv, to set up the alluded to studio in Canada four years ago—has been named North America CEO, overseeing not only Gravity, Toronto, but also rhinofx, New York, and its recently opened office in Stamford, Ct (*SHOOT*, 11/23).

Eldar's track record in Canada spans long form as well as alternative media. She was instrumental in Gravity/Canada launching a Toronto-based new media company,

Europe and Israel to GS, resulting in the creation of blogtv.com, one of the first live user-generated video websites. GS also produced mobisodes for a breakthrough animated series, *Gemma*, which targeted kids ranging from six to 13 years of age.

Now Eldar's acumen in emerging

media content spanning the web and mobile will be brought to bear at rhinofx, adding to the studio's already well established footholds in TV commercials, theatrical features and special projects. At press time, rhinofx was embarking on visual effects for a Cadillac campaign di-

rected by Joe Carnahan of RSA via Modernista!, Boston. This comes on the heels of a Dell computer spot that just broke, which had rhinofx collaborating with Smuggler directors the Snorri Brothers for agency Mother, New York.

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Zvia Eldar helps to further diversify rhinofx with her expertise in alternative media.

house-creative director/director Vico Sharabini and managing director Rick Wagonheim.

The deal positions rhinofx to fully realize its planned effects diversification across multiple screens, including TV, cinema, the com-

GS, in partnership with technology guru Shemi Levi, who came over from mobile phone company Orange in Israel. Levi and Eldar, a co-founder of Gravity in Israel, teamed to bring the web and mobile communications advancements from

Georgie Greville Reports To Base Camp

NEW YORK—Director Georgie Greville, also known as g.g., has signed with New York-headquartered Base Camp for exclusive representation in the United States for TV commercial and branded content assignments. She joins a roster that includes director David Levin, helming team Southpaw and documentary/reality television director Annie Price.

Greville has been directing her own work for MTV's on-air promo department for five years. In addition to writing and directing a number of promotional campaigns for the network, she has also helmed a series of currently airing PSAs that feature both straight and gay couples cavorting as it makes the

point that young people need to stop and think about protecting themselves from STDs before having sex.

The director's credits also include a mock mini-documentary featuring the Foo Fighters (and lead singer Dave Grohl) for an MTV interstitial programming series called *52 Bands, 52 Weeks*. The short features a comic account of the band's search for enlightenment and inner spirituality.

Her most recent project was a promo spot for House Production and Casting, the in-house production and casting arm of New York fashion firm Milk Studios. Titled "Now I Wanna Be Your Dog," it's a cover version of the Iggy and the Stooges punk anthem "I

Wanna Be Your Dog," as recorded by a series of leggy models auditioning for a smug, cigarette-smoking casting director. The video is running on the House Productions web site at www.houseprod.com.

Greville has also shot a number of projects for MTV sponsors that are part of its affiliate program to create specialized spots tailored to the network's audience and programming, including a L'Oreal commercial tied to its sponsorship of MTV's *Laguna Beach*. Her association with Base Camp is her first foray into commercial representation.

"Working in advertising is a natural evolution from where I am now as a

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Artisans Chong, Bassett Are Suspect Additions

NEW YORK—Visual effects/conceptual design/animation shop Suspect has brought Hoon Chong on board as creative director and Stefanie Bassett as producer. Chong comes over to Suspect, which is located in Manhattan's Flatiron District, after having most notably been a co-founder of Freestyle Collective, the New York-based collaborative design and production studio.

During his Freestyle Collective tenure, Chong had a hand in the conceptualization and design for assorted projects, including A&E's new season of *Mindfreak* promos, and assignments for *IFC Skyy Vodka presents the Blue Room*, MTVK's launch, *Fly DVD* magazine, Comedy Central, PSST!, *Pass It On*, MTV, VHL, ABC, Fuel TV, CMT, Polo.com and MC Lyte's comeback video. Chong has driven the creative direction and conceptual development of branding strategies for major agency commercials and broadcast design clients alike. Earlier in his career, Chong was a designer/director at Manhattan Transfer, New York, where his exploits

from 1997-'01 earned numerous Telly Awards and Broadcast Designers Association (BDA) International Design Awards.

Meanwhile Bassett is no stranger to Suspect, having freelanced for the company over a long stretch, overseeing several key projects. She also earned her producing chops at Stardust Studios, New York. Her endeavors as a producer span work for clients that include MTV, NFL Monday Night Football, Kyocera, VHL, Logo, Showtime and ABC.

Regarding the hiring of Chong and Bassett, Suspect Co-founder/Executive Producer Rob Appelblatt related, "We've grown tremendously within the last year, both in the size of our physical studio space and staff. Hoon and Stefanie are greatly needed resources who add value...in the design and VFX space."

Suspect Co-founder/Visual Effects Artist Tim Crean noted that Chong and Bassett are simpatico with the mindset and vision of the company. "They aren't afraid to take on the challenges and pressures that come with the territory," said Crean.



Hoon Chong

The Sky's The Limit For Winner Of Ecospot Contest

Schlafman's animated entry inspires people to solve climate crisis

By Nicole Rivard

RICHMOND, Va.—Artist/ animator Dave Schlafman has not contributed to any high profile commercials...yet. He was recently named the grand prize winner of the "60 Seconds to Save the Earth" ecospot contest sponsored by Current TV and the Alliance for Climate Protection, both Al Gore-driven projects.

The grand prize and finalists' ecospots are being broadcast internationally on Current TV (www.current.com/ecospot), and will be showcased on MySpace's Impact Channel and featured in the Alliance For Climate Protection's multi-million dollar national campaign. "I would obviously be ecstatic if my spot is aired nationally. I'm a young director who's trying to get my work out there. It would obviously be the highlight of my career," says Schlafman.

Brian Hardwick, director, development of communications for the Alliance, explained that The Martin Agency, Richmond, Va., has been working on all the different elements of the nation-



"The Sky Is Falling" tops ecospot contest

al campaign that launches the first quarter of 2008, including how to integrate the winner of the ecospot contest into it.

The ecospot contest encouraged viewers to create 15-, 30- or 60-second video messages to inspire people to get involved in finding solutions to the climate crisis by taking action or motivating change. A panel of celebrity judges including George Clooney, Cameron Diaz, Orlando Bloom and Rihanna, as well as Alex Bogusky, chief creative officer of Crispin, Porter + Bogusky, Miami, director Joe Pytko of Venice, Calif.-based PYTKA and

Cathy Zoi, founding CEO of the Alliance for Climate Protection, selected the 23 semi-finalists from more than 500 entries. Current viewers voted for their favorite ecospot, leading to the selection of Schlafman as the grand prize winner of a hybrid Toyota Highlander.

The sky is falling

In his animated entry "The Sky is Falling," elephants falling from the sky represent the amount of carbon dioxide the U.S. releases into the air. As the scene unfolds—dark smoke billows

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Villains Signs The Hennegan Brothers

BEVERLY HILLS, Calif.—The directing team The Hennegan Brothers (John and Brad)—whose documentary *The First Saturday in May* premiered this past April at the Tribeca Film Festival in New York—has come aboard Beverly Hills-headquartered Villains for exclusive U.S. spot representation.

Marking the brothers' feature film debut, *The First Saturday in May* follows six horse trainers and their horses—including thoroughbred champion Barbaro—on their path to the Kentucky Derby. The documentary sheds light on the dedicated people behind the scenes in the horse racing biz, a subject that the Hennegans have experienced and have been well versed in from an early age. The brothers developed a passion for the sport during their childhood on Long Island. As the sons of a New York Racing Association official, John and Brad spent much of their youth at the racetrack. Their first jobs at the track included everything from ice cream vendors, ushers and security guards to horse handlers on the backstretch.

The deal with Villains brings about the Hennegans' first formal representation as commercialmakers. Brad Hennegan has worked in TV for the



John (I) and Brad Hennegan

last decade, holding such positions as director of on-air promotions at College Sports Television (CSTV), director of on-air promotions and branding at the Independent Film Channel and director of special projects at USA Broadcasting in Miami. He has also been a writer/producer of on-air promos for HBO, ESPN and Bravo, and produced a promotional project for Showtime.

John Hennegan worked at the Washington D.C. bureau of CNN during the O.J. Simpson murder trial and had a hand in helping to launch the series *Burden of Proof* featuring legal analyst Greta Van Susteren (who has since left CNN for FOX News). He

then moved to Los Angeles, garnering production experience assisting directors such as Mark Pellington (who's active in commercials via Crossroads Films) and Betty Thomas, and working in development first at Thomas' production company Tall Trees, and then at Ted Field's Radar Pictures (formerly Interscope Films).

Now based in New York, writer/producer/director Hennegan counts ESPN, ABC and 20th Century Fox among his clients. His credits also include additional footage for spots produced in-house at TBWA\Chiat\Day, Los Angeles.

The Hennegan duo joins a Villains directorial roster that also includes Mona El Mansouri, David Johnson, Erik Moe, Basil Schlegel and the mono-monikered Lemon. The latter recently came aboard Villains for stateside representation (*SHOOT*, 9/28). He continues to direct for Latin American clients out of Buenos Aires-based house Rebolucion where he's made his spotmaking mark internationally.

Villains is under the aegis of executive producers John Marshall and Nancy Osborne.

ARTISANS

Miller Time At Global Production Network

By Robert Goldrich

LOS ANGELES—Jonathan Miller, a commercialmaking veteran with experience spanning the ad agency, production house and production service arenas, has come aboard Los Angeles-headquartered Global Production Network (GPN) as director of client services. Headed by founder/owner Harry Tracosas, GPN represents a roster of leading production service companies in 70-plus countries. GPN maintains exclusive relationships in each country with a single production services shop.

Among GPN's mainstay clients are spot production houses in North America, primarily the United States, that are seeking expertise and production service resources to produce select jobs in foreign markets. GPN provides location and talent research, bidding, logistical problem solving and cost comparisons up front before linking its clients with the proper production service shop in the country or countries that make the most sense for a particular project.

Tracosas related that the hiring of Miller should translate into growth on a couple of prime fronts for GPN. For one, having Miller on hand to service clients will free Tracosas to travel more and cultivate business beyond GPN's core stateside clientele. GPN has a smat-

tering of such activity; for example, it recently helped facilitate a Coca-Cola shoot in Uruguay for production house client Film Construction, with offices in Auckland, N.Z. and Sydney.

Additionally, Miller brings hands-on experience in independent feature production to GPN. Tracosas is bank-



Jonathan Miller

ing on Miller being able to help GPN spread its wings into serving the indie film business. On the feature front, Miller was involved in the early stages of *Focus*, directed by Neal Slavin. And Miller has worked with assorted feature directors over the years—including John Badham, Rob Cohen, Ericson Core and Peter Hyams—on commercials.

Most recently, Miller served as managing director of Raleigh Film Buda-

pest, laying the foundation for Raleigh Studios' production services venture in Hungary. Upon returning to the United States after that stint, Miller connected with Tracosas and the two, who have known each other for many years, entered into a dialogue that ultimately led to Miller coming into the GPN fold.

Prior to Raleigh, Miller most recently served as executive producer/principal in Hollywood-based commercial production house Two Trick Pony. He made his first career mark as an agency producer at Leo Burnett, Chicago, and FCB Chicago. He then shifted over to the production house side, serving as president of such former shops as Image Point Productions (the former TV commercial division of Cannell Studios) and Harmony Pictures. He later headed L.A.-based Mutiny Productions, the in-house arm of TBWA\Chiat\Day.

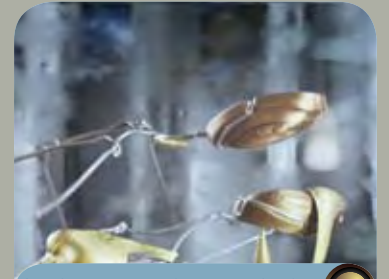
Among GPN's recent jobs are a Monster.com shoot in Argentina, directed by Rupert Sanders of bicoastal MJZ; a Ritz crackers commercial, also lensed in Argentina for bicoastal Brand New School and a Caress assignment in Brazil for New York-based production house Psyop.

The production service companies repped by GPN encompass the U.S., Africa, Asia/Pacific Rim, Europe, the Middle East, the Caribbean and Canada.

Short Takes

DANCERS SWAY TO THE MUSIC

Animation, effects and design studio Sway, based in Culver City, Calif., has wrapped "After Party," a whimsical spot for Chandon Sparkling Wine out of Dentsu America. For the project, Sway's artisans deployed detailed character animation with high dynamic range imaging (HDRI) and photogrammetry techniques. The :30 captures a private moment between two magical characters, evolving from a Chandon bottle's wire cage and foil, as they share a secret tango among romantic



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computer generated tabletop candles, chilled bottles of Chandon and the sparkle of city lights. "The challenge was to evoke passion and emotion from characters made simply from foil and wire," said Mark Glaser, owner and creative director of Sway, who directed the spot. Sway started with a professional live-action tango duo, directing them to create the performance that would be used for the wire characters. Because the dancers were so intertwined at times, Sway opted to use motion capture techniques, instead of multi-camera video reference. To provide the correct quality of movement, Sway used the motion capture data applied to the wire characters as a reference to animate the hero wire characters in 3D space. Once the wire characters were moving in 3D via motion capture, Glaser was able to shoot a variety of action coverage as if he had a virtual camera crew and dancers on stage. Sway additionally recreated the entire interior location, including the champagne bottles, table, candles and twinkling city lights, utilizing photo real CG, HDRI, compositing and photogrammetry techniques. The final spot is almost entirely computer generated as only seven of the 24 shots contain live action.

FLUID OPENS AUDIOBOX

New York-based editorial, original music and sound design studio Fluid has launched Audiobox.tv, a music/video web application that allows creatives to upload video online and then select and mix tracks from Fluid's original music catalog. The mixes can then be emailed to friends for their comments or alternate choices. Audiobox.tv is designed and has an intuitive interface specifically tailored for commercial TV production. Users can quickly and easily audition hundreds of possible tracks and share their choices with others. The beta Version is now online at Audiobox.tv. Fluid's clients include such agencies as Goodby, Silverstein & Partners, Saatchi, TBWA\Chiat\Day and Crispin Porter + Bogusky. Fluid's work was recently featured in the WB film *Michael Clayton* starring George Clooney...

PEOPLE IN THE NEWS

Piyush Pandey, executive chairman and national creative director of Ogilvy, India & South Asia has been named 2008 TV/cinema, print, outdoor and radio jury president for the

2nd Dubai Lynx Awards, a competition that is part of the 1st Dubai International Advertising Festival to be held in Dubai March 31-April 2. Pandey has been named the most influential man in Indian advertising five consecutive years by noted India business paper *The Economic Times*...



Piyush Pandey

Director Xavier Giannoli, who started his career with short films and documentaries, has joined production house Irène for spot representation in France. His short *Interview* received the Palme d'Or du Court Metrage in Cannes in '98. He made his feature debut with *Les Corps Impatients* in '03. Giannoli's commercialmaking endeavors have been for such clients as TF1 mobile and Ikea....

JWT Trendspotters Identify What's In Store For 2008

Continued from page 1

due largely to pollution. Water management and conservation will rise up the agendas of governments and corporations around the world—water just might become the next oil. Yet while there are some alternatives to oil, there's no alternative to water.

• Facebook, the tech-bubble poster child, is taking steps to monetize eyeballs. Part of its recently unveiled ad plan—to broadcast its members' consumption behavior—involves amplifying what we call the “personal CPM.” Thanks to interactive technologies, consumers can forge wide networks of kindred spirits and virtual friends—which means that personal recommendations are no longer limited by physical constraints. As more people participate, these networks will come to rival traditional media-born advertising in terms of influence and develop the equivalent of a personal CPM rate card. After all, word-of-mouth is the most powerful form of brand advocacy.

• At the same time, established companies, venture capitalists, angel investors and hedge funds are investing in upstarts that have aggregated audiences but little else in terms of monetary assets or sizable revenues. Case in point: Microsoft paying \$240 million for a mere 1.6 percent stake in Facebook. With a grim outlook for the wider American economy—driven by the weak dollar and the subprime mortgage debacle—the tech market will experience a serious reality check.

• In this world of two to three degrees of digital separation, conspicuous living is at an all time high, with people clamoring to show and tell all, no matter how personal. This radical transparency marks the new generation gap, a divide between those who relish privacy and those who feel they have nothing to hide. Having grown up with celebrity culture, reality TV, the Internet and anti-terrorism security, younger generations take lack of privacy for granted. Unlike their wary elders, they have few qualms about opening up their lives. You can be sure that this has driven the new Boomer obsession with the Millennial generation.

• Not only are we sharing of ourselves, we're also sharing our things more than ever. Fractional ownership is moving beyond the shared planes of the jet-setting elite. The masses are sharing everything from art to cars to designer handbags, and as technology for pooling demand and resources becomes increasingly sophisticated, this model of cooperative consumption will be applied to an even wider range of categories.

• While technology is flattening the world—allowing us instant access to anyone or anything, anywhere, anytime—it is also leading the paradoxical shift from global to local. Cell phones, cheap online advertising and location-based technologies

have made it a lot easier for people to meet their needs locally. And with global companies no longer holding a monopoly on mass communication, more people are looking to conduct commerce locally. Especially as an ever growing number of global

brands are stuck onto products made somewhere else and sold everywhere. The more ubiquitous and common these commodities become, the more incentive there is to seek out and savor what's distinctively local.

• As life spans increase, will it be

smarter to marry young or focus on building a career and friendships first? What about kids? A person in his or her early 50s may well have no children, be a first-time parent, a grandparent, a stepparent or a grand-

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Base Camp Signs Director Greville

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director," Greville related. "I like the structure and challenge of the traditional commercial format, while I'm attracted to the more renegade, non-traditional feel of new media approaches such as branded content."

Greville also noted that for the bulk of her directing career, she's been realizing her own concepts on film, working from her own scripts. "I'm eager to see what I can do when working with a script that's written by others," she said. "I'm looking forward to collaborating with advertising creatives to see how we can make the work better."

"Georgie is the latest in a line of



Georgie Greville

fresh directorial talents to come out of MTV, all of whom bring a strong conceptual background to their work in advertising," said Brent Perlman, Base Camp's executive producer. "She's well

grounded in music and fashion, which are the universal languages of youth culture. We believe she's got the right creative approach for a wide range of agencies and brands."

Born in Melbourne, Australia to American globetrotters, Greville grew up in and lived in cities such as Singapore, London and Boston as well as Australia. She studied writing and filmmaking at the University of Vermont.

Base Camp is repped by Carl Forsberg and Marianne McCarley on the East Coast, Nikki Weiss in the Midwest, Fran Montoya in Texas, and Kimberley Griswold and Doug Sherin on the West Coast.

JWT Looks Ahead To Trends In '08

Continued from page 7

parent and the parent of toddlers concurrently. It's safe to say that age is no longer a demographic predictor. The possible permutations of age, gender, marital status, family composition, work status and health status will become too complex for easy demographic pigeonholing to be useful or meaningful.

• And last but not least, a crucial shift affecting demography is the rising power of women. Women are

starting to get a more fair share of opportunities, power and money. They're taking greater control over their own fertility. And they're challenging the privileges that have made it a man's world.

Consider what's happening on the political stage. While the trend for female leaders has been long-established in some parts of the East (Pakistan's Benazir Bhutto and India's Indira Gandhi), other

areas are fast catching up. In recent years, Argentina, Chile, South Korea, Liberia, Mozambique and Finland elected women as heads of state for the first time. And in 2008, Sen. Hillary Clinton (D-New York) stands a decent chance of achieving the same feat in the United States. It won't stop being a man's world overnight, but women will increasingly be shaping the world according to their needs.

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HD Essentials

Web Films Promote HD DVD

Goodby, Silverstein & Partners, San Francisco, has turned out a pair of animated web films for The HD DVD North American Promotional Organization, a consortium of several movie studios and technology companies. Helmed by animation director Ben Meinhardt via San Francisco studio FFAKE, the shorts are driven by songs composed by the Wojahn Brothers (Scott and Roger) of Wojahn Bros. Music, Santa Monica., working in collaboration with Goodby copywriter Jon Wolanske.

The benefits of HD DVD are conveyed in a manner reminiscent of the charming School House Rock series with a country cowpoke strumming his guitar and singing in a performance that informs a diminutive adult about the HD DVD medium first in the short titled *What is HD?*, and then the follow-up piece *How Do I Get HD?* The shorts deploys catchy, sing-songy alphabet soup-themed lyrics to convey what HD and HD DVD are all about.

The web films came out on HD DVD sponsorship with Amazon.com. Amazon was looking for a way to educate its customers about HD. Amazon was developing a Hi-Def 101 initiative for their store and Goodby came on board to create educational web shorts that explained Hi-Def and how to get the full HD experience into the home.

The Goodby team on the animated shorts consisted of creative director Jamie Barrett, associate creative director Margaret Johnson, copywriter Wolanske, art director Mark Sikes and producer Brandon Romer. The FFAKE contingent included director Meinhardt, executive producer Paul Golden and sound designer Jamie Haggerty.

Marisa Mastroianni Davis executive produced for Wojahn Bros. Music. Audio engineer was Joaby Deal of One Union, San Francisco.

Eco-friendly HD

The currently running 18-episode PBS documentary series *E2 The Economics of Being Environmentally Conscious* was shot in high definition around the world by DP Robert Humphreys working in conjunction with director Tad Fettig. Panasonic VariCam and P2 cameras were used for the lensing, with Michael LaBellarte, creative director of Outsider, Inc., Chicago, serving as editor/designer on the series. *E2* covers solutions to prescient environmental challenges and gains insights from the thought leaders, innovators and inventors who are catalysts for positive change in the relationship between humans and the environment. Karena Albers exec produced the series for production shop Kontentreal...

A Very Bad Day For HD

Five recent high school graduates encounter a series of events that test their friendships, their ingenuity and eventually their courage in the independent feature *A Very Bad Day*. Currently in postproduction, the comedy was directed by Elizabeth Reeder (co-producer, *Bush's Brain*) and shot by DP Suezean Matarazzo using a JVC GY-HD110U 3-CCD ProHD camcorder outfitted with Fujinon's Th17X5BRM HD ENG/EFP lens. Reeder is aiming to have the feature complete in time to submit for consideration to the South by Southwest film fest next March in Austin, Tx. Like many independent features, *A Very Bad Day* was produced on a minimal budget thanks in large part to the JVC camera and Fujinon lens combination.

"We were pretty close to no budget on this project by industry standards," said Reeder. "I've worked on television episodes that have had bigger budgets, but you would never know that by looking at the dailies." Matarazzo concurred, "This movie looks like we spent a couple of million on it when the truth is we spent far below that. The lens is really the unsung hero of this picture, and it truly opens the door to making independent filmmaking more affordable."

University On Wheels

Columbia College Chicago, a private arts and media educational institution, has invested in four Panasonic AK-HC931B HD multi-format studio/EFP cameras for a new mobile production truck that will be used for instruction and field production. Through a novel business arrangement, Columbia College is equipping the truck through a leasing agreement with local ABC affiliate WLS-TV.

Contact SHOOT editor Robert Goldrich with HD-related news and developments at rgoldrich@shootonline.com or (323) 960-8035.

Gravity Carries Weight In Helping To Diversify Biz At rhinofx

Continued from page 5

On the feature side, rhinofx is scheduled to begin effects work in January on *Ghost Town*, a DreamWorks/Paramount project written and directed by David Koepp (who's written such action blockbusters as *Spider-Man*, *Lost World: Jurassic Park* and *Mission: Impossible*). *Ghost Town*, a romantic comedy slated for an August 2008 release, will be the first effects job out of rhinofx's Connecticut studio. Creative director/director Arman Matin will head the rhinofx team on *Ghost Town*.

The Stamford shop is designed to support rhinofx's feature film and video game effects business. The new facility can tap into Connecticut's production incentives program, which includes a 30 percent tax credit. Rhinofx's Connecticut facility is outfitted with technological resources that are integrated with the New York studio for work not only in feature films and games but commercials.

Rhinofx COO Camille Geier and Wagonheim will jointly run the day-to-day operations of rhinofx in New York and Connecticut, reporting directly to Eldar, who will be splitting her time among the facilities in Manhattan, Stamford and Toronto. Geier will divide her schedule between Stamford and New York while Wagonheim figures to remain ensconced in the N.Y. operation, which has turned out effects most recently for such features as *Perfect Stranger* (starring Bruce Willis and Halle Berry) and *The Nanny Diaries* (starring Scarlett Johansson), which was a production of The Weinstein Company. Geier has played a key role in helping rhinofx break into major theatrical features; she came over to the company in 2003 from Industrial Light + Magic (now in San Francisco) where her credits included producing the visual effects for Martin Scorsese's *Gangs of New York*.

Special projects

In terms of special projects, rhinofx did the CG animation of the New York bus tour portion of Radio City Music Hall's "Xmas Spectacular" event. With the Rockettes (celebrating their 75th anniversary) in the foreground and interacting with the CG animation, which was shown on Radio City Music Hall's 60' x 90' LCD screen on stage, a unique live entertainment experience was created for audiences.

And earlier this year, rhinofx wrapped the fourth installment of a webisodic mini-series showcasing

ATI's video game card features and graphic technology.


The mini-series spawned Ruby, now the global branding icon of ATI (a company which was purchased by AMD in '06). In the newest two-minute webisode,

once again directed and written by rhinofx's Harry Dorrington, Ruby is involved in a high-action snowboard chase, demonstrating the power and flexibility of ATI's 3D gaming accelerators.

Ruby has gained fans beyond

the Internet as well. Over the past few years, ATI merchandised Ruby dolls for Europe, Asia and the United States; also popping up were t-shirts, hats, screen savers calendars and wallpaper. ATI additionally sponsors "Miss Ruby" contests,

where women compete to be Ruby at international videogame conventions. And real women, dressed as Ruby, have even popped up on YouTube singing the song, "Don't You Wish Your Girlfriend Was Hot Like Me?"



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Marcos Zavitsanos

Director makes his spotmaking mark in China, reflects on the production landscape there as the Olympics draw nearer



By Robert Goldrich

China has captured the imagination of assorted advertisers and marketers, fueled further by the 2008 Summer Olympics being in Beijing. Word is that NBC is charging around \$800,000 for a primetime 30-second ad time slot airing during the Beijing Games. And China Central Television is also making some big buck deals, with *The Wall Street Journal* reporting that domestic milk brand Yili finalized a commitment to run four :15s during the Games' opening and closing ceremonies for \$2.7 million.

Meanwhile research regarding Chinese consumers is becoming increasingly prevalent—among the latest efforts being the “Young Digital Mavens” study on the use of the Internet, released by the JWT ad agency network and entertainment/media exec Barry Diller's IAC venture (*SHOOT*, 12/7).

Several American spotmakers have also made inroads

into China, including director Marcos Zavitsanos, who made his first career splash stateside in the late 1990s with a self-financed spec spot reel that earned him a place on the roster of the then Nitro Films, part of the lineup of commercial production houses headed by Michael Romersa.

Subsequent U.S. affiliations for Zavitsanos included Lot 47 and Boutique Film, which have both since shuttered operations. Among his notable U.S. credits are spots for such clients as Michelob Ultra (via DDB Chicago) and the Starlight Children's Foundation (davidandgoliath, Los Angeles). At press time, Zavitsanos had no formal stateside representation but was in talks with an undisclosed U.S. production house about taking on a project as a trial run for a possible long-term commitment.

Zavitsanos has been active in China's ad market since 2000. In fact, the very next year a Heineken spot he directed for Bates in Hong Kong was shortlisted at the Cannes International Advertising Festival. The director's work in China comes to him directly or via his Australian company affiliation UFO.

SHOOT: Is more spot production gravitating to China?

Zavitsanos: With China experiencing double-digit growth (11.5 percent in the 3rd quarter alone) and now surpassing Germany as the world's third largest economy, I can't imagine it not growing. And the injection of American factories and companies opening up there dictates a rapid increase as well so this very well may lead to more advertising from within China.

SHOOT: What about the impact of Beijing hosting the Olympics?

Zavitsanos: I think there will be a surge of spot production within China but that is to be expected wherever the Olympic Games are held. I'm sure old and new brands will be launching new products, and clients are holding media and time to release their onslaught when the Games begin. Does that mean that spot shooting will likely increase afterwards? It might but I think there's a bigger picture driving the machine. Plus it's tricky because the Olympics arrive with such a big bang but then the spotlight fades from that city or country when the Games end. Only time will tell.

SHOOT: What are the challenges of shooting in China?

Zavitsanos: My gut reaction is (mainland) China's inability to modernize their commercial film commu-

nity. Hong Kong is by far the most advanced place to shoot in the East but it is also slightly more expensive to shoot there. Of course, films are shot all over China and sometimes that is exactly the point; going somewhere remote and specific...you still need support while doing so, sometimes even more.

There are no unions or organizations and below-the-line crew treat their positions, as “workers,” not as crew. To most of them it is like work-

grips with expensive equipment and shiny 10-tons here.

Director Ang Lee recently shot a huge film in Shanghai, where I am now. I presume that most of his equipment was shipped in while I am forced to use local vendors while shooting commercials. They still have dollies and cranes but the equipment is old and sometimes faulty. The cameras have been neglected so you will always see a scratch or two on the negative.



ing construction or other blue-collar work. In the states, if someone is on a film set, then that usually means that their love of film guided them there. In China, a job is a job and it is treated as such. Not by all but by most and they are happy to get the work. They work extremely hard and everything is done in a hurry. If I want to lay track, 10 to 15 guys rush in and it's done in three minutes.

For the three spots I am shooting now, we have about 50 people as crew. There are no stunts, no major location moves, etc. You don't see

Among director Marcos Zavitsano's growing number of projects shot in China and intended for Chinese audiences is this Carlsberg spot. His Chinese market credits also include ads for such clients as Heineken and Nokia.

I just shot my own film in Los Angeles, which I financed myself so money was an issue. I used the Sony 900R instead of film;...it is a 24P high-def camera and it strictly resembles film. I became so familiar with the camera that I wanted to use it on this campaign but they didn't have the post support to back it up. Everything, all sorts of products, are made in China but not much is geared to our industry in that regard.

On the political side, if a director is signed by one company in either Beijing or Shanghai, then he is most

likely to work less on a different variety of brands than if he comes in as a freelancer. While I was shooting, my executive producer did the rounds at the agencies and they continually tell him what companies they will be using to service future jobs.

SHOOT: What are some of the projects you've shot in China?

Zavitsanos: Heineken, Carlsberg, Nokia, Pabst. The Carlsberg

and Pabst spots were in shot Shanghai. Nokia was shot in Beijing. I'm slated to do Nokia in Hong Kong if I'm available.

SHOOT: How did you get all of these opportunities to shoot projects in China? And is there loyalty on the part of clients to directors? It certainly looks like you do a fair share of repeat business

Zavitsanos: In 2000, I was freelancing and trying to think of my next move. I was signed at a company that

had just closed and I was a little cautious about signing somewhere else.

A DP that I was working with asked me to second unit a shoot for this company called Alta Vista. The executive producer at Alta Vista saw my reel and mentioned me to an acquaintance in Hong Kong. He sent my reel there and that was it.

A few years later, one agency asked me to help them “mold” an idea for a spot but didn't have much money. The creative director called me in the middle of the night and asked for my help; he wanted a director's camera view-point while working the board.

I made myself very available to them. He sold it to the client and I flew coach instead of first and didn't stay at a five star hotel.

That was years ago but a major turning point in my dedication to doing good work for them. I think they respected me for that. Everything we know about people of the Asian culture, like in movies, books and TV—words like honor and respect are mentioned and portrayed.

Those words are applied to their work ethic as well. I have experienced more loyalty from Chinese agencies than I have with U.S. agencies because of those values.

If they ask me to cut my rate to do a job and I do, they will always come back with a campaign or other spots that will more than make up for it. They stick to their word. It's almost like it would be insulting or belittling to them and me if they didn't.

Spotmakers Set To Make Mark At '08 Sundance Film Festival

Continued from page 1
lect animation projects.

"I'm not going to totally reinvent my process just because I'm doing a feature," related Renck. "Working with people who understand my sensibilities is important."

Yet while he sought out his spot and video colleagues for his feature debut, Renck was also looking to depart from his short-form norm. "It was important for me to make a movie that didn't speak necessarily the same language that I use in videos and commercials. I was challenged and curious to work more intently with dialogue and actors. This was less about the sensational visual aspects you might find more readily in commercials where you don't have the chance to create anything but an instantaneous character. With a long-form feature, you can work with non-linear and more complex character development—and I'm so proud of the movie's cast and the performances they gave."

Renck said he was well prepared for

the film, thanks to the hundreds of different productions spanning spots and videos he's done over the years. (He also remains active in still photography for publications like *Italian Vogue* and brands such as Diesel). "Each project has its own challenges and problems, and my experience in production served me well for the feature."

"The major adjustment, though, has to do with the deeper aspects of character development in a feature and trying to maintain the vision of the film as the days go by," he continued. "I've had projects of up to 10 shooting days but for a movie which is three or four times as long, you have to take a lot into account. It's like building a very big courthouse. Each piece in the beginning of construction affects the next. It's a complicated and demanding process in terms of dealing with the consequences of the previous decisions in building your characters and stories....I'd shoot all day with the actors but wanted to rehearse the next day's scenes so that they would go to bed with tomorrow's

stuff in their minds. Then I'd fiddle with the script, do small things to get everything right after rehearsal and to adapt to everything else we had done during the day. Mentally and psychologically it's a demanding process but it's an experience I felt good about and enjoyed."

Renck also feels the experience enables him to bring that much more back to his commercials. At press time, he was in the midst of two spot projects, a campaign for fashion brand Escada produced by RSA Films, London, and a Citroen automobiles assignment via Paris house Soixante Quinze, which represents him in France. Renck also continues to maintain his production house RAF in Stockholm.

Among Renck's assorted credits are commercials for such clients as Levi's, Peugeot, Mercedes-Benz, Coca-Cola, Ikea, Gap, Miller Genuine Draft and Nike. For the latter, he helmed "Keep Up" for Nike Women's dance apparel (a SHOOT "Top Spot") and the breakthrough "WhateverNike.com"

campaign (back when his stateside affiliation was HSI Productions), one of the first high-profile initiatives in which the stories began in TV commercials and drove viewers online for different endings.

Renck has helmed videos for Madonna, Beyonce, New Order, Maxell and Robbie Williams, among many others. The Williams' clip "Trippin," produced by Black Dog, won the Music Video Production Association (MVPA) international video of the year honor in 2006.

Spot entrants

Other experienced spot directors whose long-form work gained entry into the '08 Sundance competition included: Neil Abramson for *American Son*; Rawson Marshall Thurber for *The Mysteries of Pittsburgh*; Jens Jonsson for *King of Ping Pong*; and Chris Waitt for *A Complete History of My Sexual Failures*.

American Son and *The Mysteries of Pittsburgh* are in the Sundance Dramatic Competition. Abramson

recently joined Savant Film, Beverly Hills, for spot representation (*SHOOT*, 11/30). Thurber's commercialmaking roost is bicoastal Sandwich Films.

Jonsson's *King of Ping Pong* (produced by Bob Film, Sweden) made the grade in Sundance's World Cinema Dramatic Competition. And Waitt, whose spot home is Nexus Productions, London, saw his *A Complete History of My Sexual Failures* garner a slot in Sundance's World Cinema Documentary Competition.

Additionally, Ellen Kuras—a DP who's active in commercials—directed *Nerakhoom (The Betrayal)* with co-director Thavisouk Phrasavath, which Sundance accepted for its Documentary Competition.

And out-of-competition features slated to make their world premieres at Sundance are: *Be Kind, Rewind*, directed by Michel Gondry, and *Henry Poole Is Here*, directed by Mark Pellington. Gondry and Pellington are notable spotmakers, their respective long-time roosts being bicoastal/international Partizan and Crossroads.



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Top Spot of the Week

Fredrik Bond And Saatchi N.Y. Send "The Aviator" Soaring For JCPenney

By Christine Champagne

Undeterred by neighborhood bullies, a little girl builds the rocket ship that she believes will take her to the North Pole to see Santa Claus in "The Aviator," an inspiring two-minute cinema spot for JCPenney created by Saatchi & Saatchi, New York, and directed by Fredrik Bond of bicoastal/international MJZ.

"I thought it would be nice to find that kind of world that you lived in when you were at the age where you could do anything, and any day could take you on an adventure. That's the kind of thing that we wanted to capture," Bond reflected, noting, "It was a lovely brief from the agency. They really wanted something inspirational for the Christmas holiday without being too product oriented, so, for me, it was a dream project."

"Actually, this is the most product-oriented film I've ever done," Bond qualified. "But you would never really know." That's because clothing and other items from JCPenney were part of the fabric of the film without being obvious.

JCPenney was comfortable making a purely brand spot like "The Aviator" because Saatchi also created other more overtly merchandise-driven spots

for the client to run during the holiday season, offering "a balanced package," noted Saatchi Executive Creative Director Kerry Keenan, who crafted the campaign with exec creative director Michael Long, copywriter Sara Rose and art director Lea Ladera.

Bond was in Iceland when he wrote the treatment for "The Aviator." "Iceland was just filled with these lovely little kids. They all have these rosy cheeks. So, in my treatment, I only had Icelandic-looking children. I think the agency and the client came back to me and said, 'Is this taking place in Iceland?' " Bond shared.

The director suggested and ultimately got the go ahead to shoot the spot in Vancouver, B.C. "Vancouver isn't a typical Christmas setting," Keenan remarked, "and we liked the idea that it was more of a temperate place." Vancouver made sense to Bond in that it is "the outdoor capital of the world. People are used to being outside doing stuff, building stuff, and I wanted to find a location that would support the world of our little girl," Bond said, "and, hopefully, find somebody there [to play her]."

While casting sessions were held in Vancouver, the child featured in the

spot—a charming six-year-old actress named Amanda Gryniewski—was discovered during another casting call in Toronto. "This girl just blew us away," Bond said. "She was incredibly honest and an extremely truthful little character."

Skeptical performer

In fact, Gryniewski wasn't shy about telling the director that she didn't necessarily believe in the premise of the commercial. "She was extremely unimpressed with the story," Bond said with a laugh. "When we finally showed her the space rocket she was going to fly in, she just shook her head and said, 'That's so ridiculous. That's nothing like a real space rocket.'"

Turns out the kid ought to know. "Her father works for the space shuttle program," the director revealed.

Despite her skepticism, Gryniewski was able to slip into character and proved to be a natural, soulful performer. "She never felt like she was being puppeteered. She did her thing, but she took direction extremely well," Bond praised.

Bond and DP Alwin Kuchler shot "The Aviator" on 35mm over the course of three days, and the biggest challenge was creating a look that wasn't too picture perfect, according to the director. Once everything was captured on film, Bond spent a week and a half with Russell Icke, an editor at The Whitehouse, assembling a first cut. They were quickly able to make a crucial decision. "We had actually planned for the rocket to take off right at the end, and we had a rough animation of the rocket flying into the sky," Bond said. "But when we saw the cut, we realized it was so much stronger when you just imagine its going up in the air—so that was a great thing."

Bond and Icke's first cut was just over two minutes, by the way, then the creative team shaved it down to two minutes and showed it to the client despite the fact that a 2:00 spot wasn't in the original plan. JCPenney was impressed and decided to buy cinema time to showcase the 2:00 commercial; and :60 and :30 versions were then cut for television as originally plotted.

"Real Love"

Finding music to accompany the visuals wasn't easy. The creative team had its collective heart set on a track at the outset of the editing process but decided against it after learning the song was being used on an Australian tourism ad. After listening to about 500 songs, Rose came upon John Lennon's

wonderfully simple "Real Love," and the creative team loved it. But no one was convinced they would be able to secure the rights—let alone afford them. Still, they tried, and to their delight, they succeeded—Yoko Ono gave the spot her personal stamp of approval—and paid what Keenan described as a "surprisingly affordable" rate.

Asked why the song complements the spot so well, Rose mused, "I think because it is a demo, [Lennon] recorded it in a way that's very real. It's not overproduced, and it's very simple, and everything in this film felt real and authentic and not overproduced."

"I think that the beautiful thing about seeing the cut the first time was how utterly believable it is," Keenan agreed. "Though it is a commercial, and it could be seen as kind of sappy, nobody is taking it that way because they absolutely feel that it is real."



Fredrik Bond



[CLICK HERE TO VIEW SPOT](#)

Paying no heed to some naysaying youngsters, a determined girl builds a rocket ship but isn't looking to take it to another planet. Instead her dream destination is the North Pole where she can visit Santa Claus in what turns out to be a wondrous adventure and charming branding spot for JCPenney.

TOP Spot OF THE WEEK

CLIENT
JCPenney
AGENCY

Saatchi & Saatchi, New York
Tony Granger, chief creative officer; Michael Long and Kerry Keenan, executive creative directors; Sara Rose, copywriter; Lea Ladera, art director; Colin Pearsall, head of integrated production; Bruce Andreini, executive producer; Ryan Fitch, music producer; Rosemary Ryan, head of music licensing

PRODUCTION COMPANY
MJZ, bicoastal/international
Fredrik Bond, director; Alwin Kuchler, DP; Jeremy Hindle, production designer; Lisa Margulis, executive producer; Line Postmyr, line producer

EDITORIAL
The Whitehouse, New York, Chicago, Los Angeles and London
Russell Icke, editor; Johnny Luisi, editorial assistant; Corina Dennison, executive producer; Melanie Klein, producer

POST/VISUAL EFFECTS
The Mill, New York
Fergus McCall, colorist; Angus Kneale, VFX creative director; Bethan Thomas and Dan Roberts, VFX producers

SOUND DESIGN
Fluid, New York
Judson Crane, sound designer

AUDIO MIX
Sound Lounge, New York
Phillip Loeb, mixer

PERFORMER
Amanda Gryniewski

The Best Work You May Never See

Will Hartman Returns To Spot Director's Chair

By Robert Goldrich

Will Hartman, whose prime job is serving as a copywriter at Ogilvy & Mather, Culver City, Calif., continues to be active during his spare time on a side gig, directing. While those helming endeavors have in recent years been primarily in the short film arena, he just wrapped a commercial—"Coyotes Checking"—for Desert Schools Federal Credit Union out of Phoenix agency MMA Advertising.

This comes some three-and-a-half years after his last real-world spot helming assignment, a campaign for Major League Baseball's Pittsburgh Pirates, which included "McClendon," an ad that earned a place in our "The Best Work You May Never See" gallery in 2004 (SHOOT, 6/25/04).

Like "McClendon," Hartman's latest commercial is comedic in nature and sports-oriented, featuring National Hockey League star Shane Doan of the Phoenix Coyotes. "I'm fortunate to be at Ogilvy working for a creative director, Dan Burrier, who believes in his staff people diversifying, being versatile and exercising their creative muscle in other pursuits like directing," related Hartman.

"As long as I take care of my responsibilities as a writer, he is supportive of me and others exploring other creative areas, in my case directing. It's part of the new hybrid that's happening at different shops, having creatives who can do other things, like direct, to perhaps take on new media opportunities down the road that have challenged budgets."

"Coyotes Checking" would certainly qualify as being modestly budgeted but you wouldn't know it otherwise. The spot opens on a man who's chatting on a cell phone, telling presumably his significant other that he'll be along right after he gets some cash out of the Desert Schools Federal Credit Union ATM machine in a shopping mall. Carrying a bag of popcorn, he approaches the ATM and presses the buttons, awaiting his withdrawal. But as he faces the automatic teller, we see behind him in our foreground a uniformed person skating by a couple of times.

Just as the cash transaction payout is about to happen, the spot switches to a security camera shot of the guy looking into the ATM screen—at which point he gets smashed hard into the teller machine, sending popcorn flying all over the place. That scene is then paused and rewound as it turns out we have been viewing it on a monitor in a Desert Schools Federal Credit Union boardroom. Two execs inform the ice skater, who's revealed to be Coyotes player Doan, that this "is not the kind of checking we had in mind"—the undesired, high-impact "checking" being what you would typically see along the Plexiglas surrounding a rink at an NHL game.

Doan looks sheepishly at the execs as if he didn't do anything wrong. A shot of a Desert Schools Federal Credit Union bank card is then followed by Doan and a female companion watching the ATM replay with delight on a big screen.

MMA

Hartman landed the job from MMA, working with a creative team consisting of creative directors Jeff Moss and Ted Anderson, copywriter Rodney Alling and producer Chris Poisson. The job was produced by production/editorial house Blade in Phoenix. Hartman's support team included Blade's executive

producer Louise Parker and company principal Mark Trengrove who served as DP and colorist. Editor was Blade's Ron Sussman.

"MMA was really open to my suggestions about building a bit of mystery and suspense before the initial hit, and by doing pre-shooting tests and experimenting with frame rate speed to help make the hit against the Plexiglas look as realistic as possible," said Hartman. "The pre-shooting also allowed us to move quickly through the actual shoot day with Doan who was in the middle of pre-season training and only available to us for a short period of time."

Short pedigree

Hartman's short film experience includes directing and writing several comedic projects such as: *Moosecock* in 2006, which starred Brian Baumgartner from NBC's *The Office* and went on to hit the festival circuit; *Easy Pickins*, which won the '07 Slamdance Film Festival grand prize for best screenplay as well as a \$50,000 film grant from the New Mexico Film Commission's Duke City Shoot-out competition. The 50 grand enabled Hartman to make *Easy Pickins* which then earned the Best Picture and Audience Awards, among other honors, at the Duke City Shootout. Next up for Hartman are two more shorts he directed and penned—and which he's targeting to make the festival rounds with in '08: *The Frequency of Claire*, a romantic comedy; and *Art of Karaoke*, which centers on a senior citizen who discovers he can croon like Frank Sinatra.

credits

Client *Desert Schools Federal Credit Union Agency MMA Advertising, Phoenix* **Jeff Moss, Ted Anderson, creative directors; Rodney Alling, copywriter; Chris Poisson, producer**

Production *Blade, Phoenix* **Will Hartman, director; Louise Parker, executive producer; Mark Trengrove, DP; Greg Singer, production designer**

Editorial *Blade* **Ron Sussman, editor**

Post *Blade* **Mark Trengrove, colorist** **Audio** *audioEngine West, Phoenix* **Bob Giammarco, sound designer/mixer**

Performers *Tyler Deal, Shane Doan, Richard Meek*

Free checking can be hazardous to your health.



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SHOOT

2007 In Retrospect

Reflections On The Year Gone By, Standout Work, Trends, Lessons Learned

Continued from page 1

in which there was a sizeable body of stellar work on other communications fronts. BBDO's Agency of the Year honor came on the strength of such efforts as: the HBO "Voyeur" initiative, which took storytelling—and branding HBO as an innovative storyteller—to a new level; and Mars/M&M's "Inner M" campaign in which people got in touch with their personalities and from there designed personal M&M avatars. "Inner M" too brought a new dimension to branding. While it's great to bring consumers to a brand, the "Inner M" dynamic had them become the brand.

Then there was Ogilvy Toronto's viral Dove spot "Onslaught," a fitting creative follow-up to last year's "Evolution," which in '07 proved to be a dominant force on the awards show circuit, garnering Grand Prix honors in both the Cannes Film and Cyber competitions, marking the first time in that festival's history that the same execution topped the two categories spanning traditional and new media fare. "Onslaught" too strikingly criticized fashion model-like, hot, sexy hard body standards for female beauty—and their negative impact on the psyches of women, particularly young girls. While the spot also sparked criticism of Dove parent Unilever—which some noted depicts women as sex objects in ads for Axe—the Dove work still triggered discussion of harmful, superficial beauty standards. (See separate story on Dove as *SHOOT's* Marketer of the Year.)

Also among the notable new media fare was adidas' "Basketball is a



Clockwise: Toyota Tacoma's "Truck Summoner," HBO's "Voyeur," M&M's "Inner M," Dove's "Onslaught" and adidas' "Basketball is a Brotherhood."

Brotherhood" web series from 180 LA and the Cannes Lion-winning campaign promoting Court TV series *Parco P.I.* from interactive marketing agency Deep Focus.

And even leading broadcast commercials carried alternate media overtones, prime examples including Toy-

ota Tacoma's "Truck Summoner" out of Saatchi & Saatchi LA, and Microsoft/Xbox's "Believe" from McCann Erickson, San Francisco, and T.A.G. The former takes us into the throes of the World of Warcraft game as if we are playing it. We hear players talking in terms of choosing their weapons,

with one opting for explosive arrows. But a savvy player thinks outside the box and requests "four wheels of fury," bringing a Toyota Tacoma truck into his arsenal. As the Tacoma traverses the World of Warcraft terrain, it is immediately put to the test as a dragon swallows the vehicle

2007 In Retrospect; Industry Feedback Proves To Be Varied

whole, signaling what at first appears to be a quick demise for the truck. But instead, it's the dragon who's slain as the Tacoma emerges from the beast with the creature's heart beating in its truck bed. The realistic footage looked like a game capture, creating considerable buzz on the web and blogs among the coveted gamer demographic.

As for "Believe," the dramatic diorama of the Halo 3 game setting featured in the spot, proved to be integral to the making of Fly Through, a broadband video advertising piece which enabled viewers to get a panoramic perspective of the game and swoop down and interact with its many elements. This tour de force piece came out of AKQA, which is SHOOT's Interactive Agency of the Year (see separate story).

Prodn. house branding

Web channels became more prevalent in '07 with varied degrees of performance. The bally-hooed Bud.TV online entertainment network didn't capture the amount of eyeballs that had been originally envisioned. But other such ventures carved out niches for themselves, among the most interesting being Hungry Man TV

(www.hungrymantv.com), a satire web channel carrying programs created and produced by different directors at Hungry Man, offering them a creative outlet and a testing ground for show ideas that could see the light of day elsewhere. For example, the Hungry Man TV series *Undercover Cheerleaders* helmed by Bryan Buckley has elicited interest from a cable network for possible development as a series.

The online channel also brands Hungry Man in a unique way in the new media space. In a recent SHOOT interview, Buckley explained that Hungry Man TV demonstrates that participating directors can create, develop and produce content, working in longer format and with lower budgets than commercials. "It's the kind of experience that helps give them a leg up if an agency or client is looking for a director to take on a new form of content for an advertiser web channel or any other outlet...We're branding our directors as creative content developers at a time when the advertising industry is evolving into new areas. Basically we're branding ourselves—and Hungry Man—on a broader canvas."

Meanwhile, an Association of Independent

Commercial Producers (AICP) membership survey released at press time noted the increased prevalence of nontraditional advertising projects in the production house business mix. "Our industry is evolving rapidly," said Matt Miller, president/CEO of the AICP. "The survey shows that nearly 70 percent of our member companies produced marketing communications outside of the traditional commercial in the past year. Our members are on the leading edge of creating new forms of advertising and marketing, and are now devoting about one in six shoot days to these projects such as virals, branded entertainment and mobile content. We expect that figure to continue to grow."

Labor front

Indeed emerging media is a prime stumbling block in negotiations (which were just cut off at press time) between the Writers Guild of America (WGA) and feature/TV studios, with WGA members walking the picket lines. The issue of compensation relative to new media forms also figures to be front and center next year as the extension to the commercials contract covering actors is set to expire at the end of October.

Either no news is good news or the silence is ominous—depending on whether you view the glass half full or half empty—as a joint study is underway to analyze alternate compensation models in the rapidly changing ad business in light of new nontraditional outlets and different forms of content. Little has been heard about how that process is going but suffice it to say that the results of that pending study could form the basis for renegotiating the next commercials contract in '08.

Going for the green

Among the other trends and developments to take shape in '07 were the momentum built for the eco-friendly green movement in the advertising industry (see separate story) and film commissions going for the greenbacks generated by commercial production as incentives continued to emerge or to be enhanced in various states throughout the United States (see year-in-review film commission sidebar story).

A cross-section of industry folk informally surveyed by SHOOT offered varied takes on '07, spanning major trends, developments and lessons learned. Here's their feedback:



Jack Cohn, president, Cohn+Company

Lesson learned:

The most important industry lesson learned this year is that all the "new media" models out there share one important element with "old media." There still needs to be good storytelling. It's more and more acceptable for the video to look as if my nephew and his buddy made it, but the content still needs to be planned strategically. As viral projects pick up steam, there will be more and more of those amazing videos that capture the public's imagination for a nanosecond and get a million hits. But if we are going to plan for it, write treatments for it and bid on it, then all sides need to make sure they bring a high level of craft to the project. Otherwise, we're throwing a lot of experimental dollars against the wall to see what sticks.

Trends/developments:

As exciting as all the new media options are, some of the trends and developments surrounding this work are a bit alarming. Budgets are ever shrinking, but client and agency expectations remain the same. No one thinks twice about proposing \$90,000 to produce a one-day shoot. Except that now that number includes post, talent, and agency travel. Production companies have to be ever more nimble, and that involves some serious re-thinking of an appropriate business model. More and more, it's becoming a volume business.



Jeff Goodby, co-chairman, Goodby, Silverstein & Partners, San Francisco

Lesson learned:

I think we're starting to think of our audiences as people again, not just members of a certain social network or frequenters of a particular website. We're getting past oversimplified answers like microsites and web films and starting to think about what kind of story or experience is truly going to engage people. Microsites are the TV commercials of 2007. They're still useful, but they've got to be mindblowing to matter.

Trends/developments:

I think people are starting to be irritated by technology that's feature-laden and chunky. I hate features. We're willing to use a lot of technology but we want it to be sleek and fluid. It's why the iPhone is the hit of the year. There'll be more.



Larry Bridges, founder, Red Car

What was the most important industry lesson learned this past year?

As the Samurai Warrior said: Advertising survived to fight again in 2008!

What trends or developments were most significant in 2007?

(Larry Bridges) Do I have to mention the Internet? (Bob Goldrich) No, but how can you talk about advertising without mentioning the Internet? (LB) Eyes will glaze over if I mention "engagement" or the like. (BG blinks) (LB) Did you see the "Get the Glass" site? (BG) It's been around for a while, hasn't it? (LB) Yes, but I saw a commercial telling you to go play the game. The game looks better than a commercial. (BG) Compared to what? (LB) To the ones you skip on your DVR. (Bob) 100 words LB, and I'm not admitting I own a DVR (LB) Ok...In 2007 your TV became a browser.



Matt Factor, partner/executive producer, Furlined

Lesson learned:

Production companies must take on risk and innovation in order to survive at the top. Our clients (Agencies) and their clients (Brands) are changing the way they do business and we can't expect not to evolve and offer up new working models. I don't think traditional TV ads are going away, but we have the opportunity to provoke our clients to get their messages out in new ways, in which we can be apart of. Taking advantage of new and traditional media outlets in new ways will keep our business healthy. Whether creating a documentary about a brand, developing a new way to shop online or developing socially interactive opportunities, we can be partners in leading the way in branding. We just have to think, be smart and take risks.

2007 IN PERSPECTIVE



Phyllis Koenig, partner/executive producer, über content

Lesson learned:

Although it may sound a bit broken record-ish at this point, I'd have to say to continue to remember that the control we used to exercise over the process is mostly gone. The way we approach each project has changed on every level. To maintain a true creative and financially viable place in the industry, we need to be nimble and completely conscious each step of the way. Running behind the latest trends never works.

So, it's critical we continue to strive to create and maintain a smart, fresh and inspired space for our clients and directors to be able to generate traditional spots along with the new media in order to evolve and survive.

It's actually very exciting for us—we feel set up to do JUST that and at the same time I'd be an idiot not to admit that it's a little scary.

Trends/developments:

Here's an odd one. The trends seem to be that although advertisers themselves tend to follow trends (hence the notion that advertising actually works), it seems that there's a desire on the part of most creatives to attempt to truly create work that's not been run over a thousand times. Good ideas seem to trump redundancies and get noticed, win awards and capture the attention of every demographic advertisers are trying to reach. So in a way, the old is the new new.

Richard O'Neill, head of broadcast production, TBWA\Chiat\Day, Los Angeles



Trends/developments:

In 2007 more traditional Directors of Broadcast Production sported new titles such as "Director of Integrated Production," "Director of Film and Digital Production," and "Director of Broadcast and Content Production." The title change trend points to a greater promotion by agencies of the significant further growth and relevance of a complex production product outside the realm of traditional television commercials. Though "alternative" production has been the standard complement of Broadcast Departments for many years, it hadn't warranted such a public relations curriculum vitae by either the producers or agencies. By repackaging the Directors of Broadcast, the agencies made their brand identity more significant in 2007 and confirmed the work their Broadcast Departments have been doing.

Damian Stevens, director of integrated production/multimedia, Saatchi & Saatchi LA



Lesson learned:

The most important lesson learned is that all departments within an agency work together from the onset of every assignment to maintain optimal integration and communication throughout the entire process. The amount of assets/content required from each department (Interactive, Broadcast, Print) for any given assignment has multiplied 10-fold. The content is being used and/or re-purposed in various different media outlets, which has a huge impact on talent, licensing, etc. Agencies and clients need to understand the difference between owning content/footage versus owning talent, licensing, etc.

Trends/developments:

Clients spending less money on traditional media and more money on non-traditional has caused a major shift in resources within agencies in order to manage the additional deliverables. It's all about generating more content. The misconception is that a less traditional or lower dollar amount in media spend means less resources needed. In fact, it's the exact opposite. Agencies are crazy trying to manage all the deliverables across the different disciplines. Inevitably, this forces agencies to constantly look for ways to improve their workflow, develop new relationships with outside partners and keep their sanity through the process.



Tommy Means, creative director/director, Mekanism, San Francisco

Lesson learned:

The most successful campaigns are based upon the theory that a brand's audience is taking ownership of the brand communication as opposed to the client trying to own it. The really successful campaigns enable the audience and encourage people to blog and share it virally. The big takeaway is marketers need be very open and honest about their brand because it's a two-way dialogue.

Trends/developments:

Higher production values are becoming much more the norm for online production...The clients are also much less risk-averse when it comes to doing emerging media/viral-type campaigns. They are willing to experiment and try new things to find a program that stands out.



Stefan Sonnenfeld, co-founder/colorist, Company 3, bicoastal

Lesson learned:

Position your company so that it can adapt to the unique nature and constant flux we find in our advertising and entertainment communities today. One has to be nimble, agile and able to change on a dime because we have to be able to react to the different mediums, distribution channels and client expectations with respect to the many different aspects of our business. CO3 has always been modeled around these principles, but I found it challenging this year to stay ahead of the curve and to continue to reinvent ourselves.

Trends/developments:

The broad acceptance of the DI workflow from both the entertainment world and ad community has given us the challenge to provide the client with more creative opportunity and to work more efficiently. Even though CO3 has worked this way for years, the acceptance of this process in the community has a more direct implication for our industry as a whole. Understanding the new opportunities in new media platforms and alternate distribution channels is also strategically significant.



Dave Verhoef, director of integrated production, Publicis & Hal Riney, San Francisco

Lesson learned:

Prostitutes in Prague = Bigger Severance

Trends/developments:

Green, green, everything's green. I'm green, are you green? I can't believe you're not green. I know I'm greener than you are. Are you sure you're green? I don't think you're green enough. You shouldn't say you're green... From products to production, everything tried to be green in 2007.



Al Young, creative director, TBWA London

Lesson learned:

Multi-media—Lord It's Not Easy.

The most important lesson I learned in 2007 was that creative directing multi-media is tough.

Despite an above the line background, I find the opportunities presented by the new media landscape hugely exciting. So I was stoked when asked to lead the TBWA European Playstation Team this year into wholehearted media neutrality.

The theory was easy. The practice isn't.

Suddenly I have to pretend I'm an expert in all manner of new, dark digital arts. I direct teams who are fluent in languages I can barely speak yet. There are lots more faces to collaborate with and more media channel options than I know what to do with.

So far, I love it. And the output is good. But if I'd known it was this tough, I'd have taken a long vacation first.



Tyler Whisnand, creative director on Nike at Wieden + Kennedy, Portland

Lesson learned:

It was quite clear from working in the United States over the past year, that the industry is still learning the potential of all the expanding media outlets around us and the importance of quality within an idea for a brand...While there are so many ways to express a message, if its meaning is pointless and thin, then it is lost immediately. This is quite clear when marketing expertise falls flat in execution. No one is waiting for advertising, it's more anticipation for the next big revelation. Mass media has made ideas more precious, in the end. This is great. A wealth of media can be brutal but at the same time, honest. It's quite intriguing that the Internet has made the art of making a beautiful and relevant commercial, for example, even more special. Look at the Nike Football commercial done for "Leave Nothing." It became a cultural mark in the world of football and has been recreated online numerous times. So, in the end, an idea can start in one place and be celebrated in another place. There is no such thing as old media or new media. It's all media and a sharp idea. We are all still learning this.

Trends/developments:

One development is how insular the communications industry is and how out of touch we have become. Why is it that the true global leaders, brands, are so quiet about what is happening nowadays? Are we too afraid to express the fact that we should be aware and responsible? We should look at ourselves, as communications professionals, and ask what our role is when working with clients to effect positive change. We should continue to open minds both internally and externally. What are our companies doing to influence thinking that is open rather than the same old formula? Are we asking more from our clients than just a way to hammer home the unique selling proposition? Brands are a strong way to communicate a return to taking responsibility for the course of events. Can a lovemark change the way we conserve energy or remind you to vote in the next presidential election? It would be great if we could showcase the potential for involvement in the current course of our planet in our marketing and communication work. That's our responsibility for a development in 08 and forward.

Gang Green

The eco-friendly movement gained industry momentum in 2007

By Robert Goldrich

The Cannes Lions International Advertising Festival's first ever "Green Lion," a Lion statuette dipped in green paint and presented to former U.S. Vice President Al Gore, underscored that 2007 was indeed a year of heightened eco-friendly consciousness in the commercial-making industry. Gore won the Green Lion in recognition of his efforts to combat global warming. He was on hand at the Cannes fest as a featured speaker for a Y&R-sponsored session discussing what the advertising/marketing sector can do to address the dangers of climate change.

Gore's Cannes appearance came just weeks prior to the SOS Live Earth Concert he helped to organize. Spanning seven concerts on seven continents on 7/7/07, the event brought together more than 100 music artists and 2 billion people to help trigger a global movement to solve the climate crisis. And the ad community certainly rallied around the Live Earth cause (*SHOOT*, 7/20).

When looking back on the most significant development of '07 (see separate Industry Survey story), Dave Verhoef, director of integrated production at Publicis & Hal Riney, San Francisco, related, "Green, green, everything's green. I'm green, are you green? I can't believe you're not green. I know I'm greener than you are. Are you sure you're green? I don't think you're green enough. You shouldn't say you're green... From products to production, everything tried to be green in 2007.

A recent industry survey commissioned by the Marketing Executives Networking Group confirmed that one of the current hot buttons in the marketplace, according to marketing execs, is "the green issue." Some 32 percent of respondents cited "green marketing" as important and a growing trend.

And it's an evolving trend. Just look at JWT's "trendspotting" report regarding what advertisers and marketers should look for in '08 (see separate story on page one). Prominent among the JWT projections is that "blue" will replace "green" as the environmental color de jour. The report reads, "Climate change has quickly become the driver of environmentalism 2.0, and people worldwide understand that climate is all about the seas and the sky—both blue. And blue (denoting water) is becoming as big an issue as green (forests). The era of apparently limitless clean water supplies is coming to an end around the world, due largely to pollution. Water management and conservation will rise up the agendas of governments and corporations around the world—water just might become the next oil. Yet while there are some alternatives to oil, there's no alternative to water."

CFC

Film commissions also got into the green act this year. For example, the California Film Commission (CFC) launched a web-based Green Resource Guide that is designed to promote environmentally conscious production.

The Green Resource Guide provides produc-



Craig Farkas

tion companies with information and tools to reduce their environmental footprint, while saving them the time and expense of conducting their own environmental research.

From pre to post-production, the Green Resource Guide supplies everything from handy tips on green office practices to useful green vendor contacts. For example, the site has information on where to find sustainably harvested lumber for set production, as well as lists of food banks that accept surplus meals from caterers.

"This guide has been designed to completely streamline the process of green production for film companies of any size," said CFC Director Amy Lemisch. "It's my hope that these easy,



Bonnie Goldfarb

environmentally friendly practices will catch on with all productions shooting in California and throughout the country for that matter. They're available to everyone."

The Green Resource Guide comes at a time when the environmental movement is entering the mainstream. More and more production companies are looking for ways to minimize their effect on the environment and some have already adopted many of these environmental guidelines in their day-to-day operations and productions.

Companies take initiative

Indeed the production community at large got its green mojo going in '07, a case in point being Santa Monica-based harvest, the six-year-old shop founded by director Baker Smith and executive producer Bonnie Goldfarb. Now on harvest's set, crew members are given non-leeching, reusable water bottles on which appear their names along with the harvest logo. Large water dispensers are nearby so artisans can rehydrate as needed.

Goldfarb switched over to the reusable bottles

after realizing that an average shoot day would see the consumption of about 15 to 20 cases of bottled water, translating into about 500 individual bottles which would often be strewn about, many of which would still be half full. She and Smith decided to seek out a vendor (BTW Sales in Seattle) for the non-leeching, usable bottles which crew members can keep. Under the new m.o., waste at the end of the shoot day is minimal.

In the same spirit, harvest's pre-pro books, letterhead and DVD covers are now made of entirely recyclable materials. Again, harvest found vendors who manufactured the recycled fare, including Sustainable Group, also in Seattle, which did the pre-pro books. The product is hand stamped with contact and other relevant info, eliminating the need for post-it notes or sticky labels.

Goldfarb, who sits on the AICP/West board, now hopes to share her vendors and new practices with her industry colleagues. She noted that many have already adopted eco-friendly initiatives. But, she affirmed, it's important to spread the word and inspire others to follow suit responsibly.

Santa Monica-headquartered Instant Karma Films was founded last year on eco-friendly principles and has recently decided to up the ante. Since its inception, the production house, headed by president Tanya Hunger and exec producer Craig Farkas, has donated money to conservation organization American Forests to plant 1,000 trees for every Instant Karma-produced job. Staff director Curtis Wehrfritz has implored Instant Karma to increase that commitment to 1,000 trees per each shoot day starting in '08, with Wehrfritz volunteering to donate part of his director's fee to the cause. Instant Karma might also serve as a hybrid agency/production house for PSAs promoting American Forests, a leader in planting trees for environmental restoration.

Also founded on pro-environment policies was Chicago-based editorial/design house Outsider, which president/creative director Michael LaBellarte opened in '00. Before it was in vogue, he promoted a digital, tapeless workplace. Furthermore, Outsider's facility contains recycled furniture that's been modernized; for example, a bus seat has been converted into an office chair, with back support installed to make it ergonomically correct. A couch came from a 1920s train car, and circa 1950s' desks were all recycled for use at the company.

Outsider's talent—and its progressive eco stance—caught the attention of New York production house Kontent Real in which director/executive producer Tad Fettig and exec producer Karena Albers are partnered. For its recent project—*E2 the Economics of Being Environmentally Conscious*, an 18-episode documentary series currently running on PBS—Kontent Real came to Outsider for edit and design services. *E2* uncovers solutions to environmental challenges, featuring thought leaders and inventors who are catalysts for positive change in the relationship between people and the environment.

Incentives On The Spot

Continuing a trend from 2006, this past year has seen a significant number of film commissions throughout the United States either establish incentives or sweeten already existing programs to attract commercial production. While generally these overall motion picture/TV initiatives often include spots, there have been some programs specifically designed to cater to the commercialmaking sector, most notably the package that took effect in New York State in '07. Here's a sampling of the states that maintain incentives that apply to spot lensing:

Arizona Film Commission

A 20 percent tax credit based on expenses in Arizona can be qualified for if the production costs are \$250,000 to \$1 million annually (either for an individual spot or cumulative spots during the course of a year). In cases where the qualifying production costs are more than \$1 million, the tax credit goes up to 30 percent.

www.azcommerce.com

Connecticut Film Division, Connecticut Commission on Culture and Tourism

30 percent Digital Media & Motion Picture Tax Credit. Spend in excess of \$50,000 in Connecticut for pre-production, production or postproduction expenses on a qualified production and receive tax credits up to 30 percent of qualified Connecticut spending for goods, services and labor. No annual cap and no per-production cap.

www.ctfilm.com

Florida Governor's Office of Film & Entertainment

Florida's new \$25 million Film, TV and Digital Media incentive, effective July 1st, 2007, has a number of progressive improvements. It is a cash rebate of 20% during the off-season (6/1 to 11/30) for most productions, and 15% the rest of the year. Commercials and music videos have a low threshold of \$100,000 per production, to reach a combined threshold of \$500,000 to qualify for the incentive.

Florida also offers a state sales tax exemption of 6 percent valid on certain production purchases and rentals.

www.filminflorida.com

Georgia Film, Video & Music Office

Incentive Program: Comprehensive tax credit effective now. Additionally, Georgia offers a point of purchase sales tax exemption for qualifying productions.

www.filmgeorgia.org
www.georgia.org/Business/FilmVideoMusic/Incentives...

Hawaii Film Office

There are two different tax credits that may be applied to television and film production in Hawaii. One is the High Technology Business Investment Tax Credit, which is applicable to a television or film production company that establishes a long-term presence in Hawaii. The other, the Motion Picture and Film Production Income Tax Credit, is a refundable tax credit that gives a rebate on expenditures made in Hawaii by a television or film production.

www.hawaiifilmoffice.com
www.hawaiifilmoffice.com/incentives-tax-credits

Illinois Film Office

20 percent Illinois Film Tax Credit on all local project related expenditures: labor, rentals, leases, purchases, services, housing, etc.

Program is applicable to all phases (pre-production, production and post-production) of feature film, movies for television, television series and commercials.

www.cityofchicago.org/filmoffice
www.illinoisbiz.biz/dceo/Bureaus/Film/new+credit+-...

Louisiana Governor's Office of Film and Television Development

25 percent Motion Picture Investor Tax Credit; 10 percent Louisiana Employment Tax Credit; 15% Digital Media Tax Credit; 40 percent Infrastructure Tax Credit

www.lafilm.org
www.lafilm.org/incentives/investor_tax_credit.cfm

Maine Film Office

The Maine Attraction Film Incentive program includes two components.

1. A wage reimbursement program for certified media productions. Generally, companies are reimbursed 10 percent of the amount paid as wages for non-Maine residents and 12 percent of the amount paid as wages for Maine residents.

2. An income tax credit program for investment in certified media productions. A certified media production company may qualify for a non-refundable Maine income tax credit equal to the Maine income tax otherwise due on taxable income related to the certified media production.

Programs eligible for the Maine Attraction Film Incentive include single-medium or multimedia feature films, television shows or series, videos, commercials, photographic projects, interactive computer or video games or other programs intended for a national audience.

www.filminmaine.com

Maryland Film Office

The Maryland Film Production Rebate Fund program allows a qualified production company to claim a rebate in an amount up to 25 percent of the total direct costs incurred in the state while filming on-location for qualifying film and television productions. Employees earning \$1 million or more are excluded. The rebate is distributed in the form of a grant. To qualify, the production must incur at least \$500,000 in total direct costs in the state and at least 50 percent of the production's filming must occur in Maryland. In addition, the production must have nationwide distribution.

Additionally an exemption from the 5 percent state sales tax is available to qualified feature, television, cable, commercial, documentary, music video, etc. projects.

www.marylandfilm.org
www.marylandfilm.org/incentive.htm

Michigan Film Office

Michigan offers a cash incentive on a sliding scale for film, television and commercials. The MI spending threshold is \$200,000. From \$200,000-\$1 million, a 12 percent refund; \$1 mil-\$5 mil, a 16 percent refund; \$5 mil-\$10 mil, a 20 percent refund. The film office has \$7 million to rebate annually for the next four years.

www.michigan.gov/filmoffice

Minnesota Film & TV Board

Snowbate. Minnesota's production incentive, is a 15 percent rebate of your Minnesota expenditures available to feature films, national TV series, commercials, music videos and documentaries.

Additionally, Minnesota expenditures for TV commercial production and post-production are exempt from Minnesota sales tax.

www.mnfilmtv.org

Montana Film Office

Rebates. 14% rebate based on hired Montana labor; applied to the first \$50,000 worth of wages paid per Montana resident. 9 percent rebate based on production expenditures in Montana.

www.montanafilm.com
www.montanafilm.com/incentives1.htm

New Mexico Film Office

25 percent tax rebate on all production expenditures, including New Mexico labor, that are subject to taxation by the State of New Mexico. This is a refund, not a credit! There is no minimum spend required and no cap.

A 50 percent wage reimbursement for on-the-job training of New Mexico residents in advanced below-the-line crew positions.

And no state sales tax (not to be used in conjunction with the 25 percent tax rebate) An NTTC certificate is presented at the point of sale, and no gross receipts tax (sales tax) is charged. Used primarily for commercials and PSAs

www.nmfilm.com
www.nmfilm.com/filming/incentives/

New York State Governor's Office for Motion Picture & TV Development

A three-pronged incentives program specifically designed for commercials is now up and running. For details on the Empire State Commercial Production program, contact:

www.nylovesfilm.com
www.nylovesfilm.com/tax.asp

North Carolina Film Office

Legislation provides for a 15 percent tax credit on productions over \$250,000.

www.ncfilm.com

Oklahoma Film & Music Office

The Oklahoma Film Enhancement Rebate Program offers qualified productions a cash back rebate of up to 15 percent of documented expenditures made in Oklahoma directly attributable to film, television or commercial production. To be eligible for a rebate payment, the budget for the project(s) must be at least \$500K (or cumulatively meet this threshold) with a minimum of \$300K in Oklahoma expenditures. The rebate is currently capped at \$5M per year and is payable the fiscal year following year when expenditures occur.

-OR-

Qualified productions can apply for the Oklahoma Sales Tax Exemption, a point-of-purchase exemption on sales taxes paid for property or services to be used in productions. There is no minimum budget or expenditure requirement to take advantage of this incentive.

www.oklahomafilm.org

Texas Film Commission

Texas' Moving Image Industry Incentive Program offers grants equal to 5 percent of in-state spending. Projects made in under-used areas of Texas are eligible for grants equal to 6.25 percent of local spending. Grants are available for film, television, commercials and video games.

Texas also offers up-front sales tax exemptions on most items rented or purchased for direct use in production;

www.governor.state.tx.us/divisions/film

Washington State Film Office

Incentive program offers up to 20 percent rebate on in-state spending

www.washingtonfilmworks.org
www.filmwashington.com
www.washingtonfilmworks.org

West Virginia Film Office

Sales tax exemption for purchases (including rentals) of tangible personal property or services directly used in film industry projects (no cap imposed; no minimum spend required).

www.wvfilm.com
www.wvfilm.com/incentives.htm

New Directions In Interactive From AKQA

Agency transcends linear videos; CEO Tom Bedecarré reflects on the shop's evolution

By Ken Liebeskind

When Tom Bedecarré reflects on the success of AKQA today, he looks back six years, when the agency was formed from the merger of Citron Haligman Bedecarré—a San Francisco shop that was doing work for Palm and other high tech companies—and AKQA, the interactive agency in London. “We thought, wouldn’t it be amazing to have an ad agency that understands video and an agency that understands the web come together?” Bedecarré, AKQA’s CEO, said. “With the web’s ability to accommodate moving images and film, we knew it would be a good thing to bring to the party.”

Merger CHB’s background in film with AKQA’s on the web and you get an agency that concentrates on broadband video advertising. “Clients find what we do very compelling, we’re hitting our stride,” Bedecarré said. “There’s an appreciation for video on the web, whether it’s a website experience or rich media ad units or mobile. With the increased broadband penetration, most people are watching broadband video comfortably. The vision we had in 2001 is really only catching up with us now.”

Today, the vision is shared by many other interactive agencies, but AKQA’s work continues to stand out, and the work it’s done this year is taking broadband video advertising in a new direction. *Fly Through*, the film for the Microsoft Xbox Halo 3 game, which plays at www.halo3.com/believe, provides a panoramic view of the game action, based on shots of a 1,200-square-foot diorama that shows a futuristic fight between the main characters. McCann Erickson, Halo 3’s offline agency, used shots of the diorama in its TV commercials (including “Believe,” directed by Rupert Sanders of bicoastal/international MJZ, which earned SHOOT “Top Spot of the Week” distinction on October 12), but they were broad shots that didn’t concentrate on the minutia. AKQA used motion control camera rigs with snorkle lenses for close-up shots of tanks, rocks, fiery explosions and more than 800 soldier figurines, then stitched together 1,666 frames to form a continuous loop, according to global creative director Rei Inamoto.

Viewers may gape at the actual film, but they also have the opportunity to interact with it to alter their experience. “You can use your arrow key and press left to go forward or right to go back, or use your cursor to drag the scene forward or back,” Inamoto said.

“It’s one of the most unique examples of interactive film. Most videos are very linear and you watch them from beginning to middle and end. But this

is a loop of the diorama, and you can fly through it, move forward or rewind, which makes it very interactive.”

AKQA enabled all of these viewing options by “integrating the footage into the shell of the site,” Inamoto said. “It had to be loaded in a certain way to make it interactive and it happens seamlessly in the background.”

My Game

Inamoto said *My Game*, a series of videos AKQA made for Nike that run at nikebasketball.com, is also notable. The mini documentaries focus on LeBron James for a regional campaign in Asia.

“We went to his hometown and

and move around whenever they like. So you can’t rely on the old formula.”

The reason for making films this way is to satisfy consumers’ desire to control their experience.

“The challenge with the Internet medium is it puts viewers in control, unlike television,” he said. “These films let viewers define the way they watch



Rei Inamoto



CLICK HERE TO VIEW SPOT



Tom Bedecarré

showed the environment, including the courts he played on,” Inamoto said. A total of 20 two-minute films, focusing on four periods of his life—childhood, high school, the NBA and his all-star experience—rotate on the site over a six-week period. The campaign began on Nov. 19.

The Nike films provide an interactive experience that is similar to the Halo movie. As the documentaries play, they offer points that can be clicked to get additional content, such as shots of Akron, Ohio, James’ hometown.

“The additional content helps the viewer see LeBron as a person, player and cultural icon,” he said.

A new formula

The interactive elements of these films are changing the medium from a production standpoint as well as a viewing standpoint, Inamoto said.

“We can create a story with a beginning, middle and end, but the challenge with Internet video is you can’t really do that, because they can stop

the content.”

With its roots in San Francisco and London, AKQA was an international agency from the start, but it expanded its global presence this year by opening offices in Amsterdam and Shanghai.

“We became the first agency to open as an independent in China,” Bedecarré said.

“Previously you had to have a joint venture partnership with a Chinese company, but we wanted our own organic start up, so we applied to get a WFOE (wholly formed owned enterprise). We designed and built an office in Shanghai in a creative area called Red Town, with sculpture gardens and art galleries. Our first client is Coca-Cola and we helped them with web-related marketing and special events, including a gaming tournament. Not everyone in China has access to a PC, so our gaming tournament ran in Internet cafes and as a cinema piece as well. It introduced the tournament and spoke to kids playing video games in their language.”

Operating in China gives AKQA a leg up, “because it’s an important growing market,” Bedecarré affirmed. The agency is servicing American companies that operate there, including Coca-Cola and McDonalds.

AKQA also made a number of executive appointments this year, including Tina Unterlaender, management supervisor for AKQA Mobile. Bedecarré sees mobile as the agency’s next big platform. “It’s the next exciting venture as networks catch up with the capabilities,” he said.

“The day is coming when there will be an ubiquitous experience on your mobile and that’s something we’re investing in.”

AKQA has already initiated a series of mobile campaigns, including one in England for Coca-Cola. He looks forward to running campaigns in the United States when carriers allow them and he also says AKQA will produce exclusive mobile content, so its clients won’t have to replay web or TV ads.

“We are already producing exclusive mobile video ads,” he said. “The situation is like the early websites that slapped TV spots on the web. What was missing was the interactivity.”

“Now, just putting websites up on mobile is missing the specialty mobile offers. It’s still in its infancy, but the people who get it right will develop content that is specific for mobile. It’s no easy feat because there are thousands of different hand sets and carriers, but it’s the kind of challenge we’re up for and excited by.”



CLICK HERE TO VIEW SPOT

Above: Nike’s “My Game” Inset: Xbox’s *Fly Through*

Dove Redefines Beauty And Raises Bar For Marketing

By Nicole Rivard

A study called "The Real Truth About Beauty: A Global Report" revealed to personal care product maker Dove that women want to see more diverse images of physical attractiveness, ones that reflect the vision of beauty women have versus those currently portrayed in popular culture. It inspired the brand to launch the global Campaign for Real Beauty a few years ago, featuring TV spots and a website www.campaignforrealbeauty.ca.

But as pioneers of real beauty, the company didn't stop there. They also created a nonprofit organization, the Dove Self-Esteem Fund. "That study also told us that only two percent of women describe themselves as beautiful. We wanted to take a leading role in increasing that number, which is why we created the Dove Self-Esteem Fund," explained Alison Leung, Dove brand manager for Canada.

The Fund develops and distributes resources that enable and empower women and girls to embrace a broad definition of beauty and provides needed resources to organizations that foster a broader definition of beauty.

"The Fund is intended to be an agent of change to educate and inspire girls on a wider definition of beauty and to make them feel more confident about themselves," Leung continues, adding that Dove hopes its message resonates with its consumers and that they are loyal to the brand because they believe in its philosophy.

It is because of Dove's efforts to start a conversation about real beauty that *SHOOT* named the company Creative Marketer of the Year for 2007. Dove's credentials are strong. This year it won awards for the short web film "Evolution" that promotes the Self-Esteem Fund and the self-esteem workshops that were running across Canada in the fall of 2006. The awards included the Grand Prix in both the Cannes Film and Cyber competitions and then similarly garnering London International Awards' Grand Prizes in the TV/Cinema and Digital Media competitions.

"It's been an extremely exhilarating time. Cannes was the icing on the biggest most delicious cake... Suffice it to say, we oversold the workshops in a flash. Everything on top of that has been bonus," says Janet Kestin, chief creative officer, Ogilvy Toronto, the agency behind the campaign.

Kestin adds that the most gratifying thing about working with Dove is that the client gives the creative team what creative people want the most, "the opportunity to experiment and a whole lot of faith."

The Dove Self-Esteem Fund is dedicated to starting a conversation, so it was fitting to put "Evolution" online



Alison Leung

where it could easily be viewed and then shared. But Kestin points out that new media wasn't a big topic of discussion when the campaign launched. "But everyone's instincts around the mission was if you want to be engaged in culture, you have to be where culture is... The brand has pushed media barriers from the beginning with the ultimate example thus far being the one-minute films on YouTube," she says.

Leung believes the power of "Evolution" was how simply it demonstrated how images are altered to present what society knows as beautiful and how it was passed along and encouraged girls and women to challenge this false representation and embrace their own beauty. "In addition, consumers were able to discuss 'Evolution' in online forums and share their thoughts and opinions with one another," she says.

While Dove set the bar high with "Evolution," it did not disappoint with the follow-up Web film "Onslaught" (a *SHOOT* Top Spot, 10/26/07). "Onslaught" delivers a powerful message about the avalanche of subtle influences and overt suggestions that lead girls to believe they're not good enough. We believe that message is certainly as powerful and meaningful as the message that 'Evolution' delivered," says Leung. "Moving forward, we will continue to educate and inspire girls on a wider definition of beauty and to make them feel more confident about themselves in lots of new and exciting ways."

Leung points out that another of the Dove films, *Amy*, got a little more up close and personal with consumers than "Onslaught" and "Evolution."

In the film we see a young man pedaling his bike to his friend Amy's house. When he arrives he is seen outside her house calling her name several times but gets no response. The camera angle changes suggesting someone is watching him from inside the house, but we never see anyone. The words *Amy can name 12 things wrong with her appearance* flash across the screen. After a pause, we see the words, *He can't name one. Sent to you by someone who thinks you are beautiful.*

"*Amy*, which we launched this fall, had a very different objective. We

wanted it to also be shared, but we wanted the film to be more personal. My favorite part of this film is that you can customize it with the name of a girl in your life. Being able to customize the video and share it makes it especially personal, and this intimacy and meaning would be lost in a traditional TV spot," Leung says.

Pride in marketing

While all of these projects have generated a lot of positive buzz for Dove, parent company Unilever has received some flack about being hypocritical considering it's the same company that markets Axe, which often features scantily clad women in sexually charged scenarios in its ad campaigns.

"Unilever is a large, global company with many brands in its portfolio that speak to the lifestyles of diverse audiences. Each brand's efforts are tailored to reflect the unique interests and needs of its audience," Leung comments about the criticism.

"The Dove brand takes great pride in pioneering 'real beauty' and is dedicated to making more women feel beautiful every day by widening today's stereotypical view of beauty and inspiring women to take great care of themselves. The brand is dedicated to reach five million girls by 2010 with self-esteem programming in addition

to the million girls they have already reached through their efforts.

That Dove has reached out to females, not only of diverse shapes and sizes, but ages too, creating brand loyalty from young girls and moms to grandmas also makes its marketing impressive. "At Dove, we certainly recognize the importance of reaching the next generation of women. That's why we offer programs specifically targeted to girls in this age range, including our Real Beauty School Program, which is designed for use in classrooms across the country, and our Girls for Girls Mentor program, which is currently being piloted by a school in Whitby, Ontario. This program gives girls the tools and resources they need to work together to build stronger self-esteem," explains Leung.

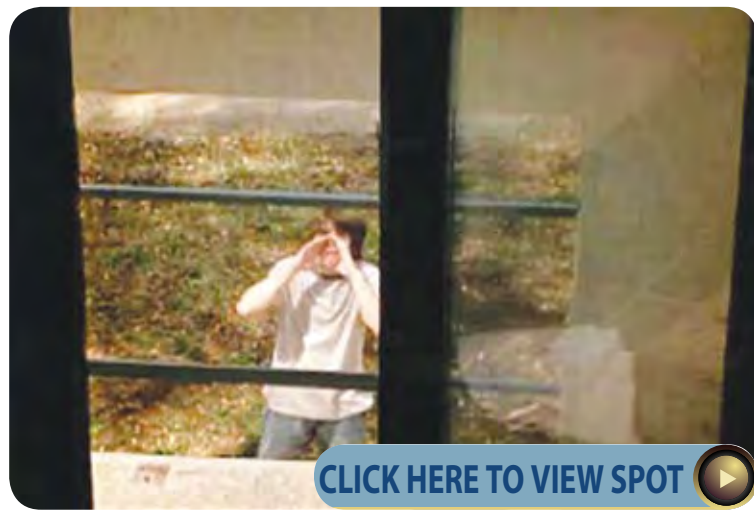
"We also recognize the importance of reaching mature women. 'Beauty Comes of Age' is a groundbreaking study from Dove that shows that women 50+ want to redefine what aging means and that they want to be celebrated. Key highlights of the study show that women take pride in their age but feel misrepresented by popular culture. The Dove pro-age campaign aims to celebrate the diverse beauty of mature women and demonstrate that beauty has no age limit."

Now that's a beautiful thing.



Dove's "Onslaught"

[CLICK HERE TO VIEW SPOT](#)



Dove's "Amy"

[CLICK HERE TO VIEW SPOT](#)

Ohio Film Office Opens Under Aegis Of Grozik

COLUMBUS—On Monday (12/10), the Ohio Film Office opened its doors within the Ohio Department of Development's Division of Travel and Tourism. Ohio had been without a state film commission since 2002 when the entity was eliminated due to budget cutbacks.

Now a full-fledged state film office is back up and running with Christina Grozik hired to serve as its director.

Prior to her appointment as film commissioner, Grozik was a freelance producer and a marketing consultant. Her production endeavors include projects ranging from music videos to documentaries and feature films to reality television for such high profile clients as Warner Bros., Disney, Paramount Pictures, Sony Pictures, High Noon Entertainment, HCTV, VH-1 and

Discovery Channel.

Having worked as a producer, director, casting assistant, and production liaison, Grozik brings to the Ohio Film Office a broad range of skills and a deep understanding of all aspects of the media production industry.

She is also a former VP of the Greater Cleveland Film Commission where she co-founded the Cleveland Entertainment Conference after recognizing the need to educate and unify the local independent film community.

Grozik's initial focus will be re-establishing the state office with a plan to market Ohio to filmmakers and ad agencies, conducting industry stakeholder meetings and working with the film industry to create an Ohio Film Advisory Council.

In the meantime, a website has

been set up at www.DiscoverOhio-Film.com for members of Ohio's media production industry to submit their contact information so that the Ohio Film Office can be a clearinghouse for state resources and relevant info.

During the period when Ohio was without a state film office, the slack was primarily picked up by local film commissions in Cleveland, Columbus and Cincinnati.

Ohio Governor Ted Strickland and Lt. Governor Lee Fisher proposed the reestablishment of the Ohio Film Office in the state budget and the Film Office was legislated back into existence earlier this year. The decision was made based on the potential of jobs and economic impact resulting from the film, commercial, and video production industries.

Ecospot Winner Keeps It Fun, Simple

Continued from page 5

from exhaust pipes of cars stuck in a traffic jam—the spot tells viewers that in 2005, the U.S. released 6.1 billion tons of carbon dioxide into the sky; that's equal to 1.2 billion elephants. A passerby seems unfazed by the chaos around him—horns blowing, elephants landing all around him—until an elephant crashes down on him. The super reads. "Its time to stop ignoring the 1.2 billion elephants in the room."

Hardwick said the Alliance is excited about the potential of user-generated content being a part of its first major national campaign. The Alliance was founded in '06 by Gore, and Zoi came on board in '07.

"At the Alliance we realize the power of trust networks, and the trust networks are people speaking to people. When you have regular people who take the time to create something like this, there is no doubt it holds a different type of sway with consumers and people who are watching it. That's a big part of it—the credibility that comes from regular people," said Hardwick.

Schlafman said he came up with the idea when he was stuck in traffic during his commute from Providence to Boston. "The car in front of me reeked and dark exhaust was coming from the muffler. I remembered hearing something like the U.S. pumps

a zillion pounds of CO2 into the air. I went home that night and found some stats about carbon dioxide emissions. I was startled when I found the figures. Instantly I thought of elephants falling," Schlafman related.

The next step for Schlafman was to do a rough storyboard—a "scribble" in his sketchbook. From there, he experimented with character and background design on paper. He scanned them in and did some more tests in Photoshop. He then decided to draw and paint on recycled paper bags for the backgrounds, keeping with the spirit of the message. From his initial sketches, he designed the final characters and elephants in Flash.

Once the design was finalized, he gave the background scans to his friend and effects artist, Evan Sussman, who built a 3D environment in After Effects with Schlafman's paper bag images. "While he did that, I started animating the characters. Once all the animation was completed, I handed it over to Sussman, who composited the final animation in the 3D environment, again with After Effects. The final stage of production was sound design. I worked with Boston sound designer and musician, Joe Pleiman. The sound design really makes the piece come to life," Schlafman said.

Schlafman, a graduate of the

Massachusetts College of Art, has also directed a series of shorts for the PBS children's show, *Between the Lions*, and he is also co-developing a new health-food-related animated Internet series for WGBH/PBS Kids. "Slowly but surely, I'm trying to get my work out there. This contest has helped me do just that...When I found out that I won the grand prize, I was floored. I created this piece because I just love making animation. I never dreamed it would lead to something this amazing. In the end, I just want to keep making creative, simple and fun work that people can lose themselves in."

Fun and simple are Schlafman's trademarks. "I always go back to those two points. I think back to when I was a kid and what got me excited about animation. In the end, I wanted to be swept off my feet and taken on a wild adventure with fun, imaginary characters. There's so much animation out there that depends heavily on a script. Almost all animated shows are now sitcom-based. I like to create animations that depend more on action and visual gags than heavy dialogue," he said.

"The most memorable cartoons for me are the old Road Runner shorts. They're brilliant and timeless because of their simplicity. That's the gold standard in my book."



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News

street talk

Moon, the New York-based house which isn't slated to open its doors until next month, is already in production on an Oil of Olay job directed by Agust Baldursson for Saatchi & Saatchi, New York. The new spot production house venture is being launched by industry vet Tom Mooney... 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. They come aboard a company directorial roster consisting of Boris Damast, Michael Norman, Michael Cerney, Plank, Jesse Roth and Emmanuel Hoss Desmarais.... John Dukakis has joined Hill Holliday's Boston office as senior VP/director of branded entertainment. Dukakis formerly served for seven years as an executive VP at Overbrook, a full service multi-media production company as well as a personal management company owned and operated by Will Smith and his partner, James Lassiter... Final Cut has hired Laura Patterson as a producer in its New York office. She will work closely with senior producer Raná Martin to manage the company's roster of editors and produce projects. Patterson was most recently chief creative manager for Euro RSCG Worldwide, New York, where she oversaw the day-to-day operations of a 60-person creative department....

report

Los Angeles-based production company Paranoid U.S., headed by partners/executive producers Claude Letessier and Phillip Detchmendy, has secured independent rep Rich Newman to cover the Midwest... Indie rep Christy Van House has been hired to handle the West Coast for Optimus' Santa Monica shop... MTI Film, Hollywood, has hired Chris Gregory as director of sales and marketing of worldwide markets. MTI offers a suite of digital mastering software to the postproduction and broadcast industries... Guerilla FX, a New York-based independent production, design, effects and post finishing company under the aegis of creative director Thor Raxlen and exec producer Doug Robbins, has launched a digital division exclusively for the creation of interactive content, and entered into a relationship with James O'Brien as Guerilla's marketing and new business partner for all production, effects and post work that lives on the web. O'Brien will be responsible for the development and management of Guerilla's work in the digital space... DPs Tom McGrath and Chunghoon Chung have signed with Dattner Disputo and Associates, Los Angeles... Orlando Management, Sherman Oaks, Calif., has signed DPs Jay P. Lipa and Pete Warrilow for exclusive representation....

bulletin board

- > January 17-25/Park City, Utah: Slamdance Film Festival. www.slamdance.com
- > January 17-27/Park City, Utah: Sundance Film Festival. www.sundance.org/festival
- > January 26/Los Angeles, CA: DGA Awards. www.dga.org
- > January 26/Los Angeles, CA: The American Society of Cinematographers (ASC) Awards. www.theasc.com
- > February 8/Los Angeles, CA: Annie Awards (International Animated Film Society/ASIFA-Hollywood). www.annieawards.org
- > February 10/Los Angeles, CA: VES Awards. www.visualeffectssociety.com



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