

**Agency Producers Series:
Lauded Work Revisited**

Leading ad shop producers assess their honored work this awards season. Looking back on the challenges posed by these projects are Hannah Murray of T.A.G. for Halo 3's "Believe" campaign, Matt Hunnicutt of Wieden+Kennedy for Coke's "It's Mine," and Elise Greiche of BBDO N.Y. for FedEx's "Carrier Pigeons."

See page 8

**Directors Dave And Rory
Find Creative Mekanism**

The creative team that established itself at Mother, New York, has come aboard the new Manhattan digs of San Francisco-headquartered multi-platform content creation firm Mekanism. The duo sports concept development, writing, art direction, directorial and design chops, and has embarked on projects for Microsoft and eBay.

See page 4

**Adam Wilson Pays A Visit
To SHOOT's Chat Room**

The recently named exec creative director of consumer engagement for McCann Erickson, spanning its Birmingham, Mich., and L.A. offices, reflects on his new role, what he learned at his previous roost—Organic where he served as group creative director—and how the interaction between people and brands is becoming more social and personal.

See page 10

**San Francisco Series:
The State Of The Biz**

Executives and artisans discuss Bay Area production and post.

See page 15



Flipping The Switch

A SHOOT Staff Report

As reported in this week's HD Essentials column, broadcasters and advertisers have formed a coalition to help prepare the advertising community for the Feb. 17, 2009 transition to digital television (DTV). The coalition—which consists of the American Association of Advertising Agencies (AAAA), the Association of National Advertisers (ANA), the National Association of Broadcasters (NAB) and Television Bureau of Advertising—will keep the industry informed of the implications of the changeover from analog to digital-only TV broadcasts in an effort to identify and address any concerns or issues

Continued on page 24



Ad Industry Prepares For Transition To DTV

What Would Don Draper Think About Emmy Noms?

By Robert Goldrich

NORTH HOLLYWOOD, Calif.—In what has become a *SHOOT* tradition, John Leverence, senior VP, awards, for the Academy of Television Arts and Sciences (ATAS), annually offers an entertainment industry perspective on the year's crop of primetime Emmy-nominated commercials. But this time around Leverence's assessment entails an advertising agency

POV, spawned by the success of the AMC series *Mad Men*, the acclaimed show based on Madison Avenue's so-called Golden Age. Last month *Mad Men* garnered 16 Emmy nominations, including one for best drama.

Leverence explained, "As one of the most honored drama series this year, *Mad Men* made me wonder, 'What would Don Draper [the show's lead ad man character] think about

the Emmy-nominated commercials?'"

To recap, those nominees are: Bud Light's "Swear Jar" directed by David Shane (then of Hungry Man, now with oposit+ve) for DDB Chicago; Coca-Cola's "It's Mine" helmed by Nicolai Fuglsig of MJZ (with VFX by The Mill, N.Y.) via Wieden+Kennedy, Portland; FedEx's "Carrier Pigeons" directed by MJZ's Tom Kuntz (VFX by Framestore, N.Y.) for BBDO

New York; Hallmark's "Brother of the Bride" directed by Joe Pytka of PYTKA for Leo Burnett, Chicago; and Travelers' "Delivery" directed by MJZ's Rupert Sanders (VFX by Mass Market, N.Y.) for Fallon, Minneapolis.

Leverence thinks that Draper would have the most conflicted feelings about "Swear Jar," which set a precedent in the commercials cat-

Continued on page 11

SAN FRANCISCO PRODUCTION TIP #37

BEST PLACE TO ROLL A GIANT LEGO BOULDER DOWN A HILL:

19TH & TEXAS ST., POTRERO HILL

TEAKMOTIONVISUALS.COM/LEGO

SHOOT

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

August 15-September 11, 2008
Volume 49 • Number 14

www.SHOOTonline.com

EDITORIAL

Publisher & Editorial Director

Roberta Griefer

203.227.1699 ext. 13 rgriefer@shootonline.com

Editor

Robert Goldrich

323.960.8035 ext. 6681 rgoldrich@shootonline.com

Contributors

Christine Champagne
Millie Takaki

ADVERTISING

Sales Director, East/Midwest/Canada/Latin America

Robert Alvarado

203.227.1699 ext. 15 ralvarado@shootonline.com

Sales Director, West Coast/International

Meridith Riley

323.960.8035 ext. 6685 mriley@shootonline.com

Advertising Production

Gerald Giannone

203.227.1699 ext. 12 ads@shootonline.com

Classified

203.227.1699 ext. 12 classified@shootonline.com

SHOOTonline Directory Listings

203.227.1699 ext. 14 mbarone@shootonline.com

OFFICES

Main Office

21 Charles Street #203

Westport, CT 06880 USA

203.227.1699 Fax: 203.227.2787

West

650 N. Bronson Avenue, Suite B140

Los Angeles, CA 90004 USA

323.960.8035 Fax: 323.960.8036

Circulation

203.227.1699 ext. 12 circulation@shootonline.com

Editorial Production Manager/Reprints/Article Rights

Michael Morgera

203.227.1699 ext. 11 mmorgera@shootonline.com

© 2008 DCA Business Media LLC. All rights reserved.
No part of this publication may be reproduced, stored in any retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

To Subscribe Go To

www.shootonline.com/go/subscribe

For Subscription Service Inquires Call:

1.847.763.9620

If your mailing label says **RENEW**, then go to www.SHOOTonline.com/go/renew and complete our online renewal form today.

SHOOT (ISSN# 1055-9825) printed edition is published bi-weekly except in July and August when published monthly) for \$125.00 per year by DCA Business Media LLC, at 21 Charles Street, Westport, CT 06880. Printed periodicals postage paid at Westport, CT and at additional mailing offices. POSTMASTER: Send address changes to SHOOT, P.O. Box 2142, Skokie, IL 60076-9505.

USPS (06-234)

For SHOOT custom reprints please contact Michael Morgera 203.227.1699 ext. 11 or email to: mmorgera@shootonline.com

SHOOT e-edition published weekly except in January, July, August, and December when three-times per month.

SHOOT is produced in the U.S.A.

SHOOT is a member of



spot.com.mentary

By Robert Goldrich



Britney And Paris

At SHOOT, we're fans of great advertising. It's our beat, our business and our passion. That's why the political campaign season is one which makes me cringe in that—like it or not—there's a prevalent, sadly somewhat justified school of thought that negative advertising can help win elections. And while politicians frequently declare that they're taking the high road, when push comes to shove they often wind up on the lower, more expedient trail.

We've already gotten off to an uninspiring start this presidential election with the initial ads out of Sen. John McCain's camp (8/1 SHOOT e.dition), one in particular—"Celeb"—which attacks Sen. Barack Obama's economic and energy policies while referring to the Democratic nominee as a rock star, paralleling his popularity to lightweight personalities Britney Spears and Paris Hilton.

"Just because you're a celebrity doesn't mean you're ready to lead," McCain campaign manager Rick Davis told reporters in a conference call about the ad.

At press time, it remained to be seen whether Obama's advertising will respond in kind, meaning an execution that is equally mind numbing

If we have to be subjected to negative advertising [during this presidential campaign], can it at least be inventive, clever and creative?

and sophomoric at best.

Indeed the qualitative bar—even for negative advertising—has been lowered over the years, actually the decades. Consider the infamous "daisy" television commercial which ran only once in 1964 and in many circles was credited—or more accurately, blamed—for ushering in what has proven to be a lasting era of negative political advertising.

Tony Schwartz, who had a hand in creating that "daisy" spot in collabo-

ration with a team from Doyle Dane Bernbach, passed away a couple of months ago at the age of 84. His death jogged my memory of the commercial which was part of President Lyndon B. Johnson's reelection campaign.

The ad featured a little girl counting aloud as she pulled petals from a daisy. The scene then switched to

public criticism. Still the ad was a classic and currently resides in the Museum of Television & Radio archives.

So while we've had our fill of negative campaigning over the decades, the mudslinging, character assassination and fear mongering figure to continue. Advertising's role in political campaigns for the most part rep-

resents a figurative black eye for our industry. And while such negativity is bad for society in that it comes at the expense of—and frequently as a substitute for—intelligent dialogue, I'd settle for something less than ideal as a sign of progress in today's seemingly dumbed down world. Admittedly this in and of itself reflects lowered standards but I can't help but think that if we have to be subjected to negative advertising, can it at least be inventive, clever and creative?

resents a figurative black eye for our industry. And while such negativity is bad for society in that it comes at the expense of—and frequently as a substitute for—intelligent dialogue, I'd settle for something less than ideal as a sign of progress in today's seemingly dumbed down world. Admittedly this in and of itself reflects lowered standards but I can't help but think that if we have to be subjected to negative advertising, can it at least be inventive, clever and creative?

The "daisy" spot—clearly unfair to Sen. Goldwater and promoting fear over his candidacy—was pulled after

POV

By Matt Miller



Definitive Research—Tax Incentives Work

You might ask, "How do I know this?" Through my own personal research, of course.

It all goes back to when I started with the Association of Independent Commercial Producers (AICP) in 1994. I was walking to work through Union Square, and a very panicked-looking young man approached me and told me that he had been locked out of his apartment on 16th Street. To compound the situation, he was a PA working on a Ridley Scott-directed commercial at Silvercup Studios. As the story went, when the door closed behind him, he not only locked himself out, but also locked in four garment bags of wardrobe for the shoot. If I would lend him \$20 for a cab, he could go get an extra key from his mother, get into his apartment, retrieve the bags and get to Silvercup before his call time. He promised to messenger me the \$20 from petty cash once he arrived on set. I gave him my card, and he certainly recognized the AICP logo, so it seemed he had to have worked a job in the industry at some point. I felt that this was just one more way I could help a poor distressed soul in the industry. So I complied.

Flash forward 14 years. Walking

down 5th Avenue on my way to the office this morning, I see the same guy (now looking a little worse for wear, and clearly not having worked for some time) harassing what looked like a nice Midwestern businessman, who really didn't know what the guy was talking about, but gave him \$5 to go away. I stopped and asked the would-be PA if I could be of any help, baiting him. Of course, he launched into the story. When he explained the part about the garment bags I jumped in: "Don't tell me—you are working on a commercial for director Ridley Scott as a PA."

He looked surprised – and possibly offended – and said "no, I work on TV shows in the wardrobe department."

Clearly, the city of opportunity created another success story. His "move" from commercials to episodic television and into an IA union craft category from a PA, is obviously due to the recently expanded TV and feature film tax incentives offered by New York City. This has led to campaigns, celebrations and much bragging by city officials about wooing shows such as *Ugly Betty* and *In Treatment* to New York from Los Angeles. So much so that every New Yorker (even a two-bit panhandler) knows that television show produc-

tion is up in New York, and it is less believable (in our hero's pitch) that he would be working on commercial productions, which have continued to slide over time.

This may not be quantitative research. But as a sociology minor, I can tell you that on a qualitative, long-term basis, this is solid data. When business trends become part of the social psyche, you know it is for real. Perhaps we need to recruit this guy to


explain to the New York City Council and the Mayor why they need to act, and match the New York State spot incentive package, and support commercials with the same vigor that they have supported features and television, or we may continue to "lose" more of our workforce.

Matt Miller is president and CEO of the Association of Independent Commercial Producers (AICP).

Flash Back

August 22, 2003 Jim Ferguson is moving to Ternerlin McClain, Irving, Texas, as chairman/chief creative officer. Ferguson had joined DDB Chicago five months ago as executive VP/creative consultant on the McDonald's account; prior to that, he was the top creative at Young & Rubicam, New York.... Tom Keramidas, a senior producer at Leo Burnett USA, Chicago, has been elected as VP of the agency.... Creative director/designer Garson Yu of Hollywood-based yU + co collaborated with director Ang Lee in designing the main title for the feature *The Hulk*....

August 21, 1998 The average cost of producing a :30 television commercial in 1997 rose 11% from '96, according to the 1997 Television Production Cost Survey released this week by the American Association of Advertising Agencies (4A's). The results—based on a database of 1,167 national :30s from 21 participating agencies, including all top 10 U.S. agencies in gross income and 14 of the top 20 agencies—shows that the average gross cost of a :30 before commission was \$308,000—up from \$278,000. in 1996.... A Band Apart Music Videos signs directors McG and Casey as well as exec producer Catherine Finkenstaedt....



Non-linear color grading
- transform your environment

Baselight 8

ENGINEERED FOR INNOVATION

Ultimate creative flexibility for commercial post-production

No one system can do everything and in today's commercial environment, creativity, workflow and throughput are critical for success.

Baselight is leading the way with the first non-linear, end-to-end 4K color grading system.

Blending the flexibility of software with the power of a highly parallel processing architecture, **Baselight** fits the bill — from the most exacting requirements of 4K Film DI to the responsiveness needed for SD | HD commercial grading.

Linked in with best-of-breed editorial and VFX systems, such as Avid® and Flame®, as well as providing direct control of the Thomson Grass Valley™ Spirit telecine range, **Baselight** delivers the flexibility, responsiveness and exceptional speed required for smooth project collaboration.

To find out more, or to book your demo, contact us on 323 785 1630.

FilmLight

www.filmlight.ltd.uk

PEOPLE & PROJECTS

Ex-Mother Creatives Dave And Rory Join Mekanism

SAN FRANCISCO—Multi-platform content creation firm Mekanism has added directors Dave and Rory (Dave Clark, Rory Hanrahan) to create, develop and shoot live action and integrated campaigns. The duo, who met as creatives at advertising agency Mother, New York, in 2005, is already working out of the recently opened Manhattan office of the San Francisco-headquartered Mekanism.

The pair, who worked as a creative team at Mother, brings a wide range of expertise to Mekanism spanning concept development, writing, art

indie production shop, Dave & Rory, a.k.a. Rory & Dave.

Dave actually left Mother in the fall of '06 to work on several screenplays. Dave exited in July '07 to join up with Rory at their entrepreneurial Dave & Rory venture through which they collaborated on and turned out projects for such clients as MTV, Rembrandt, TBS (the Cannes Gold Lion, One Show Gold and Silver-winning "Department of Humor Analysis" campaign) and Qualcomm.

For the latter, Dave and Rory pitched, wrote, produced and di-

rected *HandSolo*, a short web film for marketing agency Hill & Knowlton which drove traffic to the Qualcomm website, wirelesslife.com. The humorous tongue-in-cheek short introduced us to an innovative cell phone consisting of sensors on the thumb and pin-

ky finger, giving new meaning to the term hand-held phone. Call transfers are done by people high-fiving each other. A conference call consists of a person putting his or her hand palm up so everyone can listen.

Dave and Rory's creative/filmmaking prowess first came to the attention

of Mekanism founder Tommy Means when he saw *HandSolo*. Means admired the piece's aesthetic appeal, humor and overall artistic flow. He observed, "Dave and Rory have that easy genius at concepting big, comedic, integrated ideas and flawlessly executing those ideas across any plat-

form. They are the model of the next generation director that Mekanism offers to agencies."

Already at Mekanism, Dave and Rory are directing a nonlinear branded entertainment show for Microsoft's Live Search, as well as a series of comedic shorts for eBay.



Dave and Rory (in pocket) have a longstanding creative rapport spanning Mother, their own shop and now Mekanism.

direction, direction, and design. After several years of award-winning agency creative experience working on campaigns for brands such as Miller, Dell, the NBA, Target, Lincoln, and Puma, Dave and Rory ultimately moved on to launch their own New York-based

rected *HandSolo*, a short web film for marketing agency Hill & Knowlton which drove traffic to the Qualcomm website, wirelesslife.com. The humorous tongue-in-cheek short introduced us to an innovative cell phone consisting of sensors on the thumb and pin-

Director Graeme Joyce Cast As Villain

BEVERLY HILLS—Villains has signed director Graeme Joyce for exclusive U.S. spot representation. Joyce, who comes over to the Beverly Hills-based production house from bicoastal HSI Productions, has directed spots over the years for such clients as Target, Mercedes-Benz, GMC, Chase and British Airways.

Raised in the U.K., Joyce attended Cheltenham Art School, pursuing a degree in Fine Art. A summer visit to Los Angeles prompted him to pursue an interest in music videos. He would go on to win the Directorial Debut honor at the Music Video Production Association (MVPA) Awards for Stone Temple Pilots' "Wicked Garden."

"I wasn't a good enough musician to make it in a band, so this [directing music clips] was the next best thing," mused Joyce who later diversified into commercials.

Joyce cited spots from his British childhood as an inspiration. "I remember how fantastic those advertisements were," he recalled. "Memorable storytelling with great wit and surprise. British humor translates well across the cultural spectrum."

As an example of that, Joyce pointed to "Last Pick," which he directed for adidas. "It's a classic story about the last guy picked for the team who is just so bloody awful that nobody wants him on the team," laughed

Joyce. "And yet, when he's chosen last, he reacts like he's just won the lottery. The boy has got so much heart and passion for the game—how great is that?"

In addition to "Last Pick," Joyce's notable work includes British Airways' "Anticipation" via of M&C Saatchi, New York; Target's "Thomas O'Brien" via Peterson Milla Hooks, Minneapolis; and Mercedes CLS' "Seeing Four" via Merkle and Partners, New York.

Joyce is currently finishing work on a TV spot he wrote and directed for an investment services client, Zabeel, based in Dubai. Joyce described the

Continued on page 26

Director Dolan, Publicis & Hal Riney Get Inventive For Ad Council

By Robert Goldrich

SAN FRANCISCO—Looking to inspire youngsters (particularly "tweens," ages 8 to 11) to dream and invent, Publicis & Hal Riney, San Francisco, turned to director John Dolan of bicoastal Anonymous Content for a TV spot on behalf of the Department of Commerce's U.S. Patent and Trademark Office and the National Inventors Hall of Fame Foundation in conjunction with the Ad Council.

The public service :30 opens with a nervous young boy introducing himself and his new invention—a BMX bike with wheels on which are fastened assorted suction cups. His inspiration for the bike was the suction cup-like tentacles of the octopus, at which point we're treated to a show and tell of sorts. The boy rides the bike along walls and on a ceiling. He even pedals the bike up a ramp which leaves him hanging from the handlebars suctioned to a building. A buddy of his looks on incredulously. We are left to wonder if this bike actually exists. Of course it does—in the minds of kids who dare to



CLICK HERE TO VIEW SPOT

"Suction Tires"

imagine and think big.

The spot ends with the slogan, "Anything's possible. Keep thinking," accompanied by the website address www.Invent-Now.org where kids can get in touch with their own innate inventiveness. Designed by VPI (Visual Perspectives Internet), the site allows children to explore their inventive interests in space, sports, design and entertainment. And a gallery on the site highlights inventions created by children throughout the country.

For generations, the U.S. has been a global leader in technology and innovation. While the country represents only five percent of the world's popula-

tion, it accounts for nearly one-third of the world's science and engineering researchers and 40 percent of all research and development, according to the Council on Competitiveness. However, with increased economic competition globally, it's widely understood that the U.S. must take steps now to maintain its leadership. In particular, America must ensure we inspire future generations of innovators.

Titled "Suction Tires," the television commercial is part of an ambitious multimedia campaign. The Publicis & Hal Riney creative ensemble included chief creative officer

Continued on page 26

Editor Boudreaux Opts For A Nomad Existence

NEW YORK—Commercial and music video editor Brandon Boudreaux has joined bicoastal Nomad Editing Company. Based out of Nomad's New York office, Boudreaux is also available to work via the editorial company's Santa Monica shop or on location worldwide.

Previously an editor at Consulate, New York, Boudreaux has collaborated with directors Randy Krallman, Speck/Gordon, Diane Martel, Jeff Preiss, Erich Joiner and agencies Anomaly, Berlin Cameron United, Saatchi & Saatchi, Cliff Freeman, Ogilvy, and Fitzgerald & Co.

Boudreaux's editorial credits include graphics-intensive commercials for Coca-Cola ("Her Night Out" directed by the Speck/Gordon duo—now of Furlined—for Berlin Cameron United, New York), New York Life ("Father and Son" directed by Preiss of Epoch Films for Berlin Cameron), Dasani, and Converse, as well as humorous spots for Wendy's, Boost Mobil, and Snapple ("Tail" directed by Tool of North America's Erich Joiner for Cliff Freeman and Partners, New York). Additionally, Boudreaux has edited music videos for The Editors,

The Killers and Mattafix.

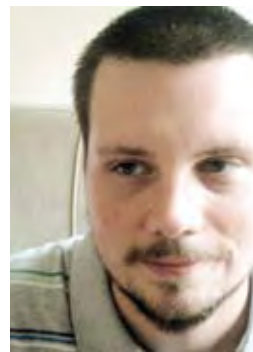
Boudreaux rounds out a Nomad roster that includes editors Tom Muldoon, John Murray, Debbie McMurtrey, Glenn Martin, Jared Collier and Jason Painter.

Raised in New Orleans, Boudreaux attended the specialty secondary school New Orleans Center for Creative Arts. There, Boudreaux majored in creative writing, which translated into an emphasis in film at the College of Santa Fe.

Boudreaux then later moved to New York where he began his editing career cutting docu-style television including *Trauma*, *Life in the ER*, and *Maternity Ward*. His desire to escape the reality genre led to a fortuitous and successful tenure as in-house editor at agency Berlin Cameron United, a position he held for three years before he shifted over to the aforementioned Consulate.

Boudreaux will work closely with Nomad's New York executive producer Lynne Mannino.

The company was founded by Muldoon, Murray and company VP Scott Carleton who originally met at the now defunct Propaganda Films.



Brandon Boudreaux

WE ARE PROUD TO ANNOUNCE
A Nephilim Grieves

A FOUNDATION CONTENT SHORT FILM

DIRECTED +
EDITED BY ANNA PATEL

WRITTEN
BY VIGNETTE NOELLE LAMMOTT

HAS BEEN CHOSEN TO SCREEN IN THE SHORT FILM COMPETITION

AT



Crossroads Signs Director/DP Ryan Gaw

LOS ANGELES—Bicoastal/international Crossroads has added director/DP Ryan Gaw to its commercial-making roster. His directorial credits include recent spots for Porsche and Audi. And for two years straight, he has worked with Minneapolis ad agency Carmichael Lynch on the Harley-Davidson account, directing 20-plus commercials, three product videos and a national integrated effort for the new Dark Custom.

Gaw first established himself as a cinematographer. He has shot over the years for such commercial directors as Jake Scott and Michael Karbelnikoff. Gaw's DP work also encompasses music videos for Will Smith, Bo Diddley, De la Soul and Alien Ant Farm, among others.

Gaw got his start in the business as a camera assistant in 1996 on a Crossroads job. He went on to camera assist for star DPs like Max Malkin, Dana Christiansen and Oscar winner Robert Richardson (who is repped as a spot director via bicoastal Tool of North America).

"I feel like I've come home," said Gaw. "They [the people at Crossroads] were very generous to me [on my first camera assistant gig], giving a young



Ryan Gaw

kid a break. And now, some twelve years later, I've signed to their roster which is pretty cool."

Michael Fekete, Crossroads' Los Angeles-based executive producer, said that Gaw "fills a solid niche position here at Crossroads in the art of sheet metal shooting. He excels at capturing beautiful film with a European eye in art direction. Ryan's use of natural light and tendency to try new techniques in an already established genre is refreshing. He truly represents the next generation of pure sheet metal auteur and his clever and conducive use of shadows, lighting and reflections in his work with Audi and Porsche places him in a unique

setting all his own."

Gaw observed, "The difference between my work and others' is I put emphasis not only on the obvious need for proper lighting of the vehicle, but also the framing of a shot relative to the architecture the vehicle is in. I use sheet metal as a mirror of the environment. It's an added touch my clients seem to appreciate, and heightens the overall stylistic image of the car."

Gaw's love for photography dates back to childhood dreams and caused him to pursue his study of cinematography at Montana State University. Gaw began his stint as a DP in '03 and it was while being represented through Montana Artists Agency, Los Angeles, that he developed his passion for shooting automobiles.

He said that several factors attracted him to Crossroads, including the company's longevity and its reputation for "pushing creative boundaries across all of its divisions."

Crossroads consists of six divisions: Film, Television, Commercials, Music Videos, New Media, and Creative Services. The company maintains operations in New York, Los Angeles, Chicago and London, as well as an affiliate office in Toronto.

ARTISANS

Piriz Joins Union, Lands Nestle Ad Gig

SANTA MONICA—Editor Pablo Piriz has come aboard the roster of bicoastal Union. He is based in the shop's Santa Monica office but available to work out of its New York facility as well. At press time he had been awarded his first assignment under the Union banner, an Hispanic market campaign for Nestle Pure Water via Los Angeles agency Castells.

Piriz has earned several industry awards over the years, including an Advertising Club of Los Angeles Belding Award in 2004 for Toyota 4Runner's "Singers," an Association of Hispanic Advertising Agencies (AHAA) Bronze Award for Toyota Sienna's "Family Research," and Caribbean Advertising Festival honors for Xbox's "Glider." His recent work includes a three-spot campaign for Modelo Beer directed by Augusto Gimenez Sapiola of La Fabrica Films, Miami and Mexico City.

"Pablo is firmly established in the Hispanic market, and at the same time he is perfectly calibrated to general market work," said Union partner/executive producer Michael Raimondi. "We had not planned to expand the roster in LA, but the fit and potential made this a no-brainer."

Piriz broke into advertising in his native Montevideo, Uruguay, as

a graphic designer studying under Andries Van Onck and other masters of the craft. He was working on the graphics for a TV show about the World Qualifying Surfing Competition when fate stepped in; the edit wasn't coming along as planned, so Piriz cut the piece himself.



Pablo Piriz

Absorbed by the process of marrying narrative, imagery, and audio, Piriz immediately started editing for a local edit company and in 1993 was recruited by Montevideo production company Paris/Texas as its in-house editor. Five years later, Piriz moved to Los Angeles, working with both the U.S. Hispanic and general markets. He then started Purepost Edit in Southern California, but after some

time decided rather than editing while running a company, he wanted to dedicate his time and energies to his work. Union affords him that freedom and, he said, "can help put my name out there in places I haven't been able to reach before" while offering full support for his clients.

A musician, Piriz has worked on several music videos and in 2004 won MTV Latin's Best Music Video honor for Cafe Tacuba's "Eres". He also has worked closely with Kinky, a popular alternative band who's widely acclaimed music has been in everything from Skyy Vodka ads to *Nip/Tuck* and feature films.

His diverse taste in music complements his facility with all genres of film, from comedy to visual and dramatic work. On the film front, Piriz cut the 2007 short film *Feathers to the Sky*, which was an Official Selection at the America Film Institute (AFI) FilmFest LA, the Santa Barbara FilmFest, and the Tribeca Fest.

Immediately prior to joining Union, Piriz edited "CW Network—Nicole Scherzinger," a piece starring the pop singer (known for her work with the Pussycat Dolls) and promoting the entire CW Network lineup of shows. The promo entailed Piriz being extensively involved in graphics.

Short Takes

TBWA\TORONTO DRAWS THE LINE FOR INFINITI

Against a black backdrop, a bright yellow sash drops from above and down it comes a Cirque du Soleil performer/gymnast. That elegant descent that's a cross between dance and acrobatics is then matched by another performer who twirls down a second yellow sash.

These two yellow ribbons separated by black then seamlessly transition into the center divider line of a highway, along which drives an Infiniti SUV.

A female voiceover simply states, "Let the performance begin" and informs us that Infiniti is a proud official sponsor of Cirque du Soleil. An end tag also relates that tie-in while carrying the Infiniti logo.

This stylish spot for Infiniti Canada was directed by Mark Zibert of Toronto production house Sons and Daughters for agency TBWA\Toronto. (Zibert recently picked up stateside representation via bicoastal Sleeper Films.) The DP was Glenn Murphy.

The TBWA\Toronto team included creative directors Joe Amaral, Allen Oke and Scott Couture, writer Andrew Caie, art director Jon Lane and producer Nadya MacNeil.

Editor was Mark Morton of School Editing, Toronto.



[CLICK HERE TO VIEW SPOT](#)

HOUSE OF MOVES APTLY NAMED

Vicon House of Moves (HOM) has lived up to its moniker, making several moves in what amounts to its most significant expansion to date. The Los Angeles-based motion capture service bureau and a division of Vicon (the developer of Oscar-winning motion capture systems) has completed the build out of a new sound-proof motion capture sound stage for full body and facial capture that is capable of recording final audio simultaneous to performance capture. HOM has also expanded its staff with a team of 16 animators to deliver a complete slate of animation services to clients in games, film, television and multimedia.

"With these new services, House of Moves can truly help directors extend their storytelling capabilities. We have effectively mimicked the procedures of the traditional live action set and tied them into the virtual environment. We can replicate almost anything that can happen on a live action stage—from the physical performance of the actors to the positioning of virtual cameras in real-time," explained Scott Gagain, HOM exec producer. "Moreover, with the addition of our full service animation team, we're more of a comprehensive creative resource for our clients than ever before."

PEOPLE IN THE NEWS

Company 3, Santa Monica, has promoted Denise Brown from producer to director of telecine, Thatcher Peterson from director of operations to executive producer, and Michael Boggs from operations to director of commercial DI & scanning....U.K. animation/mixed media production house th1ng (pronounced thing one) has added up-and-coming director Yoav Segal and his producer Amanda Lowit, former head of TV at Grey, London. Segal is best



Denise Brown

known for his most recent short film *The Battle of Cable Street*, a lauded mixed media narrative about the British fight against fascism seen through the eyes of a young Jewish boy. In the film he uses cinematic live action, rotoscoping and frame-by-frame painted animation to transport various characters into the boy's sketchbook. Dominic Buttimore, executive producer at th1ng, will take a lead role, working with Lowit, in helping to develop Segal's career....

MCNAMARA

FILM COMPANY

SARAH JENKS REPRESENTATION 212.308.7273

48 WEST 25TH ST 9TH FLOOR NY NY 10010 INFO@MCNAMARA.TV 212.229.1469
WWW.MCNAMARA.TV

HD Essentials

Broadcast/Advertiser Coalition

Broadcasters and advertisers have joined forces to prepare the advertising community for the February 17, 2009 transition to digital television (DTV), forming a coalition and unveiling a new initiative: "The DTV Transition: Keeping the Ad Community in the Loop."

The newly formed coalition, which includes the American Association of Advertising Agencies (AAAA), the Association of National Advertisers (ANA), the National Association of Broadcasters (NAB) and the Television Bureau of Advertising, will work to ensure advertisers, as well as viewers, enjoy a smooth transition to DTV.

The coalition will keep the advertising community informed of the implications of the changeover from analog to digital-only television broadcasts in an effort to identify and address any concerns or issues specific to the ad industry. The coalition will communicate with the advertising community through email, webcasts, a speakers bureau, luncheons, one-on-one meetings and the websites of the four associations.

Under legislation passed by Congress—the Deficit Reduction Act of 2005—full-power television stations are required to turn off their analog signals on February 17, and continue broadcasting exclusively in the digital format.

Digital television enables TV stations to provide dramatically clearer pictures, better sound quality and more programming choices for viewers. For advertisers, it will mean additional targeting opportunities as stations add more niche programming, as well as commercials with improved picture and sound.

Carat Dangles Choice Tidbits

In its "Hi-def & Digital TV: Clearing up the picture" research report, media agency Carat shared some choice nuggets of information, including:

- Ratings company Nielsen found that people who viewed the 2008 Super Bowl in HD were able to recall 21 percent more commercials than those who viewed the game in SD.

- According to research by Sports Video Group, 30 percent of TV viewers think companies that advertise in HD are more tech-savvy. Thus it is important to clearly establish advertising objectives from the outset to determine HD's compatibility with one's brand.

- A Discovery Communications study showed that commercial recall for HD ads viewed on HD channels was three times higher than the same ads viewed in the same programs in SD on SD channels. Additionally, intent to purchase was 55 percent higher, and more viewers round spots "very enjoyable" in HD. These advantages are expected to decrease as HD achieves mass penetration and the HD picture becomes more commonplace, but it is likely going to take several years to reach that stage.

- Among the many brands that have gone HD with some or all of their spots are assorted automotive clients such as Acura, BMW, Bridgestone Tires, Cadillac, Chevrolet, Dodge, Ford, GMC, Honda, Land Rover, Lincoln, Toyota and Volkswagen. The consumer electronics sector has also been active on the HD commercials front with participating advertisers including Apple, Garmin GPS, Panasonic, Philips and Toshiba.

Crawford Is Suite On Blu-Ray

Atlanta-based Crawford Post Production, a service area of Crawford Communications, Inc., has full Blu-ray Disc (BD) authoring capabilities in place for corporate, commercial and entertainment titles. In addition to offering basic auto-play and continuous looping, the Crawford's artisans can now create navigational features for chapters, subtitles and interactivity; multi-angled views; and motion menus for its upcoming BD bookings. For this next generation optical disc format, Crawford Post uses industry-standard Sonic Scenarist® and CineVision™ as state-of-the-art support systems for high definition (HD) performance.

"We have a custom built room in the heart of our current HD suites designed specifically for BD authoring," says Chip Stephenson, manager of Blu-ray, DVD and compression for Crawford. "In this suite, our artists can access the latest technology—ensuring HD quality all the way through the finished viewing product for our clients."

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

Ad Shop Producers Reflect On, Recall From Microsoft Xbox Halo 3's "Believe" Campaign To A Couple Of

A SHOOT Staff Report

"T.A.G., you're it."

This schoolyard declaration takes on a new meaning when the playground is this year's industry awards show circuit. Indeed T.A.G., the San Francisco agency which jointly works with sister shop McCann Worldgroup, San Francisco, on the Microsoft Xbox 360 account, has been the proverbial "it" as its "Believe" campaign promoting the release of video game Halo 3 on Xbox is among the season's most lauded work, finishing in a tie for the coveted Film Grand Prix at the Cannes Lions International Advertising Festival and then winning outright the Cannes Fest's Integrated Grand Prix honor.

The accolades go on and on, including three AICP Show honors for the Halo 3 centerpiece TV spot "Diorama" directed by Rupert Sanders of bicoastal/international MJZ with visual effects from Stan Winston Studios, Van Nuys, Calif., New Deal Studios, Los Angeles, and Method Studios, Santa Monica. There was also best of show at The One Show, a Grandy at the International ANDY competition, among other awards.

Hannah Murray, senior producer at T.A.G., reflected on the Halo 3 campaign experience, the assorted production challenges it posed and that were eventually overcome.

"The biggest challenge," she said, "was that this was such a high profile game launch and the developer was trying to finish the third in the Halo series as we were doing the commercial. Because of that, it was difficult to get all the information we wanted from them. Those details were under lock and key no matter how many NDA [non-disclosure agreements] we signed. Understandably they were hesitant to hand all those secrets over to us."

This presented an extraordinary dilemma in that authenticity was key with a target audience of Halo Nation, a large group of highly critical, knowledgeable Halo game aficionados.

Murray noted that she and her col-

leagues gleaned as much info as they could from multiple sources to compensate for not being able to access the proper 3D models of the characters from the game developers.

The agency and production team even managed to do an end-run and got the models which the developers sent to their toy franchiser. While that material was not as high res as it needed to be, the artisans at Stan Winston Studios were able to up-res them and started to create the miniature characters to place in the elaborate diorama being constructed for the shoot. Furthermore, Murray related that an enterprising line producer went out and bought Halo 2 dolls which were then modified to reflect what Halo 3 had in store.

Then a month into prepping, it was learned that one of the main characters (Brute) had the wrong measure-

stunning treatment," recalled Murray. "His entire heart was into this project and he knew we had to build this set. Thankfully, though, New Deal had worked on one of the *Aliens* films and some of the Halo 3 architecture had been influenced by the architecture in the *Aliens* work. New Deal had some of those models so we didn't have to create something entirely from scratch."

Still there were more hiccups to come. After the buildings were constructed, it was discovered that the actual game was going to have slightly different pillar structures. By that time, it was too late. Still, Murray noted that their saving grace was that they stayed true to the Halo spirit and that came through in the end.

"One of the game's product managers," recollected Murray, "came down to look at the diorama and said, 'you



Microsoft Xbox Halo 3's "Diorama"

ments. The developers had made him a foot taller than originally thought. "We had to re-do about 100 Brutes," recalled Murray.

Building the earlier alluded to diorama set was also a daunting task. Murray noted that it was done in four weeks, about half the time that should have been allotted for such an ambitious undertaking. Going into the project, Murray and her creative teammates weren't sure what means would be necessary for the creation of the diorama—CG if it looked real was an option, for example.

"We were open to anything and Rupert [Sanders] came back with a

guys just nailed it. It's amazing. That brought out a major sigh of relief from all of us."

Among the other assorted challenges were the "making of" film and the music for the spot. On the former front, Murray recollected that an inexpensive HD camera was purchased to lens behind the scenes in closed off top secret areas at the studios. "Getting the camera into certain places was a huge challenge because so much of what we were shooting was being kept under wraps." Furthermore the "making of" film was supposed to be set 500 years into the future, necessitating tight shots that



Elise Greiche



Matt Hunnicutt



Hannah Murray

Challenges Posed By Their Lauded Work This Awards Season

Super Bowl Spots--Coca-Cola's "It's Mine" From Wieden+Kennedy, And FedEx's "Carrier Pigeons" Via BBDO N.Y.

wouldn't reveal some of the present day surroundings.

As for music, the good news is that the temp track was a public domain composition, Frederic Chopin's Prelude in D Flat Major, Op. 28, No. 15 (a.k.a. the Raindrop piece). But there was still a hurdle to clear.

"Everyone fell in love with the track we found but we could not figure out who played it—even after enlisting the help of a musicologist and a researcher," said Murray. "So we ended up having to re-record it."

Robert Miller and Jason Johnson of Santa Monica-based stimmung arranged the solo piano piece which was performed by pianist Mike Lang. A top concert pianist, Lang was well versed in Chopin but the performance didn't quite match what the agency creatives had originally heard. It turns out that the proper piano wasn't used.

"So we went piano shopping," said Murray, "and played the track we loved from our iPod so that the guy at the store could tell us which piano we should rent. Once we rented the special concert piano, we had to have a piano tuner race out to tune the piano immediately. We ended up doing another session the next day with the same pianist and it was perfect."

"It's Mine"

Coca-Cola's "It's Mine" scored three AICP Show honors (in the Production, Visual Effects and Animation categories) and most recently earned a prime-time commercial Emmy nomination.

Directed by MJZ's Nicolai Fuglsig for Wieden+Kennedy, Portland, Ore., with visual effects by The Mill New York, the charming Coke spot shows a clash of larger than life Macy's Thanksgiving Day Parade balloons as they pursue an elusive bottle of Coca-Cola (also a balloon). In the end, the ultimate underdog, Charlie Brown, comes away a winner. The spot debuted during this year's Super Bowl.

Wieden senior producer Matt Hunnicutt noted that there were varied major challenges, perhaps the most daunting being, "This wasn't just any parade. It was the Macy's Parade which people hold near and dear to their hearts. We made sure we were there for the parade to not only shoot that day but to absorb the magic and make sure it was captured and reflected in the commercial. Being there we got a better understanding of how these balloons move. Sheena [Brady who along with Hal Curtis were Wieden's creative directors on the job] and I were even on hand for the [balloon] inflation evening, study-

ing how those balloons are inflated so that we could better understand the physics of all that."

Brady added, "Matt worked with Nicolai and the production company

to create these real balloons and we didn't even end up using them. We didn't know until we got deeply into the process that CG would be the route we'd ultimately go [with The

Mill]. I worked with Nicolai before and he was the perfect director for this. He has so much energy and perseverance. You know he's going to figure it out no matter how difficult the challenge.

All his spots have this epic beautiful cinematic quality to them."

Hunnicutt observed, "What attracted me to Nicolai was his enthusiasm." *Continued on page 14*

Extensive Inventory of Quality Lighting and Grip Equipment



New Mexico Lighting & Grip Company

- HMI, Incandescent, Kino Flo®, Dimming, Moving Lights, generators, LED Lighting
- Digital Blue and Green Screens (All Sizes)
- Steel Deck and Green Bed Scaffold System
- Complete logistics service for all production needs
- Supplemental packages for independent gaffers and key grips
- New Mexico Representative for Airstar® Balloon Lighting and more...



Albuquerque Studios / 5650 University Blvd. SE / Building 2 / Albuquerque, NM 87106
TEL 505.227.2500 / FAX 505.227.2510 / www.newmexicolightingandgrip.com

A Subsidiary of NBC Universal

Adam Wilson

Veteran agency creative director, formerly of Organic, takes on an engaging new role at McCann Erickson



By Robert Goldrich

Adam Wilson recently came aboard McCann Erickson's office in Birmingham, Mich., as executive creative director of consumer engagement, a newly created position at the agency. In this capacity, he will help lead McCann's efforts to fully integrate digital thinking as a primary consumer touch point for clients at the ad shop's Birmingham and Los Angeles offices. He will report to McCann Erickson Detroit/Los Angeles chief creative officer Steve Levit, working on behalf of such accounts as Saab, Nestle, Travel Michigan, Prestone and Bumblebee Tuna.

Wilson comes over from Organic Inc., where he served as group creative director. Among his credits there were several groundbreaking integrated digital campaigns for Daimler Chrysler's Jeep brand. He spent a total of six years at Organic, split between two tours of duty.

Wilson's background spans the traditional and digital worlds. On the traditional front, he broke in as a creative at JWT in Detroit, working primarily in TV and print on the Ford national account. Next he had a brief stint at Campbell-Ewald, Detroit, on Chevy TV and print, followed by a year and a half at BBDO Detroit on Chrysler.

Then came his first stop at Organic in Bloomfield Hills, Mich. "I was the first traditional advertising person they hired," recalled Wilson, who got a formal digital education there. He left after three years for Y&R, Detroit, only to return to Organic for a more major role, what he described as "a seat at the big table" where decisions were being made.

During his second Organic stay, Wilson had a hand in such notable fare as the digital centerpiece of the Jeep Patriot launch, "The Way Beyond Trail" web adventure game/series—short-listed at both the Cannes and Effie competitions—as well as Jeep's PatriotAdventure.com, which enabled comic book buffs to help construct a story online highlighting aspects of the Patriot, resulting in a limited edition printed comic book.

SHOOT: What attracted you to the opportunity at McCann Erickson to begin with?

Wilson: The people and clients here, and the chance to be in on the ground floor of the creative process. Organic is probably one of the best places in the business at inter-agency collaboration. We had some great experiences at Organic working with BBDO and later with Cutwater on Jeep. The creative people at Cutwater in San Francisco are terrific and we attained success in integrated work. But Cutwater was often calling many of the strategic shots and sometimes it's like baking a cake where there isn't room for so many cooks.

McCann Erickson is giving me the opportunity to be at ground zero in creative development, where consumer engagement ideas can take root, grow and flourish. It's no longer a case of after all the television and print is strategized, let's bring in the digital shop to frost the cake. McCann has given me the teeth to build an agency team and develop great creative and strategy.

I was also drawn to the fact that we already have a leg up with our clients. We don't have to educate our clients on the importance of digital. Saab and GM [Saab's parent company], for example, are completely committed to digital and value it.

They are clients who truly understand that in order to be successful, they have to share the media stage

with consumers.

SHOOT: What was the most important lesson learned at Organic, the place where you embarked on a digital career path?

Wilson: I had an amazing career experience at Organic. First and foremost it's a place where there's the intrinsic belief that you can dig really deep—and the deeper you dig into consumer insights, the better chance you have of coming up with

and I want to harness that culture and create more eco-systems where we can meaningfully engage consumers.

And by engage, I mean not talking at—or down to—consumers, but talking with them.

Plus we need to engage our own people at the agency. There will not be a digital department within the creative department here. That model doesn't yield great media or business ideas. You wind up being the cake frosters in that model.

We want everybody contributing.

That's a best-of-both-worlds situation from my standpoint. And the diversity of clients here is vast and wide-ranging—from automotive to packaged goods to tourism. We have some great brands to work for and with. And again these are brands who are very much receptive to what digital can do for them and their customers.

SHOOT: What made Jeep a great brand to work with digitally? And can you replicate any of those qualities for your clients at McCann?

siasts out there. You don't create that. In that kind of situation, you have tons of potential for social media participation with the brand. There's a party going on already. We just have to make sure the brand shows up at the party bringing the right dish and wearing the right clothes.

SHOOT: From your perspective, on what platform or platforms is the party happening?

Wilson: It can happen on any platform. I'm not at all into designating one platform as being the best or even better than another. I don't like to point to any one platform or technology or technique and deem it to be the killer app. I think that this kind of singling out would be a mistake.

The platform that's best is the one that in a certain case can help you connect with consumers. The most important thing isn't the platform but that people interact with brands. It's an interaction that's becoming more social and personal.

Someday we'll laugh at the fact that many of us used to call this 'social media.' Someday it will be so ubiquitous that you won't define or differentiate it that way at all. It will simply be regarded innately as the inner web, just an accepted everyday part of our lives and culture.

We have to engage the consumer and give him or her an experience that is entertaining or functionally relevant or both.



During his second tour of duty at Organic, creative director Adam Wilson had a hand in such notable projects as "The Way Beyond Trail" web adventure game/series which helped to launch the Jeep Patriot.

more relevant communication that will meaningfully connect with those consumers. That was the most important lesson I learned there. It made me a believer.

SHOOT: What do you hope to accomplish at McCann Erickson? What's highest on your agenda?

Wilson: To put it simply, I want us to make stuff that talks with people and not at them. There's a rich, longstanding tradition of storytelling at McCann

We want to tap into the creative talent here to figure out the best ways to be relevant to and to engage consumers. And we want to attract creative hybrids whose minds and experience span both digital and traditional—people who just get it. Knowledgeable, solid idea people.

McCann Erickson offers the advantage of having big agency resources. Yet at the same time the culture and community in both our Detroit and Los Angeles offices are still small enough to affect positive change.

Wilson: There's a lot of love out there for the Jeep brand. That built-in audience appetite for the brand made Jeep a natural fit for breaking new ground in the social media world. On jeep.com/experience, Jeep content seamlessly co-exists with user-generated content. It's a great example of how marketing can evolve into and be more of an eco-system.

We're fortunate in that here at McCann a client like Saab has its own fan club similar to that which exists for Jeep. There are true Saab enthu-

TV Academy's John Leverage Delves Into Don Draper's Mindset

Continued from page 1

egory. As earlier reported in *SHOOT* (6/6), ATAS decided to recognize multiple platforms in its primetime Emmy competition, meaning that content which gained exposure through means other than broadcast could in certain circumstances qualify for Emmy consideration. So although "Swear Jar" didn't run on TV, it became eligible for nomination. The spot, which debuted on the Bud.TV entertainment web channel, centers on an office in which employees agree to put money into a "swear jar" every time they utter an expletive. When the jar is full, the proceeds will be used to buy Bud Light for the workers—which proves to be a compelling incentive for cussing at the workplace.

"On one hand," conjectured Leverage, "Don Draper would love the office commitment—in a sense paralleling the commitment at his agency to make the sale and keep the client happy. I have a feeling that Don Draper would understand the world of the 'swear jar'—he'd be with the storyline in spirit but there's no way he would put the commercial itself on the air."

Not that Draper is a prude, but rather he's from a world where primetime wasn't ready for swearing, continued Leverage who described the spot as "a wonderful addition to our roster of nominees. It's a different breed of cat from the other nominated commercials which are constrained by the FCC. How nice it is that by opening the competition categories to different platforms, we have a nominated commercial that represents the free wheeling, new world ethos and approach of nontraditional media."

Simpatico

Leverage feels that Draper would probably be most comfortable with Coke's "It's More," Hallmark's "Brother of the Bride" and Travelers' "Delivery." The Coke spot shows a clash of Macy's Thanksgiving Day Parade balloons as they pursue an elusive bottle of Coca-Cola (also a balloon). In the end, the ultimate underdog, Charlie Brown, comes away a winner.

"Delivery" is a whimsical :60 that follows a dapper man delivering a 35-foot umbrella to its new owner—and the adventures this umbrella-toting gent encounters as he helps others along the way. And "Brother of the Bride" features a well intentioned title character who has a knack for saying the wrong thing most of the time—that is until he reads his wedding toast from a Hallmark card.

While "It's Mine" and "Delivery" have a charming element of fantasy, "Brother of the Bride" is a touching, comedic dialogue commercial.

All three, though, are "feel-good" messages, observed Leverage. And Draper certainly understands the benefits of a brand being associated with feeling good.

However, harder to peg would be Draper's take on "Carrier Pigeons," in

which a young hotshot clerk thinks he has solved his office's shipping needs by deploying carrier pigeons. For large shipments, he has assembled a fleet of giant pigeons that wind up wreaking havoc throughout the city.

"What I enjoy about it," said Lever-

ence, "is how the absurdity grows exponentially from little pigeons to giant pigeons to apocalyptic chaos."

In Draper's world, this brand of fantasy might be a bit too over the top, said Leverage. Still, though, the ATAS VP added, Draper has an ap-

preciation for the comically absurd.

As for what ATAS judges will ultimately appreciate, that will become known during the Creative Arts Emmy ceremony in L.A. on Sept. 13 when the Emmy-winning spot will be announced and honored.



Bringing you the best musical talent
from around the world.

CHRISBELLMUSICANDSOUNDDESIGN.COM (707) 363 1000

CBMSD
CHRIS BELL MUSIC & SOUND DESIGN

Top Spot of the Week

Janusz Kaminski Leads "Migration" For Reebok, mcgarrybowen, N.Y.

By Christine Champagne

Like birds of a feather, NFL football players flock together and migrate towards training camp in a Reebok :60 titled "Migration" that was created by New York-based mcgarrybowen and directed and shot by Janusz Kaminski, who is represented for spots via Independent Media, Santa Monica.

While so much sports-related advertising is macho, aggressive and terribly unoriginal, "Migration," stands out from the pack for being powerfully quiet and even soulful.

"We really wanted to capture the feeling of pre-season—the mental aspect of it," said mcgarrybowen creative director Eric Segal, noting the goal was to get as far away as possible from "the typical and expected hard-hitting training footage and whatnot you so often see with football."

The agency also wanted to promote the Reebok NFL Equipment Speedwick Tee and does a good job of it—all of the players featured in the spot, including the New York Giants' Eli Manning, his brother Peyton Manning of the Indianapolis Colts and the Dallas Cowboys' DeMarcus Ware, are wearing the training tops yet the in-

clusion of the product doesn't seem forced but rather natural.

As "Migration" opens, we see the football players enjoying their respective summer vacations. While Chad Johnson from the Cincinnati Bengals is lounging by a pool, Matt Hasselbeck of the Seattle Seahawks is on a fishing trip.

Simultaneously, Johnson, Hasselbeck and other players are affected by what appears to be an internal call to head back to training camp.

Dropping everything, the players flock to their teams. Coming together to make "V" formations, we see the New York Giants striding across the Brooklyn Bridge on their

way to Giants Stadium, and the Dallas Cowboys trudging across the desert as they travel to Texas Stadium.

Given the visual nature of the spot, hiring Academy Award-winning cinematographer Kaminski (*Schindler's List*, *Saving Private Ryan*, *The Diving Bell and the Butterfly*) was an absolute no-brainer.

"I fell in love with a spot that he did for Reebok [called "Cold Weather"] a few years back," mcgarrybowen art director Andrew Conklin said. "It was shot in the middle of the summer, but

somehow he captured the quintessential gloominess of Buffalo, this industrial town that doesn't have a whole lot to offer but their football."

Kaminski said he was flattered to have the agency and client ask him to work on the Reebok campaign again and that he liked the story that "Migration" aimed to tell.

"I also liked that they weren't restrictive in terms of visuals—they were very open as long as we saw the product," Kaminski shared.

Paying homage

Shooting on 35mm film, Kaminski sought to capture the juxtaposition of light and shadow as well as to infuse the spot with strong, graphic color.

"I would say it is a little bit of an homage to the commercials of the '80s that I love, when Ridley Scott and the greatest guys were making commercials that were much more visually inspiring," Kaminski related. "I must say that most of the commercials I see on television [nowadays] have interesting stories but the visuals are really dull."

With just three days to shoot "Migration," Kaminski and the crew from Independent Media covered a lot of ground with locations ranging from the sand dunes of Pismo Beach in Southern California to New York City's Brooklyn Bridge.

One has to ask what the football players were like to work with.

"They were very humble and cooperative," Kaminski said. "When we shot Matt Hasselbeck, he was sick. I think he had a temperature and yet we were pumping water on his head. He had to stay there about three hours with the rain falling on his body, and it was obviously very demanding because he was sick, but he never complained."

Cutting remarks

Once Kaminski was finished putting the athletes through their paces, Akiko Iwakawa of New York's Final Cut edited "Migration."

She had plenty of footage to work with because Kaminski provided so much coverage, Segal said, noting, "The excess footage made it a lot of fun to cut as opposed to those spots where you shoot so fast that you only get what you boarded, and you can only edit it one way. Akiko had some room to play with here."

Kaminski was most pleased with the final cut.

"You can deliver really great work, but if the agency is not sophisticated

visually, they will not use the best parts, and frequently, you'll end up with really bad takes—not in terms of performance but in terms of the visual storytelling. But these guys [from mcgarrybowen] were very sophisticated. They have really good aesthetics."

When it came to music selection for the commercial, the goal was to find aural accompaniment that "was hypnotic and unconscious, as far away as you could get from the typical chest-beating score [used in sports ads]," Segal said.

In the end, "Train Song," a tune recorded in the 1960s by a folk singer named Vashti Bunyan, was chosen.

Looking back on the job, Kaminski, who confessed that he isn't into football or sports in general, noted that he was still quite glad to be a part of the team.

"Being on the Brooklyn Bridge with all of these famous athletes was just a treat," Kaminski reflected.



Janusz Kaminski



[CLICK HERE TO VIEW SPOT](#)

National Football League players get the call—but it almost seems to come from within—to report to pre-season training camp. Groups of them thus start their quiet yet determined migration to the adventure known as the season ahead, as captured in imagery directed and shot by Janusz Kaminski.

TOP Spot OF THE WEEK

CLIENT
Reebok

AGENCY
mcgarrybowen, New York.
Gordon Bowen, chief creative officer; Eric Segal, Lars Jorgensen, creative directors; Andrew Conklin, art director; Justin Kaswan, copywriter; Katya Bankowski, producer.

PRODUCTION COMPANY
Independent Media, Santa Monica.
Janusz Kaminski, director/DP; Susanne Preissler, executive producer; Lindsay Skutch, line producer. Shot on location in Pismo Beach, Calif. and Malibu, Calif. and in the New York City area.

EDITORIAL
Final Cut, New York.
Akiko Iwakawa, editor; Stephanie Apt, executive producer; Summer Raymond, producer.

POST
Company 3, Santa Monica.
Stefan Sonnenfeld, colorist.

AUDIO
Sound Lounge, New York.
Peter Holcomb, Tom Jucarone, mixers.

TALENT
Laurence Maroney, Ben Watson, Ty Warren, Reggie Wayne, Nick Mangold, Madison Hedgecock, Matt Hasselbeck, Derrick Ward, Eli Manning, Bo Scaife, Greg Ellis, Thomas Jones, Jerricho Cotchery, Jeff Saturday, Peyton Manning, Kevin Boss, Mathias Kiwanuka, Vince Young, Chad Johnson, DeMarcus Ware.

The Best Work You May Never See

Raising Expectations For "Love And Sex"

By Robert Goldrich

Bristol, U.K.-based Aardman Animations has created a new series of characters for the second year of a campaign promoting Leonard Cheshire Disability, a group that supports more than 21,000 disabled people in the U.K. and works in 52 countries. The organization lobbies for change and provides innovative services that help disabled people gain the opportunity to live life their way.

This time around, among the cast of Creature Discomfort characters (the first year's campaign featured Creature Comfort protagonists) from Aardman for agency Freud Communications, London, are a blind chameleon, a hearing-impaired Cheshire cat, a physically limited mouse, and a wheelchair-bound rabbit. The latter two are featured in "Love and Sex," one of four spots in a multimedia initiative that includes TV and the Internet.

"Love and Sex" opens on the mouse who says, "Some people think because you have a disability you should be with someone with a disability. It doesn't always work like that." An elephant steps into the frame, its trunk takes a peanut from the mouse's hand. The trunk then kisses and caresses the mouse on the head. The mouse explains, "You can't help who you fall in love with."

Next up is our bunny seated in a wheelchair. In the background is a field full of baby rabbits, others in a hutch upon which is sprawled out a grinning daddy with carrot in mouth. The mom rabbit relates, "Well, they think that if you're disabled, you can't have a love life. That's not true, though. I can have sex."

A female voiceover then relates, "Change the way you see disability," as the Leonard Cheshire Disability logo appears on screen in an end tag, accompanied by the website address www.CreatureDiscomforts.org.

Voices of authenticity

Aardman's Steve Harding-Hill, who directed the spots, related that the campaign "is based on the unscripted voices of young disabled people talking about the issues that affect their lives. The animations cover subjects such as love, sex and education, and challenge public perceptions of disabled people."

These voices ring true as they come out of the mouths of the Aardman stop motion animation characters.

Bryan Dutton, director general of Leonard Cheshire Disability, related, "Disabled people experience unnecessary social barriers which are created largely through ignorance. The public's low expectations, especially of their ability to have relationships, play a big part in this. We want people to change the way they see disability, to think and act differently and to engage with disabled people in all aspects of life."

In its "Up Close and Personal" study on perceptions of disability and relationships, Cheshire Disability made several key findings. For one, disabled people have exactly the same hopes and anxieties about relationships as non-disabled people. Secondly, some 68 percent of disabled respondents have relationships with non-disabled people. And both disabled and non-disabled people have low expectations of disabled people's relationships.

Beyond the four commercials, Aardman produced various components of a fully integrated campaign, including a 15-minute "Making of" film (directed and shot by Ben Dowden).

Team effort

Among the other Aardman contributors were producer Helen Argo, character and set designer Sylvia Bennion, model-making manager Chris Entwistle, model-making team leader Lee Tetzner, model-makers Alexis Hoskins, Nigel Leach and Jonathan Tate, DP Mark Chamberlain, animators Yago Alvarez, Dave Osmand, Chris Sadler and Inez Woldman, puppet rigger Nick Herbert, and editors Michael Percival, Dan Lincoln and Dan Williamson.

Talent from London post/effects house Rushes included producer Carl Grinter, After Effects artist Matt Lawrence, VFX artists David Kidde and Marcus Wood, graphics artist Brad Le Riche and telecine artisan Adrian Seery.

The Freud creative team included creative director Simon Riley and producers Spru Rowlands and Justine Pacy.

credits

Client Leonard Cheshire Disability Agency Freud Communications, London Simon Riley, creative director; Spru Rowlands, Justine Pacy, producers. **Production** Aardman Animations, Bristol, U.K. Steve Harding-Hill, director; Helen Argo, producer; Stephanie Owen, production manager; Sylvia Bennion, character and set designer; Chris Entwistle, model-making manager; Lee Tetzner, model-making team leader; Alexis Hoskins, Nigel Leach, Jonathan Tate, model-makers; Kitty Clay, art director; Kathryn Miller, Damian Neary, Jack Slade, set dressers/prop makers; Nick Herbert, puppet rigger; Chris Stock, track breakdown; Mark Chamberlain, DP; Guy Holme, Nathan Sale, sparks artists; Yago Alvarez, Dave Osmand, Chris Sadler, Inez Woldman, animators. **Editorial** Aardman Animations Michael Percival, Dan Lincoln, Dan Williamson, editors. **Post** Rushes, London Carl Grinter, producer; Adrian Seery, telecine; Brad Le Riche, graphics; Matt Lawrence, After Effects artist; David Kidde, Marcus Wood, visual effects artists.

Featured creatures help to break social stigma.



[CLICK HERE TO VIEW SPOT](#)

element^{FX}
energy | essence | life | soul

Digital Imagery Production Studio
3060 Kerner Blvd, Suite S, San Rafael, CA 94901
415.455.9990 www.elementfx.net

Producers Look Back On Honored Work And Its Many Challenges

Continued from page 9

asm. He was excited about this project on every single level. The truth of the matter is that it was really directed twice, how we shot it in New York, shooting plates and telling the story throughout, finding the best visuals

and angles. We were not only telling the story of the balloons but also the story of the city.

"Then," continued Hunnicutt, "we were working with The Mill and directing those CG balloons. If the balloons don't work, if their authenticity is ques-

tioned for one moment, then the spot fails and the power of the idea is lost."

Indeed Super Bowl XLII delivered surprise victories for the N.Y. Giants and perennial loser Charlie Brown.

Pio Schunker, VP of creative excellence, North America, for The Coca-

Cola Company, related, "We had a fortunate circumstance in that the spot fell exactly in the deciding quarter of the game where the underdog in the Super Bowl came through. The commercial with Charlie Brown sort of nailed it in that respect. That helped

the spot become even more the topic of the water cooler conversation the day after the Super Bowl."

Carried away

In FedEx's "Carrier Pigeons," which also debuted on this year's Super Bowl, a young hotshot clerk thinks he has solved his office's shipping needs by deploying carrier pigeons. But what about large shipments? No problem—he has assembled a fleet of giant pigeons that wind up wreaking havoc throughout the city.

Like "It's Mine," the FedEx commercial—directed by MJZ's Tom Kuntz with visual effects from Framestore, New York, for BBDO New York—garnered a primetime Emmy nomination.

Elise Greiche, BBDO New York executive VP/executive producer, observed that the most pressure came from "Carrier Pigeons" being for the Super Bowl.

"You want to do a great ad for the biggest stage of all," related Greiche. "You want to create compelling work and content for the client. And then to get a great response after the Super Bowl and later an Emmy Award nomination is about as good as it can get....Recognition from the Academy of Television Arts and Sciences is a different kind of honor than an advertising industry award. Different sets of eyes are judging the work—and their focus is totally on content and entertainment."

Two years earlier, FedEx's "Stick" won the primetime Emmy Award. Greiche produced that spot and found the Emmy honor most gratifying. She related that gravitating to Kuntz and Framestore for "Carrier Pigeons" came naturally. Framestore, for example, handled the effects on the dinosaur-laden "Stick."

"And Tom Kuntz is amazing," assessed Greiche. "He had everything we were looking for in a director—the humor, the visual effects background, the dialogue performance direction. Getting that performance is so important to all of the FedEx work we've done over the years."

Perhaps the biggest challenge, noted Greiche, was finding the right downtown Los Angeles location and getting the proper clearances "to produce mayhem on the streets. We had a crane, 200 extras, were battling daylight and various restrictions but ultimately MJZ came through in getting what we needed."

And there's the inherent challenge of working with animals. While the huge carrier pigeons were CG creations, the small ones in the mailroom were the real deal. "That's always an adventure," laughed Greiche.

16. EXT. WHARF - NIGHT

A vaguely urban series of waterfront piers, dressed to mimic the San Francisco waterfront (Jersey City, or south Vancouver possibly).

A rain machine dowses the scene with too much mist, creating a mood that we'll have to fix in post. You can smell the salt water in the air, especially since a tanker trunk filled with the stuff will be brought in.

This is the wharf. This is hub of all things dark and menacing (make sure all gang tags are visible, legible and "West Coast"). This is where our picture begins.

KIM
(agitated)

What are you doin' in Frisco?

BRUCE
(tired)

No one calls it Frisco, Kim.

THE ONLY WAY TO GET SAN FRANCISCO IS TO SHOOT SAN FRANCISCO



continued

Bay Watch: Production & Post

Artisans, Executives In San Francisco Bay Area Assess Business, Infrastructure, Issues

In many ways the changing landscape of the advertising industry is reflected in the San Francisco Bay Area, long a safe harbor for innovation, new media, entrepreneurial creative, varied inventive business models and generally thinking that's way outside the box.

And indeed while traditional commercialmaking remains an integral component of the business mix, increased web content and other fare—short and long form—are making their mark in the Northern California production and post communities. Furthermore, visual effects and animation continue as mainstays of the Bay Area infrastructure.

At the same time, as assorted states and for that matter countries have upped the filming incentives ante, California has struggled to get any such initiative off the ground, translating into lost business. The lack of a tax credit or rebate incentives program of some sort for commercials and advertising sector-related content in California is cause for concern as born out in feedback *SHOOT* received from production and post executives and artisans in the Bay Area—as well as from the executive directors of both the California Film Commission and the San Francisco Film Commission.

And with the much publicized budget shortfall in California, the chance of finding funds for the establishment of an anti-runaway production/filming stimulus program is remote.

Nonetheless, there is optimism in the Bay Area over prospects for the future generally relative to new opportunities and platforms emerging for content creation. New business models are starting to take shape. And Northern California is poised to capitalize on a changing marketplace.

To get a handle on the Bay Area in terms of business, infrastructure, filming activity and issues of concern, *SHOOT* sought insights from an industry cross-section of professionals. They responded to a three-pronged survey, consisting of the following questions:

Part 1: Assess the state of the filmmaking infrastructure in the Bay Area. You can tackle a single area (production, postproduction, visual effects, animation, stages, equipment) or multiple categories.

Part 2: Provide a brief overview of the advertising industry-related work your company has been involved in most recently (you can cite significant projects): National TV campaigns, regional spots, broadband video/mobile content, sponsored web films, etc. And has the nature of the advertising business you've attracted changed over the past year or two? And if so, please describe that change (e.g., from traditional spotmaking to new forms of content; more national work; projects from agencies outside the Bay Area, more client-direct opportunities, etc.)

And Part 3: Has the San Francisco Bay Area been adversely impacted by the absence of a filming incentives program for commercials? Do you think California's lack of a rebate or tax credit initiative—or even the elimination of the Film California First program—has put the state and you at a competitive disadvantage in that many other states and countries have upped the incentives ante?

SHOOT received feedback from different sectors of the industry, shedding light on the nature of the business being drawn to Northern California. Many shops have had to adapt. And for those who have adapted intelligently, their business has indeed diversified in a manner that bodes well for the future.

The following pages contain a sampling of people's takes on the state of the industry in the Bay Area. They provide a barometer of the biz while serving as interesting food for thought and ongoing discussion:

A *SHOOT* Staff Report



Continued on page 16

Feedback On The State Of The San Francisco Marketplace

Continued from page 15

Part 1: Assess the state of the filmmaking infrastructure in the Bay Area. You can tackle a single area (production, postproduction, visual effects, animation, stages, equipment) or multiple categories.

Part 2: Provide a brief overview of the advertising industry-related work your company has been involved in most recently (you can cite significant projects): National TV campaigns, regional spots, broadband video/mobile content, sponsored web films, etc. And has the nature of the advertising business you've attracted changed over the past year or two? And if so, please describe that change (e.g., from traditional spotmaking to new forms of content; more national work; projects from agencies outside the Bay Area, more client-direct opportunities, etc.)

And Part 3: Has the San Francisco Bay Area been adversely impacted by the absence of a filming incentives program for commercials? Do you think California's lack of a rebate or tax credit initiative--or even the elimination of the Film California First program--has put the state and you at a competitive disadvantage in that many other states and countries have upped the incentives ante?



Stefanie Coyote,
executive director,
San Francisco Film
Commission

1) Over the last decade, the film production infrastructure in the Bay Area has shifted from support for on-location production over to post and visual

effects. The digital sector of the film business has expanded and the Bay Area is known for its growth and innovation, while the on-location production sector has declined. There are numerous stages and equipment that support the new digital sector, but no fully dedicated, state-of-the-art soundstages for film production.

2) On-location commercial production in San Francisco has been fairly consistent over the last 5 years and there has been a consistent increase in web shorts, mobile content, gaming and other new platform productions.

It is likely that the increase is substantially greater but the film office can only account for productions that require permits which is only if filming on-location on City property or requesting on-street parking.

3) The lack of a rebate or tax incentive program in the State of California has definitely adversely impacted film production in the Bay Area in the feature and television production sectors. A recent study showed that film production has declined approximately 80 percent from the mid-1990s and that over half the number of production jobs were lost between 2000 and 2006.



Jon Ettinger,
managing director,
FilmCore (San
Francisco, Santa
Monica, New York)

1) Ever since 1849, San Francisco has always been boom or bust. This is the first year that I have seen in our industry where both boom

AND bust are happening concurrently. The bust side of the equation involves traditional :30 spots and the boom involves "new media" and the proliferation of "content". The overall effect is that everyone is working harder than ever to produce more stuff than ever. Developing a workflow to accommodate the myriad

production formats has become the overriding issue of the day. Once again S.F. is the canary in the coal mine for our industry.

2) We continue to work with most agencies in S.F., including: DDB (Clorox, McDonalds), Venables Bell & Partners (Audi), Heat (EA) and Goodby, Silverstein & Partners (Comcast). As mentioned above, we are working on much more web-based fare. The idea that an Agency would only seek to deliver a simple :30 spot is now quaint. Every project needs to be the equivalent of a smart bomb...hitting every delivery channel and working really hard to deliver.



Clint Goldman,
executive producer/
owner, Hoytyboy
Pictures, SF Bay
Area

1) The TV commercial production business is quite honestly a bit sparse in Northern California. You are more likely to find a local fire.

We work a bit here in town but most of our work comes from further away. There's a tremendous number of talented technicians and artists here but, for the most part, I believe, they are a bit underused. The exception to this is the vast animation and visual effects disciplines that largely stay busy with work from Los Angeles and afar.

So, the local agency 'production' work goes out of town, for the most part, and the feature Animation and Visual FX work from out of town comes to town (much longer story). But we've been doing production here since the '80s and still going strong

2) Right now we have been working considerably with Moscow agencies: BBDO and McCann, primarily. We are currently involved in a multi-year, multi-spot campaign with McCann, Moscow, for Dirol, a very popular gum there owned by Cadbury. Also, in the past year, we have done four projects for BBDO, Moscow, Juicy Fruit, and Bee-Line (similar to AT&T).

We are also continuing into year three of our live action/animated work for Montana's Restaurants, BBDO, Toronto. We just finished our seventh spot and have also contributed to their website, etc. Director Steve "Spaz" Williams is also finishing a complex spot at the moment for Trix out of Saatchi New York that involves live action, and both cel and computer animation; he has also done four separate AT&T projects for the Bravo Group, Miami, as well as Mirinda for BBDO, Dubai. Also, recently finished Diet Dr Pepper for Y&R, S.F.



**Amy Capen, head
of commercials,
WILDBRAIN, San
Francisco.**

1) The Bay Area is a hub for animation and new media production, and there are a number of companies in the Bay Area that focus in these areas. WILDBRAIN

creates content for traditional delivery platforms such as television and film, but also for non-traditional platforms such as mobile devices and the web. We see a lot of repeat business because of our creative talent pool and the diversity of our work in these mediums.

2) The nature of the advertising business has changed the most in the diversity of media platforms that we are producing for, and that has presented some unique and exciting opportunities for us. WILDBRAIN's campaign for Esurance is a successful and ubiquitous campaign. Erin Esurance can be seen and heard everywhere including TV, radio, off-line and on-line. She's definitely reached pop icon status. Our safety video for Virgin America gave us a unique opportunity to put a humorous and creative twist on a typically mundane message, and the video is met with applause by passengers from coast to coast.

 **Spy Post**

Telecine / DI • Editorial • Finishing • VFX

577 2nd Street Suite 103, San Francisco, CA 94107
415.621.7791 • www.spypost.com

Director Richard Kizu-Blair just finished work for Toyota, 22 Squared, Atlanta and did a large Chrysler project for BBDO, Detroit.

Director John K is currently swamped creating a multi-episode animated webisodic for Pontiac Vibe feature his George Liquor character-working with Leo Burnett, Detroit. Rob Schneider's directorial debut, *Big Stan*, was just released internationally and doing great business overseas while the U.S. premiere is imminent.

We are about to announce the signing of a very strong live action director/cameraman to complement our current roster. Our work, for the most part, is similar to what we have done over the past few years and we are looking at different new media possibilities constantly.. More of our business seems to be coming from overseas due to the devaluation of the dollar and ease of working over the Internet.

3) Absolutely. The same can be said for the State of California. Every client we speak to is always looking to do things for less and always looking for ways to have us make that happen. So, it has definitely put the state and the local workers at a disadvantage. We, like many of the big local agencies, just pick up our bags and fly abroad (which most seem to enjoy) to avoid the extra costs that are involved in working here: Residual payments, primarily, but also the cost of production here which includes benefits and overtime issues, additional costs for general labor and materials, etc.



Eric Hanson,
CEO, Spy Post, San Francisco

1) The San Francisco Bay Area continues to be a global leader in visual effects with companies like ILM and Pixar and the talent to support them. The region also boasts a thriving independent film community. With both of these influences, Spy Post has built an excellent technical and creative team providing film transfer, color correction, creative editorial, animation, and visual effects services for leading ad agencies, filmmakers, and visual effects houses. We've also embraced an end-to-end digital intermediate workflow for several projects. Because of our high-tech heritage, these jobs have been very successful, whether visual effects for features, editorial

and color grade for national spots, 4K RED acquisition for HD delivery, or independent film conforms.

2) From our discussions with leading production companies in California, 50 percent of commercial work derives from San Francisco, so we're fortunate to work with some amazing creatives. So far this year, we've worked on a range of high-profile

international and national campaigns: a viral Tostitos campaign for Me-kanism, theatrically released six-spot Lexus campaign for ATTIK, several campaigns for Jeep through Cutwater, and a client-direct international broadcast campaign for Specialized Bike. We usually leverage the concept of a HD Universal Master, where the delivery may be on the web, broad-

cast, or cinematic.

3) There's no question that the entire California production industry is impacted by a lack of filming incentives, the Bay Area included. It's been unfortunate that other countries have offered incentives for both production and postproduction, now other states are doing the same, while California does little. Commercials are still being

shot in California, but the budgets are coming down as more experimentation is done with the web and mobile platforms. As a creative boutique, Spy Post has established a deep technical infrastructure to ensure its creative artists deliver a high caliber of work, on every project, regardless of production location or delivery format.

Continued on page 18



film•core (fīlm-kôr) n. 1. evolution

Assessing Production And Post Resources In The Bay Area

Continued from page 17

Part 1: Assess the state of the filmmaking infrastructure in the Bay Area. You can tackle a single area (production, postproduction, visual effects, animation, stages, equipment) or multiple categories.

Part 2: Provide a brief overview of the advertising industry-related work your company has been involved in most recently (you can cite significant projects): National TV campaigns, regional spots, broadband video/mobile content, sponsored web films, etc. And has the nature of the advertising business you've attracted changed over the past year or two? And if so, please describe that change (e.g., from traditional spotmaking to new forms of content; more national work; projects from agencies outside the Bay Area, more client-direct opportunities, etc.)

And Part 3: Has the San Francisco Bay Area been adversely impacted by the absence of a filming incentives program for commercials? Do you think California's lack of a rebate or tax credit initiative--or even the elimination of the Film California First program--has put the state and you at a competitive disadvantage in that many other states and countries have upped the incentives ante?



Jason Harris, president/executive producer, Mekanism, San Francisco

1) Fortunately, the Bay Area is a key hub of innovation. Therefore we are surrounded by the top companies making strides in animation,

visual design and engineering. While traditional live action is still predominately ruled by L.A. and NYC, the Bay is still the heartbeat of the new. So in terms of emerging storytelling, it is healthy and vibrant.

2) It is such a great time in the industry where clients are asking for the next new thing. And because of this need, companies are figuring out how to build the ideas. It seems collaboration is more and more prevalent than ever.

Some recent Mekanism projects:

Surfwise (www.surfwisefilm.com)

In partnership with Mark Cuban's HDNet Films and *Vanity Fair* editor Graydon Carter, Mekanism produced the documentary feature film, *Surfwise: The Amazing True Odyssey of the Paskowitz Family*, chronicling the extraordinary life of Dr. Dorian Paskowitz, a Stanford-educated physician who decided to take the road less traveled, surf everyday around the world, and bring his family of nine children with him. Di-

rected by Doug Pray (of *Oil Factory*, Los Angeles; his credits include *Hype*, *Scratch*, *Infamy*), the film is currently in Landmark Theatres and on-demand across the county

Slim Jim (www.spicyside.com)

Mekanism worked with Venables Bell to create a fully interactive, multimedia gaming, and social networking website for Slim Jim, encouraging users to get in touch with their Spicy Side. The site allows user-based personalized avatars to play, rumble, chat, and become buddies within this imaginative world of spiciness.

Tostitos (www.nolaf.org)

The full-screen video site showcases the fictional organization NOLAF (National Organization for Legislation Against Fun) and their on-going crusade against all things fun, especially Tostitos. The shorts include Q&A sessions with seven hopeful NOLAF members, meetings, and demonstrations that reveal how and why to fight fun. Element 79 partnered with Mekanism to develop the concept, site and content syndication strategy. The Mekanism syndication program worked well, with well over 3 million views on Youtube alone.



Jonathan Hinman, executive producer, Phoenix Editorial and Designs

1) While Southern California enjoys the volume and market stability stemming from the giant feature film and television markets, Northern

California's strong ad agency industry combined with filmmaking visual effects pioneers like George Lucas, Pixar, Pacific Data Images and Colossal Pictures helped establish and grow a booming, state-of-the-art post production infrastructure in the Bay Area. Throw in San Francisco's independent filmmakers and the substantial, cross-platform media needs of Silicon Valley, and you have a healthy, diverse "creative content" producing industry up here.

2) While Phoenix has historically provided creative editing and visual effects expertise, motion graphics and HD finishing to ad agencies, we are now providing overall creative direction to a growing number of non-agency clients. A substantial amount of our most creative and technically challenging work today is developing original content directly for clients' marketing departments. The content is often used

across platforms, such as product launch events, websites, mobile devices, point-of-purchase, and broadcast spots. Our challenge has been to create content that is engaging to consumers across these various media. Recently Phoenix has supported major product launches for Apple, Microsoft and Adobe by producing creative content for cross-platform use. In addition, the company has cut broadcast spots for Audi, EA Games, HBO, Sega, and the Flex Your Power Campaign.



Jonathan Keeton, head of creative production, Radium, San Francisco, Santa Monica, Dallas

1) Locality isn't much of a determinant for the best VFX and design work, but rather who's best for

it. Our work comes from all over the country, as always. It helps enormously having studios in Santa Monica and Dallas and we partner with artists from all three studios often; we're frequently approached in Santa Monica to work on projects that originated in S.F. Most of our artists and producers in San Francisco are full time, whereas in Los Angeles we complement our core team of seniors with a deep pool of freelancers, staffing up or down to an extreme degree depending upon the projects and skills required.

Bottom line, I'm not sure we could succeed in S.F. without also having an L.A. presence. However there's always been tremendous loyalty and morale from the artists in all the Bay Area companies, and every strong company adds to the community's strength. There are more companies and better artists here than in some time.

2) We're working on a campaign of design- and effects-intensive commercials for Target, and just finished a piece for a South African production company with a mix of our S.F. and Dallas studios. Increasingly our work is designed by us, whether it be 'pure' design or VFX-based design, and we're doing more integrated media work as well. Often the integrated media work is client-direct. Advertising is changing about as fast as I've seen in 25 years, which really is to say that the nature of television and broadcasting is changing. Also most of our work is now in HD and we're educating our clients to navigate more easily in that world.

3) There is no question that the lack of a proactive incen-

Northern California's Biggest Rental House!

Now Featuring a Comprehensive Customer Equipment Repair Service.

- ARRI, Mole-Richardson ■
- HMI-Tungsten - Fresnel & PAR ■
- Kino Flo, K5600, Dedo Light, LED ■
- 1,3,4,5 & 10 Ton Grip Trucks ■
- Generators & Distro ■
- Fisher & Chapman Dollies & Arms ■



- Theatrical Fixtures & Dimming ■
- Grip Equipment - American, Mathews ■
- Gels - Rosco, Lee, GAM ■
- Bulbs - Ushio, Osram, GE ■
- Seamless Paper, Duvetyne ■
- Misc Grip - Sandbags, Rope, Tape ■

Rentals

510-595-0770
FAX: 510-595-0772
rentals@dtcgrip.com

Grip & Electric, Inc.

1280 65th Street, Emeryville, CA 94608
Emeryville • Portland • Albuquerque

Sales

510-595-3456
FAX: 510-595-0772
sales@dtcgrip.com

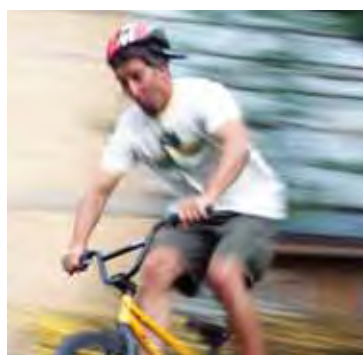
tives program has adversely affected our community with regard to production, both for feature projects and commercials. California's pre-eminence in the industry could be very seriously eroded if some bold and innovative initiatives are not put into operation. I would hate to see anything like the same mistakes made in the auto industry made in ours.



Amy Lemisch,
executive director, California
Film Commission

3) Certainly, California's lack of production incentives has put us in a competitive disadvantage, especially with feature films. Thankfully, commercial production throughout the state has been relatively steady for the last four years. Many commercial productions are able to take advantage of

low cost state property locations such as roads and beaches.



Greg Martinez, owner/executive producer, TEAK Motion Visuals, San Francisco

1) The state of both post and production could be regarded as "scrappy," meaning if you want to be busy you have to constantly be looking for work and developing relationships with your clients. A lot of the time this means doing favors to get your foot in the door to prove you can provide

the same talent that can be found in more productive production areas of the country. If you want to be working on good projects in S.F., then you need to establish yourself as worthy. Competition is tough. And the competition is not with just other S.F. production companies (referring to shooting, editing and web development); competition is at a national level (and for web, at an international level). TEAK has been able to be a viable production business in S.F. because it has developed talent in many areas of production: production (shooting), editing, motion graphics, visual effects, finishing, and web design and development. The nice thing about San Francisco is that it has a history rooted in creativity. Creative people prefer to live here and thus creativity is easy to find here. As a producer and owner of a business in S.F., it is my job to harness this creativity and put it to work on jobs that deserve it. There is not a deficient of creative work in S.F.; it is just a matter of capturing the attention of folks before that work leaves town.

2) We recently brought on Greg Rowan [most recently a director via Hungry Man and before that a creative director at McCann/SF.] as our creative director. TEAK was at a place where we needed a creative director who directs. We have many direct relationships with clients such as JanSport, Goorin Bros., Hats, Sony, Figamajigs and iCrete. A creative director allows TEAK to give direct attention to our clients' creative and branding strategy.

[Recent TEAK projects include a viral-co-directed by Rowan and TEAK editor DJ Joo-promoting the Indiana Jones Lego game by Lucas Arts; an adidas skate journey short directed by TEAK's Eric Noren; and *Almost*, a short teaming director Dave Laden and designer/illustrator/designer Rinee Shah, both of TEAK.]



Jason Plunkett, director of operations, Crescendo! Studios, San Francisco

1) The beauty of a market like the Bay Area is the exchange of ideas and support that the community creates. The impending digital broadcast conversion, for instance, has created a surge in HD and Surround Sound projects. With these changing demands, we've seen a

coming together of the production, post and dub houses to insure that we can offer our shared clientele a seamless process. By sharing information, we keep the focus on our clients' ideas. Our ability to accommodate fully these

Continued on page 20

CRESCENDO!

San Francisco's Premier Audio Post-Production Facility

Record | Edit | Mix | Sound Design | 5.1 Surround | Casting

www.crescendostudios.com

San Francisco Strengths Span Production, Post, Animation, VFX

Continued from page 19

Part 1: Assess the state of the filmmaking infrastructure in the Bay Area. You can tackle a single area (production, postproduction, visual effects, animation, stages, equipment) or multiple categories.

Part 2: Provide a brief overview of the advertising industry-related work your company has been involved in most recently (you can cite significant projects): National TV campaigns, regional spots, broadband video/mobile content, sponsored web films, etc. And has the nature of the advertising business you've attracted changed over the past year or two? And if so, please describe that change (e.g., from traditional spotmaking to new forms of content; more national work; projects from agencies outside the Bay Area, more client-direct opportunities, etc.)

And Part 3: Has the San Francisco Bay Area been adversely impacted by the absence of a filming incentives program for commercials? Do you think California's lack of a rebate or tax credit initiative--or even the elimination of the Film California First program--has put the state and you at a competitive disadvantage in that many other states and countries have upped the incentives ante?

changing needs speaks to the strength of our local infrastructure.

2) Change is everywhere as we move beyond the :30. Mixing to HD in 5.1 Surround, then shifting gears and using the same content for a web application as we did for Microsoft Windows Server is one example. Many considerations must be addressed when moving between mediums. With Disney we mixed not only TV and radio but created ring-tones. For Rolling Rock we mixed for both web and TV, now an everyday reality.

3) As both California and the Bay Area struggle to create meaningful incentives, other markets continue to grow. This definitely puts us at a disadvantage. The number of productions taking place in San Francisco has fallen for years, and the effects of this ripples throughout our media community.



Lauren Schwartz,
owner/executive producer,
kaboom productions, San
Francisco and Los Angeles

1) In the over ten years I have been on the production side, I have seen San Francisco go through a myriad of production expansions and downturns, and witnessed the production infrastructure cycle with it. At this point, I would say our infrastructure is adequate but not ideal. Luckily we have a

few key vendors and top tier crew that can handle production needs locally, but we are lacking in a number of resources that would allow us to handle more and bigger jobs here. As a production company based in both S.F. and L.A., it is disappointing to find that many jobs are better executed out of town than in.

2) We have busied ourselves with a wide variety of work, from TV spots to music videos to web content to long form content. The industry has changed dramatically in the last two years. TV spots are now a rarity instead of the norm, and we have adjusted accordingly and continue to be flexible and nimble--anticipating and embracing changes as much as possible. From the outset I have tried to create a company where our directors are multifaceted and, as such, are able to work in this new landscape. And as we seek to expand our roster, we will select talent that can add to that ability--directors who excel at the traditional model in commercials as well as the new interdisciplinary model.

3) Film incentives are an issue locally (SF), regionally (California) and nationally (U.S.). California, I believe, is thinking in a very shortsighted manner, relying on the mystique of California and Hollywood to lure production here. Locally we have all heard "there's only one San Francisco." Well the fact is that every other state and every other country is using incentives to bring in production work and it is leaving our state, significantly in the Bay Area. This work won't come back without effort. There are certainly other issues beyond incentives that are helping to push out production, but bringing back incentives would be a great first step to solving the issue.



Seth Shukovsky,
principal/creative director, Little Red Robot, San Francisco

1) In today's global marketplace, talent is the first thing people are looking for. Agencies are commissioning works from the top creatives, their location is not important, and the strength of the Internet has allowed us to work with well-known brands and agencies globally. The world IS getting smaller because of technology and the downside for us is we are constantly losing our bids with the local S.F. agencies who are accessing talented directors and production groups globally. Being in San Francisco is a key component for Little Red Robot attracting visual effects professionals who have gained experience working on feature films at ILM, Pixar and PDI. We provide a world class facility where clients and artists alike can interact and quickly develop innovative content

within the fast turnaround required for advertising.

2) This year several brands have directly engaged LRR to provides works for them. Due to our proximity to technology developers in the Bay Area, we've worked directly with Ebay, Google, Electronic Arts, Nvidia and Netflix's big competitor Vudu. LRR's ability to deliver high end visual content involving visual effects, motion graphics, CG and art direction often within tight budgets and schedules has been utilized by facilities and agencies under pressure in L.A., N.Y., London and here in the Bay Area.

3) The business model our company is built on doesn't rely heavily on incentive programs.



Marjolaine Tremblay,
CEO/creative director, elementFX, San Francisco

1) The Bay Area has always been a hotbed of creativity and out-of-the-box thinking, especially with regard to innovative filmmaking, animation and visual effects. The infrastructure is very experienced and very strong. We have most of the VFX and animation industry's best talent here.

2) Creatively, the advertising business has blown wide open for all mediums. We just completed two Monterey Bay Aquarium (we love the aquarium, who doesn't!) spots for BuderEngel, a great agency with true vision. These spots will be aired on television, cinema release and the web. In "Puddles," we combined beautiful live action imagery with CGI while "White Noise" was entirely a post process spot, relying on a mixture of CG elements, stock footage and mass amounts of sounds.

3) Yes!

Video dailies with an eye for film.



- Highest Quality Overnight Video Dailies
- Full Service 16-35mm Film Laboratory
- Telecine Direct to Disc or Hard Drive
- Digital Intermediates
- Full Resolution 2k and 4k Laser Film Scanning and Recording

415-864-5350 www.monacosf.com

In San Francisco.



monaco

Digital Film Labs

San Francisco

Film Commission Resources

Facilitating, promoting and serving as a catalyst for lensing in the Bay Area are a number of film commissions that offer expert assistance to the production community spanning short and long-form content.

Here's a rundown of several of the Bay Area film commissioners whom producers can turn to as a valuable resource in exploring prospects for filming in a region, finding the ideal locations and lining up the proper permits and support to help make a project come together:

CALIFORNIA & SAN FRANCISCO

California Film Commission

Executive Director: Amy Lemisch
For a complete list of all regional Film offices in California, visit:
www.film.ca.gov

San Francisco Film Commission

Executive Director: Stefanie Coyote
www.filmSF.org

BAY AREA FILM COMMISSIONS

Alameda City Film Office

Film Liaison: Sue Russell
www.filmalameda.com

Berkeley Film Office

Executive Director: Barbara Hillman
www.filmberkeley.com

Livermore Chamber of Commerce

President: Dale Kaye
www.livermorechamber.org/film

Marin County Film Resource Office

Film Liaison: Deborah Albre
www.visitmarin.org

Monterey County Film Commission

Director of Marketing & Film Production:
Karen Nordstrand
www.filmmonterey.org

Oakland Film Office

Film Coordinator: Ami Zins
www.filmoakland.com

San Mateo County Film Commission

Film Commissioner: Brena Bailey
www.filmsanmateocounty.com

Santa Cruz County Film Commission

Communications Manager/Film Liaison:
Christina Glynn
www.santacruzfilm.org

Sonoma County Film Office

Film Commissioner: Colette Thomas
www.sonomacountyfilm.com

Tri-Valley

Film Commissioner: Karie Geiger
www.trivalleycvb.com

Vallejo/Solano County Film Office

Film Liaison: Jim Reikowsky
www.visitvallejo.com/film/office/index.php



RPS, a52 Launch Elastic

SANTA MONICA, Calif.--The principals behind Santa Monica-based editorial company Rock Paper Scissors (RPS) and visual effects company a52 have launched Elastic, a full-service, design-driven house.

RPS and a52 co-founders Angus Wall and Linda Carlson have hired Alex Gorodetzki as Elastic's executive producer and Trevor Shepard as its creative director of design.

"Elastic has grown out of the needs of our clients and the desires of our artists to make pictures and tell stories," said Wall, who together with Carlson launched RPS in 1992 and a52 in '95. "It's great to operate as a little studio and produce projects from beginning to end. RPS, a52 and Elastic will be working as autonomous companies and a complete digital production studio." Elastic will represent all in-house editors and VFX artists from RPS and a52 for projects ranging from title to type design.

"Trevor and Alex have created a lot of high-profile projects requiring hybrid production approaches," Wall added. "Alex has facilitated projects ranging from broadcast network launches to Super Bowl spots. The

plan is for Alex to work with a52 EP Ron Cosentino and RPS EP CL Weaver to present a unified force in offering our clients creative solutions."

Elastic already has assignments underway for Nike, Microsoft, AT&T, HBO, and the National Geographic Channel. The first Elastic spot-directed by A52's Andrew Hall—is Nike's "Spider," produced through Wieden+Kennedy Tokyo and their clients at Nikelab and offering a prime example of visual content requiring the type of hybrid production approach Elastic is designed to address.

"The agency creatives wanted a spot showcasing the new Nike 'Flywire' technology, featuring a spider creating a shoe-shaped web with the flywires," Hall explained. "I shot the live-action plates using a Canon 1D camera and shooting at 12 frames per second to capture the aesthetic of the piece, and shot a series of time-lapse shots over a number of days. We then set about creating the spider and the webs it laid down to form the shoe in Maya; for that, a52's Max Ulichney worked closely with me designing the look of the spider to be an extension of the shoe."



Nike's "Spider"

JESSEN

PRODUCTIONS

SAN FRANCISCO

*Humor works here.
You should too.*

j e s s e n . c o m
4 1 5 - 3 9 1 - 5 0 3 0

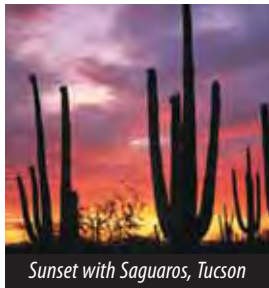
Dreams made real.

■ TOM DONALD FILMS ■
601 FOURTH STREET #320
SAN FRANCISCO, CA 94107
PHONE 415.546.4966
tom@tomdonaldfilms.com
www.tomdonaldfilms.com

Hot Locations Get Hotter By Virtue Of Being Film Friendly

A sampling of states with enticing incentives and locales, from Arizona to Wisconsin and beyond.

In the latest installment of *SHOOT*'s ongoing coverage of attractive lensing locations and incentives, this time around our sampling is in the U.S. where assorted states register on both film-friendly fronts. With a recent look at Texas (*SHOOT*, 6/20) and a Northern California focus elsewhere in this issue—and Hawaii, the Midwest and Florida slated for upcoming editions—here's an overview of 14 other states with much to offer. The following rundown contains summaries of incentive programs, film commission website addresses and photos of choice locales:



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



Georgia Film, Music & Digital Entertainment Office

2008 Entertainment Industry Investment Act offers a 20 percent tax credit for qualified productions—features, TV series, commercials, music videos and video game projects—lensed in the state. Commercials and music videos are eligible for the 20 base tax credit once the production company has spent a minimum of \$500,000 on qualified expenditures during a single year—this can be done via a single project or multiple projects. Tax credits apply to the company's Georgia tax liability. Should the company have limited or no Georgia tax liability, then the credit may be transferred or sold once to one or multiple Georgia-based taxpayers to use against their tax liabilities. Additionally the incentives program applies to other areas of original entertainment content creation, including animation, interactive entertainment and video game development.

Georgia also offers a point-of-purchase sales tax exemption that saves up to 8 percent on most purchases and rentals in the state.

www.filmgeorgia.org

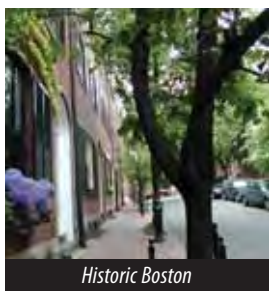
www.georgia.org/Business/FilmVideoMusic/Incentives



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 post-production 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



Massachusetts Film Office

For taxable years beginning on or after January 1, 2006 and before January 1, 2013, a motion picture production company may be entitled to a payroll expense credit equal to 20 percent of its total qualifying aggregate payroll and may also be entitled to a

production expense credit equal to 25 percent of its qualifying Massachusetts production expenses.

The minimum expenditure threshold required to be met in a 12-month period has been lowered from \$250,000 to \$50,000. The sunset date for the statute has been extended from January 1, 2013 to January 1, 2023.

www.mafilm.org



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

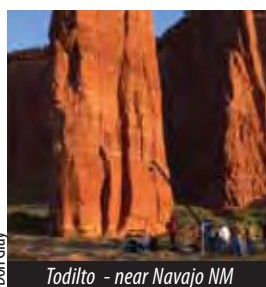


Montana Film Office

Rebates. 14 percent 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/

25%

FILM PRODUCTION WISCONSIN

OFFICE

A 25% TAX CREDIT AND A HOST OF OTHER INCENTIVES MAKE WISCONSIN THE FILM-FRIENDLY, AFFORDABLE THIRD COAST. NOW WITH 700 SCREENS AVAILABLE TO FILMMAKERS. CONTACT FILM WISCONSIN: 414-287-4251 . WWW.FILMWISCONSIN.NET

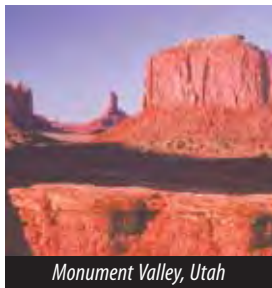
HOT LOCATIONS



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:

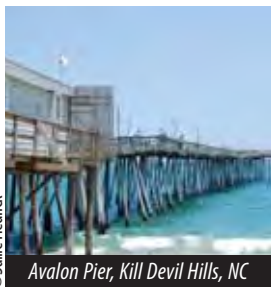
www.nylovesfilm.com
www.nylovesfilm.com/tax.asp



Utah Film Commission

An approved production qualifies for a 15 percent rebate on Utah expenditures, with a cap of \$500,000 per project and a minimum spend of \$1 million in the State of Utah. The sales and use tax exemption allows film, TV and video productions to take a sales tax exemption at the point of sale on machinery and equipment. The transient room tax exemption is an exemption for sales and use tax and all sales-related taxes for accommodation charges for a stay of 30 consecutive days or longer.

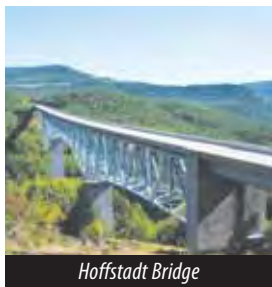
film.utah.gov



North Carolina Film Office

Legislation provides for a 15 percent tax credit on productions with a minimum in-state spend of \$250,000. Wages up to \$1 million qualify as does the cost of production-related insurance. Incentive has been extended to January 1, 2014. Productions must register with the NC Film Office by filing an intent to film form.

www.ncfilm.com



Washington State Film Office

WashingtonFilmWorks (WFW) is a not for profit organization that offers funding assistance to commercials, TV and feature films shooting in Washington State. WFW offers a 20 percent cash-back return on all qualified in-state expenditures (including Washington-based labor and talent). There is a \$1 million cap on funding assistance for each production and in order to qualify the production company must meet the following in-state spending thresholds:

—\$500,000 for feature films; \$300,000 for television; \$250,000 for commercials
www.filmwashington.com, www.washingtonfilmworks.org



Oregon Film & Video Office

20 percent rebate on all goods/services paid to Oregon vendors. No per production cap, includes any cost related to production as long as it is paid to an Oregon-based company.

16.2 percent rebate on all production payroll for work done in Oregon. No per production cap, covers all employees, including both Oregon and non-Oregon.

www.oregonfilm.org



Film Wisconsin

An investment tax credit of 25 percent that can be claimed for investing in Wisconsin based productions.

A comprehensive sales and use tax exemption for machinery, equipment and services used in production and post-production. A 0% tax for all film and television services contracted by out of state production companies.

A refundable tax credit of 25 percent of direct production expenditures for feature films, television movies, episodic and mini-series television, video games and broadcast advertising production.

A 15 percent state income tax credit for film, television and electronic game production businesses who make a capital investment by starting a business in Wisconsin.

www.filmwisconsin.net

LEAVE YOUR PASSPORT,
BRING YOUR
APPETITE



800-553-4563 • MONTANAFILM.COM



ANA Prod'n. Management Committee White Paper Tackles DTV

Continued from page 1
specific to the ad biz.

Already the broad-based coalition has a recently released central piece of research to tap into and share, an ANA white paper from its Production Management Committee titled "The Digital TV Transition: Production Implications for Advertisers."

Akin to the coalition itself, the white paper was born out of collaboration. Spearheaded by the ANA Production Management Committee, the white paper received valuable input from assorted sources, including such organizations as the NAB, AAAA, the Association of Independent Commercial Producers, the Association of Independent Creative Editors, Advertising Production Resources, Bird Bonnette Stauderman, CBS, DC Fast-Channel, Level 3 Vyvx Service, MRA Advertising/Production Support Services and NBC Universal.

ANA Production Committee chair Nicholas Lemesh, who is manager, creative production, for GlaxoSmith-Kline Consumer Healthcare, noted, "A lot of hard work and collaboration among industry sources created this simple, easy-to-understand document for advertisers."

Among the ANA Production Committee members most involved in the white paper's development were Lemesh and Laurence Grunberg, senior manager, commercial produc-

tion at Clorox.

For Grunberg, there are several important lessons to be gleaned from the research. "You really have to start planning your images well in advance of shooting," he said. "This is not just a situation for the director to solve because he or she is now shooting in hi-def. Creatives have to start working with images as they're designing your ad—designing for 16:9 and 4:3 at the same time."

HD programming, including commercials, is transmitted in the 16:9 wide screen format. If a viewer has a 16:9 television set, HD programming will fill the entire screen. Meanwhile standard-definition TV sets are 4:3, which isn't wide enough to display full HD content. Thus the left and right sides of HD commercials can be cropped off on 4:3 television. Advertisers producing in HD need to make sure that all essential information (character action, logos, titles, legal disclaimers) resides in the center portion of the frame. This is called center-cut protection, ensuring that nothing essential is lost when HD spots are viewed on SD sets. The downside is that this approach can limit full creative use of the 16:9 format.

"I just had lunch with a friend at Pixar, [general manager] Jim Morris," related Grunberg. "He was saying, 'Our goal is to fill every inch of the screen with wonderful things.' We



Laurence Grunberg

too ask our agencies, directors and DPs to fill the screen with wonderful things—but we can only have the significant stuff in the center. We can make a gorgeous 16:9 image but just can't have significant material on both sides....And unfortunately right now if we provide 16:9 for the networks, we have no assurances how their affiliates will handle the down-res to 4:3—letter box or center cut? I suspect eventually we'll have that choice and a bit more control but for now, we don't."

And while HD set penetration is on the rise, SD will continue to be prevalent for some time. Grunberg noted that even in HD households, 4:3 remains a format that advertisers must strongly consider. He explained that while there might be an HD set in the living room, invariably there are SD sets in the bedroom or kitchen. If your target audience happens to be watching TV in one of those other rooms, advertisers have to be concerned

about how their message is being presented in that context.

On the flip side, with more commercials being finished in HD and more consumers capable of viewing HDTV, the hi-def universe is expanding. This steps up the concern that SD spots running on HD broadcasts may appear inferior.

HD finishing

The ANA white paper outlined key considerations for finishing in HD:

- The costs for editing and finishing in HD are greater than those for SD—approximately 10 to 15 percent, or about \$5,000 to \$7,500 for an average 30-second commercial. Spots with computer-generated imagery elements and digital effects may cost substantially more.

- The costs for dubbing and shipping HD spots are also higher than HD—anywhere from three to 10 times more expensive.

- And the cost for turning existing SD spots into HD could be substantial due to factors like re-transferring film and redoing graphics.

On the latter score, Grunberg observed, "Those costs can get pretty steep very quickly...Seemingly everything has some sort of special effect component to it. It's part of the toolbox now. A background is enhanced, a new color is tracked onto an image. To go back and upgrade that to hi-def

can get expensive."

As for dubbing and shipping costs, Grunberg related, "Standard def trafficking involved electronic delivery at a pretty small rate depending on your volume. Until electronic hi-def delivery becomes the norm, broadcasters are requiring tapes. So the costs, particularly for a large advertiser, can be quite significant....Simply put, for our '09 budgets, we have to sock away quite a bit of money for these and other HD-related considerations."

Best practices

The white paper offered the following best practices:

- Confirm with your media partners the specific requirements each has for commercial submissions.

- Be sure to discuss center-cut protection with your agency early in the creative process. The need for center-cut protection will impact all aspects of production, from concepts and storyboards to camera framing, graphics, titles and special effects.

- Consider making an HD master the universal master from which other versions can be created. These may include an SD master, international versions, and materials for media on the web, mobile, cinema, etc.

- And budget accordingly when considering the HD format.

For more on the transition to DTV, see *SHOOT* survey below.

DTV Survey: POVs On How To Best Adapt To The Transition

Just as the Association of National Advertisers (the ANA representing 360 companies with 9,000 brands that collectively spend over \$100 billion in marketing communications and advertising) and the recently formed broad-based industry coalition of which it is a founding member—along with such mainstay organizations as the American Association of Advertising Agencies (AAAA), the National Association of Broadcasters (NAB) and the Television Bureau of Advertising (the not-for-profit trade association of local TV broadcasters)—are looking to be responsive to the needs, concerns and issues that arise in the advertising marketplace as a result of the pending transition to DTV (see this week's lead story), so too has *SHOOT* decided to tap into various experts in the field for their perspectives on how to best take advantage of the nation's shift to digital.

We thus posed the following *SHOOT* survey question to a cross-section of the industry:

What advice would you offer to clients and/or advertising agencies about how to best adapt to—and benefit from—the fast approaching transition to digital television (DTV)? You may also refer to examples of relevant recent projects if it helps to demonstrate, substantiate or expound upon any important points you care to make.

(Keep in mind that in the September 26 issue as part of our follow-up coverage, we will have insights on the transition to DTV based on a survey of key manufacturers who are behind assorted creative tools of choice.)

Here's a sampling of the industry feedback we received in our first survey around from artisans, tech experts and executives spanning production, postproduction and visual effects:



Randall P. Dark, director, Randall Dark Productions, Austin, Tex.

Digital television demands widescreen, high-resolution imagery. That's a no brainer. Do you want your product to look inferior to your competition and lose market share? Of course not. Unfortunately in the Digital arena, what works perfectly in one application sucks in another. How do you target your young demographic if they spend half their waking hours texting their BFF? A beautifully shot beer commercial during halftime of the high-definition Super Bowl broadcast will always be of high value but what about the other 58 million eyeballs that want something different? What will pique their interest?

Recently, I directed and shot a music video that was specially designed to be shown exclusively on devices like iPods and cell phones. No wide-shots of girls dancing around a pool or car chases with the lead singer in a red Lamborghini. Basically, a performance piece with product placement. It's a difficult thing to cross platform; almost impossible.

Digital Television and PDA-like devices allow the programmer or advertiser 24/7 access to their viewer wherever they are but via non-traditional methods. Now, that should excite both you and me.



Jerry Haggart, director of technical operations, The Nice Shoes Companies, New York

I believe the transition to DTV will provide our clients with a much higher quality "canvas" on which to display their product. The use of digital transmission will eliminate the ghosting and fuzzy pictures that often plague analog systems, even if those images are received by means other than over-the-air. Since cable and satellite providers will also have to upgrade their signal acquisition equipment, the pictures and sound they deliver should improve as well.

Producers can maximize the advantage their product will gain, by using the best quality equipment and knowledgeable artists to acquire, transfer, and finish their commercials. With the potential for high-definition quality images, and Surround Sound—anything less will now compare poorly and diminish the impact that their commercial could otherwise have."



Don McNeill, president, Digital Kitchen (Chicago, New York, Seattle, Culver City, Calif.)

I would suggest that clients and advertising agencies look at DTV as a creative opportunity. Right now it seems too many folks see this as a technical hassle or added cost. However brands can really benefit from the improved resolution and added image size—seems obvious for auto makers, cosmetics, sports attire etc.

DTV will give everyone a much bigger and more detailed canvas to showcase their products or services. For the last few years, all the television series we design titles for use DTV—*House, Dexter, Nip/Tuck, Rescue Me*, etc... and if you are familiar with those title sequences, you can see how beneficial it was to have the aspect ratio and detail of

DTV. We're seeing more advertisers take advantage, but it hasn't caught on as fast as in Hollywood.



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

This question is an interesting one for us at Company 3, because we were early adopters of digital technology and all-digital workflows. We have been working in the digital realm and educating our agency clients about digital technology for almost 10 years now. Ninety-nine percent of our deliverables have been in digital format and are primarily now in high-definition. There are a small number of stations across the country still requiring a beta master, but they've become increasingly rare.

For us here at Company 3, the impending transition to digital television next year is a reminder of how far we have come in terms of the adoption and utilization of digital technology. Digital television's superior image quality and the multiple distribution options available for file-based media will benefit clients, advertising agencies and

viewers alike. This technology also gives creatives more control of their content and allows for higher-quality content.



Jerry Steele, co-founder and senior creative director, Steele VFX, Santa Monica

The transition to digital on February 17 should be a relatively painless event. Most broadcasters are already transmitting a side-by-side digital and analog signal that may be allowed to continue where the transition is cost prohibitive. The CEA has indicated that even though the digital coverage offers more resolution, screen real estate and ability for broadcasters to multicast up to five channels, it may potentially make reception of continuing over-the-air analog NTSC signals in remote areas impossible. Additionally in dense metropolitan areas the over-the-air ATSC digital signal may suffer considerably, displaying ghosting and drop out. The digital signal has only a fifth of the strength of the analog and as reception decreases the digital signal will deteriorate

rapidly and may not even show at all. Most viewers today, however, utilize cable or satellite receivers and will not be adversely affected.

The most obvious gains to be made from the transition will be the added channels made available to broadcasters, the 16:9 screen aspect and the increased 1920 x 1080 resolution of the output.

For commercial clients the extra screen size offers more room for titles, logos and legal lines. More resolution means smaller type can be read easily on a larger screen. Minimum requirements for point size have not been altered so potentially up to six times the words can be fit into the same space.

For now most broadcasters will want to either produce the one master with a 4 x 3 protected screen for type or as we advocated recently to our client Johnson & Johnson for the Olympics to produce multiple format masters until the transition is complete.

Steele VFX has for some time now utilized the advanced technologies of the Generation Q hardware from Quantel that operates within a resolution free environment. This allows us to make different resolution outputs from multiple resolution sources in a single timeline.

Sound Lounge Adds Corelitz, Visutyothapibal

NEW YORK—Sound Lounge Music and Sound Design (SLMSD), a division of audio post studio Sound Lounge, has hired composer/sound designer Joel Corelitz and sound designer Phan Visutyothapibal.

The additions will complement and support the efforts of veteran SLMSD partner/sound designer Marshall Grupp who related, "Since we launched Sound Lounge, developing young talent has always been our mantra. Both Joel and Phan have tremendous entrepreneurial spirit, and it's nice to find people who are visionaries and are willing to put themselves out there. I'm looking forward to pushing the boundaries in emerging media and now we have the talent to accommodate the diverse projects that come

through our doors."

Corelitz' accolades include a New York Festivals win for his contribution to the 2004 AICP Show. His notable past projects include: "Collectors" for designer toy store Rotofugi (Country Club, Chicago) and "This is History" for Frito-Lay (Element 79, Chicago). Some of Visutyothapibal's standout credits include efforts for Mercedes, Verizon, Bacardi, Axe, AT&T and Canon. Visutyothapibal's past affiliations include New York-based Q Department and The Lodge. Corelitz began his career at Steve Ford Music, Chicago, and then launched a freelance career.

Marshall Grupp began his career working as a sound editor on Mike Nichol's *Working Girl* and Warren Beatty's *Reds*. He launched his com-

mercial sound design success path on Coca-Cola's ground-breaking Max Headroom campaign, immediately shifting his focus in that direction. Grupp has designed sound for more than 5,000 spots, covering every advertising category, from cars to beer, financial services to sporting goods. He has won AICP Show, Clio and D&AD honors for outstanding sound design achievement. In the long-form arena, Grupp worked as a supervising sound editor on Michael Cuesta's *L.I.E.* (Sundance Film Festival), *The Ramones: End of a Century*, Jeremy Saulnier's *Murder Party* (Magnolia Pictures), Marc Weber's *Explicit Ills* (South by Southwest Audience Award winner) and Tracey Hecht's *Life in Flight* ('08 Tribeca Fest).

CLASSIFIEDS

To place classified ad simply email ad copy to: classified@shootonline.com
Your reply will contain price estimate and PDF proof of ad for your review.

Print classifieds run online for 30 days as FREE bonus with email distribution on SHOOT >e.dition every Friday during 30 day period online.

For further info/rates/deadlines go to www.shootonline.com/go/classified

EMPLOYMENT

In-house Sales Rep Wanted

Long standing commercial production company, and affiliate, with award winning history and alternate new media experience looking for in-house sales rep. Rep should possess the experience, skills and interest in continuing to discover interesting work as well as cultivating alternate new media production. Responses kept confidential. E resume to: salesrepre@gmail.com

MUSIC HOUSE CONNECTOR

needed to help our killer salesman conquer the rest of the country. Set up screenings, etc. You know everybody in advertising and are funny enough so that they only hate it a little when you call. PT from home OK. E resume. lamusicthouse@gmail.com

DOES YOUR SHOOT MAILING LABEL ON THIS ISSUE'S FRONT COVER SAY RENEW? IF SO, THEN GO TO: SHOOTonline.com/go/renew

TECHNICAL SERVICES

TECHNICAL OPERATIONS, INC

- Maintenance Services for Broadcast and Industrial A/V Equipment
- System Integration
- Multimedia Services/Manpower
- A/V Rentals
- Free Pickup, Delivery, and Loaners Available

454 West 41st Street • New York, NY 10036
(212) 465-1318 • Fax: (212) 465-2318

<http://www.tech-ops.com>
email: support@tech-ops.com

AUCTION

VINTAGE AUDIO RECORDING STUDIO!!

- (2) SSL AUDIO CONSOLES – SPEAKERS
- (100) NEUMANN – AKG – SENNHEISER
- PULTEC – TUBETECH – NEVE
- API – AVALON – LANG – DIGIDESIGN
- YAMAHA – WURLITZER PIANOS

**137 West 25 St. (between 6th & 7th Ave.)
New York, New York
Wednesday, August 20th
Starting at 10:00 A.M.**

Inspection Tuesday, August 19th, 9 A.M.-5 P.M.

Terms: 25% deposit cash, ctfd. ck. or bank letter honoring payment w/ unctfd. cks. A 10% Buyer's Premium will apply ONSITE; a 13.5% Buyer's Premium will apply ONLINE. Other terms at sale.

AUCTIONEER'S NOTE: All items to be sold BY CATALOG from the Holiday Inn, 440 West 57th St. (between 9th & 10th). PLEASE MAKE INSPECTION at the 137 West 25 St. facility prior to sale.

Paul J. Finn, NYC Lic. #873899

For further info, visit www.josephfinn.com



JOSEPH FINN CO., INC.

AUCTIONEERS • APPRAISERS

FAX 617-964-7827 Mass. License #216

188 Needham St., Newton, MA 02464 • 617-964-1886

www.josephfinn.com

Kendall Signs With Rhythm + Hues

LOS ANGELES—Rhythm + Hues Commercial Studios has added Timothy Kendall to its roster of live action and VFX directors. He brings a mix of stateside and international commercial-making experience to his new Los Angeles-based roost.

On the former score, Kendall's reel includes spots for the St. Louis Cardinals, Phoenix Suns, H&R Block, Walmart and Sunoco.

He has also helmed European campaigns for Ikea, Twix, M&M's, Kit Kat, Clark's and McDonald's.

Industry recognition of the Arizona-born helmsman's work includes

Tellys, an Association of Independent Commercial Producers (AICP) Show honor and a Clio.

Kendall's most recent affiliation prior to Rhythm + Hues was bicoastal HKM Productions.

Paul Babb, Rhythm + Hues' executive producer, was immediately drawn to Kendall's reel which shows an affinity for varied genres, including comedy-driven performance.

"When I first saw Timothy's work, I could tell he really has a knack for telling stories in an entertaining and visually exciting way," said Babb. "And with the resources of Rhythm

+ Hues available to him, I see terrific things in store for Timothy and our clients."

From his early days with a Fisher Price video camera directing "epic war movies" and later creating award-winning student short films, to his years studying all facets of film at Art Center College of Design in Pasadena, Calif., Kendall wound up establishing himself firmly in the advertising film-making discipline.

At Rhythm + Hues Commercial Studios, he will be able to draw upon the talent and technical resources of noted visual effects/animation facility, Rhythm + Hues Studios.

Recent spot projects under the Rhythm + Hues Commercial Studios banner include work for such clients as Activision, Budweiser, Chevrolet, Coca-Cola, Crayola, Hartford, Kellogg's, Mattel, Microsoft Xbox, Miller Beer, Nasonex, Quaker State, Ubisoft and Vivendi Games.

Meanwhile among Rhythm + Hues Studios' assorted feature film credits is *Golden Compass*, which won an Academy Award for achievement in visual effects.

Currently visual effects are in production at the Rhythm + Hues studio for such theatrical motion pictures as *The Fast And The Furious 4*, *They Came From Upstairs*, *Land Of The Lost*, *Cirque du Freak*, *Night At The Museum 2*.

Coke Values Emmy Nom

Continued from page 1

this brand feel culturally relevant. For me, an Emmy nomination is a reflection of us succeeding on that front. The Emmys cross over the threshold of ad industry awards into an area of mass mainstream audience recognition. The Television Academy judges a piece of content's entertainment value and what audiences appreciate."

While they have distinctly different storylines and executions, both "It's Mine" and "Happiness Factory" share a "feel good" vibe. "Coke at its best is a feel-good brand," affirmed Schunker. "To make a feel-good mo-

ment come alive and connect with an audience is a perfect fit for our brand."

Indeed in an evolving advertising landscape in which it's incumbent upon agencies and clients to engage consumers, the entertainment value standard of the Emmy Awards is one to which brands aspire. Hal Curtis, creative director at Wieden+Kennedy, Portland—who teamed with creative director Sheena Brady on "It's Mine"—put it more succinctly. He observed that in the mix of numerous industry award competitions, the Emmy "is the only award my mom knows about."

Villains Signs Director Graeme Joyce

Continued from page 4

client-direct project as a "great romantic story," which follows a mysterious Bedouin who gazes beyond the desolate desert that surrounds him, envisioning the bright future of Dubai.

Prior to joining HSI in 2006, Joyce was with Untitled, a Santa Monica shop he had been with since its inception in '02. Earlier affiliations included now defunct houses The End and Extension Films (a division of the since closed Propaganda Films).

Among the factors drawing Joyce



Graeme Joyce

to Villains was his affinity for executive producer Nancy Osborne and confidence in her ability to expand

his career opportunities.

Osborne said of Joyce, "What caught my eye was his attention to detail. Graeme is a great storyteller who has a way of pulling elements together to create these amazing moments in time, and he delivers a dose of reality in every frame."

Joyce comes aboard a Villains' directorial roster comprised of Mona El Mansouri, Hennegan Brothers, Erick Ifergan, David Johnson, Gil Junger, Lemon, Erik Moe, Mattias Schut, Basil Schlegel, and Theresa Wingert.

PSA Seeks "Tween" Inspiration

Continued from page 4

Roger Camp, art director Rich North, copywriter Adam Koppel, director of integrated production David Verhoef and producer Sara Krider.

Andy Traines and Dave Morrison exec produced for Anonymous with SueEl-

len Clair serving as head of production, Megan Moore as producer and Cheryl Guzman as production supervisor. The cinematographer was Dariusz Wolski.

Editor was Paul Martinez of bicoastal Lost Planet. Elephant Post, a Lost Planet sister shop, was the visual ef-

fects/post house. Betsy Beale exec produced for both Elephant and Lost Planet.

Stefan Sonnenfeld, co-founder of bicoastal Company 3, was the colorist.

Jeff Fuller of Eleven, Santa Monica, served as sound designer/audio mixer.

street talk

Moon, the New York-based production house headed by veteran executive producer Tom Mooney, has taken on stateside representation for directors David Eustace, Dom Bridges, Double Act and Cris Mudge who are all on the roster of Mustard Film Company, London....Chicago-based editorial house Hootenanny has hired Don Avila as executive producer. He comes over from JWT Chicago where he served as the director of in-house editorial facility JWTwo. Hootenanny's talent roster includes editors Graham Metzger, Liz Tate and Jerem Sloan, and the finishing staff of partner/Smoke artist Jim Annerino and visual effects artist John Montgomery. Annerino and Tate teamed to launch Hootenanny earlier this year....Kenny Segal has been promoted to composer/chief studio engineer at bicoastal music/sound design/audio identity house Elias Arts..... Design collective Lobo, represented by international production company The Ebeling Group, has formally launched a New York office to better serve the American advertising community. The new Manhattan shop has direct access to the company's flagship studio in Sao Paulo, Brazil, for a coordinated 360-degree effort and easy exchange of talents across time zones. Creative director Daniel Piwowarczyk will oversee the New York studio and Lobo's founding partner Mateus de Paula Santos will divide his time between Sao Paulo and New York....New York-based creative boutique Bionic has brought managing director Megan Sweeten and editors Brian Donnelly and Amanda Hughes on board. Sweeten comes to Bionic from Creative Bubble, New York, where she last served as general manager. Donnelly and Hughes had previously been at New York house Editial Effects....

report

Hollywood-based production company Über Content has hired Renee Case and Melissa Kwiet-Erke of Renee Case and Co. as its new Midwest sales representatives....Santa Monica production house Workhorse Media has named reps Ellen Knable of Ellen Knable Associates to handle the West Coast and Jennifer Hertslet of Hertslet Reps for the East Coast....Culver City, Calif.-based Karma Collective has secured three indie reps: Lauren McNamara of Lauren McNamara, Inc., to handle the Midwest; Jack Reed of Jack Reed Reps to cover the South; and Yvette Lubinsky of YvetteReps for the West Coast....DP Andrew Shulkind has joined Paradigm, Beverly Hills, for exclusive representation and is available for spots and music videos....Production designer Jeremy Hindle is now repped by Wayne Fitterman and Pete Franciosa for features and Robert Arakelian for commercials at United Talent Agency (UTA), Beverly Hills.... Dattner Dispoto and Associates, Los Angeles, is now repping production designer Eve Stewart worldwide in all areas....Production designer Laura Fox has joined The Skouras Agency, Santa Monica, for exclusive representation....

bulletin board

- >September 11-15/Amsterdam: IBC. www.ibc.org
- >September 16/San Francisco, CA: AICP Show. farah@aicp.com
- >September 21/New York: Film, Stage & Showbiz Expo. www.theshowbizexpo.com
- >September 22-26/New York: Advertising Week. www.advertisingweek.com
- >Sept. 29/Minneapolis: AICP Show. jim@twistfilm.com
- >October 3/Miami, Florida: AICP Show. peggi@runwaysthetalentgroup.com
- >November 19-23/Wellington, New Zealand: AFCl Cineposium. www.afci.org

THE CHINA COLLECTION, UNVEILED.



We've waited thousands of years for an opening like this.

National Geographic Digital Motion gives you entry into fascinating China. We have 3,000+ hours of footage ranging from stunning landscapes and cultural masterpieces to contemporary China and the construction of the Olympic Stadium. Browse footage from our new content partner CICC, the media branch of the Chinese State Council, at ngdigitalmotion.com--available in HD.

 NATIONAL GEOGRAPHIC
DIGITAL MOTION
Your Source for China Footage

Create your playlist at www.ngdigitalmotion.com

1 877 730 2022 US +44 (0) 20 7751 7730 UK



The driving force.

POSTIQUE / 

DESIGN - EFFECTS - 3D

www.postique.com / www.gw-divisionx.com